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<b>TABLE OF CONTENT</b>	<b>PAGE</b>
<b>Module 1</b>	<b>1</b>
<b>Unit 1</b>	
<b>Tourism: The Cultural Heritage</b>	
<b>- Use of History .....</b>	<b>1 - 8</b>
<b>Unit 2</b>	
<b>Tourism: The cultural Heritage Living</b>	
<b>Culture and Performing Arts.....</b>	<b>9 - 20</b>
<b>Unit 3</b>	
<b>Tourism: The Cultural Heritage Religions</b>	
<b>of Nigeria.....</b>	<b>21- 47</b>
<b>Unit 4</b>	
<b>Tourism: Monuments and Museums</b>	
<b>in Nigeria.....</b>	<b>48 - 67</b>
<b>Unit 5</b>	
<b>Tourism: The Museum as A Resource.....</b>	<b>68 - 83</b>
<b>Module 2.....</b>	<b>84</b>
<b>Unit 1</b>	
<b>Educating the Public through Archaeology</b>	
<b>on Video, Film, Smelting In Yoruba Land;</b>	
<b>Isundunni As A Case. ....</b>	<b>84 - 98</b>
<b>Unit 2</b>	
<b>Tourism: Management And</b>	
<b>Communication In Nigeria Museum:</b>	
<b>Challenges And Recommendation .....</b>	<b>99 - 114</b>
<b>Unit 3</b>	
<b>Overview of Cultural Heritage</b>	
	<b>In Nigeria.. 115 - 127</b>
<b>Unit 4</b>	
<b>Writing for Tourism-Travel Industry</b>	
<b>And Tourism Organization.....</b>	<b>128 - 136</b>
<b>Unit 5</b>	
<b>Personality Development and</b>	
<b>Communication Skills .....</b>	<b>: .. , 137 - 152</b>

**MODULE 1**

<b>Unit 1</b>	<b>Tourism: The Cultural Heritage - Use of</b>
<b>Unit 2</b>	<b>History Tourism: The cultural Heritage Living</b>
	<b>Culture and Performing Arts</b>
<b>Unit 3</b>	<b>Tourism: The Cultural Heritage Religions of</b>
	<b>Nigeria</b>
<b>Unit 4</b>	<b>Tourism: Monuments and Museums in Nigeria</b>
<b>Unit 5</b>	<b>Tourism: The Museum as A Resource</b>

**UNIT 1      TOURISM:THE CULTURAL HERITAGE**  
**- USE OF HISTORY**

**CONTENTS**

<b>1.0</b>	<b>Introduction</b>
<b>2.0</b>	<b>Objectives</b>
<b>3.0</b>	<b>Main Content</b>
	<b>3.1 History as Tourism Product</b>
	<b>3.2 Myths, Fables and History</b>
	<b>3.3 Use of History in Tourism</b>
	<b>3.4 Some Tips</b>
<b>4.0</b>	<b>Conclusion</b>
<b>5.0</b>	<b>Summary</b>
<b>6.0</b>	<b>Tutor Marked Assignment</b>
<b>7.0</b>	<b>ReferencelFurther Readings</b>

**1.0 INTRODUCTION**

The past i.e. history has a lingering trait for all of us regardless of our liking for it or not. And every age has to reckon with "the attempt by human being to give a continuing, present existence to what no longer actually exists, the past" The past is so important to the present that we continuously attempt to produce some sort of account of our past. This is what history becomes. This accounting, not many of us though realise, is fraught with serious implications. Since it is difficult to apprehend past directly we have to interpret the past. It is here that we tend to deviate from the objective "truth" and induct our personal fancies, notions and sometimes images.

It is high time for us to realise the importance of history. History writing has now been evolved so much that it has almost become a scientific process. Based on evidence, logic, reason and critical analysis we can follow the rules of objectivity in history writing. In this Unit we have

aimed at making you aware of importance of correct- listing and its great use for the purpose of tourism. The Unit starts with a discussion on history as a tourism product. It further analyses the differences between myths, fables and history along with a description of the use and misuse of history in tourism.

## 2.0 OBJECTIVES

Our past profoundly affects our lives. Much of it is also passed from age to age in the form in which it really "happened" but more often as "myth" or "fable". In either form it is of cardinal importance to a tourism professional, especially in the situations such as the one obtaining in Nigeria with rich cultural heritage having continuity from the ancient. Our objectives in this Unit, therefore, have been to make you:

- Appreciate the relevance and role of history in tourism,
- Understand why history is termed as a tourism product,
- Know the subtleties of difference between history and myths and fables along with their importance in tourism,
- Realise the implication of distorting history for our times as well as for the posterity, and
- Learn to handle history, a potent weapon in the hands of a public man like you.

## 3.0 MAIN CONTENT

### 3.1 History as Tourism Product

Nigeria is primarily a cultural destination in international tourism - ' - in these are the features of Nigeria marketed as a tourism product in international circuit. Not only in international tourism but in domestic tourism also history and its by products remain prime'' attractions. People often plan their travel so as to have a feel of their cultural heritage along with several other interests. In fact, tourism perhaps is the most important area today where history seems to become operative as an attraction, the pull factor or a product for the consumption of the tourists.

#### Tourism: the Cultural Heritage

As a tourism product it figures in the:

- Promotional literatures,
- Travel and tourism writings,

- **Descriptions and interpretations provided by the guides and escorts.**

**Offering historical destinations and museums as travel packages has been an old trade with tourism industry. With the growth of special interest the relevance of history has further increased. For example those interested in painting can be attracted to Ogbunike caves or Marshal; Forts and palaces attract tourists to Alafiri's/Oba of Benin palaces; there is no dearth of destinations for those interested in temple architecture, etc.**

**In many cases fairs and festivals have also emerged as strong attractions because they provide a good example of continuity and change. The age rituals, traditions and custom are located in order ambience" in these fairs and festivals. Igwe festival, Benin Ekpoma masquerade festivals, carnival in Uyo, Trade Fair at Kaduna or the Boat Regatta**

**in Uyo are some illustrative examples. Moreover, history also figures in shopping and entertainments. For example, many tourists like to know the history of the designs, styles etc, of the jewellery or crafts they wish to buy; theme dinners are based on historical situations and sound and light shows bring to life historical periods. All this provides entertainment to tourists. Hence, it is necessary for tourism professionals to have a sound knowledge of history.**

### **SELF ASSESSMENT EXERCISE 1**

**Explain what history is.**

### **3.2 Myths, Fables and History**

**Myths and fables are an integral part of the Nigeria cultural tradition. Stories of divinity and miracles abound and events are assumed to have taken place. Very often imagination is transmitted as reality. In most of the cases myths and fables become the "beliefs of a community or a region. Here arises a crucial question - can myths/fables be accepted as history? Though the answer is in the negative the importance of myths and fables should be lost to the historians. In spite of their being imaginary or creations of the fancies of individuals or groups we must remember that beliefs emerge in a given social context. In that sense that are a reflection of the existent social order and realities. According to Romila Thapar "the significance of myth to the historian lies more in its being the self" image of a given culture expressing its social assumptions". It is for this reason that we find myths in a variety of forms:**

- **Origin myths,**
- **Myths that provide social sanctions,**
- **Myths that legitimise the changing political or social order, and**
- **Myths that provide status, etc.**

A similar situation is in the context of fables. Take for example the fables attributed to the Yoruba Trickster (Alabawun) Ijapa (the tortoise). They cannot be explained in terms of history. But they are fine specimens of social satire, sense of quick-wittedness etc. In the same manner certain jokes demonstrate symbolic passive protest in a sort of mental satisfaction when one is in a position to physically challenge the political order. For example, you must have heard the joke about Englishman who was offered saag (vegetable) on a maize chapatti. He ate saag and returned the chapatti saying "thank you and please take back your plate". What is demonstrated in this is the fact that there are persons ruling us who don't even know our life styles.

Tourism is one area where myths and fables are used extensively to market the exotic of our culture. In doing so it often gets trapped in projecting these as "the history" of a given culture or region. At its face value this appears something very innocent and harmless. However, people fail to realise that this presentation as "the history" can also have disastrous results. Suffice it to mention here that despite the fact that the historians do take note of myths for a critical analysis as a source, mythology is not history per se.

## **SELF ASSESSMENT EXERCISE 2**

1. **How is history used as a tourism product?**

### **3.3 Use of History in Tourism**

It has already been mentioned that history is offered as a product in tourism. In this Section we attempt to analyse this relationship in terms of its merits and demerits.

History figures prominently in promotional literature. Many destinations have always been promoted through their historicity, like the Argungu Fishing Festival, Osun Osogbo festival, Oba BeniniAlafin of Oyo palaces; Eyo in Lagos, Abuja a city of splendour etc. But history figures prominently in other forms of tourism also, for example:

- **History of Golf courses figures in Golf tourism**
- **Rock climbing, Mountaineering, Skiing etc. have their own history - in terms of peaks, trails taken by famous mountaineers. etc.**

Similarly, in travel writing history is a popular theme to write upon and it can be the history of many things - destination, fort, palace, art, crafts, people, airline, railways etc. however, a major problem with such write ups is that most of them do not differentiate between history, mythology and legends. Not only this but on many occasions distortions are in as history and the element of evidence is totally ignored. This is also very common among the guides while describing monuments etc. These distortions take place:

- i) Due to a lack of awareness about scientific and dependence on unauthenticated history books.
- ii) Intentionally, in order to propagate one's own bias and interpretation of history.
- iii) Unconsciously, just to add to write ups and make the destination look more attractive, etc.

Let us examine the implications arising out of these distortions

- 1) Making generalization that is not substantiated by evidence can lead to embarrassing situations. Take for example the warm spring near Ikogosi. The guide describes a particular spot as non-trespass. When you ask him about the authenticity or how many times tourists visited this place before he either shy away to try to create another story. At the same time there are many tourists who believe in the description and carry the tale back home to be told to friends over the coffee table. But imagine their embarrassment if asked for evidence by anyone and the answer being "Oh the guide told us".
- 2) Attributing things to divine powers or mythology is in fact denying the people of that particular age the credit due to them in terms of knowledge, wisdom or creativity. For example, in a promotional brochure of a particular state tourism department it could be mentioned that Sun rays go right the innermost part of a temple till late evening because an epic hero had changed the direction of the path of the sun. Pilgrims may believe it but historically speaking the architect and artisan's creativity is totally lost through such a description.

This is not to say that there were no acts of barbarism during the medieval period. In many cases plunder and demolitions did take place. However, the crucial question is how far we can go back in relation to our contemporary social realities. If we have a history of destruction and plunder we also have a history, cooperation and understanding



between the different religious communities. The need of the hour is to strengthen this phase rather than harping upon the divide.

### **3.4 Some Tips**

In this Section we suggest to you some interesting ways regarding the application of history in tourism. You must remember that all that is termed as history has to be based on evidence or what is termed as historical sources. These sources are varied and they differ according to periods also. For example archaeological evidence generally tell us about the ancient and medieval periods.

In order to make a better presentation and use of history the following tips will be useful:

1. History has to be taken as a discipline seriously and there is no scope in historical writings or presentation for imaginary events or even mythologies.
2. Where the commentary or write-ups is based on myths and legends it should be clearly spelt out along with a mention that there is no historical evidence to substantiate them
3. Similarly, anecdotes should be presented as anecdotes and not as history and there is always a way to do it.
4. You must also remember that the tourist is well informed in many cases. This is because of the availability of good guide - books and literature of the destinations. You came across situations where the tourist opens his guide-book to cross-check. Hence you should not take the tourist for granted.
5. While describing monuments give due weight age to:
  - Art styles and designs
  - Architecture, and
  - Artisans etc
6. Do not create history but re-enact it through sound based on authentic works
7. Do not let your personal bias or perception overshadow historical reality.
8. Wherever necessary, draw comparisons with other sites but do not make over statements.
9. Avoid descriptions that may lead to communal hatred or divide. Remember communalism not only hinders progress but is also an obstacle in the growth of tourism.
10. Keep updating your knowledge of history through recent publications and interaction with historians.

11. In your presentation or write up give due weightage to political, social, economic and cultural aspects rather than harping upon the role of the kings, or deeds of the dynasties.

### SELF ASSESSMENT EXERCISE 3

Mention which of the following statements are right or wrong?

- a) Myths, history and legends have no difference.
- b) Since the tourist is ignorant about the history of a site you can give him anything you like as the history of the site.
- c) It is good to narrate incidents which encourage communal hatred.
- d) Historical description should be based on concrete evidence.

### 4.0 CONCLUSION

Now that you have read through this unit, you ought to be knowledgeable about the relevance and role of history in tourism and why history is termed as a tourism product. In addition you should have been conversant with the difference between history, myths and fables along with their importance in tourism.

### 5.0 SUMMARY

History is a discipline based on evidence. Hence, when it is pack aged or marketed as a tourism product this aspect has to be taken care of at the same time. One has to be extremely careful in making a distinction between myths, fables and history while making use of history in tourism. Similarly, personal bias and interpretation should be avoided in historical writing or descriptions. You must update you knowledge of history by reading recent authentic publications. In your commentary or write-up equal emphasis should be given on social, economic, political and cultural aspects of any given historical period. History is not just a study of kings and dynasties: It has varied facets and tourism professionals and researchers should take note of this.

### 6.0 TUTOR MARKED ASSIGNMENT (TMA)

Apply the knowledge of use of history in Tourism to convince a prospective tourist to visit the Yankari National Park in Bauchi

## 7.0 REFERENCES/FURTHER READINGS

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## UNIT 2 THE CULTURAL HERITAGE - LIVING CULTURE AND PERFORMING ARTS

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 What is living culture?
    - 3.1.1 Cultural life in Nigeria
    - 3.1.2 Handicrafts
    - 3.1.3 Textiles
  - 3.2 Performing Arts - Visual Arts III performing Arts and its documentation
    - 3.2.1 Identity of Art
    - 3.2.2 The performing Arts as Art Forms
    - 3.2.3 The Audience and the work of Art
  - 3.2.4 The production organization-Its effects on performance
    - 3.2.5 Art: It's Documentation
- 4.0 Conclusion
- S.O Summary
- 6.0 Tutor Marked Assignment
- 7.0 References\Further Readings

### 1.0 INTRODUCTION

In the preceding Unit, we discussed the use of history in cultural tourism as well as the significance of Nigeria rich monumental heritage in promoting cultural tourism. Here we are providing you details on two more essentials ingredients of cultural tourism viz, the living culture and the performing arts of Nigeria. You will understand and appreciate how Nigeria vast and fabled heritage has survived in the form of living arts practiced in alrriost all parts of Nigeria both in the countryside as well as in the urban areas. The unit starts with defining living culture and goes on to mention its various constituents. It also explains what is meant by performing arts along with their relevance in promotion of cultural tourism.

### 1.0 OBJECTIVES

The objectives set out by use in this Unit are to:

- Define the living culture and the performing arts of Nigeria, and

- **Provide you details on the different aspects of living culture and performing arts.**

**This, we hope, would enable you as a professional to understand and promote cultural tourism successfully.**

### **3.0 MAIN CONTENT**

#### **3.1 What is Living Culture?**

**A customary presentation of Nigeria culture relates it mainly to a study of arts within the tradition bound parameters of styles, chronology or schools. In consequence the creativity inherent in the culture and the throb of life as its central metaphor tend to get into background. The living culture is essentially this creativity, this throb. It manifests itself in myriad patterns - all related to a tradition that lives on.**

##### **3.1.1 Cultural Life in Nigeria**

**Collective vitality subsisting on a rich repertoire of myth, symbol, and song is an important identifying feature of Nigeria cultural life. It has strong local and regional flavours. Yet its rituals and reticence possess an underlying commonality. Viewed in its totality, the Nigerian culture is bewilderingly diverse. But these varied traditions have profoundly influenced each other. Sometimes they merge. Sometime they mingle inseparably. And in what has come to us as the living culture of Nigeria, the rural and tribal vernacular traditions have interacted quite meaningfully with the classical traditions. Even under an incessant pressure of modernity and, economically speaking, the compulsions of employment, the culture of Nigeria has lived on. It must be stressed here that much of the living culture has survived outside of the academia and is in the form of art that is practiced by its people. For this reason, as also for its eternal value, tourism has an interest in the living culture though serious attempts to understand and document it have so far been lacking.**

#### **SELF ASSESSMENT EXERCISE 1**

**Explain what you understand by culture**

##### **3.1.2 Handicrafts**

**Nigerian handicrafts represent perhaps the oldest tradition of living culture. The continuity of the traditional crafts still offers creative expression to the great mass of our people. The Nigerian craftsman uses his medium for rendering creative expression of his inner self. The**

main mediums in which the crafts are practiced are calabash, clay, wood and metal. Almost all clusters of villages have their own craftsmen who work on these mediums. The diversity of Nigerian culture tradition is aptly reflected in the tradition of handicrafts. Some notable census of handicrafts production is shown in chart 1.

Chart 1 (Selected Examples)

Region	State	Handicrafts
Northern Weavers (Clothes) Nigeria & Raffia works	Niger	Traditional
	Kano	Leather works
	Kaduna	Embroidery
Eastern canoes carving etc Nigeria	River State	Painting, weaving,
	Edo	Pottery
Western weaving, pottery etc Nigeria Sculpture & designs	Oyo	Wood carving,
	Ondo	Traditional

### 3.1.3 Textiles

The textiles tradition of Nigeria goes back, beyond doubt to several decades ago. The textual references to cotton appear in the post-Vedic period, though references to weaving also abound in Vedic literature. The introduction of machine weaving, fortunately, did not result in the death of the very old tradition. The textiles tradition in the form of a craft has lived down to our own period and certainly maintains continuity from its remote past. Prominent examples are the Oyo, Iseyin, Ibadan etc in Oyo State and also in Niger state of Nigeria.

#### SELF ASSESSMENT EXERCISE 2

Mention some towns in Nigeria where local weaving is done and the kind of textiles produced.

## **3.2 Performing Arts - Visual Arts in performing Arts and its documentation.**

### **3.2.1 Identity of Art**

We stated earlier that what we consider as arts are what are usually regarded as products of deliberate human activity which are communicable to other men by the skill of the artist working in some medium that could be perceived by the senses of other men - the eye, the ear, the nose. In short, it has that double element in its conception and parturition. Many artists and philosophers have urged against this position of Eric Newton, and have propounded their own theories as to what they believe art should be.

It is true that when we observe a woman whom we consider to be beautiful and admire the proportion of her body. We would have observed a phenomenon, which is neither man-made nor man-designed. She must have been the result of design by nature working through its own laws, which as John Mbiti explains, give senses of certainty, security and predictability to the universe, in its various details. This is why it is not surprising to find movement of SURREALISTS arguing, through Raymond Firth, that materials for art are everywhere in Nature as well as in things made by man. Firth gives the examples of 'coherent forms in snow crystals, the song of birds, the delicate shades of bare soil in a ploughed field', which he calls 'incipient art'. Although he readily admits that this 'incipient art' occurs naturally, he concedes that it can only be conceived to art by human recognition.

While Raymond Firth is defending this 'incipient art' - theory and Armand Reid is modifying his (Firth's) position by declaring that art is within life and derives from life, philosophers like Benedetto Croce and R.G. Collinwood, hold on to a rather extreme argument that a work of art does not have to be in any concrete form. In fact Croce asserts his work as an artist is completed when a melody is made, or a poem, and he has seen or imagine, in the expression of every detail a landscape. As far as Collinwood is concerned, art cannot be craft as art has no technique. This idealist position has not solved the problem of identity or will solve it because art is a personal thing; and the final are cognition of what could be considered a work of art whether it is from Nature or it is man-made, rest with the individual who has his own preferences.

The position of a painting, a sculpture or a piece of architecture, to an observer, is quite different from that of the performing arts, although a performing art is as visible as any visual art, its appeal to the audience is different.

### 3.2.2 The Performing Art as Art Forms

The performing arts come as dance, music and drama; and sometimes as musical or opera, which fuses all the other art forms to make its own. Of all the forms in the performing arts, drama is the most common and easily understood, so we will dwell more on drama as a representative of the other forms.

Drama is different from many other art forms because it is temporal in nature. It is very transient as it 'lives' only for a little while. Each performance is an event, which is unique in all its ramifications and is a work of art, which can never be matched, repeated or recreated in any future productions. Although elements of the decor remain constant and unchanged throughout the entire factors may affect the performance.

The only other art form that comes close to drama in its temporal nature is music, which also varies from performance to performance, and can have high and low levels of performance.

Drama and music differ from painting, sculpture and architecture as they (painting etc) enjoy a degree of permanence once they are completed, whether they are viewed or not. Another 'advantage' is that they can be viewed in isolation, studied in the privacy of a room or appreciated at one's leisure as long as one wants. On the other hand, drama in performing cannot be studied at leisure because the performance is not forced by the allowing time for reflection. The spectator is forced by the temporal nature of the piece to proceed from the perception of the parts to the comprehension of the whole, building his impression piecemeal with the details as given him, unaware of the full impart of the design until at conclusion of the performance its total character stands revealed.

Drama in performance is not like reading a storybook where you can stop and flip back pages to correct an option or to review a cloudy situation. In performance, once you miss a detail, you have missed it until you may have another opportunity to watch another performance of the same production. Drama in performance manages either to provoke thought or to arouse and emotion as it gradually evolves. As it grows step- by-step, it also calls forth a perceptible response from its audience, a response which becomes increasingly definite as the play progress. But the impression which the play makes on the mind and emotions of the beholders is not complete until the performance is over



### 3.2.3 The Audience and the work of Art

As the audience is relevant to a performance, so also it is relevant to other forms, for the 'cycle' to be complete according to Roman Ingarden, every work of art of whatever kind has distinguishing features that is not the sort of thing which is completely determined in every respect by the primary level varieties of its quantities. In other words, it contains within itself characteristics lacunae in definition, areas of indeterminateness: it is a schematic creation. Furthermore, not all its determinants components or qualities are in a state of actuality, but some of them are potential only. In consequence of this, a work of art requires an agent outside itself that is an observer in order to render it concrete. But the influence of the audience on a performance may be 'pleasant' or 'unpleasant' as a play can achieve an inspired and brilliant performance on one night and another night, a rather below-par and disappointing failure. This type of result could be said to be possible with the type of audience that influences the performance. One audience may be sensitive and sharp to inspire a brilliant performance while another may be dull and unresponsive and thereby help to affect a drab performance. Simply put, theatre is at its best when its performance is supported by a responsive audience, and for any theatre presentation to be evaluated, it is necessary to accept that the 'ultimate' test of its quality is its effect on performance.

But the formation of an audience varies from place to place from situation to situation. It is very likely that certain productions attract only a certain category of people who have the same cultural background or educational standing and possibly the same social 'polish' and 'finishing' that equip them for the reception and appreciation of the same type of presentation. It may therefore become very difficult for a lowly and uneducated serf, brought up only in the 'rowdy' atmosphere of Fuji music-tradition (a local popular music in the Yoruba West of Nigeria) to appreciate the 'fineness' of a symphony piece, or for him to appreciate the flow of language in a production of Wole Soyinka's *The Road*. Should any such 'serf' find himself in a production that he finds difficult to comprehend, he should accept Susan Bennett's prescription of 'either walking out of the performance or by falling asleep'.

The Recommendation here is very simple. Do not attempt to reach beyond your level. Although, it is not a crime to attempt at self-improvement, it is no doubt a crime to bite more than one can chew.

A painting, as a composition, according to Seurat is an arrangement of colour and form within the rectangle of the canvas. This arrangement must have a certain order, which is of the utmost importance to the

painting. It is this order that is relevance to us, because it is the essence of all art. Albright says that order gives meaning to impressions, which were otherwise chaotic and confusing. In visual arts this order is the consequence of selection and arrangement, the selection of lines and colours and the arrangement of them into coherent wholes.

A painting exists in space and thrives on line, form and colour; music on the other hand is on the temporal plane and gives infinite pleasure for its entire duration, if it is well composed and orderly. A dramatic piece embraces both static and temporal positions in its design, as it exists in both. Any composition in space, whether it is a painting, a sculpture, a work of architecture, or a theatrical design, represents according to Albright, a combination of three visual properties: line, light and shade, and colour.

### 3.2.4 The production organization: Its effects on performance

A performance therefore relies on the script, or story line to 'live'. A performance breathes life into the 'dead' words of the script for the duration of the performances. As a performance is a work of art on its own, a critic of the production can only talk about a particular performance, which he wanted and not other one that he did not watch. He is not allowed to review two nights as one and is not permitted to review by conjectural analysis. He may only talk about what he saw and nothing else.

A play in rehearsals is exploring the full potentials of the work, through the 'vision' of the Director as the leader of a group of collaborators sourcing ability and expertise and working on the same script. The director is responsible for the interpretation of the play and for the choice of style in presentation.

The script constitutes the stimulus for the action of very many people who make up the production organization. This organization is rather complex as it contains artists, technicians and businessmen. The artists are the designers who produce compositions in space. Any composition in space, whether it is a painting, a sculpture, a work of architecture, or a theatrical design, represents a combination of three visual properties, line, light and shade and colour. These designs which help to sustain the interest of the audience in the production fall within the triangle of what is popularly known as the 'visual trinity'. This trinity is inclusive of scene design, lighting design and costume design. They fall within the very visible aspects of the production, after the actors, or in fact with the actors, because they exist together on stage at the same time.

The scene designer provides the sketches for all the settings require by the production. His sketches are translated to working drawings for the purpose of construction. He uses the three visual properties of line, light and shade, and colour to the advantage of his design to enhance its value in relation to the rest of the design; lighting and costume. The scenic designer has several assistants who shall only be mentioned, as space shall not permit the breakdown of their responsibilities. It is enough to the production. These assistants are the technician; the draughts men, the building carpenter; the building crew, the stage carpenter, stage crew, paint boss and paint crew. All of the above come together to build the scenic design for the production.

The Lighting designer, is the specialist who collaborates closely with both the director and the designer in planning the plot, determination of the types of instrument to be used, where to rig them and the setting up to the control board and cue sheet. He is assisted by a chief electrician, who is highly skilled in the practice of safe writing. The chief electrician is assisted by a light crew which include board operator, the floor, the bridge and the beam crews who assist with shifting and refocusing where necessary during performances.

The costume designer, submits sketches for all costume used in the play. Sometimes the costume are borrowed or rented, but most times they are made in the theatre. The designer is responsible for the selection of colours that will be in harmony with the colours already selected by the scenic and the lighting designers. The costumier has a crew of technician - the pattern cutters, dyers, head seamstress (tailors) construction crew, wardrobe master, and wardrobe crew.

Properties Master selects properties that have been approved by the director. These are purchased, borrowed or rented, or built by the props crew, under the supervision of the technician. He has a crew who looks after and shift all hand, trim and floor props. We have not treated this organization in order of significance of positions, otherwise we should have mentioned the stage manager immediately after the director, who himself succeeds the playwright, the author of the scripts. The stage manager is usually regarded as the director's right-hand'. He has authority over all departments of the production, including the cast and crew. He has information about every department of the production and in fact over the entire responsibility of the production during the run. He usually has an assistant or two, depending on the largeness of the production.

The Business Manager is the accountant of the production as he keeps the books and the accounts of the company in order. He is responsible for all estimates submitted by department heads and works within the approved budget. He attempts to sell the production to the public

through advertisements, news-clips in the newspapers, general publicity (banners, posters and handbills) after getting an approval from the director. He is assisted by staff, which includes the House Manager, tickets sellers, ticket takers, ushers and cloakroom attendants.

There is no doubt that within an organization as large and complicated as a theatre organization, a lot of co-operation will become very necessary, especially between the various heads of department. Any misunderstanding between departments should be quickly resolved so as to have a production that is not balanced through the misplacement of some elements of production.

A well-balanced artists production can result only when all department heads and their assistants have a complete understanding of the objective of their collaboration. The actors need no introduction to us as their role is clear within the production organization. Every contribution made by any department is for the enhancement of the actor's role. The actor is who we see and who 'tells' us the story, we do not see anybody else - we only deserve their contributions through the actor's role.

Some actors are suited to tragedy, while others have ability only in comedy. This category of actors find it difficult to play serious roles and so are perpetually found only in light drama and the lower comedy such as farce and slapstick comedy. Let us briefly explain what these plays are. Tragedy is a form drama so often and so variously defined that perhaps all which may safely be said of it is that it ends unhappily and usually with the provoking comedy; light in its emotional demands, as it appeals only to the intellect. The treatment of material in this type of play, is humorous. It has a happy ending. Farce is a lower version of activity. Satire is reputed to be highest form of comedy which presents plausible situations and characters that are easily recognizable. Here, the playwright laughs at the absurdities of his characters and encourages his audience to identify with them. Any production, in whichever genre, can only come' alive in a performance and not in a library.

There are ways and means of sustaining the interest of the audience in a production, without harming the production itself. Colour plays a significant role in the unification of the production, as the colour of the scenery must harmonize with that of costume and blended by those of lights. But, no matter how careful the selection of colour may be, care must be taken not to inundate the audience with lengthy information. Too much information may overwhelm the audience, as they soon get exhausted and lose concentration. It is therefore recommended that

scenes in the play should be sharp and brief. And where they have to be long, care should be taken not to bore the audience.

### 3.2.5 Art: Its Documentation

A painting or a sculpture is a document in itself, which preserves the thoughts and intentions of the artist. A work of architecture, apart from being an edifice, has the artist's impression, the plans and scale-drawings to keep us in mind of the processes of construction.

In the theatre, the plays itself present a permanent documents of the nucleus of the production. Apart from this text, the production is documented through what is known as the master prompt script, which includes all the details of producing that particular version of play. The peculiarities of styles and devices may not be universal, as they would only have reflected the preferences of a particular director, interpreting the play to suit his own objectives.

These days, there are video-recordings of events, which may include the recording of one performance during the run of the production, should this happen the recording would have frozen that single performance out of several. It is indeed the most available mode of documentation that exists today for any progress, except the celluloid which may start and stop and progress, to make a faire copy of the show. This would not have been from a performance, because of the. various stops for correction.

Apart from this recording, the only other form of documentation would be a critique written about the work, whether it is a painting, a sculpture, a piece of architecture, a dramatic piece or a musical piece.

## 4.0 CONCLUSION

We have attempted to look at the visual arts within the context of the performing arts, especially the dramatic arts. Several factors come together to bring about a work of art and central to these, is the artist himself, who controls his thought-process through the medium at his disposal. He relies on certain external materials to express himself. It thereafter devolves on the individual who has his own marks for identifying a work of art and who chooses what is and is not art.

As for the dramatic arts, it is not possible for only one individual to be able to carry out all the responsibilities that abound in a production. It is absolutely impossible for a director to split himself into all the design and acting roles that are available. He must collaborate with other specialists to bring about the production.

**But a work of art cannot become one without the active participation of the audience. In the theatre, the audience becomes very necessary to the very meaning of the play because without them, the best intentions can only be a rehearsal.**

**The treatment of the subject of this paper cannot be exhaustive because of the spread of information available to every department of the discussion: visual arts, performing arts, and documentation. Probably future discussions may be able to extend the horizon a little further.**

## **5.0 SUMMARY**

**Nigeria's rich and varied heritage makes it a fable land for living culture and performing arts. We gave you details about the different kinds of this cultural tradition and their prevalent forms. We also defined for you the meaning of living culture and performing arts. All this information is a valuable tool for practicing tourism professional. You will appreciate the significance of using these tourism products for promoting both domestic as well as foreign tourist.**

## **6.0 TUTOR MARKED ASSIGNMENT**

**Prepare a chart to show some notable centres across the country of Handicraft production showing region, state, and handicraft.**

## **7.0 REFERENCES/FURTHER READINGS**

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## UNIT 3 TOURISM: THE CULTURAL HERITAGE RELIGIONS OF NIGERIA

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Religions Diversity in Nigeria
  - 3.2 Traditional Religions in Nigeria
    - 3.2.1 Intimations of divinity
    - 3.2.2 The masque
    - 3.2.3 Religion
  - 3.3 Islam (General Information)
    - (a) Islam in Nigeria
  - 3.4 Christianity (General Information)
    - (a) Christianity in Nigeria
      - 3.4.1 Aladura
      - 3.4.2 The Prophet Braid
      - 3.4.3 Christianity in the 70s
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 References\Further Readings

### 1.0 INTRODUCTION

Nigeria has quite some number of belief systems, religions and sects. Some of these are quite organised with well defined theoretical framework philosophy while a large number of these lack such features. Nevertheless all these have their own religious practices, ways of worship and customs.

It may not be feasible to go into the details of such a large number of belief systems. We have therefore decided to confine our discussion to some of the important religions. For this Unit we have selected Christianity, Islam traditional religion for a detailed treatment. Our selection has been guided primarily by the popularity and geographic spread of these religions. Barring Islam and Christianity all the others from this list had their origins in Nigeria. The Islam and Christianity originated outside but have come to stay here in the process, have been influenced by Nigeria culture and philosophy. They have also in turn influenced in a big way the religious prevalent in Nigeria.



We feel that as a student of tourism you should be familiar with the rich religious tradition in Nigeria. Hence we will not be going in to details of philosophical complexities as also the intricate of comparative merits of these belief systems. Our purpose is to focus our discussion on a description of the basic features of these religions.

We proposed to discuss each of the above mentioned religions in a separate Section. Under each of these we will first discuss the basic belief systems. This will be followed by their social organizations and institutions. We will also highlight some features from the tourism perspective wherever required.

We feel as a person involved with tourism and travel you will come across people belonging to different faiths and religious beliefs from [Nigeria and abroad. We hope that the study of this Unit will enrich your basic knowledge of the multi-religions in Nigeria society and equip you as tourism personnel.

## **2.0 OBJECTIVES**

In this Unit we will discuss the main religions currently practiced in Nigeria. The religions selected for this study are Christianity, Islam and Traditional religion. After going through this Unit you will:

- Be able to appreciate the pluralistic character of Nigerian society
- Know the basic belief systems of the religions listed above, and
- Be able to acquaint yourself, with main customs and practices of various religions.

## **3.0 MAIN CONTENT**

### **3.1 Religious Diversity in Nigeria**

As indicated in the introduction Nigeria have a number of religions spread throughout the length and breadth of the country. Anthropological Survey of Nigeria has undertaken a major study on such religions. A notable feature of this study is that each of the religion is practiced by a number of communities. A very interesting aspect brought to light through this study is that there are number of communities who follow more than one religion.

The existence of a large number of religions and their spread in the country has given rise to various forms of social organizations, institutions, rituals etc. since most of these diverse religions and communities regularly interact with each other, some unique social

institutions customs and practice have emerged. A number of new socio-religious movements have also taken place.

A number of rituals related to birth, marriage and death are common in most of these religions. Similarly, observance of festivals has a lot in common in specific religions. Dress and life style too have common features in most of the regions.

### SELF ASSESSMENT EXERCISE 1

Mention some notable religions being practised in Nigeria that you know about.

## 3.2 Traditional Religion in Nigeria

### 3.2.1 Intimations of Divinity

Historians of Christianity or Islam in African have had a natural tendency to depict traditional religion as static and unchanging, the backdrop to the dynamic advance of the world religions. Analyses of traditional religion, on the other hand have often been equally static. They have tended to concentrate on apparent similarities between the traditional beliefs of different African groups such as the remote High God, or even of different sections of a large body, such as the Igbo or Yoruba, without paying sufficient attention to the points which distinguish them.

All this has now bred a reaction. It has been emphasised that one can trace the evolution of changes in religious belief and practice in traditional society in just the same way as, for instance, the evolution of centralised kingship. But although such a study is in theory possible, in practice it tends to be difficult to find adequate evidence and the volume of essays intended to demonstrate the validity of the undertaking moves sometimes in a realm of pure speculation, and sometimes reverts to such well trodden ground as 'missionary adaptation of African religious institutions' .

One of the most interesting analyses of changes in traditional religion can be found in Usman's work on Katsina. By the beginning of the fifteenth century, there were a number of religious centres in *kasa-katsina*, among them kwatakwashi, a centre and perhaps the origin of the Magiro cult. The rulers of Durbi-ta-kusheyi, who seem to be pre-Korau figures on the Katsina king-list, controlled the ancestral tombs of that area. Korau (the Wizar of Samri) killed the Durbi king and became the first king of Katsina. He laid great emphasis on the sacred Mother-Earth, Inna or Uwa, and enclosed her shrine in his palace. After his

death he joined the Iskoki pantheon. But he is also remembered as the first Muslim king. Usman suggests that he consciously embraced 'universal' religions - Earth Cult and Islam - as more suited to a growing city of diverse origins than the particularistic ancestor tombs of Durbi. As time went on, traditional Hausa religion evolved.

Integration with aspects of Islam; by the late eighteenth century the High God, Ubangiji was identified with Allah, and the Iskoki with djinns. But in rural communities, the sacred Earth remained of fundamental importance, reflected in this beautifully translated invocation:

**Inna our mother ...**

**The necessary one, mother of today**

**Inna the mother of Ranwanzama**

**Inna the owner the owner of butter and milk**

**Of the owner of the forest, the son of Jigo**

**Allah the dependable one**

**Inna the dependable**

**Inna the owner of the house in the kuka tree**

**Inna the owner of the house in the anhill**

**Inna the owner of the on the cattle path**

**If not because of you**

**It will be said that spirits do not exist**

**The Nupe sing**

**(If someone said) 'Give me for the sake of God'**

**I should give him nothing**

**(If someone said) 'Give me for the sake gunnu**

**(masquerade)'There it is - I give him**

And they tell a story of youth who climbed into the sky in search of medicine. He returned and told the people.

God is far away,

God is far away,

But medicines are applied on earth.

Among the Igbirra of Umuaiasha, there was a vague belief in a sky God, called Hinegba, who controls the universe and with whom evil is not associated. He is regarded as too remote and otiose to be approached directly by man, but he can be approached by his numerous intermediaries in the spiritual world. The latter include

- (a) the ghosts of departed human beings or animals
- (b) the numerous spirits which are regarded as animating nearly every kind of in animating thing

- (c) the large number of non-human spiritual beings, which are thought to control nearly all natural phenomena and magico-religious rites.

A colonial official's report on Gombe gives a very vivid image of the luminous quality perceived in the Nigerian landscape.

The Matoyoro Lakes are two. The water would seem to be phosphorescent, hunters say on the darkest night it is filled with lights 'like stars'... Devils ... appear at night over the lakes 'like rainbows' starching up into the sky accompanied by 'noises like thunders.

There are exceptions to any generalization and it is not difficult to find instances in which the High God plays a more immediate role in religious life. There are many examples, in Igboland, of prayer addresses directly to Chukwu. A foreign visitor to the Igbo kingdom of Aboh in 1841 noted. The word "Tshuku" God is continually heard. Tshuku is supposed to do everything'.

At Erin, a Yoruba polity near Oshogbo, visitors noted how the king's wives sang as they cleaned the courtyard, 'Ise olorun ni ni awa nse' repeated again and again, 'The work of God it is we are doing' ... The name 'Olorun, God, is often on their lips. The islanders of Yawuri erected alter to 'the man above'.

But the spirits are very closely linked to the concrete circumstances of local life - a particular stream or Isenberg for example. When the individual leaves the local context in which they are worshiped, they lose their relevance; High God, who alone remains because he alone is 'eterne in mutabilitie'. One can see this process occurring among, for instance the lone distance traders of Arochukwu, and their oracle, dedicated not to a local spirit, but to the Supreme God, Chukwu, which attracted supplicants from many different clans and from beyond its border. Alternatively, those like long distance traders, who habitually moved outside the village microcosm, were likely converts to Christianity or Islam. An interesting variant has been recorded in recent were times, when villagers became Muslims after their tradition shrines were drowned by Kainji dam.

There are considerable elements of utilitarianism in traditional religion which often acted as an agent of change. Both in the Delta and in Igboland, one has instances of apparently unsuccessful cults being given up, apparently successful ones being imported from elsewhere. A Igbo elder observes, with considerable cynicism: It is men  
Who establish other (i.e. other than Supreme God and the divine Earth)

In every town  
 Whatever the men select  
 They establish it  
 To be their spirit  
 From wherever he likes  
 A person learns his own *Maji-iki*  
 And performs it  
 If he is successful  
 He is believed in

At Umon, one of the many small independent states on the Cross River, the Presbyterians encountered precisely this type of eclecticism in 1851, when a traditional priest asked them to state what God liked and did not like, 'and then they would tell us what things they could agree to, and what not ... Their plan of choosing and rejecting among God's law we could not sanction. In the nineteenth and early twentieth century, many Nigerians became Christians when traditional religion failed, on some occasion, to provide the materials protection expected of it. Ogbuanyinya Idigo, the great pioneer of Christianity in the Anambra Valley, was a successful diviner who became a Christian after many of his children died.

The Kalabari have comparable statement such as 'it is people who make the gods important'. When a spirit becomes too violent, they will call him the stick he was carved with'. In the mid-nineteenth century, the Kalabari formally abandoned the cult of a powerful water spirit because he was manifested in sharks, and sharks were becoming too dangerous.

The generalizations of the comparative religionists are now unfashionable. It is not difficult to contradict most generalizations from detailed local knowledge. Nevertheless, the lineaments of a common heritage are often unmistakable. An elder of Kpara, a Kantan village in the Benue valley remembers:

Wherever my father went, he took me with him. He told me stories of ancient days, when the sky was still near the ground, the sky believed to be the home of God (Baku). When the sky was close to the ground, there was fertile land, peace, enough food, and you could travel anywhere and come back safely, even during night. There was respect and obedient to elders. According to him, there was no fire on earth and people utilised the radiant heat of the sun to prepare meals. Cooking was therefore done at noon only. Bu the daughter of Baku had a friend on earth whom she used to visit. She used to bring fire from sky so that they could cook. When going, she would put the fire out before leaving. But there came a day when earthly friend hid some fire, and this was the

beginning of fire on earth. Baku was annoyed, so one early morning they woke up only to find the sky far above. The people therefore sought means of appealing for forgiveness, this brought the idea of religion ... And since then people started suffering for foods. Wars broke out and poverty came into the world as well as disease and evil spirits.

This poignant story of the loss of innocence has parallel among other Nigerian peoples, such as the Kilba. It has been recorded in Ghana and in many other African contexts.

In many Nigerian traditional religions, the individual worships an individual manifestation or emanation from the Supreme God, a kind of personalised providence. In Igbo, this is *chi* and Chukwu (Supreme God) is often explained as *chi ukwu* (great *chi*). In Kalabari religion, the Supreme God is *tamuno* or so (heaven) [seen untypical enough, as female]. But everyone has his own personal *tamuno*, whom he addresses as *my tamuno*, *my mother*. Among the Igbirra of Okene, God is *ohomorihi*, which also include the sky. But there is also a personalised aspect. This oracle may sometimes tell someone, "you re to use *kolanut* and sacrifice to your *ohomorihi*". My *ohomorihi* watches over me, is responsible for my life, and finally will allow a ... witch to kill me. In Idoma religion, *owo* is equivalent to *chi* in Igbo. The sky is the skin of God above. The Supreme God is *owo*: There is no ritual or ceremonial whatever associated with the high god in Idoma' but individuals do sacrifice to *owo* the guardian spirit.

In many Nigerian cultures, the sky is seen as a metaphor or synonym for God (The reasons for this are fairly obvious, and it need not be an instance of a common culture heritage). This is recorded in Yoruba, Tiv and Kambari religion and in Gongola societies as the Kilba, Marghi and Terc. God is equated with the sun in some languages such as Birom, Basa Kimo and Chama

In both Igbo and Idoma as in traditional Rausa religion (pp.281-2 above), there is an antithesis between God and the Earth seen as sacred and female. Many offences, including bloodshed, are seen as primarily abuses of the Earth. In Igboland, she is not profound by the burial of criminals, or those who die 'bad' deaths - lepers, smallpox and dropsy victims and so on - who are thrown away in Evil Forest. In Idoma there is an elaborate earth cult, which essentially connected with hunting and the repairing of damage done to the land by crime. An Idoma prayer runs:

They took the sacrifice to the East; the East said 'Send it to the West.  
They took the sacrifice to the West; the West said 'Send it to God'.  
They took it to God and God said, 'Send it to Earth, for Earth is senior.

Igbo elders reflect on the relationship between God and the sacred Earth  
(*Ana*)

*Question*      And tell me Chukwu and Ami  
                      Which of the two  
                      Is greater than other?

*Answer*          We would say that Ana  
                      Seems to be greater (than Chuckwu)  
                      Ana, on which we rest our feet, now ...  
                      *Epunamechi* Our father  
                      Chuckwu is greater than Ana  
                      It is Chukwu who is greater than Ana  
                      Chuckwu will take us back first ...

In Yorubaland a secret society called Ogbonni in Egbaland and New Oyo, Mole in Ife, and Oshugbo in Ijebu was dedicated to the sacred Earth. Earth, they hold, existed before the gods and the Ogboni cult before the kingship. As Igboland, to shed blood was to profound the Earth. The Earth's changelessness was imaged in the cults bronze sculpture, which seems to have reached a peak of excellence in the superlatively grave and holy art works of Ijebu. Frobenius recorded a tradition that the Ogbonni association first developed in Ife and in Ogbo or Ogborro (south of Ilesha), long before there was any Alafin and were thence transferred by the Egba. It seems to have been adopted in Oyo only in the nineteenth century. Frobenius recoded too that 'Ogbo' was the first source of the cult's ritual bronze sculptures.

How can one explain these very widespread and striking similarities? A simplistic model of difusionism is now out of fashion. To describe them as comparable reactions to similar conditions is unsatisfactory, not least because the conditions of life in Nigeria, climate, livelihood, landscape, in fact differed so greatly. Davison suggests that they are inherited from the tiny Stone Age communities which were the progenitors of later and vaster populations, if so their antiquity must be very great for they bear little relationship to, for instance modern language families.

### 3.2.2 The Masque

One of the most widespread and characteristics of these institutions is the masque or masquerade. It is universally acknowledged that the word 'masquerade' is unsatisfactory. Not all masquerades involve masks or even any kind of visual image, and it suggest nothing of the terror and authority of the original - a supernatural power which is undermined, equally by showing masquerade displays at cultural festivals completely

out of context, or the 'masquerades' which small boys put on to coax some small change out of the pocket of the beholder. 'Dodo, the Hausa word for masquerade, originally meant 'gloin'.

The traditional masque filled many different roles which were not of course of equal importance in different places. Horton believes that the Ekine masque of the Kalabari was valued primarily as a highly skilled art similar to ballet. The Ekpe society which as well have seen 'owned' a masque (pp. 167 -170 above), was often a key institution of government. Among the Kantana of the Wamba area, in Benue valley, masques were similarly the key institution of traditional government.

Prior to the coming of the Europeans, we had no chiefs. Traditionally Kama, ehe head of aHWaru (masquerade) had great power. Everybody recognised his authority. Therefore power was vested in his hand ... Mangarn was the next figure to Kuma. If he blew his horn it meant a declaration of war. .. Munza was 3. disciplinarian ... , he was the head of initiation.

For masque to be the main institution of government was exceptional. But in many Nigerian societies, the masque implemented political decisions. The anonymity of its members and it'S air of supernatural authority meant it was uniquely well suited to punish or overawe recalcitrant. Some masques by their mockery, shamed individuals out of anti-social behaviour. 11: could execute the death penalty without sowing the seeds IDf inter-lineage conflict. Often, not invariably, the masque was seen as an .incarnation of the dead. Bishop Philips recorded a dialogue with traditionalists at Ado-Ekiti. They seemed dissatisfied with my describing the Egunguns as representations of the Devil, and contested that they are ancestral medium between themselves and God.

The masque is clearly of great antiquity. It seems to be depicted in many Saharan rock paintings. The Igbo of Ife, who made themselves fearsome with raffia costumes, seem to reflect a masquerading tradition and so less certainly may the bronze makes of Ife, Idda and Nri

The history of Nigerian masque is complex palimpsest of which at the moment only fragments can be recovered from the traditions of the peoples concerned from odd references in written sources and from art history. The recreates its origins:

Ifa told Orunmila when he was going to the  
grove of the witches  
He must put on a mask, headwrap and leg rattles  
He obeyed he put them on, he arrived at the  
grove of the witches, and he was safe



**He rejoice in dancing and singing  
I have covenanted with Death, I will never die**

**These are metaphysical and moral, rather than historical, explanations. The Ifa corpus indeed provides alternatives versions of the origins of the origin of egungun. One of these compares the garments of the egungun with a shroud.**

**It is clear that the Nupe gugu and the Y oruba egugu oe egungun and the Igala igu reflect one dimension of that closely entwined historical heritage which we saw, in its political aspect, earlier. A tradition first recorded by Crowther in 1857/8 described this:**

**The people [of riverain Nupe] worship the manes of the dead, the spirits of whom are personified under a mask, as is done in Y oruba; in fact it is asserted both by Nupe and Y oruba that the latter adopted this god of the dead from former as well as that of thunder and lighting. The masquerader or Gunuko of the Nupe is of enormous height, from twelve to fifteen feet, whereas that of the Y oruba is about the ordinary height of the masquerader.**

**Johnson stated that the egungun cult introduced by Nupe immigrants in the region of Ofinran in the sixteenth century.**

### **The Problem of Evil**

**We have seen how one aspect of the masque is an position or an anxiety to placate witches. The belief witchcraft mirrors at one level, buries resentments and antagonism in men's and women's relationships. The 'mothers' of the Gelde cult are both a life force and a source of horror and dread. Women in Onisha, protect the community by their supernatural powers; but at night they gather in the market place in the form of birds and men shun the place, fearing their own destruction. In Nupe the witch is seen as a 'Yom an, which Nadel links with deep resentments against the economic independence and the immorality of long distance woman traders. The witch is 'one who had water in the house and yet washes her face with blood.**

**Witchcraft, both in Africa and in Europe has attracted a vast amount of academic attention. As clerical imaginations in sixteenth century Europe constructed detailed menus for witches' sabbats (in Alsace fricasseed bat in Savoy boiled children in England - notes Trevor Roper with approval - roast beef and beer). So Nigerian societies invented elaborate mental constructs which by definition could never be or disproved. In Nupe, the spirit doubles of witches consumed the spirit doubles of victims while the real people concerned were asleep.**

The Tiv had a particularly vivid apprehension of supernatural realities which affected their life in many ways. Tsav means supernatural power. Those who possess it are *mbatsav*. Every death is attributable to tsav. But a man can only use tsav to kill his close relatives'.

Tsav is morally neutral. The elder must use tsav to protect the land. This protection is accomplished by a kind of astral human sacrifice, in which no one is actually killed but in which a victim's death is thought to be certain to occur, later on, from natural causes. But the Tiv dreaded the *mbatsav*. They were thought to kill because they wanted to eat or to repay a flesh debt (incurred by the mystical consumption of the astral body of another's victim). Akiga who gave a fascinating account of the way in which he himself has been thought to have tsav and the way in which he had encouraged the idea, wrote, 'Fear of the *mbatsav* has taken hold on the people like a persistent and incurable disease. Just as the Nupe were alarmed when the anti-witchcraft masquerade was banned so the Tiv felt that the colonial government by forbidding the various ways in which *mbatsav* were traditionally restrained was in fact offering protection to witches.

The Tiv say that white man has spoilt the land because he has forbidden the trail by saawood ordeal and the hoyo, so that the *mbatsav* now kill people without fear that anything may happen to them. It was this fear apparently confirmed events (economic depression, epidemics of smallpox and cerebral meningitis) that produces the Inyambuan movement of 1939 and other anti-witchcraft movements.

Witchcraft beliefs have been analysed in many ways. They have been called a way of defining anti-social behaviour and so by implication social ideals but on the Lower Niger and in many other places as well, the witch was Nigerian art in the 40s and 50s but his ability to adopt different styles at will restricted his influence on others.

Many outstanding artists continued -to work in traditional ways such as the great Yoruba sculptor in wood, Olowe of Ise (d 1938) who differ from his predecessor only in his consummate skill. Others are best termed neo-traditional such as the group of wood carvers made famous by the writings of Father Carroll - Arorogun (1880-1954), his son George Bandele (born c. 1910) and Bandele's student Lamidi Fakaye. Lamidi had made many bas-reliefs which are traditional in style but not in content - Bible scenes for a church door, hospital scenes for Ibadan's great teaching hospital and so on. But with success and many commissions, his work has perhaps become increasingly stereotype - a criticism also levelled at Felix Idubor, a neo-traditional sculptor of Benin.

One of the most remarkable phenomena in Nigerian art history is the Oshogbo school which grew out of summer courses organised by Ulli Beier in the early 60s. Many of those who attended had little education and were unemployed: But some of them developed a marvelous individual vision which had made them internationally known. Taiwo Olaniyi, better known under his stage name, Twins Seven Seven, is also a musician and dancer. His art has much in common with the art of Amos Tutuola, and the titles of paintings often reflect the direct influence of the later - Nameless town in the Bush Ghost for example. Asiru Olatunde, once a blacksmith is famous for his bas-reliefs, beaten on to aluminium panels. Jimoh Buraimoh, a former electrician, creates works of art by gluing beads, seed and potsherd on to cloth or hardboard, an art related to that of the Traditional Yoruba crown-maker, who paints with beads. Adebisi Akanji, a former bricklayer, specialises in cement sculpture. Sussane Wenger Alarape, who settles in Nigeria in 1950, rebuilt Oshogbo's shrines in cement-coated mud, and more recently has concentrated on elaborate paintings on cloth, achieved by batik processes.

If Beier had held his summer schools in Calabar, doubtless we would be writing of the Calabar School. The Oshogbo experience is the classic illustration of Nigeria's wealth of human talent, which is the teacher's inspiration and despair - despair because so many remain untaught. But what teacher has transformed his pupils' lives as Beier did?

Many of Nigeria's most outstanding artists of course are the products of conventional art schools. Many were trained at Zaria - among them Uche Okeke was a fine watercolorist who died young. Dele Jegede is a younger to the Igbo tradition of body painting and Demas Nwoke noted for his sombre satirical painting, his terracottas and his work in theatre design. Bruce Onobrakpeya, another Zaria product has experimented with different media among them bas-reliefs in linoleum covered with bronze and deep etching, exploring a world of mythology drawn sometimes from his own Urhobo inheritance, sometimes from the stories of Tutuola or Fagunwa. Time is immobilised in a web of sinuous lines and saturated with a sinuous blend of hot and cool, fluorescent and nightmarish colours. The late Simon Okeke was a fine water colourist who died young. Dele Jegede is a younger Zaria product whose work has become widely known through his fine

Osawe is a powerful Edo sculptor who trained in London. Obiora Udechukwu who held his first exhibition in 1976 shows in his black and white drawings, a fully formed imagination and striking maturity.

In painting, poetry, the novel, drama, Nigeria's modern achievement is of tremendous richness and complexity. It reflects in part the vitality of her teeming population, the diversity of many ethnic inheritance. As its finest, the work of the Oshogbo artists, the writing of a Soyinka or an Achebe, is a completely new entity, sprung of the fusion of several cultures like the Edo Portuguese ivories. It is enriched by traditions of the past as in the total drama effect or Onabrakpeya's exploration of his own Urhobo inheritance. It moves into totally new forms like the cement sculptures which turn as Esso petrol station language, influences by Pound or Klee or Ravel, but those born in their home. These include the artist Susanne Wenger, the historian Abdullahi Smith, and the novelist Rose Umelu.

We shall not cease from exploration  
 And the end of all our exploration  
 Will be to arrive where we started  
 And know the place for the first time ...

**Student Exercise:** What are those statements that Ifa told Orumila when he was going to the grove?

### 3.2.3 Religion

It is in some ways paradoxical to group the creative arts in a single chapter with the spread of the world religions, Islam and Christianity. Often it is the artists, resenting the package deal of Christianity and European culture, which is first in rejecting it, consciously treasuring traditional religion as part of his inheritance. Susanne Wenger Alarape, Austrian born, actually became a priestess of Obatala.

In the case of Nigerian-born artists, it is not always easy to see if traditional divinities are used simply as a literary device, as a European writer might use the legends of Orpheus or Ulysses or to what extent the identification is more profound. Soyinka identifies strongly with Ogun, destroyer and creator. Achebe describes the extreme cultural alienation imposed by the Christianity of his Igbo childhood. The Edo painter Emokpae told an inquirer of his restless movement from religion to another - Catholicism, Chinese philosophy, Buddhism, Paganism, Christianity blackmails judgment on death.

Art has lead many Nigerian artist to reject or criticise the world religions. But for most Nigerians, religion is still of immense importance. It is the primary mode by which reality is understood. And in the history of Islam and Christianity, it is the twelfth century which is the crucial periods of expansion, though paradoxically most scholarly attention has focused on the nineteenth.

### 3.3 Islam (General Information)

The followers of Islam trace their faith from the origin of the world and clime that it was preached from time to time by a large number of the messengers of God.

The Islam as it is practiced today originated around fourteen hundred years ago in Saudi Arabia. Prophet Muhammad is considered the last prophet who preached the present faiths of Islam. The followers of Islam are called Muslims.

According to the tenants of Islam a Muslim must have faith in:

- 1) One God who has no partner and who is omnipotent and omnipresent.
- 2) The books of God revealed to different prophets from time of which the Quran is the last.
- 3) All the prophets including Moses and Christ were sent as messengers by God. Most crucial is the belief that prophet Mohammed was the last of God sent on earth.
- 4) The day of Judgment when the world will come to an end and the people would be rewarded or punished for the deeds done in their life. This includes the concepts of heaven and hell.
- 5) Angels of God - that the angels are not the partner of God but worship and perform the tasks assigned by God.

The Religious Duties of Muslims:

- 1) Prayers: A Muslim must prayer five times a day as per prescribed procedure (at dawn, mid-day, mid-afternoon, after sunset and one and a half hour after sunset). A special prayer at mid-day in the mosque on Fridays where the congregation of the community takes places, is also compulsory
- 2) Paying Zakat: A Muslim must pay 2 S. 112 percent of his for prescribed religions and charitable assets purposes.
- 3) Fasting: Fasting for one month during Ramzan (month of Arabic calendar).
- 4) Pilgrimage (Haj): Every Muslim of substantial means pay a visit to kaaba in Mecca (Saudi Arabia) to perform Hajj at least once in life time.

## Main Sects

There are number of sects and sub- sects among Muslim. Here will not go into the details of all these sects but confine ourselves to two major well defined sects i.e. the Sunnis and the Shias.

- i) **The Sunnis:** They believe that after Prophet the succession by Caliphs (Khalifas) was as per the tenets of Islam and tradiions laid down by Prophet (The Prophet was succeeded by Celiphs - Abu Bakr, Umar, usman and Ali in this order). The believed in other authority as legitimate and above these two.
- ii) **The Shias:** While accepting the supremacy of Quran and the traditions of Prophet, the shias differ with the Sunnis n the matter of succession after Prophet. They believe that the Prophet should have been succeeded by Ali (who was also the cousin and son-in-law of the Prophet). The other three Caliphs the shias believe held their position against the spirit of Islam. In due course a number of minor differences arose giving rise to a well defined separate sect. The shias consider Ali and his heirs as the Imams (leader community). A total of 12 Imam is a special favour given by God to the chosen few.

### 3.3 (a) Islam in Nigeria (General Information)

It is certain in the late nineteenth century, Hausa land was much less completely Islamicised than it subsequently became. One authority claimed that in the 1890s only one-third of the Hausa-speaking people were Muslim, the animist being found mainly in Niger (outside the scope of this study), in the Argungun area, and in the area between Sokoto and Katsina. Argungu became officially Muslim in 1922. The figures given in successive censuses, whatever their shortcomings are at least more adequately based than general impressions. Exact comparisons are impossible, because of the changes in provincial boundaries but even the limited data is very suggestive. In 1921, Kano Province had the highest percentage of Muslims: 96 per cent followed by Sokoto; 89 per cent; Zaira 70 per cent, Borno 69 per cent; Nupe 54 per cent; Bauchi 45 per cent; yola 42 per cent; Ilorin 32 per cent and Kontagora 20.5 per cent.

In 1953, Muslims were 73 per cent of the population of the north. In Sokoto, Kano and Katsina, they were 94 per cent or more of the population, the others being a declining handful Maguzawa and the southern Christians of the sabon gari. In Borno, the percentage of Muslims had rises to over 83 per cent, and was to be 93 per cent by 1963. If Hausaland and Borno had become overwhelmingly Muslim, the Middle Belt was a striking growth area. In Kabba, the Niger

Province and most of all Bauchi and Ilorin, the percentage of Muslims had expanded dramatically - 81 per cent in Bauchi in 1963 and 75 per cent in Ilorin.

These figures are independently confirmed by smaller local surveys. A study of three villages near Dorin showed that in 1930, 48 per cent were Muslim and 48 per cent animists. In 1954, there were 80 per cent Muslim and 12 per cent animists.

There has been more speculation and unfounded assertion than solid research into the way Islam spread. An exception is the detailed study made by Richard Bruce of the growth of Islam among the Pyem, a small people on the Jos plateau. He stresses the importance of apprenticeship. Many Hausa craftsmen and traders settled in the area at various times this century. Pyem boys who wished to learn their skilled became apprentices and insensibly and quite unconsciously, came to absorb their master's total world view. They in their turn offered a role model for a wide circle of friend and relatives and so the ripples spread outwards. Netting made a very similar point about another small Plateau group, the Kofyar,

Full-time craftworkers such as tailor, butchers, barbers and leather makers have appeared only with the advent of markets and they are usually Moslem. A pagan who wishes to learn such a skill or engaged in trade must apprentice himself to a Moslem and this usually entails the acceptance of Islamic religion along Hausa language and culture. Islam was introduced among the Rindre people by Kure who became Mohammedu. Various accounts attribute the conversion to Keffi and Lafia influences. He then started preaching to his friends and succeeded in converting most of them, so that by the time he came to power, he had succeeded in making most of our people Muslim. Islam was introduced to us by our late chief Mohammedu, when he went to Lafia. Kantana traditions describe one or two Muslim pioneers whose example and lifestyle influenced by many others.

Islam was brought by one Mohammed waya, a man from Kpara who was said to have studied Arabic and theology of Islam in Lafia. He used to use scent, so we ran away from him because his body was smelling and when we saw him with white clothes we also ran away from him. But later on some people joined him because he was always neatly dressed and from that time the religion got many people.

One pioneer Muslim remembers his first encounter with Islam. I was going to the farm in the evening when I met one of them (the labourers) knocking his forehead on the ground near footpath. He expresses his

astonishment, and a scuffle developed but despite this unpropitious beginning he was destined to become apostle of Islam to his home area:

**I never dreamt of becoming a Muslim. I was still worshipping our traditional god when my brother went away. He studied the Qur'an for many years. He came back after his graduation and started knocking his head on the ground, so I asked him why he was doing that. Then he introduced to me the religion but I did not accept it until after some time of associating with him.**

**He went to Keffi for Qur'anic studies. There he met a mallam from Duku (north-east of Bauchi). He stayed in Duku, studying under him, for ten years.**

**Later, I started having a nostalgic feeling and the zeal to establish a learning centre in my own village also, I came back home. When I arrived, a second brother had already graduated from Lafia. He also went for his advanced studies in Zaira, but not for long. He came back home; we built mosque and a night school for children. One distinctive characteristic of Nigerian Islam was its close association with the Islamic brother, especially Qadiriyya and Tijaniyya. The central concepts of the brotherhoods are mysticism and discipleship. The mystic attains to a direct experience of God, through solitude and asceticism (in Hausa, gudun duniya). Every sufi must have a master, shehu who must be able to trace an unbroken chain of authority from the order's founding saint. For the ordinary brotherhood member, the intercessory sufi is one of the greatest importance. Only a minority of Muslims as of Christian's have the courage and faith to embark seriously on the mystical and the contemplative path. But even for ordinary, the brotherhood imposes serious obligations: the obligatory prayers of the Tijaniyya take about two hours a day. In Kano, they are said from 5 :30 to 6 am. From 3 :30 to 4 pm and from 7: 15 to 8: 15 pm, a prayer life closely comparable so that of a Christian monastery. But the brotherhoods embraced all sorts and conditions of men. There is a burning poem in Rausa which runs, Oh God, Oh God, Oh God, intoxicate me with the love of Shehu Abdulkadir ... '. Its author is a petty trader whose sells flow and suitcase in the Kano sabon gari.**

**Many of the leaders of the jihad had been attached to Qadiriyya. The Tijaniyya was found in North Africa in the nineteenth century, was first brought to Nigeria by Al Hajj Umar. It was strength established by North African mallams in Kano, in the early colonial period, and the Emir of Kano, Abbas, joined it during the First World War. The reformed Tijaniyya was established in Kano in the 1930s by Senegalese teacher, Ibrahim Niass. Sanusi, Emir of Kano from 1954 until 1963 was**



the Nigerian leader of the movement. It was established in the mid-sixties that 55 per cent of adult males in Kano were members of the Reformed Tijaniyya, 22 per cent of the Reformed Qadiriyya, 15 per cent unaffiliated, much smaller numbers were attached to Traditional Tijaniyya and Traditional Qadiriyya.

The divorce between Islam and western education concerned many Muslims in the colonial periods, especially in the west where Muslims formed 32.4 per cent of the population in 1953. A number of societies were established, whose aims were in the words of the Ijebu Ode Mohammedian Friendly Society, founded in 1927, 'the support of Islam, education and the motherland. The Ansar- Din was founded in Lagos in 1923. Its aim was 'education on western lines by this means alone can Islam be better studied and understood'. These movements were precursors of much larger organizations established from the 1950s on, with similar aims. The Jamaatu Nasril Islam was founded in 1961 by the Sardauna of Sokoto and was active both in education and in the conversion campaign he launched secondary school in Northern Nigeria and was the equivalent of such southern societies as Ansar-ud-Deen and Nawair-ud-Deen.

Some Nigerian Muslims approached the problem of the relationship between Islam and modernity by joining the Ahmadiyya. Its Punjabi founder, Ghulam Ahmad, died in 1908. Its organization was similar to that of a Christian mission - with professional missionaries, western-type schools and publishing houses. The founder claimed to be a Prophet - a claim unacceptable to an orthodox Sunni Muslim. In the early 1970s, after the movement was condemned by the World Muslim League, there was crisis in the Nigerian branch of the movement and many Muslims renounced their membership.

## SELF ASSESSMENT EXERCISE 2

Describe the 5 basic tenets in which a Muslim must keep faith.

### 3.4 Christianity (General Information)

The belief

Christianity is also considered as a revealed or divine religion (like Islam and Judaism). The religious precepts of Christianity are contained in their holy book called the Bible.

## **The Christ**

**Jesus Christ is considered the central figure in Christian faith. He was born around two thousand years ago. During his life he performed miracles, healed the sick and even gave life to the dead. He was crucified by his enemies at the age of 33 years.**

**According to Christian belief he rose again on the 3<sup>rd</sup> day of his burial and ascended into heaven. He is considered as a true man and true God by his disciples. He commanded his followers to spread his missions to all part of the world.**

## **Concept of God**

**According to Christian faith God is one but has revealed himself as threes persons - the Father , the Son and the Holy Spirit. This concept of God is described as Unity in Trinity. Jesus is God the Son, form of Virgin Mary who conceives the Holy Spirit. According to the Christian belief the incarnation of Christ as a human being is a part of the divine plan for the atonement of the sins of mankind.**

## **The Bible**

**The Bible is the holy book followed by the Christians, it contains of two collections of books:**

- i) the Old testaments and**
- ii) the New testaments**

**The Old Testament contains the sacred scriptures of the Jews as well as early Christian scriptures. The Old Testaments was originally written in Hebrew.**

**The New Testament was written in the 2<sup>nd</sup> half of the first century A.D. By the end of the second century the greater part of the New Testament was accepted as authoritative. It consists of 27 books and was originally written in Greek. It contains the life and deeds of Christ, the works of his companions and other saints and converts a wide range of things.**

## **Sin and Evil**

**According to the Bible, the God created heaven and earth and the first beings Adam and Eve as the ancestors of human race. Adam and Eve were disobedient to their creator and brought sin and evil in this world. All mankind became heirs to the sins and lost the privilege of being the children of God. The suffering and death of the sinless man Jesus could atone the sins of mankind. God had sent his beloved only son to save**

**the mankind from eternal damnation. Jesus is therefore called the saviour of mankind. God punishes the evil and rewards the good. The biggest good deed is to forgive the persons who sin against other person.**

### **Body, Soul and Salvation**

**According to the Christian belief man has a body and a soul. The former perishes while the latter survives eternally. Salvation means the continued existence of individual into heaven after death. The Christianity does not believe in the transmigration of souls. Individual's salvation is possible only if he/she accepts Jesus as Saviour.**

### **Communion**

**Sunday is considered 'Lord's Day' and worship service is organised in churches. The worship service consists of religious instruction, preaching, prayer and breaking of bread. The last practice follows from what Jesus did his last supper on the night before his death. The symbol of a cross reminds the Christians crucifixion of Christ to save mankind.**

### **Baptism**

**According to Christian faith nobody is considered a born again Christian. One has to enter into the faith through a religious ceremony called baptism. Thus applies to the children born to Christians as well as to the follower of other religions who become Christian. Spreading the message of Jesus and enrolling people from other faiths into Christianity is considered a religious duty. The act of spreading the gospel of Christ is termed evangelization.**

### **Major Sects and Divisions**

**Christian in Nigeria has two denominations .; Catholics and Protestants. The Protestants emerge acquired a repatriate denomination during 16<sup>th</sup> century. They claimed that the church and society was in a state of crisis. The demanded reform is such a situation and came to be called Protestants. The Catholic on the other hand felt that there was no crisis and ascribe the rise of Protestantism to the interplay of certain complex and powerful forces. The Protestants do not believe in the authority of Pope which Catholic considers him as the main authority.**

### 3.4 (a) Christianity in Nigeria

Apart from the African churches and the Aladura churches, most aspects of the twentieth-century of the Christianity in Nigerian remain little studied. In the Igbo area, as we have seen, the spread of Christianity was closely linked with the development of a vast network of village mission schools. In central Nigerian, it was largely the work of two inter-denominational evangelical missionary societies, the Sudan Interior Mission and The Sudan United Mission.

The SIM established its first mission at Patigi in Nupe in 1901 the SIM began its work in Nigeria at Wase in 1904. Wase was later given up, but from that beginning they established a large network of missions in what are now Plateau, Benue and Gongola states. Although they ran some village schools, they laid less emphasis on education than the missionary societies of the south, partly because they opposed detribalisation and partly because of their emphasis on individual conversion. Neophytes waited for years for baptism. But their work produced Christians of great fervour and devotion, many of whom became evangelist in their turn. One of them was a Tarok who first met the missionaries when they came to the village in 1916.

His father was a pagan, and before he died he called him to his side and said to him. 'There is wisdom in this world and you have seek it .... He has now become a perfect apostle to the Yerg um. He never turned to the right hand or to the left but has gone straight on in the path God and/or right. He tramps miles over hill and dale to preach the Gospel .... One year he gave 200 lbs of corn and the next year 330 lbs of com for his offering.

Vo Gyang was a Birom woman who chose to live with her family among the g anawuri w hom the Birom regarded as wild and ferocious. She adopted their way of life fully and lived there for years as a lay evangelist.

The African churches were founded in Lagos in 1890s for the most part as breakaway movements from the older missionary churches. They were founded in a spirit of ecclesiastical nationalism, by educated Nigerians, resentfully of continuing white domination. In 1888, the Ebenezer Baptist Church was founded. In 1891, the year when Bishop Crowther died and was replaced by European, the Delta churches formed a self-governing and self-supporting pastorate within the Anglican Church and a group of C.M.S. members and Methodists in Lagos formed the United Native African Church. In 1901, a large body of C.M.S. members in Lagos founded the African Bethel church.

Although they were founded because of church leadership, they tackled much more seriously than the missionary churches, the relationship between Christianity and traditional, in this case Yoruba culture. They gradually and to varying degrees came to tolerate polygamy. Their members wrote studies of Yoruba culture and history. Typical of their spirit, in many ways was Emmanuel Moses Lijadu.

Lijadu was an Egba who worked as a priest for the C.M.S for years in Ondo. In 1900, he renounced his stipend and still in connection with the C.M.S. continued his work supported by local contributions and farming, and making long missionary journeys in Delta, in Ikale, Mahin and Ijo area. He built up a body called the Evangelists' Band. In 1920, the C.M.S . refused to ordain his son, Folarin unless he signed a document which would in effect transfer to them the building and property of the Evangelists' Band. Lajidu ordained Folarin himself in a service of solemn separation to the [Holy Ghost' and was disconnected. A European missionary wrote, 'It is all a great grief to me, for he is an earnest man but liked so many Nationalists unbalanced and misguided. 'He wrote a number of books in Yoruba and English, among them a pioneering study of Ifa divination. He died in 1925 but the evangelist's band maintains an independent existence to this day.

Until about 1920, the African churches maintained an active programme of evangelization. 'By the 1920s however this active phase was coming to an end. The African Churches established a congregational life not dissimilar to that of the older churches. European critics were not slow in pointing that out. They call themselves "African" but their services, the robes and titles ministers their surplus choirs are all borrowed from England... how are they distinctly "African"? In the same year, an African churchman made the same point in harsher language; 'in practice, form of worship, custom and other paraphernalia we are still serving our time as pawn or liberated slaves who have naturalised in the country of their bandage. When a more radical form of Africanisation but of the desire to come the product of a conscious concern for Africanisation but of the desired to come closer to God and have a living experience of God in prayer. It was this which produced the Aladura churches.

### **SELF ASSESSMENT EXERCISE 3**

**Mention the two notable interdenominational evangelical missionary societies in central Nigeria in the early Christian time.**

### 3.4.1 Aladura

The mission churches produced among their adherents a rich and varied body of religious experience, in the form of dreams, visions and so on. Jacob Akiwuli, catechist at Igbotako related such a vision at the onset of his last illness in 1905.

There arrived at the station a white man from beyond the sea, who brought with him six corpses - bodies of holy men - to be buried here. The white man asking for the agent in charge of the station, I presented myself; he then handed to me a paper on which were written the names of the six holy ones who are to be buried: with my own hand I wrote my name the seventh ... And are they not busy presently preparing the graves?

The Aladura churches emerged gradually out of the visionary and prophetic experiences of a considerable number of individuals.

Moses Orimolade was born in the 1870s in Akoko and became a Christian in the late 90s. Although lamed by an illness, he travelled far afield as a wandering evangelist. In Dorin he was known as Alhaji Isa. The girl who was later known as Captain Abiodun, a member of a successful Sierra Leonian family in Lagos and Porto Novo had a vision in 1925 during the Corpus Christi procession. When she recovered, she joined Orimolade in founding a new society, which soon became the Cherubim and Seraphim (destined in its turn to split into many different churches). In Ijebu, during the influenza pandemic of 1918, a goldsmith and leading elder of the Anglican Church began a series of prayer meetings. The body left the C.M.S. when they came to have doubts about infant baptism. The movement spread to young Ijebu in Lagos. One of them negotiated a junction with an American sect, Faith Tabernacle. After many vicissitudes the movement developed into Christ Apostolic Church, the largest of the Aladura Churches.

By the late 1920s, the movement was still small. Their active adherents were clerks, teachers and traders. Often these worked far away from their homes and carried the new church they had joined with them. One young man of this type was Joseph Babalola, an Ekiti man educated to Standard IV level, who drove a steam-roller for the Public Works Department. One day in 1928, when he was twenty-four, he heard a voice which called him to leave his work and preach the Gospel. He obeyed the voice and after various adventures including imprisonment as a presumed lunatic, he was baptised in the Faith Tabernacle. He became the leader of the Great Revival, which broke out at Desha in 1930. Crowd poured to Desha from far away as Dorin and eastern Nigeria, alarming the colonial government. A number of other prophets

arose one of whom Josiah Oshitelu, was to form the third large Aladura movement, the Church of the Lord in 1931. Later, Babalola himself settled at Efon Alaye where he was befriended by local ruler. It is said that a gentle forest spirit left Alaya because 'her pot of indigo dye had been broken by the new road', symbolising the decline but not eclipse of the old religion. The revival drew many people into the older churches. The Methodists noted in 1931. 'the catechumen classes are kept very busy, teaching the aladura converts to read and understand the Scriptures' .

There are of course differences between the various Aladura churches. The Christ Apostolic rejects western medicine but has a large number of school and trained clergy. The Seraphim are striking in their various uniforms. But all Aladura churches by definition emphasises prayer - adura means prayer. They affirm, to the benefit of other churches, the importance of confident and preserving prayer. The detailed for their religious practise contain much from the African past. Sometimes prayer 'recipes' are astonishing concrete to western eyes ... pray at 6.30 o'clock am before sunrise. Read Psalm 38 seven times' and so on: a kind of technological approach to prayer which linked with the way in which traditional religion offers specific protection to be attained by specific ends. Another link is the way in which the witch is seen as the personification of evil and purification and liberation from witchcraft is emphasised. But in their unfaltering affirmation of the absolute necessity of prayer and the reality of the unseen world, they are an inspiration to all Christian churches.

### 3.4.2 The Prophetic Braid

Garrick Sokari Briad was a poor Klabari fisherman who was born in about 1882 and grew up in Bakana. After a protracted period as a catechumen, he was baptised in 1910. like the Aladura prophets, he took his religion with utter seriousness and fasted, prayed and had VISIONS.

It was his custom to slip in secretly into St. Andrew's Church on week days and there prostrate himself in prayer to Almighty God. . . . Sometimes it was his custom to ask the pastor's permission to spend the whole night in prayer in the church.

He became a noted preacher, faith healer and visionary, attracting large numbers of followers. He preached teetotalism and the destruction of traditional religious images but did not oppose polygamy. His disciples travelled into the Igbo interior destroying traditional shrines and making many converts. In 1915, the residence for Owerri Province reported with some agitation that:

Towards the end of the year an entirely novel set of circumstances arose in the Provinces in the shape of a religious revival which has so far affected part of three .... The leader is one Garrick Braid .... His extraordinary great influence is seen by the fact that his followers professing Christians and pagans alike have destroyed their jujus and ancestral shrines and by the equally important fact that there had been practically no sale of trade spirits locally since his crusade.

His relationship with the C.M.S. became increasingly strained, especially after he assumed the title of the Prophet Elijah II in 1916. The colonial government too became increasingly hostile. The destruction and often looting of traditional shrines sometimes led to rioting and he is said to have proclaimed that the day of the European was over. His attack on drinking led to a dramatic decline in liquor imports, which had an immediate effect on government revenues. He was imprisoned in November 1916. After serving his sentence, he remained in obscurity and died after a short illness in November, 1918. His followers formed themselves into the Christ Army Church a body which has much in common with the Aladura churches. Many of the villages which had welcomed his emissaries turned in time to the older missionary churches, largely because they had the financial resources and personnel to provide the schools which they desired.

### 3.4.3 Christianity in the 1970s

Christianity in the 1970s presented a picture of great complexity. The churches faced two basic problems radicalisation and contextualization. There was some debate about the churches relationships to the injustices and inequalities of society, but little effective action. Some critics attack the embourgeoisement of the older churches, others were alienated from Christianity by disillusioning experiences during the Nigerian civil war. Many adherents of the older churches were drawn to the Aladura by the attractiveness of their services and what was felt to be a concern with real issues and concrete results in prayer. In some parts of Nigeria, every hamlet has produced one or several new independent churches. In the cities, the sound of their all-night vigil rivals the muezzin's call to early prayer.

A systematic survey in western Nigeria sheds an interesting light on current Christian religious attitudes. I reflect both the persistence of hostile denominational stereotypes, together with a desire for greater ecumenicity

One Protestant pastor touchingly spoke of his desire for 'moving together by Catholic priest. One, however, with polite firmness and at



considerable length took us to task for worshipping idols ominously reminded us that Moses had killed 3000 'molten images priest'.

Catholic respondents described how the poor are alienated by church taxation and the cost of ceremonies such as church marriages. 'Traders and farmers think church marriage is for teachers and clerk'. The survey showed that 92 per cent of Catholic secondary school boys (88 per cent of the girls) believed in witchcraft and that 10 per cent of a Catholic parish believed that they had been victims of it during the last year. 'I have seen a son seriously sick, but when his mother who was certainly a witch died, he recovered. Interestingly, when asked about divination, over 77 per cent of adults and over 93 per cent of children rejected it on religious grounds.

The survey showed a very extensive belief in the efficacy of various forms of 'juju'. I am not really sure about this juju thing, but sometimes I am forced to believe it - A Protestant pastor wrote: 'as the son of a perfect juju man, I should by no means hide that truth that there exist native medicine that work.

It is possible that belief in witchcraft is actually increasing - a pattern suggested by the survey and by many studies of witchcraft eradication movements. The eradication of traditional means of eradicating witches such as trials by ordeal left the individual helpless and exposed to uncontrollable evil.

The older churches are currently in a state of crisis. They face the problem of contextualization which the Aladura have solved so effectively. Some believe much more should be done - like the expatriate clerics who enthusiastically defend the balalawo as client-centred therapy! But the most fundamental problem - faced much more consciously and explicitly in South America - is that of the Christian confronted by extremely unjust social structures. To profit by the system is to lose all credibility. And yet to some seems impossible to change it. This crisis experienced by the prosperous section of the Third World is equally felt, of course by more prosperous nations in general. There is a danger that the malaise engenders paralyses activity - the impossibility doing well preventing one from doing anything at all.

Still they pray, the Aladura pary  
to what only hearts can see behind  
the curling waves and the sea ...  
And standing dead on dead sands  
I felt my knees touch living sands  
but the rushing wind killed the budding words

## **4.0 CONCLUSION**

Now that you have gone through this unit, you ought to have been familiar and be able to understand the pluralistic character of Nigerian Society . You must have known the basic belief systems of the religions in Nigeria with main customs and practices.

## **5.0 SUMMARY**

We have seen the veritable character of Nigeria as a land of many religions in the sections described above. The diversity so acquired by Nigeria has also proved to be one of its mainstays over the developments and growth of civilisation here over the last several millennia.

## **6.0 TUTOR MARKED ASSIGNMENT**

1. As tourism professional why do you think it is necessary you have knowledge about religion in Nigeria?
2. Write five sentences about the Christ.

## **7.0 REFERENCES/FURTHER READINGS**

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## UNIT 4 TOURISM: MONUMENTS AND MUSEUMS IN NIGERIA

### CONTENTS

<b>1.0</b>	<b>Introduction</b>	
<b>2.0</b>	<b>Objectives</b>	
<b>3.0</b>	<b>Main Content</b>	
	<b>3.1 Short History and Peoples of Nigeria</b>	
	<b>3.1.1 Yoruba</b>	
	<b>3.1.2 Hausa</b>	
	<b>3.1.3 Igbo</b>	
<b>3.2</b>	<b>Festivals in Nigeria</b>	
	<b>3.2.1 Durbar</b>	
	<b>3.2.2 Osun Osogbo</b>	
	<b>3.2.3 Mmanvuu</b>	
	<b>3.2.4 Rivefest</b>	
	<b>3.3 Museums and Monuments</b>	
	<b>3.4 Cultural Tourism</b>	
	<b>3.4.1 Festivals</b>	
	<b>3.4.2 Museums and Monuments</b>	
	<b>3.4.3 Palaces</b>	
	<b>3.4.4 Arts and crafts</b>	
<b>4.0</b>	<b>Conclusion</b>	
<b>5.0</b>	<b>Summary</b>	
<b>6.0</b>	<b>Tutor Marked Assignment. (TMA)</b>	
<b>7.0</b>	<b>References\Further Readings</b>	

### 1.0 INTRODUCTION

It is an acknowledged fact that in our country today, most of the tourism promotion relates mainly to its cultural heritage (apart from eco-tourism) having an uninterrupted tradition extending over three or more centuries ago. This unit deals with the cultural heritage of Nigeria from the point of view of tourism.

### 2.0 OBJECTIVES

After reading through the unit, you should be able to:

- Be familiar with the history and peoples of Nigeria;
- Have a sound knowledge of kinds of festivals in Nigeria;
- Identify various museum and monuments in Nigeria and their locations; and

- **Appreciate different kinds of cultural tourism Nigeria is blessed with.**

### **3.0 MAIN CONTENT**

#### **3.1 Short History and Peoples of Nigeria**

**Nigeria is a country endowed with both human and material resources. It is situated in West Africa on the Gulf of Guinea and bounded by countries of Cameroun in South-East, Niger by the north and the Republic of Benin in the West east and its being washed through the Atlantic Ocean in the South. Nigeria lies within the tropics between latitudes 4 and 14° north of the equator and longitude 3 and 14 east of Greenwich Meridian.**

**The country has a land mass area of 923,773 square kilometres with Rivers Niger and Benue running through it to form tributaries in the Southern part of the entity. Nigeria now has a population of about over 120 million people consisting of various groups. Prominent among them are Yoruba, Igbo, Rausa, Edo, Efik, Fulani, Ijaw, Kanuri and host of others. "**

**Nigeria is an entity which came into existence in 1914 with amalgamation of the Northern and Southern British protectorates. The people of Nigeria have a rich history of migration, fusion of people, the rise and fall of empires, slave trade that occurred in the dark ages, in places like Badagry and Calabar and more importantly, British rule. Beside its abundant mineral resources which are found in every a ngle of the country, Nigeria is also blessed with natural fertilised land which is ideal for agriculture.**

**What is most interesting about the country is her people, especially the major tribes of Yoruba, Rausa and Igbo. These people are so distinct that it is believed that the best stock of Negro in the world originated from Nigeria.**

**In Nigeria, it is of most importance, that one only needs to look at the cultural continuum which begins with the Nokkterra cottas including (Yoruba) terracotta and bronzes from Benin, Jebba and Tada to show show the type of development that have taken place from the first millennium (BC) through to the 20<sup>th</sup> Century AD.**

##### **3.1.1 Yoruba**

**Y oruba is a race believed to have migrated from Saudi Arabia through its progenitor, Oodua who settled at Ile-Ife, Osun State. Their major**

trade is fanning and they are very accommodating and socially inclined. They are not only good in wood carving, but also very proficient in metal works and stand out as the most profuse sculptors in Nigeria.

This is located in the South West area of Nigeria consisting of six states i.e, Oyo State (Ibadan) Ondo State (Akure), Ogun State (Abeokuta), Osun State (Osogbo), Ekiti State (Ado-Ekiti), Lagos State (Ikeja) and they could be found in some parts of Kwara and Kogi States in the Northern belt. Lagos was formerly the capital City of Nigeria.

Prominent among their festival celebrated yearly include Osun Osogbo, Gelede/Egungun in Iaro Yewa Local Government of Ogun state, Oke' Badan in Ibadan, Igunu in Abeokuta, Agemo in Ijebu land, Ogun in Ondo and Eyo in Lagos among a host of others.

Yoruba also boast of very interesting tourist attraction located in serene areas such like Olumo Rock in Abeokuta, Osun Osogbo in Osogbo, Ikogosi Warm Spring in Ondo State and Erijiyan, Ekiti, Idanre Hill, in Ondo State, Bikikisu Sunbun Shrine in Ijebu-Ode, Lekki and Bar Beach in Lagos, University of Ibadan Zoological Garden in Ibadan etc.

These people are rich in dressing apparels which include Buba, Sokoto and Agbada (a three-piece traditional dress) with Abeti-Aja Cap to match and Dansiki with Kembe. These styles are designed with locally made materials such as Aso Etu, Aso Oke and Adire (Batik) etc.

### 3.1.2 Hausa

It was a general belief that Hausa who are scattered all over the Northern Coast of Africa also migrated to Nigeria from Saudi Arabia and their leader was Uthman Dan Fodio who then used Sokoto as the headquarters from the region. The tribe is predominantly Muslim and they have unbridled love for natural things such as fanning, cattle rearing and production of hide and skin.

Other unique aspect of the Hausas is their architectural awareness. A visit to the city of Kano, Sokoto, Borno and other cities in the emirate will confirm this. They are also good in leather work of different designs and styles.

Hausa are located within the 23 states of Nigeria i.e. Kaduna, Sokoto, Jigawa, Taraba, Niger, Kwara, Kogi, Bauchi, Borno, Katsina, Benue, Zangareta etc. This tall-looking tribe also has a number of festivals to their credit. The Argungu festival in Sokoto state, where young men compete in the river for the biggest "fish catch" while the winner goes

home with attractive prize. Also Durbar festival which other North African countries like Niger, Algeria and Morocco take part involves the use of a lot of horse-men dresses in colourful dexterity in horse-riding.

Talking about dresses, Hausas also have similar dressing attitude with that of Yorubas. They deck themselves in Agbada, Dansiki which are made of Aso Etu or Aso Oke. They also sleeve attire with Taji cap to match and it is usually used for prayer.

Places of tourists' interest in the northern part of the country include Yankari Games Village and N Araguta which is the leather village of Jos among others.

Hausas are very transparent in their dealings with other fellow human beings. Hence, the introduction of Sharia in the region, accordingly to them, to stamp out social vices from their society.

### 3.1.3 Igbo

This set of people represents a crop of natural aggressive but humble souls who have the reputation of being able to survive anywhere in the world, no matter any condition or situation. One needs to see an Igbo man in his natural setting to really appreciate the kind of stuff these people are made up of. Igbos are essentially ardent businessmen. No one can take away from Igbos their business acumen which no tribe in Nigeria surpasses. They can sell dunes to the Arabia.

These people are located in the South-East side of Nigeria within five states: Imo, Ebonyi, Abia, Anambra and Enugu. Igbos are culturally inclined and they don't hide it anytime they hold festival. Among their prominent festivals are New Yam festival which signifies the harvest of new yams and it is celebrated with unbridled candour

During these festivals, series of groups entertain the audience.

Prominent among them is Atilogu dancers, known for their naturalistic approach to dance while employing all parts of the body in the act. It is an age-grade dance performed by dancers in unison who follow a leader in a wide variety of movement and aerobatics displays.

Tourists' attractions also abound in Igbo land in all the five states.

Be that as it may, Nigeria and its people are now busy creating enabling environment for prospective foreign investors to have a peaceful and prosperous stay in any part of the country. This was evident during the last visit of Mr. Bill Clinton former President of the United States of

**America who freely moved amidst the height and the low people of Nigeria.**

### **SELF ASSESSMENT EXERCISE 1**

**Name the six states in the South West of Nigeria**

### **3.2 Festivals in Nigeria**

**Through these ethnic groups comes a plethora of festivals which are unique in themselves in terms of the expression of the artistic sensibility of the people and rich cultural splendour. It is not the conferment of a cultural identity for an ethnic group but is also rooted in their socio-religious life.**

**As religious events the festivals are used to pay obeisance to their gods for almost every aspect of the people's life: fertility, economic prosperity, health, clement weather, bumper harvest etcetera. All these are reasons for festivity. In addition, these festivals are a means of forging unity among the people and engendering the spirits of oneness.**

**However, if there is any period these festivals have become necessary, it is the present in the light of the trend towards globalization. They have become necessary for ethnic groups to showcase their culture through them; if for no other reason, to preserve their cultural identity from obliteration.**

**To do this, each ethnic group stages its festival at a particular period of the year as dictated by their taboos and other peculiar reasons**

**Besides the socio-political and religious dimensions of the festivals, they have become veritable means of cultural tourism. The Nigerian festivals are even more interesting because of the diversity, depth and the period each festival is staged. The time frame avails local and international tourists the opportunity to go on an excursion round the country and capture live, the rich and entertaining festivals that take place at different time and parts of the country.**

**Some of the festivals are:**



### 3.2.1 Durbar

The Durbar festival is staged both in Kano and Katsina, all in the northern part of Nigeria. It is a spectacular parade of horsemen, resplendent in their various sections of each emirate. Traditional equestrian regalia, converge to pay homage to their Emir.

The festival is normally held during the two Islamic celebrations, Sallah, The beauty of this festival is in the sheer size of the horsemen and the interplay of the bright and colourful tradition costumes worn by the horses and horsemen.

### 3.2.2 Osun Osogbo

The festival is tagged in honour of the goddess of fertility in the month of August. This religious cum tourist festival attracts people from Nigeria, West Indies and other parts of the world. Worshippers dance in procession to River Osun, the abode of the goddess, whom myth actually has it, turned from human beings to a river.

### 3.2.3 Mmanwu

Mmanwu means masquerade. Masquerades in Igbo traditional and culture plays an important role. They are believed to be incarnates of dead ancestors that visits the living to entertain, guide and bless their living offspring. The festival comes up in the month of November, in the East.

### 3.2.4 Rive Fest

This annual festival is staged in Port-Harcourt: Colourful display of masquerades from the riverine area and both regatta are the hallmark of the festival. The appeal is the riverine ambience and beautiful decorates boats with participants swaying the rhythmic and pulsating beast of traditional musicians. There are festivals all over Nigeria round the year



at least one a day. To attend any festival contact NTDC or your Tour Operator.

### **SELF ASSESSMENT EXERCISE**

Name the kinds of festivals and their locations in Nigeria.



### **3.3 (i) Museum and Monuments**

Nigeria boast of the finest collection of arts and crafts as well as rich archaeological relics showing our historical past like Terra Cotta head from the old Nok culture, the famous Benin Bronze art works and the Yoruba exciting sculptures. The great variety of these ancient relics can be found in all the branches of our national museums.

These museums in their own right constitute important tourist attractions depicting aspects of Nigerian cultures, religion, philosophy and ideals.

The national Commission for Museum and Monuments (NCMM) has the responsibility of formulating policies and guidelines for the effective regulation of the Museums across the country.

### **(ii) The Nationals Council for Arts and Cultures**

This is the body responsible for the coordination of cultural and artistic development in Nigeria.

#### **Specific Functions**

- 1) **Promoting and fostering the appreciation, revival and development of Nigeria Arts and Culture.**
- 2) **Planning and coordinating of cultural activities in Nigeria and fostering the Development of literacy visual and performing arts in Nigeria.**

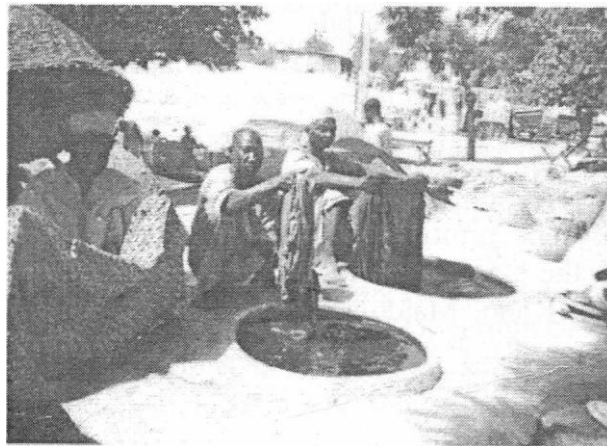
- 3) **Assisting the Antiquities Commission of artistic creation, acquisition and preservation of artistic work, works of arts, cultural monuments and depositories.**
- 4) **Promoting the development of music, traditional dancing, drama, opera cinema films photography, folklore, oral traditions, literature, poetry, painting, sculpture, architecture, town planning, woodwork, embroiding weaving and similar crafts.**

**Nigeria through the NCAC is a member of the World Crafts Council (WCC) . And through its achievements in recent years, NCAC was elected the President of WCC African Region at its last meeting of the General Assembly held in Morocco in 1996. The present Chief executive Officer is the President WCC African Region. The NCAC also assisted in the organization, established and registration of the organization, Council (NCC). NCC is the non-governmental organization with the main ain of promoting and developing Nigerian Crafts and craftsmen.**

### **Nigerian Crafts**

**Crafts symbols of Nigeria's materials and spiritual heritage. Crafts are well integrated into the living patterns of Nigerians and inseparable from their spiritual philosophies. They are therefore prized objects for the promotion and preservation of tourism.**

**Essentially crafts are grouped into textiles, pottery and ceramics, fibres, bronze, brass and iron works, woodworks, calabash decorations, leather works, ivory works, jewellery etc.**



Dyeing Pits, Kana

## **TEXTILES**

**Nigeria is renowned for the rich variety of designs, colour, materials and production techniques of its textiles craftsmen. The traditional embroidery, weaving, tie-dye and resist technique and modern work in silk -screen printing are well known for years. Akwete, Ibadan, Osogbo, Kano, Abeokuta, Oyo, Bida, Ado Ekiti, Ilesha, Jukun have important centres for textiles of all kinds.**

## **CERAMICS**

**Abuja has been the most well known influence in modern Nigerian pottery. The potteries are to be found in Ilesha, Afikpo, Okigwe and Bone areas, (of eastern Nigeria) the Akoko, Aboji as well as Ife and Abeokuta (of western states).**

## **WOOD CARVINGS**

**The figure carvings and low relief decorations on panel in traditional style represent one of the most important forms of arts in Nigeria. Often works are in white woods, iroko as well as ebony. The leading wood carvers are in Benin, Igbomia, Ekiti, Ife, Oyo, Akwa, Afikpo, Ikot-Ekpene, Nupeland, Igbira, Chamba and Minna.**

## **CALABASHES**

**Oyo, the ancient political centre of Yoruba people is most noted for calabash carving in Nigeria. Other towns particularly Plateau, Bauchi, Borno, Sokoto, Gongola produce richly decorative and beautiful burn-on or engraved geometric designed calabashes which are widely used for every day need as contained on wall decorations.**

## **LEATHERS**

**The decoration of hides and leather by applique technique and the shading and printing of designs and patterns on them is a craft for which the Northern states of Nigeria are well known. Naraguta in Jos, Sokoto, Kano, Maiduguri and Oyo areas are well known centres of leather crafts. Pouffes, interlaced bags, sandals, shoes are produced from the various methods.**

## **RAFIA AND GRASS WEAVING**

**The craftsmen and women of Ikot-Ekpene, Warri, Maiduguri and Brass, produce beautiful designs of brackets, caneworks and richly coloured**

mats and screens, the Nupe as well as the waterside areas of Ijebuland produce distinct mats.

### **GLASS WORK**

Glass beads are used mainly for ornamental purposes for making patterns or covering whole or parts of other objects, masks or dresses. Bida is famous for its beads made from recycled grass.

### **IVORY CARVINGS**

This is an area in which Benin craftsmen have excelled. The works of these craftsmen and the ancient carvers are also among the most beautiful works of Nigerian Art. In Enugu and Akwa area of Eastern Nigeria, other styles in form of bangles and other fashion accessories and musical instruments exist.

### **METAL WORKS**

Decorative metal works are produced either by beating or cashing the metal to produce uneven texture and beautiful pattern. They range from simple blacksmithing, including decorative wrought iron grilles, to the sophisticated craft of making time quality jewellery in gold and silver traditional bronze figure casting of the Edo and Mumuye and brass trays of Bida. The women make the decorative combs and hairpins, used by Efik.

#### **(iii) The Centre for Black and African Arts & Civilization, (CBAAC) - A Tourist Haven**

The Centre for Black and African Arts and Civilization, a multi-dimensional documentation institution, serves as the custodian of the cultural materials for Black and African peoples all over the world. The institution is a vital Centre for the study, propagation and promotion of understanding of Black and African ideals and civilization. The Centre is adventurously placed to perform this function because its core collections consist of all the unique and rare archival, audio-visual and museum material deposited, for safe keeping with the Nigeria Government, by the fifty-nine Black and African Governments which participated in the FESTAC 77. The materials, currently being preserved, utilised and augmented, represent the invaluable contributions made by the intellectuals, writers and artists who were the moving spirit behind the execution of FESTAC 77. The Centre was officially declared open on 22<sup>nd</sup> June, 1978 as a dynamic cultural archive on Black and African peoples. It has been declared as a depository for UNESCO books, documents etc.

## **The Components of the centre**

**The Centre for Black and African Arts and Civilization, consists of seven divisions made up of four professional divisions. Achieves, Library, Audio Visual Museum and three others viz Administration, Research and Publication and Board Secretariat etc.**

**Services Rendered: The Centre offers a wide range of services to its clientele. These include, in the main assistance to readers in the use of Library and Archival materials, bibliographic services, dubbing of FESTAC 77 materials, and Festac 77 Video Cassette. It promotes the use of audio materials for research and leisure, arranges tours for visiting Heads of States to Nigeria and publishes text books meant for use in the secondary and tertiary levels of Black and African education.**

## **Slave Route Tourism**

**Slave route-were the ways taken by men and women who were forcibly sold into slavery from the hinterland of Africa to unknown lands. The whole idea of the slave rote project was probably to delve into the history of how the slaves were shipped and transported to their final destination where they were subjected to hard labour.**

**The major route charted for the strong boned African slaves by the Portuguese explorers and the European slave Merchants to be taken out of the shores of Africa was from Badagry, a major slave port in Nigeria, through the Atlantic Ocean to far places like the Caribbean's Island and the new world i.e. the present day United States of America.**

**At the final destination, the slaves were subjected to hard labour in sugarcane plantation and in construction of railroads etc. this Trans Atlantic Slave trade which swept through the West African Coast between the 16<sup>th</sup> and 18<sup>th</sup> centuries had economic and political undertones and course left unpleasant traces behind.**

**The slaves who were made to work like machines in plantations and in constructions of railroads were not remunerated and they lived in de-humanizing conditions. However, with the advent of the Western civilization, dehumanization of these dark periods was realized and the slave was finally abolished in 1870 in Africa.**

## **Conferences/Business Tourism**

**Conferences|Business Tourism is another veritable area of tourism in which Nigeria is selling fast her credentials to the rest of the world community. There is an international Conference Centre located in the**

**Central Business District of Abuja, which can comfortably host any conference of international standard. The elegant ECOWAS secretariat located in Asokoro District of the FCT is also complementing its services. It serves as the Administrative Headquarters of the Economic Community of West African State with facilities for international Conferences.**

**Recent International Conferences at the Centre include the HIV / AIDS Conferences and the International Conference on Eco-Tourism. Nigeria has also been billed to host the forthcoming Africa Travel Association (ATA) Conference slated to hold in 2003.**

### **Sport Tourism**

**Nigeria prides itself in the area of Sport Tourism. Since independence, Nigeria easily the Giant of Africa has produced sport and soccer veterans' whose names are today household names as far as sport tourism is concerned. Such leading veterans include Chioma Ajuna, Akeem Olajuwon, John Fashanu, Bash Ali, Nwankwo Kanu, Daniel Amochachi (a.k.a The Bull), Taribo West and Sunday Oliseh etc. Nigeria at least hosted the 1999 edition of World Soccer Championship in Lagos - an event that brought to Nigeria at least over 50 countries around the world. In 1984, young talented Nigerian's junior National Team, made an impressive outing at the Olympic held in Atlanta. Nigeria has been slated to host All Africa Games in Abuja come 2003.**

**Sports and Tourism are two major industries that cannot be separated. Since the inception of sports, tourists have enhanced the success of most of the major events and this applies to all other aspects of sports competition, games and tournament et-al.**

**The attention generated by the Sydney 2000 Games, according to the Tourism forecasting Council in Sydney, brought in an estimated 1.6 million visitors to that country, enriching its economy by \$6.1 billion, thereby leading to the creation of 1.50,000 additional jobs.**

**Sports help tourism in so many ways. Given that top competitions are staged in different countries, the host nation's tourism potentials are exposed to the world of tourist. When Nigeria hosted the 1999 World Youth Championship, Nigeria's young but promising tourism attractions were opened to the world to see locations and sights such as Nigeria War Museum in Umuhia, Yankari National Park, Wikki Spring, Badagry Tourists, Olumo Rock, National Museum in Jos and others. This I of courses brings with it real growth and progress in the industry.**

**As Nigeria prepares to host the 2003 All-Africa Games, it holds so much promise, especially for the Tourism industry which is now thriving. The Nigeria Tourism attraction awaits the world.**



**Julie Useni Park**

**The Julie Useni Park established by the Environmental Protection Board, Abuja is a mini zoological garden located in Area 1, Section 2, opposite area 1 shopping centre along Festival Road in Garki District. The park has a collection of wild and domestic animals like turtles, Antelopes, rabbits, Jackalis, Alligator lizard and birds such as the ostrich, parrot, duck, bush fowl, geese, pigeon etc. Facilities being developed within the park include a business centre, a cafeteria, a snooker hall, suya spot among others. The park is ideal for animal lovers and children recreation.**

#### **Ahuja Amusement Park**

**The Abuja Amusement Park located on Bumbuna Street Zone 1, Wuse is open to visitors Monday to Sunday from 8.00am to 10.00 pm. Children amusement facilities are available such as Merry-go-round, Bump cars, galloping horses, hydra ride, train octopus, rally cars and a restaurant.**

#### **Medical Facilities**

**Medical facilities available in the Federal Capital Territory include Garki General Hospital, Wuse General Hospital, Gwagwalada Specialist Hospital and several public and private medical centres, clinics and**

drugs stores locate in all neighbourhoods centre, to take care of visitors' health

## **Lokoja**

Lokoja is the capital of Kogi state, one of the 36 states of the federation. It is 98km from Abuja, about 2 hours drive. It is a major tourist destination with several historical relics and other interesting tourists' attractions as described below:

### **The Confluence of Rivers Niger and Benue**

The source of the Niger River was discovered by Mungo Park. Richard and John Lander continued further exploration after the death. They discovered the Y shape Confluence of the Benue and Niger flowing southward into the ocean. The two Rivers are the longest in West Africa.

### **Mount Patti**

It is a hill with a wide flat top. It was first discovered by Fredrick Lugard. This hill once served as a place of refuge for the earliest inhabitants of Lokoja. The Niger and Benue Confluence and much of Lokoja could be viewed from the hill.

### **The Cenotaph**

This is a war, monument erected in remembrance of the fallen hero 's of both the British and Nigerian Military who fought in the First and Second World War in 1914 and 1938. It is situated along Murtala Mohammed Way. Other attractions within Lokoja town include; the European Missionary Cemetery, the exiled Northern Emirs grave-yard, the Magazine Hill, IBB Tourist camp, the oldest Vault and the 1 " Prison-yard in Northern Nigeria.

### **The first primary school in Nigeria**

The Holy Trinity Bishop Crowther Primary School was founded in 1865 by the late Bishop Ajayi Crowther and Pastor John. The pyramidal Block of classrooms erected since its inception are still functional. The compound also houses the famed iron of Liberty which slaves touched to regain their freedom.

### **Lard Lugard Staff Quarters**

Lord Lugard's pre-fabricated building, imported from Britain and assembled to provide accommodation for the Senior Staff. Today, the



buildings still stand proudly defying the vagaries of time. One of these buildings currently quarters the Kogi State Tourism Board, Lokoja.

### **The Royal Niger Flag**

This is the spot where the formal handing over from the National African Company to the royal Niger Company in 1866 was marked with a concrete pillar measuring 2.5m. This is where the Royal Niger Company Flag was lowered finally and the Union Jack, the Britain flag hoisted.

### **Bida**

Bida is a town in Niger located about 242 kilometres West of Abuja and dominantly populated by the Nupe people of Nigeria popularly known for their glass, brass and aluminium works. A federal highway connects Bida to Abuja.

#### **Glass Work**

Bida Glass Work could be said to be a marriage of both the ancient Arabic and Nupe culture. The craftsmen emigrated from Miram in Egypt and settled in Masaga Area of Bida in the 15<sup>th</sup> century. Today, this specialised art form has flourished in Bida. In times past, a local material called "Bikini" was used for the production of these works. With the advent of modern glass material however, the Bikini had long been replaced.

Tourists come from all over the world to see the traditional yet effective ways of fashioning glass into ornaments and house-hold utensils. They make good souvenir items for tourists.

#### **Brass Work**

Another handicraft of the Nupe is Blacksmithing. Brass and aluminium materials are fashioned into such items like bangles, decorative trays and bowls, walking sticks, house hold utensils etc apart from other recreational facilities provided by the Kaduna State Government for the enjoyment of Tourists. The Park situated along swimming pool road, near Police College about 5 minutes to Durbar and Hamdala hotels.

### **Lord Lugard Hall**

It was built by Frederick Lugard to serve as Centre for Conferences and Meetings in the colonial Administration of Northern Nigeria. It was also used as the house of legislature during the First and Second Republic.

### **Arewa House**

The former Premier of Northern Nigeria, Sir Alhaji Ahmadu Bello (Sardauna of Sokoto) lived in Arewa House. The house was later converted into a research and documentation centre by Ahmadu Bello University. This development was necessary to commemorate the achievements of the late Sardauna. His personal effects, books and other property are on display for tourists.

### **National Museum**

The National Museum in Kaduna accommodates various antiquities and artefacts from all parts of the country. The over 2,500 years old Nok Terrakota is kept here. Many other Nigerian Sculptures can also be found in Museum. Support Services like Craft shops, Restaurants, Salons etc are available near the Museum. The Museum is opened to the public from 9,.00am from Monday through Friday. It is located along Ali Akilu Road, Kaduna.

### **Jacaranda Restaurant and Pottery**

The Jacaranda nestles in the middle of a beautiful garden with a Crocodile pond, Japanese styles bridges and a first rate pottery shop. It is about 20 minutes South East of Kaduna after the Nigeria National Petroleum Refinery. It is open daily for lunch.

### **Nok Culture**

The Nok Culture distinguished by ancient tradition sculpture in clay. It dates back beyond 2,500 years and is believed to be of the oldest cultures in black Africa. It is believed to have originated around the Niger-Benue to the Katsina-Ala and beyond, scholars and researcher have developed an interest for the cultures. Kwoi, where the Nok settlement is found, is located at about 189 kilometres from Kaduna.

### **Zaria**

Zaria is the seat of the Emir of Zazzau who is the head of Zaria's Emirate Council. It is about 72km from Kaduna and 272 from Abuja city. A tour of Zaria is rewarding given the historical importance of the city.

### **St. Bartholomew Church**

The St. Bartholomew Church was built by the First European Missionaries in Northern Nigeria at Wusasa in Zaria. Built of mud and

excellent examples of Hausa architecture that has endured the rest of the time.

#### The Emir of Zazzau palace

This magnificent edifice was built by Traditional Hausa Architects many years ago. The Palace is one of the many cultural achievements in Zaria that has endured the trials of modernity.

### 3.4 Cultural Tourism

These are tourism activities based on culture and religious belief.

Some of these are:

#### 3.4.1 Festivals

Argungun Fishing festival, Kebbi State  
 OsunJOSogbo festival, Osun State  
 Mmanwu festival *Enugu!* Anambra State  
 Ikeji festival, Arondizuogo, Imo State  
 Ovia Osese festival, Ogoni, Kogi State  
 Sharo festival of the Fulani's, Northern States  
 Eyo festival, Lagos State  
 Igue festival, Benin-City, Edo State



Eyo Festival in Lagos

#### 3.4.2 Museums and Monuments

Owo museum, Ondo State  
 National Museum, Lagos  
 National War Museum, Abia  
 Ife Museum, Ile Ife  
 Jos Museum  
 Museum of Natural History, Owerri  
 Gidan makama Museum, Kano  
 National Museum, Benin City  
 Oro-Esie Stone Images, Kwara State  
 Nok Terra Cota, Kaduna  
 Gobirra Minaret, Katsina

### 3.4.3 Palaces

- Emir ofKao's Palace
- Emir of Zaria's Palace
- Ooni's Palace Ile Ife
- Iga Idunganran (Oba's Palace), Lagos
- Alafin ofOyo's Palace
- Eredianwa's (oba of Benin) Palace

### 3.4.4 Arts and Crafts

- Naraguta Leather Works, Jos Igun
- Bronze casting, Benin City Calabash
- carving, Owode-oyo, Oyo State Kofar
- Mata Dyeing Pits, Kano
- Brass Works, Bida, Niger State
- Adire Clothes (Itoko), Abeokuta
- Mat weaving, Osun
- Aso Oke weaving, Iseyin, Oyo State
- Akwette weaving centre, Abia

## 4.0 CONCLUSION

Now that you have read through this unit, you should have been very familiar with the history and people of Nigeria; you must have a sound knowledge of kinds of festivals in Nigeria and should be able to identify various museums and monuments we have across Nigeria and where they are located.

## 5.0 SUMMARY

The Tourism Industry should be properly and well positioned as a veritable source of revenue, employment generation and a stimulant for rural transformation and re-engineering. Nigeria should without delay, reposition the tourism industry in the next millennium and beyond especially in the areas of security. The rural areas should be aggressively opened to accommodate both the local and international tourists.

## 6.0 TUTOR MARKED ASSIGNMENT (TMA)

1. What is the full meaning ofNCAC?
2. Enumerate at least 4 specific functions ofNCAC.

## 7.0 REFERENCES IF FURTHER READINGS

**Destination: Nigeria pp 7-9**

**Director, National Institute for hospitality and Tourism: The Tourism Industry: A paper presented at the Premier Hotel Ibadan at a workshop on: Tourism**

**Ibru, Goddie M: Cultural Heritage of our land for Tourism Promotion paper presented at the 10<sup>th</sup> Annual Conference of the Nigerian Hotel & Catering Institute, Lagos Airport Hotel, Ikeja 1999 pp 5 &6 (Appendix)**

**Tourist Attraction in Abuja, Nigeria pp 21-31**

**Some of the cultural heritage and the festival of our land that could be packaged and showcased for tourism promotion**

**Lagos: Eyo Festival; Oba of Lagos Palace, national Museum, First Storey Building Badagry, Lagos**

**Ogun: Agemo festival, gelede festival, Obanta festival**

**Osun: Osun Osogbo festival, Ooni's Palace festival**

**Oyo: Alaafin of Oyo Palace, Aso Oke weaving, Calabash carving etc.**

**Akwa Ibom: Ekpo Masquarade, Oron Museum**

**Bayelsa: Ogidi Shrine, Slave tourist hall, River Regatta**

**Cross River: Ekpe Masqurade festival**

**Edo: Igue festival, Benin Bronze casting, Felix Idubur Gallery Rivifest festival**

**Rivers: Akwete weavers, Iriji festival, Ikeji-Aro festival, Abia: Abiriba War dance**

**Anambra: Mmnawu festival, of alla festival, Akwa blacksmith, Ijelle masquerade**

**Umune festival**

**Ebonyi:**

- Enugu:** Mmnawu festival, National masquerade gallery, OmamaJodo festival (Nssukaa)
- Imo:** Ikeji festival, Ozuruimo festival, Iriji festival, Ahiajoku festival, Oru-Owerri festival
- Jigawa:** Ringim Dying pits, Sallah Gani
- Kaduna:** Zaria City/Old walls celebrations, Emir of Zaria Palace, Tuk-ham festival, National Durbar gallery
- Kano:** Sallah Durbar, Kofar Mata Dying Pits, Dawakin Tofa Pottery Centre, Old British Council Building, Gidan Rausa Kao, Kano City walls/gates, Minjibir weaving centre
- Katsina:** Emir's Palace, Daura, Dubi Ta Kusheyi heritage, Uhula Cultural festivals

## UNIT 5 TOURISM      THE MUSEUM      AS A RESOURCE

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 The Museum and its collections as a source.
  - 3.2 Museum services as a source material
  - 3.3 Problems
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment (TMA)
- 7.0 References/Further Readings

### 1.0 INTRODUCTION

History, simply defined, is the story of human activities. It is that "branch of knowledge that records and explains past events" Thus, history is as old as man himself. But the writing of history, known as historiography, awaited the invention of the art of writing and of measurement of time. That notwithstanding, it is possible too reconstruct the history of pre-literate and pro-literate societies from sources other than written records.

Until recently, Nigeria had, for a long time, remained a pre-literate society, meaning that her history was not reduced to writing over the centuries. But there are other forms of records which the activities of our forebears could be distilled. They include oral tradition and material evidence of human activities. Oral tradition or oral history refers too information transmitted verbally from one generation to another, for example, folklore and narrative. in epic poems or in prose. Oral tradition could be all-embracing, covering the economic, religious, cultural, social and political experiences of a people.

The material evidence of human activities includes pottery, jewellery, coins, paintings, weaponry, sculpture (in ivory, wood, stone etc), tools and ruins of monuments. Most of these artefacts, as these objects are called, of previous ages, societies and civilizations are yet to be discovered and studied. Some of them lie undisturbed in the belly of the earth or in ocean beds; some have been lost forever to terminate, corrosive and other agents of degradation; some are still safe under ice, in crevices and caves. Fortunately, some have been recovered, studied and analysed, for example, the Nok terracottas, Igbo-Ukwu bronzes and

**Benin ivory and bronzes.** Here, the museum, which has been referred to as storehouse of "ancient treasures", is of immense value in the preservation, interpretation and presentation of our antiquarian legacy.

**Historiography, the writing of history, depends on two major sources of information for historical reconstruction. These are (a) primary sources and (b) secondary sources.**

**Primary sources, also known as written sources, are grouped into two, namely, archival and library materials. Archival materials include manuscripts, private letters, diaries' business correspondence, official correspondence, laws, treaties and so on. Purely library materials include books, printed reports, novels, autobiographies, newspapers and accounts of travellers, missionaries, traders and tourists. Other secondary sources include oral tradition, allied disciplines, such as archaeology, ethno-botany, linguistics and anthropology.**

**This unit is concerned with aspects of secondary sources - pottery, sculpture, paintings, coins etc which have been recovered and preserved, especially in the museums. Thus, the relationship between historiography and the museum in the study and reconstruction of man's past activities would seem to be self-evident, as archaeologists, historians, anthropologists, artists and other researchers visit the museums to research on.**

## **2.0 OBJECTIVES**

**By the end of this unit, the students should be able to understand:**

- **The history of museum in Nigeria**
- **Various kinds of collections and**
- **Museum services as a source material for research and documentation.**

**The artifacts.**

**Nonetheless, it is the aim of this paper to explore the vast opportunities offered by the museum in the writing of our history**

## **3.0 MAIN CONTENT**

### **3.1 The Museum and its Collections as a Source**

**Here, it will be useful to briefly reflect on the origins of the museum in Nigeria. Its emergence as a formal institution is a recent development, dating back to the 1930s. Until then, individuals, families and**



communities in the diverse and vast Nigerian, cultures had used traditional means (shrines, palaces, storehouses, for instance) to preserve and conserve their private and public treasured artifacts mostly used for ritual, religious and social functions, for example, ancestral figures, fertility objects, sacred symbols, insignia of office and of achievement, household utensils, weapons of war, personal ornamentations, and general utility objects.

In Nigeria, the museum, as defined by the International Council of Museums (ICOM) was the creation of British officials. ICOM, the authoritative voice on museum, defines the museum as:

**A non-profit making, permanent institution, in the service of society and its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for the purposes of study, education and enjoyment, material evidence of man and his environment.**

Generally, the museums established in Nigeria fit into this standard definition and focus. The movement for the establishment of museums in Nigeria was led by Mr. K.C Murray, a British national, employed in 1927 by the colonial administration to teach Fine Art. He was disturbed by the rape of Nigeria antiquities by traffickers and overzealous Christian converts, who were encouraged by the missionaries to destroy artefacts condemned by them as "fetish" objects. Murray and his friend E.H Duckworth, together with some other colonial officials, canvassed for the enacting of the appropriate legislation to protect and safeguard our antiquities.

Soon, their campaigns yielded positive results. In 1943, the Antiquities Service was established. Its assignment was clear: "to make a list of all the works of art and to gather them whenever possible into the safety of Museum" But as yet no museum had been established. It became clear, therefore, that the setting up of museum was imminent. The museum movement gathered momentum with the promulgation of the Antiquities Ordinance No. 17 of 1953. The Ordinance created the Antiquities Commission. Section 9( e) charged it with the responsibility of establishing and managing museums. It must be stressed that the movement was given greater weight and immediacy by the fortuitous discovery of world-famous artefacts at Nok, Ife, Benin and Igbo Ukwu. The first museum was built at Esie in 1945. Thereafter the floodgate of museum construction burst opens.

Often there exists, in some minds, a misconception of history as a discipline. Such people think that " records" mean one thing only - documents. In reality, however, historians view "records " in their

totality; that is, material evidence of human activities, such as farming, animal husbandry, trade, commerce, inter-group relationships, religion and settlement, these "records" would include stone implements, burial chambers, carving potter production techniques, textiles, architecture and leatherworks. It must be admitted however, that the few recorded remains are only the "accidental survivals of everyday life and activity.

In the absence of written records in pre-literate societies, archaeologists, who unearth "silent witnesses" , assist historians in the reconstruction of the history of those societies. This way, "archaeology ... holds many of the keys to the history of African cultures and civilization" For example, the recovery and scientific dating of the Nok terracottas have enhanced our knowledge of the society that produced these fascinating objects between 500 BC and AD

200. Today, we also know that the Nok culture covered a wide area of approximately 500 km x 150 km, from Kagara to Katsina Ala.

However, then does the museum assist historiography in Nigeria? We have identified six ways in this paper. First, the museum is a repository for the recovered artefacts. Indeed, what could easily have become the first archaeological museum in Nigeria was established in Ibadan in 1952, to house the numerous terracottas and potsherds recovered in that region, especially in the course of tin mining operations. Built into this multi-purpose museum, to facilitate research work are a gallery, store, library, workroom, laboratory, darkroom, garages and offices. While a few of the artefacts are on display in the gallery, most of them are preserved in the storage. Thus, it is not difficult to accept the view that the museum is a "data bank" or "sources of information and knowledge.

Fortunately, in Nigeria the law establishing the National Commission for Museums and Monuments (Decree 77 of 1979) invests in the Commission absolute control over all archaeological excavations in the country. Thus, it is easy for the Commission, which issues excavation permits to competent archaeologists, to monitor such excavations and to take possession of the recovered artefacts.

The law also makes it mandatory for "chance finds" ("accidental finds") of artefacts to be reported to the Commission. As the recovered artefacts are gathered in the museum, it is not difficult to understand why the museum has become an important asset for teaching history, for, it is true that "a lesson about things without things is a wasted lesson".

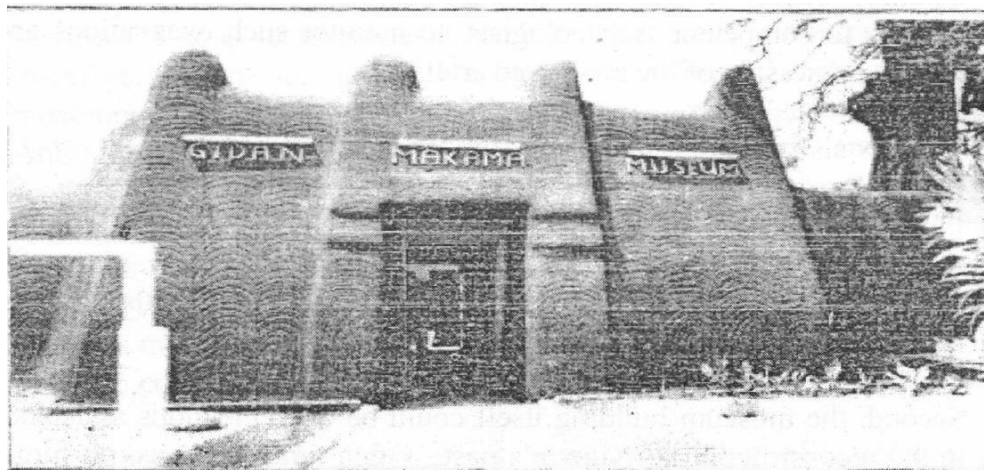
Second, the museum building itself could be of tremendous assistance in the reconstruction of Nigeria's past. Often times it is easy to forget that some historical monuments, which also house museums, are

museum pieces themselves and therefore visually reinforce theoretical lessons. One visiting such museums such as Gidan Makam Museum in Kano or the Old Residency Museum in Calabar comes face-face with history. The Old Residency building, erected in 1833, housed the headquarters of the British Consulate. (Plates 1 & 2 ) The building is a transplant from Britain in the sense that "Government Hill" . The building, known as "Government House", remained the administrative headquarters of the successive Oil River Protectorate, Niger Coast was transferred to Lagos. In 1914 the Protectorates of Southern and Northern Nigeria were amalgamated and became the political entity known as Nigeria.

Thus, by the time a visitor to the museum has completed a tour of the facility, he would have shaken hands with the past . It is doubtful that the best-illustrated history books can provide such a natural environment for visual and practical re-enactment of man's past activities.



Plate 1: The Old Residency Museum, Calabar  
Plate 2: Gidan Makam Museum, Kano.



In addition to the Gidan Makama and the Old Residency (historical monuments which double as museums) there are the National Museum of Colonial History, Aba; National Museum, Esie; Colonial History Museum, Lokoja; Kafi Madaki Mosque, Bauchi; and Rabeh Fort, Dikwa. Each of them has a cultural and symbolical import and therefore the potential to serve as an "arena for historical and political debate". From the ensuing interaction and debate will emerge fresh interpretations of past events.

Third, museum exhibitions could be of tremendous assistance in historiographical endeavours. The exhibits (objects), products of previous ages, reveal a lot about the people who produced them, their society, technology, philosophy and, sometimes, belief system. It is also possible to glean from the objects on exhibition "movement and change in style and techniques of execution, in the flow of ideas and even in the organisation and running of society".

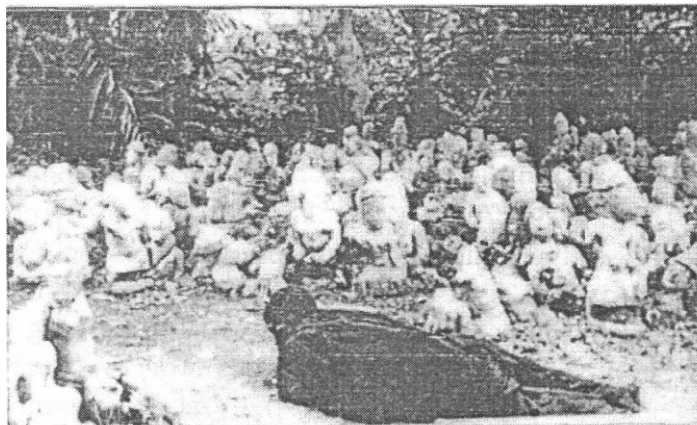


Plate 3: Stone Images of Esie (1937) with the aworo (Chief Priest prostrated)  
Courtesy of Phillips Stevens, Jr.

Exhibitions have the potential for a deeper understanding and appreciation of a people's past from which could be reconstructed "the history of a family, of a village, ' or a nation." Thus, it becomes imperative that the museum visitor must be involved emotionally and physically. This can be achieved if he is free to handle objects or use hands-on-displays. And this seems to be the trend, a shift from "Object-centered exhibitions towards community-centered exhibitions". Fourth, another type of museum, the site museum has vast potentials for the reconstruction of Nigeria history. As the name suggests, a site museum is one which illustrates" the character of the site by preserving, protecting and presenting the prehistoric even in archaeological context within the site". The presentation of a memorable event *in situ* has an advantage over written or verbal communication. Educators insist that the imparting of knowledge is based on the principles that visual experience is the best mode of instruction. In its conception of museum

exhibitions, UNESCO seems to support this notion when it noted that museum exhibitions are a "specialized type of visual aid".

This "specialized" facility exists at Esie, Kwara State of Nigeria. In 1945, an octagonal house locally called *Ile Ere* ("House of Images") was built at Esie to house over 800 soapstone figures which H.G Ramsey (Church Missionary Society inspector of Schools) had called attention to in 1933. This "House of Images" (Esie Museum) was rebuilt later and was formally commissioned in 1970.

The Esie figures are unique in Africa. Among other reasons, they are the largest known assemblage of stone statues in the continent. They portray a variety of human activities (Plate 3).

Plate 3: stone Images of Esie (1973) with the aworo (chief priest prostrated) Courtesy of Phillips Stevens, Jr.

A vast majority of them are seated. Some look sad, others reveal laughter, some are dressed in military attire (including women), and others seem to be drumming. Other objects associated with the soapstone figures (terracotta's, tuyeres and staves) have yielded thermoluminescence date of AD 1100.

The origins and functions of the figures are a matter of conjecture. Oral tradition has not helped matters as it is a verse that the figures are men and women from a "foreign land" who were petrified by the king of Esie, using his magical attributes, for their impudence.

What is clear, however, is that there exists an outcrop of soapstone in the region. One may assume that an entire community, including the stone sculptors of the artefacts were forced to abandon their settlement in a hurry, in the middle of a celebration or other socio-cultural event in which the statues were displayed.

What is important for our purpose here is that Esie soapstone figures are the first to be preserved in a museum built in *situ* Esie Museum, because it is sitting in a top socio-cultural matrix, has a deeper significance and appeal than "artificial national Museums". In a site museum, such as Esie, the past unfolds itself in a visual form and flows through the present, facilitating interpretations and conclusions. There is no doubt that this mode of presenting cultural artifacts leaves a lasting impression on the visitor and greatly enhances historiographical investigations.

Fifth, Museum collections in general are veritable materials for research and documentation. They include terracottas, textiles, wooden

and metal objects, musical instruments, agricultural implements, and means of transport, fauna and flora specimens, among other objects. This list is endless, for the objects collected are merely selected ones, based on the collecting policy of the individual museum. But, all in all, cultural artefacts are the living evidence of human activities in previous ages.

The local or regional museum perhaps best illustrates the importance of museum collections in historiographical enterprises. A local or regional museum, as the name would suggest, is rooted in the culture of the immediate community (say village or town) in which it is located. Its collections are centred on local history and culture. Thus, a local museum is different from a national museum, for a national museum is meant to be a melting pot for the various cultures of a nation state, such as Nigeria with some 250 distinct languages and cultures.

It should not be understood that one can readily compartmentalized local and national museums, for local museums can, and do, serve some national interests. Indeed, they could serve as the base for collecting materials for national museums.

In addition to the general traditional function of museums of collecting, preserving and presenting cultural objects, a local museum serves as a centre for documentation, research, education and entertainment. It stores information on then local culture,

There exist in Nigeria a number of local museums, but we shall illustrate from two of them, namely: *Odinani Museum at Nri in Anambra States*, and *Nanna Living History Museum at Koko in Delta State*. The *Odinani Museum* was established by the University of Ibadan. Its birth owes a lot to the research efforts of Professor M.A Onwuejeogwu. As impressed by the rich cultural heritage of Nri people, and actually collected so many objects, hence the need for amuseum for their safe-keeping and display. His monumental books on Nri people, *An Igbo Civilization: Nri Kingdom and Hegemon* is an authoritative work on this "holy city" and its people.

### SELF ASSESSMENT EXERCISE 1

Explain what you know about Esie Museum.

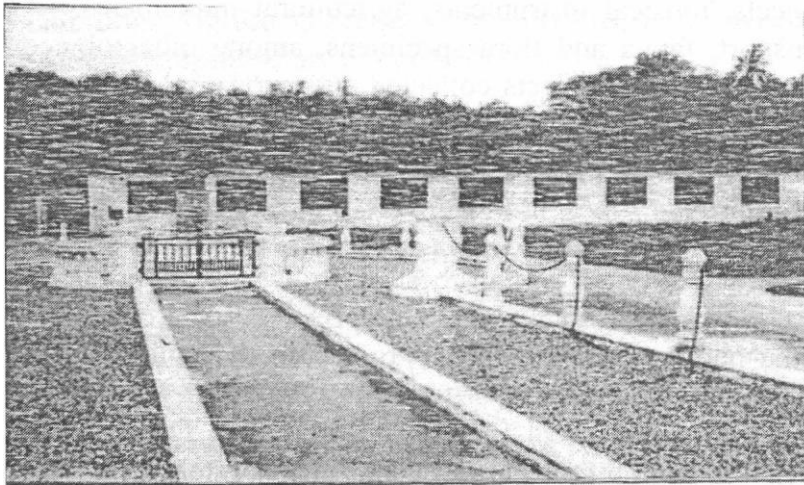


Plate 4: Front view of Nanna's Palace

The Odinani museum houses an impressive array of sacred, princely, regal, ritual and other insignia of status achievement of members of the community. Indeed in the olden days, the influence and power of some of the cultural objects (of Eze Nri, for instance) were felt in parts of Igboland and even beyond.

not be why the attracts researchers to the available in a this local



difficult to understand Odinani museum scholars and itself. Much of information they require is visual form in museum. In this way,

Against this background, it may

it is performing one of the variegated roles of museums, namely to collect and preserve objects that will form a

"permanent body of research

material". This is more so

Plate 5: Sheathed Nanna Ceremonial Sword

since museum managers do not collect objects and specimens in a haphazard manner. The

objects are collected with an eye on their historical and cultural context: that is information about their provenance, history mode of manufacture, uses, functions and their role in the value systems of their society must be obtained and properly documented, including photographs. Unless this is done, the worth of the collections is drastically reduced and their potential for research is pitifully minimal.

Nanna Living History Museum is another local museum that provides the historiographer with materials for historical reconstruction, in 1894,

**Nanna Olomu, an Itsekiri Governor of Benin River, was attacked by the British colonial administration ostensibly for breaching the peace and waging war against the Queen but actually for resisting British imperialism. Defeated and humiliated by the British forces, Nanna was exiled to Accra. However, he was allowed to return to Koko in 1906. Thereafter Nanna started the building of an impressive palace, which he completed in 1910. It was refurbished and commissioned in 1996 as a local museum.**

**Apart from the building, which is a piece of history by itself, the museum houses a collection of Nanna's personal possessions, canon, staff of office, throne, swords, wall clock, water filter, a pair of glasses, hat, tobacco pipe, wooden pressing iron, a set of chalice, Chinese wares, petticoat, etc. A historiographer will be rewarded with a rich harvest of information in Nanna Living History Museum, should he wish to avail himself of the promise of this storehouse of historical material. Moreover, this symbol of nascent nationalism will no doubt serve as an object lesson in patriotism or pride, if not full-blown nationalism. It provides ample opportunity for cooperation and dialogue between the historian and museum staff in an effort to understand and interpret our past.**

**Finally, history museums are pre-eminently suited to provide the historiographer with some of the materials he requires for his assignment. It is simple to classify or characterize a museum by its collections, hence, transportation museum, natural history museum and so on. Each of them is specialized in its field. Nonetheless, whether the museum, are specialized or generalized in their collections or orientation, museum personnel, especially curators and museologists, generally conduct research; the conclusions and interpretations they arrived at assist both the visitors to their respective museums and other researchers from outside the museum setting.**

**A history museum is located at Aba, Abia State. Named National Museum of Colonial History, the museum was established in 1985 in a former Consulate building. Although some pictorial records of pre-colonial and post-colonial periods are on display there, the stress, as the name would suggest, is on the colonial history of Nigeria. Among the objects in its collection are archival papers, robes, Lord Lugard's table (used in Kaduna where he served as the Governor of the Protectorate of Northern Nigeria), currency used at different times, stamps, bust of Lord Lugard, photographs of colonial officers, documents relating to various Constitutional Conferences and photographs of European traders, sailors, and early Nigerian nationalists.**



The National Museum of Colonial History, Aba, captures in a visual and concrete form the story of the evolution of the Nigerian state from the colonial period to the winning of political independence in 1960. The unfolding panorama in a history museum could fire the imagination of the visitor, arouse in him narcissistic nostalgia, patriotic feeling, emotion, pride or even repugnance and revulsion. Either way what matters is that he reacts to the concrete evidence of his forebears staring him in the face and that he carries back messages from this encounter.

### **SELF ASSESSMENT EXERCISE 2**

Mention at least 5 items that could be found in Nanna's Museum.

### **3.4 Museum Services as a Source Material**

Until recently the museum in Nigeria had been perceived as, and had reminded, a detached elitist outfit, serving a limited, highly sophisticated audience in a largely urban environment. Today, the museum has expanded its horizon and focus; it now reaches out to the community through its out-reach and other commonly centred programmes, tailored to educate, inform and entertain the public. As a consequence of this development, museum users (historiographers included) now rely more and more on the museum for information and dialogue. Nonetheless, there are people still unaware of certain museum services from which vital information for historical reconstruction could be obtained. These services include publications, archival holdings, the craft village and educational services.

Museum publications can provide important resource materials for museum users and researchers. Their potential for dispersal of knowledge has been recognised. The publications include journals, books, scholarly catalogues, monographs, video-discs audio tapes and so on. Museum workers in general conduct research on museum collections and the societies that produced them. In the process they accumulate a wealth of ethnographic and other information which, if not published for the benefit of a wider public, will be a wasted effort. In this regard, one may agree with Thurston Shaw that a researcher who fails to publish the result of his fieldwork ought to be indicated.

In Nigeria, as elsewhere, museum publications, which link the museum world with a wider society, are very useful vehicles for the recording, preservation and presentation of our cultural heritage. Thus, the museum, through its publications, provides historical material for immediate consumption and for future use. The importance of this service to the historiographer of Nigerian history can be better appreciated if it is remembered that the authentic custodians and

transmitters of our oral history are old men and women, an endangered species, more or less, on the verge of departure from our familiar planet. If today we cannot recapture our fast vanishing past through the agency of these sages, we run the risk of losing forever, at a cost, some ingredients of our cultural identity.

In Nigeria, historiographers are largely unaware of the archival holdings of our museums. Often they have the mistaken impression that all the retrieved archival materials are available only in the National Archives. Far from it. The National Museums in Lagos and Jos for example, have in their archival holdings very useful documents for historical reconstruction and interpretations.

The National Museum, Lagos, has a collection of original manuscripts, intelligence reports of colonial officers, microfilms, photographic archives, maps and video recordings. In Jos, the National Museum archival holdings consist of 2,000 original Arabic manuscripts, 438 volumes of Arabic textbooks, and Palmer papers. H.R Palmer, a colonial officer in Northern Nigeria, wrote copiously on various peoples and regions including Brono, the Sahara, the Ambat and Western Sudan.

We have observed above that the targeted audience of these invaluable source materials-researchers - are largely unaware of their existence. The question that follows therefrom is, why? The reason is not far to see. The museum managers have not done enough to market these holdings and services. If the museum must play a vital role in research, its managers must devise a means of forging a closer link and collaboration with the educational system.

The craft village comes in handy as a source material for writing local history. It is attached to some of our museums - Lagos, Uyo, Jos, Kaduna, for example. The name "craft village" is apt, because here is a centre in which various traditional crafts are produced *in situ*, as was done in the rural villages of old. In Lagos, for example, a cluster of seven circular huts, built with local materials, form the craft village. In each hut, craftsman and women are engaged in crafting a particular handicraft - cane chairs, hair plaiting, gold smithing, cloth weaving, cloth dyeing, mat weaving and wood carving.

For the users, researchers inclusive, the craft village offers an opportunity for participatory experience. Social scientists are conversant with the value of participatory experience - it makes for a deeper understanding and appreciation of the subject matter and removes vagueness, unscientific presumptions and stereotypes. Here, one example will suffice to illustrate the importance of participatory

observation. In 1987, a dug out canoe was discovered at Dufuna, a village along the Komadugu Gana River in Yobe State. Its radiocarbon dates of 7300bp to 7600bp show that it is the oldest canoe in Africa. A team of archaeologists, who investigated the find, commissioned an experienced carver to carve one. The objective was "to document this traditional technology and, in the ethno-archaeological sense, to estimate or evaluate the skill and technical abilities of the hunters and gatherers who produced the Dufuna canoe".

By observing the process from the felling of the tree to the completion of the carving, the archaeologists noted that it took eighty-two man hours or about two weeks to accomplish the task. But when it is remembered that the original carvers of the Dufuna canoe used "less effective tools" since iron technology had not been discovered then, one may marvel at the skill and ingenuity of the producers of the Dufuna prehistoric canoe. This deeper understanding and appreciation would be lost to a non-participatory researcher.

Museum educational services, as the linchpin of museum activities, epitomize museum-community interface. The services cater for all ages and sexes of the museum publics. While some of the services are rendered within the museum premises, other are packaged and delivered outside the museum. The services include organised school visits, guided tours, role playing, gallery discussions, theatrical presentations, and children's art classes, school packages complete with visual and documentary materials. In all, the educational services are designed to share information with the community, to carry acquired knowledge beyond the confines of the museum.

Earlier in this unit, we have stressed the need to supplement lessons with visual aids and with practical experience, where possible. Museum education, an indispensable unit within the museum, fulfils this role by, among other things, facilitating the optimum use of the museum and its facilities, sharing of practical experiences, 'imparting knowledge and skills. The education specialists, who assist the museum users to make a more imaginative use of the museum, explain exhibits and, where applicable, allow visitors "to handle real objects. They are properly equipped to apprise the wider community of most recent discoveries and their significance; to arouse in the visitors a spirit of enquiry in their cultural heritage.

The historiographer stands to benefit from the various activities and programmes of the museum education unit. Of particular interest to him are the workshops, seminars, lectures, publications, guided tours and gallery discussions handled by the unit. Encapsulated in them are glimpses into the way our ancestors had lived, the nature of their

society and civilization. Those glimpses, no matter how tantalizingly slim; can provide the historiographer with material for historical reconstruction.

### 3.3 Problems

This unit will be incomplete without mentioning some of the problems that hinder the full utilization of the museum as a historiographical source. Two of them are of particular interest to this paper. They are: apathy and low funding.

There is no gainsaying the fact that a preponderance of the Nigeria populace is apathetic to the museum and its services, in spite of the fact that virtually each of the thirty-six states in the country has one museum. Even among the educated elite, who are aware of the existence and value of museums, a vast majority of them scarcely bother to visit the museum.

This palpable of interest could be attributed to a conspicuous absence of museum culture in the society and to a compulsive aversion to vacationing and leisure among Nigerians. A typical Nigerian toil from dawn to dusk in his farm, market stall, shop, workshop, restaurant or business centre. He returns home completely exhausted. He barely rests enough at night only to wake up the following morning to continue his ceaseless humdrum life as before. Thus, this societal attitudinal behaviour, which has caught up even with the academic, views museum visits as an aberrant pastime of foreign visitors.

It must be admitted, however, that the museum managers may not have effectively marketed the museum. They should employ the services of high profile publicity organs to reach-out to the targeted audience.

The museum's greatest problem is poor finances. It must be mentioned here that the museum gets virtually all' of its finances from the Federal Government. Even in the best of times, the museum does not receive adequate funding from the Government, due essentially to the fact that, in Africa, generally, the museum managers often run against a solid wall of indifference which shields the policy-makers from supporting efforts to preserve our cultural and natural heritage.

Efforts at generating revenue internally for the services of the museum have always attracted a paltry response. The effect of low capital base on the services of a museum is demonstrably stifling. It is difficult to acquire, preserve and conserve cultural objects, conduct research and publish, fulfill all the obligations of a museum with meager funds. Yet , it has been observed that historians and other researchers have need to

research into the museum collections. If funds are unavailable, it becomes impossible to buy books, journals, monographs and periodicals for the museum library, a situation which is hardly conducive to any meaningful research with in the museum.

#### **4.0 CONCLUSION**

The appearance of the museum on the Nigerian scene is a recent development brought about through the agency of sympathetic colonial officials. Since the establishment of the first museum in 1945, there has been a steady rise in their numbers. Currently there are thirty museums owned by the Federal Government and managed by the National Commission for Museums and Monuments. There exist also some state and local museums.

The museum is a storehouse of cultural objects and vital database on previous ages, societies and civilizations; it is an educational and research institution; it is an arena for re-living and re-enacting the past; it has become a centre for the re-interpretation of historical events - settlements, communications, technology, socio-political organisation and even biographies of the more prominent members of the society.

The museum provides an opportunity for inter-disciplinary approach to a deeper understanding of our history. In this case, the museum curator works hand-in-hand with the artist, art historian, archaeologist, and ethnographer, among others. One of the beneficiaries of this relationship is the historian, for he now becomes an actor, not a passive consumer of historical facts.

#### **5.0 SUMMARY**

Now that you have read through this unit, you ought to have had a good idea about the history of museum in Nigeria. The writing of history depends basically on two things - two major sources of information, which are primary sources, and secondary sources. It is also important to note that exhibitions have the potential for a deeper understanding and appreciation of a people 's past from which could be reconstructed "the history of a family, of a village or a nation.

#### **6.0 TUTOR MARKED ASSIGNMENT (TMA)**

Mention 5 important usefulness/Assets of Museum collections.

## **7.0 REFERENCES /FURTHER READINGS**

**Izuakor, L.I (1988), Nigerian Historiography: The Museum as a resource. In Nigerian Heritage: Journal of the National Commission for Museums and Monuments. vol 7, 1998 (pages 22 - 32).**

**Falade, G.O (2000): Understanding Tourism in Nigeria. JIS Printering Press, Bodiga, Ibadan.**

**MODULE 2**

- Unit 1** Educating the Public through Archaeology on Video, Film, Smelting In Yoruba Land; Isundunni As A Case
- Unit 2** Tourism: Management And Communication In Nigeria Museum: Challenges And Recommendation
- Unit 3** Overview of Cultural Heritage In Nigeria
- Unit 4** Writing for Tourism-Travel Industry And Tourism Organization
- Unit 5** Personality Development and Communication Skills

**UNIT 1 EDUCATING THE PUBLIC THROUGH  
ARCHAEOLOGY ON VIDEO, FILM,  
SMELTING IN YORUBA LAND;  
ISUNDUNNI AS A CASE**

**CONTENTS**

- 1.0** Introduction
- 2.0** Objectives
- 3.0** Main Content
  - 3.1** Venue of Iron Smelting
  - 3.2** Isundunri Iron for the smelting
  - 3.3** Materials used for the smelting
    - 3.3.1** Tuyeres
    - 3.3.2** Calabash
    - 3.3.3** White Cloth
    - 3.3.4** Charcoal Preparation
    - 3.3.5** Iron Ore
    - 3.3.6** Workshop
    - 3.3.7** Furnace
  - 3.4** Iron smelting demonstration at Isundunri
- 4.0** Conclusion
- 5.0** Summary
- 6.0** Tutor Marked Assignment (TMA)
- 7.0** References/Further Readings

**1.0 INTRODUCTION**

The fast rate at which our indigenous technologies are being taken over by non-indigenous or modern technologies should be the concern of all well-meaning Nigerians. The indigenous technologies are being

abandoned and often forgotten by the younger generation. It was therefore "news" to younger ones and some young adults that the production of iron" bronze and brass (Aremu 1990s) ever took place in Nigeria by Nigerians prior the colonial period up to the early ZO'' century A.D. Consequently, it is necessary to keep a proper record of the information of our indigenous knowledge on technologies before it is totally lost. Video recording is one way of keeping this record.

The primary objective of the video recording is to preserve the processes of iron smelting as practised by Y oruba smelters. The recording on video film is one of the ways we can make the smelting industry real and true to life, particularly for those who desire to know and learn about indigenous smelting. The video record on iron smelting will thus help to educate the present and the future generations about iron smelting technology amongst the Y oruba people of Nigeria. The Y oruba inhabit the southwester part of Nigeria. They are, roughly speaking, between latitudes 60 and 90 North and longitude 2030' and 6030' East (figure 1).

The Y oruba mined iron ore, smelted and smithed iron before the colonial period and up to the early ZO'' century A.D. The culture of the people pointed to the ancient practice of iron works. For instance, among the Y oruba, ogun is a symbolism of iron. It is the god of iron (Aremu forthcoming). The deity is as ancient as the Y oruba themselves. This supports the fact that the knowledge of iron working might not be foreign to Y orubaland.

In K wara State where we carried out studies on early techniques of metal work, none of the smiths I understudied could demonstrate the process of iron smelting although they had an oral account of how it was done. The existence of a smelter in northeast Y orubaland, therefore, led me to Isundurin in Osun, southwest Nigeria.

## 2.0 OBJECTIVES

After going through this unit, the student should be able to understand:

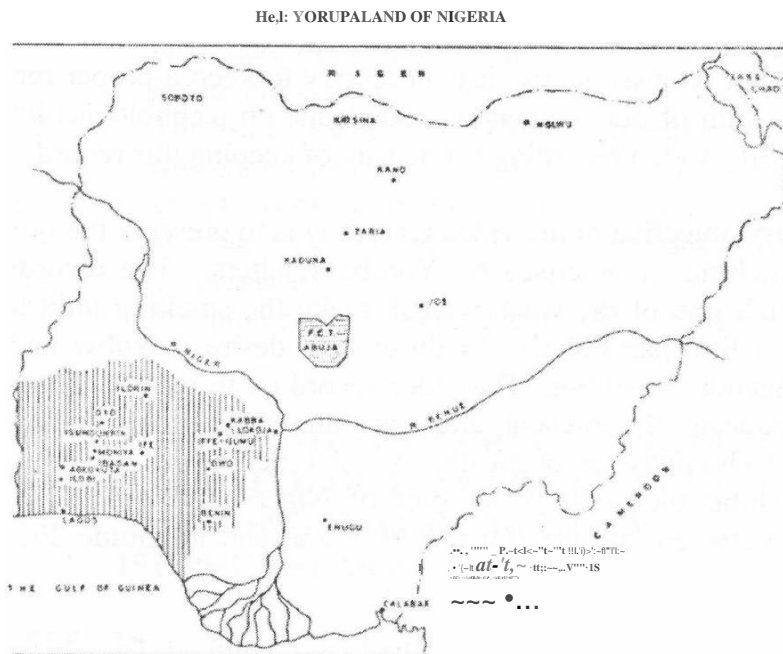
- How to educate the public through Archaeology
- The location and venue of Iron smelting is Isundunrin
- Different kinds of materials used in smelting and
- The demonstration process.

## 3.1 VENUE OF IRON SMELTING

Iron mmmg and smelting once flourished on a large scale "Ojo (1966:96) earlier



FIG. 1 YORUBALAND OF NIGERIA



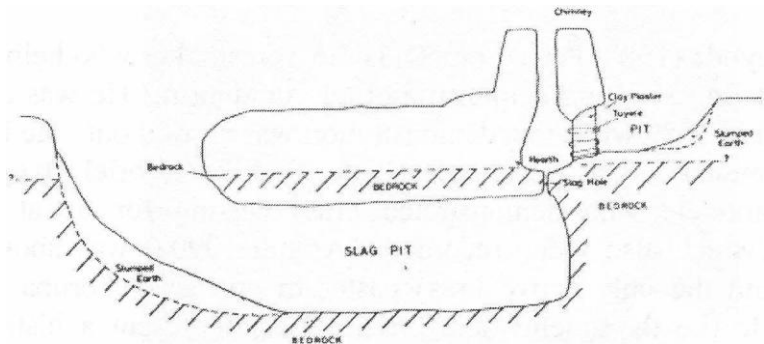
Given an account of this industry at Otta, and Oyo in southwest Nigeria. Williams(1974-58-60) and Adeniji (1977) described iron mining and smelting at Isundunrin where this demonstration took place. There are comparative studies from elsewhere in the country e.g Sasson (1964) gave a brief account of iron smelting at the hill village of Sukur in Northern Nigeria.

Traditionally, Isundunrin was famous for iron smelting. The town is named after this activity (literally translated, Isundunrin means where they smelt to become iron) Ironslag is scattered on the ground surface all over the town. At Isundunrin, active iron smelting is said to have stopped by 1926 (Adeniji 1977: vii), although in view of Gabriel Oyeyode's own experience, it is doubtful whether the time should really be as long as that. Infact, it seems to have continued to the mid 1950s. Adeniji (op. Cit) reported that Professor Biobaku spent money, time and effort between 1957 and 1965 so that iron smelting would not die our at Isundunrin. Others who joined him were Professor P.J Morton-Williams, Dr Denis Williams, Mr. Frank Speed and Professor J.Ojo. They worked together under the Yoruba historical research scheme from 1957 to 1965 (Adeniji 1977: Op.Cit).

Later, active interest was taken in Isundunrin by Professor Akinsola Akiwo, late Professor Armstrong and his assistants latte David Adeniji and Mr. Val Olayemi and Dr. S. O. Babayemi. Ion 1957 the Yoruba historical research scheme suggested the building of a furnace

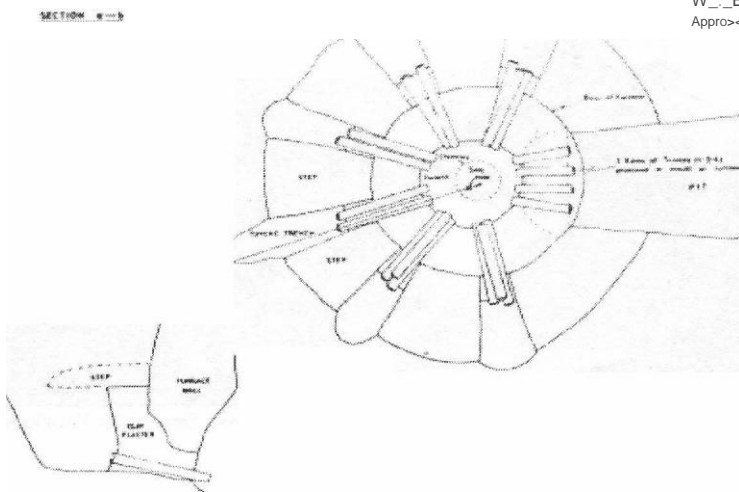
and its housing at Isundunrin at the present site and gave some financial assistance for the construction. In 1976 Professor Nicholas David and David Calvovressi of the Department of Archaeology, University of Ibadan did a detailed study of the Isundunrin furnace (Figure 2.) The furnace and its house remained in good order until about 1980.

FIG. 2: ISUNDUNRIN FURNACE



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FIG. 3, ISUNDUNRIN FURNACE



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David Adeniji wrote his book *Iron Mining and Smelting (Ise Irin Wiwa ati Sisun)* Translated from Yoruba to English by late Prof. Robert G. Armstrong in 1977. Adeniji was said to belong to a smelters' family at Iwo, though smelting had stopped at Iwo but his old family trade made him relate easily to Oyeode at Isundunrin.

By the time I got to Isundunrin in 1988, I was faced with the problem of how to reconstruct the houses and the furnace. The roof of the house had collapsed and so had most of the walls. The furnace had suffered a little damage, and the entire area was exposed to the ravages of the weather. Water filled the pit beneath the furnace. It cost a lot of money, time and energy to resuscitate and rehabilitate the facility (plate 1).

### 3.2 Isundunrin Iron Smelter

Gabriel Oyeyode (1988: Peter Comm.) is the iron smelter who helped in carrying out iron smelting demonstration at Isundunrin. He was about 85 years old in 1989 when this demonstration was carried out. He is the only iron smelter left at Isundunrin (Plate 2). Like Gabriel Oyeyode, Michael Bamidele who demonstrated brass casting for us at Obo Aiyegunle (which also video recorded. Aremu 1990a) was about 84 years old and the only active brass caster in northeast Yoruba land. These people (i.e the smelter and brass caster) represent a historical period that is about to pass away and that makes it necessary to video record their techniques.



Plate 1: Reconstructed Roof of Isundunrin Iron Smelter's Workshop



Plate 2: 11\17\1 Smelter. Cabrtel  
Oyeyode

**Gabriel Oyeyode has four sons but none of them knows the art of iron smelting. Three were present during the demonstration. Having taken instruction from their father, they participated in activity before, and during the demonstration. His eldest son, Ezekiel Oyeyode, made the 28 tuyeres used in the furnace for the smelting (Plate 3). He also helps in preparing charcoal used for fuel. Gabriel Oyeyode came to Godogodo, about 1112 kilometers southeast of the town where the charcoal was prepared, to direct Ezekiel on how to carry out the job.**

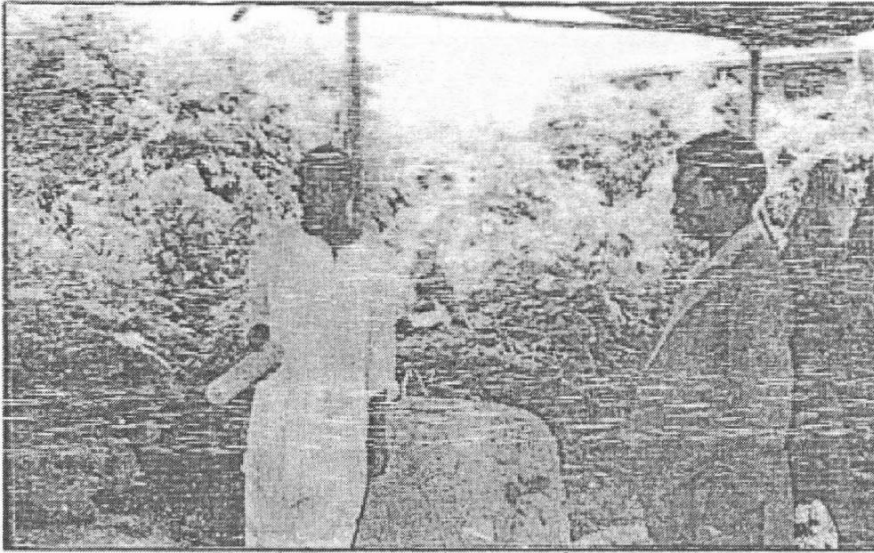


Plate 3: Tuyere (held by Ezekiel Oyeyode)

An agreement was reached between Oyeyode and the researcher to video record his process of iron smelting in 1988. This was carried out on the 10<sup>th</sup> and 11<sup>th</sup> October 1989. Mr. Gabriel Ajisafe, former head of the University of Ibadan Media Centre, and some of his men help in covering the demonstration.

### 3.3 Materials used for the Smelting

Materials provided for the smelting included tuyeres, calabash, and white cloth, chemical and iron ore. The workshop and the furnace were reconstructed and smelting took place thereafter. Each of the smelting materials is discussed hereby.

#### 3.3.1 (a) Tuyeres

Materials used for making tuyeres included clay, palm kernel shells, water, a stick and a rope. Clay was mixed with ground palm kernel shells and water. The mixture was used to coat a stick which served as an inner core (channel) for tuyere. When the clay on the stick was still wet the rope tied on the stick was pulled and the stick removed, thus, creating the tuyeres channel in the clay pipe. The tuyeres were left to dry for three days and were then fired for about two hours in order to make them stronger.

Long and short tuyeres were made for th demonstration. The long ones had an average length of 34cm. While the short ones were 25cm long. The two types had an outside diameter of about 3-5cm. We used 28 tuyeres in the furnace for the demonstration.

### 3.3.2 (b) Calabash

A medium sized calabash was used for collecting and pouring iron ore into the furnace. It was preferred to a pot because it was light. The washed ore was collected in the calabash and spread on a white cloth before it was collected and poured into the furnace.

### 3.3.3 (c) White Cloth

The calabash and a square metre of white cloth (*teru*: Yoruba) used were bought at Oje market in Ibadan. The market is noted for selling various types of woven cloths (*Aso Ofi*: Yoruba). It was on the white cloth that the iron ore washed in water was spread. It is the belief of the smelters that iron ore would "copy" the colour of the cloth which is good for their expected iron product.

### 3.3.4 (d) Charcoal Preparation

Charcoal serves as fuel for making fire for smelting iron ore. The charcoal is not from just any wood but it is specifically from the tree called *Afromosia laxiflora* which was used in this demonstration (plate 4).

In the remote past, the smelters used hoes, cutlasses and axes to uproot and cut the trees. It took them 2 or 3 days to uproot and cut the trees into logs. They later used handsaws which was a little easier than the former method. For this demonstration a mechanical-saw was hired from the Department of Forestry, University of Ibadan, to fell the *Afromosia laxiflora* tree used for preparing charcoal in the Godogodo district of Isunndunrin. The wood was cut into short logs and these, together with the branches, were arranged in a trench about 60cm deep. The logs were burnt when wet to produce charcoal. *Afromosia laxiflora* is a plant that can bum when wet. It does not bum to ashes in its wet condition when the burning is controlled. To control the burning, the logs and branches arranged in the trench were covered with the leaves of the plant and soil. A little opening was created in the western side of the log to let in oxygen. Fire was set to the logs and branches in the trench. After the third day, a section of the fire was uncovered to find out how well it had burnt to form charcoal. In this case not all the logs had burnt . Fire was rekindled and it was covered with earth to repeat the operation (plate 5).

Charcoal which could be got from the fire pit was collected. Two and a half baskets of charcoal were collected to which were added two other baskets stored inside the workshop. In the event, it was shortage of charcoal which was curtailed the demonstration not shortage of ore.

Normally, burning wood to make charcoal is a job which is performed in the dry season, and had that been the case, all the cut wood must surely have been transformed into charcoal in time. The rainy season clearly was not ideal for this task which was carried out at my request. The experience of the researcher revealed that charcoal is a vital component of the operation. Vast quantities of wood in the past have been consumed in this way.

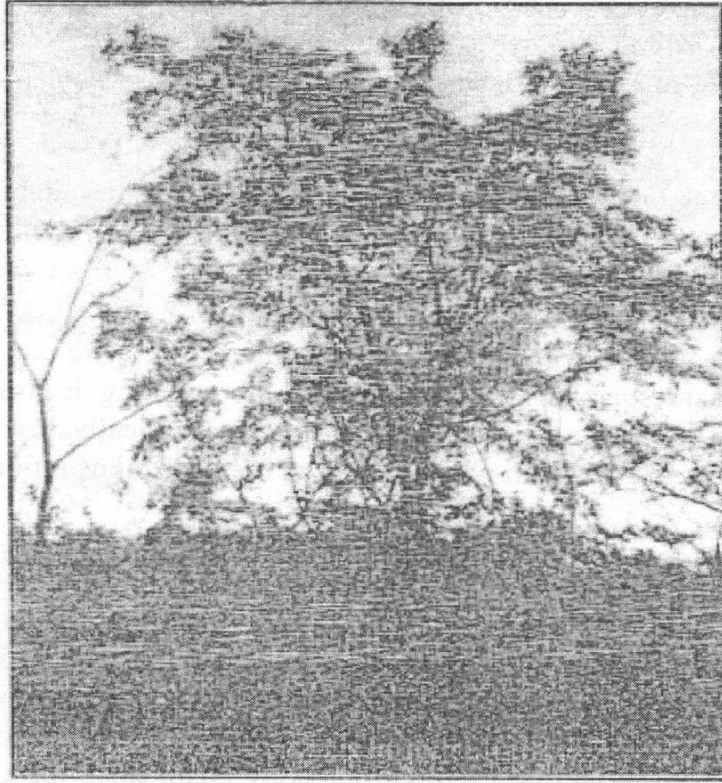


Plate 4: *Afrormosia laxiflora* tree.



Plate 5: Charcoal Preparation

### 5.3.5 (e) Iron Ore

The iron smelter used iron ore from his reserves for the smelting and we did not witness iron mining (for information on iron mining, see Adeniji 1977, Aremu 1990b). Gabriel Oyeyode used muscovite iron ore (*afuye* Yoruba) for the smelting during the demonstration. The other types of ore he used for smelting are *sagodo* (Yoruba: meaning big ore) and *agunwinwin* (Yoruba: meaning small ores).

The muscovite (*afuye*; Yoruba) ore had been ground into powdery form. It was washed from 8.am on our arrival that day and was spread out to dry. The ore cannot be used in a completely dry powdery form because if so it would be wafted away by the air current in the furnace. Hence the preparation of slurry was sufficiently dry. At the end of the operation, in which the smelting stopped due to lack of charcoal, there was still one inch thick slurry on the cloth.

### 3.3.6 (I) Workshop

The furnace was built inside a house, which also served as the smelters' workshop. The workshop is built of mud walls covered with corrugated iron sheets. It was 15 metres (east west) long, and 8 metres north south) wide. The walls of the workshop at the east and the west had collapsed while part of the ones at the north and the south were standing. Where there were walls, wooden poles were used to support the roof as a temporary measure. The roof was made high so that it could not catch fire when the tongues of flame from the furnace. In addition, a special protective plate was placed immediately above the furnace at roof level which controlled the effect of the flame.



Tarpaulins were used to cover the four sides of the workshop when smelting was in progress. The walls of the workshop and the tarpaulins prevented air from rushing into the furnace during smelting. The feature of the construction is of great importance, walls acting as a windbreak. Originally windows up to eight in number were inserted in the walls of the house, for the convenience of those working there. There were also originally two entrances at the west and the south.

### 3.3.7 (g) Furnace

The furnace was located at the eastern end of the workshop. It was built of clay a circular form (Plate 6). The circular wall of the furnace was about 30cm thick and had an external circumference of 40cm at the top, with a narrow opening at the top about 30cm wide into which iron ore and charcoal were poured at different times during the smelting operation. (It was expected that the charcoal would burn to ashes while the impurities in the iron ore burnt off and the metallic iron be left). The domed furnace is about one metre high (Aremu 1990:2.15. Tylecote 1975:1-9: Williams 1974:60).

The furnace was sited over a shallow basin in which the bloom was formed. From the centre of this basin a tap-hole about 4cm in diameter passed down into an underground slag pit (about 1-2 metres high) with a separation access 1-8 metre away from the furnace at ground level at the western end of the workshop. The slag was collected in the underground pit during reduction of the ore.

At the base of the furnace to the east, an aperture (the mouth of furnace) about 60cm square existed.



Plate 6: Isundunrin Domed Furnace.

Around the base of the furnace structure, six large holes, each accommodating two or three tuyeres provided a forced draught. During the smelting one of the holes took two tuyeres and the remaining five took three each. The interstices between the tuyeres were filled with clay. Through the tuyeres allowing free draught the heat in the furnace is regulated so that an iron bloom could be produced. It was interesting to observe during the smelting operation that the externals of the tuyeres remained quite cool, due to the inrush of air, while the inside of the tuyeres was very hot.

Seven small platforms were built around the furnace at the base. These occurred in the spaces between the tuyeres. The smelter stood on the platform when he wanted to pour charcoal and iron ore into the fire in the furnace.

The tap-hole was blocked at its lower end by means of conical plug made from a mixture of powdered charcoal and clay. Williams (1974:58 - 60) noted that during reduction the smelter from time to time removed the plug and allowed a run of liquid slag into the underground pit. The slag might thus be tapped six to eight times during a smelt. Slag successive tapping around the aperture drip down slowly from the bottom of the basin to the passage. The first product of such tapping (high in silica and low in iron content) was discarded, as were the products of all subsequent tapping to the last two or three. These last were collected by the smelter before the furnace "door" was forced open. They were crushed and stored to be used as a flux in further smelting (Williams 1974:59-60, Oyeyode 1989: Pers. Comm.). In our

own case they kept testing whether slags were formed at the tap-hole, using a piercer *ogbagbara*: Y oruba) and replacing the charcoal balls with new ones. The slags formed in the basin were recovered after the furnace "door" was opened.

### 3.4 Iron Smelting Demon station at Isundunrin

The charcoal in the furnace was lit at 5:35p.m and was continuously fanned manually until about 6:30 P.M. At that point the "door" of the furnace was sealed with 1 It uyeres and a clay wall, an operation which took about 1 Ovl Sminutes. The only remaining access to the furnace was now from the opening at the top and the scene was set for the insertion of the first ore charge. The ensuring operation was timed using a stop watch (See Table 1). From the time the first ore charge was put in (1.20 stop watch: 6.55p.m) to the end (10.39p.m) stopwatch: 4: 18a.m) there were 23 charcoal charges in all. Charcoal could be poured into the furnace up to three times before iron ore was poured into it once. Pouring of charcoal into the furnace was not necessarily linked to that of the ore.

Iron ore was charged into furnace six times before the smelting stopped. White heat intensity was reached after 1 1:44pm. At 1.35a.m two charcoal charges were added. While the smelting was still going on, the smelter entered the slag pit to check whether slag had been formed on the tap-hole but none was there. The smelting stopped after all the charcoal had been exhausted. All this lasted 10 hours 39 minutes from 5:35p.m to 4:18a.m the next morning, but normally, it ought to have lasted 20 hours at least.

At 12:45p.m the tuyeres at the door on the furnace were removed and more fresh air entered the furnace. None of the tuyeres was broken when they were removed and they can be used for another smelting. Some tuyeres had slag of their tips. The furnace than had to be left for further cooling. At about 3pm charcoal and ask in the furnace were brought out. Some slag (with high iron content) had "been formed but it had not all become iron. If we had had enough charcoal to carry the smelting through, iron would have formed as bloom in the furnace.

White heat at the required intensity had been achieved by about midnight allowing for about 4 hours operation at maximum efficiency. This experience although could not be carried through to a final conclusion, slag (with high iron content) did form, and the processes of the traditional iron smelting operation were made abundantly clear to all as discussed above.

**Table 1: Isundunrin Timing of iron smelting**

<b>ORE CHARGED</b>	<b>TIME: P.MIA.M</b>	<b>READING FROM STOP WATCH (HOURS)</b>
<b>First Charcoal charge</b>	<b>5:J5p.m</b>	<b>0</b>
<b>1</b>	<b>6:55p.m</b>	<b>1 :20hrs</b>
<b>2</b>	<b>7:50p.m</b>	<b>3:59hrs</b>
<b>3</b>	<b>9:34p.m</b>	<b>3:59hrs</b>
<b>4</b>	<b>11:44p.m</b>	<b>6:09hrs</b>
<b>5</b>	<b>1:53a.m</b>	<b>(white heat intensity reached) 8:14hrs</b>
<b>6</b>	<b>3:25a.m</b>	<b>(2 charcoal charges added at this point). 9:46hrs</b>
<b>Last charcoal charge</b>	<b>4:18a.m</b>	<b>10:39hrs</b>

#### **4.0 CONCLUSION**

This video record is part of a larger research study on "The Archaeology of Northeast Yorubaland, Kwara State, Nigeria, with Emphasis on Early Techniques of Metal Working" The researchers also video recorded brass casting techniques at Obo Aiyegunle in 1988 (Aremu 1990a: 209-217). Seeing the signig=ficance for preserving our cultural heritage, we have embarked on video recording our other indigenous technologies in Nigeria (Aremu 1994).

In northeast Y orubaland where the early techniques of metal working took place, iron smelting dates from 9<sup>th</sup> century A.D to 14 century A.D (Aremu 1990b Obayemi n.d). The date of 9<sup>th</sup> century A.D predates contact with the Europeans in some part of Nigeria. This supports the fact the iron might not be foreign to Nigeria. Though this technology has died off but the iron smelting demonstration and video records of the techniques as carried out in the past are necessary for historical record of our past technological development.

It is interesting to note that since the production of the film, it has achieved, to some extent the set objectives. Among the Y oruba, the film has circulated widely to individuals and institutional homes. At the Kwara State trade fair held in Ilorin in 1992, Ekiti Local government (of Kwara State) showed the video film in its pavilion. A lot of people viewed it and some had copies of the film. Many other Local

Government authorities have since requested for the video recording of some of their cultural heritage. Lots of appreciations were registered to the archaeologists for realizing the need to preserve our cultural heritage in video films. Many people, on seeing the film registered the loss of their precious cultural and natural heritage. Many copies of the film have been distributed within and outside Nigeria. In Nigeria copies have been distributed to some Local government authorities, some State Councils for Art and Culture, National Commission for Museums and Monuments, Centre for Black Arts and African Civilization, and the National Institute for Cultural Orientation, Countries that have received copies outside Nigeria include Zimbabwe, Britain, Germany, Sweden and U.S.A.

Through Archaeology on video film a lot of people could be educated on what archaeology profession is about and what archaeological information exists in their environment and in other parts of the world.

## **5.0 SUMMARY**

This unit pointed out the relevance of recording Nigeria indigenous technologies before information about them is totally lost. Video film recording is one way of keeping this record. The unit further talked about video record of the processes of indigenous iron smelting at Isundunrin in Y ourba on a large scale consequent upon the large quantity of iron ore deposit in the area, availability of the technological know-how, fuel, and the market for the product.

## **6.0 TUTOR MARKED ASSIGNMENT (TMA)**

Mention and discuss briefly, 5 out of the materials used for the smelting

## **7.0 REFERENCES/FURTHER READINGS**

Aremu, David A (1998): Educating the Public through Archeology on video film, smelting in Y orubaland: Isundunrin as a case study. In Nigerian Heritage: Journal of the National Commission for Museums and Monuments vol 7, 1998. (Pages 224-125).

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## **UNIT 2      TOURISM: MANAGEMENT AND COMMUNICATION IN NIGERIAN MUSEUM: CHALLENGES AND RECOMMENDATION**

### **CONTENTS**

- 1.0    Introduction**
- 2.0    Objectives**
- 3.0    Main Content**
  - 3.1    Concept of Museum**
  - 3.2    Museum Management in Nigeria**
  - 3.4    Management Structure**
  - 3.5    Communication in Nigeria Museum**
  - 3.6    Challenges**
- 4.0    Conclusion**
- 5.0    Summary**
- 6.0    Tutor Marked Assignment (TMA)**
- 7.0    References\Further Readings**

### **1.0 INTRODUCTION**

Museum, as a topic, has in recent time been looked at from different perspectives (Onwuzolum 1992, Akanbiemu, 1994, Kerri 1994 and 1997, Odubayo 1994, Artuidese 1996, Akinade 1996, Abadom 1996, etc). So, this attempt is one of many other in-exhaustible considerations on Museum as an institution. The word institution in this sense refers to an establishment that is formally made to carry out certain obligations in the interest of the public.

The vanguard of the "assemblage of Nigerian antiquities" otherwise called Museum Movement, namely K.C Murray, Alhaji Abubakar Tafawa Belewa, H.E Duckworth, H,J Brauhnoltz and B.E Fagg worked for the establishment of museum in Nigeria. In realization of this laudable objective various legislations were promulgated in 1943 (Nigerian Antiquities Services); 1953 (Antiquities Ordinance 17);(Antiquities (Exports) Regulation Law); 1974 (Antiquities Prohibited Transfers Decree 0) and 1979 (Decree 77). The respective legislations were prompted by the situations that surrounded the stages of development of the museums in Nigeria at the different time in question.

The Decree 77 of 1997 created the National Commission for Museums and Monuments following a request for autonomy and upgrading of the Department of Antiquities, which used to be the executive arm of the

**Antiquities Commission.** A memo was initially sent to Public Service Review Commission toward this end 'in 1973. The Decree makes the organisation parastatals with the status of a body corporate with perpetual succession and common seal and may sue and be sued in its corporate name. The existence of the Commission as a corporate outfit makes it to be a legal entity. (Arhuidese, 1996).

The National Commission Agencies charged with the onerous responsibilities of overseeing.

## **2.0 OBJECTIVES**

After reading through this unit, the student should have had enough knowledge about:

- **The concepts of museum and directing the affairs and the maintenance of the cultural heritage of Nigeria. In this regard the Commission controls the Nigerian museums. It has three directorates namely Administration and Finance, Museums and Monuments and Research and Training. The three departments work together to ensure prompt communication with the public and also initiate and execute programmes that t enhance the awareness of the socio-political and cultural patrimony of Nigeria. The word management is used in this medium to embrace both the uniqueness of the work in Nigeria museums and the personnel involved in carrying out their activities (both seen and unseen by the publics) as well as the structure of the personnel that initiate or formulate and execute museum policies. The word communication as used here highlights the stages of transformation right from the collection stage to the stage of display in galleries and contact with the public. The storage facilities and security network are taken as necessary ends in themselves in this regard. The Nigerian museums are otherwise referred to as National Museum.**

**The communication through a series of transformations of collections in their seemingly raw or crude forms to preserved stage is indicative of the specialized nature of the museum activities. It deals with the harness and dissemination of information and how the benefits that come out of such service are made manifest in the public. The word transformation could mean creating order out of disjointed material evidence, making whole out of cultural segmentations, changing the trash of yesterday and infancied, "worthless pagan objects" of the past to charming, ancient treasures and priceless works of arts of today, thereby turning condemned materials to admirable ones.**

- **Museum management in Nigeria**
- **the structure of the museum and**
- **Communication in Nigeria Museums**

### **3.0 MAIN CONTENT**

#### **SELF ASSESSMENT EXERCISE 1**

**Mention the decree that created the National Commission for Museum and Monuments in Nigeria.**

#### **3.1 Concept of Museum**

The word museum tends to have universal connotation that includes having galleries, relevant personnel and maintaining good standard. The improvement of standard of museum, according to Ambrose and Paine (1993) could be with respect to the standard of collection management, standard of management and administration, as well as the standards of visitor service. On the whole the reasons for setting up museums world wide include the promotion of tourism whereby international tourism brings economic gains to the nation (Ambrose and Paine, 1993).

It is observed that museum values have altered over the years as a result of the unstable political and cultural values of the people. What readily comes to mind is the need to ask ourselves what are the needs and challenges of the museums taking into consideration the fact that contemporary museums vary in size and functions. The needs and challenges of the museums are perceptibly determined by the functions they perform which are often tied to the range of collections in their possession and the attendant facilities. Museums, in general, collect. Preserve, amuse, entertain, educate, and make provision for cultural and scientific resources for research purposes. The types of ownership, management and audience of a museum also determine the nature of a museum. On the whole, the functions that museum managers ascribed to it are quite different from the functions museum's critics accuse it of performing (Ambrose and Paine 1993). It is asserted that one thing that is common to all museums is the need for collections, thus making collections to be the frame-work of a museum (Akinade, 1996).

A museum serves as a central focus on cultural matters, and as such ensures the conservation and preservation of the community's cultural and natural heritage. The term heritage centre is often described a facility that interprets the natural and *lor* cultural heritage of a place or an area. However, heritage centres are collections-based and are museums by functions (Ambrose and Paine 1993).



It is thus observed that the uniqueness of the museum can be seen in the specific and conventional functions it must perform, namely:

1. Collection of cultural and relevant natural objects to harmonise its purpose.
2. Documentation of these objects
3. Exhibition or Display.

Ambrose and Paine (1993) suggest that museums can have an important role to play in economic regeneration in urban or rural area by developing cultural infrastructure, promoting local industries, tourism and the creation of job opportunities. They assert that the benefits that the public can derive from the museum are social, cultural, corporate and political.

The multi-purpose nature of the museum as an institution calls for the need to attempt a categorisation of museums. In this vein, what do we consider to be the basis for the grouping of our museums? A critical review of different viewpoints reveals that the categories of museum of a country could be based on any of the following considerations.

1. Ownership e.g University Museum, Community Museum, Private Museum and National Museum.
2. Types of collection e.g National War Museum, Ethnographic Museum, Natural History, Museum of Colonial History; Museum of Traditional Nigerian Architecture; Old Residency Museum and Museum of National Unity.
3. Size e.g Local Museum, Regional Museum and National Museum.
4. Location e.g the various National Museums or State Museums in State capitals and ancient towns and cities.
5. Scope of Operation e.g Air Museum, National Museum and Museum of National Unity. It is realized that the type of collection and scope of operating overlap and as such may be considered as cognates.

The categorization of museum often determines the definition of a museum, but regardless of what definition is given to the word museum, a common perception of its meaning obtains everywhere while the ICOM definition of 1974 is considered of universal acceptance. However, Ambrose and Paine (1993) give considerations to definitions based on the Museums Association (of United Kingdom) and the American Association of Museum whereby Museums must include botanical gardens, zoological

**parks, aquaria, planetaria, historical societies and historic houses and sites.**

## **SELF ASSESSMENT EXERCISE 2**

**Mention 3 characteristics of a Museum.**

### **3.2 Museum Management in Nigeria**

**The museum, worldwide, has a universal language, status, purpose and approach to rendering of services. Most museums are tied to either tourism prospects or drives towards relaxation, recreation and entertainment of people as well as serving as research centres for historical and cultural studies. A cursory look at specialization in museum would reveal that the museum is known for making provision for on -the spot education of people through its display or exhibition and captions, making it to have a special way of presenting or disseminating information. It also has a unique atmosphere, different media for communication, specialized personnel and special goal of taking custody of some aspect of nation's cultural heritage. However, the surest guarantee for the preservation of monuments and works of the past rests in the respect and affection felt for them by the people themselves (UNESCO, 1956).**

**An attempt to classify museum, reveals that, types of collection serve a reliable category for grouping museums. This is an indication of the fact that without collections there is no museum. On the other hand collections could be further classified based on:**

- 1. Raw materials used**
- 2. What they represent or depict**
- 3. Mode or methods of acquisition**
- 4. Type of objects e.g. whether archeological or ethnographic**
- 5. General classification**

**In this regard methods of acquisition could be by donation, purchase, field collecting, and exchange and by loan. While the field collecting is a pro-active approach to collecting, the collecting by donation and purchase is considered a responsive approach. The materials that form the composition of museum objects often serve as a method for their classification. The representations or depictions on the museum pieces often constitute the central focus of any exhibition or exhibits and as such they are given due consideration in writing the story line and the form the exhibition or display will take.**

Apart from the fact that collections give museum a unique status, there is also a collecting policy which will provide framework within which collections are developed and acquired. As a matter of tradition, every museum should have a written collecting policy. Compartmentalisation of collections is however discouraged so that the opportunities to use collections in a variety of ways and to view them from different standpoints are not lost. (Ambrose and Paine 1993).

An aspect of uniqueness of museums can also be seen in the codes of Professional Ethics of the International Council of Museums (ICOM) which contain some restrictions to be observed by the museums namely:

1. That the museum accepts and will obey UNESCO convention on the means of prohibiting the illicit import, export and transfer of ownership of cultural property.
2. The museum will not acquire any object if there is any reason to believe that its recovery involved recent destruction of an archaeological site.
3. The museum will acquire only items it has the facilities and staff resources to care for properly (Ambrose and Paine 1993).

The museum collections are a permanent body of research material for future generation, but without high quality records the value of collections is substantially reduced. (Ambrose and Paine 1993). The documentation of collections cover a whole range of activities like the provision of Entry Form (and file), accessioning of the objects, cataloguing them, indexing them, controlling their movement and recording their departure from the museum premises (Exit documentation.) In summary the principal function of posterity (Ambrose and Paine 1993). However, a successful museum collecting (or acquisition) must be systematic and active.

International Council of Museum (ICOM) and Decree 77 of 1979 jointly delineate the meaning of museums as well as the roles of museums to the public and also provide the necessary machinery and power that make the execution of the duties of the museum personnel convenient.

In retrospect, International Council of Museums (ICOM) defines museum as:

A non-profit, and open to the public, which acquires, conserves, researches, communicates, and exhibits, for purpose of study, education and enjoyment, material evidence of man and his environment.

**This definition itself tends towards ambiguity and controversy, if looked at from the way the words in the definition are arranged. This definition, however, clearly states the roles of museum.**

**Decree 77 of 1979 on the other hand identifies the responsibilities of the National Commission for Museums and Monuments as embracing:**

- (a) Administering National Museum, Antiquities and Monuments.**
- (b) Establishing and maintaining national museums and other outlets for or in connection with, but not restricted only to antiquities , science only technology, warfare, African, Black and other antiquities , arts and craftsman architecture, natural history and educational services.**

**An overall census of Nigerian Museums reveals that there are 30 National Museums both functioning museums and museum offices in twenty -one States and Abuja. There are no museums in some of the nine States created by the Federal Military Government in 1991 e.g Kebbi, Yobe, Taraba and Jigawa and the six States created in 1996 - Ebonyi, Bayelsa, Nassarawa, Gombe, Zamfara and Ekiti. In the States where the existence of museums have been ensured, the services being rendered by the museums have made it possible for the creation of an improved link between the Federal , State and Local Governments and socio- cultural matters.**

### **SELF ASSESSMENT EXERCISE 3**

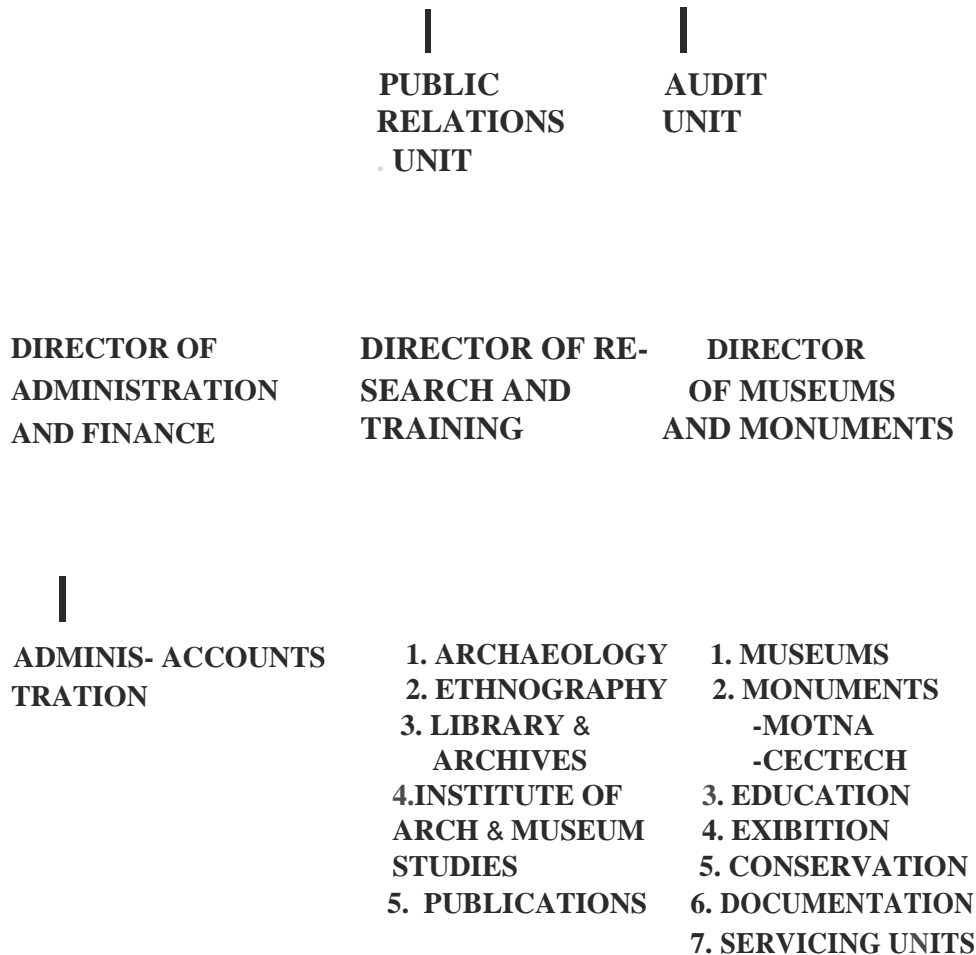
**Mention 3 points under which collections could be classified.**

#### **3.3 Management Structure**

**The management structure in the National Commission for Museums and Monuments starts from the- Director-General, who is the Chief Executive. There are three Directors who see to the running of their Departments. Below them are the curators who are in charge of the various National Museums. They report directly to the Director of Museums and Monuments, while the Director of the Institute of Archaeology and museum Studies, Jos reports directly to the Director of Research and Training. The administrative and financial matters in both the Headquarters and outstations are being supervised by Heads of unit.**

**A SIMPLIFIED MANAGEMENT STRUCTURE IN THE  
NATIONAL COMMISSION FOR MUSEUMS AND  
MONUMENTS**

**DIRECTOR GENERAL**



**NOTE:**

- (1) **Motna: Museum of Traditional Nigerian Architecture.**
- (2) **Cectech Centre for Earth Construction Technology and Curators (respectively) who report to the Director of Administration and Finance (see illustration above).**

The establishment of local, national, specialized, museum and museums of national unity by the Commission has made it possible for Nigerian museums to play effective roles that have led to mutual understanding, cultural interaction, socialization, and education of Nigerian peoples. It has also enhanced the socio-political roles of Nigeria as a nation.

The above chart illustrates that the Museums and Monuments Department sees to the creation and smooth running of the museums and

the upkeep of the National Monuments, while the Department of Research and Training uses its professionals like archaeologists and ethnographers to amass research materials to equip the museum galleries and libraries as well as providing research facilities for students and foreign nationals who carry out research in the museums. The Department of Research and Training also monitors researches organised by foreign nationals.

The training arm of the Department runs three centers under the Institute of Archaeology and Museum Studies in Jos. The Institute trains technicians, archaeologists, ethnographers, museum education officers, curators and cultural officers from the Federal, States and Local Governments in the Centers for Museum Studies, Field Archaeology and Museology.

The Nigerian museums vary in forms: ranging from size, collections, structural designs and purpose. Some of them occupy modified old architectural structures donated by State Governments. All the museums issue export permits for contemporary art works. The Education Unit serves as its image maker, while overall headship of the stations falls on curators who are the accounting officers and directors of activities in their stations.

### **3.4 Communication in Nigerian Museums**

On the basis of the preceding paragraphs, the question that readily comes to mind is "how are the end-products of the museum services made known and understood by the public? The way to explain this is to briefly highlight various units that work in harmony towards this goal. The ultimate aim of a museum is to exhibit available objects and materials for public consumption. The collections that are received in the Nigerian museums are usually first documented. This exercise involves the recording of the various places from which objects come, the names of the objects, their description and history. Accession numbers are assigned to them as well as Catalogue Numbers. The documentation exercise is followed by conservation work on the objects. This is to improve upon the condition of the objects by restoring them to good health. The storage of the objects can commence immediately, but important objects may be pushed forward for display if condition warrants this. The act of storing the objects is mainly to keep them for future exhibition or make them available for research purposes.

The actual communication exercises in the Nigerian museum centre around Exhibition and Education services. The conventional means embraces precise isolation of objects that interrelate or have a kind of cultural harmony. The interrelatedness may be in terms of historical

linage or common focus. This exercise concentrates on the story line that emanates from the different information the objects give. The exhibition could be either temporary or permanent, depending on the purpose of the museum concerned.

Museum exhibitions could also be itinerant or travelling exhibitions, to rural areas, schools or fairs. The exhibition in Nigeria Museum is characterized by a display of different objects or museum pieces under different themes or categories by placing them inside show cases, mounting them up on show cases or erecting them on appropriate pedestals. The exhibition must be well lit and have labels or information sheets which serves dossiers for the objects. This characteristic makes possible, notable on -the -spot education of visitors with or without the use of museum guides or attendants who serve as narrators to visitors in the galleries. The exhibitions could be original copies of the objects, their replicas, photographs or posters, depending on the available collections and focus of the exhibition or its audience.

In most cases the Education Unit plays a prominent role in the act of imparting knowledge to visitors through various ways by means of internal and external programmes that are community focused: educational programmes or art-oriented workshop or traditional crafts such as basketry, pottery, cloth-weaving, tie and dye and batik. The sole purpose of the Education Unit is to awaken the cultural consciousness of the public as it relates to the museums responsibilities. By convention, the unit sees to the proper conduct of guided tours for organised visits for students and tourists.

It has also been possible for the exhibits in the museum galleries and other facilities as a whole to motivate creative works that have been now improved the Nigerian socio-cultural resources and structural facilities. The educational services rendered by the various Nigerian museums are also resource materials and impetus for educational development of youths in schools and institutions of higher " learning, such as College of Education, Polytechnics and Universities. .



The above illustration summarizes the available means of communication in the museum. This embraces both conventional and modem modes. The Nigeria museums are not left out in the aspiration for modem facilities for effective communication with the entire world. The Director of Museum and monuments, Mrs. H. Kerri represented (Nigeria), the National Commission for Museums and Monuments at the CIDOC conference on Documentation. The conference focused on communication between museums using computer network and Standardized language.

Kerri (1997) reports that AFRICOM handbook of Standards for documenting African collections focus on the use of Internet, Multi-media and E-mail. Kenya, the host country of the conference has 10 Internet and E-mail outlets which are reported as greatly facilitating effective and inexpensive communication network for the country (Kerri, 1999:27). The Kenya museum, as report indicates, also has a large ethnographic collection which has been computerized. In general, Kenya has a well computerized documentation system in her museum. There are also a well stocked library and Research Department with pre-historic and natural history collections.

The E-mail, according to Kerri (1992), is the best individual communication method in the world, while the Internet is regarded as the best collective means of communication with the world at large. The conference also stressed that since a museum's mission is to spread information about its collections, both at home and abroad, its communication methods have now taken a completely new dimension. The CIDOC conference also placed emphasis on the fact that concept of a visit has now changed in view of the fact that, it now includes consulting Multi-media computer terminals within museums and collections are being extended through distribution such as CD-ROMs and remote access via networks. Kerri (1997) asserts that communication between museums has therefore been reinforced by Internet and Multi-media networks and that this requires a common standardized language to which CIDOC is contributing actively. Museums could provide Internet services which allow the act of sending signals through a telephone line. The essence of the internet is to store information which will be accessed by people and stored on their computers. The advantage of this modem facility lies in the fact that it helps international exchange of information, ... of documents and or ideas. There are at least fifteen thousand lists of topics that can be discussed through internet network. So far the involvement of museum in Internet is only in the last 2 to 3 years (Kerri's 1997:28).

The E-mail, on the other hand is the use of electronic communication to send a mail. It involves the recognition of a number of addresses,



already known throughout the world, thereby making messages to be sent to over 100 peoples at the same time without special charges. Individual mail can also be sent by the E-mail. The CIDOC conference also addressed the issue of illicit traffic in cultural property and emphasized the importance of Internet in the recovery of stolen artifacts internationally (Kerri, 1997:28). The Nigerian Museums therefore need to computerize their collections and get hooked on to Internet and E-mail. To-date, the National Commission for Museums and Monuments has fax machines through which communication can be effected promptly with other museums or the world at large. The Commission also hosted the 10M West African Regional Training Workshop on Museum Documentation, at the National Museum, Jos, between July 26-31,1998. The workshop, which was sponsored by the Foundation and French Ministry of Co-operation, was on documentation procedures with emphasis on new standard of documentation of antiquities. The Workshop served as a more formal way of communicating between the Nigerian museum and other West African museums.

Another useful modern means of communication for the Nigeria museums is the Multi-media, which refers to the use of interrelated media of communication in highlighting and exposing important subject matters. In this case, the multi-media is useful because it facilitates the use of various communication methods in presenting programmes, notably museum exhibition. For instance, different media such as audio (Recorded Sound), diagrams, picture, diorama, video animation, Interactive displays and computer games can be used to enliven a museum exhibition (Panaki, 1998). Today, multi-media is well recognized by Museums as a powerful technology that is interactive, durable and flexible enough for use in informal education is now widely available and is being used. These attributes make multi-media one of the fastest growing areas of museum exhibition development. Panaki 1998), is of the opinion that the multi-media communication system, for Museum Educational Services is worthwhile and has inestimable benefits.

The provision of facilities like the craft Village and Museum Kitchen has also aided the stimulation of interest in traditional arts and crafts, as well as the promotion and propagation of the Nigerian dishes for a healthy living and socio-economic development. In this regard people pay less emphasis on the Western concepts of artistic creation and food technology, thus conserving funds through the use of local resources. Traditional industries have also been rejuvenated and developed. The Museum of Traditional Nigerian Architecture and the Centre of Earth Construction Technology have promoted the use of local resources for architectural development of the society, as cost-saving measures. The

entire facilities that are available in museums are geared towards imparting the use of cultural resources by the society at large.

The atmosphere that prevails in the Nigerian museum is not totally conducive but rather attracts some misgivings or reservations which have culminated in the portrayal of the museum as a pseudo-religious institution in the gab of cultural bank or heritage store. In this regard the Nigerian museums are perceived as unbridled organisations, with people holding some apochryphal insinuations against them and their management. The veneration to be accorded the museum is mystified by the reference to it as; "sucked orange"

### 3.5 Challenges

The problems in Nigeria museums are numerous and disconcerting. They could be summed-up as challenges that have to do with a number of issues such as:

1. Lack of adequate financial resources for the prompt and regular election, conservation and display of museum pieces; execution of other traditional roles as well as for the provision of adequate facilities for the museum personnel e.g adequate office accommodation, transportation, laboratories and workroom facilities, up to-date library.
2. As a result of inadequate funds there is underutilization of personnel, which often leads to idleness frustration of museum professionals. Some reliable officers have been lost to other organisations as a result of this problem.
3. Lack of proper harmonization of the different facets of the national cultural heritage.
4. Poor security network, which has now made the museum to become a suspect, breeding its staffers as suspects in times of thefts. The issue of thefts in museums has been attributed to the activities of local and international syndicates that seize the opportunities offered by the increase in the values of antiquities in international markets to make quick money. However, much is being demanded from the museum as far as the building and development of security network concerned.
5. Lack of proper public awareness of the essence of museum and its activities.
6. Lack of forceful Federal Government policy on the operations and activities of museums.

The present state of the museums in Nigeria notwithstanding, the contributions being made by the various museums are collectively fundamental and rewarding in the upliftment of the society and the

cultural and intellectual growth of the people. The socio-cultural and political development of the country is also enhanced by the activities of the museums. It is however felt that there must be improvement in the efforts being made to ensure effective performance of duties.

Towards this end the following recommendations are made.

### **1. Need to Domesticate Museums**

The Nigerian museums are multifarious and by the nature of their activities, they are expected to be dynamic by adjusting to the yearning of the public and the changes in events and situations in the public. It is being proposed that the museum should be properly domesticated to make room for the demands and expectations of its publics. In domesticating the museum an attempts need be made to re-order exhibition for the African setting; not only exhibition for the sake of exhibition but purposeful and popular exhibitions that are comprehensible by the majority of the populace; not the elitist type of exhibitions. A school of thought has once recommended an integrated museum while another prefers to see the museum as a forum of activities (Afrigbo and Okita, 1985). It is recommended that museum should be domesticated to fit into societies, and be made relevant to national drive and be embraced by all concerned in the society.

### **2. Need to Promote Practical Cultural Resources Management**

For the realisation of the objectives of the museum, attempts should be made to ensure practical execution of the principles of cultural Resources Management. In this regard both cultural and natural endowment of the society should be conserved and made available for the education, cultural awareness and entertainment of the populace. It is being proposed that all archaeological resources, national parks, monuments and contemporary arts and crafts should be adequately promoted for effective socio-cultural development of the society and the world at large. Cultural resources management, which is also called archaeological heritage management, is well recognized by the International Council of Monuments and Sites and the World Heritage Committee. It enhances prompt and meaningful contact with the people at the grassroots. Anthropologists, archaeologists, zoologists, ethnographers and botanists are expected to work together in the realization and implementation of heritage management.

### **3. Reinforcement of Security Network**

Following the popularity of antiquities in the international market and consequent thefts of the invaluable and irreplaceable museum pieces, a

**strong security network should be mounted in all museums. In this light the following measures are being proposed.**

- (a) Nigerian museums should hookup to Internet, and E-mail facilities.**
- (b) Re-training of museum security guards and night watchmen and seeking supplementary forces from the Police and Army.**
- (c) Installation of security alarms in all museum stores, galleries, key entrances and exists.**
- (d) De-emphasizing permanent exhibitions. If attempts are made to replace exhibited objects with others in the storage from time to time, it is hoped that the theft in museums would be reduced as there are not exhibited permanently objects to gaze at and marked for stealing.**
- (e) As a matter of urgency, all the personnel resources in museums should be gainfully engaged especially in professional activities, as a prelude to execution of the roles museum should play. All field officers should be made to work in the field and those who are to curate should be provided with the necessary tools.**
- (f) Sourcing For Adequate funds: It is taken for granted that the government can not provide all the available funds for the promotion of museum activities and as such corporate bodies and private companies should be contacted for aid and financial assistance. Efforts should be made, too, to ensure that the government of the day recognizes and appreciates the existence of museums and provided resources.**

#### **4.0 CONCLUSION**

**This unit treats the fundamental aspects of management and communication in Nigerian museums. The National Commission for Museums and Monuments that is the focus of the article plays an important role in harnessing, promoting and propagating Nigeria's cultural heritage especially as it relates to the World Decade for cultural Development (1988 - 1997) and the cultural Policy of Nigeria (Arhuidese, 1993).**

**The dynamic nature of the Commission's responsibilities calls for the need to embrace and install modem communication facilities for effective contacts with the rest of the world.**

#### **5.0 SUMMARY**

**The focus of this unit was on how the museum is managed in Nigeria, as well as the modes of communication between the museum and the entire public, which it serves. The National Commission for Museum and**

**Monuments, which is the cultural agency of the Federal Government, is used as a standpoint for clarity of purpose.**

**The commission is portrayed as an organisation with a unique management structure and special communication strategy. Its unique nature as the umbrella of Nigerian museums prompts the attendant challenges it faces nation wide. The challenges in turn all for the recommendations proffered in this unit. It must be noted that the Nigerian museums are viable, and are very relevant to the overall aspirations of the? Federal Government on cultural matters and national development.**

## **6.0 TUTOR MARKED ASSIGNMENT (TMAS)**

**Discuss briefly five challenges facing museums and monuments in Nigeria**

## **7.0 REFERENCES/FURTHER READINGS**

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# UNIT 3 OVERVIEW OF CULTURAL HERITAGE IN NIGERIA

## CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Grouping of Nigeria's Cultural Heritage
  - 3.2 National Parks, World Heritage sites and Eco-cultural Tourism
  - 3.3 Towards an updated tentative list.
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment (TMAs)
- 7.0 References/ Further Readings

### 1.0 INTRODUCTION

Occupying a landmass of 923,768.64 square kilometers with a population of over 100 million distributed amongst some 400 ethno-linguistic groups, Nigeria is a land of vast and variegated bio-cultural diversity that has much to share with Africa and African people in Diaspora as well as the World at large (Map)

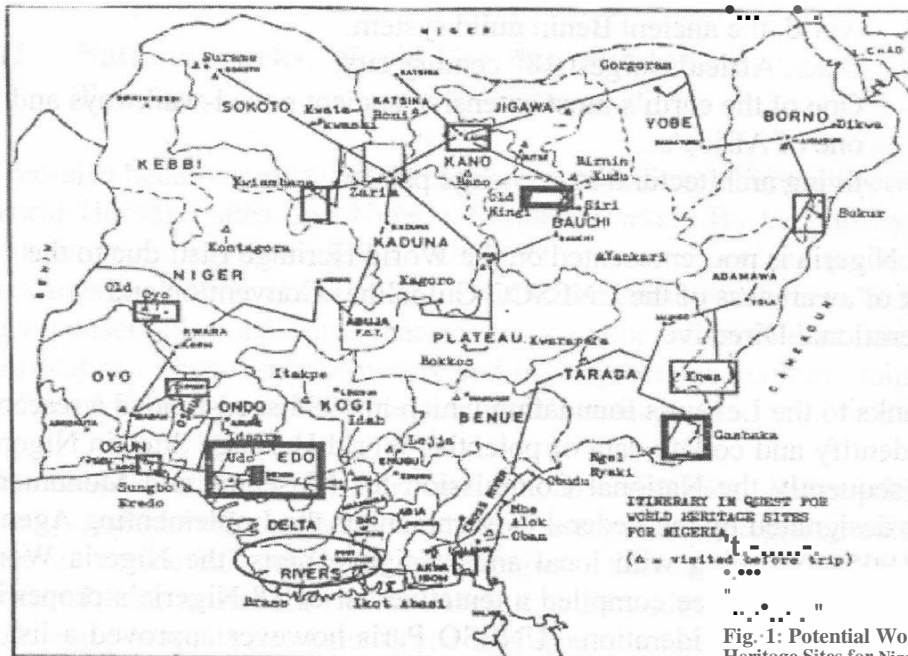


Fig. 1: Potential World Heritage Sites for Nigeria

Selected Sites Utuley Survey

## 2.0 OBJECTIVES

After reading through this unit, you would have known more about:

- The cultural heritage in Nigeria
- Different groupings of the cultural heritage, and
- The updated tentative list.

Nigeria has a rich list of monuments cultural and natural landscapes enlivened by extant and vibrant cultural and living heritages of the constituent communities.

She can boast of the following amongst many others.

1. Some of the world oldest and most
2. The world's longest and most extensive ancient earthworks interlaced with active and abandoned shrines, ancient groves and sanctuaries harbouring rare medicinal plants. Some of Africa's most extensive ruins.
3. One of the world's largest stone-axe factories. Finest example of Hausa ecclesiastical architecture
4. The most extensive bloc of mangrove forest on earth
5. Africa's most popular and internationally acclaimed shrine.
6. Perhaps the only surviving techno-spiritual bronze casting tradition in the world, the ancient Benin guild system.
7. Black Africa's largest 18 century city.
8. One of the earth's most extensive ancient paved-walkways and one of Africa's living architectural stone henge palaces.
- 9.
- 10.

Yet Nigeria is not represented on the World Heritage List; due to the lack of awareness of the UNESCO Guidelines Convention and Operational Directive.

Thanks to the Leventis foundation which in 1994 seed-funded a research to identify and collate data of potential World Heritage Sites in Nigeria. Subsequently the National Commission for Museums and Monuments was designated by the Federal Government as the Implementing Agency in 1995. Working with local and foreign experts, the Nigeria World Heritage Committee compiled a tentative list of 18 Nigeria's properties for Unesco's consideration. UNESO Paris however approved a list of five cultural and three natural landscapes for systematic preparation and nomination for consideration by the World Heritage Centre.

### 3.0 MAIN CONTENT

#### SELF ASSESSMENT EXERCISE 1

Mention at least six of Nigeria's monuments, cultural and landscapes.

#### 3.1 Grouping of Nigeria's Cultural Heritage

A general survey of the country's heritage is being embarked upon in line with Unesco's Mission's recommending the review of the country's inventory. Conscious of the desire for each group to be represented on the World Heritage agenda, the National Commission for Museums and Monuments has adopted a reasonably objective geographical criteria in research, identification and selection ;viz aesthetic and significance indices. Expert and lay opinion were sought as corroborative indices. The visit of the Unesco Visiting Mission helped a great deal to establish the criteria upon which Unesco World Heritage sites are chosen. Since then the Nigeria World Heritage Committee has adopted the criteria of uniqueness authenticity, Universality, Integrity amongst other guidelines. It is also being accepted that World Heritage sites are pilot projects to encourage conservation consciousness and capacity building nation wide. Thus the spill over multiplier effect is affecting culture resource management practice in Nigeria. The National Commission for Museums and Monuments is now more aware of the need to conserve endangered group and cultures of minorities as well as the majority ones.

#### 3.2 National parks, World Heritage Sites and Eco-cultural Tourism

It has also been recognized that there is a symbiotic relationship between World Heritage sites and Nigeria National Parks. Backed up by the legislation setting them up as well as other preventive and protective measures such cultural sites that lie within the parks would benefit from such conservation measures that need to be adopted for World heritage landscapes. Thus resultant matrix and overlap between culture, tourism and World Heritage sites will be sustainable manageable.

The Gashaka-Gumpti, Yankari and Old Oyo National Parks will be locally and globally enhanced by such strategy that integrates cultural sites into wide life conservation strategies. For example the Yankari National Park at Bauchi (Middle Belt) has fifty-nine man-made caves, with early stone tools, paleo-lithic arts iron smelting industrial center (probably the largest in Africa South of the Sahara) as well as many abandoned historical sites (Aremu, David 1998).



The Iron smelting sites (Ampara smelting Industrial sites) when compared to the studied sites of neighbouring Taruga (Not Valley) dated 5<sup>th</sup> Century B.C. may help to throw light on Bantu migration theories. Is it not feasible to consider Yankari-game Reserve, along with Gashaka-Gumpti, which is the most ecologically diverse conservation area in the country (containing area of Guinea Savanna, gallery forest moist forest, mountain forest and grassland) as World Heritage Sites?

Thus cultural and eco-tourism will feed into other within an overall sustainable conservation strategy. Considered along with the Oban hills and Korup in the Nigeria and Cameroon borderlands will contribute to global cooperation in cultural tourism and international collaboration in migration theories. Heritage for peace and prosperity will thus be enhanced locally and globally.

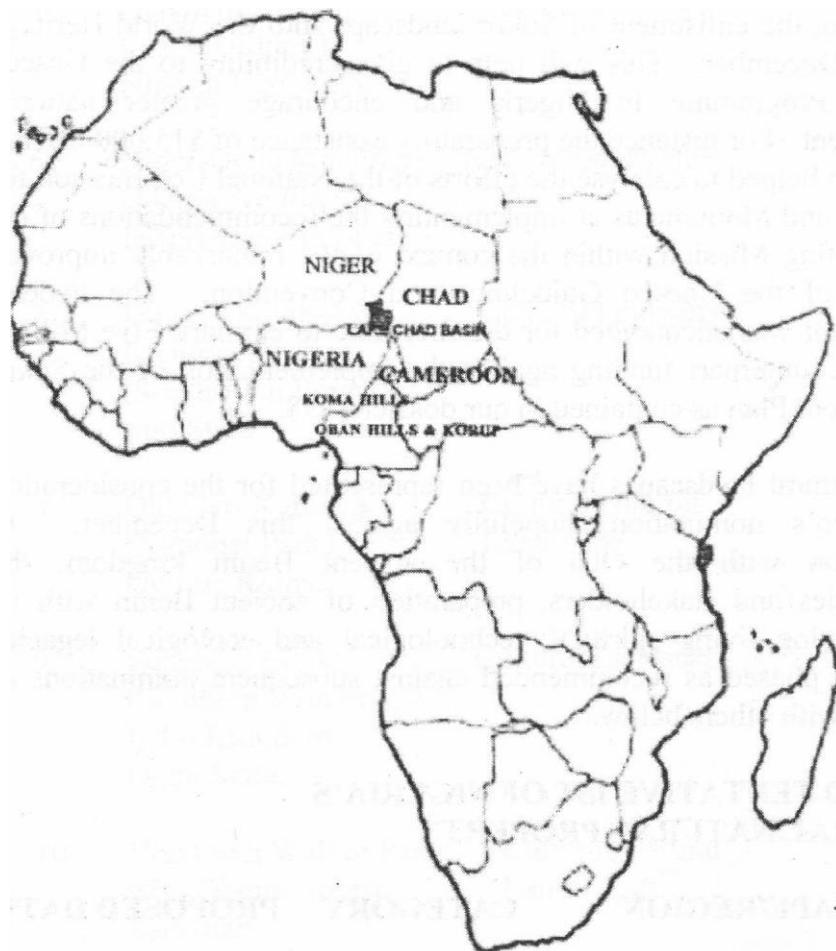
The modalities of the joint nomination of the Oban hills and Korup by the Governments of Nigeria and the Cameroon will hopefully be spelt out for us in this meeting. We do recognize that the bio-diversity of the "biafran type". The low elevation of the forest compare with the Congolese type at the Dja Faunal Reserve. It is therefore salutary that the Management Agencies of both countries (Nigeria and Cameroon) have demonstrated effective and integrated conservation strategies all along.

#### **SELF-ASSESSMENT EXERCISE 2**

Enumerate different National Parks mentioned in section 3.2 of this unit.

### **3.3 Towards an updated Tentative List**

The National Commission for Museums and Monuments has taken cognizance of the



**Fig 2: Map of Africa Showing Potential Sites and Landscape for Possible Joint Nominations**

Munjeri Mission's recommendation on the need too update Nigeria's inventory. To this end, we have embarked on a major staff re-alignment exercise, which now integrates the monuments programme into the World Heritage Project. The Coordinator of the World Heritage Project has been deployed to the Monuments unit with responsibilities to embark on a correlation exercise, which involves a countrywide re-inventorization, and photographic exercise in collaboration, with an expatriate volunteer friend of Nigeria. Re-listing, delisting and gazetting exercise will follow this. We hope to follow this up with a Donor's Conference towards the second phase that will involve conservation and strategic Management Plans within and overall Master Plan for Nigerian sites. We are willing to enter into twinning arrangement with other countries and Agencies.

Side by side with this outgoing exercise, Nigeria would like to represent a slightly modified update of our tentative list of her cultural property for consideration between 1998 and 2010.

We do believe and hope that Unesco would encourage Nigeria by announcing the enlistment of Sukur landscape into the World Heritage List this December. This will help to give credibility to the Unesco Heritage Programme in Nigeria and encourage greater national commitment. For instance the preparatory assistance of \$15, 000 offered by Unesco helped to catalyse the efforts of the National Commission for Museums and Monuments at implementing the recommendations of the 1997 Visiting Mission within the context of the remarkably improved publicity of the Unesco Guidelines and Convention. The Federal Government was encouraged for the first time to earmark Five Million Niara as counterpart funding against the implementation of the Sukur Management Plan as contained in our dossier 1998.

Sukur Cultural landscapes have been represented for the consideration of Unesco's nomination, hopefully against this December. In consultation with the Oba of the ancient Benin kingdom, the communities and stakeholders, preparation of ancient Benin with its accompanying living spiritual, technological and ecological legacies have been phased as recommended against subsequent nominations as indicated with others below.

#### REVISED TENTATIVE 1ST OF NIGERIA'S

#### CULTURAL . NATURALPROPERTY

LANDSCAPE	REGION	CATEGORY	PROPOSED DATE
1. Sukur (Northern Savanna) Adamawa State		Cultural landscape	1999
2. Ekhor Earthworks (Benin) (Southern Rain Forest) Edo State		Cultural landscape Living community Heritage with no-man's Land and shrines	1999
3. Oshun Shrine (Southern Rain Forest) Oshun State		Mixed-Natural-cultural landscape (New sacred art in support of traditional religion)	1999
4. Gashaka-Gunpti National Park (Northern Savanna) Adamawa State		NaturalCultural landscape	2000

5.	<b>Oban Hills/Korup (National Park) Nigeria-Cameroon</b>	<b>Natural landscape</b>	<b>2001</b>
6.	<b>Niger-Delta Mangrove (Mangrove forest) Rivers/Bayelsa State</b>	<b>Natural Landscape</b>	<b>2002</b>
7.	<b>Ugwele Stone-Axe Factory (South Rain Forest) Imo State</b>	<b>Cultural landscape</b>	<b>2002</b>
8.	<b>Old Oyo-Katunga (National Park) Oyo Be Ruins</b>	<b>Cultural/Natural Landscape</b>	<b>2003</b>
9.	<b>Sungbo's Eredo (Southern Rain Forest Ijebu Kingdom Ogun State.</b>	<b>Cultural Landscape</b>	<b>2003</b>
10	<b>Udo town Wall &amp; Ruins with Okomu forest Sanctuary (Southern Rain Forest) Edo State</b>	<b>Cultural/Natural Landscapes</b>	<b>2003</b>
11.	<b>Benin-City Walls And Palaces (Southern Rain Forest) Edo State</b>	<b>Cultural Landscapes</b>	<b>2004</b>
12	<b>Old Lagos (Brazil Architecture) Lagos State</b>	<b>Cultural Landscapes</b>	<b>2005</b>
13.	<b>KwianmbanalNingi (Northern Savanna)</b>	<b>Natural/Cultural Landscape</b>	<b>2005</b>
14.	<b>Yankari National Park (Middle Belt Savanna) Bauchi State</b>	<b>Natural/Cultural Landscapes</b>	<b>2005</b>
15	<b>Zaria Mosque</b>	<b>Cultural Landscapes</b>	<b>2006</b>

	(Northern Savanna)	(Living Heritage)	
	<b>Kaduna State</b>		
<b>16.</b>	<b>Surame</b>		
	(Northern Savanna)	<b>Cultural Landscape</b>	<b>2006</b>
	<b>Sokoto State</b>		
<b>17.</b>	<b>Alok-Ikom Stone Monoliths</b>	<b>Cultural Landscape</b>	<b>2006</b>
	(Southern Rain forest)		
	<b>Akwa Ibom State</b>		
<b>18.</b>	<b>Taruga and Caves</b>	<b>Cultural landscape</b>	<b>2006</b>
<b>19</b>	<b>Kukuruku-Okene Hills</b>	<b>Cultural landscape</b>	<b>2006</b>
.	(Middle Belt Savanna)		
	<b>Edo/Kogi State</b>		
<b>20.</b>	<b>Chad Basin</b>	<b>Natural landscape</b>	<b>2007</b>
	<b>Nigeria, Niger, Chad &amp; Cameroon</b>		
<b>21.</b>	<b>Kwianbana</b>	<b>Cultural landscape</b>	<b>2008</b>
<b>22.</b>	<b>Koma Hills</b>	<b>Cultural landscape</b>	<b>2007</b>
	(Nigeria-Cameroon)		
<b>23.</b>	<b>Lokoja</b>	<b>Natural</b>	<b>2007</b>
	(Nigeria- Benue Confluence)		
	<b>Kogi State</b>		
<b>24.</b>	<b>Kano City Walls</b>	<b>Cultural landscape</b>	<b>2008</b>
	(Northern Savanna)		
	<b>kano State</b>		
<b>25.</b>	<b>Idah Igala Hill fortresses</b>	<b>Cultural landscape</b>	<b>2008</b>
	(Middle Belt Savanna)		
	<b>Kogi State</b>		
<b>26</b>	<b>Ogbunike Cave</b>	<b>Cultural landscape</b>	<b>2008</b>
	<b>Anambra State</b>		
<b>27.</b>	<b>Ikot Abasi</b>	<b>Cultural Historical</b>	<b>2009</b>
	(Southern Rain forest)	<b>Colonial women and</b>	

	Cross River State	Resistance	
28.	Bida (Middle Belt Savanna) (Nupe Town)	CulturalHistorical	2009
29.	Bokous Prehistoric Causeways Plateau State	CulturalHistorical	2009
30.	Owo Town	Cultural continuing	2010
31.	Museum of Traditional Architecture, Jos	Cultural landscape	2010

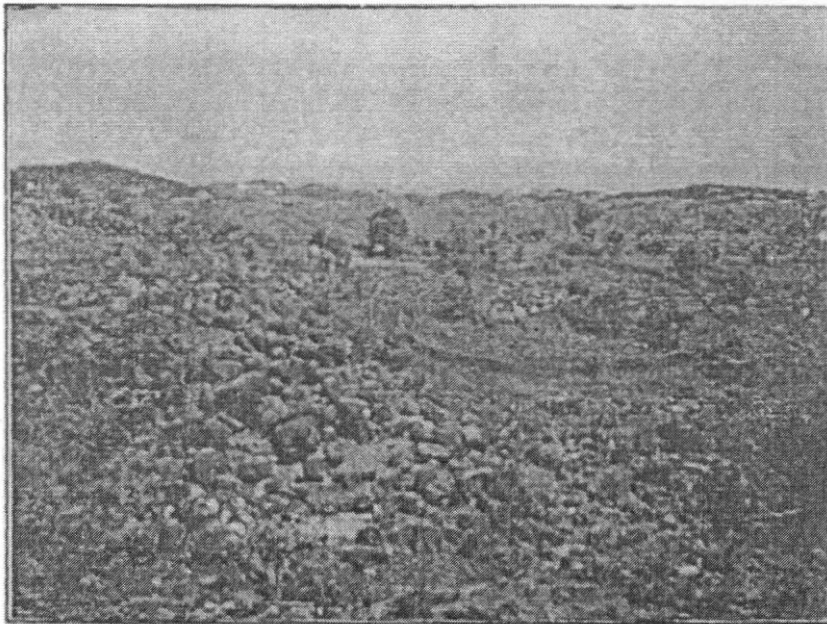


Plate1: An serial view of Sukur total landscape



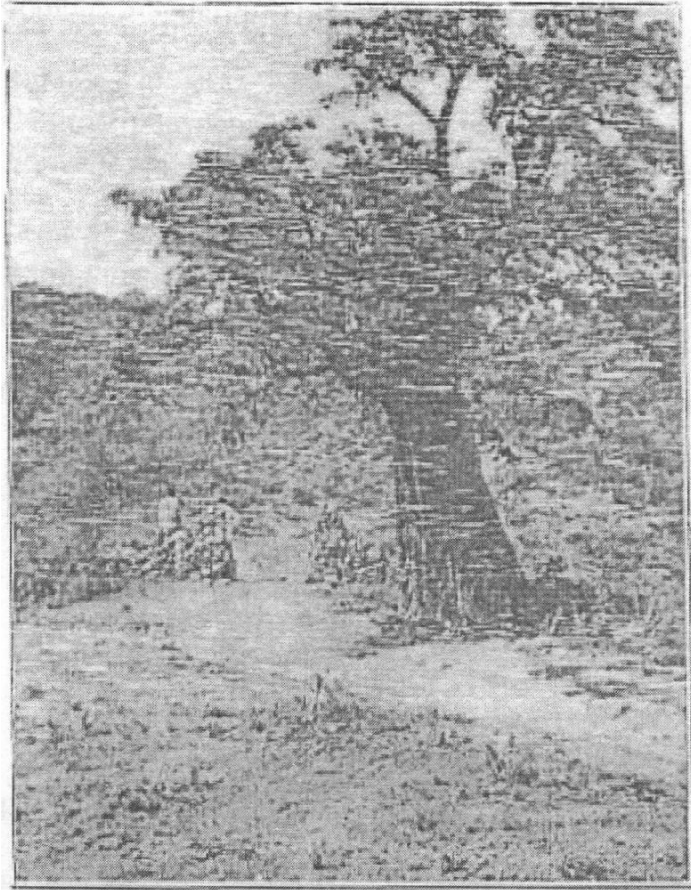


Plate 2: i) Stone Que by the Baobab ~.IC' ~ding to the Midi Palace  
{SUKHt  
Kingdom> 300fOllt 1100VC sea J~v~t Uf't~O MissION 1997.



Plate 3: An ancient sacred lake/ grove at Udo near Benin City.



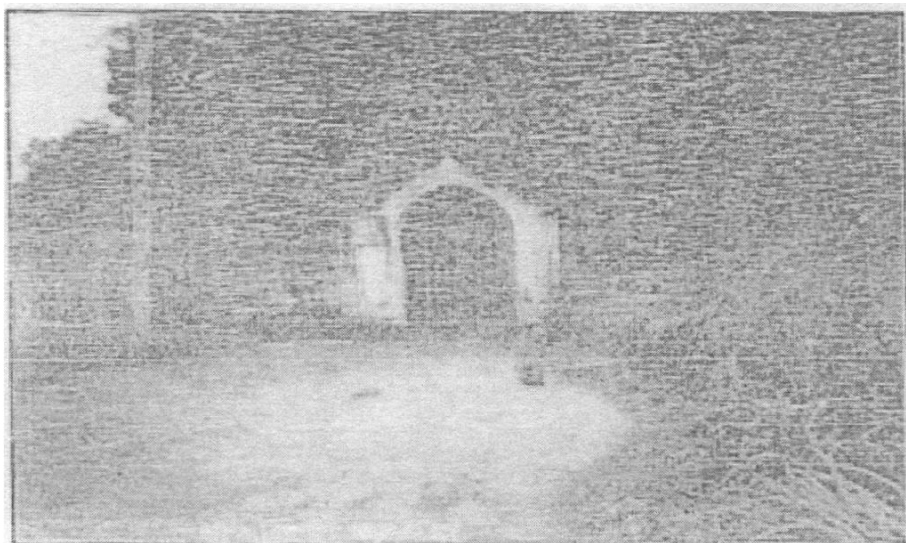


Plate 4: The Gateway to the Sungbo shrine/grove (Ijebu-Ode)



Plate 5: The stone pavedway; Sukur cultural landscape, Adamawa



Plate 6: The ancient City walls of Sungbo - Eredo (Ijebu Kingdom)

#### **4.0 CONCLUSION**

Now that you have read through this unit, you should be very familiar with the Nigeria cultural Heritage, its grouping, some natural parks will have around the country and the tentative updated list of some of the cultural heritage.

#### **5.0 SUMMARY**

Nigeria with well over 100 million people has some 400 ethno-linguistic groups. It is a country with vast and diverse bio-cultural heritage. The country has a rich list of monuments, cultural and landscapes spread across the country, yet Nigeria is not represented on the World Heritage list, due to the lack of awareness of the Unesco Guidelines Convention and Operational Directive.

#### **6.0 TUTOR-MARKED ASSIGNMENT**

Draw the map of Nigeria showing the potential World Heritage sites of Nigeria.

## **7.0 REFERENCES/FURTHER READINGS**

**Yaro, Gella and Eboreine, Joe (1998): Overview of Cultural Heritage in Nigeria. In Nigerian Heritage: Journal of the National Commission for Museums and Monuments vol. 7 1988(Pages 150-160).**

**Falade, G.O (2000): Understanding Tourism in Nigeria. JIS Printing, Bodija, Ibadan.**

## UNIT 4 WRITING FOR TOURISM- TRAVEL INDUSTRY AND TOURISM ORGANISATION

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Travel industry & Tourism Organisations
  - 3.2 Aviation and Surface Transport
  - 3.3 Social Economic and Environmental concerns
  - 3.4 Promotions, Tourist literature and Video Scripts
  - 3.5 Special interests
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 References/Further Readings

### 1.0 INTRODUCTION

This unit takes about the travel industry world wide and the place of tourism in the world's economy. Writers for tourism cover a wide range of interest. This could cover among the fast array of technological, economic, social and political determinants of tourism.

Travel has various departments and ministry of tourism whose policies or lack of them or deviation from such, are always subjects to the writer's scrutiny advance information about eh destination is a necessary investment for a successful and rewarding holiday.

### 2.0 OBJECTIVES

After reading this unit, you should be able to

- Move about travel industry and the different organisations
- The industry performance and contribution to the economy
- Difference kinds of means of transport that service the industry.
- Social-economic and environmental impact of travel
- Other special interests in the area of writings for tourism

### 3.0 MAIN CONTENT

#### 3.1 Travel Industry and Tourism Organisations

Tourism is already the world's largest industry after oil and is fast growing. It is expected to overtake oil in a few years. These figures tell the

story clearly: in 1950 only 25 million people crossed international borders; by 1970 the figure had jumped to 160 million and in the year 1993 the magic figure of half billion (150 million) was reached. Tourist expenditures in the same period grew from \$ 2 billion in 1950 to \$ 324 billion in 1993 or in simpler terms almost one billion dollars were spent by tourists every day of the year. Not just statistics (and there is a vast sea of domestic travel) but the social, technological, economic and political determinants of tourism are among the vast array of subjects for writing. That Spain with a population of 34 million should be hosting 50 million tourists a year or the tiny island of Singapore

should be receiving four times the number of visitors to India or Indonesia should be able to treble its arrival in three years are subjects of get interest for writers on the industry. For instance, India's seemingly dismal share of 0.4 per cent of the world's traffic becomes respectable when translated into bed nights with an average stay of 28 days. Or take some other interesting contrasts. Some seventy per cent of the world movements are shared by just fifteen countries. Ninety per cent travel within a region that is within North America or within Europe or between Europe and North America. India again gets 52 per cent of all visitors to South Asia. Singapore city alone has more than 30,000 rooms against the all-India figure of 48,000. New Delhi has more five star hotels than the whole of Spain (but the number of mid market hotels must be legion). Hotels, travel agencies, tour operators, guides, transport, shopping (and shopping commissions) packages, add ons. off-season bargains, stop over, sops for frequent fliers or loyal hotel guests are all part of the wide fare for the writer. Achievers like the famous Rai Bhadur who rose from a hotel clerk in Shimla to an Internationally acclaimed industry leader, the little boy from Peshawar who introduced the tandoori chicken to Delhi and the rest of the world. Dale Keller who blended raw concrete finish with cottage industry beads, bangles, swords and shields or the humble potters of villages whose creations adorn the lobbies of star hotels; how the desert safari came etc. are all interesting themes in the area.

No industry is complete without the regulating authorities. Travel has the departments and ministry of tourism whose policies or lack of them is always subjects of the writer's scrutiny. Their role in tourism promotion, especially abroad, has always had a mixed response from writers from critical to so-so. Tourism officials' pleadings with other segments of government, the finance ministry on matters of taxation, home and external affairs on immigration and visa hassles, the inadequacy of statistics and data, the lack of transparency in the working of officialdom can keep writers busy even in lean periods. The industry's performance, its contribution to employment, foreign exchange earning, modernisation and claims of "the friendly travel agent" can be attractive subjects for not only travel trade magazines but for economic writers contributing to business newspapers and periodicals as well as business programmes on television. The role of the public sector (Federation of Tourism Associations of Nigeria) FTAN (FTAN is a

good example) is another subject of interest. In such cases the writings are not just informative but analytical and critical also. Tourism has given rise to a number of trade associations which have long offered a platform for national debate. The Travel Agents Association of Nigeria (TAAN), the Nigerian Hotel Association (NHA) are the oldest such trade bodies which in the recent past have been joined by the Nigerian Association of Tour Operators (NATO) and Nigeria Association of Tourist Transporters (NAUT). But the industry still lacks an apex body where all segments could meet together for a common objective. FTAN conventions have however become a kind of a national forum and they are now appropriately titled Federation of Tourism Associations of Nigeria.

The various trade bodies which keep pressing the authorities for this or that concession or amendment of rules and regulations provide a lot of copy for industry writings. The lack of unity in the industry is itself a subject on which many writers devote attention. The annual conventions of the trade associations are major media events as both government representatives and industry leaders get an opportunity to state their views on current issues concerning tourism.

Apart from trade organisations the state tourism corporations, (every state is supposed to now have one) are good sources of information and subjects to write on. Many state corporations are planning embarking to put destinations and build infrastructure. They even offer tour packages. A hot subject for media discussion is whether these enterprises should now be privatised. A few state corporations have on their own offered their hotel properties on lease to the private sector. At the central level, the Nigerian Tourism Development Corporation has also been trying to make an acceptable improvement.

At the international level there are a very large number of organisations which are always in the news. There is the World Tourism Organisation (WTO) a United Nations affiliated body on which governments are represented. Among other things it provides vital statistics and offers technical aid in tourism projects. Then there is the Pacific Asia Travel Association (PATA) on which are represented national tourist offices, airlines, hotels, travel agents and others in travel related activities. This too provides tourism agencies and the industry with statistical information and technical assistance. Its annual conference, held in a different country every year, draws worldwide participation and the accompanying travel mart witnesses millions of dollars worth of business where buyers and sellers meet across the table. The American Society of Travel Agents (ASTA) is another trade body whose world congress held in different parts of the world draws the largest participation - 7,500 delegate participants attend its meetings both for promotional work as well as for direct business. There is also the International Air Transport Association (IATA) which brings together international air carriers regulating fares and other matters relating to aviation.

Apart from these organisations there are many trade events held annually which draw big crowds of industry professionals. The international tourism Bourse (ITB) in Berlin is perhaps the largest gathering of travel agents and tourism promoters. It is held in the first week of March every year. There are many similar meetings but not on the scale held in other parts of the world like the World Travel Mart in London or the Incentive Travel Mart in Switzerland. Media attendance at such gathering is always of high order. ITB attracts no less than 4,000 travel writers.

#### SELF ASSESSMENT EXERCISE 1

Tourism Exercise has given rise to a number of trade Associations mention some of such associations?

#### Aviation and Surface Transport

The aircraft appeared in the skies a long time ago. Even the jumbo is two decades old. But the sight and sound of an aeroplane still has a certain romance and attracts the attention of all age groups. So does air travel. And for that matter rail and road travel for served in flight or the movies shown (and now even BBC newscasts), the goodies given to business and first class passengers, the plethora of fares ranging from full economy to excursion to group and glaring anomalies like London-Sydney-London being cheaper than London Lagos-London all make good subjects for writers. Bilateral, royalties, pilot exodus, strikes, airhostesses, services all make good copy as to technological advances like bigger fuel efficient aircraft, sky phones, pay by credit card or fly your spouse free. The emergence of air taxis offers a new canvas to writers.

The railways too have maintained their newsworthiness. The steam engine and the coaches of yesteryear are still operated on certain routes to lure tourists and rail buffs; many have been consigned to museums again for tourists to view. Old Maharaja Saloons have been turned into Palace on Wheels and new such trains are being crafted with modern chassis but old princely charms. Then there are fast trains, Shatabdi, Rajdhani and Deluxe. The Indian Railways have for the first time offered well designed weekend packages taking in historic places like the Sabarmati Ashram or famous pilgrim centres. There are plans to let the private sector run some of the train circuits. The railway system in Nigeria is, unfortunately on the verge of collapse and has nothing to write home about.

And for those looking for stories on road travel there is no dearth of ideas. There are local sight-seeing tours by sleek air-conditioned coaches and limousines and the ambassador taxi or its more modern brother the Contessa or the Maruti 1000. There are inter city coach services (the Pink Line between Delhi and Jaipur) and enterprising transporters offer tours from Delhi to Trivandrum and back for LTC

travellers. That consumer protection courts have decided to intercede on behalf of those who are cheated is another area of writing that has opened up. And, of course the taxation on inter-state road transport and the agonising wait at border crossings make good reading. Also of interest are moves to let the private sector spend on infrastructure like building highways, the lack of which makes road travel so much less comfortable and enjoyable. The wayside tourism pioneered by Haryana continues to be a talking point as the other states (barring a few) have been slow to follow suit. Air-conditioned luxurious buses are also available in Nigeria for tourist or tour operators that can afford the price for road travels, and local sight-seeing.

## SELF ASSESSMENT EXERCISE 2

Differentiate between business and first class passengers and Economy passenger in an aircraft.

### 3.3 Social, Economic and Environmental Concerns

The social impact of tourism has been a matter of concern for government ever since the adverse effects started showing on local values and traditions in the Caribbean and some Southeast Asian Countries. Although the Indian culture has shown tremendous resilience in standing up to foreign cultural invasions and influences there are fears in some quarters and they would like the authorities to be vigilant. This watch or monitoring offers serious writer a subject of great importance. Tourism in Nigeria has not developed to a stage to create alarm for cultural invasions.

On the economic side the benefits of tourism are obvious: earning valuable foreign exchange, employment, multiplier effect on the economy, international understanding (and in India's particular case national integration). But there can be imponderables or 'hidden' aspects. For instances the net outgo of foreign exchange (this is not true of India) can leave very little get earnings for a country. Haphazard or unplanned growth of tourism could create developmental imbalances in the country. Too much tourism movement and related activities could create local resentments as could cornering of the best of facilities like beaches and parts for 'tourists only' kind of segregation. Environmental concerns, though recent in origin, are perhaps going to have far greater impact on the future development of tourism than anything so far. In a way India being a late starter in the quest for tourism and still accounting for a miniscule share of the world market has an advantage. It can learn from the mistakes of others and can take preventive measures now for the future. The decision not to permit construction on beaches closer than 200 metres (the earlier stipulation was 500) from the high tide will be a great safeguard not only for the ecological balance but also for preserving the natural beauty of the coastline. There is also considerable concern for sustainable tourism and the carrying capacity of each destination will have to be determined



before any permanent damage is done. Hotels are being forced to control pollution and travel agents are talking of eco-friendly tours. Each of these issues matter at the local as well as regional levels and needs attention of writers.

### **3.4 Promotions Tourist Literature And Video Scripts**

Promotions are integral to any commercial activities. Especially so when Nigeria is one of the one hundred and twenty developing nations competing for a mere ten per cent of the international tourist. The promotional efforts are handled by the:

- **NTDC (Nigerian Tourism Development Corporation)**
- **National carriers**
- **Travel agents**
- **Tour operators, and**
- **Hoteliers**

The tools they use are tourist literature, advertisements, posters, audio-visuals, films, lectures and personal contacts and of course, the media.

Tourist literature accounts for the biggest area of creative writing. This literature can vary from an attractive poster, a bird's eye view brochure on a whole country or a part of it, a brochure on a city or a monument or on a theme like folk dances, tribal like, food or golf. Though in varying degrees they may give some details but by and large it is a soft sell. For hard sell there are brochures which indicate prices, choice of hotels, details of eating places and shopping centres. The national tourist offices or the departments of tourism) usually produce this soft sell literature which can be backed by audio-visuals and films. Travel Agencies and hotels offer hard sell material with rates and commissions although they too have to introduce an element of soft sell like the destination in which their hotel is located for the circuit the travel agency is promotion.. The target audience in such cases is the would be tourist or a company intending to have a convention or meeting. In many cases these brochures are addressed to various other constituents also. For example a tourist office 'abroad addresses on two sort of brochures one for would be tourists and another for tour operators. This depends on the marketing strategies. Advertising skills are needed for such, write ups.

Outside of this area is a vast field of tourist aids like city and country maps, guide books and shopping directories and survival kits. Marketing wise this may have helped tourism because these publications are available in the originating markets and in their own languages. But it is time the Nigerian-writers and publishers produced guide books which are acceptable overseas. There is a growing scope for coffee table books on travel.

Tourism film~ have been in vogue for a long time and this has led to a crop of good film writers. Television has opened up a much bigger area for writers especially networks like CNN ,BBC, Star TV, Video scripts on tourism deal with information as well as promotion. There is scope for practically every theme listed in earlier Sub-sections to be used in video scripts also.

### 3.5 Special Interest

This is yet another area of writing to cater for the needs of those travelers who have special interests. These could range from mountaineering and trekking to fishing, golfing, cycling, skiing, heli-skiing, museum hunting mystique tours, meditation and yoga, and even desert safaris. In this kind of communication the writer needs to have an in-dept knowledge of the special interest, preferably be a keen participant in the activity. First person accounts for mountaineers have been best sellers and the tales as told by achievers to professional writers easily come next. In the past, writers used to accompany mountaineers: now many mountaineers themselves have become writers. No accounts of a trek can be the same. For example, a writer fond of trees will be talking of foliage he noticed. One interested in birds will recount the varieties watched. An odd hamlet or a recluse living at a great height could be the central point for a trekker. The nimble footed goat or the yak will fascinate an animal lover. An angler will tell you how adventurous it can be to catch a masher; you may have to run a kilometre along the Beas before you can subdue this sturdy fighter. The nature lover will tell you where, when and how you should tee-off-in the rarefied atmosphere of a park the temperate climate of J os, the mellow winter sun of Lagos or the Scottish countryside course in Obudu. Enterprising tour operators have put together cycling tours within a city, inter hospitality of the people make for good copy. Museums provide material for a quick article, a book or a treatise. The materialistic west finds props in the deep religious traditions of the old world;

### SELF ASSESSMENT EXERCISE 3

Name organisations that handle the tourism promotional efforts in Nigeria

### 4.0 CONCLUSION

Now that you have read through this unit (a). You ought to understand and be very familiar with the travel industry and different organizations, how the industry performs and contributes to the nation's economy. You are also supposed to understand all about socio-economic and environmental impact of travel on any community.

## 5.0 SUMMARY

- **Communication is the life of any service-oriented industry**
- **Tourism is the world's largest industry after oil**
- **No industry is complete without regulations authorities**
- **Tourism has given rise to a number of trade associations**
- **The social impact of tourism on local values has ever been a concern to the last government.**
- **Promotions are integral to any commercial activity**

## 6.0 TUTOR MARKED ASSIGNMENT

(TMA)

Give the full meaning of the folio wing Tourism Terms

- **FTAN**
- **NAT**
- **ASTA**
- **NTD**
- **NAT**
- **IATA**
- **NHA**
- **WIO**
- **NAT**
- **PATA**

Answer (Marking Scheme) to  
TMA

- |               |  |
|---------------|--|
| • <b>FTAN</b> | <b>Federation of Tourism Associations of</b>       |
| • <b>NATO</b> | <b>Nigerian Association of Tour Operators</b>      |
| • <b>ASTA</b> | <b>American Society of Travel Agents</b>           |
| • <b>NTDC</b> | <b>Nigerian Tourism Development Corporation</b>    |
| • <b>NATT</b> | <b>Nigeria Association of Tourist Transporters</b> |
| • <b>IATA</b> | <b>Nigeria Association of Travel Agents</b>        |
| • <b>NHA</b>  | <b>Nigeria Hotel Association</b>                   |
| • <b>WTO</b>  | <b>World Tourism Organisation</b>                  |
| • <b>NATA</b> | <b>Pacific Asia Travel Association</b>             |
| • <b>PATA</b> | <b>Pacific Asia Travel Association</b>             |

2 marks each for correct answer                      2X10 =                      20marks

## 7.0 REFERENCES/FURTHER READINGS

David W. Howell:Passport Chicago 1989



**Donal, E. Lundberg: Tourist Business, New York 1990**

**Victor T. C Middleton: Marketing in Travel and Tourism,  
Oxford 1993**

## **UNIT 5 PERSONALITY DEVELOPMENT AND COMMUNICATION SKILLS**

### **CONTENTS**

- 1.0 Introduction**
- 2.0 Objective**
- 3.0 Main Content**
  - 3.1 Personality development: physical aspects**
    - 3.1.1 Male**
    - 3.1.2 Female**
  - 3.2 Hygiene, Habits and Fitness**
  - 3.3 Communicating skills**
  - 3.4 Listening and speaking**
  - 3.5 Voice**
  - 3.6 Telephone conversation**
  - 3.7 Non verbal communication**
- 4.0 Conclusion**
- 5.0 Summary**
- 7.0 Reference/Further Reading**

### **1.0 INTRODUCTION**

The travel and tourism business is unique in the hospitality industry in the sense that its products cannot be felt, touched or seen. They are only heard and experienced. Here you do not sell tangible products but rather sell ideas and services.

You also have to remember that this is a "service" industry, where the customer is always "supposed" to be right. You, therefore, have to highlight those aspects of your personality which will appeal to your customers and give you self-confidence. The development of communication skills will give a further boost to your personality. We have, in this Unit outlined, in a general fashion, some of the points which will make you and the "services" you offer, attractive to your customer.

It may appear, as you go through this Unit that we are curbing your individual style and encouraging a stereotypical uniformity. But remember, your job is to project the image of the company/organisation in which you are working - an image which the company has invested a lot of money and effort to build up. Hence, a certain uniformity and conformity is required in order to project that image. The same would be the requirement in the case of your own enterprise.



## 2.0 OBJECTIVES

After reading this unit, you should be able to:

Develop those facets of your personality which are essential for the travel and tourism business,

- **Improve your skills of communication, both verbal and non-verbal**  
**Do your job more efficiently, and**  
**Effectively project the image your company wants you to project.**

## 3.0 MAIN CONTENT

### 3.1 Personality Development: Physical Aspects

All of you have the experience of salespersons who sell various kinds of household products from door-to-door. Do you first look at the product or at the salesperson? If the person is presentable, then you may talk further. But if the person is not presentable, then you tend to make some excuse or the other for the person to go away. Similarly, in tourism related business, you have to first present your personality before you can even present your idea, services or products. Remember, that your customer sizes you up within the first forty-five seconds of meeting you and you never get a second opportunity to make the first impression. The first impression is the best and lasting impression, and it is here that you have to score. But in doing so you cannot afford to overdo or show-off. It has to be in a natural way i.e a part of your personality. You should always keep this in mind that the first impression given by an employee of a company/organisation is also an impression about the organisation. For example, a casual approach at the reception of a hotel may lead to the impression that services would not be good here.

So now, let us take a look at some of the physical aspects which will help you improve or develop your personality.

#### 3.1.1 MALE

- 1) **Hair:** Your hair should be short and well -trimmed, with a style that suits your face. Long hair is not appreciated. In order to groom your hair, massage your hair once a week with warm oil; shampoo and condition it everyday. Avoid oiling your hair after the shampoo. Oil attracts dirt and grime and makes the hair look limp and unattractive.
- 2) **Shave:** To look fresh and tidy, you must shave everyday. Take a great deal of care when you shave to avoid nicks and cuts. Washing your face with hot water prior to applying the shaving cream will help to soften the hair of the beard and make



shaving easier. You could use an after-shave lotion to refreshing you and soothe the skin. Make sure that the fragrance of the after-shave is not too strong. If you keep a beard/or a moustache, keep it well trimmed.

- 3) **Shirt:** A pastel shade or a white shirt is preferred and it should be long sleeved. It must be well tailored to give you a good fit and should match your tie, trousers and jacket. Make sure that the shirt has all the buttons, including the collar and cuff buttons. Above all, the shirt should be clean and well-ironed.
- 4) **Tie:** The tie should be well knotted and should stay fit at the collar. It should not be allowed to dangle like a noose around the neck. Its design and colour should match your shirt, trousers, and jacket.
- 5) **Trousers:** It should be simple and comfortable to wear, without any fancy trappings. It should match your shirt, tie and jacket. Make sure that that trouser is properly tailored, clean and well-ironed.
- 6) **Jackets:** It must complement your shirt, tie and trousers. It should be properly tailored, clean and well-ironed.
- 7) **Socks:** Wear socks that match your shoes and the rest of your attire. Make sure that you always wear socks and that you change them daily because they tend to stink.
- 8) **Shoes:** Your shoes may either be slip-ons or with laces. The design should be simple; avoid fancy designs. The colour of your shoes should match and complement the rest of your attire. It is always preferable to wear shoes that have rubber or synthetic soles and heels in order to prevent unpleasant noises. Make sure that you clean and polish your shoes everyday.

It may appear to you that we are suggesting that western attire is necessary in performing your duties. This is not so, it would be better if you wear the local clothes of the region in which you are working. Foreigners want to see the "real" Nigeria in its entire local colour. So, do the domestic tourists while visiting another region. If you are catering to foreign/domestic tourists you must keep this factor in mind.

Of course, clothes are a matter of personal preference, and ultimately you should wear clothes in which you feel comfortable and which project your personality well.

### 3.1.2 FEMALE

There is always a temptation for women to be flashy because the travel and tourism business is also a show business. But you should remember that in your attire, elegance is the key to attraction.

- 1) **Hair:** If you have hair that is short or medium in length, brush it well so that it stays above your forehead and behind your ears. If your hair falls over your forehead, then you tend to constantly push your hair back. This can annoy your customers. If you have long hair, comb it into a neat bun. Make sure you shampoo and condition your hair regularly. You may use a herbal conditioner like henna from time to time.
- 2) **Make-up:** It should be subtle so that it adds a charm to your face rather than give the impression that your face has been painted. Whatever you use, remember that your make-up should be in keeping with your face and personality, bringing forward the best features of your face in the most natural way.
- 3) **Perfume:** Just like make-up, if you wish to use perfume you must make sure that it is subtle and not over-powering. Therefore, avoid strong and heavy perfumes which may make your customers feel uncomfortable. You could use flowery fragrances made by well-known companies.
- 4) **Clothes:** If you are wearing a sari, floral design with small flowers or a striped design with a matching blouse gives you an elegant appearance. The sleeves of your blouse should be about one inch above your elbows and the neckline should be sufficiently modest. When you drape your sari, it should stay in place with all its folds and creases. As an example, look at the air hostesses of Virgin Nigeria, you will observe how elegant they appear in this attire.  

If you prefer a western style outfit, it is better to wear a business suit consisting of a skirt that reaches just below your knees, a matching short-sleeved plain or frilled blouse and a long sleeved jacket. Observe the uniform of the air hostesses of some of the reputed European airlines. Avoid western style dresses if you can do without them
- 5) **Footwear:** If you are wearing a sari skirt and blouse then choose or slippers with heels not higher than six inches. If you are wearing a western outfit then wear skin-coloured stockings with matching closed shoes which have heels not higher than six inches. Wear footwear made of good leather.

- 6) **Jewellery:** Let the jewellery that you wear be simple and to the minimum. For earrings, wear studs rather than long rings that dangle from the ears. Wear a thin, simple chain around your neck if you like, and a maximum of two thin bangles. Wear tasteful and well-made rather than junky jewellery. If you wear ethnic jewellery, make sure that you are aware of the region to which it belongs, because customers could often ask you questions about it. Several organisations may have their own uniform and you will have to follow the rules of dress specified by your organisations. For example, every airline has its own specific rules and code of conduct.

### SELF ASSESSMENT EXERCISE 1

- 1) What is the importance of first impression?
- 2) Would you rather be flashy or elegant? Why?

### 3.2 HYGIENE, HABITS AND FITNESS

In this section we deal with hygiene, habits and fitness.

#### i. Hygiene

Personal care and hygiene are important to us as individuals. They enable us to stay clean, neat and tidy throughout the day. In the travel and tourism industry, it is also a discipline demanded by your employers and customers. Hence, you need to cultivate the following practices:

- a. Have a bath daily, if necessary; even twice a day. Wash your hair at least twice a week. During your bath pay special attention to places like the ears, nose and neck where dirt can accumulate. Use a soap and/or shampoo that suit your skin and hair.

In international tourism it is not only important to be efficient in your job, but to continue to have a fresh and healthy odour throughout the day. In a hot country like India, it is perhaps advisable to use a lightly fragrant deodorant which may help you feel and smell fresh.

- b. Trim the nails of your fingers and goes regularly. If you use nail polish, then avoid gaudy colours and use pastel shades. Since your hands are on display all day long, see that your nail polish is not chipped and your hands are well manicured.
- c. Wear a fresh set of clothes everyday, especially under clothes. Make sure that your clothes are well tailed to give you a

proper fit and comfort , are clean, well ironed and properly worn so that you look elegant.

- d. As already mentioned, it is essential for men to shave everyday. If you would like to keep a moustache, then it should be properly trimmed. This requires time and effort which you should adjust accordingly.

ii. Habits

Our habits are a matter of personal concern to each person, yet they should not irritate or annoy our customers. Some of the common habits that many people have are that of biting and cleaning dirty nails, pencil in your mouth, digging the nose, wiping perspiration, touching or scratching parts of the body-all in the presence of customers/clients. Be alert and conscious of these habits. If for any reason you must do it, then use the toilet for the purpose.

iii. Fitness

One of the important things we owe to ourselves which has a great effect on our personality development is to keep fit and slim, To achieve a desired degree of fitness we need to eat a healthy diet and to exercise regularly.

The word 'diet' has almost become synonymous with losing weight. Strictly speaking it actually implies what one should eat to keep the body in perfect shape and fitness, but most of us immediately associate the word with eating programmes that are designed to shed weight. This is because excess body weight is probably the most common problem today.

Eating is dictated by hunger and appetite. Hunger is a basic urge that fulfils a physical need, while appetite can make you eat even when you are not hungry. Appetite is stimulated by the smell and not by physical need. There are also many compulsive eaters who feel the urge to eat when they are emotionally tense or upset, or even bored. Overeating is a means of compensating for their frustrations. So be aware of why and when you eat.

- iv. A certain degree of calorie consciousness and healthy eating habits go a long way in maintaining your health and figure. Healthy eating calls for intelligent selection of foods and preparations that satisfy both hunger and the palate. Including fresh fruit and raw vegetables in your diet provide many of the nutrients required for your body. It would be advisable to include them in all your meals.

Another important way to achieve and maintain a good figure is to exercise regularly. This not only enables us to lose weight, but gives

firmness and tone to the muscles which makes the figure proportionate. Regular exercise also improves the general health. It improves the efficiency of the respiratory system and the heart; it increases energy and stamina, improves sleep and relieves mental tension. So devote at least half-an-hour a day to either a regular routine of exercises (it could be yoga) or walking; jogging, running, skipping, cycling or swimming.

Adequate sleep (6 to 8 hours) is very important to keep fit. The tourism and hotel business, as you know, is a "show business" where one is often hectically socializing. However, a disciplined life style will keep you fit and energetic for your job.

### SELF ASSESSMENT EXERCISE 2

- What is the link between fitness and personality?
- Why is it necessary to maintain hygienic conditions?

### 3.3 Communicating Skills

Besides personal appearances, another important way in which your personality comes across is when you communicate with each other.

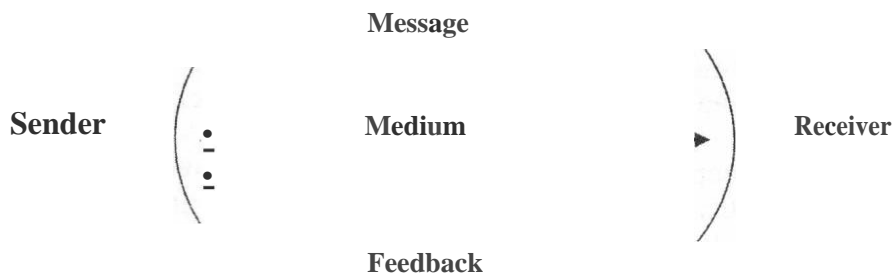
The word communication is derived from the Latin term communicate or communico both of which mean to share. Therefore communication is a process of sharing, transferring, or exchanging information, idea, views and feelings between two or more persons.

Communication is the very essence of human interaction. In any sphere of life, it is difficult to get along without communicating with others. In the service industry, it is just impossible.

If you look at figure 1, you will observe that in order to make communication effective, there must be a 'sender' and a 'receiver'; a message, a medium and a feedback. The sender sends the message to receiver through a medium which may be oral, written or non-verbal. Similarly, the receiver responds to the sender's message by giving feedback to the receiver. This ensures that the receiver has:

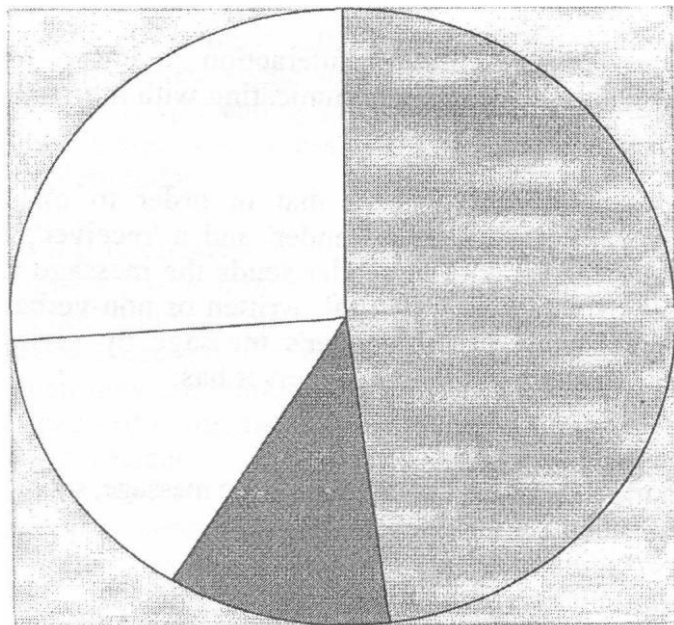
- Received the message, and
- Hither understood the message or has not understood the message, so she/he requires a clarification.

Without feedback, communication incomplete



### 3.4 LISTENING AND SPEAKING

Experts estimate that we spend about 11 % of our time in writing, 15% in reading, 26% in speaking and 48% in listening (see figure 2). But are you really listening? In the hospitality industry, it is essential to listen first and then to speak because listening involves hearing and understanding. When you listen first you are then able to speak effectively because you have properly understood what the listener wants. Thereby your effort is to give total satisfaction to your customers.



**Key**  
 Listening  
 Writing  
 Reading  
 Speaking

Human nature being what it is, people are often prejudiced and biased. It is evident in the manner in which they communicate. This acts as a barrier and adversely affects your communication. Some of the common barriers are:

1. **Preconceived Notions:** at times you pre-judge people before they speak, thus allowing your opinions and ideas of them come in the way of what they are trying to say.
2. **Words:** many words in English and in other languages have different meanings relating to the context of what is being said. You must be careful not to use words that may cause confusion in the receiver's mind. So use words that are simple and easily understood.
3. **Poor listening skills:** listening means understanding the speaker, not only hearing his words. So listen to what is being said. In fact, one of the pitfalls which people are prone to is mental dissipation or subconscious mind wandering. The only way to overcome this kind of mind wandering is through a determined effort to listen carefully.
4. **Stereotyping:** this placing people into blocks and forming opinions about them e.g. tourists want drugs; businessmen are crooks; workers create trouble, politicians are shrewd; youth are irresponsible. Take a positive approach towards people and what they say, and avoid such preconceived notions.
5. **Emotions or feelings:** anger, hate, jealousy, worry, sorrow could influence people's judgment and prevent them from thinking seriously and fairly. Hence, while on job avoid these negative.
6. **Wrong Channels or Medium:** This is giving long messages over the phone or detailed messages verbally. The receiver may forget or get confused. Always be crisp and to the point.
7. **Poor verbal skill:** this is like speaking too fast or too slow, too loud or too soft or keeping a monotonous tone of voice. Often you are unable to articulate properly because your lips and facial muscles are tight. To be an effective speaker, your lips, facial muscles are tight. To be an effective speaker, your lips, facial muscles and articulating organs must all be flexible.
8. **Confusing the message:** this speaker is speaking without thinking of what you really want to say. This can confuse the receiver.
9. **No rapport with listeners:** unable to arouse the listener's interest due to lack of involvement of the listener in the subject is another barrier.
10. **Unconvincing:** The speaker is: at times, not convinced about the subject or not sure about the facts or the purpose of the occasion. In fact, in this industry, as perhaps in most jobs, you

must be aware of the rules and procedures and be able to explain and justify them. Sometimes you may feel that certain rules are being violated by a guest in a hotel for instance. How would you deal with this situation? A certain degree of firmness and professionalism should be used to deal with such matters. In fact you can be both polite as well firm at the same time. For example see this conversation: "you are breaking rules you can't do this, we will throw you out of the hotel" "well sir, this is not acceptable to the management. Please don't do it, it might lead to unpleasantness (good).

11. **Accepting criticism:** often you or the services you offer may be criticized by your customers. You must be able to accept criticism without being over-defensive or apologetic.

In order to avoid these pitfalls there are several things that you might attempt to do.

First of all you should enjoy communicating with others. At the same time you need to improve your poise and confidence. In the beginning you need to be conscious of the need to improve, yet you cannot appear self-conscious. Also remember, that the skills of communication are to be constantly developed and you keep learning through experience and interaction. Your aim should be to effectively communicate your ideas clearly, confidently, creatively, interestingly and persuasively. To be able to achieve this, you must know your job well, be sure of the rules and procedures and be well informed.

In the tourism industry, you are constantly interacting with all sorts of people, including foreigners. They may need information about our country, its politics, people and culture. So make it a point to read the daily newspaper, magazine section of newspapers, travel magazines and other promotional literature from the tourist departments.

There is no harm in picking up books that train you to be a better listener and speaker. These books will give you certain points to self-improvement:

- **Develop a keen mental attitude,**
- **Know and understand the people you have deal with,**
- **Make your conversation polite, clear and interesting,**
- **Enunciate your words clearly,**
- **Be persuasive, forceful and direct without being authoritative, and**
- **Empathise, i.e. develop the capacity for participating in the other person's feelings or ideas. In fact, this may be the most important ingredient for successful communications.**



### 3.5 VOICE

**The manner in which you use your voice not only helps you to develop your . personality but also improve your customer relations. Here are some hints on how to use your voice effectively.**

**Volume:** just loud enough for your customers to hear. Not too loud for everyone else nearby to hear nor too soft for your customers to strain themselves.

11. **Pace:** you have to speak at the speed at which you customers can hear and understand what you are saying. If it is fast, they might have difficulty trying to catch up; if it is slow, it's boring.
111. **Pitch:** you should from time to time as the situation demands, change the pitch and tone of your voice. In this way you will command your customer's attention.
- IV. **Enthusiasm:** if you genuinely like your customers it will reflect in your voice. First of all you should enjoy communicating with others. At the same time you need to improve your poise and confidence. In the beginning you need to be conscious of the need to improve, yet you cannot appear self-conscious. Also remember, that the skills of communication are to be constantly developed and you keep learning through experience and interaction. Your aim should be to effectively communicate your ideas clearly, confidently, creatively, interestingly and persuasively. To be able to achieve this, you must know your job well, be sure of the rules and procedures and be well informed.

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- iii. **Pitch:** you should vary it from time to time as the situation demands, change the pitch and tone of your voice. In this way you will command your customer's attention.
- iv. **Enthusiasm:** if you genuinely like your customers it will reflect in your voice. This will in turn involve your customer in whatever you are saying.

Hold the line sir ...

I'm afraid he's not in. Can I take down the message?

Could you tell him to call Matthew Rufus at 684296

Could I have your name again please?

Ah yes, it's Matthew Rufus-Matthew Rufus

(Interrupting) and the no. Sir is

684296.

That's right

He'll get the message sir.

Thank you

You are welcome,

sir.

Sunil:

(brings out his pen and paper)

Case 2 (bad)

Guest house (in harsh tone)

·  
**Could I speak to Mr. George in No 7, (Sunil without any answer connects Rufus to George room. Mr George is not in. The bell keeps ringing. After some time Sunil conies back on the line).**

**He is out**

**In that case could I leave a message? (Sunil shouts to another colleague) 0 Ramesh pen dai yaar.**

**(he could have kept his hand on the receiver after telling Rashid to wait a second)**

**What is the message?**

**Tell him to call Matthew Rufus at 684296**

**OK OK**

**(keeps the receiver down)**

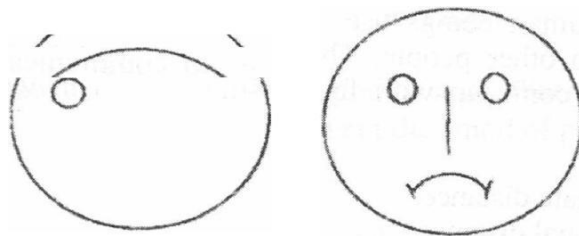
**As the case in telephonic conversation, while making announcements on the public address system also you have to be polite, to the point with an effective voice.**

### **3.7 Non Verbal Communication**

**In our communication, as much as 67% is being said without a word being spoken! This is done through body posture, gestures by hands, eye contact or facial expressions. This is commonly known as body language or non-verbal communication.**

**Posture: Posture plays an important role in our communication with people. So if you have to stand, stand in a n upright position, avoid leaning on the counter or on the table because that looks sloopy.**

**If you have to sit , make sure that the trunk of your body is in an upright position, avoid leaning on the counter or on the table and keep your hands to yourself except for making gestures.**



**1°**

**h...->**



Whether you are standing or sitting, the trunk of your body should be upright, you may relax below the waist.

**Eye Contact:** of all parts of the human body that are used to transmit information, the eyes are the most important and can transmit the most subtle nuances. With our eyes we can often make or break another person. How? By giving her/him human or non-human status.

With your eyes you can exude friendliness and warmth to your customers. If you are looking at one or two persons at a time you can look at them at the same time; but if you are dealing with three or more persons at a time, than make it a point to look at each one of them, so that each one participates in what you are saying.

Through eye contact, you can also judge how your message is being received and vary your communication intelligently.

**Facial expressions:** Most of us go through our normal working life wearing a mask to cover our true feelings. For instance", we smile constantly because smile is a sign not only of humour or pleasure, but it is also an apology, a sign of defense or even an excuse.

You may have to sit down next to a stranger in a crowded restaurant. Your weak smile would say "\ don't mean to intrude, but this happens to be the only vacant place".

You brush against somebody in a crowded street and your smile says: "I'm not really being aggressive, but forgive me anyway".

And so you smile your way through the da y, though in fact you may feel angry and annoyed beneath the smile. This is our mask. But sometimes your mask slips up and the true feelings are revealed. While, it is, to some extent important socially to wear a mask, but if you genuinely like people your smile will be warm and enthusiastic, and this would make your customers feel good and comfortable in your presence.

**Space:** You must have notice that you feel uncomfortable if a stranger stands very close to you while speaking to you. You perhaps feel that your "territory" has been threatened or breached. Dr. Edward T. Hall has studied how human beings use "space" to communicate certain facts and signals to other people. This is now known as science of proxemics. He has come up with four distinct zones in which most people operate:

- |      |                      |
|------|----------------------|
| 1.   | Intimate distance,   |
| 11.  | Personal distance,   |
| 111. | Social distance, and |
| IV   | Public distance.     |

.

This distance may vary from culture to culture. However, we suggest that you maintain a social distance of four to seven feet while talking to your customers.

### SELF ASSESSMENT EXERCISE 3

Mention the role of eyes, in non-verbal conversation.

### 5.0 SUMMARY

In this Unit we have given you some practical tips on personality development. These will help you to perform your job more effectively. These include improvement and consciousness of:

- Physical appearance,
- Verbal skills, and
- Non-verbal communication

If you assimilate and practice what has been discussed, you'll soon find that you are able to do your job with a new poise and confidence.

### KEYWORDS

<b>Aggressive:</b>	the quality of anger and determination in person's character that makes her/him ready to attack other people.
<b>Articulate:</b>	the ability to express oneself easily and well.
<b>Attire:</b>	clothes that you wear on a particular occasion
<b>Complement:</b>	matching with each other to form a better whole
<b>Compulsive:</b>	difficulty to control one's behaviour
<b>Curbing:</b>	control or restrict
<b>Deodorant:</b>	a liquid or spray that you can use to hide or prevent the smell of perspiration on your body.
<b>Diaphragm:</b>	a muscle between your lungs and your stomach. It is used especially when you breathe deeply.

<b>(Mental) Dissipation:</b>	<b>a waste of mental energies</b>
<b>Elegance:</b>	<b>pleasing and graceful appearance</b>
<b>Empathize:</b>	<b>the ability to share a person's feelings and emotions as if they were one's own.</b>
<b>Enunciate:</b>	<b>pronounce each word clearly</b>
<b>Fragrance:</b>	<b>a pleasant or sweet smell</b>
<b>Manicure:</b>	<b>caring for hands and nails by softening the skin and cutting and polishing the nails.</b>
<b>Tangible:</b>	<b>clear enough or definite enough to be easily seen.</b>

#### **SELF ASSESSMENT EXERCISE 4**

**Mention and explain 5 barriers that affect your communication.**

#### **7.0 REFERENCES/FURTHER READING**

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**Donal, E. Lundberg: Tourist Business, New York 1990**

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