

## RELEVANCE OF SLAVE HISTORY MUSEUM CALABAR AND NATIONAL WAR MUSEUM UMUAHIA IN NIGERIA CULTURAL HERITAGE, PRESERVATION AND NATION BUILDING

<sup>1</sup>Wiche Johnson Bekwele, <sup>2</sup>Ganagana Oyindoubra

<sup>1</sup>Department of Fine and Applied Art, Faculty of Humanities,  
Ignatius Ajuru University of Education, P.M.B. 5047 Rumuolumeni,  
Port Harcourt, Rivers State, Nigeria.

<sup>2</sup>Department of Fine and Applied Art, Faculty of Humanities,  
Isaac Jasper Boro College of Education Sagbama, Bayelsa State, Nigeria

**Email:** <sup>1</sup>Johnsonwiche074@gmail.com, <sup>2</sup>oyindoubraganagana010@gmail.com

### ABSTRACT

The paper highlights the relevance of slave history museum Calabar and National War Museum Umuahia in the preservation of Nigeria cultural heritage and nation building. It presents the meaning of museum, advent of museum in Nigeria, importance of museum in nation building and preservation of Nigeria cultural heritage. Since museum is an essential component of preserving history, educational and research center. The existence of museum has contributed to the development of every developed nation in terms of education, art practices, scientific discovery, human development and generating of income through tourism. It is on this note this paper was designed to understand the role of museum in nation building and cultural heritage preservation. It therefore concludes on ways to improve the existence of museum in Nigeria for the benefit of future generation.

**Keywords:** Museum, Culture, Heritage, Preservation.

### INTRODUCTION

Museum is found all over the world and its main objective is to preserve country antiquities, scientific objects, historical relics, artifacts and cultural objects. Nigeria as a country could have been a mirage if there is no museum in the country, because all her cultural heritage would have been sold by individual or looted by foreigners just as most of the works were taken away by the colonial masters. In the second thought, most people would find it very difficult to trace their origin. Museum existence has made research easier, because it enables the researcher to see the objects of interest the way they are, thereby gathering the first-hand information. A nation can improve through researches made on old objects found in the museum. Museum plays an important role in preserving the nation's cultural heritage and building a nation through the objects displayed in the museum.

According to Ibrahim (2000:154). The preservation of important old and new objects and happenings are important to every society. The old object enlightens the society about their past achievement, while the new ones are a record for the present as much as they are for future generations. Museum is controlled by some officials, who serve as keepers as well as educationists.

Chukueggu (1998:235) opines that the museum is headed by a curator and has many other units or departments, coordinated by professionally trained staff who receive and prepare the objects or artefacts for exhibition. Some museums even supervise or carry out excavations if need be. A museum is mostly headed by an artist, historian, archaeologist, anthropologist, ethnographer.

In Nigeria today, Government has the sole right to establish a museum or to approve the establishment of museum by individual. In most Africa countries, individuals, clubs or organization's find it very difficult to finance or support the day to day running of a museum except government who from time to time finance the museum through the National Commission for Museum and Monuments which is the body approved by the government to run museums in Nigeria.

### **Meaning/Origin of Museum**

The term "museum" was derived from the Greek word mouseion. It was applied to a sacred place dedicated to the muses of Greek mythology, believed to be the nine virgin daughters of Zeus and Mnemosyne whose temples later served for the gathering of religious and educational objects (Okita, 1985:64). Chukueggu (1998:234) ascertain that the word museum was adopted from Greek word "mouseion". It was temple of the Muses, the goddesses of art and science in ancient Greek and Roman mythology, he further postulates that the word museum was adopted for a Library and Research institute-the museum of Alexandria in Egypt in 200 BC.

After the destruction of Alexandrian Museum nothing was known for long of any attempt at establishing an institution like it anywhere else. The oldest surviving museum on a sound basis is the Ashmolean – Oxford. Apart from this the great and typical museum was established in the year 1753. Much later the Fitz William Museum of Art and Archaeology was established at Cambridge and it is now a department of the Cambridge University. In Europe towards the latter part of 16th century and beginning of 17th century, the collection of amusement led to the actual beginnings of some of the great museums of today. Derefaka (2002:250) defines a museum as "a permanent institution in the service of society and its development, and open to the public which acquires, conserves, researches, communicates and exhibits for the purpose of study, education and enjoyment, the material evidence of man and his environment". Today, museum serve different purpose in all field of study. It brings about development and institution pleasure, amusement, preservation of cultural heritage and nation building.

Okita (1985) defines museum as "a non-profit making permanent institution in the service of society and its development, and open to the public for purposes of study, education and enjoyment". The International Council of Museums (ICOM) cited in Okita (1985) defines museum as "any permanent institution which conserves and displays for purposes of study, education and enjoyment collections of objects of cultural or scientific significance". Thus, museum could be seen as a place open to the general public for entertainment, educational enquiries and collections of useful objects. Museum as an institution tells the story of man, the world over and how humanity has survived in its environment over the years. It houses things created by nature and by man. In our modern society today, museum holds the cultural wealth of the nation in trust for all generations and by its function and unique position, it has become the cultural conscience of a nation.

As a result of their historical beginnings in many "developing" nations, museums are seen as places where unwanted objects or materials are dumped; They are regarded as places where objects associated with worship and fetish religions are preserved. This deleterious interpretation of what museums mean has continued to inhibit their development in most countries today.

### **Advent of Museum in Nigeria**

The advent of museum in Nigeria can be traced to the colonial era. The individuals who fight for the establishment were mainly expatriates of British nationals and were teachers, political officers and miners. Their main aim was to preserve the material cultural heritage of Nigerian people wrought in Ivory, bronze, clay, wood and terracotta which depict Nigeria's artistic

creativity. It was through the tireless effort of three British nationals such as K. C. Murray, E. H. Duckworth and B. E. B. Fagg.

K. C. Murray is seen as the originator of the public museums in Nigeria. His name was first stated in connection with Nigerian art and was in reference to late Chief Aina Onabolu, who, after completing his Diploma programme in Fine Arts in London travel back to Lagos Nigeria and introduced art into the school curriculum through the approval of the government. According to Okita (1985:2) a more significant achievement of Onabolu was that he succeeded in persuading the then Director of Education to employ Art teachers from the United Kingdom to take teaching appointments in the secondary and teacher training schools in Nigeria. Accordingly, in 1927 Kenneth C. Murray, a well-qualified Art teacher came to Nigeria and was allocated to teach Art in government schools.

He dedicated himself studying traditional pottery and its methods of production in Nigeria and was influenced that there was a crucial need to collect traditional art objects and record the context of their manufacture and uses before these traditions disappeared under the influence of European culture (Eyo and Willet, 1980:1). According to the address read by Murray who was then surveyor of Antiquities at the opening of the Antiquities Commission, on September 10, 1954, he recalled that in 1930's there was a group of officials in the Education Department who were interested in starting museums. They include Mr. E. H. Duckworth, M. J. D. Clarke, Mr. Huntcooke, Mr. S. Mulburn and himself, Murray. These people especially Murray believed that contemporary Nigerian art should develop from the traditional art of Nigeria. But there was no collection of traditional art which the students could examine and thus considered it necessary to show the students of some art piece.

Murray did not limit himself to collecting art objects for teaching alone, but wrote many articles for publications in Nigeria and England about the situation of arts and crafts in Nigeria and requested for an immediate action for the establishment of museums in Nigeria. Reference to an article titled "Art in Nigeria: The Need for Museum", Murray applauded the French, Germans, Belgians and Americans in their efforts towards the recognition and appreciation of African Art especially on sculpture and noticed that much work has not been done by the British and the art work in African countries controlled by the British was not in a good state. Murray complained about the bad condition of artifacts in Nigeria.

In this time, Igbo Ukwu and Ife bronzes were excavated with assistance of Murray his interest was appreciated. Murray seriously warned by pointing out that a tale of destruction awaits art work in every province in Nigeria such as the ancestral figures in Oron, Anang, Ibo, Benin, Ife among others. Moreover, he was the preservation of Old works of arts as principally the work of a museum. Such a museum would collect and display art works and works illustrating the history, natural history and geology of the country. In an appeal to his British audience he noted that a museum was necessary to be established since museum gathered together the evidence of past civilization and achievements in art that can help a Nigerian have pride and confidence.

It should be recalled that while he was a teacher, he produced a number of art objects for teaching since there were no collections of art works as at then. These teaching materials in art became the nucleus of the National Museum, Lagos in its early years (Okita, 1985:3). Apart from publication of papers in journals in England to seek support for museums in Nigeria, he organized an exhibition in July 6 and August 7, 1937 entitled The Exhibition of Wood-Carvings, Terracottas and Water-colours. From the sales of some of the works and more importantly, the press interest the exhibition generated, the approval for art education in Nigeria started to be looked upon. The presence of the secretary of state for colonies, Mr. Ormsby-Gore and Sir William Rothenstein made the exhibition more interesting.

Other exhibitions staged in England include: an exhibition of Benin Art held in Berkeley Galleries in 1947. In the opening speech by Lord Milverton he pleaded to owners of specimens of Nigeria art in Britain to make arrangements for the return of such works to Nigeria. There was also the exhibition of Masks and Head-Dress of Nigeria in London in 1947. These exhibitions helped in receiving a general support for cultural collections and activities in Nigeria. As a result, Murray was invited by the government to undertake a survey of Nigeria antiquities and make recommendations on the practical steps for the preservation of our antiquities and the establishment of museums. He became the First Director of the Survey of Antiquities and retained the headship throughout the period when the name was changed, first, to the Antiquities Service and later, to the Antiquities Department. K. C. Murray rightly deserves to be called the founder of Nigerian museum while also acknowledging the contributions of other individuals like Oba of Benin, Ooni of Ife, religion heads and groups to the advent of public museum in Nigeria. Murray tireless effort brought to light the existence of museums as we can see today in Nigeria.

## OVERVIEW OF SLAVE HISTORY MUSEUM CALABAR AND NATIONAL WAR MUSEUM UMUAHIA

### Slave History Museum Calabar



**Plate 1:** showing the side view of the slave history museum and the calabar river  
**Photographer:** Wiche, Johnson Bekwele



**Plate 2:** showing the front view of the slave history museum calabar  
**Photographer:** Wiche, Johnson Bekwele

Slave History Museum was established in 2011 by Donald Duke the then executive Governor of Cross River State, Nigeria. It is located at Marina Resort, Moore Road, Calabar, Cross River State. The museum is remarkable as one of the major tributes to the tragic history of the transatlantic slave trade between 17th to 19th century. It brings a realistic view of the slave trade era and teaches one of the colonization of the South-East Nigeria. The museum has

some historic galleries that review the slave trade era. The entrance of the museum showcases the statues of slaves packed in the white man ship ready to be transported to the western world (new world).



**Plate 3:** showing slaves packed in a ship ready to be transported to the western world.  
**Photographer:** Wiche Johnson Bekwele

The second face of the museum showcase objects used for exchange of goods and services, which includes manila, cowries, copper rods, cloths, mirror, alcohol, guns, spears, sword etc., the white man introduced them to black and attach value on them which motivated the chiefs and wealthy black men. After this section of the museum the next gallery showcase the slave victims and the merchants, on display are statues depicting sales and branding of negroes with hot iron, this parts of the museum remind us the tragedy of slave trade from 15th to 19th century witnessed in Africa and all over the world. This gallery is also containing a voice record of old calabar people crying and consoling themselves in pains on the how the white man's land will look like. The museum constantly reminds its visitors about the slave trade as a whole in other not to involve in slave related activity like kidnaping, abduction respectively. The museum extension is located at Tinapa-Resort-Calabar which is the Old Residency Calabar, Cross River State  
The old residency building is located in Calabar, Cross River State of Nigeria. It was built in the year 1884 on top of Consular Hill, the building is a prefabricated structure of Scandinavian red-pine wood shipped in knockdown parts from Britain to old Calabar.



**Plate 4:** Showing the Old Residency Museum Calabar  
**Photographer:** Wiche Johnson Bekwele

The old residency building was the seat of the British colonial administration for the Southern Protectorate of Nigeria. The old colonial building in Calabar is well preserved and has been drawing tourists from different parts of the world. It was put in place about 130 years ago, and it is still in good shape and gives one a better understanding of the type of buildings the colonial masters lived on during the colonial era.

This building originally known as the Government house was prefabricated in Britain in 1884 and erected at old Calabar town to accommodate the early British administration of the Niger Coast Territories. Here was the seat of the Oil Rivers and the Niger Coast Protectorates, the protectorates of Southern Nigeria and after 1914 the Resident of old Calabar Province. In 1950, it served as a ministerial Guest house and after the Nigeria Civil War as the offices of the New South Eastern State of Nigeria. The walls and the entire top floors are made of Scandinavian red pinewood, which was considered to have high resistance to termites' attack. The wooden walls are made of overlapping boards. A framework of cast iron columns and brass supported the structure while nails keep the corrugated iron sheets roof in place. Efforts to preserve the buildings was as early as 1953 through the initiatives of the then Antiquities Department. It was in the list of declared national monuments and handed over to the National commission for museum and monuments for preservation and restoration. Omole and Ogundiran. (2011:86)

According to Nigeria Galleria (2017) Hewett, a stern-faced man with a drooping moustache, was the first resident of what is now known as the Old Residency, a building prefabricated in Britain and then shipped to Calabar in 1884. The ground floor was the headquarters of the enlarging British Protectorate that would eventually become the southern part of the British colony Nigeria. In 1960, during the Nigeria's independence, the colonial rulers left the country, without removing anything from the building and the building survived the taste of time and its Scandinavian red-pine wood walls survived the Calabar climate, the Biafran War. The building is a historical relics and its currently serve as a museum, known as old residency museum. The old residency museum is divided into six exhibition galleries which commence from the ground floor (down Stairs) to the 1st floor (up Stairs) of the building.

### **Types of Galleries in the Old Residency Museum Calabar**

**The galleries are:**

#### **Down Stairs:**

- (i) Making of the Nigerian protectorates
- (ii) Palm oil production and export

#### **Up Stairs:**

- (iii) the story of the old Calabar
- (iv) Colonial Rule
- (v) Missionary Activity
- (vi) Road to Independence

### **Making of The Nigerian Protectorates**

In the first gallery, the exhibition opens with the darkest page of the slave trade era from the 15th to 19th century: the four centuries of Transatlantic slave trade during which the Portuguese, Spanish, Dutch, French, and British shipped millions of Africans across the Atlantic to sell as slaves. In this gallery, objects used as a medium of exchange are on display. Such objects include Alcoholic drink (Whisky) which the white men latter increased the Alcoholic contents and label it "Africa" to enable them cheat the Africans Chief and local business men at large, other objects in this gallery are, cowries, copper rod, manila, sword, Dane guns etc. This gallery also showcases the receipt use in selling negroes and palm oil by the Marchants (British).

### **Palm Oil Production and Export**

In the second gallery. Objects use for palm oil business like, climbing rope, pots, knife, drums, and a bicycle are on display. From this gallery, one move to the right side of the building on exhibition are boat used during the palm oil business after the abolition of the slave trade. This gallery focused on the activities of the palm oil business.



**Plate 5:** Replica of the boats used during the palm oil production and exportation  
**Photographer:** Wiche Johnson Bekwele

### **The Story of the Old Calabar**

This gallery displays the Calabar story and culture. On display Calabar Ekpe masquerade tradition, the musical instruments and the Ekpe Masquerade. According to the curator. Mr Ade. Some of the slaves were Ekpe cult members which they form the Ekpe society in the white man's land. This gallery also displays the old calabar community, river and market. It also exhibits traditional Nigeria art, like the ugbo-Ukwu, Ibibio, Efik, Benin etc.

### **Colonial Rule**

This gallery displays the colonial ruling system, election ballot box, symbol of colonial political parties and photographs of colonial leaders.

### **Missionary Activity**

This gallery displayed the activities of the missionaries in the likes of Mary Slessor who stopped the killing of twines. During this era, missionary introduced and build churches, school and medical centers. One of the notable school is the Hope Waddell Institute Calabar whose flag is on display in the museum. The museum also showcases a motorcycle use by a teacher in Hope Waddell Institute Calabar which is displayed at the front of the building.



**Plate 6:** A Velocette Motorcycle used by Colin Macdonald a teacher at Hope Waddell Institute Calabar on display at the front of the old Residency Museum.

**Photographer:** Wiche Johnson Bekwele.

### **Road to Independence:**

In this gallery, on display are photographs of great men who spearheaded the abolition of slave trade, colonial rules and indigenous leaders during the late 19th century. In the second gallery. Objects use for palm oil business like, climbing rope, pots, knife, drums, and a bicycle are on display. From this gallery, one move to the right side of the building on exhibition a boat used during the palm oil business after the abolition of the slave trade. From this point to the front of the building is a motorcycle use by a teacher in Hope Waddell Institute Calabar. From thence is a step case to the first floor of the residency building.

In the 1st floor (up floor) the first gallery showcase objects use as currencies and exchange of goods services during the slave era. Followed by photographs of slave victims and British merchants. Furthermore, Other objects found in this gallery are map of Nigeria, Flag of Nigeria, Hope Wadel Institute Old Building Photographs and Flag, map of African Country affected by slavery. The fourth gallery of the old residency museum showcase. Photograph of men the spearheaded the abolition of slave trade, election room, utensils used by the colonial masters. During the slave Calabar used to be Britain's busiest trading post: almost one-third of the total number of Africans the British abducted from the end of the 17th century until the abolition of slavery in 1807 was shipped from here.

### **National War Museum Umuahia**

The National War Museum Umuahia is locate in Umuahia the capital of Abia State Nigeria and Umuahia is one of the Ibo (Igbo) speaking State of the eastern Nigeria, it is bounded in the East by Ebonyi State, Imo State in the West, Akwa Ibom and Cross-Rivers State in the North and Rivers State in the South. The state has rich cultural heritage that serves as a means of recreation and relaxation. There are many tourist center in Abia State which the National War Museum is included. The federal government of Nigeria established the National War museum in the area because the site was used by the Biafra Army as Voice of Biafra (V.O.B) the radio station used by the Major Gen. Odimegwu Ojukwu as a broadcasting station to announced on the level of the Nigeria civil War.



**Plate 7:** Showing the front view of National War Museum Umuahia

**Photographer:** wiche Johnson bekwele

The National War Museum in Umuahia was established in 1985 for record purpose, tourist center and peace among Nigerian. The museum has a collection of objects of traditional and modern warfare. There are also outdoor displays of warships, military aircrafts, armored tanks, and "Ogbunigwe" (bombs produced locally by Biafra during the Nigerian Civil War). The relics of war are preserved and maintained by the National Commission for Museums and Monuments (NCMM).

The Nigerian-Biafran war, also known as Nigerian civil war, was a political conflict caused by the attempted secession of the Southeastern provinces of Nigeria as the self-proclaimed Republic of Biafra. The war, which started on July 6, 1967, came to an end on January 15, 1970. While the civil war lasted, various sophisticated weapons were used. Some of these deadly weapons were fabricated due the exigencies of the war. Outside the appurtenances of war, civilians were also involved in the process of not just fighting, but psyching up the minds of the people to forge ahead despite the deprivations that came with war. Different media of mass communication were used.

The war was a watershed in the history of Nigeria as a country. The experience, many agree, is such that makes the resort to arms and war as a means of conflict resolution not an attractive option. It is in this spirit that the Nigerian War Museum, Umuahia was established. The museum's location was chosen because it was where the bunker housing the famous shortwave radio "the Voice of Biafra" was transmitted from. Voice of Biafra was the mouth-piece for Biafra during the war. The National War Museum has the highest collection of the Nigerian civil war weapons that are no longer in used. The weapons are from both the Nigerian military and the defunct Republic of Biafra. The place has become a tourist site that attracts hundreds of people daily. They come from within and outside the country to see the war artifacts on display. To some, it is to relive the period of the war through items on display, while to others, it is for study purposes. There are yet others who come simply for curiosity.

#### **Types of Gallery in the National War Museum Umuahia:**

The museum has three galleries that cover traditional warfare, the armed forces and the Nigerian Civil War weapon galleries. War relics housed in the museum include weapons used during the pre-colonial civil disturbances, warfare materials used during communal and inter-tribal wars and those of the Nigerian Civil War.

The traditional warfare Gallery: A tour of the museum kicks off from the prehistoric war section where some of the weapons that were used for war are on display. The traditional warfare Gallery

displayed the traditional way of fighting ranging from Africa to Europe, it showcases different ancient weapon and progress of man in production of weapons such as stone, arrow, dagger to the use of gun by man. On display are spears, shields, bows and arrows. Metal war vests that warriors used to protect themselves are also on display. Different traditional way of fighting is displayed for example, fighting with stones, arrows and guns etc. equestrian are also on display (figures on horses) which shows how man uses animal for war and transportation.

### **The end of the old war weapons section or traditional warfare gallery leads to the Nigerian**

**The armed forces Gallery:** The armed forces Gallery is about the Nigeria arm forces ranging from the establishment of Nigeria Army, Navy and Air force. It also shows the various ranks in the arm forces, on display are photographs of early Nigeria arm forces leaders, official and ceremonial uniforms. Pictures of some past military leaders are also on display. this gallery offers tutorials to those that are unfamiliar with the military insignia that differentiates the ranks in the military.

### **The arm forces gallery is divided into three sections. Army section, Air force section and Naval section**

- 1. Army section:** the army section shows the evolution of Nigeria Army. During the formation of the Nigeria Army in 1922, it was called Soldiers of the West Africa Frontiers Force, in 1926 it was changed by Queen Elizabeth during her visit as Soldiers of the queen own regiment, in 1960, it was called Royal Nigeria Army and was called Nigeria Army in 1963. this displayed various ranks of the Nigeria army ranging from copra to general and field marshal which no Nigeria have attended. It also shows photographs of army leaders such as Lt. Wu Bassey (N1) 1st commission officer Nigeria Army and Lt. JTU Ironsi (N2) 2nd commission officer Nigeria Army and also the 1st Head of state etc.
- 2. Air force section:** Air force section shows the establishment of air force in 10th April 1964. It shows different ranks of the air force officers, and various uniforms both ceremonial and official uniform worn by the officers.
- 3. Naval section:** The Naval section shows the establishment of navy force in 1955 and was called Nigerian Royal Navy. It was changed to Nigerian Navy in the year 1963. It also shows different ranks and various uniforms, both ceremonial and official uniform worn by the Naval officers.

### **The Nigerian Civil War Gallery:**

The Nigerian civil war museum kicks off from the gate of the bunker that houses the Radio Biafra of the defunct Biafran Republic (V.O.B). voice of Biafra. Just at the entrance is the Biafran flag: red, (blood shed) black (mourning) and green (Agriculture) with the rising sun in the middle which means (sun rises from the East). There are also black and white pictures of the Nigerian leaders that were victims of the war, starting with the January 15, 1966 coup d'état of Kaduna Nzeogwu.

The bunker is about 30 feet deep and on both sides of the step as one walks down are pictures of protagonists of the war from both Nigerian and Biafran sides of the divide. Inside the bunker are the transmission studio and the huge transmitter of Radio Biafra. Inside the transmitting station housed the old and new Biafra coat of arms and official furniture of Major General Odumegwu Ojukwu.

The bunker was a perfect decoy and very difficult for any enemy aircraft to locate without any prior information, especially with the undulating hills in the area. The bunker has two stairways for entrance and exit. The tour of this section of the museum is arranged in a way that the tourist would water through the main entrance to the bunker and exit through the back to meet the open

air museum.

**THE OPEN AIR MUSEUM:** The open air gallery is an outdoor display of the war weapons. Scattered on the expansive premises of the war museum are different obsolete military weapons. Looking at them in their obsolete state, one wonders how many lives some of these weapons must have terminated. the open air museum is in three section, it exhibits the army, air force and the naval hardware weapons used during the civil war. Such as:

- PT boats
- NNS Bonny



**Plate 8:** NNS Bonny an armored ship used by Nigeria Army during the Civil war.

**Photographer:** Wiche Johnson Bekwele

#### **Aircraft**

- Il-28
- Mig-17
- Do-27



**Plate 10:** showing the Air fighters used by Nigerian and Biafran Air force during the civil war

**Photographer:** Wiche Johnson Bekwele

#### **Tanks/AFL's/Artillery**

- Biafra Red devil type A4
- Oguta Boy (Panhard AML)
- Alvis Saladin

- Artillery Gun 105mm (Czechoslovakian upgrade of 10.5 cm leFH 18/40)
- Ogbunigwe Launcher
- Ferret armoured car
- Bazooka anti-tank gun



**Plate 10:** Showing locally made and Imported Nigeria and Biafra Armored Tanks and Ogbunigwe

**Photographer:** Wiche Johnson Bekwele



**Plate 11:** Red devil type A4 made by Biafran Army during the Civil war on display at the national war museum Umuahia Abia State

**Photographer:** Wiche Johnson Bekwele

Some of this sophisticated war weapons are made by Biafran soldiers while some are imported by Nigerian and Biafran during the war from Egypt and Spain.

### **Ojuku Bunker**

This is an extension of the National war museum which is located about a mile away from the main museum. According to Mr. Ndubuka the curator. The compound was owned by Dr. Micheal Okpara and was donated to Biafran government during the Civil War, after the war the Nigerian government still preserved it as part of the museum. The Bunker is a two-bedroom apartment with kitchen and pallor with two escape route. It has a trench underground that lead to the main Museum.

Monument of Dr. Micheal Okpara and Major General Odumegwu Ojukwu. Are displayed in the front of the Bunker as a way of immortalizing the past hero's. See picture.



**Plate 12:** monument Dr. Micheal Okpara and Major General Odumegwu Ojukwu.  
**Photographer:** Wiche Johnson Bekwele

### **Relevance of Slave History Museum Calabar and National War Museum Umuahia in Nigeria Cultural Heritage Preservation**

The key function of every Museum is preservation of cultural heritage. The primary function of the museum institution on any object it acquires is to conserve, maintain, and guarantee the safety of such object (UNESCO, 1982; 1987; Okpoko, 2006). Generally speaking, the museum is responsible for the care of tangible and intangible natural or cultural heritage. It has a primary responsibility to protect and promote heritage as well as the human, physical and financial resources made available for that purpose (ICOM, 2006).

Both the Slave history museum and National War Museum Umuahia has a collection of objects Historical values. There are displays of objects in both museums The relics of war are preserved. According to Ibrahim (2000:155) Objects that are found in the National War Museum Umuahia includes guns, mortars, explosives, bows and arrows, war planes, knives and other war implements, both local and sophisticated. These objects have been preserved in the museum since its establishment. Through the availability of these objects. Researches have been made on them, thereby serving as a tool for peace keeping. The preservation of cultural heritage has laid a good foundation for societal and sustainable development.

### **Ways to sustain Slave History Museum Calabar and National War Museum Umuahia**

1. Regular maintenance by government, individual and museum staffs
2. Conservation of the museum objects.
3. Continues research on the museum objects
4. The National Commission for Museum and Monument (NCMM) should set up a committee of museum workers to identify other areas of needs in museum to enhance an improved services of care of the cultural objects preserved in the museum.
5. Hosting of seminars and educational programme in museum to attract visitors/tourists
6. Journal publication and paper on the museum objects
7. Sponsors by both government and individual to improve the standard of museum
8. Sensitization of the public on the importance of museum

## CONCLUSION

The continues existence of Slave History Museum Calabar and National War Museum Umuahia depends on the Government which is the rightful owners of public museum in Nigera. Secondly is the individual such as me and you. For the continues existence of museum in Nigeria, all hands must be on desk. The contributions of every citizen in Nigeria is highly needed. This can be through visiting museum, making publication on museums and donating fund to the museum nothing the importance of Museum institution in preserving our historical and cultural values. Globally the importance of heritages to countries and even in developing nations like Nigeria cannot be over-emphasized. This is due to its economic, historical, tourist, aesthetic, educational and research significance. For a critical and comprehensive understanding of Nigerian Cultural heritages, tertiary institutions should adopt museum studies in all the department as an elective or compulsory courses. Heritages are cherished characteristic features of a society passed down from generation to generation through conscious preservation.

## RECOMMENDATION

The researcher recommends the following for growth of Slave History Museum Calabar and National War Museum Umuahia.

1. Museum staffs should maintain and conserve objects within their rich
2. Advert should be made by the National Commission for Museums and Monument. On state of Museums in Nigeria
3. Government should improve the standard of Museum in Nigeria.
4. Tertiary institutions should adopt museum studies in all the departments as an elective or compulsory courses to inculcate the importance and value of museum to the citizen of a giving country.

## REFERENCES

- Adande, B. A. (2002). "Origin of the urban phenomenon in Africa" in Adande, B. A. and Arinze, E. (eds). *Museums and urban culture in West Africa*. Oxford: James Currey.
- Alagoa, E. J. (2000). "Museums and history in the Niger Delta" in Ardoium, C. D. and Arinze, E. (eds). *Museums and History in West Africa*. Oxford: James Currey.
- Andah, B. W. (1993). *A celebration of Africa's roots and legacy*. Ibadan: Jajee Publications Ltd.
- Arinze, E. (2003). "The urban culture phenomenon" in Adande, B. A. and Arinze, E. (eds). *Museums and urban culture in West Africa*. Oxford: James Currey.
- Chukueggu, C. C. (1998:235). *Contemporary Nigeria Art and its Classification*. DELSU Consult Publishing House, Abraka, Delta State.
- Debrah, I. (2002). "The impact of urban culture on museums" in Adande, B. A. and Arinze, E. (eds). *Museums and urban culture in West Africa*. Oxford: James Currey.
- Derefaka, A. A. (2002). "Cultural heritage management" in Alagoa, E. J. and Derefaka, A. A. (eds). *The land and people of Rivers State: Eastern Niger Delta*. Port Harcourt: Onyoma Research Publication.
- Dike, K. O. (1954). "Chairman's opening address" Appendix A of the minutes of the first meeting of the Antiquities Commission.
- Ekpo, E. and Willet, F. (1980). *Treasure of ancient Nigeria*. New York: Alfred A. Knopf Inc.
- Emmanuel N. Arinze *The Role of the Museum in Society Public lecture at the National Museum, Georgetown, Guyana Monday, May 17, 1999*
- National War Museum, Umuahia". ZODML. Retrieved 2019-12-15.
- Nzenwunwa, N. (1983). *A source book in Nigerian archeology*. Nigeria: Standard Printing and Publication Co. Ltd.
- Okita, S. I. O. (1985). "The development of public museum in Nigeria" in Afigbo, A. E. and Okita, S. I. O. (eds). *The museum and nation building*. Owerri: New Africa Publishing Co. Ltd.

- Okpoko, A. I. (2006). Fundamentals of museum practices. Afro Orbis publications Limited, Nsukka; Nigeria. Development Alternatives and Resource Center (DARC). 2014-04-14. Retrieved 2019-12-10.
- Okita, S. I. O. (1985). "The development of public museum in Nigeria" in Afigbo, A. E. and Okita, S. I. O. (eds). The museum and nation building. Owerri: New Africa Publishing Co. Ltd.
- Omole, F. K. and Ogundiran, A. (2011:81) Building Conservation as A Veritable Tool for Preservation of Cultural Heritage: A Case of Historic Buildings in Calabar, Nigeria. FUTY Journal of the Environment, Vol. 6, No. 2, December 2011 © School of Environmental Sciences, Modibbo Adama University of Technology, Yola – Nigeria. Available at:<http://dx.doi.org/10.4314/fje.v6i2.7>
- Umuahia and its war museum - The Nation Nigeria". The Nation Nigeria. 2015-03-07. Retrieved 2019-12-21.

### **Oral Interview**

Mrs. Peace Otumba (2019) Reason for the establishment of National War Museum Umuahia. November 12th, 2019. 2:00pm.