

**Badagry Museum for National Heritage
Conservation in Nigeria**

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Certification

This thesis titled “Badagry Museum for National Heritage Conservation in Nigeria” was carried out by Abimbola Olubunmi IBIDAPO with Matriculation number LCU/PG/002499 in the Department of Management and Accounting, Faculty of Management and Social Sciences, Lead City University, Ibadan, Oyo State, under my supervision, and that this has not been previously submitted.

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Dedication

This thesis is dedicated to Almighty God for the grace He has given me to complete this programme. To Him alone be all the glory.

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Abstract

Heritage play an important role in creating character, identity, and national image, thus, its conservation is very important as it helps to maintain cultural diversity, promotes understanding and appreciation of different cultures, and contributes to the sense of identity and continuity within communities. This study aimed at examining the contribution of Badagry museum to national heritage conservation in Nigeria. The objectives of the study included evaluating the effectiveness of the museum's conservation practices, assessing the socio-economic impact of the museum on the host community, and identifying the challenges hindering the effective operations of the museum. Qualitative method of data collection was adopted. A total number of eighty nine (89) respondents consisting of museum staff, tour guides, visitors and residents of Badagry were selected through purposive sampling technique. Data was gathered through; Key Informant Interview, Focus Group Discussion and observation methods. Data collected was analyzed using content analysis method. Findings revealed that the Badagry heritage museum performs a significant role in contributing to national heritage conservation through the preserved relics of the trans-atlantic slave trade, which attracts visitors to the museum. The study also revealed that the museum contributes significantly to the socio-economic development of Badagry through; provision of job opportunities, investment opportunities, development of infrastructure and superstructure, tourism business etc. The study identified some of the challenges facing the museum operations as follows; paucity of funds, lack of skilled personnel, and poor awareness of the museum. This study concluded that the museum plays a crucial role in national heritage conservation and recommended that the funding of the museum be prioritized by the government for effective museum operation and maintenance, also, government and other tourism stakeholders should endeavor to promote and market the rich historical and heritage sites in Badagry in other to create more awareness locally and internationally.

Keywords: Conservation, Cultural, Heritage, Museum, Resources

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List of Acronyms

Abbreviation

Meaning

UNESCO: United Nation Educational, Scientific and Cultural Organization

NCMM: National Commission for Museums and Monuments

ICOM: International Council of Museums

WHS: World Heritage Site

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Chapter One

Introduction

1.1 Background to the Study

A museum is defined as a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, research, communicates, and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study, and enjoyment¹. It is an institution or a center that cares for and displays a collection of artifacts and other objects of historical, cultural, artistic, or scientific importance. A museum is an institution or space dedicated to the collection, preservation, display, and interpretation of objects, artifacts, artworks, historical documents, and other items of cultural, artistic, scientific, or historical significance². Museums play a vital role in educating the public, preserving cultural heritage, and providing opportunities for people to engage with and learn about various aspects of the world around them. The key functions of a museum include the collection, conservation, and research of tangible and intangible heritage assets.

Nigeria has over thirty museums and galleries which are spread throughout the country, together they help to preserve the national heritage. The first museum in Nigeria “Esie Museum” located in Irepodun Local Government Area of Kwara State was established in the year 1945, it houses the largest stone images in sub-Saharan Africa³. The Badagry Heritage Museum which is also known as the Black Heritage Museum, is one of the oldest tourist sites in Nigeria, which is located along the Badagry Marina and it was the first Colonial administrative office in Nigeria. The Badagry Heritage Museum was built in 1863 as the first District office of the British colonial government. It played a major part during the colonial era and became a museum on the 22nd of August, 2002. The

Badagry Heritage Museum holds more information about the slave trade and the people of Badagry^{4,5}. This substantiates the description of the museum as an institution saddled with the responsibility of preserving human relics for posterity. Museums in general can be tools for self-expression and self-recognition which can be used to create and represent identity³.

Museums are changing from being static storehouses for artefacts into active learning environments for people, more so based on the fact that they are engaged in the production of international messages through exhibitions, displays, events posters, leaflets and other forms of communication⁶. In support of this stated important role, museums were rated as active preservers of cultures and not just passive collectors of cultural artifacts⁷. Museums have played a significant role in preserving and presenting history to the public. They serve as repositories of artifacts, artworks, and documents that provide insights into the past and help us understand different cultures, civilizations, and historical events^{3,5}. Museums vary in their focus, with some specializing in specific themes or periods, while others cover a wide range of topics. There have been countless museums throughout history that have played significant roles in preserving and displaying artifacts, art, and historical knowledge.

Heritage refers to the history, tradition, and qualities that a country or society has had for many years and that are considered an important part of its character⁸. Heritage can be seen as an inheritance and valued things such as historical buildings that have been passed down from previous generations and related to things of historical or cultural value that are worthy of preservation. This is the reason why there is emphasis on inheritance and conservation since the focus is on “property”, “things” or “buildings”⁹. Therefore, heritage is something that can be passed from one generation to the next, something that

can be conserved or inherited, and something that has historic or cultural value. Also, there are “practices of heritage” that are conserved or handed down from one generation to the other, e.g. the invisible or intangible practices of heritage, such as language, culture, popular songs, literature or dressing, which are important in helping us to understand who we are as a people, just as the physical objects and buildings that we are more used to thinking of as “heritage”⁹. UNESCO defines heritage as inheritance that comes from the historical era that people live with today and what people will leave to the next generation¹⁰.

Heritage can be discussed in two folds, namely ecological or natural heritage and cultural heritage, ecological heritage emanates from nature and the environment, it can be defined as the relatively undisturbed or uncontaminated natural areas with its wild plants and animals, and geomorphic features, conserved with the objectives of studying, admiring and enjoying the scenery which it affords. Cultural heritage on the other hand is the legacy of physical artifacts that are inherited from past generations, maintained in the present, and bestowed for the benefit of future generation^{10,11}.

Cultural heritage includes historical and structured environments, such as monuments, and buildings that have architectural values¹¹. Cultural heritage is often seen as an important asset for the development of the local environment. It is a crucial ingredient that enhances a city’s impact on quality of life, self-identity, and community integration¹². Cultural heritage refers to the practices, beliefs, knowledge, and expressions of a particular culture. It can include tangible items like buildings, monuments, artwork, and artifacts, as well as intangible elements such as music, dance, storytelling, rituals, and languages. Furthermore, cultural heritage determines the tourism and investment attractiveness of sites, thus forming a basis for products of cultural industry and diverse

economic activities¹². It is pertinent to note that there are different types of tourism which includes; sport tourism, ecotourism, adventure tourism, dark tourism, medical tourism etc, but the type of tourism related to the topic under research is called “Cultural Heritage Tourism”. This type of tourism is defined as travelling to experience the places, artifacts, and activities that authentically represent the stories and people of the past and present. It includes historic, cultural and natural attractions¹³.

Badagry Museum holds historical significance as a heritage conservation site by documenting and preserving the history of the transatlantic slave trade, promoting cultural heritage, serving as an educational resource, contributing to tourism and economic development, and facilitating remembrance and commemoration of the victims of slavery⁷. Badagry Museum holds significant historical and cultural importance as a heritage conservation site. It serves as a crucial institution in preserving and showcasing the history of the transatlantic slave trade and the impact it had on the region. It plays a vital role in fostering understanding, appreciation, and reconciliation concerning this painful period in human history⁷.

Heritage, being one of the key components that play an important role to create character, identity, and national image is viewed as a treasure that has been or is being owned by a person or a group of people who collectively shared responsibilities for the protection and retention of that treasure¹⁴. The word has always been associated with “inheritance”, which is something transferred from one generation to another. Preserving and safeguarding heritage is important as it helps to maintain cultural diversity, promotes understanding and appreciation of different cultures, and contributes to the sense of identity and continuity within communities⁹. It allows us to learn from the past, connect with our roots, and shape the future while respecting and valuing our shared human

heritage. To safeguard and manage heritage resources effectively, many countries have established laws, regulations, and organizations dedicated to their preservation^{5,9}. These efforts involve conservation practices, restoration projects, documentation, public awareness campaigns, and community involvement to ensure the long-term protection and sustainable use of heritage resources. Therefore, the concept of preservation is very important because of its capacity to promote the past ways of life that are useful to contemporary societies, the past is essentially the key to the present and the platform for the future.

In reference to the preservation of heritage resources, UNESCO stated that the original condition of these objects must be maintained. Physical preservation can be carried out by conservation and restoration, while knowledge and information about cultural heritage can be preserved digitally¹⁴. Heritage encompasses various aspects of a society's identity, including its traditions, customs, language, architecture, arts, artifacts, landscapes, and more.

The rapid development and past colonization may cause Nigerian cultural heritage to be at risk, globalization, social and political changes, and government policies are also becoming threats to the preservation of cultural heritage, especially with the recent development where “history” as a subject was removed from the secondary school curriculum for about a decade by the Nigerian government^{15,16}. Due to the lack of the maintenance and protection, reduced funding, as well as loss of related beliefs and activities, we will increase the possibility of closing places of tangible heritage where actually physical consuming of it takes place, that way jeopardizing thousands of job positions¹⁵. This may cause younger generations to lose interest in learning about their cultural heritage, consequently, a low level of heritage awareness will lead to reluctance to engage in cultural heritage conservation programs. Therefore, in order to conserve our

national heritage, conscious efforts need to be made through awareness creation, improved methods of conservation, and the involvement of relevant stakeholders at all levels. It is in line with this background that the study intends to examine the contribution of Badagry Museum to National Heritage Conservation.

1.2 Statement of the Problem

Nigeria is rich in ecological and cultural heritage resources, which were handed over to this present generation as inheritance, it is thus important to conserve these heritages for future generations¹⁶. A number of researchers have written extensively on heritage conservation both at national and international levels, majority of them agreed that the conservation of national heritage is being threatened by human activities, natural forces, and biological and chemical agents¹⁷. Other challenges observed to be facing heritage conservation include influences of modernization, religion, civilization, looting, and illicit trading, to mention but a few, and thus a clarion call for its preservation¹⁵.

However, majority of studies on heritage conservation are mainly focused on the conservation of ecological and tangible heritage assets; attention is usually focused on threats to wildlife or rapidly depleting forests, while threats to cultural heritage are mainly ignored, not minding that its consequences, in human terms may be even more devastating^{16,17}. Another researcher pointed out the fact that conservationists in Africa view conservation as being synonymous with wilderness and wildlife resources only, oblivious to the contributions made by African historic environments that hosts cultural and heritage resources¹⁸. Conservation of cultural and heritage resources are not given recognition in the formulation of sustainable development framework. Ignoring the fact that cultural vitality is as essential to a healthy and sustainable society as social equity, environmental responsibility and economic viability¹⁹. This assertion is supported by two

authors who argued that more explicit coverage of cultural sustainability is required to not only improve the contributions of museums to cultural sustainability, but also to provide an increased understanding and appreciation of the value of this institution necessary for its continued survival²⁰.

There is an urgent need to pay attention to conservation of cultural heritage assets especially the intangibles ones like our history, because once lost, they are not renewable. Therefore, this study will serve as an intervention to close the existing gaps on the subject under consideration, address and proffer solutions to these problems with a view to promoting holistic national heritage conservation in Nigeria.

1.3 Justification of the Study

This study is justified since it involves identifying sites, buildings, artifacts, and landscapes that hold significant value and importance to the nation's identity, history, and future generations.

The potential utility of this study is to review and discuss the heritage sites and artifacts that represent a nation's historical and cultural identity as a testament to national heritage history, traditions, and values and also to conserve these assets to maintain a sense of national pride, fosters a strong cultural identity, and strengthens social cohesion among the citizens.

The study will enable us to understand and learn from the past, providing valuable insights into our ancestors' lives, their achievements, struggles, and contributions. It will help to create a historical context for future generations and encourages a sense of continuity with the past.

The study shall provide rich educational resources for schools, researchers, and scholars. National heritage sites serve as living classrooms, offering hands-on learning experiences and facilitating research into various aspects of history, archaeology, architecture, and other related fields. They help nurture a sense of curiosity, critical thinking, and cultural appreciation among students and researchers.

1.4 Aim and Objectives of the Study

The aim of this study is to investigate the contribution of Badagry Museum to National Heritage Conservation in Nigeria. The specific objectives are to:

- i. evaluate the effectiveness of the museum's conservation practices.
- ii. assess the socio-economic impact of Badagry heritage museum on the Badagry community.
- iii. identify the challenges mitigating the efficient operations of Badagry museum.

1.5 Research Questions

- i. How effective is the museum's conservation practices?
- ii. What are the socio-economic benefits of Badagry heritage conservation on Badagry community?
- iii. What are the operational challenges to the efficient operations of the museum?

1.6 Significance of the Study

This study will help in enlightening stakeholders (governments, private sectors, host communities, visitors, etc.) on the importance of national heritage and the need to pay attention to heritage conservation (both the tangible and intangible resources).

The research work will also create awareness of various heritage resources around us as a people which we have been paying little or no attention to.

It will encourage the governments to wake up to their responsibilities in the provision of basic infrastructure around heritage sites as well as formulation of policies and enforcement of laws that protects our national heritage.

Furthermore, this study will help in promoting heritage tourism at various destinations hosting heritage resources across the country and encourage the government and private sector to invest in heritage conservation projects.

The study's findings will assist authors and scholars who aim for accuracy and authenticity in their writing to benefit from studying cultural heritage and museum collections. These resources offer detailed insights into specific time periods, cultures, traditions, and settings.

1.7 Scope of the Study

The conceptual scope of this study is to review and discuss the contribution of Badagry Museum, its historical significance, cultural heritage, economic value and benefits to National Heritage Conservation. It will be conducted with special reference to the Badagry Heritage Museum, Badagry, Lagos State. The researcher studied some of the heritage resources in Badagry and pay specific attention to the Black Heritage Museum and its environs. The target respondents for this study are the staff at the museum, staff at the slave market, families of Chief Mobi, workers at Seriki Williams Abass Baracoon, tour guides, visitors/tourists and residents.

1.8 Limitation of the Study

This research investigates the contribution of Badagry Heritage Museum, Lagos, to national heritage conservation. However, the following limitations are acknowledged:

The research focused solely on Badagry heritage museum, while valuable insights can be gained, the findings may not be generalized to other historical museums in Nigeria, the museum's size, resources, and specific challenges might not represent the broader national context.

The research relies on data availability from the Badagry Heritage Museum's archives and staff interviews.

The research employed qualitative methods (interviews, focus group and observation), qualitative findings might be subjective and influenced by participants perspectives.

1.9 Operational Definition of Terms

Badagry: Badagry is a historic coastal town located in the Lagos State of Nigeria, West Africa. It is situated along the Gulf of Guinea, approximately 35 kilometers west of Lagos, Nigeria's largest city. Badagry holds significant historical importance as a major slave trade route during the colonial era.

Cultural Heritage: It is the collective wealth of traditions, customs, artifacts, knowledge, and practices that are passed down from generation to generation within Badagry and its environs.

Cultural Heritage Tourism: This type of tourism is defined as travelling to experience the places, artifacts, and activities that authentically represent the stories and people of the past and present. It includes historic, cultural and natural attractions.

Cultural Traditions and Practices: These are the intangible cultural elements such as traditional music, dance, folklore, cuisine, crafts, and festivals that have been passed down through generations.

Heritage Conservation: It can also be referred to as historic preservation and it is an approach of managing, protecting, and preserving Badagry heritage sites, structures, objects, and traditions for future generations.

Historical Sites and Monuments: These can include ancient ruins, castles, palaces, religious buildings, archaeological sites, and other structures that have historical or cultural significance.

Museums and Art Collections: Museums are institutions that collect, preserve, research, and exhibit objects and artifacts of cultural, historical, artistic, or scientific significance. They play a crucial role in preserving and sharing our collective human heritage, offering educational and informative experiences to visitors.

National Heritage: National heritage refers to the cultural, historical, and natural assets that are considered significant and valuable to a nation. These assets are typically inherited from previous generations and are preserved and protected for their importance in shaping a nation's identity, history, and collective memory.

Natural Landscapes and Biodiversity: Natural features like national parks, protected areas, landscapes, and ecosystems that are unique or have ecological significance can also be considered part of a nation's heritage.

Resources: These are the physical, cultural, and natural elements that hold historical, archaeological, architectural, artistic, or cultural significance. They provide a glimpse into the past and are valued for their contribution to our understanding of human history, cultural diversity, and environmental heritage.

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Chapter Two

Literature Review

2.1 Conceptual Review

2.1.1 Museum

Museum derives its origin from the Greek word “Mouseion” which refers to the temple or house of Muses, Muses in ancient Greek and Roman mythology are the goddess of art and sciences^{1,2,3}. A museum is defined as a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment^{4,5,6}. Thus, a museum is a building in which objects of artistic, cultural, historical or scientific interest are kept and shown to the public⁶.

Museums have taken on major educational roles in many countries through programs and exhibitions intended to benefit various segments of the population, and they have also become active preservers of (often vanishing) cultures, not just passive collectors of cultural artifacts^{4,6}. Museums as being “content warehouses” instead of art and artifact warehouses, with the role of providing factual information and context for the visitor to curate. This information providing role of museums is usually performed through the production of international messages, exhibitions, displays, events, posters, leaflets, and other means of communication, changing them into active learning environments for people⁷.

Museums are essentially institutions with such obligations as nurturing, safeguarding and handling diligently over from one generation to another artifacts or stories in history, that is the pride of the people in relation to their cultural heritage and way of life⁸. Museum is

an institution saddled with responsibilities of preserving human relics for posterity, they are also tools for self-expression and self-recognition and they are used to create and represent identity. Museum is an information center educating the populace through its object of selected material evidence of human activity or the natural environment, accompanied by associated information. Museum is an institution dedicated to preserving and interpreting the cultural and natural heritage of humanity⁹. Therefore, museums are associated with preservation and storage of cultural materials, they offer African cultural heritage opportunities for lively interactions between local and international stakeholders.

Museums, galleries, science centers, and other art gallery displays have long been considered venues purposely built to educate, provide information, and entertain the general public. Considered a link for educational and cultural communications, the primary objective is to attract and stimulate the public¹⁰. The public role cannot be regarded as the linchpin of the museum function; however, to many within the museum profession, the preservation of the objects in their care supersedes any notion of public customer service¹¹. It is often this vein of thought that precludes a strong marketing orientation, audience development, and a “public” service focus being undertaken by museum operations. Having suggested this, some authors suggest that the situation for museums is changing, and many modern museum managers are driving a new climate of customer orientation to museum management which will, over time, filter to smaller unfunded and custodial-style museums^{12,13}.

It is evident through the vast research into the sector that museum management appreciates the importance of packaging the core museum experience with augmented services and service extension, however, limited empirical research supports the nature of these developments. Recent audience research in the museums suggests that the growth

and future of the museums rests in better understanding the behavior of repeating patrons¹⁴. Art, culture and heritage are increasingly becoming intertwined with tourism when it comes to cultural development, identity formation, economic growth and social cohesion.

2.1.2 Evolution of Museums

The history of museums dates back thousands of years, with early forms of collecting and displaying objects of cultural, historical, and scientific significance. Museums history could be traced to the Ancient Museums which is the origins of museums. In ancient Egypt, temples housed collections of art and treasures dedicated to the gods and the Great Library of Alexandria in ancient Greece also contained various collections of manuscripts and artifacts^{16,17,18}. Renaissance cabinets of curiosity, in the 16th and 17th centuries, European nobles and scholars began collecting and displaying objects of natural history, archaeology, art, and oddities - these collections were called Cabinets of Curiosity or Wunderkammer, were precursors to modern museums^{19,20,21}. These cabinets contained a wide range of objects, including scientific instruments, fossils, taxidermy specimens, artwork, and cultural artifacts.

Enlightenment era is the age of enlightenment in the 18th century brought a more systematic approach to collecting and categorizing objects. Private collections expanded, and some individuals started opening their collections to the public. These early public museums, such as the British Museum in London (1753), focused on education and the dissemination of knowledge²². The 19th century witnessed the establishment of national museums. Governments recognized the importance of preserving and displaying their countries' cultural and scientific heritage while the Louvre Museum in Paris (1793) and

the Smithsonian Institution in Washington, D.C. (1846) are notable examples of national museums that were founded during this period^{23,24}.

The late 19th and early 20th centuries saw a significant expansion in the number and scope of museums worldwide and the growth of colonialism and exploration contributed to the acquisition of collections from different cultures and regions²⁵. Museums began specializing in various fields, such as natural history, art, science, archaeology, and anthropology. In the 20th century, museums continued to evolve, adopting new exhibition techniques, educational programs, and technologies. Museums started prioritizing visitor engagement and accessibility, aiming to make their collections more interactive and appealing to a broader audience^{26,27}.

In today's contemporary museums, museums encompass a wide range of institutions, from traditional art museums to science centers, children's museums, historical sites, and virtual museums²⁸. Museums strive to engage visitors through interactive exhibits, digital technologies, educational programs, and community outreach. They also play an essential role in cultural preservation, research, and social discourse^{29,30}. It is important to note that the concept and purpose of museums have evolved over time, reflecting societal changes and the recognition of diverse perspectives. Museums have become spaces for education, cultural exchange, and the exploration of our collective history and heritage.

History of Museums in Nigeria

The history of museums in Nigeria dates back to the colonial era when Nigeria was under British rule. The establishment of museums in Nigeria was primarily influenced by the colonial administration's interest in preserving and showcasing the country's cultural and historical heritage³¹. The advent of museums particularly in Nigeria cannot be separated from the ancient culture of palaces and shrines, where artefacts and precious works of art

are kept. These were discovered to form part of the origin of museums in Nigeria. In the ancient times, Kings commissioned artists who made important artistic pieces that symbolized the way of life of the people and retaining their religions, social or political life^{30,32}. All of these have contributed to their cultural heritage and preservation background. An observation on the diversified cultures of the Nigerian people revealed that there had been an initial system of presentation and preservation of the objects that projects the cultural existence in creative artefacts³². These were in the king's palaces and shrines of the people.

The discovery of the art of Africa by non-African began with the British conquest of the Kingdom of Benin in 1894 and the consequent looting of Benin art which flooded the British artistic circles with the rich heritage of that kingdom³⁰. Nigeria had ancient civilization that competed with the Romans and Greeks, but did not come to limelight until 1890's when the British soldiers invaded the Benin kingdom and some of the art treasures were looted³⁰. This indicates that Nigerians never knew the value of what they had until they lost them. Nigeria has numerous museums across the country, each with its unique focus and collections. Some notable examples include the National War Museum in Umuahia, Abia State, which commemorates Nigeria's military history; the Gidan Makama Museum in Kano, which focuses on the cultural heritage of the Hausa people; and the Cross River State Museum in Calabar, which highlights the history and culture of the Cross River region³⁴. Some of the prominent ones are Lagos Museum, Lagos state; Jos Museum, Plateau state; National Museum, Ile-Ife, Osun state; National Museum, and Benin City, Edo state.

The Esie Museum, in Kwara State was the first museum to be established in Nigeria in 1945, the museum houses a collection of large number of soapstone images with artistic

depiction of human beings and their various activities. The Jos Museum, located in Jos, Plateau State, was established in 1952 as the first national museum to be built. It was created to promote the study and preservation of Nigeria's archaeology, history, and culture. The museum has a significant collection of archaeological artifacts, including terracotta sculptures, Nok figurines, and bronze works^{38,39}. The National Museum Ile-Ife, Osun State was established in 1954 which focuses on the art and archaeology of the ancient Yoruba civilization. The museum houses a vast collection of artifacts, including bronze and terracotta sculptures, traditional masks, and royal regalia. The Lagos Museum was founded in 1957, it showcases a wide range of Nigerian artifacts, including traditional masks, sculptures, textiles, and archaeological findings and it is one of the oldest branch of the National Commission for Museums and Monuments in Nigeria^{36,37}.

The museum aimed to collect, preserve, and exhibit artifacts and artworks that reflected Nigeria's diverse cultural heritage.

The National Museum in Benin City, Edo State, was established in 1973. It is dedicated to preserving and promoting the cultural heritage of the Benin Kingdom. The museum features an impressive collection of Benin bronzes, ivory carvings, traditional crafts, and royal artifacts. Over the years, the museum landscape in Nigeria has expanded, with the establishment of new museums and the development of existing ones. The museums play a crucial role in preserving Nigeria's cultural heritage, educating the public, and promoting tourism. They serve as valuable repositories of the country's history, art, and traditions.

2.1.3. Historical Background of Badagry Heritage Museum, Lagos

The Badagry Heritage Museum, which is also known as the Black Heritage Museum, is one of the oldest tourist sites in Nigeria. It is located along the Badagry Marina and it was

the first Colonial administrative office in Nigeria⁴¹. The Badagry Heritage museum was built in 1863 as the first District office of the British colonial government⁴². It played a major part during the colonial era. The Badagry Heritage Museum, established in 2002, by President Bola Ahmed Tinubu when he was then the Governor of Lagos state during the Black Heritage Festival in Badagry⁴³. It was created as a testament to the town's past and to honor the memory of those who suffered during the slave trade. The museum is housed in the historic district of Badagry and features various exhibits and artifacts that provide insights into the transatlantic slave trade era^{41,42}.

Visitors to the museum can explore displays showcasing the history of Badagry, the slave trade routes, and the experiences of enslaved Africans. The exhibits include artifacts such as chains, shackles, and other objects that were used in the slave trade^{43,44}. There are also galleries dedicated to traditional African art, cultural practices, and historical documents. Beyond its role as a museum, Badagry itself has been designated as a tourist destination due to its historical significance. The town has preserved several historic sites related to the slave trade, including the Badagry Slave Port, the Point of No Return (a symbolic site marking the departure of enslaved Africans), and various slave markets and relics^{44,46}.

In recent years, efforts have been made to promote heritage tourism in Badagry, with the aim of educating visitors about the town's history and fostering reconciliation and healing. The Badagry Heritage Museum plays a crucial role in these efforts by preserving the historical background and promoting a deeper understanding of the region's past⁴³.

Overall, the Badagry Heritage Museum stands as a testament to the dark chapter of the transatlantic slave trade while also celebrating the resilience and cultural heritage of the people of Badagry⁴⁶. It serves as a reminder of the importance of acknowledging and learning from history to build a more inclusive and equitable future.

Badagry Heritage Museum Sections

The first section of Badagry Heritage Museum is the he Introductory Gallery. This section gives an introduction to Badagry, the people, culture, rulers, the leadership, and, past leaders in Nigeria⁴⁷. This gallery is the first port of call as visitors enter the museum and it has a statue of a man with broken chains with a “Freedom at Last” expression on his frozen face. There is big book containing pictures that show some parts of Nigeria’s history is located just on a table in a corner in this gallery. At the entrance of the building and just by the first gallery is a statue that symbolizes the concept of freedom. The statue is of a black man whose two hands were formally chained and who has now broken the chains and raising his hands up, showing a cold face that would make one believe he had shouted “we are now free” if the statue was alive⁴⁸. This statue is accompanied by a gallery showing the history of Badagry and its rulers as well as some Nigerian leaders.

The second session is the “Capture” Gallery. It houses and displays chains, mouth muzzles, handcuffs and other instruments used in capturing and torturing slaves⁴⁷. There are pictures showing real-time frames of slaves in these gadgets of captivity. The third is the transportation section. It explains how slaves were transported from one location to another, and it has a replica of the ships with an upper and lower deck that were used to transport slaves during the slave trade era⁴⁷. The ships were also used to export other organic products from Badagry. It shows how these slaves were shipped from their places of capture to the places they were bought and resold⁴⁸. It also shows how they were fed poor food and a prototype of the kind of ship they were transported with and a vessel with sharp edges the slaves were forced to drink from.

The fourth section is the equipment. It contains some of the files, equipment and machinery used during the slave trade era⁴⁷. It has the original safe used by the colonial

masters which is about a hundred years old, which contains documents and currencies used at the time. The safe used by the colonial masters who were former occupants of the building before they left. There are still files of money and other important things they used during the period at the gallery⁴⁸.

The fifth section is called the resistance and punishment. It has the statue of a dog trying to strangle a slave that tried to escape. There are different reasons why a slave could be punished, it could either be as a result of disobedience, stealing, rebellion and so on⁴⁷. There are different kinds of slaves, the domestic and the field slaves. The domestic ones are the one that works within the homes and do the bidding of the slave master while the field slaves are the ones that work on the field.

The sixth section is referred to the “industry” gallery which explains the process of the slave trade industry, how the slaves are captured, how they were kept in the slave barracoon until the slave masters are ready to pick them⁴⁷. It is a display of the barracoon where captured slaves were kept for the potential buyers. This room separated the fit slaves, who were more lucrative, from the unfit ones⁴⁸. Once the slave masters come, they are auctioned off at the slave market, the fit slaves are then sent to the ship after they must have been examined and stamped fit by the ship surgeon. Each slave is branded with the initials of the slave master for easy recognition when they arrive at their destination⁴⁷.

The seventh section is the “integration” gallery that shows how the slave dealers adapted the slaves into the new environment to ensure they get the best out of them⁴⁷. The last section is the abolition. It gives more information about the people and the heroes who fought for the abolition of the slave trade. It also gives more information about the end of slavery and the heroic story of a woman who saved over 300 people from their slavery. After slavery was abolished, slavery continued for many years in so many parts of the

world and even though slavery was illegal⁴⁷. After decades and centuries, slavery is still not a thing of the past, it still exists in our present-day world. In conclusion, the Badagry Heritage Museum still stands as a remembrance of slavery, as a source of hope, unity, strength and the struggle of black people.

2.1.4 Functions of Museums

The core functions of museums are defined in ICOM status as to acquire, conserve and research. Without basic research, exhibitions would become meaningless and collections mere repositories of mysterious objects⁴. The purpose of museums is to collect and care for objects of scientific, artistic or historical importance and make them available for public viewing through exhibits that may be permanent or temporary⁴⁹. Based on the various definition of museum, the followings can be identified as the functions of museum:

Collection of Objects of Artistic and Historical Significance: Acquisition of artifacts is one of the functions of a museum, the museum collects various objects that are to be displayed and documented. The collections are based on the theme the museum wants to hold, it may be temporary or permanent in nature.

Documentation of Objects Collected: here, artifacts are documented by the curator, this involves recording/registration and inventory of all cultural assets. This controls and manages the internal and external cultural asset transfers as well as their elimination from museum collections^{4,50}. The objects that illustrate the evolution of the arts and the industries, the growth of culture and the progress of civilization are becoming rarer every day. Many a clue to the history of our race will be lost with the passing of the native cultures of the more primitive populations of the world. Their Methods of travel and transportation on land and sea, their implements and weapons, the objects connected with

their religious and ceremonial life, their dress and decorative art, their very myths and legends, in short all that is left of their device and all that remains of their message to the world must be gathered now or lost forever⁵⁰. To save these human documents for the uses of science and of posterity is a service which the present generation owes to the human race and the instrument by which this service must be done is the modern museum. Documentation is a significant function of any museum; a museum's documentation system provides an indispensable record of the information associated with the objects for research⁴. The documentation system also may include records to facilitate the museum's interpretative and other work as well as provision of fullest possible information about each item and its history.

Conservation: A museum's prime responsibility must be to maintain its collections and to do everything possible to delay the natural laws of deterioration. The acquisition of an item almost certainly brings it into a new and potentially alien environment. In conservation of objects, which is another function of museum, this can be described as the process that leads to the prolongation of life of cultural properties for its utilization now and in future. It can also be referred to as technology by which preservation is achieved through the application of scientific method to the examination and protection of work of art^{4,49}. Material that has been recovered from the ground through archaeological excavation may need immediate treatment to stabilize it. Many of the materials from which objects are made are inherently unstable and undergo chemical or structural change as they age. A new or shifting environment can accelerate these changes, and temperature, light, humidity, and human and other biological factors all need to be controlled⁴. In addition, conservation involves the treatment and, where feasible and acceptable, the restoration of objects as nearly as possible to their former condition.

Research: Museums hold the primary material evidence for a number of subjects concerned with an understanding of humankind and the environment, they clearly have an important role in research. A museum's research program is related to its objectives as an institution. A program may be concerned directly with the public services provided, in preparing exhibitions, catalogs, and other publications, or with promoting a better understanding of the discipline or region that it serves^{4,49,50}. The function of the museum is not only to provide collections for the purposes of illustration but more specially to supply the materials for research. It is true that the classes in every department of a university that commands the advantages of a museum, are afforded opportunities which could not otherwise be had, for illustrating subjects appropriate to its regular curriculum^{4,50}. Many museums provide facilities, apart from those used by casual visitors, for researchers to study collections and associated documentation. Such facilities may include study rooms with a supporting library and equipment to assist in the examination of collections.

Exhibition: The function of the museum is to hold exhibitions which may be temporary or permanent. Exhibitions are ways through which you can interact with people in many ways. Across the world, museums are experimenting with expanding their realms and methods to include and support new paradigms of public participation, in a positive, productive tension between being both an expert institution and a community platform⁴. Museums tell people of their culture, communities, societies, art. If items are collected, documented and locked up, then it has not served the function of a museum. Many museums have abandoned the traditional view of exhibition, by which storage and display are ends in themselves, in favour of an approach that enhances the setting of the object or collection⁵¹. Museums use the expertise of a number of specialists - designers, educators, sociologists, and interpreters as well as curators - to improve communication through

objects^{49,50}. The result has been a remarkable transformation in the presentation of museum displays.

Creating museums, as they say, as places for critical thought and pluralist views in an increasingly polarized world, calls for methods that strengthen community participation and access to heritage for all citizens^{49,50}. While a language that transcends the binary hierarchy between the museum and its constituents, communities or audiences is not readily at hand, a future museum definition must, inevitably, define, reflect and support these broad democratic purposes as an overarching framework for museums, their purposes and functions as well as for their professions and governance⁴.

2.1.5 Types of Museums

Every museum has a philosophy behind its establishment, it is the philosophy of each museum that dictates the artefacts in their collection.

Archaeology Museums: Archaeology museums are institutions dedicated to the collection, preservation, research, and display of archaeological artifacts and materials. These museums play a crucial role in preserving and presenting the archaeological heritage of different regions and civilizations^{52,53}. They provide opportunities for the public to learn about past cultures, archaeological methods, and ongoing research. The bulk of archaeological collections held by museums around the world consist of fragments, mass objects and samples with primarily scientific and scholarly, rather than public, interest⁵². They display archeological artifacts which could be open-air museums or exhibit items in a building. These museums attract visitors and tourists to archaeological resources such as historic places, abandoned settlements sites, caves, among others, with the purpose of appreciating and learning about cultures and history⁵³. Most of the archaeological materials retrieved by archaeologists are often abandoned

except for a few that are frequently visited by academic scholars such as the Nok site, Ile Ife and Igbo Ukwu among others⁵⁴. Such archaeological sites, however, have not been listed as tourism sites.

The knowledge and training acquired by archaeologists and deployed or applied to solve societal problems have contributed a lot to their ability to identify sites, excavate, analyze and present the materials found in our museums for the consumption of the general public^{14,52,53}. From the antecedence of archaeological discoveries in Nigeria, it can be seen that archaeological materials are diverse and vibrant. The implication here is that these materials can be well packaged for tourism development which is a clear testimony to support the fact that archaeology should be given its rightful place in the tourism industry in Nigeria.

Art Museums: Also known as art galleries. Art museums are institutions dedicated to the collection, preservation, study, and exhibition of artworks. They serve as important cultural and educational resources, allowing visitors to engage with and appreciate various forms of artistic expression. Art museums can focus on specific periods, styles, or genres of art or have a broader scope that encompasses a diverse range of artistic traditions. They are spaces for showing art objects, most commonly visual art objects as paintings, sculpture, photography, illustrations, drawings, ceramics or metalwork. An art exhibition though intended to project the artist(s), promote cultural heritage and boost the national economy among its other positive roles. Exhibition sponsored by multinational, organisations of artists and some rich individuals in most cases are conducted under good exhibition conditions⁵⁴. Other art exhibitions are staged in the mist of several problems ranging from high cost of exhibitions venue, lack of stable electricity supply, indifferent use of lightings and over exposure of artworks to natural (sunlight) and artificial

(electricity) light. European and American museums (which have continued to indiscriminately acquire African cultural objects), art collectors and art galleries pursue the acquisition of African objects for a variety of reasons⁵⁵. At one point, Nigeria attempted to “buy back” her antiquities put up for sale by European museums and art galleries; unfortunately, not much is happening at this level today because the commitment to deploy funds for such buy back is lacking in the country.

Encyclopedic Museums: Encyclopedic museums, also known as universal museums or general museums, are institutions that aim to collect, preserve, interpret, and exhibit a wide range of objects from diverse cultures, periods, and disciplines⁵⁶. These museums typically have extensive collections covering various fields such as art, history, archaeology, anthropology, natural history, and science. The term "encyclopedic" reflects the comprehensive and inclusive nature of their collections. This idea of the encyclopedic museum is one that asks - where can this object be best cared for and the answer is in Western museums⁵⁹.

Historic House Museums: Historic house museum is a house with historic authenticity that is centered around the person that lived in the house or the social role that house had in its time⁶⁰. House is often equipped with furniture like it was in the time when it was used. A house or a building turned into a museum for a variety of reasons, most commonly because the person that lived in it was important or something important happened in it^{61, 62}. Visitors of the house learn through guides that tell story of the house and its inhabitants. Old buildings are witnesses to the aesthetic and cultural history of a city, helping to give people a sense of place and connection to the past⁶³. They could be in a building, historic house or a historic site. In historic house museums and visitor attractions, it is harder to identify what is authentic and such destinations often seek to create an experience which requires the physical or imaginary stripping away of layers of

time⁶⁰. These museums provide visitors with a glimpse into the past, offering insights into the daily lives, customs, and social contexts of the people who lived there. Historic house museums are facing a bleak future, identified in the public perception of house museums as exclusive and backward-looking; a focus on collection and preservation management at the expense of engagement with visitors; and an economic environment of sparse resources getting thinner⁶⁰. Historic buildings often represent something famous or important to people who live in a city or those visiting. No attention was paid to the fact that these old buildings bore witness to the achievements of past centuries. Many buildings have undergone numerous transformations in processes referred to in modern times as “Baroqueisation”⁶⁴.

History Museums: History museums are institutions that preserve and interpret historic buildings, typically residential structures, to educate the public about the architecture, lifestyles, and history of a particular period or individuals associated with the house⁶⁰.

They collect objects and artifacts that tell a chronological story about particular locality. Objects that are collected could be documents, artifacts, archeological findings and other. Conscious care of historical places is encountered in ancient times. In Greek and Roman temples and other places of worship people were not allowed to remove stones, pick plants from the ground, cut down trees, build, cultivate or dwell⁶⁴.

Living History Museums: Living history museums represents a specific period in time where the actors are portraying individuals who lived during that time under certain conditions in either the first or third person⁶⁵. It is a type of museum in which historic events are performed by actors to immerse a viewer and show how certain events looked like or how some crafts were performed because there is no other way to see them now because they are obsolete. In the widest sense, museum theatre is defined as the use of theatrical techniques as a means of mediating knowledge and understanding in the context

of the museum environment⁶⁶. It is usually represented by professional actors and/or interpreters in museums or historical sites. Living history museums are institutions that recreate and interpret historical settings or periods to provide visitors with an immersive and interactive experience of the past. Unlike traditional museums that primarily display artifacts, living history museums focus on bringing history to life through the use of costumed interpreters, period buildings, demonstrations, and hands-on activities^{65,66}. In these museums, visitors can step back in time and engage with historical characters who portray the daily lives, traditions, and skills of people from different eras. Participation is often tied to a group, the qualities and characteristics of which vary greatly⁶⁵.

Maritime Museums: Maritime museums are institutions that preserve, study, and display artifacts and exhibits related to maritime history, culture, and exploration. These museums often focus on the maritime heritage of a particular region or country, showcasing various aspects of seafaring, shipbuilding, navigation, trade, and naval history⁶⁷. Visiting a maritime museum can provide a fascinating insight into the rich maritime traditions, technological advancements, and historical events that have shaped our relationship with the sea⁶⁸. Specialized museums for displaying maritime history, culture or archaeology. Primarily archaeological maritime museum's exhibit artifacts and preserved shipwrecks recovered from bodies of water. Maritime history museums, show and educate the public about humanity's maritime past⁶⁷.

Military and War Museums: Museums specialized in military histories. They are institutions that focus on preserving and displaying artifacts, documents, and exhibits related to military history, conflicts, and the armed forces⁶⁹. Usually organized from a point of view of a one nation and conflicts in which that country has taken part. They collect and present weapons, uniforms, decorations, war technology and other objects.

These museums offer insights into the evolution of warfare, the experiences of soldiers, significant battles, and the impact of war on societies⁷⁰. These museums provide valuable insights into the causes, consequences, and human experiences of war. They serve as important educational resources, allowing visitors to reflect on the impact of armed conflicts and the sacrifices made by military personnel⁷¹.

Mobile Museums: It is also known as traveling or portable museums, are unique institutions that bring exhibits, artifacts, and educational experiences to different locations, rather than being housed in a fixed building⁷². These museums often utilize specially designed vehicles or trailers to transport their exhibits and displays. Mobile museums can serve various purposes, including community outreach, education, and cultural enrichment. Museums that have no specific strict place of exhibiting⁷³. They could be exhibited from a vehicle, or they could move from museum to museum as guests. Also, a name for a part of exhibitions of a museum that are sent to another museum⁷⁴. Mobile museums provide an opportunity to reach audiences who may not have access to traditional museums or who prefer to experience exhibits in different settings⁷⁵. They contribute to community engagement, education, and the dissemination of cultural and historical knowledge. The flexibility and mobility of these museums allow for broader access to exhibits and experiences, making them an innovative and valuable resource for public engagement.

Natural History Museums: Natural history museums are institutions that focus on the collection, preservation, and exhibition of specimens and artifacts related to the natural world⁷⁶. They often showcase a wide range of scientific disciplines, including biology, geology, paleontology, anthropology, and environmental science. Natural history museums aim to educate the public about the diversity of life on Earth, geological

processes, evolution, and the interconnections between humans and the natural world. Usually display objects from nature like stuffed animals or pressed plants⁷⁷. Natural history museums provide valuable educational resources, promote scientific understanding, and inspire curiosity about the natural world and our place within it.

Open-Air Museums: Open-air museums, also known as outdoor museums or living history museums, are unique institutions that recreate historical settings or environments in an outdoor setting⁷⁸. They aim to provide visitors with an immersive experience of the past by preserving, reconstructing, and showcasing historic buildings, structures, and cultural landscapes. Open-air museums often feature period-specific architecture, traditional crafts, and costumed interpreters who bring the history and culture of the past to life⁷⁹. Open-air museums were founded that focused on urban, industrial and military environments, ecological issues, or on charting the life of prehistoric and ancient cultures⁸⁰. Exhibitions consist of buildings that recreate architecture from the past.

Pop-up Museums: They are also called Nontraditional Museum institutions. They are temporary exhibition spaces that typically exist for a short period of time, ranging from a few days to a few months⁸¹. They have gained popularity in recent years as a way to provide unique and immersive experiences to visitors. Made to last short and often relying on visitors to provide museum objects and labels while professionals or institution only provide theme⁸². They provide an opportunity for visitors to immerse themselves in a specific theme or topic while creating memorable moments. Pop-up museums offer a unique and ephemeral experience that blends art, culture, and entertainment.

Science Museums: Science museums are institutions dedicated to promoting scientific knowledge, exploration, and education through interactive exhibits, displays, and hands on activities⁸⁵. They aim to make science engaging, accessible, and enjoyable for visitors

of all ages. Science museums provide interactive and immersive experiences that inspire curiosity, spark scientific inquiry, and promote a better understanding of the natural world^{85,86}. They serve as vital resources for informal science education and play a significant role in fostering a scientifically literate society.

Virtual Museum: A virtual museum, also known as a hyper-connected museum, is an online platform or digital space that allows users to explore and experience museum collections, exhibits, and educational content virtually⁸³. It leverages technology to provide access to art, artifacts, and information in a digital format. Virtual museums provide an immersive and interactive experience, making art and culture more accessible to a global audience⁸⁴. While they do not replace the physical experience of visiting a museum, they offer unique opportunities for exploration, education, and engagement with art and cultural heritage.

2.1.6 Concept of Heritage

The concept of heritage refers to the inheritance of tangible and intangible aspects of culture, history, and natural environment that are considered valuable and worth preserving for future generations^{87,88}. Oxford Advance Learner's dictionary defines heritage as the history, traditions and qualities that a country or society has had for many years and are considered an important part of its character. It encompasses a wide range of elements that contribute to the identity, traditions, and collective memory of a community or a nation. It can be described as property that may be inherited, an inheritance, things of value such as historical buildings that have been passed down from previous generations and relating to things of historical or cultural value that are worthy of preservation⁸⁸.

Heritage is a legacy or an inheritance valuable item that are transferred from one generation to the next. In tourism, heritage has evolved to imply not just natural history,

landscapes, buildings, cultural traditions, artefacts, and so on that are literally or symbolically passed down from generation to generation, but also those among these that may be depicted as tourism goods⁸⁹. Heritages are valued characteristics of a civilization that are passed down from generation to generation via deliberate preservation. Heritages are the historical, recreational, educational, and economic resources of defunct and surviving communities that are preserved and passed down from generation to generation^{88,89,90}. To put it another way, heritages are major endowments bestowed by man and nature.

Cultural heritage, historical relevance, natural heritage, identity and sense of belonging, preservation and conservation, tourist and economic value, intergenerational transmission, and global heritage are some significant facets of the idea of legacy^{90,91}. Heritage ties us to our history, changes our present, and impacts our future, promoting a feeling of identity, belonging, and cultural variety.

Heritage is constituted by a social and cultural construct that is likely to vary with time, rather than an absolute truth⁸⁹. The value placed on anything ultimately defines whether it is 'heritage' or not. Built heritage and heritage assets can generate two kinds of value - market value (defined by sale price) and non-market value (or externalities) while the cultural capital value (which offers a continuous supply of services) and the physical capital value (a stock variable)^{89,92,93}. These two values are not mutually exclusive: if the tangible asset is not developed or conserved, service flows and values will be reduced.

Heritage is a resource that is owned by a society, an individual or a group of individuals who have jointly shared duties for the treasure's conservation and preservation. The position of legacy as a carrier of historical significance from the past implies that it is seen as part of society's cultural tradition. UNESCO describes heritage as an inheritance from a

historical past that people are still living with today and that people will bequeath to future generations⁹⁴.

By origin, heritage is classified into two types ecological/natural heritage and cultural legacy. Natural or ecological heritage is the relatively untouched or untainted natural areas with their geomorphic features (rivers, mountains, caves, cataracts, etc.), animals (fauna) and wild plants (flora) and conserved for the particular scenery that they provide^{95,98}. Visible cultural heritage are the archaeology, art, transportable artifacts, architecture, and landscape while intangible cultural heritage are those cultural riches of a specific community that are complicated and protected carefully^{99,100}. Visible cultural heritage encompasses the physical and visible manifestations of a culture's traditions, practices, and artistic expressions. It includes structures, monuments, buildings, and landscapes that are easily recognizable and can be seen or experienced by people. Examples of visible cultural heritage include historic sites, architectural landmarks, religious structures, statues, and public art installations⁹⁸. These visible elements often serve as symbols of a nation's cultural identity and history. Tangible cultural heritage, on the other hand, refers to the physical artifacts, objects, and material possessions that are considered valuable and significant to a culture¹⁰¹. It encompasses a wide range of objects and artifacts created by human beings, such as artworks, sculptures, tools, utensils, crafts, clothing, musical instruments, manuscripts, and archaeological artifacts. Tangible cultural heritage provides tangible evidence of a culture's past, reflecting its artistic, technological, and intellectual achievements¹⁰².

While visible cultural heritage primarily focuses on the physical structures and landscapes, tangible cultural heritage focuses on the physical objects and artifacts themselves. However, there is often an overlap between the two concepts, as many visible cultural

heritage sites often house or display tangible cultural heritage objects¹⁰¹. Preserving visible and tangible cultural heritage is crucial for maintaining a nation's cultural identity, history, and traditions. Conservation efforts aim to protect and maintain these physical and material manifestations, ensuring their longevity for future generations to appreciate and learn from^{92,103,104}. By safeguarding both visible and tangible cultural heritage, a country can preserve its rich cultural legacy, promote tourism, enhance national pride, and contribute to the understanding and appreciation of diverse cultural expressions.

Cultural Heritage

Cultural heritages can be defined as the sum total of the people's cherished arts, customs, festivals, sacred or worship sites, norms, values, ideologies, dress and dress-patterns, traditional monuments and architectures, technology and technological sites and other artifacts which are cherished and conserved for their historical, political, educational, recreational and religious significance among others^{94,98}. Cultural identity is regarded as the primary source for developing heritage marketing initiatives. Some heritage sites are globally well-known and draw a considerable number of tourists, but they are not completely integrated into their major local character, particularly through edutainment services and amenities. Thus, cultural identity is seen as a strategic weapon for competitively distinguishing the historic site and establishing a form of uniqueness that cannot be discovered in another heritage monument by the visitors' experiences and perceptions⁶⁷. Cultural heritages are therefore the sum total of material and non-material cultures of a particular society transmitted across generations. They are the legacy of physical artifacts and tangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generation.

UNESCO defines cultural heritage as historical and structured environment, such as monuments, buildings, that have architectural values that has as both a product, and a process, which provides societies with a wealth of resources that are inherited from the past; created in the present and bestowed for the benefit of future generations⁹⁴. Physical or tangible cultural heritage includes monuments, group of buildings and historic sites that are considered worthy of safeguarding for the future and they evolve from man's ingenious activities, preserved and transmitted through oral traditions or in written forms across generations of human societies⁹⁹. Cultural tourism as important asset for the development of the local environment, which he described as a crucial ingredient that enhances a city's impact upon quality of life, self-identity and community integration.

Types of Cultural Heritage

UNESCO categorized cultural heritage into two: tangible and intangible cultural heritage as seen in the chat below:

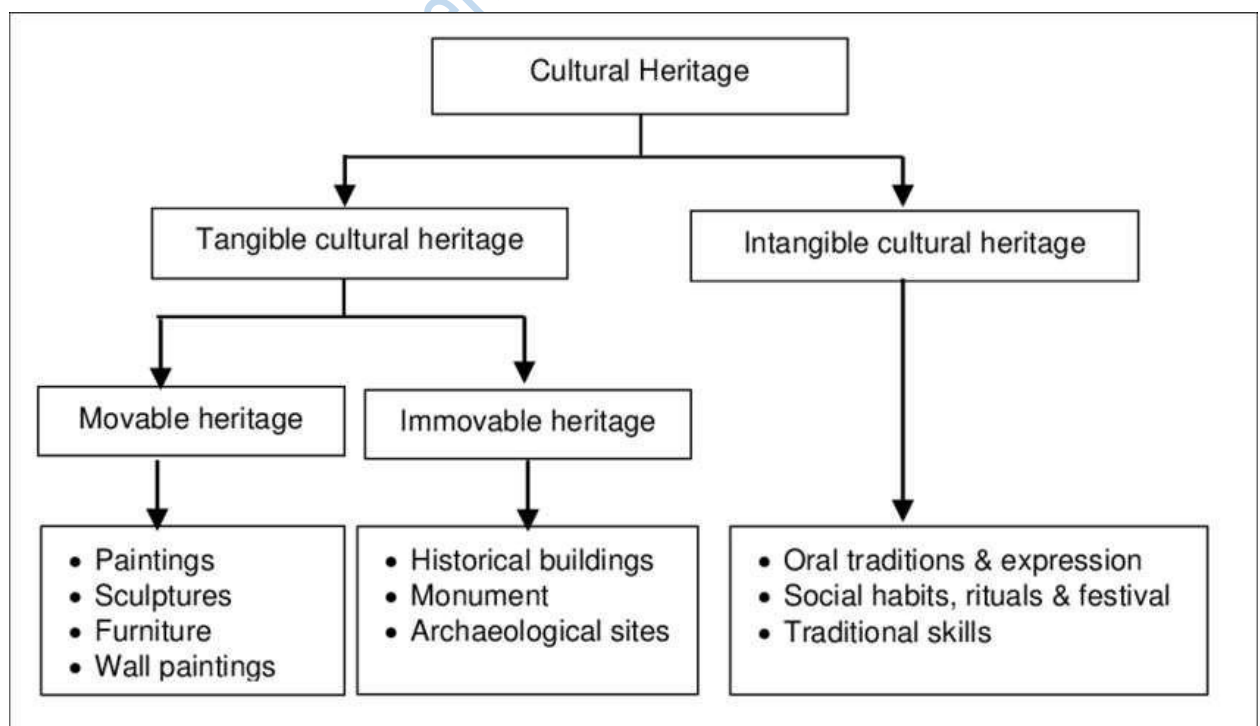


Fig. 2.1: Adopted from UNESCO Cultural Heritage Classification¹⁰⁵

2.1.7. Components of Cultural Heritage

Monuments: They are significant structures or memorials that are built to commemorate a person, an event, or an idea of historical, cultural, or social importance^{106,107}. They are often designed to be visually striking and serve as enduring symbols or reminders of significant moments in history or the contributions of notable individuals. Monuments can take various forms, including statues, sculptures, obelisks, arches, memorials, plaques, and buildings^{106,107,108}. They are typically located in public spaces, such as parks, squares, or prominent urban areas, where they can be easily seen and accessed by the general public. Monuments play a crucial role in commemorating historical events, honoring individuals, symbolizing collective identity, and educating the public¹⁰⁷. They serve as tangible connections to the past, fostering cultural pride, and contributing to the aesthetic and historical fabric of a nation or community.

Groups of Buildings: These are important components of cultural heritage, representing the architectural, historical, and cultural values of a particular place or period. These groups of buildings, also known as architectural ensembles or historic districts, often form cohesive and significant urban or rural areas that are recognized for their cultural importance¹⁰⁶. They provide insights into the development of architecture, urban planning, and the social and cultural aspects of a community. Preserving and protecting these groups of buildings is crucial for safeguarding cultural heritage¹⁰⁴. They provide valuable insights into a community's history, architecture, and cultural traditions. Conservation efforts aim to maintain their integrity, restore deteriorated structures, and ensure that future development respects their cultural significance^{108,109}. These groups of buildings serve as living testimonies to the past, contributing to the identity, sense of place, and tourism potential of a region or country.

Sites: Cultural heritage sites are specific locations, often designated and recognized for their cultural, historical, or archaeological significance and they hold exceptional value and are protected to preserve their cultural heritage for future generations^{11,1}. Cultural heritage sites can encompass a wide range of places. These are just a few examples of the diverse range of cultural heritage sites found around the world. Preservation and conservation efforts, including UNESCO World Heritage designation and local heritage initiatives, are essential for protecting these sites, promoting sustainable tourism, and ensuring the transmission of cultural knowledge and values for future generations^{94,104,105}.

Intangible Cultural Heritage: Intangible cultural heritage refers to the living expressions, practices, knowledge, and skills that are passed down from generation to generation within a community. Unlike tangible cultural heritage, which includes physical objects and structures, intangible cultural heritage encompasses the intangible aspects of a culture, including traditions, performing arts, rituals, oral traditions, social practices, and knowledge systems¹⁰⁶. Preserving and safeguarding intangible cultural heritage is crucial for maintaining cultural diversity, fostering community identity, and promoting intercultural dialogue. Efforts to safeguard intangible cultural heritage involve documentation, education, revitalization of endangered practices, community participation, and the recognition and promotion of traditional knowledge and expressions⁹². Organizations like UNESCO (United Nations Educational, Scientific and Cultural Organization) play a significant role in identifying and protecting intangible cultural heritage through programs such as the Representative List of the Intangible Cultural Heritage of Humanity^{94,110}.

Cultural Property

Cultural property refers to objects, sites, and expressions that have cultural, historical, artistic, or scientific significance and are considered part of a nation or community's cultural heritage. It encompasses both tangible and intangible aspects of cultural heritage. Preserving and protecting cultural property is vital to ensure the continuity, understanding, and appreciation of a community's cultural heritage^{96,112,113}. Many countries have laws and regulations in place to prevent the illegal trade, looting, and destruction of cultural property, and international conventions and organizations work toward the protection of cultural heritage worldwide, such as the UNESCO World Heritage Convention and the International Council of Museums (ICOM)⁹⁴.

Property of artistic interest, such as pictures, paintings and drawings produced entirely by hand on any support and in any material (excluding industrial designs and manufactured articles decorated by hand) original works of statuary art and sculpture in any material; original engravings, prints and lithographs; original artistic assemblages and montages in any material; rare manuscripts and incunabula, old books, documents and publications of special interest (historical, artistic, scientific, literary, etc.) singly or in collections; postage, revenue and similar stamps, singularly or in collections; archives, including sound, photographic and cinematographic archives; articles of furniture more than one hundred years old and old musical instruments^{111,112,113,114}.

Natural Heritage

Natural heritage refers to the collection of natural features, sites, and areas that possess outstanding universal value from the perspective of science, conservation, and cultural significance^{11,90}. It includes natural landscapes, ecosystems, geological formations, biodiversity, and other elements of the natural environment that are considered significant and worthy of preservation. The concept of natural heritage is closely related to the idea

of World Heritage Sites, which are designated by the United Nations Educational, Scientific and Cultural Organization (UNESCO)⁹⁴. These sites are recognized for their exceptional universal value and are protected to ensure their conservation for future generations. World heritage sites can include natural areas such as national parks, wildlife reserves, forests, mountains, deserts, coral reefs, and other unique ecosystems¹¹⁷.

The preservation of natural heritage is important for several reasons. Firstly, it helps to maintain biodiversity by protecting ecosystems and habitats that support a wide range of plant and animal species^{117,118,119}. Natural heritage sites often serve as important refuges for endangered or threatened species. Secondly, natural heritage sites provide opportunities for scientific research and study. These areas often contain unique geological formations, fossils, and other natural phenomena that can provide valuable insights into Earth's history and ecological processes. Furthermore, natural heritage sites have cultural and recreational value. They offer opportunities for outdoor activities such as hiking, wildlife watching, and nature photography. They also have cultural significance as they can be deeply connected to the history, traditions, and spiritual beliefs of local communities.

However, natural heritage faces various threats, including habitat destruction, climate change, pollution, invasive species, and unsustainable tourism. Conservation efforts aim to mitigate these threats and ensure the long-term protection of natural heritage sites. Overall, the preservation of natural heritage is crucial for maintaining ecological balance, protecting biodiversity, and fostering appreciation for the natural world¹¹⁸. It requires a collaborative effort involving governments, conservation organizations, local communities, and individuals to ensure the sustainable management and conservation of these valuable natural assets.

2.1.8. Historical Dimensions of Nigerian Cultural Heritages

Nigerian cultural heritages have deep historical dimensions that are intertwined with the country's diverse and complex past. Understanding these historical dimensions is crucial for comprehending the significance of cultural heritage preservation in Nigeria.

Ancient Civilizations

Nigeria is known for being home to several ancient civilizations that have left a significant impact on the region's history and cultural heritage. These civilizations date back thousands of years and have contributed to the development of art, architecture, technology, trade, and social structures. Nok Civilization (500 BCE - 200 CE) - the Nok civilization is one of the earliest known cultures in Nigeria. It thrived in what is now northern Nigeria and is renowned for its remarkable terracotta sculptures. The Nok people were skilled in metalworking, pottery, and agriculture¹⁶⁸. Their terracotta figurines, often depicting human and animal forms, provide insights into their artistic achievements and cultural practices.

Kingdom of Ife (9th - 12th Century): The Kingdom of Ife, located in present-day southwestern Nigeria, is considered one of the most ancient and influential civilizations in West Africa. Ife is renowned for its exceptional bronze and terracotta sculptures, including the famous "Head of a King" or "Ife Head"¹⁶⁹. These sculptures depict the artistic and technical mastery of the civilization and provide valuable insights into the social and political structures of the time.

Kingdom of Benin (13th - 19th Century): The Kingdom of Benin, located in present-day Edo State, was a powerful and highly organized kingdom that flourished in trade and had a sophisticated political and administrative system¹⁷⁰. The Benin Kingdom is famous for its intricate bronze and brass sculptures, including the celebrated Benin Bronzes, which depict royal figures, warriors, and cultural scenes. The art of bronze casting was highly developed during this period¹⁷¹.

Kanem-Bornu Empire (9th - 19th Century): The Kanem-Bornu Empire was a medieval kingdom situated in the northeastern part of present-day Nigeria, with its capital in Njimi and later in Bornu¹⁷². It was a major center for trade and Islamic scholarship. The empire played a significant role in spreading Islam and had well-organized political structures. It left behind architectural ruins and manuscripts that offer insights into its history and cultural heritage¹⁷³.

Hausa City-States (11th - 19th Century): The Hausa City-States, located in northern Nigeria, consisted of a confederation of independent city-states, including Kano, Katsina, Zaria, and Gobir, among others¹⁷³. These city-states were renowned for their trade networks and Islamic scholarship. They developed distinct architectural styles, including the famous traditional Hausa architecture with its unique palaces, mosques, and marketplaces¹⁷⁴.

These ancient civilizations in Nigeria left behind a wealth of archaeological sites, artifacts, and cultural practices that provide valuable glimpses into Nigeria's rich history and cultural heritage. The artistic achievements, technological advancements, and social structures of these civilizations continue to inspire and shape the cultural identity of the Nigerian people. Preserving and studying these ancient civilizations is vital for

understanding the roots of Nigerian society and their contributions to the broader African and global heritage.

Transatlantic Slave Trade

Nigeria has a painful history connected to the transatlantic slave trade. Many Nigerians were forcibly taken from their homeland and enslaved in the America¹⁷⁵. Preserving and commemorating sites related to the slave trade, such as slave ports and trade routes, provides a tangible connection to this dark period and helps foster understanding and remembrance. Origins and Scale: The Transatlantic Slave Trade involving Nigeria began in the 15th century when European traders, initially Portuguese, established contact along the coast¹⁷⁶. The trade rapidly expanded with the involvement of other European powers, including the British, Dutch, French, and Danish. Over several centuries, millions of men, women, and children from various regions of Nigeria were captured, sold, and transported as slaves across the Atlantic¹⁷⁵.

Several slave ports along the Nigerian coastline played a significant role in the Transatlantic Slave Trade. These ports, such as Lagos, Calabar, Badagry, and Bonny, became hubs for capturing, holding, and selling enslaved Africans⁴³. Forts and trading posts were established by European powers to facilitate the trade, with many of them still standing as historical landmarks today¹⁷⁷. The middle passage refers to the harrowing journey enslaved Africans endured on ships across the Atlantic¹⁷⁸. Nigerian slaves were packed into crowded and unsanitary conditions, subjected to brutal treatment, and often faced extreme physical and psychological suffering⁴³. Many did not survive the journey, succumbing to diseases, malnutrition, or mistreatment.

The Transatlantic Slave Trade had a lasting impact on Nigerian society, both socially and economically. The large-scale capture and export of able-bodied individuals disrupted

communities and led to the loss of skilled labor. It also created a culture of fear and insecurity as communities were constantly vulnerable to slave raids¹⁷⁹. The slave trade contributed to political instability and conflicts among different Nigerian kingdoms and societies. Despite the brutal conditions, enslaved Africans from Nigeria and other parts of Africa resisted their captivity in various ways³⁴. This included acts of rebellion, escapes, formation of maroon communities, and cultural preservation¹⁷⁵. In the early 19th century, abolitionist movements gained momentum in Europe and the Americas, leading to the eventual abolition of the Transatlantic Slave Trade and slavery itself.

The legacies of the Transatlantic Slave Trade are deeply felt in Nigeria and its diaspora. The forced migration and displacement of millions of Africans resulted in the dispersal of Nigerian cultural practices, languages, and traditions across the Americas and the Caribbean¹⁸⁰. It also contributed to the formation of African diasporic communities with distinct cultural and religious traditions influenced by Nigerian heritage. Nigeria recognizes the importance of remembering the Transatlantic Slave Trade and honoring its victims¹⁷⁶. Efforts have been made to preserve and restore slave ports, establish museums, and promote dialogue on slavery's legacy. The Badagry Slave Museum and the Slave History Museum in Calabar are notable examples of sites dedicated to remembering this painful chapter in Nigeria's history³⁴. The Transatlantic Slave Trade represents a dark and painful period in Nigeria's past. Remembering and understanding this history is essential for acknowledging the resilience and contributions of the enslaved Africans while fostering a commitment to human rights, racial justice, and promoting cultural connections between Nigeria and its diaspora communities.

Colonial Era

The colonial era in Nigeria refers to the period of time when Nigeria was under the control and administration of European colonial powers. The colonial era in Nigeria lasted from the late 19th century until Nigeria gained independence in 1960¹⁸¹. The arrival of the British marked the beginning of colonial rule in Nigeria. The British established control over different regions through a combination of treaties, military conquests, and diplomacy. Initially, the British focused on establishing coastal settlements for trade purposes^{34,181}. They gradually expanded their influence into the interior, often encountering resistance from various indigenous communities.

The British adopted a system of indirect rule, which involved governing through local indigenous rulers or traditional institutions. They relied on local authorities to administer their policies and collect taxes. This approach allowed the British to exploit existing power structures and reduce the costs of direct administration. During the colonial era, Nigeria was divided into two main protectorates - the Northern Protectorate and the Southern Protectorate and these regions had distinct political, social, and economic systems, which influenced the subsequent development of Nigeria^{181,182}.

The British introduced several changes to Nigeria during the colonial era. They built infrastructure such as roads, railways, and telecommunication networks, which facilitated trade and commerce and they also established educational institutions, introducing Western-style education and promoting the English language¹⁸³. Economically, Nigeria's agricultural sector became increasingly oriented towards the production of cash crops for export, such as palm oil, cocoa, and groundnuts. This shift had a significant impact on the Nigerian economy, as it led to the neglect of subsistence farming and a dependence on imported goods.

Nigerians began to demand more political rights and representation as the colonial era progressed. This desire for self-governance and independence led to the emergence of nationalist movements and the formation of political parties. Prominent leaders such as Nnamdi Azikiwe, Obafemi Awolowo, and Ahmadu Bello played crucial roles in advocating for independence and mobilizing the Nigerian people. Nigeria gained its independence from Britain on October 1, 1960, becoming a sovereign nation¹⁸¹. However, the legacy of colonialism had a profound impact on the country's subsequent history, including challenges related to ethnic and religious tensions, economic development, and political stability.

Finally, on October 1, 1960, Nigeria gained independence from Britain. Nnamdi Azikiwe became the country's first indigenous Governor-General, and later, in 1963, Nigeria became a republic with Azikiwe as its first President¹⁸⁴. However, Nigeria's independence was followed by significant challenges. The country faced ethnic and regional divisions, economic disparities, and political instability, which led to a series of military coups and a devastating civil war from 1967 to 1970¹⁸⁵. Despite these challenges, the independence movement marked a significant milestone in Nigeria's history, as it paved the way for self-governance and set the stage for the subsequent development and evolution of the nation.

Cultural Diversity

Nigeria is renowned for its rich cultural diversity, as it is home to over 250 ethnic groups with distinct languages, traditions, and customs¹⁸⁶. The country's cultural diversity is a result of its large population, historical migrations, and the amalgamation of different indigenous groups during the colonial era. The three largest ethnic groups in Nigeria are the Hausa-Fulani in the north, the Yoruba in the southwest, and the Igbo in the southeast.

These groups, along with numerous other ethnic groups, contribute to Nigeria's cultural tapestry and each ethnic group has its own language, cultural practices, music, dance, art, and cuisine^{186,187}. Nigeria's cultural diversity is evident in various aspects of everyday life.

Oral Traditions and Indigenous Knowledge

Oral traditions and indigenous knowledge hold a significant place in Nigeria's cultural heritage. These traditions and knowledge systems have been passed down through generations and play a crucial role in shaping the cultural identity, history, and worldview of various Nigerian communities¹⁸⁸. Oral history is a vital component of Nigerian culture, with storytelling serving as a means of passing down or transmitting historical narratives, myths, legends, and moral teachings. Griots, also known as praise-singers or bards, play a central role in preserving and reciting these oral histories, ensuring that important events and knowledge are retained and shared within communities¹⁸⁹. Proverbs and sayings form an integral part of Nigerian communication. These concise and often metaphorical expressions convey cultural values, wisdom, moral lessons, and practical advice. Proverbs are used to educate, entertain, and convey deeper meanings in conversations, literature, and performances.

Nigerian indigenous knowledge finds expression in various art forms, including visual arts, music, and dance. Music and dance are integral to ceremonies, celebrations, and social gatherings, serving as expressions of cultural identity and community cohesion¹⁹⁰. Traditional arts, such as pottery, wood carving, textiles, beadwork, and masquerade performances, carry cultural symbolism and narratives. Indigenous communities in Nigeria possess valuable knowledge about local ecosystems, agriculture, natural resource management, and sustainable practices¹⁹⁰. This knowledge encompasses agricultural

techniques, weather prediction, animal behavior, and ecological conservation strategies. Preserving and incorporating indigenous environmental knowledge is essential for sustainable development and environmental stewardship. Recognizing and valuing oral traditions and indigenous knowledge in Nigeria is crucial for maintaining cultural diversity, promoting intergenerational knowledge transfer, and fostering respect for indigenous communities¹⁹¹. Efforts to preserve and document these traditions, support indigenous language education, and create platforms for their transmission contribute to the richness and resilience of Nigeria's cultural heritage^{94,127}.

Post-Independence Nation Building and Cultural Heritage in Nigeria

After independence, Nigeria embarked on a journey of nation-building, seeking to forge a unified national identity while embracing its diversity. The preservation of cultural heritage has been an integral part of this process, as it allows Nigerians to connect with their roots and build a collective sense of identity^{11,15,99}. Post-independence nation building in Nigeria has been closely intertwined with the preservation and promotion of cultural heritage. The recognition and celebration of Nigeria's diverse cultural heritage have played a significant role in fostering national identity, unity, and development^{122,126}. Several initiatives have been undertaken to preserve and showcase Nigeria's cultural heritage as part of the nation-building process.

Nigeria has established cultural institutions at the national and regional levels to safeguard and promote cultural heritage. The National Commission for Museums and Monuments (NCMM) is responsible for the preservation and conservation of artifacts, historical sites, and cultural properties³⁶. State-level agencies and museums also contribute to the protection and promotion of local cultural heritage. Cultural festivals provide platforms for showcasing and celebrating Nigeria's diverse cultural heritage^{42,90}. Events such as the

Calabar Carnival, Osun-Osogbo Festival, Eyo Festival, Argungu Fishing Festival, Durbar Festival, and New Yam Festival attract both local and international visitors. These festivals promote cultural exchange, tourism, and appreciation of Nigeria's rich traditions^{126,145}.

Nigeria is home to numerous UNESCO World Heritage Sites, including the Sukur Cultural Landscape, Osun-Osogbo Sacred Grove, and the Aso Rock¹⁹². These sites represent the country's unique cultural and natural heritage, attracting tourists and generating income. Preservation efforts and awareness campaigns are crucial to maintaining these sites for future generations¹³⁰. Nigeria's traditional arts and crafts are integral to its cultural heritage. Initiatives have been undertaken to support local artisans and promote their traditional skills. Handicrafts such as pottery, woodcarving, textile weaving, beadwork, and metalwork are not only preserved but also marketed domestically and internationally, contributing to cultural tourism and economic development^{145,146}. Nigeria recognizes the importance of cultural education in nation building. Efforts have been made to integrate cultural education into the school curriculum, raising awareness and appreciation for Nigeria's diverse cultural heritage among the younger generation. This includes the study of indigenous languages, folklore, and traditional arts in schools.

Nigeria actively engages in cultural exchange programs and international collaborations to showcase its cultural heritage globally. Cultural exhibitions, performances, and exchange programs promote intercultural understanding, strengthen diplomatic ties, and contribute to Nigeria's soft power on the global stage. Preserving and promoting cultural heritage in Nigeria contributes to national unity, identity, and sustainable development. It enhances cultural pride, fosters a sense of belonging, and encourages tourism and

economic opportunities. By valuing and safeguarding cultural heritage, Nigeria can continue to weave its diverse cultural tapestry into the fabric of its nation-building efforts.

2.1.9 The Nigerian Heritage Conservation

The Nigerian Heritage Conservation is a multifaceted endeavor that encompasses various initiatives and organizations working together to safeguard the country's cultural heritage.

Nigeria is a country located in the Eastern part of West Africa and geographically occupies a space of 923,768 square km^{164,165}. Nigeria, with its rich cultural and historical heritage, has made significant efforts in recent years to conserve and protect its cultural assets. The conservation of Nigerian cultural heritages is an important endeavor that aims to protect and preserve the diverse cultural wealth of Nigeria for future generations. Nigeria is a country with a rich heritage, encompassing traditional arts, crafts, music, dance, oral traditions, architectural landmarks, archaeological sites, and more.

National Commission for Museums and Monuments (NCMM) is the apex governmental body responsible for the preservation, presentation, and promotion of Nigeria's cultural heritage³⁶. It oversees the management of national museums, monuments, and archaeological sites across the country. The commission conducts research, conservation, documentation, and exhibition activities to preserve and showcase Nigeria's heritage. The Nigerian government has enacted legislation to protect and preserve its cultural heritage. The Preservation of Monuments and Relics Act, established in 1959, provides legal frameworks for the identification, preservation, and maintenance of national monuments and relics¹⁶⁶. This act grants the NCMM the authority to declare and protect sites of historical and cultural significance.

Nigeria has a network of national museums located in various cities, including Lagos, Jos, Benin City, and Kaduna. These museums serve as custodians of Nigeria's cultural artifacts and provide spaces for their exhibition, research, and education³⁶. They house collections ranging from ancient artifacts to contemporary artworks, offering visitors a glimpse into Nigeria's diverse cultural heritage. Nigeria is home to several UNESCO World Heritage Sites that showcase the country's exceptional cultural and natural value. These sites include the Sukur Cultural Landscape, Osun-Osogbo Sacred Grove, Aso Rock, and the Ancient Kano City Walls⁹⁴. Being recognized as World Heritage Sites brings international attention and support for their preservation and conservation.

Recognizing the importance of community participation, various initiatives have been undertaken to engage local communities in heritage conservation. These efforts aim to raise awareness, educate communities about the value of their cultural heritage, and involve them in the preservation and management of sites^{128,129}. Such community involvement fosters a sense of ownership and responsibility for Nigeria's heritage. Nigeria collaborates with international organizations, such as UNESCO, to enhance its heritage conservation efforts and their partnerships provide technical assistance, capacity building, and financial support for conservation projects^{36,94}. They also facilitate knowledge exchange and best practices in heritage preservation.

Despite these conservation efforts, Nigeria faces challenges in heritage conservation. Factors such as urbanization, inadequate funding, looting, illegal excavation, and insufficient awareness and appreciation of cultural heritage pose significant threats³⁷. Addressing these challenges requires increased investment in conservation infrastructure, strengthening legal frameworks, and raising public awareness. Nigeria recognizes the importance of conserving its cultural heritage and has undertaken various initiatives to protect and promote its rich legacy. Through organizations like the NCMM, legislation,

national museums, UNESCO recognition, community involvement, and international partnerships, Nigeria strives to preserve its cultural heritage for future generations⁹⁶.

Cultural Identity and National Heritage Conservation

Cultural identity and national heritage conservation are closely intertwined concepts that play significant roles in preserving a nation's history, traditions, and values⁶⁷. Cultural identity refers to the shared beliefs, customs, practices, and expressions that define a particular group or society¹²⁰. It encompasses language, art, music, folklore, rituals, cuisine, and other elements that contribute to the unique character of a community or nation. National heritage conservation, on the other hand, involves the protection, preservation, and promotion of a country's cultural heritage. It includes tangible aspects such as historic sites, monuments, artifacts, buildings, and landscapes, as well as intangible elements like traditional knowledge, oral histories, performing arts, and social practices^{121,122}. The conservation of national heritage aims to safeguard these cultural assets for future generations, fostering a sense of pride, belonging, and continuity.

2.1.10 Relationship between Cultural Heritage and Tourism

Cultural heritage and tourism have a close and interdependent relationship. Cultural heritage refers to the tangible and intangible aspects of a society's past that hold cultural, historical, or aesthetic value. It encompasses historical sites, monuments, traditional practices, arts, crafts, music, festivals, cuisine, and more. Tourism, on the other hand, involves travel and visitation to different destinations for leisure, recreation, education, or business purposes¹⁴⁵. Therefore, cultural heritage tourism is defined as travelling to experience the places, artifacts, and activities that authentically represent the stories and people of the past and present. It includes historic, cultural and natural attractions¹³.

Cultural heritage sites and elements often serve as major tourist attractions. Visitors are drawn to destinations that offer rich cultural experiences, including iconic landmarks, UNESCO World Heritage Sites, ancient ruins, museums, and cultural festivals¹¹⁰. Cultural heritage acts as a magnet for tourists, enticing them to explore and engage with the unique history and traditions of a place. Cultural heritage tourism contributes significantly to local and national economies¹⁴⁵. It generates revenue through visitor spending on accommodations, dining, transportation, souvenirs, and other tourism-related services. This economic impact can lead to job creation, income generation, and investment in infrastructure development, benefiting local communities.

Tourism can play a crucial role in the preservation and conservation of cultural heritage. The revenue generated from tourism activities can be channeled toward the maintenance, restoration, and protection of heritage sites and artifacts¹⁴⁵. Tourism can also raise awareness about the importance of preserving cultural heritage, leading to increased support for conservation efforts. Cultural heritage tourism facilitates cultural exchange and mutual understanding between visitors and local communities¹²⁸. Tourists have the opportunity to interact with locals, participate in traditional activities, and learn about different cultures, customs, and ways of life^{128,146}. This exchange fosters tolerance, appreciation, and respect for diverse cultural identities and promotes intercultural dialogue.

Cultural heritage tourism can empower local communities by providing them with opportunities for economic participation and cultural expression. It can create employment opportunities for community members through various tourism-related services, such as local guiding, handicraft production, traditional performances, and homestays¹²⁶. Community-based tourism initiatives allow locals to showcase their cultural

heritage, preserve traditional knowledge, and benefit directly from tourism revenues. Cultural heritage tourism also poses challenges and potential negative impacts. Overcrowding, inadequate infrastructure, and the commodification of culture can lead to degradation, loss of authenticity, and negative impacts on local communities and the environment^{147,148}. Sustainable tourism practices, community involvement, and responsible tourism management are essential to mitigate these challenges and ensure the long-term sustainability of cultural heritage¹⁴⁹. Tourism can serve as a platform for educating visitors about the historical, social, and cultural significance of heritage sites. Interpretive centers, guided tours, exhibitions, and cultural events can provide valuable educational experiences, raising awareness about the importance of cultural heritage and the need for its preservation.

Cultural heritage and tourism are closely linked, with cultural heritage serving as a key draw for tourists and tourism contributing to the preservation, economic development, and cultural exchange associated with cultural heritage^{124,127,145}. Responsible and sustainable tourism practices are vital for maintaining the integrity of cultural heritage sites and ensuring the well-being of local communities.

2.1.11 Tourism Challenges and Potential Negative Impacts on Cultural Heritage

Overcrowding and Degradation

High tourist visitation can lead to overcrowding at popular heritage sites, resulting in physical damage, erosion, wear and tear, and degradation of the cultural resource. Poorly managed tourism can erode the authenticity, integrity, and aesthetic value of heritage sites¹⁵⁰. Popular cultural heritage sites often attract a large number of visitors, exceeding their carrying capacity and this influx of tourists can put a strain on the infrastructure, facilities, and the physical integrity of the site^{151,152}. Overcrowding can lead to physical degradation of cultural heritage sites. Constant foot traffic, touching of surfaces, and

inadequate visitor management can cause wear and tear, erosion, and damage to structures, artworks, and archaeological remains.

Overcrowding may result in the loss of the authentic atmosphere and experience of a cultural heritage site. Excessive commercialization and mass tourism can dilute the site's cultural value and transform it into a tourist attraction rather than a place of historical or cultural significance¹⁵³. Overcrowding can also have negative consequences for the surrounding natural environment. Insufficient waste management, increased pollution, and pressure on local resources can harm ecosystems, landscapes, and biodiversity^{154,155}.

Preservation and conservation efforts become more challenging when dealing with overcrowded sites. It becomes difficult to implement appropriate conservation measures, control humidity, temperature, and lighting conditions, or perform necessary restoration work¹⁵⁴. Overcrowding increases the risk of accidents, such as falls, collisions, or damage caused by careless behaviour. In emergency situations, evacuation and response can be complicated, putting visitors and the cultural heritage at risk.

These aforementioned challenges can be addressed with a multi-faceted approach such as implementing effective visitor management strategies, such as visitor limits, timed entry tickets, and guided tours, can help control and distribute visitor numbers more evenly¹⁵⁶. Investing in adequate infrastructure, visitor facilities, and maintenance programs can help mitigate the negative impacts of overcrowding and ensure the preservation of cultural heritage sites^{156,157}. Raising awareness among visitors about the importance of responsible tourism, respecting site rules, and the significance of cultural heritage can encourage more sustainable behavior.

Encouraging sustainable tourism practices, such as promoting off-peak seasons, diversifying tourism offerings, and involving local communities in tourism development,

can help reduce pressure on overcrowded sites¹⁵³. Collaboration between relevant stakeholders, including government agencies, local communities, tourism operators, and conservation organizations, is crucial for developing and implementing effective strategies to tackle overcrowding and degradation^{149,152}. By implementing comprehensive management strategies and promoting responsible tourism practices, it is possible to balance the preservation of cultural heritage with the enjoyment and benefit of visitors, ensuring its long-term sustainability for future generations.

Commercialisation and Commodification

Excessive commercialization and mass tourism can lead to the commodification of cultural heritage, turning it into a product or spectacle for commercial gain. It is the process of transforming cultural sites, traditions, and artifacts into marketable products or tourist attractions primarily driven by profit-making motives^{158,159}. This may result in the loss of authenticity, dilution of traditional practices, and exploitation of cultural resources for profit. When cultural heritage sites or traditions are heavily commercialized, there is a risk of diluting their authenticity¹⁵⁷. The focus on profit-making may lead to the distortion or simplification of cultural practices, performances, or historical narratives, catering to tourist expectations rather than representing the true essence of the heritage.

Over-commercialization can lead to the exploitation or appropriation of cultural elements for commercial gain. It can result in the misrepresentation or misinterpretation of cultural practices, symbols, or artifacts, disrespecting the cultural significance and sacredness associated with them¹⁵⁶. Intense commercialization can lead to overcrowding, as large numbers of tourists flock to popular attractions. This overcrowding puts significant pressure on the physical infrastructure and can lead to environmental degradation, damage to historic structures, and erosion of the surrounding natural environment. The

commercialization of tourism can exacerbate social and economic inequalities within local communities¹⁵⁸. It may result in unequal distribution of economic benefits, with profits often concentrated in the hands of a few stakeholders, while local communities may not receive equitable returns from the tourism activities taking place on their cultural heritage sites.

Commercialization sometimes leads to the displacement or marginalization of local communities living in or near cultural heritage sites¹⁵⁹. The development of tourism infrastructure and accommodation facilities can disrupt traditional livelihoods, alter community dynamics, and erode the social fabric of the local communities. Cultural artifacts may be commodified and sold as souvenirs, sometimes leading to the illegal trade and looting of archaeological sites and the loss of important historical artifacts from their original contexts¹²⁴.

To address the negative impacts of commercialization and commodification, it is important to adopt sustainable and responsible tourism practices; engaging local communities, cultural custodians, and indigenous groups in decision-making processes regarding tourism development can ensure that their perspectives, knowledge, and interests are considered^{149,150}. Raising awareness among tourists and the general public about the importance of respecting cultural heritage, ethical tourism behavior, and the potential negative impacts of commercialization can help foster responsible tourism practices. Developing comprehensive tourism plans that balance economic development with the preservation of cultural integrity and environmental sustainability is crucial^{129,130}. This includes setting visitor limits, promoting alternative and off-the-beaten-path destinations, and encouraging sustainable tourism practices.

Ensuring that local communities benefit equitably from tourism activities through revenue sharing, capacity building, and community-based tourism initiatives can help alleviate inequalities and empower local stakeholders. Implementing and enforcing regulations that protect cultural heritage, control commercial activities, and combat illegal trade and looting are essential¹³⁴. By striking a balance between economic interests and the preservation of cultural integrity, it is possible to harness the potential benefits of tourism while safeguarding cultural heritage for future generations.

Unsustainable Development

Unplanned and unsustainable tourism development can have detrimental effects on the environment, infrastructure, and social fabric of local communities. Unsustainable development in cultural heritage refers to practices and actions that undermine the long term preservation, integrity, and social value of cultural heritage sites and assets^{147,148}. It involves the prioritization of short-term economic gains over the sustainable management and protection of cultural heritage. Improper infrastructure, waste management, and resource consumption can negatively impact the integrity and sustainability of cultural heritage sites¹⁴⁹.

To maximize the positive impact of tourism on cultural heritage, it is important to adopt sustainable tourism practices, engage in community-based tourism initiatives, involve local communities in decision-making processes, and establish effective management and conservation strategies^{144,152,154}. Balancing tourism promotion with the preservation of cultural heritage requires careful planning, stakeholder collaboration, and responsible tourism practices to ensure the long-term viability and integrity of these valuable assets.

2.2 Theoretical Framework

Theories of Conservation

VIOLLET-LE-DUC (1814 – 1879) : STYLISH RESTORATION

This restoration-movement was led by Eugène Emmanuel Viollet-le-Duc (1814 -1879), he had been involved in many restoration works of mostly Gothic buildings. His interventions were often far-reaching, as he added for instance completely new parts to the building „in the style of the original“. His work, however, has been criticized by his contemporaries and descendants. John Ruskin (1819-1900) for example describes this kind of stylistic restoration as a destruction accompanied with false description of the thing destroyed.

Nevertheless, both Viollet-le-Duc's work and writings are particularly relevant to contemporary conservation when it comes to methodological issues and reuse of historic buildings. Concerning reuse of historic buildings, he states: ... the best of all ways of preserving a building is to find a use for it, and then to satisfy so well the needs dictated by that use that there will never be any further need to make any further changes in the building. ...

JOHN RUSKIN (1819 -1900) : ANTI RESTORATION (CONSERVATIVE REPAIR)

The anti-restoration movement was led by John Ruskin (1819 -1900) and his pupil William Morris (1834 – 1896). They fought against the destruction of the historical authenticity of the buildings in favour of their protection, conservation and maintenance.

Ruskin considered restoration “the most total destruction which a building can suffer”. According to him:” It is impossible, as impossible as to raise the dead, to restore anything that has ever been great or beautiful in architecture... Do not let us talk then of restoration.

The thing is a Lie from beginning to end...Take proper care of your monuments, and you will not need to restore them”!

Classical Theories : Preservation and recovery of the integrity of objects of conservation. Muñoz Viñas (2003) has suggested that for classical theories, the “integrity” of an object may lie upon four main factors: (1) its material components, (2) its perceivable features, (3) the producer’s intent and (4) its original function. Most classical theorists defend a given combination of “integrities” as being “truer” than other possible ones, by stressing the relevance of a particular integrity or truth factor, while just occasionally mentioning the others. However, in any case, all of these theorists have retained the basic notion that conservation should always be a truth-based activity.

Around the mid-twentieth century, two somewhat new conservation theories gained momentum and popularity: the aestheticist theory of conservation and the new scientific conservation theory. Both the theories are essentially classical, as both of them seek to preserve and recover the integrity of the object of conservation:

Aestheticist Theory

Aestheticist theories are centred around the notion of aesthetic integrity, which is a basic asset of any artwork that conservation should strive to preserve and which restoration should recover whenever possible, while at the same time preserving the imprints history has left upon the artwork. These are conflicting aspirations: respecting history while at the same time recovering the artistic integrity of the object is an almost impossible task.

Scientific Conservation Theory

Boito or Beltrami had defended the role of soft sciences in conservation decision making, but in the first half of the twentieth century, the new “scientific conservation” came into play. It was characterized by its emphasis on the use of hard science in conservation. This scientific approach to conservation gained momentum, and in the second half of the twentieth century, it obtained some recognition as the best approach to conservation problems – the only valid one, actually, since non-scientific approaches were disregarded as obsolete at best, or as a product of ignorance in many other cases.

This evolution has had a strong impact on conservation, which has been beneficial in both technical and social ways. The advent of hard science in the conservation field has been one of the most important single factors in the development and shaping of the conservation profession. However, it is striking that no relevant theoretical effort has been made to justify the validity of this approach. This is in marked contrast with the theoretical elaborations made by “soft” scientific conservators in the late nineteenth and early twentieth century. Curiously enough, “soft” scientific conservation theorists were neither soft scientists nor conservators; they were architects.

2.2.1 Concept of Cultural Heritage Conservation, Preservation and Restoration Cultural Heritage Conservation

Cultural heritage conservation is the practice of safeguarding and preserving cultural, historical, and natural heritage for future generations⁹⁰. It involves identifying, protecting, and maintaining significant buildings, sites, landscapes, artifacts, traditions, and intangible cultural elements that hold historical, cultural, or aesthetic value. Heritage conservation encompasses a wide range of activities and approaches, including conducting surveys, documentation, and research to identify and understand heritage sites,

buildings, and objects^{46,123}. This involves studying their historical context, architectural styles, cultural significance, and other relevant factors.

Developing strategies and plans for the conservation and management of heritage sites which includes determining appropriate preservation methods, setting conservation goals, and establishing guidelines for maintenance and restoration^{122,125}. Undertaking physical interventions to repair, restore, and rehabilitate deteriorated or damaged heritage structures, sites, or artifacts. This involves employing conservation techniques that aim to retain the original materials, design, and historical integrity of the heritage resource.

Finding new purposes or functions for heritage buildings or sites that may no longer serve their original intent. Adaptive reuse involves transforming historic structures into viable and sustainable spaces, such as converting an old factory into a museum or repurposing a heritage house into a boutique hotel^{11,126}. Establishing legal frameworks, regulations, and policies to protect heritage resources. This can include designating certain sites or structures as legally protected landmarks or creating heritage conservation districts to preserve the character of specific areas⁴⁶. Promoting public understanding and appreciation of heritage through educational programs, exhibitions, guided tours, and public outreach initiatives. This helps to raise awareness about the value of heritage and the importance of its preservation.

Involving local communities, stakeholders, and experts in the decision-making processes related to heritage conservation. This participatory approach ensures that diverse perspectives and knowledge are considered, fostering a sense of ownership and stewardship among community members^{111,115}. The objectives of heritage conservation include preserving cultural identity, fostering social cohesion, promoting tourism and economic development, enhancing quality of life, and passing on heritage values to future

generations. By safeguarding our cultural and natural heritage, a nation can maintain a sense of continuity, protect significant historical narratives, and celebrate the unique identities and traditions that define us¹²⁵.

Cultural Heritage Preservation

Preservation the process of keeping something as it is, without changing it in anyway. It is the promotion of cultural property whether of concrete or non-concrete nature, past or present, written or unwritten/oral. Preservation of cultural heritage refers to the efforts and activities undertaken to safeguard and protect the tangible and intangible aspects of a society's cultural legacy for present and future generations⁹⁰. Cultural heritage includes a wide range of elements such as historical sites, buildings, monuments, artifacts, artworks, traditions, languages, rituals, music, dance, folklore, and knowledge systems⁹⁴.

Cultural heritage represents the identity and heritage of a community, nation, or region. It reflects the values, beliefs, and achievements of past generations, providing a sense of continuity and belonging¹²⁷. Preserving cultural heritage helps maintain cultural diversity and allows future generations to connect with their roots. Cultural heritage provides a window into the past, enabling us to understand and learn from previous civilizations, traditions, and historical events⁹⁴. It serves as a valuable educational resource, helping people gain insights into their history, societal development, and cultural evolution. Cultural heritage can have significant economic benefits through tourism, cultural industries, and sustainable development. Historical sites, museums, festivals, and cultural events attract tourists, create jobs, stimulate local economies, and contribute to the preservation of local traditions and crafts^{46,96}.

Cultural heritage fosters social cohesion by bringing communities together and promoting mutual understanding and respect. It provides a platform for intercultural dialogue,

encouraging interaction and exchange between different cultures and fostering tolerance and appreciation of diversity¹²⁸. Preservation of cultural heritage often involves the conservation and restoration of historical sites and buildings. These efforts contribute to sustainable urban development, architectural conservation, and the preservation of natural landscapes, thereby promoting environmental stewardship and sustainable practices¹²⁹. Preserving cultural heritage requires a multidisciplinary approach, involving government agencies, cultural institutions, local communities, academics, and the public¹³⁰. By valuing and actively preserving cultural heritage, societies can celebrate their diversity, maintain their identity, and pass on their rich legacy to future generations.

Cultural Heritage Protection

Heritage protection refers to the measures and strategies put in place to safeguard and preserve cultural, historical, and natural heritage from potential threats, damage, or loss. It involves the implementation of policies, laws, regulations, and conservation practices to ensure the long-term preservation of heritage resources for future generations¹³¹. Heritage protection encompasses a wide range of activities and approaches, including establishing legal frameworks and regulations to protect heritage resources. This may involve designating specific sites, structures, or areas as legally protected entities, such as national monuments, protected landscapes, or UNESCO World Heritage Sites^{94,104,110}. Legal protection helps to enforce preservation guidelines, regulate development activities, and prevent unauthorized alterations or destruction of heritage assets¹³⁰.

Developing comprehensive conservation plans and strategies that outline the objectives, priorities, and methods for protecting heritage resources. These plans may include inventorying and assessing heritage assets, defining conservation goals, and identifying necessary interventions for their preservation¹³². Regular maintenance and repair of

heritage structures, sites, and objects to ensure their stability, structural integrity, and longevity. This involves monitoring and addressing issues such as decay, weathering, deterioration, or damage caused by natural disasters or human activities. Conducting thorough assessments to evaluate the potential impact of development projects or activities on heritage resources¹³³. This helps to identify and mitigate any adverse effects, and it ensures that development plans take heritage considerations into account.

Implementing management plans and strategies for the sustainable use and interpretation of cultural heritage¹³⁴. This involves balancing conservation goals with public access, tourism, and educational activities to enhance public appreciation while minimizing any negative impact. Promoting awareness, education, and public engagement regarding the value and significance of heritage resources¹³⁵. This includes organizing educational programs, exhibitions, guided tours, and community events to raise awareness and foster a sense of responsibility and stewardship towards heritage protection.

Collaborating with international organizations, such as UNESCO, to exchange knowledge, experiences, and best practices in heritage protection. International cooperation helps to enhance the global understanding and conservation of heritage, as well as supporting efforts to mitigate trans-boundary threats⁹⁴. Heritage protection is vital for preserving our collective memory, cultural diversity, and natural environments. It contributes to the identity and pride of communities, supports sustainable tourism, and fosters social and economic development¹³⁶. By safeguarding and conserving our heritage, we can ensure that future generations can appreciate and learn from the richness and significance of our past.

Cultural Heritage Restoration

Heritage restoration refers to the process of repairing, reconstructing, or renovating heritage structures, sites, or objects to their original or historically accurate condition. Restoration aims to preserve the authenticity, historical significance, and cultural value of heritage resources, ensuring their longevity and continued appreciation^{11,137}. The process of heritage restoration typically involves conducting thorough research to understand the original design, construction techniques, materials, and historical context of the heritage resource¹³⁸. This includes studying historical records, photographs, drawings, and other archival sources to gather accurate information. Assessing the current condition of the heritage resource to identify areas of deterioration, damage, or loss. This involves conducting structural assessments, material analysis, and documentation of existing conditions to inform the restoration process¹³⁹. Developing a restoration plan that outlines the objectives, scope of work, and methods for the restoration project. This includes determining the appropriate restoration approach, selecting materials, and considering factors such as structural stability, conservation ethics, and the desired level of authenticity¹⁴⁰. Identifying and sourcing materials that match the original construction materials as closely as possible. This may involve using traditional building techniques and sourcing materials from sustainable and ethical suppliers. Carrying out the physical restoration work, which can include various activities such as repairing or replacing damaged elements, consolidating fragile materials, cleaning surfaces, and reconstructing missing parts¹⁴¹. It is essential to adhere to conservation principles and use reversible techniques to ensure the long-term integrity of the heritage resource.

Regularly monitoring the restored heritage resource to ensure its stability and performance over time. This may involve periodic inspections, maintenance activities, and ongoing documentation to track changes and address any issues that may arise^{112,141}. Throughout the restoration process, it is important to involve professionals with expertise

in heritage conservation, including architects, engineers, historians, archaeologists, and conservators. Their knowledge and skills are crucial in ensuring that the restoration work respects the historical authenticity of the heritage resource and follows established conservation principles⁶².

It is worth noting that restoration is distinct from reconstruction, which involves recreating a heritage resource that has been completely lost or destroyed. Reconstruction aims to replicate the original form and appearance based on available historical documentation and knowledge¹⁴³. Heritage restoration plays a vital role in preserving our cultural heritage, fostering a sense of identity and continuity, and providing opportunities for public education and enjoyment¹⁴⁴. By restoring and maintaining our heritage resources, we can ensure their continued significance and appreciation for future generations.

2.2.2 Cultural Heritage Paradigms

Cultural heritage paradigms refer to the different approaches, perspectives, and frameworks through which cultural heritage is understood, valued, and managed. These paradigms have evolved over time, reflecting changes in societal attitudes, academic research, and conservation practices¹⁶¹.

The object-centric paradigm focuses on the tangible aspects of cultural heritage, emphasizing the preservation and study of physical artifacts and monuments¹⁶⁰. This paradigm emerged during the early days of cultural heritage conservation, where the focus was primarily on protecting and restoring individual objects or structures of historical or artistic value. The object-centric approach emphasizes the importance of material authenticity, aesthetic value, and historical significance. It often involves

conservation techniques and practices aimed at maintaining the physical integrity and appearance of cultural heritage objects^{161,162}.

The place-based paradigm shifts the emphasis from individual objects to the broader context of cultural heritage sites and landscapes^{161,163}. This paradigm recognizes that cultural heritage is intimately linked to its spatial and social environment. It emphasizes the importance of understanding and preserving the relationships between built structures, natural landscapes, intangible practices, and the communities that inhabit or interact with them^{10,163}. The place-based approach recognizes the cultural significance and meaning embedded within specific locations and promotes a holistic understanding and management of cultural heritage that considers the interconnections between elements within a place.

The living heritage paradigm highlights the dynamic and living nature of cultural heritage. It recognizes that heritage is not static but evolves and adapts over time, continually shaped by the practices, beliefs, and traditions of communities¹⁰. The living heritage paradigm emphasizes the importance of intangible cultural heritage, such as oral traditions, performing arts, rituals, and social practices¹⁴⁴. It emphasizes the active participation of communities in the identification, safeguarding, and transmission of their cultural practices and knowledge. This paradigm promotes a more inclusive and participatory approach to cultural heritage, focusing on community engagement, knowledge exchange, and the sustainability of living traditions¹⁶³.

It is important to note that these paradigms are not mutually exclusive, and there can be overlap and intersections between them. Cultural heritage management and conservation efforts often draw from multiple paradigms depending on the specific context, goals, and challenges of a particular heritage site or project¹⁴². The evolving understanding of

cultural heritage paradigms reflects a broader recognition of the multidimensional nature of cultural heritage and the need for diverse approaches to its study, preservation, and transmission.

2.2.3 Identifying a “Conservation Object”

In the context of cultural heritage, a "conservation object" refers to an item or artifact that is considered significant and worthy of preservation due to its historical, artistic, scientific, or cultural value. Conservation objects can vary widely, encompassing various forms such as artworks, manuscripts, sculptures, archaeological artifacts, architectural structures, ethnographic objects, and more¹⁶⁷. These objects are often part of museums, archives, libraries, or other cultural institutions. Identifying a conservation object involves a comprehensive assessment of its historical, cultural, and material significance.

Objects that have played a significant role in history, represent a particular period, event, or person, or hold cultural importance are often identified as conservation objects. They may possess unique or rare attributes that make them valuable in understanding and interpreting the past. Items that demonstrate exceptional artistic craftsmanship, aesthetic beauty, or innovation in their design may be considered conservation objects which include paintings, sculptures, textiles, ceramics, or any other form of artistic expression^{46,52}. Objects that are rare, unique, or one-of-a-kind are often prioritized for conservation. These may include artifacts that are the last remaining examples of their kind, possess exceptional qualities, or are part of a limited production or edition.

Objects that hold significant scientific or research value, such as fossils, ancient manuscripts, or scientific instruments, are often identified as conservation objects⁵⁵. These items contribute to our understanding of the natural world, human history, or scientific advancements. The physical condition and material composition of an object are

important considerations for conservation and they are deteriorating or at risk of damage which now require special attention to preserve them for future generations^{63,64}. Objects that hold particular meaning or significance to a community, ethnic group, or society may be identified as conservation objects. These can include objects used in religious or cultural rituals, traditional costumes, or items representing a community's identity.

The identification of a conservation object is typically performed by experts in the field of conservation, curators, archaeologists, art historians, and other professionals who possess the knowledge and expertise to assess an object's historical, artistic, and cultural value⁶⁴. Their expertise ensures that important objects are preserved, documented, and made accessible for study, exhibition, and enjoyment by future generations. Then, it came to deal with historical objects, and finally with cultural objects (Fig 2.2).

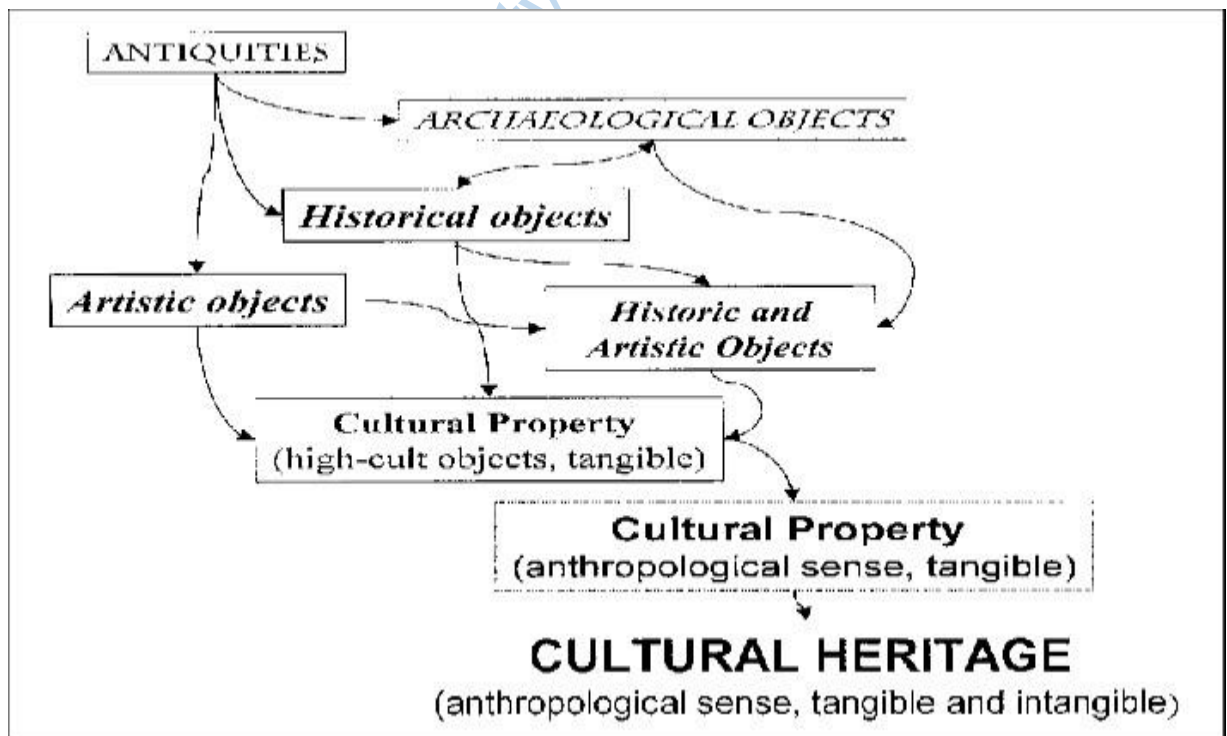


Fig. 2.2: The Evolution of Conservation Objects from “Antiquities” to “Cultural Heritage”¹⁹⁸.

2.3 Review of Empirical Studies

A research conducted on Nigerian cultural heritage preservation and challenges, adopted secondary data to identified some of the challenges facing cultural heritage conservation in Nigeria. The study concluded that there is no national cultural policy in Nigeria aside the international policy inherited from the colonial administration on antiquity, and proposed some solutions which includes; public enlightenment, funding, sponsorship for archaeological excavation as well as security¹⁹⁹.

Another researcher studied the impact of digitalization and digitization in museum on memory-making. The study adopted a systematic review with PRISMA statement methodology and used descriptive analysis to discuss the preservation of museum artefacts using digital technologies. The study acknowledged museum as culture and heritage tourist attraction and emphasized the prominent role it plays in tourism. Therefore, concluded that digitalization and digitization use of technology in museums will lead to the enhancement of overall museum experience for visitors²⁰⁰.

A study on revitalizing cultural heritage: Museum's dynamic role in raising awareness in Pakistan, used qualitative method to examine how museums in Pakistan are contributing to the preservation of cultural artefacts. The study identified relationships between cultural institutions, museums and the tourism sector, and how these relationships can raise consciousness among tourists.

Findings reveal that there is insufficient funding for protection of cultural legacy, lack of technical staff, inadequate resource allocation, and need for well-defined national cultural heritage policy. The study concluded that cultural tourism and heritage management should be aware of global recommendations for tangible and

intangible culture, enlightening individuals lacking knowledge about their cultural and historical significance and that government to include cultural subject in schools“ curriculum²⁰¹.

Another study examined Ethiopia cultural heritage resources as a driver of cultural tourism development, by stating its qualities, focusing on the eight UNESCO World Heritage Sites in Ethiopia. The aim of the study was to study the qualities and contributions of cultural heritage of Ethiopia for cultural tourism development in the area. The study used qualitative research and content analysis to analyze secondary data on heritage studies. The study noted that heritage and tourism are complementary, such that heritage resources promotes tourism, while tourism preserves and showcases society’s heritage. The study therefore concluded that, heritage resources are major assets for tourism development and should thus be protected for their cultural continuity and value²⁰².

In a study of Practices and challenges of cultural heritage conservation in historical and religious heritage sites: evidence from north Shoa zone, Amhara region, Ethiopia, the researcher investigated the practices and challenges of cultural heritage conservations in North Shoa zone, central Ethiopia. The study employed a mixed research approach and cross-sectional descriptive and exploratory research design. It applied multiple data gathering instruments including questionnaire survey, interview, FGD, and observation. The study revealed that the cultural heritage properties in the North Shoa are not secured from being damaged and found in poor conservation conditions. The study concluded that the main factors affecting heritage conservation are: lack of funds, lack of stakeholders“ involvement, etc. and recommended the integration of heritage conservation and sustainable development as solutions²⁰³.

In the study of the role of cultural heritage museum in community development. The study examined the role of museums in preserving cultural heritage and its impact on education, tourism and cultural identity, with the use of mixed method approach, combining secondary data from journals, new outlets and magazine and also administration of questionnaires. The study revealed that cultural heritage museums play a major role in the development of community as it impacts on education, socio-economy through tourism and also promotes cultural identity in the community²⁰⁴.

2.4 Conceptual Model

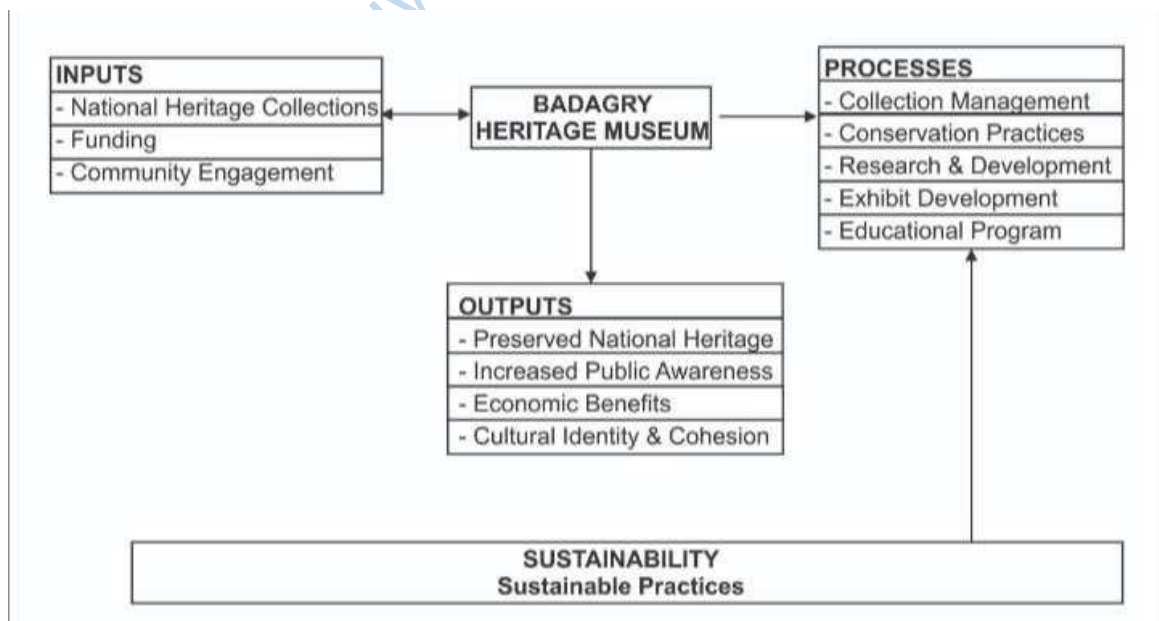


Fig. 2.3: Conceptual Model of the study

Source: Researchers Compilation, 2024

2.4.1. The Relationship between Museum and National Heritage Conservation

The museum and national heritage conservation has an interdependent relationship. The above conceptual model depicts how the Badagry heritage museum acts as a cornerstone of a national heritage conservation. The museum occupies the central position, emphasizing its critical role in safeguarding historical collections and promoting national heritage conservation.

The Inputs;

- National Heritage Collections: This section represents the raw materials entrusted to the museum. It include historical artifacts (i.e. slave trade relics, documents, and even intangible cultural knowledge). Arrows point from this section to the museum, signifying the inflow of collections.
- Funding: Financial resources are crucial for the museum's operation. This section depicts government grants, donations, ticket sales, and memberships, all feeding into the museum through arrows.
- Community Engagement: Collaboration with local communities is vital. This section highlights the importance of partnerships. Arrows point from this section to the museum, signifying the inflow of community involvement.

The Processes;

- Collection Management: Once heritage collections are acquired, collections require meticulous care. This section depicts activities like documentation, storage, and preservation, ensuring the longevity of these treasures. An arrow points from

the museum to this section, signifying the museum's role in managing the collections.

- **Conservation Practices:** Protecting collections from deterioration is essential. This section showcases restoration techniques and preventive care measures. An arrow points from the museum to this section, signifying the museum's role in conservation.
- **Research & Documentation:** Museums delve deeper into their collections through research. This section highlights scholarly activities that generate knowledge about the past. An arrow points from the museum to this section, signifying the museum's research activities.
- **Exhibit Development:** Museums bring collections to life through engaging exhibits. This section depicts the creation of displays and storytelling that connect visitors with the past. An arrow points from the museum to this section, signifying the museum's role in exhibit development.
- **Educational Programs:** Museums foster public understanding through educational offerings. This could include; tours, workshops, lectures, and online resources. An arrow points from the museum to this section, signifying the museum's role in education.

Outputs:

- **Preserved National Heritage:** The museum's efforts culminate in the preservation of national heritage. This section depicts well-maintained collections representing the nation's history and culture. An arrow points downwards from the museum, signifying the outcome of its work.

- Increased Public Awareness: Museums educate the public about their heritage. This section depicts a more knowledgeable and engaged citizenry. An arrow points downwards from the museum, signifying the outcome of its work.
- Economic Benefits: Museums can contribute to the local economy. This section depicts increased tourism and revenue generation that can be reinvested in the museum. An arrow points downwards from the museum, signifying the outcome of its work.
- Cultural Identity & Cohesion: Museums strengthen cultural identity. This section depicts a sense of national unity and shared heritage experiences. An arrow points downwards from the museum, signifying the outcome of its work.

Sustainability:

- The entire model rests upon a foundation labeled "Sustainable Practices." This emphasizes the importance of responsible resource management, energy conservation, and promoting responsible visitor behavior. Arrows connect this foundation to all the museum processes, signifying the integration of sustainability throughout the museum's operations.

Overall, this conceptual model visually represents the multifaceted role of the historical heritage museum in national heritage conservation. It highlights the museum's responsibility to safeguard collections, educate the public, and contribute to a sense of national identity, all while ensuring sustainable practices for the future.

2.5 Summary of Gaps in Literature Reviewed

Nigeria is rich in ecological and cultural heritage resources, which were handed over to this present generation as inheritance, it is thus important to conserve these heritages for

future generations²⁰⁵. A number of researchers have written extensively on heritage conservation both at national and international levels, majority of them agreed that the conservation of national heritage is being threatened by human activities, natural forces, and biological and chemical agents²⁰⁶. Other challenges observed to be facing heritage conservation include influences of modernization, religion, civilization, looting, and illicit trading, to mention but a few, and thus a clarion call for its preservation¹²⁸.

However, majority of studies on heritage conservation are mainly focused on the conservation of ecological and tangible heritage assets attention is usually focused on threats to wildlife or rapidly depleting forests, while threats to cultural heritage are mainly ignored, not minding that its consequences, in human terms may be even more devastating^{205,206}. Another researcher pointed out the fact that conservationists in Africa view conservation as being synonymous with wilderness and wildlife resources only, oblivious to the contributions made by African historic environments that hosts cultural and heritage resources²⁰⁷. Conservation of cultural and heritage resources are not given recognition in the formulation of sustainable development framework. Ignoring the fact that cultural vitality is as essential to a healthy and sustainable society as social equity, environmental responsibility and economic viability²⁰⁸. This assertion is supported by two authors who argued that more explicit coverage of cultural sustainability is required to not only improve the contributions of museums to cultural sustainability, but also to provide an increased understanding and appreciation of the value of this institution necessary for its continued survival²⁰⁹.

There is an urgent need to pay attention to conservation of cultural heritage assets especially the intangibles ones like our history, because once lost, they are not renewable. Therefore, this study will serve as an intervention to close the existing gaps on the subject

under consideration, address and proffer solutions to these problems with a view to promoting holistic national heritage conservation in Nigeria.

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Chapter Three

Methodology

This chapter presents the methodology that was employed for the study. It discussed the type of research design, research approach, study area, population, sample size and sampling techniques, the research instrument used to obtain data, how it was validated

and the test of its reliability, the method used to obtain data and how those data were analyzed.

3.1 Research Design

In this study, the researcher adopted a qualitative research method. Qualitative research is a methodological approach used to explore and understand the complexities of human experiences, behaviors, beliefs, and social phenomena^{1,2,3}. It aims to capture the richness and depth of human experiences and to uncover underlying meanings and patterns⁴.

3.2 Population of the Study

Population is the entire group of individuals, objects, or phenomena that share certain characteristics and are of interest to the researcher. The population is the larger group from which a sample is drawn or a subset is chosen for the purpose of conducting a study⁵. Understanding the population is essential because it helps researchers generalize their findings from the sample to the broader group they are studying. For this study, the population comprised the total number of staff at the heritage museum, staff at the Velkete slave market museum, some members of Chief Mobi's family, staff at the Seriki Williams Abass Baracoon, some of the visitors and residents of Badagry community where the Heritage Museum is located.

3.3 Sample and Sampling Techniques

The sample size is an abridged part of the entire population suitable to provide answers to the intending questions that would help in solving identified problems. The type of nonprobability method used to determine the sample size was "purposive sampling

technique” and the sample size was eighty-nine (89) and its analysis was captured in Table 3.1. The researcher purposively selected participants within the Badagry Heritage Museum and its environs who are staff at the museum, workers at the slave market museum, Mobe museum, Seriki Williams Abass Baracoon, some visitors and residents of Badagry community where the Heritage Museum is located. The population size was eighty nine (89) individuals.

Table 3.1: Sample Size Analysis

Participants Category	Frequency	Percentage
Curator at heritage museum	1	1.1
Heritage museum staff	2	2.2
Vlekete Slaves Market Staff	2	2.2
Seriki Abass Baracoon	2	2.2
Families of Chief Mobe	4	4.5
Private Tour Guides	8	9.0
Visitors/Tourists	34	38.2
Badagry Community Residents	36	40.4
Total	89	100

Source: Field survey 2023

3.4 Description of Research Instrument

A research instrument is a tool or method used to collect data in a research study. It helps researchers gather information from participants or sources in a structured and systematic manner⁶. The description of a research instrument is a detailed explanation of the tool or method, outlining its purpose, design, administration, and how it will contribute to achieving the research objectives. The research instruments were employed so as to get in-depth information on the level of heritage conservation in Badagry, based on the history of slave trade associated with the destination. In this study, data were primarily

sourced with Key Informant Interview, Focus Group Discussion and participant observation. Interview questions were prepared for the curator, Tour Guides, Vlekete international Slave Market Museum staff, the family members at the Chief Mobebe Museum, the Staff at the Seriki Williams Abass Slaves Barraccons, focus group discussion was conducted for residents around the museum.

Key Informant Interview

Key informant interview is a qualitative in-depth interview with people who knows what is going on in the community/organization, it consist of series of open-ended questions that produced narrative answers. The purpose of this research method is to gather in-depth and detailed information from people who have first-hand knowledge about the community or organization. Through this method, the researcher was able to gather information verbally by communicating with some of the management staff of the museum. For this research, key informant interview was conducted with Museum curator and other eight staff of the museums, to gather information relating to level of historical heritage conservation of objects in Badagry museum and challenges confronting the efficient operation of the museum.

Focus Group Discussion (FGD)

Focus group discussion involves gathering people from similar backgrounds or experiences together to discuss a specific topic of interest. This is a form of qualitative research where questions are asked about participants' perceptions, attitudes, beliefs, opinions or ideas. In this method, participants are free to talk with other group members. It generally involves a small group of usually 8 – 12 people, led by a moderator (interviewee) in a loosely structured discussion of topics of interest. In this study, the researcher conducted a focused group interview with 35 of the residents around the museum to get information on the socio-cultural impact of Badagry heritage museum on

the host community. Before conducting the interview, the researcher explained the purpose of the study to the respondents and assured them of confidentiality. The FGD questions were read out to the respondents and brief field notes were taken. Voice recorder was used to record the discussions.

Participant Observation

Observation is a research method that involves systematically watching and recording behaviors, events, or phenomena as they naturally occur in their real-world context. It is a valuable approach for collecting rich and detailed data about human behavior, social interactions, and other aspects of interest. Observations can be either participant-based (where the researcher actively participates) or non-participant (where the researcher remains an observer without directly engaging with the participants). In this study the researcher adopted the participant observation method which enabled the researcher to monitor staff and visitors' actions and interactions, as well as observe the state of facilities and collections at the museum. In the end, the method helped the researcher to observe the state of conservation of cultural heritage collections at the museum and understand the challenges faced by the museum. In all, the method offers insights that complement other research methods and helps researchers gain a deeper understanding of the complexities of museum operations.

3.5 Validity of Research Instrument

Validity refers to the extent to which a research study accurately measures or assesses what it claims to measure^{7,8,9}. It addresses whether the study's findings and conclusions are well-founded and meaningful and ensuring validity is crucial for producing trustworthy and credible research results. Research instrument needs to be valid so as to

establish the credibility and trustworthiness of research findings. The pilot study and content validity approach was adopted to test the validity of the research instrument.

For the content validity, the researcher ensured that the core variables of the study are represented in the research instrument. The questions presented in the research instrument conforms to the research objectives, and all relevant components of the study were rationally captured. Face validity was adopted in order to ensure clarity of language used, suitability and relevance of the items.

3.6 Reliability of Research Instrument

Reliability in research refers to the consistency, stability, and repeatability of measurements, assessments, or observations. It addresses the extent to which the results of a study are dependable and can be replicated under similar conditions^{8,11,12,13,14}. A research study is considered reliable when it produces consistent results across different times, settings, and observers. In this study, specific strategies employed enhanced the reliability of data collected and analyzed. Multiple data collection methods such as; interviews, focus group discussion, observations) employed helped to corroborate findings. These strategies contributed to the trustworthiness and credibility of the research findings.

3.7 Method of Instrument Administration and Data Collection

Data collection methods refer to the techniques and procedures used to gather information for a research study. The data were collected through: Key Informant Interview, Focus Group Discussion and participant observation. The researcher visited the study area to conduct interview with the targeted participants at the Badagry Museum and environ, Focus Group Discussion was held with residents around the museum and other strategic locations in Badagry, participant observation was carried out by the researcher while interacting with staff, visitors and residents. These methods were chosen because the

researcher was able to witness the functionality of facilities, objects displayed, interactions between tourists and staff, tourists and residents as well as the study environment in general

3.8 Method of Data Analysis

This study employed a content analysis method, to analyze the data collected through the various methods of data collection adopted. This was done to justify the contribution of Badagry museum to National Heritage Conservation in Nigeria.

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Chapter Four

Results and Discussion of Findings

This chapter deals with the presentation of data, corresponding analysis and the discussion of findings of the data obtained from the survey. The analysis of respondents, demographic data and responses to the research questions was clearly stated below.

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4.1 Presentation of Data

Table 4.1: Respondents' Demography

	Frequency	Percentage	Gender
Gender			
Male	51	57%	
Female	38	43%	
Total	89	100%	
Age Range			
20 – 30	16	18%	
31 – 40	38	43%	
41 – 50	23	26%	
51 & above	12	13%	
Total	89	100%	
Educational Qualification			
SSCE	27	30%	
HND/B.Sc.	34	38%	
Master's Degree/PhD	17	19%	
Others Total	11	12%	
Total	89	100%	
Marital status			
Single	33	37%	
Married	49	55%	
Divorced/Separated	7	8%	
Others	0	0%	
Total	89	100%	
Religion			
Christianity	44	49%	
Islam	36	40%	
Traditional	5	6%	
Others	4	4%	
Total	89	100%	
Nationality			
Nigerian	81	91%	
Foreigner	8	9%	
Total	89	100%	

Source: Field Survey, 2023.

The table 4.1 above shows the demographic characteristics of the respondents. Majority of the participants in this study are male 51 (57%) compared to the females 38 (43%). This implies that both sexes were adequately represented, there are more males than female respondents.

The ages of the respondents were between the ages of 20 - 51 years and above. Majority, 38 (43%) of the respondents were between the ages of 31 - 40 years. 23 (26%) of the respondents were of age 41 - 50 years and above, while 16 (18%) of the respondents were between the ages of 20 - 30 years, the least is 12 (13%). This implies that respondents are of age and matured, hence, the information given by them is reliable.

Educational qualifications of respondents. Above table showed that 34 (38%) of the respondents possess HND/B.Sc. Degree, 27 (30%) has SSCE Degree, 17 (19%) holds Master's / PhD. Degree, while 11 (12%) has other degrees. This implies that most of the respondents are well educated with minimum of 1st degree, which is the qualification of majority of the respondents.

Marital status of the respondents, 49 (55%) of the respondents were married, 33 (37%) of the respondents are single, while 7 (8%) either divorced/separated. This implies that there are more married respondents in all.

Religions of respondents, majority of the respondents are Christians 44 (49%), followed by Muslims 36 (40%), while traditional and others are 5 (6%), 4 (4%) respectively. This indicates that there are more Christians among the respondents.

Nationality, 81 (91%) of the respondents are Nigerians, while 8 (9%) are foreigners. This indicates that majority of the respondents are Nigerians.

4.2. Result from Key Informant Interview and Focus Group Discussion

Please see Appendix (ii) for summary of responses to Key Informant Interview and Focus Group Discussion.

Contributions of the museum to preservation of historical artifacts and challenges faced by the museum:

Results from Key Informant Interview,

- On contribution of the museum to conservation and its challenges:

- **Theme 1: Preservation:** The Participants acknowledged that the intangible heritage are preserved through festivals, to ensure the culture/heritage do not go into extinction, while the tangible ones (largely replicas) and others are usually treated on quarterly bases by conservators from National museum Lagos, in addition to daily cleaning done by the museum staff. Also, some artifacts have been digitalized for preservation.
- **Theme 2: Perceived Role of Museum:** Staff emphasized their roles as stewards of cultural heritage, all the participants agreed they the museum contributes significantly to national heritage conservation in different ways.
- **Theme 3: Engaging Exhibits, Informed Visitors:** The respondents highlighted the contributions of the museum towards engaging exhibits and educational programs in promoting cultural appreciation and attracting visitors to the museum.
- **Theme 4: Balancing Act:** Most of the participants stated that visitors does not pose any significant harm to the exhibited objects, & that there are measures in place to guide against overcrowding during the peak periods.
- **Theme 5: Impact of museum on the host community:** Respondents stated that the establishment of the heritage museum has brought about infrastructural development, facilitated inter-border business activities/transactions, job

opportunities for the Badagrians, and has also created market for sales of crafts and other commodities, tourism development industry. They stated further that, it attracted the Badagry tourism development project where billions of naira was injected during the regime of the past governor of Lagos (though not completed), also, a 5-Star hotel built by Gov. Fashola government (also not completed), the presence of the museum also facilitated the reclamation of Badagry land that costs millions of naira.

- **Theme 6: Challenges facing museum operations:** All the participants stressed that funding limitations, shortage of staff, poor power supply, lack of training for staff, lack of awareness e.t.c. are the major problems affecting museum operations.

4.3 Discussion of Findings

Objective one sought to evaluate the effectiveness of the museum's conservation practices for preserving historical artifacts. Findings revealed that majority of the artifacts in the museum are replicas, and they are maintained through day to day cleaning done by museum staff while conservation work is carried out on quarterly bases by conservators from National Museum, Lagos. Findings further revealed that the kind of conservation methods that is mostly carried out at Badagry Heritage Museum, Lagos is a "Restorative Method" of conservation, which involves reconstruction of lost or damaged objects, while the museum also adopts "preventive conservation" style on these replicas, this is the techniques that concentrates on the surroundings of the object and not directly on the object itself, these agrees with stylish restoration theory and conservative repair theory described by a researcher¹.

Objective two in assessing the social-economic benefits of Badagry heritage museum on Badagry community, findings reveals that the operation of the museum has brought about the following benefits: job opportunities, income generation, development of tourism industry, infrastructural development, community pride, etc. These findings is in line with a researcher's submission that cultural heritage conservation contributes significantly to the socio-economic development of host communities².

Objective three sought to identify challenges mitigating the efficient operation of the museum, findings revealed the following challenges: poor funding, poor power supply, shortage of staff, poor awareness, lack of training for staff, etc. This corroborates the assertions of some researchers on major challengers hampering effective museum operations^{3,4}.

These findings implies that, without effective museum operations, there will be no proper conservation of historical heritage objects, for the purpose of exhibition, research, or entertainment for the public. Similarly, if the museum is not equipped with well-preserved heritage objects, there will be no resource base to attract visitors/tourists.

In conclusion, it can be said that historical museums performs a very important role in the national heritage conservation, and by proper discharge of this role through effective museum practices, they can be catalyst for promotion of national heritage conservation and tourism development. This study will contribute to academic understanding of the relationship between museums and national heritage conservation. Findings from this study can be used by policy makers and other stakeholders to enhance national heritage conservation and tourism promotion for a sustainable development.

Endnotes

1. A. Amodu, & Y. Aderibigbe, *When Stories are not the Same: Power and Powerlessness in a Nigerian Museum*. **Museum Management and Curatorship**, 39(1) 2023 73 - 86.
2. H. Arasli, M. Abdullahi, & T. Gunay, *Social Media as a Destination Marketing Tool for a Sustainable Heritage Festival in Nigeria: A Moderated Mediation Study*. **Sustainability**, 13(11) 2021 6191.
3. C. Guccio, M. Martorana, I. Mazza, G. Pignataro, & I. Rizzo, *An Analysis of the Managerial Performance of Italian Museums Using a Generalised Conditional Efficiency Model*. **Socio-Economic Planning Sciences**, 72, 2020 100891.
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Chapter Five

Conclusion

This chapter focused mainly on the summary of finding, conclusion, recommendations and contribution to knowledge as well as suggested areas for further research.

5.1 Summary of Findings

The study examined the contribution of Badagry heritage museum to national heritage conservation. The aim of the study is to evaluate the effectiveness of the museum's conservation practices for preserving historical artifacts, the socioeconomic benefits of the museum on host community, and the challenges faced by the museum. Qualitative method was adopted to gather data for the study, and the data gathered were analyzed using content analysis method. Findings revealed that, the history of the transatlantic slave trade of over four centuries ago has been well kept at the heritage museum and other strategic locations in Badagry, despite the fact that many of the original slave trade relics were destroyed based on the agreement made at the time of signing the abolition treaty, the remaining relics are conserved and for the ones that are no longer available, replicas were made in forms of sculptures and paintings to tell the stories of the transatlantic slave trade. Also, the intangible cultural heritage is being preserved through the various cultural festivals in Badagry to prevent them from going into extinction, the festivals includes; Zangbeto Masquade Festival, Sato Drum Festival, Coconut Festival, Badagry Heritage Festival, etc.

Findings also revealed that the historical heritage conservation in Badagry has contributed immensely to national heritage conservation project in Nigeria, thereby attracting visitors locally and internationally for education, research and entertainment purposes,

consequently, contributing positively to the socio-economic development of Badagry community.

However, findings also revealed that the heritage museum is bedeviled with some challenges hampering its capacity to operate effectively and efficiently, these includes: lack of funds for day-to-day operation, insufficient skilled staff to handle operations especially during peak seasons, lack of structure for training and re-training of staff, zero marketing effort from government on publicizing the museum and its unique features, which has led to low patronage at the museum. It was also, observed that the slave barracoons structures are dilapidated and relics displayed in them are not well maintained, picture frames are falling apart and some of the iron slave chains are rusted. Furthermore, the private tour guides lacked professional training in tour guiding and are particularly concerned about making money.

5.2 Conclusion

In conclusion, the museum is a very important cultural institution through which our artistic, cultural and historical heritage are conserved and exhibited, as a result of this, all hands must be on deck to support and sustain this cultural institution. All stakeholders should take their rightful place to ensure our heritage is preserved for posterity, if we don't preserve our heritage, they will be lost forever.

This thesis concludes that the Badagry community has immense historical heritage of over four centuries that has been well kept despite daring challenges, most of these stories are documented in writing, in paintings, sculptures and these documents as well as related relics are available at the various museums across Badagry, it is noteworthy to state that the Vlekete slave market museum is the only bi-lingual museum in Africa (English and French languages).

Also, the families directly involved in the history of slave trade continues to transmit the stories to their children from generations to generations, thus intangible heritage is being preserved through story telling. Furthermore, other intangible heritage of the Badagry people is being preserved through their various cultural festivals that takes place at different times of the year annually.

This thesis also investigated the socio-cultural impact of the historical sites on Badagry community and concludes that the rich historical heritage of the Badagry community has enhanced tourism development in the community consequently leading to infrastructural development such as road network, reclamation of Badagry land, provision of employment opportunities both skilled and unskilled, income generation in the community through expenditures from visitors and ready markets for the local produce in the community.

5.3 Recommendations

Base on the findings from this study, the following recommendations were made:

1. Lagos state government should prioritize the funding of the museum by making budgetary allocation dedicated for efficient operations museum and maintenance.
2. That the stakeholders in tourism industry especially the government should make concerted effort to promote and market the rich historical and heritage sites in Badagry in other to encourage more patronage from local and international visitors.
3. Stakeholders should invest more in historical attractions in Badagry to improve the standard, develop other potential attraction sites and build more superstructures that complements the cultural tourism attractions.

4. Government should also make policies that favours the consideration and implementation of initiatives geared towards the advancement of the course of the heritage museum. e.g., Staging of temporary exhibitions within the museum, taking museum exhibitions to schools and other organisations etc.
5. Government should recruit more skilled staff to handle different sections / operations of the museum and invest in training and re-training of the existing staff.
6. Government and private sectors should as a matter of urgency, put in place opportunity for the teaming youths engaged in private tour operation and tour guiding business to be equipped with requisite training and skills required for excellent service delivery in the tourism sector.
7. Government is supposed to be a continuum; therefore, state governments are encouraged to always continue with the developmental projects of their predecessors rather than abandoning such and allow all the investments made with public funds go down the drain.
8. Public-Private Partnership is encouraged to promote the sustainability of the major heritage sites in Badagry.

5.4 Contribution to Knowledge

The research will undoubtedly add to current knowledge on the conservation of historical and cultural heritage in Badagry Lagos state and Nigeria at large.

This study on Badagry Museum and its contribution to National Heritage Conservation is unique because it has never been researched on, as a result, this thesis will add to the body of literature in these areas of academic study. The study will also serve as a starting point for future academics interested in studying any aspects of historical heritage conservation.

This research will be beneficial to all Tourism agencies (Public & private), Museum staff, tour operators, travel agencies, and other stakeholders in the tourism industry. Since it will provide in-depth knowledge on historical and cultural heritage and the need to conserve them.

5.5 Suggested Areas for Further Research

In continuation of this research study and for successive research in this area, the following suggestions were made:

- 1 Efforts should be made to carry out this types of research in other museums in Nigeria since individual museums has different themes.
- 2 Further investigation should be made on the economic cost of operating museums.
- 3 Studies should also focus on the other impacts of the museum operation on host communities, e.g., environmental impact.
- 4 Also, research into the problems hindering the conservation of historical heritage in Nigeria.
- 5 Digitalization of oral history in museums.

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Appendix I

Summary of Responses from Key Informant Interview

Interview with Museum Staff (Curator)

Summary of Responses

Interviewer: Question One. - What can you say about the history of Badagry Heritage Museum?

Interviewee: Badagry used to be a major slave port for four hundred and fourteen (417) years, slave trade began in 1473, it was abolished in 1852 but it still continued till 1888. When the representatives of the British government and Badagry chiefs signed a treaty on abolition of slave trade, a clause in the abolition treaty states that “all relics of the slave trade be destroyed... e.g. slave port, slave market, chains and shackles e.t.c”. It is believed that the idea was a deliberate attempt to erase evidence of slave trade against the British.

However, the museum building itself was built in 1863 during the British colonial era, initially used for administrative purpose till 1958, shortly before Nigeria was declared independent in 1960, after then it was used for other administrative purposes until year 2020 when it was declared as a museum by former governor Bola Ahmed Tinubu, to preserve the history of Trans-Atlantic slave trade. The objective is to promote harmonious co-existence among nations, to remind us of the need to unite, co-exist and see ourselves as equals irrespective of colour, race or language, (considering the inhumane treatment the blacks suffered in the hands of the westerners).

The Vlekete slave museum was built on the spot of the slave market - the Vlekete market, which used to be the largest along the coast. Also, to preserve the dungeon used as “warehouse” where unsold slaves were kept. There is a Vlekete shrine worshipped by Badagry people, the Vlekete is believed to be the god of the ocean, thus before any voyage was made, the slave merchants would make sacrifices to the god to grant them safe voyage. It is note-worthy that the first set of people given out as slaves were the criminals in the society, but as demand for slaves kept rising, the innocent ones too were given out as slaves. Also, preference for the blacks as slaves was because they are strong and could adapt to any weather condition.

Interviewer: Question Two. - How are the museum objects/heritage resource here preserved?

Interviewee: Firstly, the intangible heritage in Badagry, are preserved through various festivals to ensure the culture/heritage do not go into extinction. There are three major festivals that enjoy large patronage, they are: the Zagbeto Cultural Performance, Coconut festival, Vodoo festival. Without these festivals, the intangible heritage would have been forgotten, this festival celebration gives Badagrians the opportunity to showcase their

culture, crafts and skills. Also, languages and culture are preserved during this festivals. The museum has tape/video recordings of the festivals.

Secondly, on tangible heritage preservation, the Badagry museum elements are largely replicas and pictorial, most of the items has been digitalized for storage/preservation. On quarterly bases, experts from National Museum comes around to apply treatments like “anti-rust” on some of the items while others are cleaned, this is in addition to regular cleaning done by the museum staff.

Interviewer: Question Three. - How do you publicize the museum? Any social-media presence?

Interviewee: On social media presence, non as an institution! However, visitors posts pictures, videos and other information about the museum on the social media, and that has been helping to publicize the facility, aside that no form of publicity is done by the museum.

Interviewer: Question Four. - How is the museum funded?

Interviewee: It is supposed to be funded by the government but unfortunately, the state government expects the museum to generate revenue to government coffers, since nothing significant was being generated by the museum, it was abandoned for years, it was only renovated about six (6) years ago after long years of neglect. However, the peanuts generated by the museum is what is being used for day-to-day maintenance.

Interviewer: Question Five: How accessible is the museum to patrons in terms of ease of transportation?

Interviewee: The major road leading to the museum is under construction and almost completed, so accessibility is better than it used to be. Also, there is water transportation to Badagry, unfortunately, people don't take advantage of this mode of transportation, which is shorter, less stressful and pleasurable. Ferries or boats can be boarded from mile2, CMS, Ebute-Ero. Water transport cuts off the traffic congestion on the road and also an additional spice to the tourists' experience.

Interviewer: Question Six: What are the reasons why majority of patrons visit the museum?

Interviewee: Majority (60% - 70%) of patrons' visits for educational and research reasons, we also have some international visitors that visit for the purpose of history especially the African Americans, at least on monthly bases. Most of our weekends are devoted for families who come with their children to museum for sight-seeing.

Interviewer: Question Seven: What impact can you say the museum has on Badagry community as a whole?

Interviewee: The museum has brought about infrastructural development, facilitated inter-border business activities/transactions. The museum creates job opportunities in tourism sector and also attract investment and business opportunities to the community, thus creating jobs for the indigenes, it creates market for sales of crafts and local produce. Furthermore, it attracted the Badagry tourism development project and facilitated the reclamation of Badagry land.

Interviewer: Question Eight: How is the attitude of the host community towards visitors?

Interviewee: Badagry people are very hospitable and accommodating, more so, due to their understanding of the importance of tourism. The community is very secure and has low crime rate.

Interviewer: Question Nine: What are the operational challenges in the running of the museum?

Interviewee: Lack of fund for day-to-day running of the museum and for maintenance and repairs whenever the need arises. Inadequate publicity, no training for staff especially with recent trends in museum operations, there is need for staff to be trained and upgraded, also, there is need for staff to be trained specially on preservation, such that there will be no need to wait until government sends representatives to carry out preservation works on museum objects.

Interview with Museum Staff (Tour Guides)

Summary of Responses

Interviewer: Question One. What can you say about the Badagry Heritage Museum?

Interviewee: The museum has nine different sections which provides information on the history of slavery which began in 1445 by Prince Henry. Slave market which was established in 1502 happened to be the largest in West Africa at the time, the next to it is at Calabar. Also, there are forty (40) Baracoons built during the period of slave trade, some of them were destroyed after the British government representatives and Badagry chiefs signed the abolition treaty, the only two are left at Seriki Abass Museum. Seriki Abas was a slave who was later freed to become a slave facilitator. The heritage museum building is a monument of 160 years old. It was name a museum in the year 2002 during the regime of former Lagos State Governor Asiwaju Tinubu.

The object in the museum tells the stories of slave trade, and the horrible experiences of the slaves. For instance, the slaves worked 18 hours daily and rest for only 15 minutes, ate once daily. There are domestic slaves and field slaves, the domestic slaves worked in the house while the field slaves worked on the plantation, there are slaves referred to as macoons (weak slaves) which are usually killed. Seriki Williams Abas's son named Sumbu Mobi, became part of the movement for slave abolition in Badagry. However, majority of our culture (Yoruba culture) are being practiced in Bahia, Brazil up till today as a result of the slaves that were moved there e.g. the worship of Osun, Yemoja, etc.

Also, some of the Brazilian architectural designs seen over there, were replicated in Lagos e.g. The CMS Church, Holy church cathedral, Central Mosque Surulere.

Interviewer: Question Two: What are some of the items on display at the museum and other attraction sites?

Interviewee: The slave chains, remnants of the slave boat, slave drinking pot etc, at other locations we have: the slave market, point of no return, Mobee museum, Barraccons, Sato drum, etc. Also, Badagry have the 1st of many things, such as; the 1st primary school, 1st story building built in 1945, 1st Christmas was celebrated in 1842.

Interviewer: Question Three: How well are the objects in the museum preserved?

Interviewee: They are very well preserved, majority of items on display are replicas, the original ones are kept safe by the family of Seriki Abas. The state government is responsible for the renovation and maintenance of the museum building and the objects.

Interviewer: Question Four: What are the reasons people visit the museum and how often?

Interviewee: People visit for research, education, entertainment and to fulfil their curiosity i.e., wanting to know about their history, they visit regularly especially schools (primary, secondary and tertiary institutions).

Interviewer: Question Five: What is the impact of the museum on Badagry community?

Interviewee: The museum provides employment opportunity for the community people, it provides markets for items produced in the community such as: mats, fish, coconuts and some agricultural products.

Interviewer: Question Six: What are the challenges you face while working here?

Interviewee: We usually have problem of transportation between the museum and slave market any time we need to take visitors there, also taking visitors to the point of no return can be a challenge at times due to the distance we need to trek. We need shuttle buses to make the work easier and also for visitors' convenience.

Interview with Museum Staff at the Vlekete international Slave Market Museum

Summary of Responses

Interviewer: Question 1. What can you say about the Vlekete Slave Market Museum?

Interviewee: The Vlekete market was established in 1502 and named after the Vlekete deity, the goddess of the ocean and wind. The market was significant during the transatlantic slave trade in Badagry, as it served as a business point where African middlemen sold slaves to European slave merchants, thus making it one of the largest and most populous slave markets in West Africa then. Slaves were brought from as far as the eastern part of the country to the Vlekete Slave market. They were first kept in cells constructed adjacent to the market. The market sold slaves every five days. The slaves

were exchanged for whiskey, gunpowder, cannon, ceramic plates, mirrors, umbrellas, iron wares and other articles.

Last year August 2022, the Lagos State Governor, Mr Babajide Sanwo-Olu, inaugurated the refurbished ancient Vlekete Slave Market and Museum in Badagry. The museum housed collections of notable slave relics and useful information on Trans-Atlantic and Trans-Sahara slave marketing in Badagry.

Interviewer: Question Two: What are some of the items on display at the museum and other attraction sites?

Interviewee: The museum has different galleries with slave relics and information related to slavery. Majority of the items here are pictures telling stories of different events that happened at different times with information pasted beside each of them. The information are written in both English and French languages. We also have statues and other images which are replicated to tell the stories of slave trade.

Interviewer: Question Three: How well are the objects in the museum preserved?

Interviewee: This is a recently built structure and most of the items here are still new, we ensure we dust and clean them from time to time.

Interviewer: Question Four: What are the reasons people visit the museum and how often?

Interviewee: People visit for educational reasons and for entertainment.

Interviewer: Question Five: What are the challenges you face here?

Interviewee: The major challenge here is power supply, whenever there is no light, it's usually dark and there is no generator for now.

Interview with family members at the Mobee Museum

Summary of Responses

Interviewer: Question One. I have heard some stories about the slave trade, can you give your own account as a family member of Chief Mobee?

Interviewee: The name “Mobee” was derived from the words of the late Chief to his white partner - —*Oyinbo ore mi, e mobi je*|| which means, my white friend, take kola nut and eat. So since the white men had challenges pronouncing Yoruba names the started calling him “Mobee”.

Let me start by stating that there are two major slave coasts in Nigeria at the time of slave trade, one here at Badagry and the other at Calabar. All the slaves captured from Oyo Empire are brought down to Badagry (Vlekete Market) while slaves from eastern part are taken to Calabar (Ayung Market). The Vlekete market is known to be the biggest slave market in Africa then, it controls the whole of Oyo Empire down to Dahome now known as Benin Republic. They sell slaves to black merchants in Badagry who later resell to the white men.

Slave trade was abolished in 1852 officially by the British, while nationals from other countries e.g. the Portuguese continued with the slave trade until 1888. It was the son of Chief Mobee that stood against the continuity of the slave trade. The signing of the abolition treaty was witnessed by two missionaries – Rev. J. Matins and his partner.

The slave chain on display in this museum is over 400 years old as well as the slave drinking pot, they are the original chains used on the slaves once they are captured and they are being taken to their destination, if you feel the weight, they are very heavy. Also, the pot is where all the slaves drink from once daily with their hands tied to their back, as

they struggle to drink from the pot, some get wounded by the sharp edge of the pot and bled inside the water, others continued drinking the water like that since there was no other alternative. We also have the original gin bottles from the white men and documents relating to the abolition treaty.

Interviewer: Question Two. This museum is small and there are few items on display, has the family ever considered collaborating with the government at point?

Interviewee: Actually, when the British signed the abolition treaty, they insisted that all the slave relics be destroyed just to erase evidence of the evil they have done to our forefathers, but Chief Mobebe decided to keep some of the items, for remembrance and to show to us his children, this relic has been kept by the family since then. The chains were more than what you are seeing initially, some had been given to the National Museum as donation.

On collaborating with government, government cannot be trusted to keep this things safe, the ones we gave the national museum, we are not even sure they are still available at their museum, they could have sold them carelessly.

Interviewer: Question Three. So, is there any problem you are facing now on preserving the relics or is there anything you think the government can help with?

Interviewee: The chains are the original ones made with quality materials so nothing can happen to it, also it cannot be stolen because of the weight, they are very heavy.

What the government can do is to support the family, give us grants, or build a bigger museum for us, the family still has other items kept in a safe place that can be displayed.

We need the grants to develop this place, many international tourists come here, some will tell you they have gone for DNA and the result revealed that they are Nigerians or

Cameroonians while others will say they have African blood but they don't know how to trace their roots, then we tell them the history of the slave trade.

Also, majority of foreigners complain of strict visa policy, that Nigerian visa is one of the most difficult visas to get in the world, therefore, government should ensure the make policies that encourage international visitors to visit Nigeria.

Interview with Museum Staff at the Seriki Williams Abass 40 Slaves Barraccons.

Summary of Responses

Interviewer: Question One. What can you give brief narration on the history of this place?

Interviewee: This Baraccon was named after a man whose parents named "Ifaremi" but was captured at age six by a man who changed his name to Abass, because of his young age he was being used as domestic slave, the master later sold him to another master named Williams, a Brazillian, who took him to Brazill, taught him how to read and write and he also learned five languages, when he became of age, Mr. Williams had an agreement with him, to free him, allowed him return to Nigeria, and in return he will become a slave merchant and start getting slaves for him. That was how he was returned, at first he tried to settle in Lagos island but when he realize the environment was not conducive, he move to Badagry, acquired lands and built forty Barracoons, (Barraccons is a Brazillain word that means "Slave Cells"). Each room accommodated 40 slaves, so at every given time they have full capacity they have 1,600 slaves.

Most of cells were destroyed after the abolition treaty was signed leaving only 8 behind, out of which 6 are being occupied by family members, while 2 are preserved as samples and other relics kept/displayed inside the 2 cells.

The images on the wall represents the items used as means of exchange for slaves. During that period, cowries were the means of exchange but since the white men didn't know nor have cowries, they device what is called "Trade by Barter", they brought the following materials in exchange for slaves; 1 bottle of gin for 10 slaves, 1 ceramic bowl for 10 slaves, 1 small canon gun for 40 slaves, 1 big canon gun for 100 slaves, 1 dane gun for 40 slaves, 1 umbrella for 40 slaves, other items like beads, mirror, e.t.c. are negotiated for between 5 to 20 slaves.

Interviewer: Question Two. What are the problems you face in this place?

Interviewee: This is like a live-in museum because there are people living around here so it's not easy to control what happens around. Then funding for maintenance is an issue as all the monies generated is sent to Abuja office.

Interview with residents of Badagry

Summary of Responses

Interviewer: Question One. What has been the impact Badagry Heritage Museum on Badagry community?

Interviewee: Well, I can say that the museum and other attractions in Badagry has made the community popular, when you go out and tell people you are from Badagry, they usually show some kind of admiration, asking interesting questions about the attraction's sites.

Interviewer: Question Two. What economic impact does these sites have on the residents of Badagry?

Interviewee: The sites attract a lot of people on daily bases, the museum development in Badagry has brought tremendous improvement to the community, through diverse income generating activities such as, tour guiding, commercial motor cycling (okada), a lot of

their indigenes are now into water transport, etc, and they make reasonable income daily from tourism activities. Many of the Badagry women have opened Kiosks to sell food items and most of their customers are visitors to museum being the most famous and the most visited attractions in this area.

Interviewer: Question Three. What other benefits can you say the Badagry people are enjoying?

Interviewee: There are other benefits, example is the construction of the major road leading to Badagry, some years ago it was in a terrible condition causing frustrating traffic, delays and stress, but now the road has been fixed and journey to this place it is a lot better. Also, the road leading to the museum is good, although there are roads in other part of the town that are in bad shape.

Interviewer: Question Four. How about the relationship between the residents and visitors?

Interviewee: We all relate well with visitors, we receive them warmly and make them comfortable, Badagry people are very friendly and accommodating. Some of these market women even offer free.

Interviewer: Question Five. What other benefits can you say the Badagry people are enjoying?

Interviewee: When visitors come here, sometimes they move around to see the kind of business they can do here. So, the museum has attracting investment and business opportunities to the community, creating jobs for the indigenes.

Interview with visitors at the Badagry heritage Museum

Interviewer: Question One. What is the purpose of your visit to this Museum?

Responses: (Most of the visitors interviewed were there for different reasons) Some tourists from Poland said they are lecturers researching on different museums, they were at Badagry museum for research. A man who brought his family for visit said he is an indigene of Badagry, grew up in Badagry but has never being to the Museum, in his words – “ I feel bad when strangers in my office tell me about the museum and I the “son of the soil” has never been here, so I made up my mind to bring my family from the Island to come and visit during this August vacation to have a family outing together and have some fun time” he said. There are couples as well that visit for relaxation. On two occasions I met some school teachers that brought their pupils on excursion to get them educated about the museum.

Interviewer: Question Two. What can you say about your experience at the Museum?

Interviewee: For the researchers - “We have been to different museums with different themes, the Badagry museum is unique in that it tells the stories of trans-Atlantic slave trade, the pictures and images are well arranged to tell that story. It is a good experience, we look forward to seeing other sites around”, the researcher said.

For the Family – We are happy to be here to see all the things in the museum and hear the stories of what our forefathers had to pass through. Another member said “It is so touching and emotional for me to see and hear about the suffering that our forefathers were subjected to. According to the father – “I want to believe slave trade is still not over in Africa, I sense it is being stylishly done in various ways”, he said.

For the couple – The experience is nice, it is good to know this story so that we won’t forget our roots.

For the students and teachers – The pupils had a good time, they were excited to learn about the stories of the slave trade, and we ensure they take notes so that when they get back to school, they won't forget what they have learnt.

Interviewer: Question Three. Have you visited or are you likely to visit other locations in Badagry?

Interviewee: Yes, all the visitors indicated interest in visiting other attractions related to slave trade in Badagry. Except for one of the Primary School group, who planned to see only the heritage museum.

Interviewer: Question Four. By what mode of transport did you get into Badagry? Water or land? And how was your experience?

Interviewee: All the visitors interviewed came into Badagry by road. Majority came in private vehicles, while others came with taxis. Those that came with taxis complained of high charges. But in general, they all agreed they had a smooth ride down to Badagry.

Interviewer: Question Five. Are you staying over in Badagry? If so, where and for how long?

Interviewee: Majority of the interviewed visitors resides in other parts of Lagos and intends to return home; few are lodged in hotels within Badagry and planned to stay for between 3 to 7 days.

Interviewer: Question Six. Will you like to visit Badagry town again? Why?

Interviewee: Majority of the visitors said they are not going to visit again because they had seen all they needed to see, others responded that the slave trade story and museum exhibitions makes them sad, therefore, they would not want to have a second experience.

Other said they intend to return again to see other part of the town they could not get to and would also like to attend some of the cultural festivals the tour guide told them about.

Personal Observation

The researcher adopted a non-participant method of observation, this enabled her to monitor the staff and visitors at the museum and other locations visited. The actions and interactions of the staff, visitors and residents was observed. Also, the state of the facilities and relics on display were observed. Observations were made on the heritage resources at the museum, the available facilities and their state, as well as rate of flow of visitors in and out of the heritage museum.

Observation at the Heritage Museum:

It was observed that the museum staff were very friendly towards visitors and passionate about their work, they are warm and receptive, they are readily willing to give out required information relating to the museum and slave trade stories.

On the several occasions I spent time at the museum, I observed that patronage is generally low, only few visitor came in once in a while, and this observation was confirmed by the museum staff. Also, the “Tommycare” restaurant within the museum premises that was in operation when I visited early this year (January) has folded up by the last time I visited in August, I was told it was due to low patronage resulting to food wastage and loss on investment. Another sign of low patronage observed was at the children play ground, it appeared deserted with some of the equipment damaged e.g. the bouncing castle.

Also, it was observed that most visitors that came into the museum except for schools were brought in by tour guides, who were very protective of their clients, thus I needed to get the consent of the tour guides to interview the visitors.

On the visitors' register, the visitors register at the museum is not well monitored as not all the visitors that comes in fill the register, this makes it difficult to ascertain the actual number of visitors that visits on daily basis. Throughout the period I was there, none of the visitors signed the register.

Observation at the Vlekete Slave Market Museum:

The museum is new and so are most of the items exhibited there, most of these items are framed paintings / pictures telling the stories of the transatlantic slave trade, beside each of the framed pictures are narrations of stories relating to the images both in English and French languages.

The staff who attended to me was said to be a new staff who did not have adequate information on the museum items, so I had to figure most things out on my own.

There was no light at the time of visit and they do not have any alternative means of power supply.

Observation at the Chief Mabee Museum

There is no organization, there are young men hanging around the museum looking out for the next visitor to "grab" and bring into the museum. Some of these young men identified themselves as family members of late Chief Mabee. Different people were observed to be bringing in different visitors at different time, each collecting money from visitors without record or receipts.

The museum is small with only few items such as: the slave chains, slave drinking pot, and documents relating to abolition treaty.

Observation at the Seriki Abass Slave Barracoons

The building is dilapidated and the environment unkempt. Peoples said to be family of the late Seriki are said to be living within the premises.

Items displayed in the slave cells are in very bad shape, picture frames are faded and falling apart, iron slave chains are rusted, other slave trade relics displayed are all looking very dirty and abandoned.

Observation on the inter-relationships between visitors and residents

The residents are observed to be generally friendly and accommodating, they relate well the visitors.

Appendix (ii)

Pictures of Badagry Heritage Museum and other historical heritage resources in Badagry



Plate 1: The sign post in front of the Heritage Heritage Museum

Source: Field work 2023



Plate 2: Entrance to the Badagry Heritage Museum

Source: Field work 2023



Plate 3: The Front View of Badagry Heritage Museum

Source: Field work 2023



Plate 4: Slave Chains and Shackles on display in the museum

Source: Field work 2023

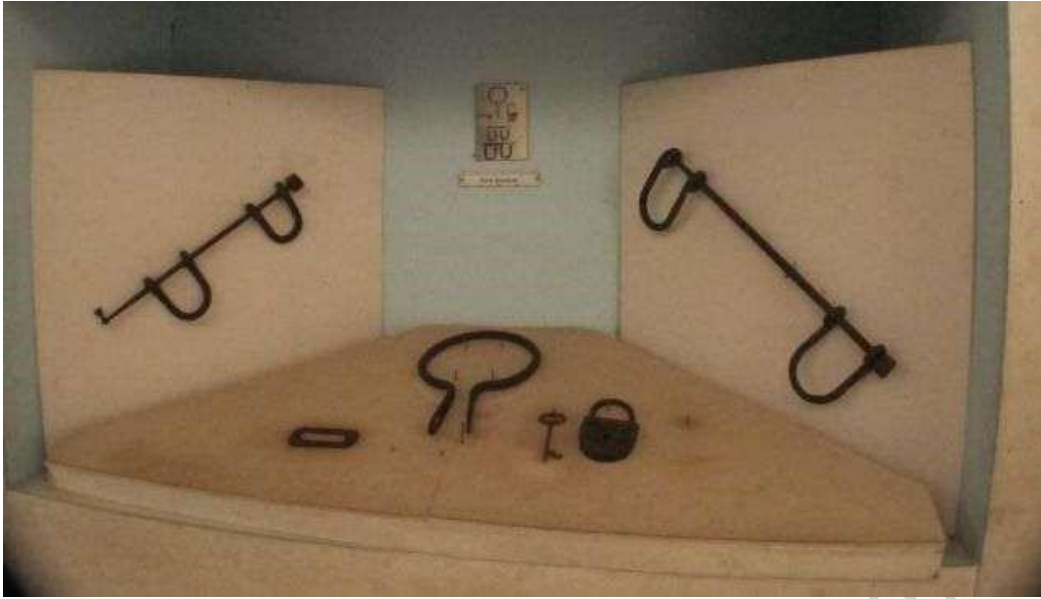


Plate 5: Slave iron Leg shackles and neck chain lock

Source: Field work 2023



Plate 6: Cannon Gun

Source: Field work 2023



Plate 7: Statues depicting “freedom at last” at the Museum Premises



Plate 8: Statue depicting “freedom at last”

Source: Field work 2023



Plate 9: Picture of a Boat telling the story of “the Missing Link”

Source: Field work 2023



Plate 10: A Restaurant within the museum premises

Source: Field work 2023



Plate 11: Children playing ground behind the museum

Source: Field work 2023



Plate 12: Entrance to Mobee Royal family Museum, Badagry

Source: Field work 2023



Plate 13: Iron Slave Chains

Source: Field work 2023

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Plate 14: Front View of the Vlekete Slave Market Museum, Badagry

Source: Field work 2023

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Plate 15: Slaves in Dungeon

Source: Field work 2023



Plate 16: The Vlekete Shrine, Badagry

Source: Field work 2023



Black Friday Sale!
The Original
Black Friday Sale!
VALUE OF SLAVES 1834

Negro man Dick-fifty-five years old.....	\$200
Negro man Ransom-twenty-three years old ..	\$800
Negro man Alfred-seventeen years old.....	\$500
Negro girl Carlot-three years old.....	\$200
Negro woman Dovey-twenty-five years old...	\$460
Negro boy Sandy-seven years old.....	\$300
Negro woman Hannah thirty-seven years old.	\$300
Negro man Jansen twenty-one years old	\$800
Negro woman Jane twenty years old.....	\$600
Negro girl Sophy two and a half years old.....	\$100
Negro boy Logan sixteen years old.....	\$800
Negro boy Joseph eleven years old.....	\$450
Negro girl Harriet one year old.....	\$150
Negro boy John seven years old.....	\$300
Negro girl Caroline five years old.....	\$250
Negro girl Ellen three years old.....	\$200

Slave Owners of Perry County Missouri
1834 Tax List
Abernathy, Jonas, Estate 116.
Appraisal

Plate 17: Advert for Slave Sales

Source: Field work 2023

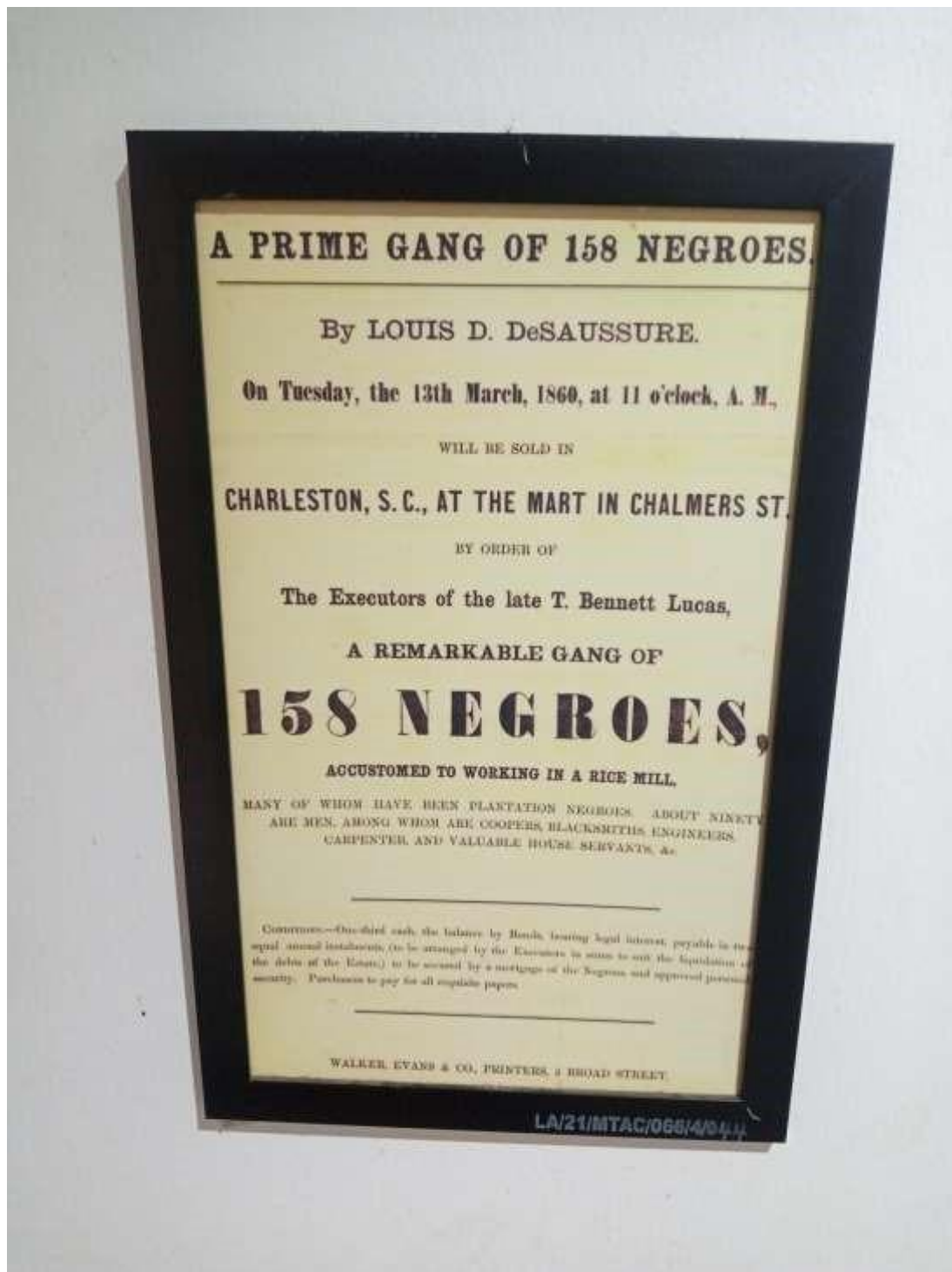


Plate 18: Advert for Slave sales/hire

Source: Field work 2023



Plate 19: Sato Drum Festival

Source: Field work 2023

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Plate 20: Zangbeto Masquerade

Source: Field work 2023

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Senior Secondary School Certificate 1996
St. Louis Grammar School, Akure, Ondo State

ND Hotel and Catering Management 1999
Ondo State Polytechnic, Owo

B.Sc. Hospitality and Tourism Management 2003
Imo State University, Owerri

Masters of Recreation and Tourism 2012
Ekiti State University, Ado Ekiti

C. Working Experience with Dates:

Lagos State University of Science & Technology, Ikorodu 2008 - Date
(Formally Lagos State Polytechnic)
(Tourism & Hospitality Management Department)

Kwara State Polytechnic, Ilorin 2006 - 2007
(Assistant Lecturer, Hotel & Catering Management Dept.)

Ministry of Culture and Tourism, Uyo Akwa Ibom State 2005
(Tourism Officer - NYSC)

Ibro Hotels, Abuja 2003
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D. Award and Fellowships:

Membership of Professional Body:

Member - Hospitality and Tourism Management Association of Nigeria (HATMAN).

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Yusuf, O.I.S., Osho, A.S., Emun, H.O., and **Ibidapo A.O.** (2023). Preservation of National Heritage for Tourism Development: Evidence from Lekki Conservation Center in Lagos State. *International Journal of Hospitality & Tourism Management*, Vol. 10. No. 3, 103 – 114.

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Adesuyi Joseph and **Abimbola O Ibidapo** “Tourism and Environment: A Symbiotic Relationship” (HATMAN Journal of Hospitality and Tourism, Vol. 2 No 1, 2014)

F. Major Conferences Attended with Dates

Step-Down Train-The-Trainer Capacity Building Workshop on Research Proposal Writing & Research Grant Management. – Ibadan, 2023. - Participant

2023 International Conference of Center for Black and African Civilization (CBAAC). - Participant

International Conference on Innovative Trends in Science, Technology and the Arts, Uyo, 2021. - Paper Presenter.

5th International Conference on Science & Technology (LASPOTTECH) Lagos, 2021. – Paper Presenter.

International Computer Driving License (ICDL) Training, 2020. - Participant.

3rd National Conference/Exhibition of School of Industrial Technology (SIT), Akanu Ibiam Federal Polytechnic, Uwana, Ebonyin State. 2019. – Paper Presenter.

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The University Compliance Certification

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Signature

Date

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