

The Place of Museums and Curatorial Practice in Sub-Saharan Africa: The Ijo Example of Nigeria

Ikaonaworio Eferebo

*Department of History & International Studies,
Faculty of Humanities, Federal University Otuoke, Bayelsa State, Nigeria.*

Article DOI: 10.48028/iiprds/ijdshtmss.v12.i2.12

Abstract

Museums are storehouses of a community collective memory, valued for its functional qualities through which material culture is preserved and chronicles the people's culture and lived experiences. They are indisputable archive of any society whose role is to acquire, exhibit, preserve, interpret, study, communicate as well as promote the cultural heritage and artworks of the people. The findings of significant interest through curatorial practice museums establishes connections for objects from a wide variety of sources, determine which objects gain value and to direct attention to this marginalized context, create the necessary awareness of an indigenous artworks practice, which display forms and objects in shrines, mausoleums and others constructed and utilized within the purview of deity and ancestral worship. By accessing these avenues of display and analyzing the curatorial processes, we challenge the notion of venues of displays, especially the ever-changing contexts of the constituents of a museum. Thus, by focusing on the symbolic details of indigenous artifacts and exploring them with hindsight expresses the African lived experiences through the artist's lens. Arguably, by focusing on the curatorial processes of shrines, mausoleum and others the study submit that immense information and rich symbolism are housed within these indigenous museums and they deserve to be drawn to our contemporary consciousness. Depending on multidisciplinary exchange of ideas and content data analysis qualifies shrines, mausoleums and other places as museums displaying cultures as well as other forms.

Keywords: *Museum, Curatorial Practice, Africa, Culture, Indigenous, Artworks, Objects, Archive.*

Corresponding Author: Ikaonaworio Eferebo

Background to the Study

A reflection of the meanings encoded in the cultural artifacts that are housed by museums, and curatorial practice brings the aesthetics, even clear understanding of the artistic expression ingrained in artworks. Without this, curatorial texts which seek to describe the varieties of material artifacts will misinterpret and dislocate it (Ndubuisi, 2008,1). This, in turn, has heightened the multiple meanings of the constituents of the museum. If, as Donald (1996 as cited in Ndubuisi, Orifa & Nweche, 2011,146), museums are commonly constructed as repositories for collections of objects whose arrangement in institutional space frequently stimulate the indigenous environmental relationship, chronological or evolutionary development of a form, theme, or technique, or of a person or people. Besides, museums are also representational artifacts in their own right, portraying “history” or the past through objects and images staged as relics of the past (Ndubuisi, Orifa, & Nwuche, 2011,146). Despite the abstracted state of some specimens, their association in the museum constitutes a system of representational which in turn endows each item with an evolutionary creativeness.

Arguably, museum spaces are systemically formatted as a stimulation of travel through time, it nevertheless provides clues to vestiges of time lapsed heritage of institutional contexts and how curators contribute to the production of knowledge about, reception of, African art. This is the same feeling engendered when a careful journey is carried out through some shrines and mausoleums in most African cultures, such as the Egyptian pyramids, ancestral shrines in Benin City, Ogidiga shrine in Nembe, Obolo (Andoni) House of Skulls and many others. This is especially the infrastructures of shrines and mausoleums and its entire biosphere can provoke museological practice. A somewhat characterization of museum has been a very significant institutional enterprise, but the degree of its vitality is marginally appreciated. In light of this, the paper explore the recognition of Ijo (African) shrines, mausoleums and other artistic collection forms within the context of museums and its curatorial practice, because these cultural repositories harbor materials as well as artworks, are doing what Western constructed museum do for those cultures.

Museum: A Conceptual Review

The beginnings of museum concept date back to Ancient Greeks, which were designated as “adobes of the Muses” (Artun, 2006:11). The Greek word “Museion” which means the temple of the goddesses called “Muses”, were the nine daughters of Zeus. These were the presumed goddesses of arts and sciences in Western climes. The collection of objects with artistic values was housed in a building called “Theasuri” (Treasures) which were similar to Shrines or Mausoleums in African traditions these were built in centers with political and religious significance (Yucel, 1999:19). This is not shying away from the world acclaimed first museum concept of the Great Museum of Alexandria in the 3rd century BC for exporting “Hellenistic culture” to parts of Africa, but that Africans had their Shrines or Mausoleums or Pyramids as the equivalents of “museums” in their own right, as memory bank of their “living history” is significant.

Museums are institutions either publicly or privately owned which collect, preserve and display objects (both natural and cultural) with the primary function of entertaining, educating and providing materials for research on aspects of humankind's cultural heritage

management (Momin & Okpoko, 1990). This underpinning enlightenment contexts qualifies museums are obverse of libraries, institutions of learning and other related agencies of knowledge and memory bank. As memory bank preserve the tangible expressions of man's history, creativity and the temporal world and his lived experiences (Eferebo, 2021, 90), gives a stronger current to the understanding of the museum concept. These materials entertain and arouse curiosity opens channels of arteries to connect the past and contemporary world through the works of the art historian.

The International Council of Museums (ICOM) enlightens Museum as a “non-profitable institution in the service of society which acquires, conserves, communicates and exhibits for the purpose of study, education and fomentation, material witnesses of evolution of nature and man”. While the Cambridge Dictionary Online avers museum as “places of study, buildings where objects of historical, scientific or artistic interest are kept, preserved and exhibited”. Similarly, the United Nation's Educational, Scientific and Cultural Organization (UNESCO) drives “museum of whatever kind should have the same task to study, preserve and exhibit objects of cultural value for the good of the community as a whole”, qualifies shrines, mausoleums and other forms as museums. This is saying that the material content of a museum of any society must be congruent of its culture history. Because it is a mirror through which society reflects itself to count its vestige of progress for the public benefit, for inspiration, learning and enjoyment (Atik cited in Gunay, 2012, 1251).

Museums as institutions that collect, safeguard and make accessible artifacts and specimens, which they hold in trust for posterity. The conceptualization includes shrines, mausoleums and other artistic centers with collections of artworks, as well as museums with historical collections of objects. As Mike Wallace argues, museums lie in their role as a nation's memory bank. What is significant about museums is that they are the only source of “living history” and perhaps tells what the future holds (Wallace, 1999). Being representational the History should be displayed for study, if for nothing, its essentiality to society as well as relics of the lived experiences or traditions. Therefore, museums are viewed as the ideal learning environment, whether formal or informal of these lived traditions. Mainly, museums are “organizations open to public established to exhibit artistic, cultural, historical or scientific artifacts permanently or establishment that carries...” (Sozen & Tanyeli, 1987, 168).

Although globalization have made people become conscious of the cultural relativity of regions, this process of different cultures can be understood through museums. This is so especially a proper understanding of culture can be attributed through the visual perspective, and that is what museum (shrines, mausoleums etc.) offers as elsewhere in the globe. In the next segment, we shall look back at how shrines, mausoleums, and other forms functions as museums fascinatingly.

Shrines, Mausoleums and other Artistic Collection Forms are Museums

The central discussion here is based on three major types of shrines that exists in Ijo society, and by extension Africa that matches a comprehensive analysis of what entails a museum, in climes outside of the West and its collaborators. Arising from the many postmodernists' dilemma that historians pursue recovering what is lost. But in order to secure answers through

the visual cultures that massages the curiosity, is by recognizing and accepting their potentials as museums. This is much as we are creating a sense of revival for these cultural artifacts that would be gone out of memory, following the current wave of modern Pentecostalism spreading over visual cultures (Ndubuisi, Orifa, & Nwuche, 2011, 149).

Shrines are important sites and constitutes a significant aspect of the religious lived traditions of many African societies. The word *oru* is used to describe the deities and shrines in Ijo generally, but it is also used to describe the vestiges of spirituality. A typical shrine consists of two layers which has an inner sanctum (*tanda* or *meinmo* or *ikpa*) where the sculptural forms and objects that constitute the shrine are situated and which usually has access restricted to the priest or priestess (*orukorobo* or *orukariowei*) and the *osunbo* (attendants) of the shrine. The second layer is the adjoining space where the *orukorobo* and votaries can worship, consult oracle, meetings, feasting and other propitiating ceremonies. While communal shrines are located in specially mystified places demarcated, hallowed spaces that must not be desecrated with many taboos as well. In Benin, for instance, “shrines can denote the location of key historical sites and serve as religious beacons in both rural and urban spaces. When such sacred places and their objects are defiled, or taboo linked with them is contravened, special purification rites are carried out to recharge them, making them retain their potency and efficacy (Ndubuisi, Orifa, & Nwuche, 2011:149). The constitutive construction and assemblage, and because of the variety of objects they house, shrines take on the appearance of museums. These forms and objects play significant role in the religious life of the people. Votaries' inputs a lot of meanings to sacred objects that transcend mere aesthetics encoded to keep its vitality intact as well as for effective functioning of the shrines.

The mausoleums (*okpu*), the burial site of ancestor over which shrines, *okpu*, houses, or monuments are erected according to Alagoa (2001: vii), represent a major cultural resource among the Nembe, Kalabari, Okrika, Bonny, and Obolo Ijo people of the Niger Delta. They serve variety of functions, including that of museum, meeting place for the living descendants and place of communion with the dead ancestor, and may be comparable to the pyramids of ancient Egypt. The *okpu* of Nembe are comparable also to the *ikpu* of Kalabari in which artistic representations of ancestors, *duein fubara* meaning “foreheads of the dead” (Barley, 1988) were displayed. Ancestral shrines to founders of lineages (canoe houses) are, indeed, to be found also among the Okrika, which display *oko* pottery, sometimes adorned with faces representing dead male and female ancestors alike (Opuogulaya, 1975). *Okpu* represents a central institution in the whole eastern Niger Delta in historical perspective as it has survived from the past, present and is making waves into the future. As a result of its museum characteristics to document, preserve, and protect cultural resources in situ for active enjoyment of local people, tourists, and scholars. And, therefore, its future is significantly secured.

The wealth of objects (artifacts) housed within these mausoleums play a significant role in their operations. A number of the objects have been incorporated into other forms of Ijo ancestral traditions. For instance, Onyoma Pere terracotta figurine is being deified in a manner different as the depict image of the priest king of Onyo which supposed to be worship now serves aesthetics purposes in the hands of the archeological excavators. This is so as the

art forms as well as objects that energized spirituality of the people are being socialized for example. The collection of objects in mausoleums overrides the sum of its individual units, and its potency depends on the organizational, structural, and collective strength of all objects around it (personal communication with Professor Alagoa 22/5/2021).

Among other things like shrines these houses too are divided into two major segments such as ikpa or tanda (symbolic inner open section) believed as the dwelling place where impurities are stanchd from reaching except the priest and the open space for the house members for meetings and ritual purposes. The okpu are a cultural resource and variety of community museum, but their contents are quite limited by their nature and the many functions they are intended to serve. These functions determined the categories of objects to be found, including armaments, objects depicting the social standing of the ancestor, trade goods, prestige goods, instruments of communication and music, objects for the performance of ritual or remaining as evidence of ritual performance ebebege (raffia divination frame), anda-igbogi (manila), wooden walking sticks (akula or kiani), mirrors, nama-tibi (skulls), tamuno-bele (miniature clay pots), ogbani (ritual baskets), itoru (cake of local chalk), iru-sara-opogolo (libation holes), dongoi (paddle), aru-piga-bite (insignia of office and the material which constitute the heraldic symbols of houses), glass, ikurusi (canon) (Alagoa 2001:12-16) and so on.

These okpu represents, in the first place, a memorial to the dead king or chief, which also serve as cenotaphs for royal and other important personages. It houses objects which remind the living of the dead ancestor, and accordingly, must be regarded as a museum of history for the lineage and a cultural resource for the community at large. The second space of the okpu provides a rallying point for the living members of the lineage of the ancestor for carrying out a wide variety of functions and activities such as ritual communication with the ancestor for pouring libations (iru koromo) or sacrifice of ram (namapele), lineage meetings and observance of funeral activities (gbololo-you-wari or duei-you-wari). While the far end of the tanda platform provided the space for lining the paraphernalia of office of the deceased ancestor, and for displaying various objects and property indicating his achievements, lifestyles etc. The long wall across the tanda also provides a space for artistic representations or paintings or designs of ensigns, logo, or of emblems and praise names or titles (personal communication with Chief Duomo Erewari Oruwari, 27/7/2022).

Brief histories of the ancestor and of his times are common features. The various objects found on the tanda tell the story of the ancestor, but also the history of the continued relationships between the dead and living, the nature of the communications between the communities of the past and of the present. The different object displayed in them create a distinction between the categories of ancestors housed in the okpu. This best suggest that shrines are museums in which different cultural artifacts are displayed and preserved if they are not put to use for ritual. The okpu are, clearly, the community museums per excellence. There are, however, objects that are stationary and cannot be moved for any religious reasons unless they are replaced when considered old and have served its usefulness. This recreation (bere) of lost or damaged old objects in the same media or in more accessible or affordable media (personal communication with Deputy Chief Dieneseigha Sam, 12/8/2022).

Unlike conventional museums where the public have access to go and enjoy the works of art displayed, the shrine is little restricted to selected individuals, thus making them a specific kind of museum. Also of important note is that votaries and officiating orukoro bo have unlimited access to the various sections of the shrines and the objects displayed within them. This idea of restriction of total access into the shrines and objects corroborates the view of specialized museums, in their own right. But the fact remains that accesses into some shrines are allowed to the public, however, the cognomen associated with museums create a disdain and revulsion for the people for indigenous practices, they are disgusted even when allowed to visit one. This fear is not unconnected with Christianity of fleeing from pagan practices.

Other artistic collection is the dancing association of Ekine-Sekiapu, which exists in all the trading or city states of the eastern Niger Delta traditions. This all-important elite Society had its origins among the Kalabari-Ijo of Nigeria. The Society has, since its inception, proved to be a museum of Kalabari cultural expression (Jenewari, 1973:27). This essential masquerade dancing of the Ekine-Sekiapu, like many a folkloristic art, integrates religion and art. They express the behavior of spirit beings by dramatizing them through masquerade play. Of significant is that most of the masquerades are strictly speaking, are displayed, by general conception, to representations of water and other spirits in its shrines. These various masquerades are performed in a cycle which begins with the masquerade called Aki and culminates in the ceremony called Owu Aru Sun (Owu Aru sai for Nembe) followed by display at town squares.

Of a truth, these shrines, while not richly furnished the aforementioned, contains items musical instruments such as ikirigo (orchestra), okumo (drums of different categories), several hundreds of major and minor mask heads are considered a fundamental part of Ijo ancestral traditions are displayed. Like those found in other parts of Africa consist of variety of headpieces that unite to serve as a testimonial of a living museum of communities, are painted, and dressed in costumes special to each. The masquerades present a corresponding, if not more spectacular, display of color and variety. And each of them has behind it a story which explains its origin and ownership, its role in the Ekine-Sekiapu. Such qualities impress on the minds of the people the religious relevance of the objects, but the objects can also have deeper connotations. The nature of these shrines is better appreciated if one considers the context in which they are used, like every other special or classified museum (personal communication with Chief Dike Amadi Teibeinyo, President of Ekine-Sekiapu, 24/8/2022).

Curatorial Practices

Museums in Africa are poignant legacy of the lived traditions but were especially during the colonial period became somewhat estranged. Such that many loosed relevance to the communities in which they are situated, and at best, serve as tourist attraction for foreigners, with the strange idea of “art for art's sake”. Stripped of its value, artworks were left to rot with the dignity of the African artist as well as museums that housed them. And at other times, museums were stereotyped, branded with cognomen by missionaries and colonial officers, condemned traditional priests and replaced the time-tested religious life of Africans. But what is central in all of this the conqueror looted the artworks of these so-called “pagan”, “primitive”, and “tribal” splendors in Benin, Ife, Egypt, and many other museums to

established or added values to museums in Europe, France, Belgium, Germany, just to mention a few places around the globe.

The authority and responsibility for constructing narratives presented in these museums rest with priests, shrine attendants (osun bo or okpu digi bo) as curators of artworks in many African societies whose knowledge and insight are grounded in African museological traditions. The exhibition of these marginal voices in community museums through artworks, are an arena in which new modes of curatorial practice are emerging (Silverman, 2010) daily. For examples the Cultural Banks of Mali, District Six Museum in Cape Town, and the Community Museums of Kenya and other community centered museum, “curatorial” role have been reshaped. Local knowledge remains critical of representing knowledge and constructing new knowledge are shared with local audience for whom priests (orukorobo or okpu digibo) as curators serve as catalysts for collaboration. Such a paradigm shift has significant social and political implication leading to a redefining or a reimagining, of what museums are in and for Africa.

The dynamics of curatorial practice in Africa as elsewhere is a representation in museum and exhibition contexts in the contemporary era. Within African art studies, exhibition have been one of the primary vehicles of representation, with some of the most fascinating exhibitions taking shape through museum. But in fact, the display of culture has been fraught with the politics of representation. This significant posture will present and envision critical curatorial interventions that embrace multifarious models of traditional, modern, contemporary, urban and African experience. This is seeking complicate conventional wisdoms about what it means to organize exhibitions, and to engage artists and communities in the actions of curatorial practice (Silverman, 2010).

Basically, curatorial practices refer to the activities that forms part of the functions of museums, namely research (research, interpretation), collection management (documentation, conservation) (see Raimi & Ekpenyong, 2011), and communication (exhibitions, education and public programing). This is condensed into methodologies and professional standards grounding these activities. Although contemporary museology acknowledged that curatorial practice is not value neutral but reflects power relations (<https://www.igi-global.com>). This entails the selection and representation of cultural objects, ideas and artifacts by organizing and promoting art projects and exhibitions.

However, curatorial practice in visual arts context is developing an informed response to work and exhibitions they have seen, experienced, as well as beginning to formulate personal intentions for creating and displaying their own artworks. Evaluating how their ongoing communicates meaning and purpose and considering the nature of “exhibition” and thinking shape the purpose of selection and the potential impact of their work on different audiences. What is more significant is that okpu digibo or orukorobo are inspired, that the initial idea must be stated so that others working on the exhibition can share its vision and be motivated by it intents. The viewpoint is that the idea must also become clear and compelling that the public will discover its meaning when they view the exhibition objects. This is much about bringing new knowledge into museum and new ways of working (Gilchrist, 2020), bringing

other voices in, where art is inextricably connected to wider contexts-social history, community, culture and politics. What the exhibition does purpose is a move away from an authorial to a more collective mode of curatorial practices.

Because time actually travels with trends in art space, visual cultural art curatorial practices also change to accommodate or collaborate with current decolonizing curatorial practice debates in wider curatorial discourse. While it is important to commission new artworks or change old artifacts, but also important is the fact that these are not just about art objects on shrines or okpus. These practices are connected to wider community, cultural and political contexts, and in some cases, they are activated as such. They are a living tradition in visual cultures as one would be surprised if at some stage during exhibition as living objects that actually have a valence beyond the space of the museum.

This partly explains the practice of curating is live and temporal. It has shifted dramatically from its anonymous backstage origin with dusty museums to a role at the forefront of contemporary art and is responsible for conjuring both a synergy and a dynamic that operates across a multitude of levels. Curatorial practice is a rapidly growing endeavor and discourse that is fundamentally shifting the ways in which we view and receive artwork (Gaskill, 2011; Ramirez, 1996:22), have come to define current practices. Thus, contemporary curatorial practice has become much more holist, dealing with the whole of the process as opposed to an element. Today's curators are about authorship and agency, rather than the "reproductive processes of institutional power structures" (O'Neil, 2006; O'Neill, 2007, 13).

It has also come to embody one of the dynamic forms of cultural agency available contemporaneously. The implications of this role and its ability to affect a series of interdependent spheres inaccessible through other, more restricted, modes of cultural practices requires a fluid and multidimensional approach. The shift from the curator as master planner to a place of flux and instability (Marincola, 2001), at the helm of such unpredictability becomes more clearer how the position has evolved and its contemporary requirements shaped. The actions of curating mean different things to different curators, who again work in different contexts, situations, and climes.

It is very much a cultural commendation role, experimental and discursive, necessarily responsive to wider artistic shifts in a fluid culture, especially networks of meanings. Curating is simply the creation of new contexts through the bringing together of artworks, artists, space, and others. It has been further stressed as a framework with which social engagement and exchange occur, where experience influences and new relational contexts emerge. Arguably, this significant aspect of an exhibition and its social value are dammed. Relying on UNESCO safeguarding of Intangible Cultural Heritage, museums and galleries have sought to integrate the principles of performing arts, skills, knowledge and practices that come under the rubric as aforementioned.

This is so as respecting indigenous ways of doing things means being open to new possibilities for cultural hybridization. This new approach brings to focus visual cultures to ensure that the ancestral spirits embodied within artworks are both honored and placated in museum.

Activating a cultural network of association into the realm of multimodal approach to indigenous art making that incorporates visual art, history, music, and ancestral homage connecting artifacts to the contemporary contexts. As this act as linking bridge for cross-cultural encounters that energize their real purpose. Such activity is a powerful ancestral intangible cultural heritage connecting the material culture of community practices, especially among Ijo communities of Nigeria.

There is a wide range of media art practices that function within a confined space. Although the curatorial process also takes into account the relationship between site and artwork, and therefore is much more reliant on the audience to acknowledge and legitimize the connections made between the two. This is of the viewpoint that “exhibition making” or curatorial practice as being the equivalent of making an artwork. Although alternative exhibition spaces remove the audience's “authenticity”, permitting them to function exquisitely. These circumstances allow a public authoring of the exhibition itself, with the public's interaction with artwork and site both contextualizing and realizing the exhibition as a space of engagement in this digital age. This is very much a live space working with the conditions of subjectivity and presence, and dependent on an engagement across all elements (Gaskill, 2011). It is in this “conditional” space that socially engaged media practices, where contexts are formed, and experience is lived.

This critical making, highlighting innovative and forward-looking practices in a physical exhibition made possible to switch to creating an online version. The use of social media exhibition indicates a new entrant, and attracted quite a number of independent curatorial practice by curator and artist collaborations is now a norm, had developed in the digital world since the 1990s, both affiliated to and independent of museum institution (Paul, 2006). Thus, digital media select, upload and disseminate by creating a short video explaining their rationale and processes of critical making, and provide between photographs showing the exhibitions. The many artifacts' curators upload selectively are real objects, but they are seen by viewers only virtually, through the website. While many people are now used to visiting online museums, that experience is not the same thing as seeing objects at first hand in a museum space as in the case of visual cultures underscored.

Conclusion

The reorientation of Western art museums towards models of indigenous curatorial practice is a reflection of cultural activism of indigenous people and curators from around the globe. Being disenfranchised from their material cultures, are making ways into art museums and galleries, taking symbolic and actual possession of the objects themselves and the social practices that accompany them. Exchange has always been a part of customary and contemporary indigenous experience. As sites of cultural exchange, museums can facilitate meaningful cross-cultural encounters through which audiences are partakers of various museum activities. Curatorial practices and institution can be internally transformed. And as spaces of engagement with audience, curatorial practice is very much the actions of a collaboration, reflecting the complexity of everyday contexts and building knowledge formulated by experiences and relationships, the curator is a responsive practitioner, a collaborator in art's social relations of sort. This is more appealing to diverse and widening

audiences, and hopefully encouraging greater form of consciousness raising, learning to stimulate dialogue, imagination and creativity of visual displays for interfaces to emerge.

References

- Alagoa, E. J. (2001), *Okpu: An ancestral house in Nembe and European Antiquities on the brass and Nun Rivers of the Niger Delta*, Port Harcourt: Onyoma Research Publications.
- Artun, A. (2006). *Muze ve Elestirel Dusunme: Tarih Sahmeleri Sanat Muzeleri 2*, Istanbul: Illetisim Yayinlari, p.
- Barley, N. (1988). *Foreheads of the dead: An anthropological view of Kalabari ancestral screens*, Washington D. C. & London: Smithsonian Institute.
- Eferebo, I. (2021). The place of Museums and galleries in historical scholarship, *VUNA Journal of History and International Relations*, 5(4), 87-108.
- Gaskill, K. (2011). *Curatorial cultures: Considering dynamic curatorial practice*, Retrieved November 4, 2022, from <https://www.shura.shu.ac.uk/4441/>.
- Gilchrist, S. (2020). *Indigenizing curatorial practice*, Retrieved November 4, 2022, from <https://www.academia.edu/pdf>.
- Gunay, B. (2012). *Museum concept from past to present and importance of Museums as centers of art education*, Bolu: Abant Izzet Baysal University Press.
- Jenewari, C. (1973). *Owu Aru Sun: Kalabari most colourful ceremony*, ODUMA: Rivers State Arts & Culture, 27-31.
- Marincola, P. (2001). *Curating now: Imaginative practice/public responsibility*, Conference Proceedings, Philadelphia Exhibitions Initiative. Retrieved November 4, 2022, from <http://www.philexin.org/curatingnow/index.htm>.
- Momin, K. N. & Okpoko, A. I. (1990). *Museums and people*”, in Andah, B. W. Ed. *cultural management: An African dimension*, Ibadan: Wisdom Publishers, 531-532.
- Ndubuisi, E. C. (2008). *From the Subreal to the real: The creative process of Benin Olokun Shrine sculptures*, CLA Online Journal.
- Ndubuisi, E. C., Orufa, C. O. & Nweche, M. N. (2011). Museum concept in visual cultures: Shrines in Southern Nigeria, *Journal of Contemporary Issues in Vocational and Technology Research*, 1(1), 145-156.
- O'Neill, P. (2006). *Curating: Practice becoming common discourse*, Retrieved November 4, 2022, from <https://www.slashseconds.org/issue/001/003/articlesponeill/index.php>.

- O'Neill, P. (2007). *Curating subjects*, London: Open Edition, 13.
- Opuolalaya, E. D. W. (1975). *The cultural heritage of the Wakirike*, Port Harcourt: Rivers State Council for Arts & Culture.
- Paul, Christiane (2006). *Flexible contexts, democratic filtering and computer-aided curating models for online curatorial practice*". In Joasia Krysa (Ed), *Curating, Immateriality, Systems: On curating digital media*, New York: Autonomedia Press, 85-105.
- Raimi L. & Ekpenyong, A. S. (2011). Urbanisation and loss of traditional ecological knowledge: Lessons from Rumuodomaya community in Rivers State, Nigeria, *International Journal of Cross-Cultural Studies (IJAS)*, Brown Walker Press, 1(1), 54-64.
- Ramirez, M. C. (1996). *Brokering identities: Art curators and the politics of cultural representation, In thinking about exhibitions, (Ed.)*. Bruce W. Ferguson, Reesa, Greenberg & Sandy Nairne. Oxon: Routledge, 22.
- Silverman, R. (2010). *Reimagining curatorial practice in the 21st century Africa: Community Museums*, Available at <https://www.international.ucla.edu/asc/event/8391>. Accessed 4/8/2022.
- Sozen, M. & Ve-Tanyeli, U. (1987). *Sanat Kavram ve Teriniler Sozlugu*, Istanbul: Remzi Kitabevi, 168.
- Wallace, M. (1996). *Why Museums are important?* Available at <https://www.123helpme.com/essay/why-are-museums-important-96607>. Accessed 4/8/2022.
- Yucet, C. (1999), *Turkiye de Muzecilik*, Istanbul: Arkeoloji ve Sanat Yayinlari, 19.