

**UNDERMINING FACTORS OF TOURISM AND CULTURAL HERITAGE
PRESERVATION IN OLD RESIDENCY MUSEUM, CALABAR**

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Abstract

The preservation of Efik cultural heritage at the old residency museum in Calabar and the sustainable development of tourism are crucial for maintaining the Efik nation's identity and fostering economic growth. Though technological innovation, funding of the museum, and political instability continue to undermine its development through ineffective policy-making and poor management practices, the lack of digitalization and funding of the museum inhibits cultural heritage preservation and tourist visits. Inadequate and inconsistent funding significantly hampers conservation efforts, leading to the deterioration of heritage sites and diminished visitor experiences. Compounding these challenges, political instability and the barricading of the old residency museum Calabar entrance by the previous government have resulted in a change of tourism destination and neglect of cultural assets also discouraging tourism investment and visitation. The objective of this work is to analyze the interplay among these three critical factors. This study accentuates the urgent need for integrated policy reforms, improved governance, and stable socio-political environments to safeguard cultural heritage preservation and, in turn, attract tourists to the museum. This work adopts the qualitative and Anthropological ethnographic survey method of collecting data. Primarily, it will rely on oral interviews of museum staff, curators of the old residency museum, the Slave History Museum, Marina Resort Calabar, and tourists. Textbooks and journal articles will be consulted as its secondary sources of data. The research findings show that there's a tourist destination from the old residency museum in Calabar to the slave history museum as a result of technological innovation, funding, and free access to the museum.

Keywords: Culture, Heritage, Museum, Tourism.

Introduction

It is pertinent to note that the most important phenomena that influenced the direction of human development and progress are cultural advancements, which include indigenous technological evolution, civilization, and scientific discoveries, among several others. The preservation and presentation of this prestigious cultural heritage for tourists and posterity have received great attention in Europe, America, and Asia, which goes as far as preserving most African cultural heritage in their museums. In Africa, at the old residency museum in Calabar, the people and government have done very little in the preservation of the Efik cultural heritage

in contemporary times; the achievement of the museum can be attributed to the efforts and works of colonial masters who prefabricated the building from London, sourced artifacts, and housed them in the present-day museum.

One of the primary objectives of museums worldwide has been documentation, preservation, display (exhibition), conservation, interpretation, research, and instructional education in their place of heritage (Ben, 2018). Due to the advancement in technology and the revolution in socio-cultural development, several societies and cultures have abandoned and lost most of their cultural heritage, arts, and artifacts. Ben et. al (2014) observe that the arts reflect the culture of the people it belong to, the ideas, and the period they spawned. Arts are the vehicle for the expression and communication of emotions, beliefs, ideas, philosophies, and a means of exploring and appreciating formal elements for their own sake and a mimetic representation of culture and religion.

The cultural heritage of every nation becomes one of its national treasures that contains its civilization, history, culture, religion, and wealth, which makes it a great nation with a strong cultural background from which its function for development and civilization is traced. Museums, as the treasure houses of the human race, store the memories of people and their societal culture, history, religion, and socio-cultural and economic achievements.

The status and development standing of many nations today is to a large extent measured by the attention and management they pay to their heritage. A museum is an educational institution, and it is an important means of educating people and diffusing knowledge to them. It is not concerned only with material objects; it is also concerned with cultural anthropology, which comprises humans, customs, beliefs, linguistics, and oral traditions, and when these are looked at against a natural, economic, and social background, they make sense and help us to gain a clear understanding of the community the museum serves.

The establishment of museums, technological innovation, funding, and political stability is significant in any developing nation like Nigeria, where historical records provide a link between the past, present, and future. The importance attached to any museum artifact derives its value from cultural and historical context, which may span areas such as religion, education, politics, economy, and warfare. It is most unfortunate, however, that many Nigerians and the government are ignorant of the importance of museums to society and thereby neglect the preservation of cultural heritage.

Many wrongly see the museums as associated with artifacts and monuments, which are regarded as old, archaic, and useless objects of the past meant for incineration. This type of impression attached to museums has affected them to the extent that objects that would have been useful in the general enlightenment and education of the public now suffer from deterioration and under values.

Tourism and cultural heritage preservation are deeply interconnected sectors that contribute significantly to national identity, education, and economic development. Across the

world, museums, historical landmarks, and cultural sites serve as custodians of collective memory and attract millions of visitors annually in places like Israel, Mecca, Italy, and others. However, In Africa and the Old Residency Museum in Calabar lacks proper technological innovation, funding, and political stability, and many tourist sites face mounting challenges beyond the realm of technology.

Non-technological innovation in the form of digitalizing the museum to 4D graphics, virtual audiovisual museums, administrative reform, community-based management, and policy development plays a critical role in adapting preservation strategies to local contexts. Unfortunately, the absence of such innovation has led to inefficient management, outdated practices, and missed opportunities for the growth and advancement of the Old Residency Museum in Calabar.

Compounding this issue is the persistent lack of adequate funding. Many heritage sites and museums operate under severe financial constraints, limiting their ability to maintain infrastructure, train personnel, or invest in educational and conservation initiatives. This chronic underfunding makes them vulnerable to deterioration and less attractive to tourists. Additionally, political instability poses a significant threat to heritage preservation and tourism development. In regions affected by conflict, weak governance, or civil unrest, cultural sites are often neglected, looted, or destroyed, while tourism declines due to safety concerns and a lack of strategic planning. These interlinked challenges demand urgent attention and holistic approaches to ensure the preservation, survival, and relevance of cultural heritage in an increasingly complex global landscape.

Research Method

Method here is the line of thinking and perspective on how a thing is perceived and viewed within this research (Ben & Duke 2025). The research will adopt a qualitative and Anthropological ethnographic survey method of collecting data. Primarily, it will rely on oral interviews of traditional chiefs, historians, cultural anthropologists, and museum staff/curators of the Slave History Museum, Marina Resort Calabar, and the old residency museum in Calabar. It will rely on oral interviews, participant observation, key informants, and focus group discussions for primary data, while textbooks and journal articles will be consulted as its secondary sources of data. Custodians of traditional artifacts, masquerades, and masks will be interviewed as well. Descriptive analysis of oral interview data will be employed in analyzing the data collected.

Theoretical Framework

This research integrates symbolic interactionism, Mircea Eliade's Archaic Religious Symbol and Myth, and the Functional theory of Religion. They give foundational interpretations and understanding to the intricate symbolic significance of cultural heritage (cultural remains: artifacts, masks, sculpture, documents, scrolls, among others) that are preserved in the Old Residency Museum, Calabar. Symbolic interactionism explains hidden meanings in objects, artifacts, cultural remains, and the symbolic meanings they develop during social interactions (Nickerson, 2023).

The Efik indigene and society create meaning through interaction and interpretation of symbolic objects/cultural heritage that are preserved in the museum. Symbolic interactionism gives understanding and meanings attached to cultural artifacts (cultural heritage) and how museums serve as a space for the preservation and interpretation of these artifacts. By adopting this theory, the study examines the subjective meanings that individuals ascribe to the artifacts, masks, sculptures, and all forms of cultural remains/objects in the museum from an etic perspective (observing from an outsider's/stranger's viewpoint) and the emic (insider's/indigenous viewpoint) values, behaviors, and beliefs of the indigenous Efik people towards their culture area. This approach recognizes that subjective meanings shape human behavior and that society is socially constructed through the interpretations given to the cultural remains.

Mircea Eliade's "Archaic Religious Symbol and Myth Theory," according to Allen (2023), highlights the significance of symbols and myths in religion and culture. Eliade argues that symbols, rooted in the principle of likeness or analogy, convey the language of the sacred. Most of the cultural heritage, like the Ekpe, for example, serves as a symbolic representation of the Efik traditional government, spirituality, supernatural, and worldview.

Furthermore, the theoretical framework draws from Max Weber's interpretation of symbolic interactionism, which highlights that individuals act based on their interpretation of the meaning of their world. This perspective recognizes that symbols play a crucial role in human interactions, as individuals exchange and interpret symbols to understand and navigate social institutions. Incorporating these theoretical frameworks, including symbolic interactionism, Mircea Eliade's "Archaic Religious Symbol and Myth Theory," and Max Weber's interpretation of symbolic interactionism, strengthens the overall understanding of the significance of the Ekpu-oro within the Oron culture, emphasizing the role of symbols, subjective meanings, and social interactions in shaping religious beliefs and cultural practices.

Functional Theory posits that society is made up of different institutions or parts, such as family, education, religion, and museums, as integral institutions or parts that contribute to the functioning and maintenance of the balance of the broader society by fulfilling specific roles, in this case preserving the Efik cultural heritage for posterity. Emile Durkheim and Talcott Parsons, who are the founding fathers of the theory, see society as an organism where each part plays a vital role in maintaining the whole society.

By application, the Efik society is an interwoven web that is integrated for its entire stability. By this, Efik cultural heritage and the Old Residency museum are useful aspects of the Efik culture area, which symbolically represent and preserve all traditional customs, patterns of behavior, values, norms, beliefs, attitudes, and social institutions, which bring about social cohesion, cultural identity, and collective consciousness.

Undermining Factors of Tourism and Cultural Heritage Preservation in Old Residency Museum, Calabar

Tourism, according to Ben (2018), who quotes Sunetra Roday, Archana Biwal, and Vandana Joshi, all agree that tourism does not only mean international travel for leisure or travel by air. This sees tourism as the temporary short-term (intra: within Calabar metropolis and inter: outside Calabar) movement of people to the destination Old Residency Museum Calabar,, which can be within and outside the place where they normally live and work and includes the activities they indulge in at the destination as well as all facilities and services specially created to meet their needs and activities undertaken during a stay that is closely related to leisure and recreation.

Tangban et al. (2025) see tourism as a potential instrument for boosting cultural heritage conservation efforts and providing financial advantages to nearby communities because of its commitment to environmentally sustainable travel and responsible travel practices and conservation. Cooper (2022), who quotes Tribe, noted that tourism is focused on three key aspects, which are (i) as an activity engaged in by people, (ii) as an area of academic interest, and, finally, (iii) as an area of education and training. The author quoted Tribes' definition of tourism as the sum of phenomena and relationships arising from the interaction in generating and host culture areas (communities) of tourists, business suppliers, governments, communities, and environments.

Cultural heritage preservation is the protection, conservation, and restoration of tangible and intangible heritage (artifacts, monuments, archaeological sites/cultural landscapes, music/dance, language, traditional customs, writings, scrolls, sculptures, and all forms of cultural remains) to maintain its historical, religious, social, and cultural significance for posterity and maintain cultural identity, promote diversity, and foster cohesion within a particular culture area. Longsteth (2008) adds that it involves natural and man-made components of the environment and how they have changed over a period of time.

UNESCO (2003) opines that Cultural heritage preservation refers to the processes and actions taken to protect, conserve, and maintain cultural heritage, both tangible and intangible, for present and future generations. This includes safeguarding monuments, artifacts, languages, oral traditions, performing arts, and traditional craftsmanship, to maintain their religious, historical, cultural, social, and aesthetic value. According to Jokilehto (2005), cultural heritage preservation involves scientific, technical, and ethical approaches that ensure the longevity and accessibility of heritage resources without compromising their authenticity and integrity.

There are several classifications of cultural heritage by several authors; this work classifies it into three, which are

1. Tangible Cultural Heritage: This aspect involves and deals with Physical movable and immovable artifacts that are kept in the museum or within a culture, such as monuments, artworks, manuscripts, and archaeological sites. Tangible cultural heritages include man's physical, ingenious products that can be touched and seen, such as architecture/buildings, defensive walls, crafts, tools, ivory, cowries, paintings, artifacts, textiles, wooden objects, clothing, pottery, monuments, ancient/traditional writings, works of art, and food. These tangible cultural heritage objects were made by historical humans in an

attempt to cope with the challenges of their time and problems of social and natural conditions. This object was fundamental to their survival.

2. Intangible Cultural Heritage: This aspect involves cultural heritage that can be experienced through contact and oral tradition and may not be touched physically. They include Customs, Traditions, oral histories, performing arts, rituals, festivals, and traditional knowledge.

3. Natural Heritage: This includes Cultural Landscapes entails natural and man-made components of the environment and how they have changed over time, biodiversity, and geologically significant sites with cultural associations (Longstreth 2008). Tourism and cultural heritage preservation can be seen as the development of touristic sites such as the old residency museum in Calabar with attractive, innovative experiential activities; protection and preservation of all tangible, intangible, natural,, and invisible aspects of a particular people's culture and area of life,, such as ideas, values, customs, folklore, kinship, norms, views, religious beliefs, artifacts, arts, music, dance, festivals, traditions, language, and knowledge,, among several others that are kept in the museum buildings and landscapes that they originated from. Marinos Loanides, Eleanor Fink, and Raffaella Brumana posit that Industrial museums are the major hosts of industrial cultural heritage and are attractive environments for heritage tourism. These museums impact people by connecting them, amplifying social inclusion and diversity, and engaging visitors with new and potentially inspiring experiences that combine heritage and tourism (2018).

The Old Residency Museum, Calabar

Ben (2018) noted that historically, the idea of gathering and displaying objects can be traced to the Babylonian king Nabonidus of the sixth century BCE, who ordered the excavation of historic and ancient buildings and displayed the things that were discovered. This gave birth to the first museum. In our contemporary society, the museum is a place where art objects are housed and displayed. there are also ethnographic and science museums that house specimens that are obtained through exploration and classified into an evolutionary history. The aim of every museum is the collection, presentation, and preservation of objects.

The Old Residency Museum was prefabricated in Britain in 1884 and erected at Old Calabar, where it was known and served as the government house to accommodate early British administration of the Niger Coast territories, the seat of the Oil River and the Niger Coast Protectorates, the Protectorate of southern Nigeria, and (1914) the Resident of the old Calabar Province. In the 1950s, it was used as a ministerial guest house, and after the Nigerian Civil War, it accommodated offices of the new South-Eastern State of Nigeria.

In 1959, the building and the entire compound were declared a national Monument (No. 20). It was renovated in 1986 by the National Commission for Museums and Monuments, and thereafter, it was known as the Old Residency Museum, where it served and educate the entire museum on colonial history. The Old Residency Museum is a traditional museum; its discernment of information during exhibition is relatively passive, where visitors are only able

to look at the exhibits from a safe distance under the guidance of a tour guide with no technological, electronic, or digital experience to aid the visitor and connect the exhibits with other narratives related to the museum's collections.

For the past decades, several museums, like the Slave History Museum in Calabar, have introduced interactive audio, while some have introduced technological, visual, and digitalized interactive experiences (interactive walls, tables, boards, monitors, video projections, virtual, among others) museums to attract more visitors, spark tourists' interest, and engage them in a unique social experience (Loanides & Brumana, 2018). The Old Residency Museum and several more in Nigeria still exhibit static imagery that cannot attract visitors who pursue more interactive elements, participation in the action, and social engagement with digital and virtual experiences.

Several indicators prove that the museum is not investing in innovations to attract and sustain engagement of visitors with museums and raise connectedness between museum practices and the everyday personal experiences of the visitors. This section will discuss the factors that undermine tourism and cultural heritage preservation in the Old Residency Museum, Calabar, as follows:

1. Lack of Technological Innovation: In contemporary museum practice and cultural heritage preservation, technology plays a crucial role in the conservation, promotion, and accessibility of cultural heritage. In an oral interview, Imoke Enye noted that the Old Residency Museum is a historical museum that preserves the colonial, missionary, and Cultural history of southern Nigeria. He agreed that the absence of innovation in the old old residency museum has led to Poor documentation and preservation of the earliest Efik ancient Nsibidi writings and some of the earliest colonial and missionary writings (Oral Interview, 24/10/2022, Calabar).

Lack of technological tools such as 3D scanning, digital archiving, and GIS mapping makes it difficult to record and protect several cultural heritage sites accurately because of climate change, degradation, and termite invasion. Ebernezer Nwosu also added that a lack of technological innovations in the form of digitization, 4D graphics, and virtualization of the museum disconnects and creates limited global access and awareness of the Old Residency Museum, Calabar. The absence of virtual tourism platforms, online databases, or digital exhibitions reduces public engagement and international interest (Oral Interview 3/4/2025 Calabar).

John E. also explains that a lack of technological innovations in the form of computerization, online booking of visitors, and inefficient museum site management with smart systems for visitor tracking and tourists picking up cars with security and environmental monitoring are disadvantageous to the museum and affect tourist destination attraction (Oral Interview, 3/4/2025, Calabar). David E. further stresses that the lack of technological innovations in the digitalization of artifacts into visual, audio, 4D graphics, and virtual materials and techniques makes the Old Residency Museum archaic and substandard to contemporary digital virtual museums (Oral Interview, 3/4/2025, Calabar). Ishong U explains that the targeted audience, who are mainly illiterate, and the mission of the museum contribute

to the lack of technological innovation (Oral Interview 3/5/2025, Calabar). Ntino S acknowledged that lack of technological innovation is a big challenge that has hindered international tourists from accessing the Old Residency Museum virtually, which would have in turn, attracted foreign exchange as revenue to the museum (Oral Interview 2/5/2025 Calabar).

2. Poor The financial funding of the Old Residency Museum is indispensable for both tourism development and cultural heritage preservation. Akak responded that the lack of funding is a big challenge responsible for the disrepair of several artifacts and the regular collection (sourcing) of cultural heritage, maintenance, and preservation (Oral Interview 3/4/2025, Calabar). Etim, N., adds that poor funding is responsible for inadequate promotion, marketing, and printing of museum flyers and radio/ tv advertisements. Lack of promotion and marketing of the museum makes it unknown and less attractive to local and global tourists/visitors, leading to low patronage (Oral Interview 3/4/2025, Calabar).

The Curator of the Old Residency Museum, Calabar, Azele S., noted that the museum is a non-profit institution that cannot make a profit, which would have been used to aid technological innovation. he added that they rely basically on donations for such great technological projects that are capital-intensive. He also noted that finances constrain them from advertising and producing tracts and handbooks for the public and from creating awareness among the entire public about their operations (Oral Interview 2/5/2025 Calabar). Ntino also added that funding is one of the factors that hinders the Old Residency Calabar from technological innovation. he further explained that technological innovation in the form of digitalization and virtualization is good as it attracts tourists and also noted that it's very expensive, which they cannot afford unless they are funded through a partnership (Oral Interview 2/5/2025, Calabar). Poor funding is responsible for the shortages and loss of talented professional expertise to the best-funded sectors and unemployment of Museum professionals, archaeologists, Cultural/Religion Anthropologists, Historians, Visual Artists, wood Engineers, and others (Oral Interview 3/5/2025 Calabar).Political Instability.

Michela, M et al. (2018), observe that Italy has witnessed a change in museums' governance and communication policy. In fact, museums gained administrative independence in 2015, allowing new and smart experiences to promote their cultural landscapes and communities. Political instability and transitions have greatly threatened the old residency museum's existence, cultural heritage preservation, and tourism development at large. Ibok E. noted that during the time of Mr. Donald Duke, the governor of Cross River State between 1999 and 2005, it was one of the best years of the museum, attracting visitors from all over the world as a result of the governor's friendly policies on tourism, such as the introduction of the Calabar carnival, Nyoro Ekpe, and several others.

According to him, on the completion of his tenure, Mr. Lyel Imoke came in and later handed over to Prof. Ben Ayade, who indirectly shut down the operations of the museum because of his security policies (Oral Interview 3/5/2025, Calabar). Ofem G. also added that the Ben Ayade administration brought the worst political instability to the museum; the

governor introduced an armed security checkpoint with barricades at the roundabout leading to the museum, and they denied tourists and visitors access to the museum as they were seen as spies to the then Ben Ayade administration (Oral Interview, 3/4/2025, Calabar).

Nnakanda M observed that politically, the old residency is at the centre/middle of political/government houses of the Chief Judge's house, Deputy Governor's house, Presidential lodge, and Governors lodge. This, according to her, made Ben Ayade block the street entrance of the museum with a barricade after his failed attempt to relocate the museum, as he was told to go to both chambers of the national assembly and get a two-thirds majority from both chambers to enable him to relocate the museum, as it is a National Monument (Oral Interview 3/4/2025 Calabar).

Effiom O. also added that the lack of awareness of the location of the museum is a challenge; most of the time, the museum is not accessible to tourists and visitors because of the barricades and security guards at the entrance during Governor Ben Ayade's administration (Oral Interview). Archibong O noted that looting and illicit trading of cultural heritage artifacts are often sold illegally, causing cultural loss that is difficult to recover (Oral Interview, 3/4/2025, Calabar).

Eja E., Odey P., and Otora of the Tourism and History department all agreed that government policies at times hinder cultural heritage preservation because of the cultural heritage policies and legal frameworks that guide collections, donations, purchases, and borrowing (Oral Interview 3/4/2025 Calabar). Prof. Chike Ekeopara and Dave Mbua added that the collection of Cultural heritage preservation is also affected by the theme of the museum, which is responsible for its collection and display as a temporary (which is very expensive) or permanent exhibition (Oral Interview 3/4/2025 Calabar).

Nyong, A., Ofem, N., Umo, U. et al. (2024). Intra-city transportation systems are crucial for the effective development of tourism in urban areas, as they greatly impact the efficiency and accessibility of travel within a city. Intra-city transportation systems are crucial for the effective development of tourism in urban areas, as they greatly impact the efficiency and accessibility of travel within a city

The Relevance of Cultural Heritage Preservation in the Old Residency Museum, Calabar, to Tourism Development

Cultural heritage is the surviving historical remains of Efik society that are safely kept against all forms of destruction, theft, globalization, and devaluation that are key to tourism development because of their ability to attract tourists to the museum and the Efik society at large (Ibok E. Oral Interview 3/5/2025). It promotes Cultural tourism, festivals and carnivals. Etta, A., Inyang O., Okoro L. et al. (2025). Cultural carnival festivals worldwide are dynamic celebrations of cultural heritage, each uniquely showcasing traditions, art forms, and community cohesion. These events often attract both residents and global tourists, highlighting the rich diversity and cultural vitality of the host culture area and neighboring community.

Calabar Museums play a vital role in tourism development by providing visitors with an opportunity to learn about the history, culture, and heritage of the Efik.

Historically, the Old Residency Museum is of great significance to the Efik cultural heritage, as it is one of the historical buildings in Nigerian history that was prefabricated in Britain in 1884 and erected at old Calabar to accommodate the early British administration of the Niger Coast Territories, the seat of the Oil River and Niger Coast Protectorates of southern Nigeria, the First Capital City the Resident of the Old Calabar Province. It also served as a ministerial guest house and, after the Nigerian civil war, accommodated offices of the new South-Eastern State of Nigeria. Its relevance can also be seen in its ability to enhance the visitor experience, promote cultural understanding, and stimulate economic growth in the local community.

Museums attract tourism (tourists, which enriches the people of the land and not the government. Old Residency Museums contribute to tourism development by attracting visitors (major tourist attractions) to Calabar because of its long, rich history, cultural heritage exhibitions, and collections that are unique, engaging, and educational. Visitors are drawn to museums that feature. The museum is also relevant as it enhances tourists' and visitors' experiences by offering visitors an opportunity to familiarize and submerge themselves in Efik cultural art, music, traditions, and history through their interactive guided tours, which can help to create a more engaging and memorable tourist experience.

Economically, the museum is a non-profit institution that creates and generates economic benefits in the form of foreign exchange and revenues for the Efik society and indirectly creates jobs, attracts visitors, and promotes local businesses. Museums often purchase goods and services from local suppliers, which are sold in the craft shop or gallery as tourism souvenirs. the increased tourism generated by museums can result in increased spending by tourists at local restaurants, shops, and hotels.

Conclusion

The Preservation of Efik and Nigerian cultural heritage in the Old Residency Museum is of great significance to contemporary societies, as most cultural heritages are under threat of extinction. There is therefore a need for a conscious preservation of some valuable cultural heritages. Is it capable of promoting collective consciousness in terms of unity, oneness, and nationalism, and fostering peaceful coexistence among Nigerians? However, the lack of technological innovation, poor funding, and political instability are deeply interconnected issues that undermine the dual goals of promoting tourism and preserving cultural heritage in the Old Residency Museum, Calabar. These undermining factors need harmonized efforts between governments, international organizations, the Efik Culture area as host community, and the private sectors to invest in technological innovation (digitalization and virtualization), ensure stable governance policies (on museums, cultural heritage preservation, and tourism), and line up programs for cultural heritage sustainability and preservation.

The museums play an important role in tourism development by attracting visitors, enhancing the visitor experience, promoting cultural understanding, and generating economic benefits for the local community. The old residency museum provides a platform for learning about the colonial history of Nigeria and the socio-cultural, religious, political, and economic practices of the Efik people and their surroundings. This very act is done by collecting, exhibiting, educating, and preserving historical, religious, and cultural remains to support and retain the memories and stories of the Efik people and their neighbors and share them with visitors, tourists, and future generations, forming a more enriching and enjoyable tourism experience for visitors and tourists. The Old Residency Museum is an important tourist destination site and cultural institution that attracts and enhances tourists' cultural understanding experience, educates, promotes a sense of national pride, economically generates foreign exchange and revenue, and conserves and displays the Efik and Nigerian cultural heritage.

The old residency museum is Nigeria's historical monument that holds several collections of artworks, terracotta, artifacts, historical documents, photographs, traditional objects, and others. They give a hint of Nigeria's rich cultural heritage and preserve it for posterity. The Old Residency Museum also plays an important role in research and scholarship. Nigeria and foreign researchers can access the museum's collection to study Nigerian history and culture, and continuously interpret and display new exhibits that are in line with the museum's theme.

The Old Residency Museum provides history and cultural identity and helps people trace their roots and, in turn, appreciate their cultural heritage. Museums are also instrumental in promoting cultural tourism and generating revenue for local communities. In addition, museums can contribute to the socio-economic development of a country by creating employment opportunities, promoting research and development, and promoting cultural diplomacy and national identity. The Old Residency Museum has played a significant role in the preservation of Nigeria's cultural heritage. By primarily collecting and preserving historical cultural remains and documents that would have been stolen or lost to history.

As a recommendation, it calls for the integration of digital technology to enlarge its reach and impact in digital and virtual spaces for online educational access, and using social media to connect with tourists globally. The museum staff should also put in more effort in terms of partnering with Efik royal families, clan heads, village heads, chiefs, and paramount rulers to collect their cultural heritage and preserve it in the museum. This should also include university lecturers of history, religious and cultural studies, visual arts, linguistics, Languages Department, among several others.

The Museum should also introduce programs to the government that will attract tourists to the state and generate revenue for the people at large, and enrich the cultural history and heritage of the Efik culture area. Increase collections and exhibitions beyond pre-colonial and post-colonial (slave) history and deliberately acquire and exhibit diverse Nigerian historical and cultural heritage artifacts, among others. There is also a need for the museum to partner

with high-tech companies, non-governmental organizations, and industries for funding to achieve outstanding technological innovations.

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