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MUSEUM SECURITY IN NIGERIA: IGBOUKWU MUSEUM AS A CASE STUDY

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Abstract

The society in which we live are security conscious and they have devised means of safe guarding themselves from harm or destruction. Many have fortified walls that serve as a defensive mechanism. Likewise our cultural heritage resources in the museum need to be safeguarded which is the pride of a given community or an area. It has to be a priority for our nation to safeguard the museum resources, because it is the store house of our heritage. Unfortunately, this could not be achieved because of vandals and thieves who are on the quest for cultural materials. The paper examines the security options in Nigerian museum with specific reference to Igbo Ukwu Museum, Anambra State, as the cradle of Igbo civilization. The study also looked at museum security challenges in Igboukwu Museum and recommended ways forward. The researcher used an in-depth interview, which was analyzed qualitatively. Documentary sources were also used along with the primary data. The findings show that Igbo Ukwu Museum security management is porous and needs the integration of modern security strategies, which include adopting electronic gadgets like CCTV (closed circuit television) systems, photo cell systems, audio detectors, and others. Employing dedicated security guards and staff will help too.

Key Words: Museum, Security, Cultural Heritage Resources, Igboukwu, Nigeria

Introduction

The richness and diversity of Nigerian culture provide investment opportunities as people come from far and near to pay for and watch the country's cultural collections (Babian, 2006). The importance of museums in Nigeria prompted the government to set a day for recognizing them. International Museum Day is a celebration that is held each year on May 18th. It was 'established in 1977 to provide awareness on the importance of museums in human development and the need to keep up with this development (Abdullahi & Enejoh, 2020). A museum is a place where the culture and civilization of a people are studied at a glance. A museum is the final resting place of cultural objects from time immemorial. This is where the objects are collected, displayed, and preserved. Thus, museums worldwide play an active role in the preservation of cultural and natural heritage. It is pertinent to note that the nation or its people cannot exist without the preservation of their cultural posterity and its territorial integrity. Museums are beyond the building structures, but the content of a museum is the heritage and wealth of the people. Without preservation, a nation's cultural heritage is destroyed, and we need this heritage as a people and tribe, so the indispensability of museums cannot be over-emphasized (Oladumiye, Bolajoko, and Tolulope, 2013). Recently, museums have faced a growing security challenge with the rise of armed robbery. These institutions face the conflicting dilemma of keeping objects safe while allowing millions of visitors a chance to see them," says Ton Cremers, a former security manager at Amsterdam's Rijksmuseum for 15 years (Rehnberg, 2009). Museums are under the aegis of the International Council of Museums (ICOM) (Aknade, 2005).

Museum security is one of the most important functions of museums. Millions of precious artifacts, which are housed in about one thousand museums across the country, have unprecedented significance regarding our cultural and natural heritage, but they are grossly undervalued in the government's plans and priorities, not only in terms of their security but also in many other aspects. Usually, the concerned authorities open their eyes and make a hue and cry only when thefts occur in museums. As soon as the media hype ceases, the authorities generally forget about the follow-up action and ignore the necessary precautionary measures to be taken regarding museum security (Abduraheem & Sheba, 2013). Security stresses the protection of the museum buildings, their contents, staff, visitors, and their properties (Etukudor, Okpoko, Oyeoku, and Ezemokwe, 2018). Some of the incidents of theft in museums across the country have exposed the inadequacies of museum security. Therefore, there is an urgent need to adopt sophisticated security systems with modern tools and techniques. Museum security is an issue that has to be taken up right from the planning stage of the building onward. Nigeria has experienced depletion in its stock of cultural property over time. It could be because of some rapacious art elites in advanced countries who connive

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with unconscionable elites in Nigeria and other mostly poor nations. The existing laws have proved ineffective in stopping the art of trafficking in Nigeria. This is too bad, for the most identified cultural objects that belong to Nigeria are outside the country. Ikwuemesi (2003) showed the nonchalant attitude of the Nigerian leadership with regard to museum issues. Sometimes the Nigerian government allows illicit transactions, and this is what Filane (2003) referred to as the sale of the country's birthright for a pottage of soup.

The discipline of archaeology provides us with objects of cultural value for contemplation and enjoyment that truly enrich a nation and determine its standing among nations. It is indeed impossible to discuss archaeological treasures in isolation from museums. This is where its discoveries are preserved and exhibited for study and appreciation by the public. Apart from housing cultural objects, museums usually have sections where local foods are served. Their craft store and boutique supply the tourists with souvenirs. All these help to strengthen the tourist potential of our museums. Some museums provide cheap and decent accommodations for visitors.

One of the objectives of setting up a museum is to house cultural materials and safeguard them for posterity; however, these qualities are disrupted by vandals and other forms of action. Museums are the custodians of cultural objects, which play an indispensable role in the tourism industry. Securing Igboukwu museum maintains and creates community identity, which provides the glue that binds communities together.

Many people consider museums to have the singular role of providing attractive and stimulating displays in halls or galleries. Although such displays are often enjoyed by the public quite often many people do not even appreciate what lessons are to be derived from such displays. In modem society, the museums enrich the educational process by exposing children and indeed the public to their history in a positive way; they assist our future generations to understand and appreciate their history and culture and take pride in the achievements of their fore bearers. Museums possess materials and information that can and should be used in enriching and improving the school curriculum in various disciplines. Apart from the fact that museum is primarily aimed at enlightening and educating the public, it still performs function of ensuring the regeneration of cultural heritage of communities (Abdullahi & Enejoh, 2020). The discovery at Igbo Ukwu enlivens the memory of the religions, trade and social belief of the people of the area, which brought about the establishment of a museum in the area.

Indeed, conservation in museums has received much attention, and of course institutions and international organizations exist to take care of this and other aspects of museology, but the issue of security has not been adequately addressed. Museum security is an important area to look at the Igboukwu Museum. The act of trafficking in cultural resources from the colonial period until the present could be attributed to the high price of art, particularly in the western world. The paper examined the museum security system in Nigerian museums with specific reference to the Igbo Ukwu Museum, Anambra State, as the cradle of Igbo civilization. The study examined museum security challenges in Igboukwu and recommended ways forward. Proper security checks were suggested by the researcher.

Museum Security as a Concept

The word museum is as old as man's creativity. The word museum is a Greek coinage from the words *mouseion,*" meaning a sanctuary or temple dedicated to the muses (one of the nine goddesses, daughter of Zeus, who protected and encouraged poetry, music, dancing, history, and other branches of arts and learning in Greek mythology) (Okita, 1985). Greek muses were accomplished singers and dancers, and as a result, they transformed the mouseion into a sanctuary where grieving men might go to receive relief from their many aches and sorrows. They are motivated to continually look forward while there (Okita, 1985). The theory and practice of museum work have generally been referred to as museology and miseography. Museology deals mainly with the philosophical, educational, cultural, and scientific functions of the museum and how these can contribute to solving economic and socio-political problems that hinder the development and achievement of societal and national goals. Museography, on the other hand, deals with the location and structure of the museum building (including its size and various sections), its method of construction, the collection of objects, their preservation, storage, and exhibition (Burcaw 1975 in Okpoko, 2006). According to Akinade (2005), the uniqueness of a museum can be seen in the specific and conventional functions it must perform, namely:

- Collection of cultural and relevant natural objects to harmonize its purpose.
- Documentation of these objects.
- Their storage, preservation, and
- Exhibition or display of cultural materials.

For Gheorghilas, Dumbraveanu, Tudoricu & Cracium (2017), Museums have mainly been perceived as cultural institutions in which heritage is preserved and promoted. Nevertheless, the museum is a database that reflects the memory of humankind in the areas of history and society and boosts the economic potential of a country through tourism and the de-accessioning of cultural heritage (Lawan. 2022). Types of museums are in existence; these include museums of Antiquities, public records offices, War, Maritime, Architecture, Local and Indigenous Technologies, Science and engineering museums, and National history Museums (Abdullahi & Enejoh, 2020). According to Okpoko (2006), these museums have been classified into different types or categories based on the following criteria: (i) types of objects in the collection; (ii) the agent or agents who run the museums; (iii) the area the museums serve; (iv) the audience they serve; and (v) the way the museum's exhibit their collections. A museum is therefore seen as an institution that cares for a collection of artifacts and other objects of scientific, artistic, cultural, or historical importance and makes them available for public viewing through exhibits that may be permanent or temporary (Tony, 1995). The more acceptable definition is the one defined by the International Council of Museums (ICOM) (2022) on August 24th, in the framework of the 26th ICOM General Conference held in Prague. The new definition reads:

> *"A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing"* (International Council of Museum (ICOM), 2022).

This new definition is aligned with some of the major changes in the role of museums, recognizing the importance of inclusivity, community participation, and sustainability. Therefore, three features emerged from the definition. Firstly, a museum is non-profit; secondly, it is a public institution (open to the public); and thirdly, its main functions are to research, collect, conserve, interpret, and exhibit tangible and intangible heritage. It is the cultural conscience of the nation. Therefore, museums are not profit-making bodies that would compete with any business entity; instead, they are there in the service of society to grant them the opportunity to appreciate their cultural value.

Museums are generally minors from which a man sees his shortfalls and inertias are developed to overcome them. It also serves as a starting point for the identification of the challenges of today and tomorrow and how to overcome them. It is a place where a man sees what his ancestors have been able to create and how those materials can help challenge him to higher grounds. The museum shows a complete picture of the cultural wealth of the people. It has come to be accepted and recognized as a necessity and the most suitable institution for the assemblage, preservation, and presentation of cultural objects. It is a place where the evidence of the material culture of a people can easily be accessed by present and future generations (Filane, 2003). Most large museums are located in major cities throughout the world, and smaller ones exist in smaller cities, towns, and even the countryside (Alexander and Alexander, 2007).

Museums are research centers for historical and cultural studies. Museums document and display their collections to educate the public on cultural awareness. The exhibits on display are usually original objects or their replicas, photographs, or posters, depending on the focus of the exhibition or its audience. Nigerian museums have their own collecting policies and acquire objects in different ways. According to Okpoko (2006), the type and scope of a museum determine, among other things, what it can acquire. Acquisition could be by donation, purchase, fieldwork, exchange, transfer, seizure, or loan. The policy *per se* was found only on paper, without implementation.

Security, on the other hand, is defined as measures taken to prevent spies, attacks, theft, and vandalism. The aim of establishing a museum is to warehouse cultural materials, safeguard them for posterity, and promote the cultural heritage that an area is endowed with. Security is an essential part of life today. Most organizations allocate resources to security to protect their assets, customers, and employees. The goal of museum security is not to close its doors but to make sure they are opened to visitors in a responsible manner" (Rehnberg, 2009). Museum security is simply the security that is set in place to protect a museum. Museums are often at risk of many security threats, such as theft, vandalism, art fraud, burglaries, and break-ins. Museums have many different types of security in place to help protect them and their valuables, which include having a security guard, security cameras, security alarms, and motion detection security systems.

Background of Study

Igboukwu is a town in the Nigerian state of Anambra in

the south eastern part of the country. The town comprises three quarters namely Obiuno, Ngo, and Ihite with several villages within each quarter and thirty-six administrative wards. It is also bordered by Ora-eri, Ichida, Azigbo, Ezinifite, Amichi, Isuofia, Ikenga and some other towns. Igboukwu museum is in Ngo village Igbo-ukwu, of Aguata local government area, along Nnewi- Ekwulobia Road. Coming from Nnewi to Igbo-Ukwu through Nnobi, Awka-Etiti, and Ichida, the museum is at the left side of the road not far from the boundary between Ichida and Igbo-ukwu. The origin of this museum can be traced to 1939 when in 1938 a man called Mr Isaiah Anozie, a local villager who stumbled upon many buried artifacts (the bronze works) through accidental discovery and divine providence while digging a cistern in his compound when he struck something hard. Excavating around, he unearthed the surprising object, wondering how it ended there. This amateur archaeological discovery attracted experienced professionals to check things out and prepare the ground to dispel the possibility of spurious conclusions. Isaiah's discovery initiated one of the most significant archaeological finds in the history of Nigeria and ultimately changed the way in which scholars understand the timeline of art and trade in West Africa.

In 1959, British and Nigerian government officials negotiated the first professional archaeological excavation of the sites. Late British Archaeologist Professor Thurstan Shaw spent five years in Nigeria overseeing the excavation. Shaw uncovered three sites on the Anozie family property, and he named them after the Anozie brothers: "Igbo Isaiah," "Igbo Richard", and "Igbo Jonah." By 1960 and 1961, Professor Shaw embarked on excavation at the three sites (Igbo Isaiah, Igbo Richard and Igbo Jonah) with his team. Igbo Isaiah was the first archaeological site that revealed a highly sophisticated metal working culture. This resulted in the findings of the two other sites, Igbo Richard and Igbo Jonah. The both sites contain the remains of an ancient culture, including jewelry, ceramics, a corpse adorned in royal regalia, many assorted bronze copper and iron objects. At Igbo Isaiah's compound more unusual artefacts were encountered. Among the excavated antiquities were the bronze roped pot (a water pot on its own pedestal enclosed in a rope work cage), bronze shell-like/snail mounted by a leopard, ornamental staff head, double-headed boa, copper spiral snake ornamental, ram's head bronze pendant, scabbard, delicately designed bowl and many more. The Igbo Ukwu findings throw a lot of insight to the historical past of Igbo artistry, skills and ingenuity which was unmatched by anything extent in the northern Europe. The three sites represents; a store house or shrine containing sacred vessels and regalia; burial chamber of a man of considerable wealth and importance, and disposal pit in which pottery bronzes and other materials had been deposited (Shaw, 1970:680). Thus, the three main discoveries uncovered in Igbo-Ukwu include a shrine, a burial chamber and a cache.

The museum was named for the village in which the remains were discovered. The ancient culture of Igboukwu (meaning"Great Igbo") left behind a rich record of visual art with impeccable craftsmanship and complex symbolism. The Radiocarbon dating of Igboukwu bronze is 9th century These archaeological sites were evidence of an advanced and wealthy society that flourished in the Lower Niger region of modern-day Nigeria. The government of Anambra State established Igboukwu Museum to mark or highlight the important position of Art in the history of Igbo civilization and to preserve the discovered artefacts. The Igboukwu findings are great important historic evidence of craftsmanship as existed in Africa. Therefore, Igboukwu culture is the earliest known example of bronze casting in the region centuries before the more famous Ife bronzes. Igboukwu is regarded as the ancestral home of the Igbos.

Due to the uniqueness of the archaeological findings and the museum collection, people from within and outside Nigeria including schools, colleges, universities, researchers and tourists visit the museum for education, tourism, research and entertainments. Now where are all these findings? It is quite unfortunate that all the discoveries are resting on the shelves of the British Museum in England. Resting in a foreign museum is the pride of Nigeria's historic artifacts and some of the world's greatest antiquities of our time, which have constituted a major boost to our culture, research and tourism. It could have increased our internally generated revenue through tourism. Nigerians pay dearly to see in another country "our treasures" which have become a monumental reference point for research and study of world antiquities (Okeoma, 2011). Initially, the bronze roped pot and other antiquities were taken to Jos museum in 1972 for safe keeping. It was transferred from Lagos National Museum as national treasure. From Lagos this bronze pot disappeared into a known land, the British National Museum. The replica of the bronze roped pot was displayed at the museum.

In 1980, the indigenes of Igboukwu, Mazi Tmothy Chukwubunna Umeweni and Igwe Martin Eze that visited the British National Museum were not allowed to have a perfect look of the original bronze roped pot. This visit made Chief (Sir) Timothy Chukwubunna Umeweni to come back to his fatherland to build Igboukwu

museum in a land donated by one of the indigenes. Chief (Sir) Timothy Chukwubunna Umeweni built the museum and donated it to the Igbo-Ukwu Development Union on 29th December 1989. The structure was fully commissioned by the administrator of Anambra state, Captain Rufai D. Garba on Wednesday, on May 21st 1997 as Igboukwu Museum. The fencing work was done by the Anambra state government. The State manage the museum through the Ministry of Youths, Sports and Culture. Therefore, the museum is a state museum, although it was not located at the state capital. The staff of the museum were paid by the government of Anambra State.

Rules and Regulations guiding Igboukwu Museum: The following rules for visitors guide the management: 1.) Do not touch the object or walk around without a guard; 2.) you should not enter into the prohibited area like the strong room, and 3.) you should not enter the galleries with a bag or any packet at all.

Some of the Cultural Objects in Igboukwu Museum

Apart from the discovery by Isaiah Anozie and excavated materials from Thurstan Shaw, Igboukwu Museum house a lot of cultural objects of great importance and values. These includes; glass and carnelian beads, objects of copper, bronze, and iron; broken and complete pottery; and burned animal bone. *Ikenga* with ichi mark which shows high social status, various idols found in the museum that represent various gods: Onwu-ero, Agbara Nwanyi (goddess of the barren woman), Isi- Mmuo (one face, one eye, two faces, one eye). Ogwugwu- Eke goddess, Atulugo-mma, Ekwu-eme god, Ichie idol (Oje na muo); In addition to these gods are masquerades namely, Atu, Ogwugwu, Adamma, Ogene, White angel, Odogwu anyamiri, and Ichoku. Other artifacts include: *Nzu* (white chalk), which symbolizes peace, purity and clean heart, *Ofor* (Ritual staff and *Oji Igbo* (Igbo Kolnut), which is used for rituals and prayer in Igboland). *Ofor* is a symbol of authority, justice and power. It is used by eldest to bless people. Musical instruments and ornaments in the museum include: *Igba ihu abua* (Double face music drum), *Ubo- Akwara* (String thumb guitar, Age about 850 years), *Okpokoro* (Wooden gong), "Nja" (This is a metal spiral for marching out ceremony during "*Ahia-Mbibi*, *Nso Ebe*, or *Iru- mgbede*), *Ichaka* (metal bangles), *Odu-Aka* (Elephant tusk bangle), *Jigida* (Local Beads), *Ekpili* (Seed rattle), *Oyo*, and *Uhie* (Red Cam-wood for the body). Others are: *Egbe- Ntu* (Local gun), Statue of a Colonial soldier, *Ojii* (Used by masquerades and native doctors), *Mpi- Atu* and Bufalo horns for drinking wine in olden days, Elephant tusk which symbolizes status and wealth, *Oku* (Local plate made of clay), Structure of the stool used for *Iru- mgbede*, *Mgbo* (Local wooden door), *Mpata* (Royal stool), Ritual clay pot (Height 30 cm), Very heavy cooking pots, *Ite-Ike* (A special pot dropped at the center of a compound during festivals where wine is poured for general use), *Uli-Oku* (Local candle), drawing of an angry looking Okonkwo in "Things Fall Apart, " drawings of a Festival Art by Tony Kamon; of a Peacock by Jude Ilom; a River Pot by Nsikan Essien; *Atilogwu* dancers; *Nkpokiti* Acrobat dance; drawings of Bronze pots: Igboukwu bronze pot, Bida bronze pot, Cylindrical bronze pot (16cm). Stone Age tools, U shaped cleave, Rock, Iron-slay, polished stone axe, and hand axe. There are past currencies and coins, such as: Ibiri Coins, Manilla and *Ego-ayoro* (Cowries, 120 cowries = a penny. Abolished in 1973); Nigerian coins; and Biafran currency (One pound).

Fig. 1 Map showing the location of Igbo-Ukwu, Nigeria (map ©Google)

Fig. 2 Original Igbo-Ukwu Bronze Roped Pot (leaded bronze, Height= 32.3cm, 12 11/16 inches) resting at the British National Museum.

Fig. 3 Replica of the Bronze Roped Pot at Igbo-Ukwu Museum

Museum Security Challenges in Igbo-Ukwu, Anambra State

Security not only means safety against theft and vandalism but also against terrorist attacks, arson, accidental explosions, fire, earthquakes, flood and other similar factors (Abduraheem & Sheeba, 2013).Works of art, antiquities and books are still being stolen from museums, galleries and reference institutions in this country and abroad. Given the existence of established markets for stolen items and the fact that such objects usually retain their value, thefts will continue to take place. The possibility of fire is also a constant threat (Resource, 2003). Groves & Thomas (2016) notes that many collections in museums have considerable financial value and present a temptation to thieves. The Igboukwu museum in Nigeria has come to stay. How safe is the monuments, sites, cultural objects, staff and visitors in the museums? They are left in the mercy hand of the vandals, robbers and terrorists. Thus, the challenges of Igboukwu Museum security includes: financial constraints the siting of the museum, deteriorating of the museum building and cultural objects, fluctuation of power supply, unqualified and inadequate dedicated security personnel, lack of professionalism, mishandling, climatic condition, untidy environment, lack of maintenance culture, threat of criminal activity and fire, and bad building structure.

1. **Financial constraints:** Lack of financial support has been a challenge to museum security in Igboukwu. To promote and sustain the museum, finance is needed to help in the acquisition and maintenance of viable archaeological and ethnographic works, research, and documentation. Other areas that are obstructed by inadequate funding are materials and facilities for conservation and storage, training and re-training of personnel, elaborate display, regular educational exhibitions, and outreach for public awareness. Filane (2003) said that museums as a virile heritage industry have the connotations of both security and prestige but seem lost on successive governments in Nigeria. Nigeria, which deserves to gain access to the prestigious World Heritage List, must meet UNESCO's prerequisites by showing evidence of national commitment to heritage management with adequate funding in that area. The government must protect the objects of cultural heritage and also prevent the loss or transfer of antiquities out of the country. Efficient security systems in the museum need both government and non-governmental support in the area of finance. Modern electronic gadgets require a huge amount of money.
2. **The Siting of the Museum:** Igboukwu Museum is located on a lonely major road surrounded by bushes. This makes it easier for people to carry away the objects and harm any staff too. It is not close to the administrative offices, which made the policing of the area difficult. The location of the museum is one of the reasons for the low turnout of visitors to the museum.
3. **Deteriorating of the museum building and cultural objects:** The collections in the Igboukwu Museum are very rich, although they are suffering from serious conservation problems, especially the wooden objects. Some of the wooden collections have been attacked by termites, and some of them are completely damaged. They are open to dust and other substances that deteriorate their quality. Some areas have collapsing ceilings. At times when it rains, it pours down into the museum, and objects of high value are affected. Most saves and showcases housing cultural materials are broken, although one can see where adhesive was used to hold the glass. Buglers had attacked the museum many times and carted away artifacts and other items on display. The paint on the building is peeling, and this calls for renovation. The climatic condition of the area, which is cold and damp, helps in the deterioration of the objects.
4. **Fluctuation of Power Supply:** There is no constant power supply in the vicinity where the museum is situated; thus, the objects are not properly cared for. Even some of the electric sockets and switches are bad. There are unknown standard electrical installations with old wiring at the Igboukwu Museum that can spark fire at any time.
5. **Unqualified Security Personnel and Lack of Professionalism:** Most often, Igboukwu Museum is managed and run by unskilled people who do not have any expertise or skills in the field of museum security. According to the museum attendants, the building has no qualified security at night, thereby giving robbers a free hand to operate. The discipline and motivation of dedicated security staff are equally important; human factors assume greater importance in maintaining security (Abduraheem & Sheeba, 2013). The security personnel are usually employed by the ministry; even the concerned museum staff have no control over them, and they are unaware of the importance of the precious antiquities they guard. There is no armed security or guard at the entrance to the Igboukwu Museum or at the entrance of each important gallery. A museum and its employees play an important role in the

security arrangements of a museum. Igboukwu Museum should have specific goals, target audiences, and a dedicated and capable staff. The professionalism amongst the museum employees makes it much easier for them to plan their internal and external security issues.

6. **Mishandling:** Mishandling is a serious problem that the collection is going through at the Igboukwu Museum. The main reason behind this is the lack of trained personnel. There are no arrangements for their security against external threats. The local people who are engaged in the museum from time to time are also ignorant about the importance as well as the methods of proper handling of the objects, and the result of all these factors is very shocking. The lack of knowledge regarding scientific ways of working with cultural property has caused serious damage to the objects. Working without gloves has caused deep stains and the fading of colors. Holding the objects in the wrong way has led to weakening of different parts or joints or even breakage of the objects. All this has contributed to reducing the life span of the objects. The reserved objects in the strong room are heaped on top of each other, not cleaned or checked. I believe that rats and other rodents find their way into the place at night.
7. **Untidy environment:** The compound is covered with grasses, including plants such as guava, kola nut trees, and flowers. The compound is always overgrown with grass. The grass is a combustible material that can help in a fire explosion. There are bushes with big trees surrounding the museum. Thieves and robbers could come through the bushes to steal artifacts and harm staff in the museum. Some of these trees are taller than the buildings and branches lean towards them. It helps the thieves to walk into the museum without being noticed at all. Such trees are a threat to museum securities which should be cut and kept short. The flowers outside and inside the museum compound has overgrown. The flowers has to be trimmed and kept clean.
8. **Lack of Maintenance Culture:** There is a total lack of maintenance culture in the Igboukwu Museum. The building remains as it was commissioned. The paintings on the museum building have washed away, leaving the building looking tattered. Big tree trunks cover the fences in such a manner that any thief or trafficker can sneak in through the fence. Even the staff can take some cultural objects easily since the security is porous.
9. **Threat of Criminal Activity and Fire:** The Igboukwu Museum is at a great disadvantage by virtue of the nature of its business. The museum materials are public material that draws criminals as well as audiences to the objects on display. Theft is often committed by those who take advantage of having hands-on access to the collections. Both the public and the staff of the museum are guilty of this. During closed hours, it is not uncommon for the criminal, having spotted and known the precise whereabouts of the items he seeks and their physical security weaknesses, to make a rapid attack and escape well before anyone notices the movement of the objects. Fire is the major threat to the existence of museums. Managers might recover stolen items and repair damaged objects, but fire destroys quickly and permanently. There is not a single fire extinguisher in or around the museum.
10. **Bad Building Structure:** Museum security was not considered in the construction of the building. The building was in the form of a hall, which is not good for a museum. The museum galleries was not well partitioned. Igboukwu Museum does not have unique architectural style and look. The foundation of the building was not elevated enough in order to avoid rain water and flooding. Rain water that splash to the doors and windows come inside the museum galleries.
11. **Old Fashioned Lock and Keys:** Security in Igboukwu has always been manual. Old-fashioned locks and keys are the main security devices used. The main doors are not strong enough to withstand any forcible entry. The windows are not properly secured with bars and grills. Anyone who plans to commit theft is helped by the types of widows and ventilators.
12. **Lack of Control Room at the Security Post:** There is no control room at the Igboukwu Museum to manage visitors and carry out metal- and scanner-detection examinations.

Fig 4. Igboukwu Museum Sign Board with bushes around

Fig. 5. The Ceiling of the Museum falling off

Discussion

The usefulness of a museum cannot be overemphasized. It helps to preserve our cultural heritage through artifacts, which bear a lot of information about our past. A big sign board on the road notifies the visitor of their arrival at the Igbo-Ukwu Museum, Anambra State. The security aspect of the museum at Igboukwu Museum is divided between internal and external security, and both are interdependent and complementary to each other in nature. In the Igboukwu Museum, the nature of the threat is very much influenced by the attractiveness, value, and portability of the collection.

However, it goes without saying that, given some challenges that have over the years militated against the museum, a technological security option is needed. The museum should adapt to its changing role in the global world. The government of Anambra State has done well in erecting a fence to cover the main building, but this is not enough to protect the museum against both internal and external attack. As hard as we try, nothing lasts forever. Still, an effective preservation program can delay the inevitable.

Preventive conservation can slow the rate of loss due to natural, expected causes, while a comprehensive security system can help limit losses from unexpected causes, such as fire, theft, natural disasters, and accidental damage. Security and fire protection are as important to the long-term survival of a collection as proper curation, storage, and conservation, which must be integral parts of the day-to-day care of the collection (NPS Museum Handbook (Part 1), 2001). The state government must prioritize museum maintenance and prevent the workers from feeling abandoned, as evidenced by the poor condition of the ceiling and roof (see Fig. 5). Abduraheem & Sheeba (2013) notes that the complexities of the multi-dimensional problems of museum security have to be tackled at various levels starting from the planning of the museum building. The design of the building should incorporate security elements such as strong fittings and fixtures, reinforced concrete roof and thick walls. Developing museums in old buildings with poor electrical wiring and little fire protection are threats to the collections themselves. Museum security system be taken into account when building up museums security measures. Nigeria is losing her artefacts in a manner that could be described as cultural genocide. With time the cultural resources which Nigeria is endowed with will be a mere legend if security measures are not taking.

Summary/Recommendations

The major problem to the museum management is lack of fund as mentioned earlier. The government is not interested in financing museum; this might be lack of public awareness and ignorance or misplaced priorities. The Igbo-Ukwu Museum which is meant to house our identity is left without complete protection using modern technology. There should be a total renovation of Igbo Ukwu Museum for better security management. The Anambra State Government should put the necessary security strategies to safeguard the remaining cultural objects in the museum. The staff posted there should be considered, their life should be assured. If the security of this museum is not guaranteed, why was it built? The environment is just like no man's land. The security unit needs to be equipped very well and the office environment should be conducive. Concerning light, the premises of the museum must be adequately lit so that any miscreant moving around during the night can be detected. This could be done by completely floodlighting the whole campus of the museum. The site selection for the museum plays also an important role. However, if a lonely site were selected it will be difficult to raise alarm as there would be nobody around to listen to the alarm and come for help unless of course some type of communication systems like telephone or an alert at the residences of the concerned people are provided.

To ensure the security of the objects, museum building materials should be permanent and fire proof, the lighting and mechanical equipment's must be superior quality and constant wear of surface materials by visitors must be of prime consideration in the specification. The museum institution can employ a fire protection manager who sometimes is the institution protection manager. The fire protection manager makes liaison with the local fire service to provide a better firefighting response to the museum. The institution manager involves the fire protection manager in each new

construction and requires an effective fire prevention program during construction. The fire protection program requires a large budget for the installation of electronic fire alarms and fire reporting systems. It often includes the installation of automatic firefighting systems. No protection manager waits for a fire disaster to occur before acting. To provide a consistent level of adequate care in the museum, managers provide adequate fire intrusion detection and fire alarm system as follows:

1. Separate combustible materials from ignition sources. Maintain a neat and orderly building. Do not introduce exhibits that might be fire hazards into the building.
2. Provide a fire alert to the public to evacuate and to alert firefighters.
3. Do not permit overcrowding. Control the flow of people into the building.
4. Instruct staff what to do in case of fire, such as how to use fire extinguishers, how to evacuate themselves and the public, how to alert firefighters and how to close doors as they are leave the building.
5. Provide adequate water and fire extinction for firefighting.
6. Cut back the bush and trees outside the building to maintain 25 to 30 feet or 7 to 9 meters of clearance around the building.
7. Install fire alarms to alert staff and visitors of a dangerous fire.
8. Avoid any open flames in the building.
9. Have an electrician to inspect electrical wiring at least annually to make sure it is in good condition. Refuse to use electrical equipment or wires with sparks, frayed wires or shocks. Do not overload electrical circuit.
10. Label paints, thinners and other flammable liquids clearly and store them in small quantities in covered containers in approved metal safety cabinets.

Some additional ways to secure Igboukwu museum are:

- Installing security cameras throughout the museum.
- Ensuring that all display cases are locked with a secure lock system.
- Installing a museum security system that has features such as a security alarm and a motion detector.
- Make sure that all museum staff are trained in security awareness.

The following electronic gadgets can help guard the Igboukwu Museum and its contents:

a) **Photo Cell system:** This system has an electrical circuit, and if disturbed, it will give out an alarm call. It is suitable for installation at all openings windows, doors, and entrances.

b) **Audio Detector:** The whole area can be monitored and any voice produced can be easily detected by microphone detectors and that particular area can be located.

c) **Motion detectors:** Like the audio system, the sensors detect movements in closed areas which can be protected by this system.

d) **Vibration detectors:** Any vibration created by trespassers can be detected by sensors which signal a warning and an alarm.

e) **Flexible Fiber Optic Pinhole Lenses:** When utmost flexibility is required between the front objective lens and the CCTV camera, a flexible fiber optic bundle can be used. The special lens is designed to have a small front lens to permit its use in covert (hidden) camera application. The output of such a camera when provided with appropriate processing electronics is of a motion detector and can make the camera as an alarm sensor also.

f) **Glass break detector:** These are detectors concealed and placed in glass showcases. When any one tries to break or open the glass, an alarm is flashed to the control point.

g) **Infra-Red Beam detector:** These detectors give out an alarm as soon as the beam is broken, when any intruder enters. It is ideal for fitting on window openings.

h) **Ultrasonic detectors:** These detectors detect any unusual sound that is caused and give out an alarm. Even the body movements are detected by it and an alarm is sounded.

I) **Magnetic contacts:** A magnet is attached to the door or showcase and a contact in which an electric switch is attached. When the door or window is opened, the magnet moves away from the contact and the control panel feels a break and activates an alarm.

j) **GPS:** If the global positioning system embedded objects are stolen from the museum it can be easily located anywhere in the world.

k) **CCTV Camera:** The closed circuit cameras are placed conveniently in different locations so that they cover the whole area and send pictures to a monitor placed in the control room. CCTV camera acts as a deterrent, can enable attendants to be deployed more effectively, recordings can assist in post incident investigation, it can be used to assist with entry control arrangements into non-public areas and it can provide more general information to assist in the management of the premises.

l) **Bar-coding:** If the bar-coded objects move through the sensors, an alarm will be activated

The curator should maintain a good relationship with the police in the environment where the museum is located and the chief fire officer. All the security gadgets in the museum should be checked as often as possible. All staff must be trained to be alert to the possibility of theft, arson, explosions, vandalism, bomb threats or other disturbances at any time in the museum. To be sure of security, the security system should be incorporated within the structure; the cost can be very small compared with the price of adding protection later. Make sure that all access points throughout the museum are minimized and well-monitored.

Able bodied men should be used as security guards and female guards to take care of female visitors as some female visitors are reluctant to be attended to by men. The security guards are responsible for the protection of the museum collections, museum properties, the theft, visitors and their properties. They check both objects and the human movements within the premises. They ensure that staff sign in and out of the stores and search them as they come out. The guard must cross check the objects in the galleries against the list of exhibits both at opening time and at closing hour. They should cross check the keys submitted against the list and if correct should lock away. They should report promptly any lapses noticed and take appropriate action. The contractors in the museum should be properly supervised to avoid loss of museum materials. Documentation of objects should be accurate and with an experienced curator. They should have catalogue number or registration number. The photograph of object should be taken to have a full evidence of ownership. Theft in the museum should be treated with all seriousness without neglect. It is quite unfortunate that after the investigations in many occasions the objects could not be retrieved back. The necessary registers need to be provided like the movement register, loans register and inventory checklist. These give us an account of where the object is. The kind of museum determines the kind of security system or technique to be applied, such as the location and type of collection which the museum houses.

Conclusion

The main objective of this research on museum security in Nigeria could be a search for way forward of having proper museum security system from all the aspects of techniques designed for museum protection. For maximum museum protection, effective and efficient strategies must be employed at the National Museum Igboukwu and National Museum of Unity Enugu. The Igboukwu museum since commissioned has served as a cultural attraction to visitors like researchers and tourists globally. Therefore, Igboukwu museum should be sustained for the preservation and promotion of Igbo culture, education and research. In this context, some questions arise in our mind such as who is responsible for security in a museum, the Government or Director or security staff or museum staff? Many feel that the security of museums is the responsibility of the Director, the Security Officer or at the most, the concerned security staff. Very rarely is it acknowledged that it is the responsibility of everybody who is related to the museum, including the visitors and, of course, the Government.

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