



**An Appraisal of Cultural Resources Management in Akwa Ibom State
Council for Arts and Culture**

Joseph O. Umukoro

Department of Theatre Arts
University of Uyo, Uyo, Nigeria.

Abasi-Ama Anthony Edem

Department Of Theatre Arts
University Of Uyo, Uyo, Nigeria.

Abstract

Globally, the importance of cultural resources to countries, nations and states cannot be over-emphasized. This is due to its economic, historical, tourist, aesthetic, educational and research significance. Cultural resources are physical features both natural and man-made associated with human activity. The man-made resources include objects shaped or created from human actions while natural resources include those physical and animal features used by humans for specific purposes apart from its natural use. In its entirety, cultural resources stand as anything which represents human past experience and most times are unique to certain groups. Cultural resources management therefore can be defined as the process of planning, organizing, leading/directing and controlling of cultural resources to accomplish stated or laid-down goals or objectives through the coordinated use of human and material resources. Against this background, this paper attempts an appraisal of cultural resources management in Akwa Ibom State Council for Arts and Culture.

Keywords: Contextual-historical analysis, development, Lagos, military wives, socio-economic relations.

Introduction

Culture is a characteristic of group of people defined by every aspect such as language, religion and lifestyle. It is the identity of a group of people living in a specific place. Cultural resources vary in different aspects such as clothes, food, religion and many others. Zimmermann (2002), maintains that culture is the characteristic and knowledge of a particular group of people, defined by everything from language, religion, cuisine, social habitats, music and arts. Umukoro (2002) quoting Tylor had defined Culture as "that complex whole which includes knowledge, belief, art, morals, law, customs and any other

capabilities and habits acquired by man as a member of society”(2). Culture is thus reflected in this definition as the integrated system of learned behavior patterns characteristic of the members of a society.

When the word 'culture' is mentioned, traditions and customs come to perception. Culture is a central concept that encompasses the range of phenomena that are transmitted through social learning in human societies. Generally, cultures are found in all human societies; these include expressive forms like arts, music, dance, ritual, religion and technologies like tool usage, cooking, shelter and clothing. The concept of material culture covers the physical expressions of culture, such as tools, weapons, food items, clothing, utensil, architecture, works of arts, craft among others. Otite and Ogionwon (1979) in Emeghara (2015) opine that material culture consist of the objects which people have learned to -make use of to satisfy their needs in society while nonmaterial culture on the other hand according to Goldthorpe (1969) comprises aesthetics of all kinds such as ideas of right and wrong belief systems, rules and norms, cultural expressions appropriate to rules, moral and artistic value.

Culture has great importance. It is the identity of a society. Without culture the society is impossible. Culture is the set of transmitted and learned behaviour patterns, beliefs, institutions and all other products of human work and thought that characterize the functioning of particular population, profession, organization or community. Culture is the basic root of any community which gives them the way of life. According to Ngugi (1982) culture in its broadest sense, is a way of life fashioned by a people in their collective endeavour to live and come to terms with their total environment. It is the sum of their arts, their science and all their social institutions, including their system of beliefs and rituals. Ngugi observed that in the course of this creative struggle and progress through history, there evolves a body of material and spiritual values which endow that society with a unique ethos. Such values are often expresses through the people's songs, dances, folklore, drawing, sculpture, rites and ceremonies. Over the years these varieties of artistic activity have come to symbolize the meaning of the word culture. Any discussion of culture inevitably centers around these activities.

Culture is the essence of a people and it is the totality of their way of life. It is the fountain of a society national progress and creativity, and must be carefully nurtured to grow and develop. Culture defines the identity of a group or society. In defining people's identity, culture helps to distinguish between or among peoples of different societies or communities. It is considered to be very important in ensuring the survival and development of a community. This shows that culture plays a crucial role in ensuring continuity in any given society by helping to transmit values, beliefs and rituals from one generation to another.

One important fact to bear in mind about the nature of culture is that it is dynamic and therefore is subject to change. Since culture evolves as a result of the efforts of human beings to adapt to their environment, it is to be expected

that as the environment changes, culture will also change. Ngugi (1982) observed that "we must bear in mind that cultures are derived from a people's way of life and will change as that way of life is altered, modified or developed through the ages. To this Ngugi pointed out that in our present situation we must in fact try to see how new aspects of life can be classified or given expression through new arts forms or a renewal of the old," as Awodiya (2017) observed that culture is the bedrock of human civilization and so it is important to properly manage these cultures.

A resource can refer to something reserved or kept aside by man to which he can fall back on in times of need. *The Oxford Advanced Learner's Dictionary* defines resource as a supply of something that a country, an organization or a person has and can use, especially to increase their wealth. According to Okpoko and Okpoko (2002) resources consist of the wealth and material available to an individual or nation which can be used to achieve desired objectives. There are two kinds of resources made available and ready for use by nature. They include mineral, ores, forests, wildlife, lakes, streams, mountains, petroleum and gas. From these natural resources, cultural resources can be produced. For example, from clay, pottery can be produced; from iron ore, iron implements can be made and from hides and skin, leather products can be made. Cultural resources therefore can be seen as the material and non-material, visible and the invisible evidences of man's interaction with the environment. According to Emeghara (2015) in Lipe (1984) cultural resources refer to those rich non-material and material attributes acquired within society and transmitted through generation. These include inter alia, the diverse beliefs, festivals, architecture, dances, drama, folklores, and technology like iron working, wood and stone carving which are characteristics of a given society. Some of these resources may remain in actual use as do some historic and ethnographic materials or they may consist only of partial remains and the traces of past use as with archeological sites.

Globally, the importance of cultural resources to countries, nations and states cannot be overemphasized. This is due to its economic historical, tourist, aesthetic, educational and research significance. Cultural resources are physical features both natural and man-made associated with human activity. The man-made resources include objects shaped or created from human actions while natural resources include those physical and animal features used by humans for specific purposes apart from its natural use. In its entirety, cultural resources stand as anything which represents human past experience and most times are unique to certain groups.

Ezenagu and Iwuagu (2016) posit that cultural resources constitute unique media through which all people regardless of background can express and distinguish themselves from their neighbours. It stands as an evidence of man's existence in the past and today as man's cultural identity. As the product of human culture, it embraces man's diverse belief, festivals, traditional architecture and technology, dance, drama, dressing, diet, arts and crafts, which are the features and blueprint for development in the society. Its values

and ideas constitute necessary ingredients for the pursuit of unity in a nation with proliferation of tribal groups.

Akwa Ibom State Council for Arts and Culture which is known for the preservation, promotion, revival and development of the arts and culture in the State is best known for the promotion of the non-material culture which consist of the people's folklore, dances, drama, music, festival, literature among others. The Nigerian government through its cultural policy has established and charge certain institutions with the responsibility of preserving, promoting and administratively managing artifacts, artistic expressions and cultural expressions and cultural practices in the state. Akwa Ibom State Council for Arts and Culture is known for the promotion, preservation and revival of the intangible and tangible cultural resources of the state.

Management is an activity that involves task and through which the actualization of organization objectives are met. From this premise, there is no one style towards effective management. It is the effective utilization of an organization's human, physical, financial and other resources to achieve set goals. Griffin (1996) postulates that management involves a set of activities including planning and decision making, organizing, leading and controlling directed at an organization's resources. This means that management is a process by which scarce resources are combined to achieve specific goals or objectives. Beach (1975), appears to collaborate the above view by asserting that management is a process of utilizing material and human resources to accomplish designated goals. Management, therefore is the art of using man's best endeavours (skills, experience and knowledge) to organize the resources available to man with the aim of optimizing their use in the attainment of organization. In this case the resources available to man could be cultural resources.

From the foregoing, it is evident that management performs four key functions in every organization namely, planning, organizing, leading, directing and controlling. Planning is the most important and involves setting an organization's goals and deciding how best to achieve them. It is the process of establishing goals and a suitable course of action for achieving these goals. Organizing involves developing structures and assigning tasks necessary to attain organizational goals. The organizing process involves balancing an organization's needs for both stability and change. Awodiya (2017) observed that organizing for stability and change means that the manager should coordinate the human and material resources of the organization for stability and change. Heading/directing, which is the heart of management activity involves providing necessary guidance for people to work together to further the interests of the organization. Leading describes how managers direct and influence subordinates; getting others to perform essential task. Controlling which is the final phase of management process, has to do with monitoring and comparing the organizations process vis-à-vis goal attainment. It is ensuring that actual activities conform to planned activities.

Cultural resources management therefore can be defined as the process of planning, organizing, leading/directing and controlling of cultural resources to accomplish stated or laid down goals or objectives through the coordinated use of human and material resources. It can also be regarded as the application of skill or care in the exploitation, use, treatment or manipulation of cultural resources in order to conserve, protect, rehabilitate and use them within the environment or society. Against this backdrop, this paper sets out to examine cultural resources management in relation to Council for Arts and Culture Akwa Ibom State, Nigeria.

The History of Council for Arts and Culture Akwa Ibom State

The Akwa Ibom State Council for Arts and Culture came to existence in 1988, following the creation of the state from the former Cross River State on 23rd September 1987. The council became a council on its own right on January, 1st 1990, following the established edict no. 5 of 1990, by the then Military Administrator of the State, Colonel Godwin Abbe. From that year, the board of directors were brought under the control of the council and her immediate supervisors. The council started its operation at No 3, Udosen Uko Street, Uyo without necessary office equipment and facilities to work with. The office was later moved to old party house, Obio Offot, Uyo, in 1994 where it is still operating till date.

The council being the custodian of Arts and Culture in the state is responsible for preserving, promoting and fostering the application, revival and development of the Arts and Culture of the State among other functions. The Akwa Ibom State Council for Arts and Culture (AKSCAC) is affiliated to a ministry (The Ministry of Cultures and Tourism) since its inception as a council. According to the Edict No. 5 of 1990, the Director shall be appointed by the Governor on the recommendation of the Honourable Commissioner as the head of the ministry in charge of the council. The commissioner has the power to give the Chief Executive and the Governing Boards of the council as its parastatal directives of general and special nature with respect to any of its functions. There is a director in the ministry which serves as the desk for the council. This is the Culture Directorate. It is the policy arm for the cultural sector in the ministry which serves as the administrative link between the ministry and the council.

The Management Structure of the Council for Art and Culture Akwa Ibom State

The council is headed by a director who in accordance with the edict No. 5 of 1990, is the Chief Executive of the Council responsible for the execution of the policy of the council and its day to day business. He is assisted by heads of departments and units. The council is self-accounting and has an internal auditor. For the purpose of effective administration, the council statutory functions are divided amongst the following departments: the office of the

director, administration and personnel, performing arts, fine and applied arts, research and documentation, and finance and supply.

Office of the Executive Director: The office of the executive director is saddled with the responsibility of policy formulation and execution. This includes: advising the government at major national and international cultural conferences and seminars, coordinating of projects or programs of the council, limitation of creative, literacy and cultural programmes and oversees — the activities of every other department.

Administration and Personnel: The head of administration is the secretary and the Head of Administration department of the council. The office is responsible for assisting the Executive Director in the day-to-day running of the council, takes care of staff matters, controls the typing pool for all departments assign drivers and vehicles to staff and artists on official assignment and in charge of staff training and welfare.

Finance and Supplies: This department is in charge of submission of monthly expenditure and returns to the office of the Accountant General, makes monthly reconciliation of Bank statements and accounts of the council, advise the Executive Director on financial matters of the council, purchasing of stock, management and control of stock, receipt and issuance of stock.

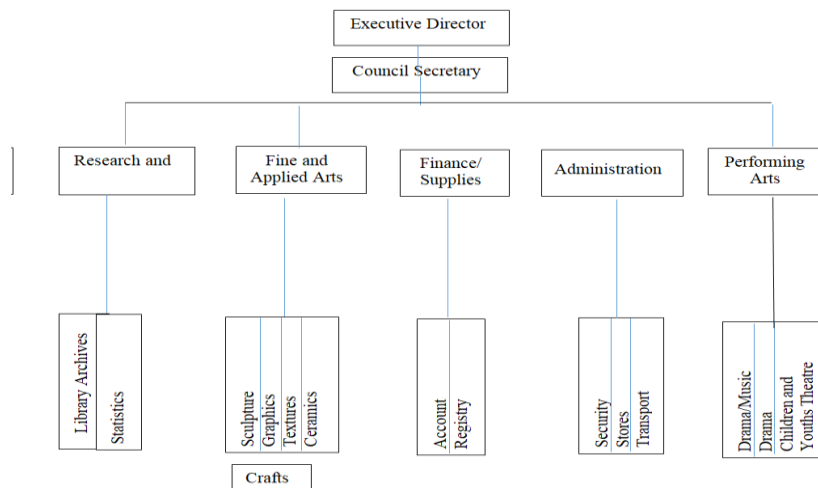
Fine and Applied Arts: This department is concerned basically with the production of graphic designs, production of assorted craft works and sculptures, provision of carpentry services make designs and constructs the stage when and wherever there is a performance.

Research and Documentation: This department is the life wire of the council with which information is gathered and preserved. Its duties include: the documentation of the council and states cultural activities, field collection of materials and land marks, maintenance of the state museum at Onna Local Government Area, packaging and printing of brochures and other information related to the council, acquisition of journals and books of arts and culture and the maintenance of reference stock researchers and students.

Performing Arts: This department is responsible for the exhibition of the cultural heritage of the people through the medium of music, dance, drama and pantomime. Its duties include; the general control, supervision and training of artists, talent hunt and auditioning of cultural groups within the state, registration of theatre groups and organization of seminars and workshops for old and new artists, packaging of repertoire for the council and the organization of state festival of arts and culture.

All these departments work together for the actualization of a common objective of protecting, preserving, promoting and the management of cultural resources in the state to ensure continuity of the resources.

The Organogram of Akwa Ibom State Council for Arts and Culture



Analysis of Cultural Resources Management in Akwa Ibom State Council for Arts and Culture

The Council for Arts and culture Akwa Ibom State is known for the management of the intangible cultural resources of the state, which is often displayed in the presentation of the people's arts and culture through songs, dances, oral traditions, festival, performing arts, and arts and crafts exhibitions. Akwa Ibom State Council for Arts and Culture have helped in promoting, fostering and popularizing the ethnic culture and armature arts of Akwa Ibom State through its cultural presentations and continuous participation in international and local programmes. Mrs. Awana the head of research and documentation in Akwa Ibom State Council for Arts and culture, (personal communication Feb. 10, 2020), noted that the Council from its inception have participated in five international programmes, 26 national programmes and so many local programmes. Below were the five international events the Council had participated in between 1990 and 2011. The countries are: Ghana (1990), Australia (2004), Venezuela (2007), Cameroun (2010) and Brazil (2011). Between 1990 and 2016, the Council participated in twenty-six national programmes out of which were first positions in twenty-three events; second positions in fourteen events; three overall second positions; third positions in sixteen events, an one overall third position as below:

NAFEST#

YEAR	VENUE	THEME	EVENT	POSITION
1992	Abuja		Short story	3 rd
1994	Cross River State		Fashion parade, embroidery (hand) embroidery (machine)	1 st gold 2 nd (silver) 3 rd bronze
2002	Rivers State	Celebrating the culture of peace and dialogue and dialogue in Nigeria	Special project non competitive	4 th Certificate of participation
2003	Owerri, Imo State	Nigeria; our people, our arts, our heritage"	Non competitive	Certificate of participation
2004	Kaduna State	Using culture to build the nation	Non competitive	Certificate of participation
2005	Abeokuta, Ogun State	Culture as a tool of national reform	Choral music, drama	Certificate of participation
2007	Markudi, Benue State	Culture job creation and youth empowerment	Traditional furnished apartment, drama	3 rd
2008	Enugu State	Culture and the challenges of our time: dress culture	Best costumed state, life presentation of the theme	1 st
2010	Uyo, Akwa Ibom State	Cultural Industries and Economic Empowerment	Best costumed and most colourful contingent	3 rd
2011	Calabar, Cross River	Nigerian traditional music: A Vehicle for Economic Transformation and Unity	-Drama Traditional furnished	1 st 2 nd

			apartment -Traditional music -Traditional dance -Food fair -Overall position	
2012	Ilorin, Kwara State	Culture, Peace and Economic Empowerment	Traditional Moonlight Games, most consistent state at NAFEST	2 nd
2013	Yenogoa, Bayelsa	Culture, Peace and National Transformation	Traditional Dance & Music	3 rd
2014	Abakaliki, Ebonyi State	Celebrating Nigeria at 100: The Role of Culture as a tool for national unity	Traditional Dance Traditional Storytelling Best costumed	1 st 2 nd 1 st Overall 3 rd
2016	Akwa Ibom State	Exploring the Goldmine in Nigeria Creative Industries	- Indigenous poetry performance - Drawing & painting - Traditional cuisines - Essay	1 st 3 rd 3 rd 1 st

			writing - Best costume state - Overall winning state	2 nd
NATIONAL CULTURE QUIZ FOR SECONDARY SCHOOLS				
2007	Kaduna		-	Overall 2 nd
2013	Benin, Edo State	Most outstanding Participant - Award, won by Master Andikara Honour Etubom, Redemption Academy Secondary School, Obio Etoi, Uyo	-	Overall 2 nd
2014	Awka, Anambra State	Most outstanding award, won by Miss Grace Bukola Olawale, a student of Redemption Academy Secondary School, Obio Etoi, Uyo	-	Overall 2 nd
AFRICAN ARTS CRAFT EXPO (AFACE)				
2013	Abuja, FCT	Leveraging the Arts and Crafts Industry for job creation and Economic Empowerment	Product/Brand Design (RAFFIA)	1 st
2014	African Arts and Crafts Tool for Economic Empowerment	Most Consistent state. Best product & Brand Design (Raffia)		
2015	Stimulating Economic Growth potentials of the Nigeria's cultural industry	- Best pavilion design - Product design (metal) - Product design		1 st 1 st 1 st

		(Raffia) overall winning position		
ABUJA CARNIVAL				
2005	Most colourful contingent, largest contingent best masquerade performance	-		
2006	Most colourful contingent	-		
2011	Best masquerade performance most spectacular masquerade best masquerade costume Best carnival costume Best carnival king Best carnival queen Best carnival performance children's participation best carnival float Overall best states	-		1 st 1 st 3 rd 1 st 3 rd 2 nd 1 st 2 nd 2 nd 1 st
2012	Carnival of Peace and Harmony Best Masquerade Costume Best masquerade performance children's fiesta best boat regatta performance costume best decorated boat best carnival performance best carnival performance Best carnival costume			2 nd 2 nd 1 st 3 rd 3 rd 3 rd 1 st 2 nd 3 rd 3 rd

	Best carnival queen Overall best states			
2014	Most spectacular masquerade Best masquerade costume Best masquerade performance Children's fiesta Best decorated boat Food fair/bush bar Best carnival float Best carnival costume Best carnival queen Best carnival queen Best carnival king overall best state			1 st 1 st 1 st 3 rd 3 rd 2 nd 1 st 2 nd 2 nd 4 th 4 th 1 st
2014	building an enduring creative nation			overall best state

Some of the local programmes performed at the Council for Arts and Culture Akwa Ibom State in conjunction with the Ministry of Culture and Tourism in promoting the arts and culture of the state include:

- i. Akwa Ibom State Festival of Arts and Culture
- ii. *Usoro Uso* Celebrating Creativity in Akwa Ibom State
- iii. *Enagha* Festival (Fishing Festival)
- iv. The 'Wizard of Law' Performance by the performing arts unit.
- v. International Children's Day (Children's Festival)
- vi. *Usoro Abakpa* (Maize festival)
- vii. Traditional Medicine Exhibition
- viii. *Iwoko Eyop* Festival
- ix. *Mfuho* Festival
- x. Boat Regatta
- xi. Art and Craft Exhibition by Batch 'A' Corps Members 2016.

One of the major functions of the council for arts and culture is to educate the people on the culture of the people through cultural presentations. For instance, Usoro Abakpa was a Maize Festival held to showcase Abakpa (maize) as a major food crop worldwide and its high demand for both food and industrial purposes. It showcased maize as a popular food grain for both humans and livestock. In Ibibio land, there is a popular saying that 'Abakpa ado Udia Akang' meaning maize is a good remedy for famine period.

The Abakpa festival did not only serve as a platform for exhibition and display of variety of meals prepared with maize, but it also encouraged ways of production, presentation and branding of maize. It encouraged entrepreneurship and also foster peace and unity in Akwa Ibom State through food. The festival featured the following competitive and non-competitive events.

1. Talk and Symposium
2. Cooking competition
3. Drawing and painting competition from nursery/primary and secondary schools within the state.
4. Abakpa musical concert/dance/drama/folksong and ballad
5. Food and produce exhibition.
6. March past involving all the cultural groups, the staff of the council for Arts and culture and the students from both primary and secondary school in the state.

The festival also features traditional maize kitchen with the display of Abakpa in various forms and the method of drying for preservation. Preparing maize cuisine such as roasted corn, *Asa Abakpa*, *Ubek*, *Ekoki*, *Agidi*, *Usung Abakpa*, *Utetibe Abakpa*, *Abakpa ye Nkoti* (mixture of maize and beans), snacks such as popcorn and corn flour for custard. Different traditional songs on the use of *Abakpa* were presented. The festival was an event that presented the need for the cultivation and promotion of Abakpa as a food crop in Akwa Ibom State and it also serve as a means of bringing peace and unity among Akwa Ibom people through food. Mrs. Anwana (personal communication Feb. 10, 2020) noted that it was an event that showcased the cultural resources of the state in the aspect of dance, drama, folk music, arts, cuisines among others, and the benefit of maize, the protection (Pest control) and the method of preservation for future use were also unfolded.

Another event organized at the Akwa Ibom State Council for Art and Culture is the International Children Day Celebration. The International Children's Day is widely celebrated on 1st June of every year, a date dedicated by UNESCO to raising awareness about child right. Two important events took place on 1st June of 1925, the first was the world conference for the well-being of children in

Geneva at the same time, the Chinese Consul — General in San Francisco gathered a number of Chinese orphans to celebrate the Dragon Boat Festival. Since these two events had the idea of child welfare at their core, 1st June began to be celebrated as International Children's Day.

The Akwa Ibom State Council for Arts and Culture Children's Theatre Unit was created on the 17th day of May 2016, with the aim to catch the Akwa Ibom children young in terms of art and culture. And on the 1st day of June 2016, the maiden edition of International Children's Day Celebration was held in the Councils auditorium to mark the official opening of the unit. The event is designed to be observed as the world global celebration of the well-being of children as well as national developmental right and freedom of children. It is thus celebrated in significance of giving love and affection to the future leaders of tomorrow.

The objectives of the theatre unit are to:

- i. inculcates and consolidate cultural values in Akwa Ibom children in a bid to catch them young.
- ii. expose the children to a wide range of Akwa Ibom rich cultural resources.
- iii. build cultural awareness and co-operation among Akwa Ibom Children.
- iv. discover and develop multiple talent in Akwa Ibom children in area of Arts and Culture.

The events of the international children's day celebration according to Mrs. Anwana featured various presentations by the children. There were competitive and non-competitive events. The children presented folksong, Asian dance, drama and games such as Ekak, NsaIsong, Ndudukpa among others. A drama piece title "How Little Finger became king" was presented by Fundamental School Etinan and prizes were also awarded to winners of the competition. The International Children's Day Celebration played an important role in the presentation and promotion of culture as children were re-introduced to their root. It also re-awakened the creative abilities and the consciousness of the children in helping to build their confidence in terms of public speaking and knowing their true identity.

Another event at the Council for Arts and Culture was the production of the Batch A Youth Corps members in conjunction with the Akwa Ibom State Council for Arts and Culture presenting a solitary art and craft exhibition on the 7th and 8th of April 2016, with the theme "*Sosongo*". Two sided steps to enable the artistes access the back stage better than before was commissioned by the head of the council Mr. Edem Moses. The art and craft products were displayed at the Ibom Unity Park Museum, Udoudoma Avenue. There was also a cultural dance performance by the councils dance troupe.

Usoro Uso festival was another art and craft festival held in Akwa Ibom State on June, 8 - 23 2017 to celebrate creativity. The essence of the art and craft exhibition was to showcase and popularize the rich cultural resources of Akwa Ibom State using Art and crafts, while promoting tourism as well as stamping the fact that this sector of the economy that has been relegated to the rear and neglected to the detriment of the state and country could compete favourably in the world market as it is an economic booster, instead of the lopsided dependency on oil. The art works were made by indigenes of the state, some of which have formal education while others by those who acquired the skill through apprenticeship.

Each community in Akwa Ibom State is naturally endowed with the required raw materials that are used in creating unique art pieces' peculiar to the environment. Crafts creating has been an age long tradition, handed down from generation to generation with the contemporary generation adding value to it through latest technology that enhances durability. It was however noted that art works in the state have a homogeneous disposition, for example those in the riverine areas have access to timber used in producing musical instruments just as those in the hinter land have access to large forest that timber can be sourced to produce same.

Despite the homogeneity, musical instruments produced by the hinterlands differ from that of the riverine dwellers. Oron, Okobo, Mbo, Urueoffong/Oruko, Udung Uko, Ibeno, Uruan, Itu, Ikot Abasi and other riverine dwellers produce masks for decoration for palaces as they symbolized ancestral spirit of protection. Masks were also carved for different masquerades and musical instruments like various sizes and styles of *Ibid* and *Obodom*-carved from wood, and Abang-made from clay. While Ikot Ekpene, Essien Udim, Obot Akara, Abak, Etim Ekpo, Ika, Oruk Annam, Ukanafun, Uyo and other hinter-land dwellers were noted for carving *Ikon*, *Ntakrok*, *Nsaak Aduk Uta*, and smelting of *Nkwong* among others. The riverine dwellers like Uruan and Itu people are noted for bead decorations on traditional attires. Aside from the musical instrument exhibited, locally sourced materials used in creating most of the crafts include, the raffia which is commonly found at Ikot Ekpene the "Raffia City" and its environs — these are dyed and used to create bags, shoes, slippers, dress, accessories, hats, shoe bags, picture frames among others.

Wooden sculpture of various compositions, shapes and sizes are created at Ikot Ekpene, Ikot Abasi and Oron and indigenes are noted for their expertise in carving of mask. Uyo, Ibesikpo Asutan, Nsit Ubium, Nsit Ibom, Nsit Atai and Etinan produce a lot of memorial sculpture. Abak, Etim Ekpo, Ika, Ukanafun, Oruk Anam are noted for carving of functional items like mortar and pestle, decorative stools, wooden kitchen ware etc. Another major feature are products created with cane. Cane is found mostly in Ikot Anem Itam, cane city, Itu Local Government area of Akwa Ibom State. Art work created with cane include, traditional furniture, wall decors-some on display are created in a mixed media technique using "*Obofum*"; a combination of cane and mat to create a local sifter as support for beaded composition. On display were storage baskets of various sizes created for aesthetics and utility by artists of Eastern Obolo, Eket, Esit

Eket, part of Ibiono Ibom, Onna and Mkpato Enin descents. Decorative sleeping and foot mats as well as eastern pots, some of which are used as kitchen wares are common features within Ikono, Ini, Essien Udim, Etim Ekpo and Ikot Ekpene.

Also included was the Fine and Industrial Art Department in the University of Uyo and Visual Art Studios which have works on display which are really aesthetic. The paintings sculptural pieces' graphics works, ceramic wares, textile tapestry plus tie and dye and bead works displayed in the exhibition speaks volumes about the rich resources and culture of Akwa Ibom.

Conclusion

The management of cultural resources in the arts institution is important for the preservation and promotion of cultural resources of the nation. As an institution established for the management of cultural resources, the Council for Arts and Culture Akwa Ibom State was set up to perform some strategic functions of managing the arts and culture and the promotion of culture for tourism purpose. It was observed that the management of cultural resources at the council for Arts and culture Akwa Ibom State is well-developed through a proper planning and executive of plan programmes.

This paper reveals the importance of managing cultural resources in the Council for Arts and Culture Akwa Ibom State. It shows the importance of cultural resources to every society and how it can be used as an agent for tourism promotion in a society. The management of cultural resources ensures the protection, preservation and development of culture and furthers its continuity to the next generation. The management of cultural resources creates awareness for the citizens of Akwa Ibom State on the importance of cultural resources and the need to preserve it. It also helps the citizen to accept, appreciate and value culture and cultural resources. It also brings enlightenment to the staff of the Council for Arts and Culture Akwa Ibom State on the need for effective planning and to execute cultural programmes with a view to promote tourism in the state.

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