



(REVIEW ARTICLE)



## Influence of traditional art exhibition of Nwommo on Ibibio society: A case study of exhibition of the rejected

Idibeke Amos John \*, Sunday Etim Ekwere and Edem Etim Peters

*Department of Fine Arts and Design, University of Port Harcourt, Nigeria.*

GSC Advanced Engineering and Technology, 2022, 04(01), 032–038

Publication history: Received on 26 June 2022; revised on 04 August 2022; accepted on 06 August 2022

Article DOI: <https://doi.org/10.30574/gscaet.2022.4.1.0048>

### Abstract

Nwommo served as the traditional museum and documentation of traditional paraphernalia of Ibibio society. Presently, Nwommo is regarded as being fetish. In addition, contemporary society seem to see Nwommo as having no relevance to the culture and history of the Ibibio society thus resulting in its rejection. The aim of this paper is to highlight the influence of traditional art exhibition as seen in Nwommo on Ibibio society. This study brings to limelight the cultural relevance of Nwommo as a platform for exhibiting the rich culture of Ibibio society, thereby serving as a reservoir of knowledge to the people. The findings of this study revealed that Nwommo influences most actions and decisions traditionally in Ibibio society as well as being a reservoir of Ibibio traditions which answer the deepest questions of identity of Ibibio society. Though the research is not concerned with the content of fetish and worship of inclinations to Nwommo, but rather considers the art, the aesthetic, craft, culture and economic implications of the practice which seem outdated due to the advent of Christianity. The study therefore recommended that cultural, aesthetic, economic and educational relevance should be placed on Nwommo to prevent its extinction.

**Keywords:** Nwommo; Exhibition; Art; Ibibio; Rejected; Traditional

### 1. Introduction

African traditional arts are made by the artists and then given spiritual efficacy by traditional religious practitioners who make contact with the spirit worlds of their gods and ancestors. Many African cultures emphasize the importance and role played by their ancestors as intermediaries between the living, the gods, and the supreme creator. This has inspired the use of art to represent the unseen being thereby utilizing art as a medium of contact to these spirits of ancestors. However, their purpose of contact to the ancestors according to their belief varies, ranging from; bringing fertility, rain, good harvests; warding off diseases, natural calamities, evil spirits; helping with social decisions and judgments; commemorating important events, and making political statements.

Traditionally in Nigeria, as in other African States artworks ranging from sculpture, textile, ceramics, and graphic symbols are used in the practice of traditional religious rites. The objects are used during worship, veneration and offering of sacrifice. They are kept in the custody of the priest of the shrine. The shrine act as a modern day museum where these objects are kept, preserved and also exhibited. The priest of the shrine in this case acts as the modern day curator. There are numerous shrines used by various ethnic group in Nigeria and one of such used by Ibibio ethnic group in Akwa Ibom State of Nigeria is *Nwommo*. Since time immemorial, *Nwommo* served as traditional museum preserving traditional paraphernalia of Ibibio society. These traditional paraphernalia includes all kinds of objects ranging from carved wooden objects and figurines to cast iron and bronze objects. These objects gave identity to the people of Ibibio land. The beauty of these objects astonished the Europeans that they enviously attributed the work to other western civilization. All these objects were produced because they were greatly patronized and appreciated by the community

\* Corresponding author: PETERS, EDEM ETIM; Email: [edem.peters@yahoo.com](mailto:edem.peters@yahoo.com)

Department of Fine Arts and Design, University of Port Harcourt, Nigeria.

Copyright © 2022 Author(s) retain the copyright of this article. This article is published under the terms of the Creative Commons Attribution License 4.0.

traditions. Today, the destruction of shrines led to decline in the production of ritual objects and a once recognized sacred place are being rejected by the people. Fortunately, Archaeological study contributed to the salvage of most *Nwommo* in Ibibio society. The study of these cultural objects preserved in the shrine and its attendant activities has been used to reconstruct the history of past human activities in Ibibio society. This study is therefore aimed at highlighting the influence of *nwommo* on the people of Ibibio and her society at large. Today, *Nwomo* is regarded as a fetish object and seen by the people of this present generation as having no relevance to the culture and historical relics of Ibibio society, hence its rejection. This study brings to lime-light the cultural relevance of *nwommo* as a medium for exhibiting the rich culture of Ibibio society, thereby serving as a reservoir of knowledge to the people after all as Ekwere puts it:

*Nwommo has deep aesthetic, artistic and socio-cultural implications. The whole exercise in traditional religion seem to stress the fact that although participants may feel in one case that they are pacifying a deity in the other case, they are settling the dead in the spirit world, as well reflecting their aesthetic consciousness, in character, this exercise may be described as a composite art exhibition featuring music, dance, drama, painting, appliqué designs and construction..... [1]*

---

## 2. Traditional Art

Art in its widest definition refers to all human creative endeavours [2]. It includes action directly or indirectly relating to work production and survival. Traditional arts and crafts are the important form and part of our traditional culture, the artistic form of historic and cultural connotation, also an important direction to carry forward the traditional art culture [3]. It serves as a major form of communicative expression of religious beliefs and socio-cultural norms [4]. According to [5], traditional arts are a collection of authentic, native and popular arts of every country that have deep and firm roots in opinions, beliefs, ceremonies, habits, customs and spiritual culture of society. According to the development of modern exhibition and traditional arts and crafts, [3] assert that, the traditional arts and crafts works applied in modern society have strong artistic and aesthetic values and social influence. [6] Observes that, “in making an artwork the intellectual and imaginative process through recognition and construction of images and symbols familiar to our time and place are of immense importance”. The embodiment of *nwommo* collection or installation are art and craft products and other items showcasing Ibibio culture. This study is of the opinion that it is very important to carry forward and popularize the traditional culture which projects artistic works such as exemplified in *Nwommo*.

### 2.1. Art Exhibition

An exhibition could be defined as a spatially organized and visualised expression of thoughts, things and systems of knowledge, originating in the time of Enlightenment, and to a great extent based on the display of material objects [7]. [8] opined that exhibition is used synonymously with art. Exhibitions act as the catalyst of art and ideas to the public; they represent a way of displaying and contextualizing art that makes it relevant and accessible to contemporary audience.

Art exhibition, by its nature, holds a mirror up to society, reflecting its interests and concerns while at the same time challenging its ideologies and preconceptions [9]. [10] opines that, Art exhibition takes place in public or private art museums, public or private art galleries, art halls, and art clubs among others. However, most serious visual art exhibitions are put together by curators who are professionally trained to do the packaging to promote artists as well as market their artworks to the general public. Keeping art relevant to society and to a diverse audience at any given point in history is one of the main goal of the art exhibition and one of the reasons it is so important to the history of art.

---

## 3. Ibibio Society

[11] asserts that, the Ibibio of Nigeria are one of the oldest Benue-Bantu tribes of Sub-Saharan Africa. He further observed that written accounts are generally silent when it comes to the subjects of where the people of Ibibio originated from. Apart from the vague testimonies of their antiquity in the present location where they occupy, information on the origin of the Ibibio people is scanty and very speculative. [12] in [11] observe that the word “Ibibio” is both an ethnic and a linguistic term; that the people formerly had no name to which they referred to themselves as a whole. [13] affirms that “the origin of the name Ibibio is not known.” The Ibibio society was a highly structured one, with its hierarchies and social classes, whether political, social, religious or military organizations [14].

The Ibibio speaking people occupy the extreme southern corner of Nigeria [13]. In the south-west, the Ibibio have a common boundary with the Ijaw of the River State; to the west and north-west, their neighbours are the Igbo of Abia State; to the north-east they have a common boundary with their Efik cousins and the Ekoi of the Cross River State; and in the East with various ethnic groups in the Cameroon; and the Bight of Bonny border to its south (Udo *ibid.*).The Ibibio

society maintained a high moral standard; their morality manifests in different ways, which include: respect for parents, elders and the aged, Spirit beings (ancestors) amongst others. [15] asserts that the ancestors in Ibibio society are often seen and referenced to as the living dead, which moves across boundaries freely. Their presence is being acknowledged through sacrifices and libations, poured at the shrine (Nwommo) and festivals when they visit the human world as marked guests.

#### 4. Nwommo as Exhibition of the Rejected

[16] in her research on sacred places observed that it is at the sacred place that man communicates and communes with Beings in the other worlds. Such world is therefore of religious significance to man. In view of this, Oviedo and [17] defined sacred place as areas of special spiritual significance to peoples and communities. The sacred place may include primarily natural areas (such as forests or rivers), or primarily built or monumental areas (such as temples). Among the Oron people of Akwa Ibom state, sacred places serves many purposes which range from the sacred place of worship and contact with the gods, deities, ancestors; place for ritual; court for justice; in some cases place or altar of sacrifice; and in Oron, sacred place such as the shrine was also a place of social gathering [18]. [19] observed that shrines/sacred places play socio-religious and socio-cultural roles in the most traditional societies. Considering the vastness of sacred place, this work is delimited to build sacred place in Ibibio society known as “Nwommo”.



**Figure 1** Variations of Nwommo

The sacred place “Nwommo” has a vernacular architecture with its aesthetic attributes of inside walls and ceiling plaited with bamboo splits and decorated cloth wrapped on the inside of the hut. The cloth is imbued with contrasting colours of events and attainment during the lifetime of the ancestor so venerated. The composition is done by cutting into desired shapes of contrasting colours of cloth and sewn them on the cloth to be wrapped. In this way, pictures of animals, objects and war instruments were depicted thus justifying the artistic quality of the appliqué design and the motifs that are used to design them. [20] asserts that in their choice of meaning and implication, the motif used depicted the creative ingenuity of the pre-colonial artist to improve on the effectiveness of funeral poster design. Furthermore, the earliest “nwommo” had the display of grave goods such as cloths, utensils, jewelry, sword and mask [21]. As the funeral ceremonies developed, skull of animals that were slaughtered during the ceremonies, were arranged for artistic effect [22]. He further noted that all the items selected for display were by custom beautifully decorated with fingertip dot using ‘nsang’ earth colours of red bud yellow. “Nwommo” is a symbolic expression of the Ibibio people’s ancestral spirit with motif trajectory link to geography and social practice of veneration of the dead. [23] observed that the veneration are ascribed to unseen supernatural beings. [24] opined that some dead which are seen as ancestors are being worshipped by some members of the society as they believe that the dead stands and intercede on their behalf. The social significant of veneration of ancestor by the artist therefore include the visual experiences which the artists transmit to the viewer as an artwork. From the foregoing, it is clear that from the spatial symbolization of pinned sticks to “Nwommo” forms and installation as an approach to death and life had been the exclusive preview of the Ibibio funeral art tradition. Trends and perspective arising for over time indicate that, the funeral art forms developed along representational and non-representational styles. In tandem with the above assertion [25] maintained that each ethnic

group in Nigeria has a peculiar artistic and cultural tradition that is enduring. There was also the recognition by scholars that artistic formulations are done based on ethno-historical Nigeria marked by distinctive indigenization of forms that bear similarities to ethnic orientations of the artist. The observation reflected perspective and approaches consistent with colonial status as observed by William Fagg four decades ago, as quoted by [25] that “there is no Nigerian art but Igbo art, Yoruba art, and Benin art”. This observation may not seem to be reasonable today. Since continuity in tradition characterizes contemporary Nigerian art scene, Ibibio art form from its inception has shown its tradition of evolution in visual form.

---

## 5. The Priest as the Curator

The sacredness of the gods made human approach to them an act of caution. Following this reason, some Africans make use of helpers in approaching God, although they also approach him directly. These helpers may be called intermediaries. Some are human beings, while others are spiritual beings. The human beings include priests, kings, medicine men, seers, oracles, diviners, rain-makers and ritual elders [16]. The intermediary relevant to this work is the human priest who bridges the gap between men and the gods. Their work is “to look after temples and religious places, to pray, to lead in public worship, to receive presents on behalf of God or other spirit beings...They are well versed in religious knowledge, in matters of myths, beliefs, traditions, legends, proverbs, and in the religious practices of their people” [26]. Beyond the performance of rituals, [27] is of the opinion that priest are curators. They curate the shrine along with other useful items.

### 5.1. Influence of Traditional Art on Ibibio Society

According to [28], art, as one of the most effective languages of culture, has been integrated into the fabric of the society to play its own part, with the artists creating in traditional freedom just as do artists of other cultures of the world. [29] observed that in most African societies, art is always tied to religion and spirituality because it is part of their heritage. This view made [30] opined that where the spirit does not work with the hand there is no art. For this simple fact it is seen as a part of the culture that controls their existence here on earth. Art and culture are never considered globally but interpreted with the basic rudimentary elements that are combined to make a whole. Aside from this, function and meaning could be taken as crucial determining factors with which art and artistic objects are assessed in African art as a whole. The Ibibio art and culture possess the realization of creative activity, and native contexts of the objects in use are invested with religious feelings and not of aesthetic embodiment or significance. Ibibio funeral art which *Nwommo* is a typical example, as it is in most black African societies, is interpreted in terms of its artistic elements such as the figures, symbols, patterns and colour symbolism. All these are taken as the legitimacy of the intellectual assessment canon. In Ibibio society, art and culture occupy a salient position most especially those that are used as architectural embellishments in traditional shrines. The images and symbols as well as colours are usually attributed to the deities and answerable to religious beliefs and aspirations of the people. The shrines are the store-house of culture with great concern about art and artifacts in form of paintings (mural) and carved wooden images and symbols. Sculpted objects, including figures and masks, patterns and semi-abstract representations, together with other ‘unpleasant’ materials including blood, animal skins etc. are found as religious objects in shrine. These palaces contribute to greater appreciation and definition of identity with reference to Ibibio art and culture.

### 5.2. Influence of Nwommo on Ibibio Society

The tradition of *Nwommo* in Ibibio society performs pluralistic function primarily as an abode of the gods then as a cultural institution without which Ibibio culture stands rootless. *Nwommo* in Ibibio society as a centre for traditional exhibition constitute very important cultural resources. It is a priceless cultural possession which serves among others as:

#### 5.2.1. Centre for Religious Expression

From its inception till date *Nwommo* has primarily served as a medium through which traditional worshippers commune with the ancestors through rituals and sacrifice. To this, *Nwommo* is visited by people seeking vengeance, protection and blessings.

#### 5.2.2. Source of legal system

The gods through ordained priests were considered as judges who preside over issues in the traditional African court (shrine) [16]. In Oron, as opined by [18] the jury was made up of both the living and the dead. That is, it comprised of the deities, the living dead (ancestors) the priests, chiefs, leaders of the town and other members of the community. The judicial process was pivoted on the credibility of the human conscience. The judgment of the gods pronounced by these priests are dreaded owing to the absence of visible executive body yet due punishment are bequeathed to culprit.

Critically speaking, Ibibio people dread the irrevocable judgment of the gods. Based on this *Nwommo* has become a source of law and order, peace and justice in Ibibio society as it controls the excesses of man in the community in the absence of status and organised judicial system.

### 5.2.3. Pilgrimage centre and Convent

Nwommo like other religious shrines serves as pilgrimage centre. The purpose of this religious journey is for adherents to renew their spiritual affiliation with the gods. On the other hand, Nwommo acts as a school or convent for traditional medicine practitioners and potential priests like today's Seminary and Theology Colleges. Precisely, after being chosen by a deity to serve as a priest, such a person is mandated to reside in the shrine for a long period of time decided by the gods.

### 5.2.4. Embodiment of cultural knowledge

The cultural function of the shrine is not limited to the display and transmission of traditional rites beyond that it is both an arena and an actor in traditional education and upbringing processes. Nwommo in Ibibio are an embodiment of Ibibio cultural norms. Through the many activities that take place in nwommo cultural ties are strengthened. Ben (2019) asserts that it reminds and enact moral teaching of the land (the acceptable dos and don'ts of the land). In effect through this the younger generations learn more about the activities of past men.

### 5.2.5. Symbol of cultural identity

The Nwommo came into existence as the physical mark of human expression of religious belief yet serves other purposes. [31] explains that culture embraces everything which contributes to the survival of man and comprises not only physical and sociological factor, but also psychological factors like religious beliefs and rituals. The behavior of people or the way things are done as embodiment of culture such as artifact, implementation and figures for religious observances among others. Considering it numerous functions [33] stated that they also project cultural identity. In other words Nwommo are the nucleus of cultural identity following its collection of both tangible and intangible materials. Amongst the tangible heritage include traditional paraphernalia. These creative artworks of particular style and design are associated with certain communities which can be used to identify them bearing in mind that African traditions are preserved and expressed in ritual objects.

### 5.2.6. Health Institution

Most Ibibio people see Nwommo as a ministry or department of health that the priest combines the use of spiritual physical rituals and formula with herbs, plants, roots/trees among others for the treatment of all forms of illness and ailment which [18] suggest can be done also in the (shrine) Afi Obio, Ufokabiaibok or mbiusobo (healing/native/herbalist healing homes). Nwommo through the divine direction from the ancestor to the priest offers both physical and spiritual core.

---

## 6. Conclusion

Nwommo in Ibibio society before the advent of western civilization, showcases its role as vital cultural institution in the service of Ibibio society. Primarily, it created a channel of communication between the people and the spiritual world, preserved important cultural objects, promoted nature conservation and gave social entertainment. At present, the existence of this great institution is under threat by the vestiges of western civilization – western education, culture and religion. The assimilation of these factors led to the westernization of the Africans. Consequently Nwommo and its activities were destroyed by its own makers. The destruction by the makers may be probably due to the advent of Christianity where faith in Jesus Christ by the believers offers solution to the problem of mankind. [31] states that “the increased economic and social changes experienced by the Akwa Ibom people between 1750 – 1900 AD were as a result of external trade with the Europeans on the coast. The area of religion in Akwa Ibom State received a significant change especially when missionaries like Mary Slessor and Reverend Samuel Bill arrived”. Today, in Ibibio land some religion are seen as traditional religion while some are known as foreign or borrowed. Although, the belief by the Ibibio traditional religion adherents are different from the belief by the Christian religion and other religions, but [32] further claimed that the erroneous combination of Christianity with traditional religion such as sorcery is a mirage and great abomination against the word of God from the Christian Bible. However, the resilient nature of Nwommo closely tied to the Ibibio traditional religion preserved this institution to date as the adherents have continued to participate in traditional religion either in practice or in belief. In Akwa Ibom state the taboos are religiously observed by all those who are inclined to it. Traditional priests – healers, diviners, seers’ and so on are constantly consulted as the need arises. Thus, Nwommo is a reservoir of Ibibio traditions which answer the deepest questions of identity of Ibibio society.

## Compliance with ethical standards

### *Acknowledgments*

We are grateful to Professor Nics Ubogu the Head of Department of Fine Arts and Designs, University of Port Harcourt, Port Harport, and Dr. I. A. John, the Head of Department of Fine and Industrial Arts, University of Uyo, Uyo and all our colleagues for their co-operation during the period of this project. We wish to also appreciate the staff of Abas Technology Computer and our friends as well as our family members who supported us in one way or the other during the period of this research work.

### *Author's contribution*

In this paper titled “Influence of Traditional Art Exhibition of Nwommo on Ibibio Society: A case study of the exhibition of the Rejected”, there have been contrasting and supporting views about Nwommo aged- long institution and religious practice in Ibibio Society.

Sunday Etim Ekwere observes that Nwommo has deep aesthetic, artistic and Socio-cultural implication. According to him, the whole exercise in the traditional religion seems to stress the fact that although participants may feel in one case that they are pacifying a deity in the other case, they are settling the dead in the spirit world, as well reflecting their aesthetic consciousness, in character, this exercise maybe described as a composite art exhibition featuring music, dance, drama, painting, applique design and construction and such other things.

Idibeke Amos John claims that Nwommo vernacular architectures although considered as sacred places, have aesthetic attribute to behold especially as in installation art which is the new normal in art exhibition.

Edem Etim Peters Observes, that even-though the rejected Nwommo art and craft possess high level of creativity which could be adapted for modern installation art and technology exhibition, the combination of such religion tradition with Christianity which is embraced by the majority of members of the Ibibio society is unacceptable by the people.

### *Disclosure of conflict of interest*

The conflicting interest in this study deserves a critical consideration.

---

## References

- [1] Ekwere SE. (2000). Nwommo: An Exemplar of Ibibio Creative Process as Panacea for New possibilities. *Art Today for Tomorrow*, 1(1): 23 – 32.
- [2] Onyiloye M. et al. (2020) In Search of True African Art from the Perspective of Relative Disciplines: Case Study of Architecture and Archaeology. *International Journal of Research in Humanities and Social Studies*, 7(1): 16-24.
- [3] Wang ZA (2017). Analysis on Application of Traditional Arts and Crafts in Exhibition Design. *Open Journal of Social Sciences*, 5: 85-89.
- [4] Opoko AP, Adeokun CO, Oluwatayo AA. (2016). Influences on Artistic Expression in Traditional Domestic Architecture of South-West Nigeria. *International Journal of Applied Engineering Research*, [11(6): 4548-4553.
- [5] Shojanoori N. A. (2015) Research about the Effect of Traditional Arts in Environment on National Identity Protection (Case study: Drawing room). *European Online Journal of Natural and Social Sciences*, 3(3).
- [6] Peters Edem E. (2014). Issues in Art and Technology: A Ceramic Discourse. *Plastic Arts and Technology. Dialogue. Department of Fine And Industrial Arts, Faculty of Environmental Studies, University of Uyo, Uyo, Nigeria.*
- [7] Kerstin S. (2012). On the Meaning of Exhibitions – Exhibition Epistèmes in a Historical Perspective. *Designs for Learning*, 5(1).
- [8] Enoidem U. (2016). Exhibition for Education, Exploration and Exploitation. *The Artist Journal*, 2(2): 37.
- [9] Cline C. (2012) The Evolving Role of the Exhibition and Its Impact on Art and Culture. Senior Theses, Trinity College, Hartford, CT 2012. Trinity College Digital Repository.
- [10] Boyi J, Abednego A, Angel L. Art Exhibition in Contemporary Nigerian Space”: Issues and Matters Arising. *The Artist Journal*, 2(2): 37.

- [11] Ekong I. (2011). *Preaching in Context of Ethnic Violence in Nigeria: A Practical Theological Study within the Presbyterian Church of Nigeria Calabar Synod.* (MTh thesis.) Stellenbosch, South Africa: Stellenbosch University.
- [12] Noah, ME. (1980) *Old Calabar: The City States and Europeans 1800-1885.* Uyo. Scholars Press
- [13] Udo EA (1983). *Who Are the Ibibio?* Onitsha: African Feb Publishers.
- [14] Esen AC. (1982). *Ibibio Profile.* Calabar: Piaco Press & Books Ltd.
- [15] Kalu WJ, Wariboko N, Falola T. (2010). *The Collected Essays of Ogbu Uke Kalu. Volume 3. Religions in Africa: Conflicts, Politics and Social Ethics.* Asmara, Eretrea: African World Press, Inc.
- [16] Ezenagu N. (2016). *Sacred Space: A Comparative study of Awka Traditional Shrines.* *Pharos Journal of Theology*, 97(2).
- [17] Oviedo G, Jeanrenaud S. (2006). *Protecting Sacred Natural Sites of Indigenous and Traditional Peoples.* In *Conserving Cultural and Biological Diversity: The Role of Sacred Natural Sites and Cultural Landscapes.* France: UNESCO.
- [18] Ben A. (2019). *Religion and Justice: Studies in AfiObio Traditional Shrine in Oron, Nigeria.* *GNOSI: An Interdisciplinary Journal of Human Theory and Praxis*, 2(1).
- [19] Nwankwo E and Agboeze, M. (2016). *Safety Issues at Selected Shrines/Sacred Groves In Eastern Nigeria.* *International Journal of Asian Social Science*, 6(1): 80-92
- [20] Leach, E. (1976). *Culture and Communication: The logic by which symbols are connected. An introduction in social anthropology,* London: Cambridge University Press.
- [21] Esema, JO. (1977). *Funeral Art form.* *Heritage Magazine*, 1 (5)
- [22] Bassey, EO (1976). *Secret Societies* *Heritage Magazine*, Calabar: South Eastern State Ministry of Arts & Culture, 1 (4)
- [23] Nwankwo E, Agboeze M. (2016). *Safety Issues at Selected Shrines/Sacred Groves in Eastern Nigeria.* *International Journal of Asian Social Science*, 6(1): 80-92.
- [24] Ugwu COT, LE Ugwuweye (2004). *African Traditional Religion: A Prolegomenon.* Lagos: Merit International Publications.
- [25] Obayemi, A. (1991) *Culture in the Nigerian Economy: Some 1989 Perspective* in Bello and Nasidi (Eds) *Culture, Economy and National Development.* Lagos: Freeman
- [26] Mbiti JS. (1977). *Introduction to African Religion.* London: Heinemann.
- [27] Mather C. (2003). *Shrines and the Domestication of Landscape.* *Journal of Anthropological Research*, 59(1): 23–45.
- [28] Aremu P, Ajiboye O, Abiodun B. (2010). *Art and Culture as a Viable Currency in Yoruba Traditional Architecture.* *WIT Transactions on Ecology and the Environment*, 142.
- [29] Ghartey K. (2011). *The Philosophical and Symbolic Meanings of Art Forms at Shrines and Churches in Ghana: A Case Study in the Central Region.* An Unpublished Thesis in Kwame Nkrumah University of Science and Technology, Kumasi.
- [30] Peters, Edem E. (2021). *Religions of Akwa Ibom People: Past and Present.* A conference paper; Uyo, Nigeria, Published.
- [31] Soedjito H. [2006]. *Biodiversity and Cultural Heritage in Sacred Sites of West Timor, Indonesia.* In *Conserving Cultural and Biological Diversity: The Role of Sacred Natural Sites and Cultural Landscapes.* France: UNESCO.