

WHC Nomination Documentation

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UNESCO Region: AFRICA

SITE NAME: Sukur Cultural Landscape

DATE OF INSCRIPTION: 4th December 1999

STATE PARTY: NIGERIA

CRITERIA: C (iii)(v)(vi)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Report of the 23rd Session of the World Heritage Committee

The Committee inscribed the property on the World Heritage List on the basis of criteria (iii), (v) and (vi):

Criterion (iii): Sukur is an exceptional landscape that graphically illustrates a form of land-use that marks a critical stage in human settlement and its relationship with its environment

Criterion (v): The cultural landscape of Sukur has survived unchanged for many centuries, and continues to do so at a period when this form of traditional human settlement is under threat in many parts of the world.

Criterion (vi): The cultural landscape of Sukur is eloquent testimony to a strong and continuing spiritual and cultural tradition that has endured for many centuries.

Several members of the Committee expressed their pleasure and emotion following the inscription of this cultural landscape on the World Heritage List as it reflects international recognition of African heritage and is of significant importance in achieving the goals of the Global Strategy.

The Chairperson, in the name of the Committee, congratulated Nigeria and expressed the wish that, in the near future, nominations for inscription from the biggest state in Africa that bear witness to its richness, its cultural diversity, and illustrate the specificity of African heritage would be submitted for inscription.

H.E. the Federal Minister for Culture and Tourism thanked the Committee and ICOMOS, the World Heritage Centre and transmitted to them a message from the highest authorities in his country. The text of his intervention is included as Annex VI to this report.

BRIEF DESCRIPTIONS

The cultural landscape of Sukur, with the Palace of the Hidi (Chief) on a hill dominating the villages below, its terraced fields and their sacred symbols, and the extensive remains of a former flourishing iron industry, is a remarkably intact physical expression of a society and its spiritual and material culture.

1.b State, Province or Region: Madagali Local Government Area, Adamawa State.

1.d Exact location: 10° 44' N, 13° 34' E



World Heritage Centre
Documentation Unit

Reg. N° 938 Date 30.6.98

Copy N° 3

NOMINATION OF SUKUR CULTURAL LANDSCAPE

BY THE GOVERNMENT OF THE FEDERAL REPUBLIC OF NIGERIA



NATIONAL COMMISSION FOR MUSEUMS AND MONUMENTS
1998



NOMINATION

OF

SUKUR CULTURAL LANDSCAPE

**BY THE GOVERNMENT OF THE FEDERAL REPUBLIC OF
NIGERIA**

FOR INSCRIPTION ON THE WORLD HERITAGE LIST

SIGNED


(ON BEHALF OF STATE PARTY)

FULL NAME:

DR YARO THABA GELLA

TITLE:

**DIRECTOR GENERAL,
NATIONAL COMMISSION FOR
MUSEUMS AND MONUMENTS**

Dated this Fifteenth Day of the Month of June, 1998

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CHAPTER 1

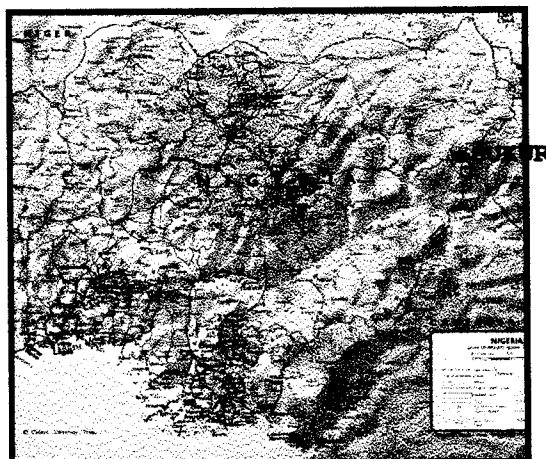
SPECIFIC LOCATION

1.1 **Country:** Nigeria

1.2 **State:** Adamawa

1.3 **Local Government Area:**

Madasali



Location of Sukur Cultural Landscape.

1.4 **Name of Property :**
Sukur Cultural Landscape

1.5 **Geographical Location of Property :**
Hidi's Palace: 10° 44' 26" N 13° 34' 19" E

Area: 9600m² (2.37acres).

The Cultural Landscape is bounded in the West by River Navu and in the East by the Muzawat and Guzka streams with Geographical coordinates as follows:

| | |
|------------------|----------------|
| 1. 10° 46' 00" N | 13° 33' 35" E. |
| 2. 10° 46' 00" N | 13° 34' 13" E. |
| 3. 10° 45' 09" N | 13° 34' 21" E. |
| 4. 10° 44' 55" N | 13° 35' 00" E. |
| 5. 10° 44' 10" N | 13° 34' 49" E. |
| 6. 10° 43' 34" N | 13° 34' 28" E. |
| 7. 10° 43' 40" N | 13° 34' 12" E. |
| 8. 10° 44' 32" N | 13° 33' 27" E. |
| 9. 10° 45' 16" N | 13° 33' 28" E. |

Approximate area:

764.40 ha(1888.91 acres).

Buffer Zone Area = 1,178.1 ha
(2,911.2 acres)

CHAPTER 2

JURIDICAL DATA

2.1 OWNER

Hidi-in Council and District Head of Sukur under the *Madagali* Local Government, *Adamawa* State, Nigeria.
C/o *Chief Gezik Kanakakaw*
Madagali Local Government Authority
Gulak, Adamawa State, Nigeria.

2.2 LEGAL STATUS

Local Agreements reached with the *Hidi-in-Council* to the effect that the total cultural landscape located as stated in 2.1 above be declared a *State Monument* has already been accepted by the Adamawa State Government and has now been *gazetted by the Adamawa State Government vide - Adamawa State of Nigeria Gazette No.47 Vol.7 of 20 November, 1997 attached as appendix A.*

Automatically this satisfies the provision of *decree 77 of 1979* which empowers the *National Commission for Museums and Monuments* to protect all such scheduled monuments as *National Patrimony*. This makes it feasible for the locals and the National Commission for Museums and Monuments to cooperate in the joint management of the *Sukur Cultural landscape*.

2.3 RESPONSIBLE ADMINISTRATIONS

Director General
National Commission for Museums and Monuments
P. M. B. 171
Garki District.
Abuja F.C.T.
Nigeria.

Chairman
Nigerian World Heritage Committee.
C/o National Commission for Museums and Monuments
National Museum
P.M.B. 1115
Benin City
Edo State
Nigeria.

2.4 COLLABORATING NATIONAL AGENCIES AND ORGANISATIONS

The Adamawa State Government through her Agencies, i.e the *State Council for Arts and Culture with the Madagali Local Government Council* and the *Sukur Development Association* have agreed to collaborate with the *National Commission for Museums and Monuments* who will maintain a *Resident Archaeologist and relevant supportive staff.*

CHAPTER 3

IDENTIFICATION

3.1 DESCRIPTION, STATE OF OCCUPANCY AND ACCESSIBILITY

The *Sukur Plateau and associated monuments and cultural landscape* is uniquely combined within a small area, showing all the scenic and cultural features of the *Nigerian* and the *Cameroonian northern Mandara Mountains*.

Cultural Features and Monuments include:

A. HIDI PALACE

The infrastructure of the *Hidi house complex or palace, its terrace facings, walls and paved pathways* are almost entirely built out of granite. While some granite uprights and slabs of other local rocks were brought to the site from unknown distances not far beyond a few hundred metres, the majority of the granite used in the construction of the Hidi Palace was found in-situ.

The people consider the Hidi Palace very ancient and attribute its construction to superhuman agencies.

The great monoliths of the *first gate* are called **Fula** and **Deve** after *legendary giants who are said to have built the enclosures, great terraces, paved passages and walls in one night*. They were said to have been helped by *shamanic seers*.

The super natural explanation has given *sacred* qualities to the Palace and further legitimacy to the exalted position of the *Hidi* throughout the *Sukur Kingdom and polity*.

The *Hidi house complex* is a *residential* as well as a *socio-political landscape* in the way in which the house is used as *symbolic statements of authority and power* relation

The most striking of such *social-spatial* relations within the house is the one between the rooms of the majority of Hidi's wives on the broad platform and the inner house located below the rooms.

Thus, *metaphorically and expressively*, the *Hidi* is presented as the *wife of the people* through the *medium of the house; its structure, form and manipulation of the spaces within it*.



AERIAL VIEW OF THE HIDI'S PALACE

B. PAVED WALKWAYS:

The Paved Walkways lead to Sukur from the north and east and within the Palace complex. They are constructed on the steep hill-side sections, presumably to *minimize erosion* and to *facilitate climbing and horse riding*. They are about 5 - 7 metres wide consisting of stones in the *Hidi Palace*. Longer slabs are used to pave the sloping paths which go round and within the Palace enclosures as well as the passage leading from the *northern* to the *western gates*.

It has been suggested that the *great paved causeway* was probably built by the *labour of thousands of slaves or tributaries* in order to provide an easy passage for the *Sukur cavalry* when it went down to harass the plains. This is *contestable* in the face of *emerging data* from *ongoing research*.



PAVED WALKWAY.

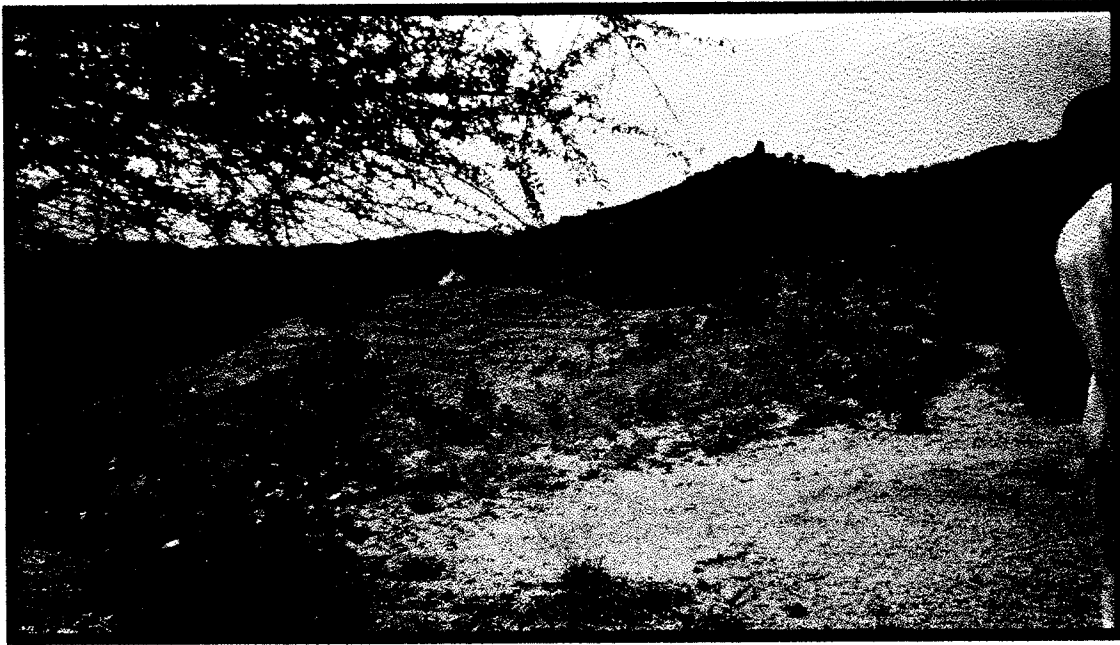
C. DOMESTICATED LANDSCAPE:

The Domesticated Landscape: characterised by agricultural terracing, creating a farmed parkland typical of the *traditional Mandara* lifestyles as well as that of the more southerly *Koma people* of the *Alantica Mountains* in the Nigerian Cameroon borderlands; (*Eboreime 1986*). Similar methods in intensive hill agriculture is practised by *Kofyar hill farmers* in the *Jos Plateau* (*Netting 1968*).

However, they are purely agricultural in essence and do not embrace such sacred feature as the Sukur. Terraces are built up the hills to stabilise the soil and provide a series of stepped level benches adaptable for hill farmers.

Terraces are said to be the product of social organisations centred around work parties who over the years constructed and maintained terraces on a piecemeal, bit by bit basis.

These terraces which also embrace a series of other *spiritual* features such as *sacred trees, sacred entrances/gates, festive/ritual grounds* have come to constitute evidence of a *continuity of tradition, mnemonic of history* and a *cultural map* for *linking the living with the dead, the past with the present*, engaged in an *ongoing dialogue* in attempts to order the World around and beyond the *super-natural spheres of Sukur*.



DOMESTICATED LANDSCAPE:- AGRICULTURAL TERRACING

D. TRADITIONAL DOMESTIC ARCHITECTURE:

Traditional Domestic Architecture characterised the Sukur landscape from the low lands to the adjoining hills. These vernacular structures have special features such as *stone walls, daub domes, sunken*

bull pens as well as *granaries and threshing floors for grains*. The *stone walls* serve as *social and space-markers* as well as defence and enclosure devices as among the Tiv of the middle belt of Nigeria which are constructed of locally obtained granite stones.



A TYPICAL COMPOUND WALL IN SUKUR

E. TRADITIONAL GRAVEYARDS:

Traditional Graveyards characterised by *stone super-structures* located in the hills, represent monuments erected by the living to *celebrate the dead* in a *multiplicity of life cycle rituals* that characterise *Sukur religions*.

The Sukur believe in *life after death* as many other African peoples. While *children* are buried close to existing settlement, the *elderly* are disposed of in the wild which lies in the more rugged terrain on the hills where different clans maintained their own cemeteries and ancestral shrines.

However, when the *Hidi* dies, his remains are buried *within the household*.

An *assassinated Hidi* is buried in the *wild* since *death is believed to be a bad omen*.

It is within this context that the *annual cleansing festival rites* (zoku) make meaning in the maintenance of the *delicate boundaries* between the *Living* and the *Dead*, the *Wild* and the *domesticated*, the *Hills* and the *Plains*.

F. TRADITIONAL STONE BUILT CONICAL BUILT - IN - WELLS:

Traditional stone built conical built in wells are basement structures constructed of *stone henges* within which *priceless cattle* such as *sheep* and *bulls* are fattened as extension of the household and their domestic domain. Provisions are made for water, grasses and food remains to be regularly provided for such cattle which are *not slaughtered for food* but are *prestige and status symbols* used as capital goods for *gift and marriage exchanges*.

G. IRON SMELTING FURNACES:

These were usually close to the house as elders can still point to *their former sites naming their owners*. There is a far greater density of *slag* and other *smelting debris* in the Sukur Plateau settlement than anywhere else in the Mandara. In 1823, the first European to visit this area commented on the *abundance of iron* in that region and the control which the Sukur Kingdom had over the iron trade. A *furnace* required at least three men to work bellows; however, Sukur smelting team always varied in line with changes in the domestic cycle as well as the pattern of neighbourhood cluster. Thus, *social relationship* played major roles in the *distribution, management and ownership* of iron furnaces within which the *concept of labour, time and technology* were also related to rituals of socio-economic relations.

H. NUMEROUS SHRINES:

Numerous Shrines associated with *ceramic altars* are used as *visual metaphors* and *expressions of Sukur ideology and religious beliefs*. Zhigela, an approximate of the *judeo-christian God* is among the Sukur the *Protector and Dictator of the pace of time, events, fortunes and destiny*. The incandescent qualities of *God* is expressed through PISS, the *impartial Sun-God* and TIA the *Moon-God* who regulates, along with MILA (*Stars*) the *calendar of human life, agricultural life* as well as the *esoteric knowledge to predict seasonal change and turn of events*. Ceramic altars feature prominently in the *Hidi's foregrounds* where they have become *mnemonics of past Hidi laid to rest*.



SHRINE : CERAMIC ALTAR

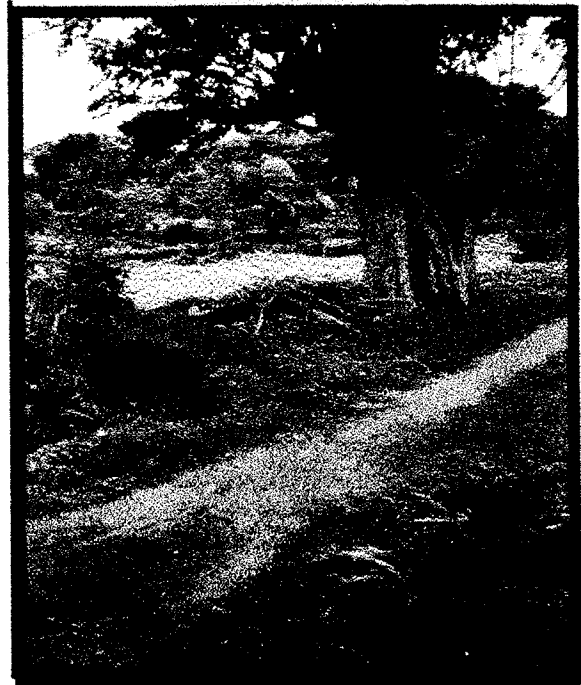
I AGRICULTURAL FACILITIES

Agricultural facilities : consisting of *threshing floors*, a *variety of granaries*, *sheep and goat pens* provide clues to the viability of the Sukur household within the larger *socio-economic sphere*. These *material artefacts* and *living monuments* are *indicators of gender relations*, *sharing formula* and the inter-dependence between *Nature* and *Culture* in the adaptive skills of the Sukur man and woman in optimizing the resources within their *cultural ecology*.

Thus, the *low lying villages* at the base of *Sukur* are related *symbiotically*, *symbolically* and in *kinship terms* to the *Hidi* settlements at the top. The *younger generation* is at the base and the *older* at the top. Climbing up and down the steep slope represents *continued loyalty* to the *elders* while the *Hidi's horse ride* from the top to the base, using a *special route* reserved for him, represents, the *supremacy of the older generation over the young*. It also emphasizes the relationship of the *spiritual* and the *temporal world*, with the former higher up in the *hierarchy*.

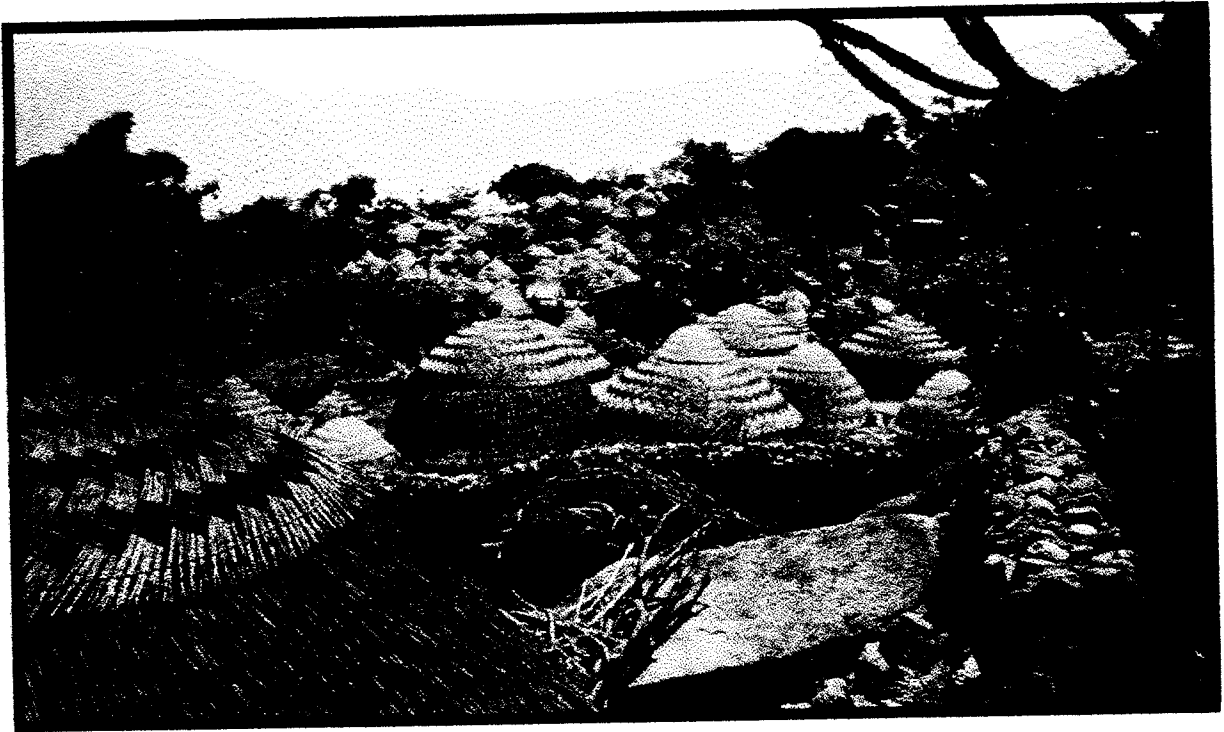
This aspect is emphasized by the fact that the *Hidi*, *the spiritual leader* living at the top, is a brother to the *District Head* who is in *charge of temporal affairs*.

Given the relationship, it is logical to see why the whole of Sukur is an integral part of a cultural landscape. The Hill slope whose features are the agricultural terraces that are living example of the *continuity of tradition* going back centuries; *the technological know-how displayed in the construction of these could be compared to the Rice terraces of the Philippines Cordilleras*, proclaimed a world heritage site in 1995.



SPIRITUAL FEATURES : SACRED TREE

The terraces embrace a series of other *spiritual* features that include *sacred trees*, *sacred entrances*, *sacrificial places*, *graves*, *festivity areas etc*. The abundance of *Kuza* (iron stone), *the iron slag* (sludge) and the series of *furnaces* all underscore the *industrial base of Sukur*.



A VILLAGE HOMESTEAD AT THE LOW LANDS

All these factors are clear evidences that the *Sukur landscape* is a living model of *sustainable* use of *land and natural resources*.

Sukur constitutes what someone terms “**proof the durable systems of land use that provide livelihoods and are socially and spiritually satisfying and can be in harmony with nature while aesthetically pleasing and preserving cultural identities of Communities**”.

3.2 HISTORY

There is some limited *evidence of neolithic occupation of Sukur* (one axe).

A *pre-Sukur iron-age* phase is represented by numerous *grinding stones, iron ore stones* and *abandoned furnaces*.

A *later iron-age* phase going back at least to the *17th century*, is represented by the establishment of the current *Dur chiefly dynasty* and the development of *Sukur* as a *major iron-producing centre*, which supplied large areas of north-eastern Nigeria with a *critical raw material*. This phase, mentioned by *Barth in 1851*, continued until at least *c. 1906*, when *Strumpell* visited. In a subsequent phase, *c. 1912-1922*, *Sukur* was raided and ravaged by *Hamman Yaji*, the *Fulbe Lamido of Madagali*.

In the *colonial and independence period*, iron smelting declined, ending in about *1960*, and there was a significant movement of *Sukur* people from the *Plateau* to the *Plains* to the North and South. During the colonial period, *Sukur* was visited by several *District Officers* and others who left significant *archival accounts* summarised by *Kirke-Greene* in the *Nigerian Field Volume (XXV No. 2 of April 2nd, 1960)*.

Since Nigeria's Independence in *1960*, there have been visits by the historians *Barkindo* and *Pongui* (ABU. Ph.D. *unpublished*) and, more recently, longer stays by *David* and *Sterner* for ongoing *ethno-archaeological, ethno-historical and ethnographical fieldwork*.

"Thursday, June 5th, 1851. Billama, Heinrich Barth's Kanuri companion gave me much interesting information about the country before us, chiefly with reference to Sukur, a powerful and entirely independent pagan chief in the mountains south from Mandara. With regard to this latter country, I perceived more clearly as I advanced, what a small province it must be, comprising little more than the capital and a few hamlets lying close around.

Sukur is said to be fortified by nature, there being only four entrances between the rocky ridges which surround it. The Prince of Sukur overawes all the petty neighbouring chiefs; and he is said to possess a great many idols, small round stones to which the people sacrifice fowls of red, black and white colour and sheep with a red line on the back.



SUKUR : A NATURAL FORTIFICATION.



A CLOSE-UP ON THE STONE GATE AT THE HILL TOP

Barth's descriptions above are fairly accurate, but in 1906 *Kurt Strumpell* provides some descriptions that include the incredible. He is the first to mention the *Kapsiki* and *Sukur* connection to Gudur, then a prestigious centre in Cameroon; and he is the only source to mention the *semi-legendary* Hidi Watse with his *large stone granary* in the inner part of the palace, who is said to have used cavalry to briefly conquer and control the *Mandara Plateau* across to its eastern border.

Watse's raiders brought back *cattle* and *slaves* to *Sukur* and some of these were destined for sacrifice to *spirits that, disdaining certain of their victims, would toss their corpses out of the grave, demanding the immolation of yet another 'Matakam'*.



A CLUSTER OF SETTLEMENTS IN THE HILLS

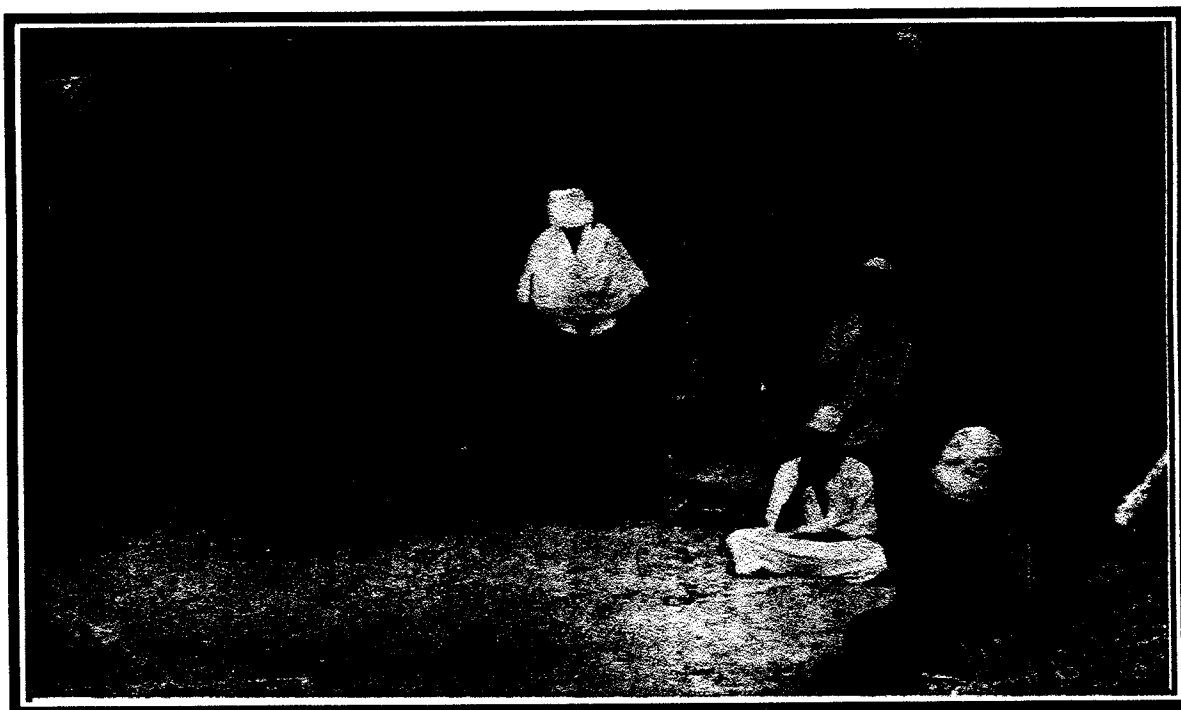
In *September 1912*, the leader of nearby **Madagali**, one **Hamman Yaji** began to chronicle his *dairy* of attacks on the surrounding **montagnard settlements**.

Between *1912 and 1920* he recorded *nine raids* on the Sukur Plateau: seven on Sukur itself, which produced a total of *144 slaves, one horse* (so much for the Sukur cavalry!), *100 cattle and 24 small stock*. According to his figures, *66 Sukur people* were killed, including *17 children*.

The *brutality* of Hamman Yaji and his irregular soldiers is matched only by his *stupidity*. Had he concluded an *alliance* with Sukur, he could have *controlled* the *iron trade* of much of what became *north-eastern Nigeria*.

In *1935*, *Missionary* H.S. Kulp visited Sukur and *discounted the existence of Sukur power* achieved by "*Force of Arms*" but accepted Meek's portrayal of the *Hidi* as a divinity with *considerable spiritual power* over the neighbouring people and Chiefs.

His power was not attributed to *prowess in battle or large administrative power*. It was more of the *potent dynamism* connected with his person which gave him such *pre-eminence* over such a wide area. *Kulp* was the first to comment on *Sukur's industrial specialisation* in *smelting and exporting iron*, which others later estimated at *50,000 hoes p.a*



THE HIDI OF SUKUR

Hamman Yaji was able to *conceal the existence* of *Sukur* and the *taxes* he extracted from the *colonial authorities* until early *1927*. Then the *Government Anthropologist*, **C.K. Meek**, interviewed the *Hidi* and two of his sons though he did not visit Sukur itself.

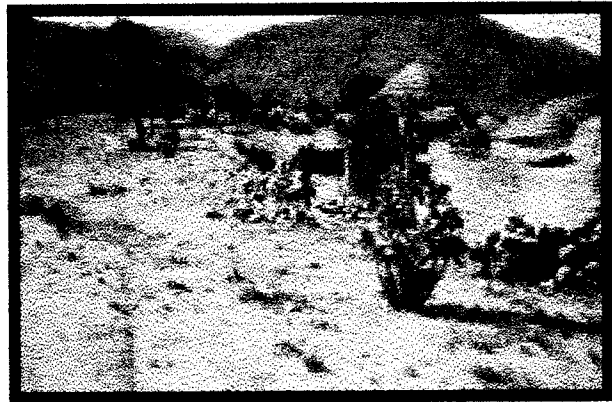
At about the same time, **Ado . J. Hunter Shaw** described the *Hill pagans of Sukur* as being extremely '*backward*', yet he also noted that '*Gidur.. (is).. the pagan Mecca* of these northern regions, with Sukur as *Medina*'

In 1937, **MacBride** romanticized the *divine kingdom* view of Sukur, but had a down to earth view of the *Hidi* as 'a most astute and unscrupulous man who is quite capable of so colouring his answers to questions of fact as to suit his political ends'



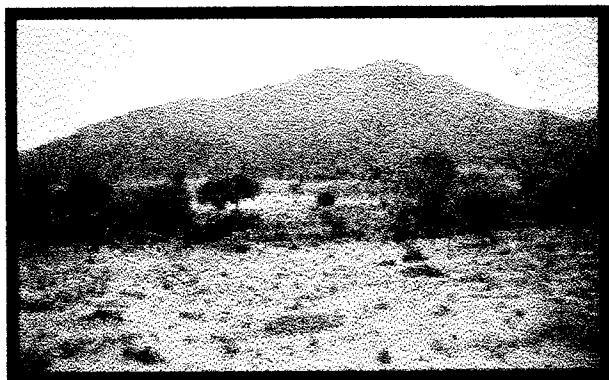
LOW LYING VILLAGE AT THE BASE OF SUKUR

Kirk-Greene's publication of the **Kingdom of Sukur** - a Northern Nigerian *Ichabod* in the *Nigerian Field of 1960* further promotes *Western mythology* on the *Hidi's divine kingship*, though he also notes ^{new} data on *Sukur's local monopoly on iron*, and the **Tlagama** of Sukur's gruesome role as *castrator of slaves*.



VIEW OF PART OF THE VILLAGE

In 1962, **Hamo Sasson** reported on one of the last blasts of Sukur's iron smelting industry and in 1982 **Bawuro Barkindo** was the first to insist on *Sukur's iron industry* as being a *factor of critical historical importance*. This began the demystification of Sukur history, since continued by **David and Sterner**.



A TYPICAL MANDARA MOUNTAIN SCENE

3.3 PUBLIC AWARENESS

The communities have been *briefed* and *sensitized* as well as involved in issues related to the *enlistment* of *Sukur* into the *World Heritage List*. *Nicolas David* and *Judith Sterner* who are *accredited* by the *National Commission for Museums and Monuments* to carry out *research* in *Sukur*, had prepared the minds of the community on the *benefits* and *responsibilities* associated with the *inclusion* of *Sukur* along with the *Hidi Palace* into the **World Heritage List**.

All these were again unanimously re-affirmed before the *UNESCO Visiting Mission* led by **Dawson Munjeri** in *May 1997*. By a unanimous decision the *Hidi* and the *councillors* had *decided and resolved* to have the site **"Sukur at large"** on the *World Heritage List*.



**A SEMI - AERIAL VIEW OF THE HIDI'S PALACE
SURROUNDED BY A STONE FENCE**

The *Nigerian World Heritage Committee* had also sent its **Principal Superintendent of Monuments** as well as **Archaeologists, Ethnographers and Natural Historians** to *mount sign boards in strategic places* following the scheduling process set in action through public gazette No. 47, Volume 7 of 20th November 1997 published by the **Adamawa State Government of Nigeria on Museums and Monuments**.

The **National Commission for Museums and Monuments** will put machineries in motion under its *Management Plan* for *site publicity and education* to promote *public awareness* within the ambit of UNESCO'S educational programmes and policies.

CHAPTER 4

STATE OF CONSERVATION

There are modifications of use of a house of the chief. These involve the restoration and repairs of damages and deterioration arising from cyclical decay, corrosion, erosion and denudation processes.

4.1 DIAGNOSIS:

The practice of *plastering* parts of the *Hidi's house* and the *throne room* was *discontinued* probably in the *1920s or 30s*. However, their *essential features* are *extant* and in *danger of destruction*, requiring only *maintenance by traditional techniques*. The *paved ways* are maintained on an annual basis by *initiates* and *young farmers*. Some sections would benefit from more thorough-going repairs.

4.2 AGENTS RESPONSIBLE FOR CONSERVATION

Director General
National Commission for Museums and Monuments

P. M. B. 171

Garki

Abuja, Nigeria.

Tel: 09-5230801 (Abuja)

Telefax: 0234-1-2638890 (Lagos)

Chairman

Nigerian World Heritage Committee

National Museum

P. M. B. 1115

Benin City

Nigeria.

Telefax: 0234 - 52-252675

E-mail: eboreime@uniben educ. ng



A CLOSE UP OF THE HIDI'S PALACE SHOWING THE STONE WALLS.

4.3 HISTORY OF PRESERVATION/ CONSERVATION

One *iron-smelting furnace* has been reconstructed in two smelting re-enactments, most recently organised by the *Adamawa State Arts Council*. The local Sukur community, with limited support from the Adamawa State Arts Council had established a **one-room, on-site museum** and has appointed a *permanent agent in charge*.

4.4 CURRENT CONSERVATION MEASURES

Scheduling of the property provides an administrative overview of *conservation* and *protection measures*, but these will continue to be provided primarily by the *traditional owners* and *utilizers* of the *property*. The resident agent employed by the Adamawa State Arts Council currently *liases* with NCMM, and the Nigerian World Heritage Committee. The two *experienced Archaeologists* resident at nearby *Yola* and *Maiduguri* are going to be more involved in *monitoring* and *advising* the *Superintendent of Monuments* and the *Civil Engineer*. A realignment of National Commission for Museums and Monuments staff for this purpose is in the offing.

More iron smelting furnaces will be reconstructed to sustain the *increasing demand* for farming implements in the lowlands as well as the terraces.



SUKUR WEAPONS: SPEARS AND SHIELD

CHAPTER 5

JUSTIFICATION

5.1 STATEMENT OF SIGNIFICANCE

Dating back to the *15th, 16th and 17th centuries* Sukur Cultural Landscape has continued to exhibit *durability and sustainability of systems of land use and management* providing livelihoods which are *socially and spiritually in harmony with nature* as well as the *cultural and communal identities* of present day **minorities** in the **Mandara mountains of Nigeria**.

Sukur therefore represents a continuing cultural landscape whose *spiritual, architectural and technological heritages* underscore *ongoing economic socio-political values and aspirations* of successive generations of Sukur people within the context of a *multicultural and multi-ethnic nation* state of **Nigeria**; the **World's most populous black nation**.



A CLOSE-UP OF AN HOMESTEAD

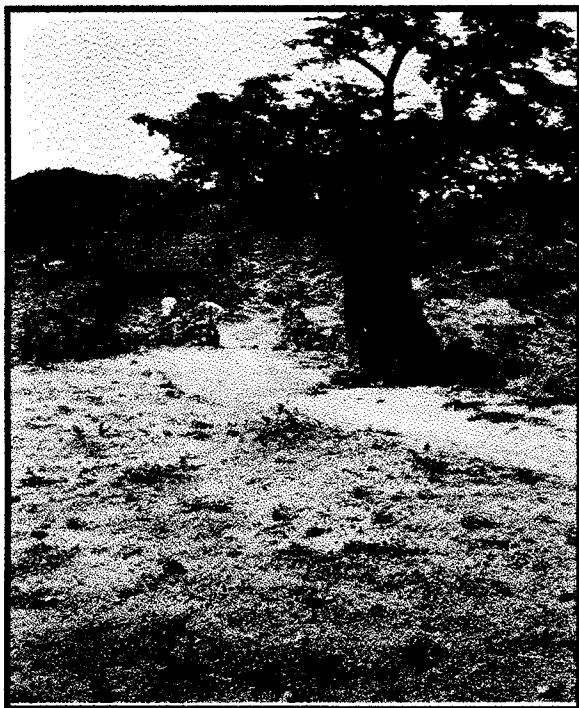
It contains the surviving ruins of *iron age technology* of the hill dwellers as well as a *complexity of stonebuilt spatio-religious, palatial architecture* whose use and manipulation formed the delicate *basis of power, politics and social control*. It has the *most comprehensive inclusion of key cultural features typical of the Mandara mountain zone*.

5.2 COMPARATIVE ANALYSIS

The Sukur Cultural Landscape presents an immense potential for research which has bearing for other African Sites. The unsolved mystery of the Nyanga terraces in Mozambique and Zimbabwe as well as questions related to Kenyan terraces may have answers in Sukur further researches. Sukur's domesticated landscape which is characterised by *agricultural terracing* compares favourably with the **Philippine terraces** and **rice pads**. Her *unique architecture and stone walls* are reminiscent of the **Ziwa stone walls** of **Zimbabwe** which also have *pit structures* as in Sukur. All these represent a living heritage as well as "*unique effort at indigenous innovation and engineering unequalled in West Africa*". It therefore satisfies *criteria I (one) of the Guidelines*.

Sukur Cultural Landscape is also unique in its *inbuilt cultural components* which neither exists in the **Philippine terraces** nor in such complexity as in the **Kofyar** of the **Jos Plateau**. The components include *graves, furnaces, shrines, stone walls and paved ways*.

These features make the Sukur landscape represent an unusual symbiotic interaction between nature and culture, the dead and the living, the past and the present charging, as it were the whole total cultural landscape with a vitality that is lacking in the silent but scenic Philippine environment. *Sukur therefore satisfies criteria 2 and 3 of the Operational Guidelines.*



2ND GATE AND THE BAOBAB TREE

The threshing floors, unique stone built conical walk-in-wells coupled with the iron-smelting furnaces, ingeniously adapted to a rather impossible ecological niche exemplify the African's unique spiritual and physical resilience and adaptive skills asserting her / his identity on the surface of the earth, thus contributing in a unique way in fostering the ongoing process of local development within the context of globalism.

Sukur human settlements and land use pattern represent expressively and symbolically technological adaptation to the environment satisfying criteria 5 and 6 of the Guidelines.

5.3 AUTHENTICITY AND INTEGRITY

Inbuilt features within the cultural landscape have not been modified since their original construction, and annual upkeep and repairs demonstrate a continuity of indigenous historic tradition in which local materials, workmanship and underlying purpose remain basically unchanged. There has been little influence by other cultures to modify or destroy these features.

The Hidi Palace, paved walkways and the rest of the cultural landscape consequently, exhibit harmony of construction techniques and patterns, which are proofs that they meet the criterion of authenticity



SHRINE : CERAMIC ALTAR

5.4 EVALUATION OF THE PROPERTY'S PRESENT STATE OF PRESERVATION.

The *Sukur traditional prison* and the *former execution site* are in partial ruins and need to be reconstructed. The *surviving furnace* had been exposed to the *vargaries* of the *weather* resulting in rapid deterioration of the structure from the elements of sun, rain and denudation process. An *overarching hut* is currently under construction with *community's initiative*.

The *occupied area* of the *Hidi Palace* is in good state of repair. The unoccupied section which was formerly a *harem* had fallen into disrepair as the *Hidi* now has *a limited number of wives and non resident concubines* instead of his *former 30 or a little more*.

The *walls* and *paved walkways* have remained authentically intact while certain ritual areas as the *initiation* and circumcision apartments are of thatched grass roofs designed for *periodic rite de passage* such as *puberty, initiation* and other life cycle rituals. The problem posed by *erosion* and *soil leaching* in the Sukur ecological landscape is *effectively* contained by the *Sukur people's age old traditional farming methods*. This involves adaptive *circular* terracing devices which retain sufficient water and nutrients within an overall *soil conservation* strategy.

Community efforts at *erosion control* is evident in their conscious seasonal *use of stones* to divert threatening effects of relatively porous area along the *walkways* into existing granite valleys.

The *Indigenous Sukur Development Association* encourages the use of *local additives* and materials in the repairs of the *Hidi palace*, the *granaries*, the shrines and the new indigenous museum.

The NCMM Superintendent of Monuments, with the NWHC (**Nigerian World Heritage Committee**) working with the *Hidi* and other *local stake holders* are involved in participatory reconstruction and rehabilitation of parts of the outer palace which take place at the *annual communal labour prestation* to the *Hidi*.



SUKUR: THRESHING FLOORS AND GRANARY
STONE WALLS

5.5 THE CRITERIA

For the first time, and encouraged by UNESCO'S interest the *National Commission for Museums and Monuments* had received an allocation of five million naira (to be released soon) for some *conservation work, research* as well as the *creation of indigenous educational centres for cultural education and functional tourism.*

From the foregoing, it is hereby submitted that as a cultural landscape integrating substantial monuments within a living and continuing heritage, Sukur is a unique form of society with very rich and variegated qualities which deserve inclusion in the World Heritage List under criteria 1, 2, 3 5, and 6.

The National Commission for Museums and Monuments intends to collaborate with the *Hidi-in-council* to set a sustainable *bottom-up participatory* machinery that will encourage urban *based youths* who come home during the *annual traditional festival* to be involved in repair work to supplement the efforts of a fast aging indigenous population.

Other relevant research and conservation work are set out in the accompanying *Sukur management plan* (part II).



SUKUR: THE HIDIP'S PALACE STONE WALLS

CHAPTER 6

SPECIFIC DOCUMENTATION OF CULTURAL LANDSCAPE

EXACT LOCATION ON MAP AND INDICATION OF GEOGRAPHICAL CO ORDINATES:-

The Cultural landscape is bounded in the West by **River Navu** and in the East by the **Muzawat** and **Guzka** Streams with geographical coordinates as follows

| | |
|------------------|----------------|
| 1. 10° 46' 00" N | 13° 33' 35" E. |
| 2. 10° 46' 00" N | 13° 34' 13" E. |
| 3. 10° 45' 09" N | 13° 34' 21" E. |
| 4. 10° 44' 55" N | 13° 35' 00" E. |
| 5. 10° 44' 10" N | 13° 34' 49" E. |
| 6. 10° 43' 34" N | 13° 34' 28" E. |
| 7. 10° 43' 40" N | 13° 34' 12" E. |
| 8. 10° 44' 32" N | 13° 33' 27" E. |
| 9. 10° 45' 16" N | 13° 33' 28" E. |

Approximate Area:- 764.40 ha
(1,888.91 acres)

Area of Buffer Zone = 1,178.1 ha
(2,911.2 acres)

6.2 SUPPLEMENTARY DOCUMENTATION:

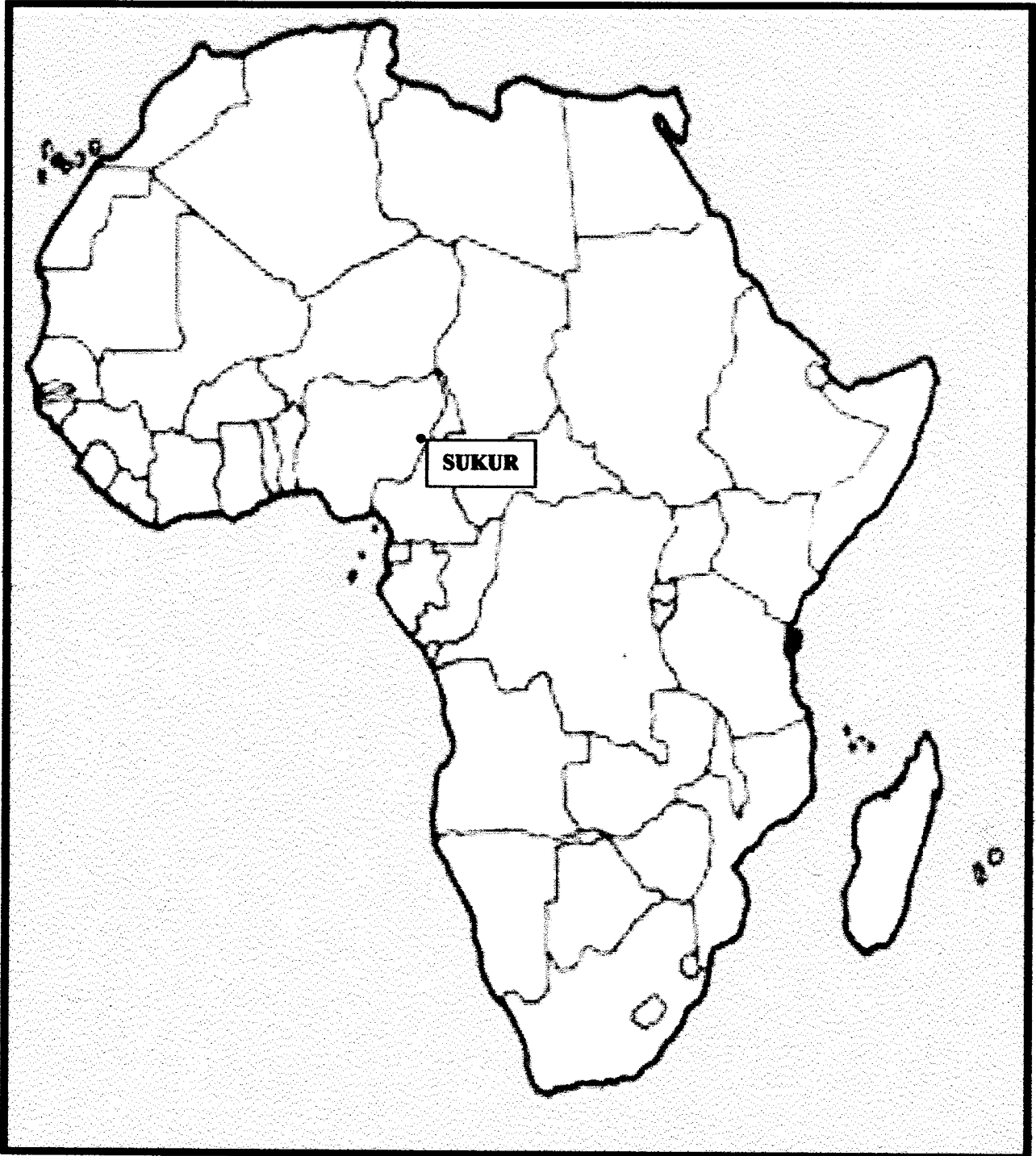
MAP A:
Topographic Map of Sukur
Scale:-1: 25,000.

MAP B
Map Indicating Location of Property and Showing its Distance from Nigeria's Major Cities.
Scale:- 1:10,000,000.

6.1 MAPS AND PLANS:

- Fig. 1** *Map Indicating Location of Property in Africa.*
- Fig. 2** *Map Indicating Location of Property in Nigeria.*
- Fig. 3** *Map Indicating Location of Property in North-Eastern Nigeria.*
- Fig. 4** *Map Indicating Location of Property in Adamawa State.*
- Fig. 5** *Map Indicating Location of Property in Madagali Area.*
- Fig. 6** *Map Indicating the Property and the Surrounding Natural Environment.*

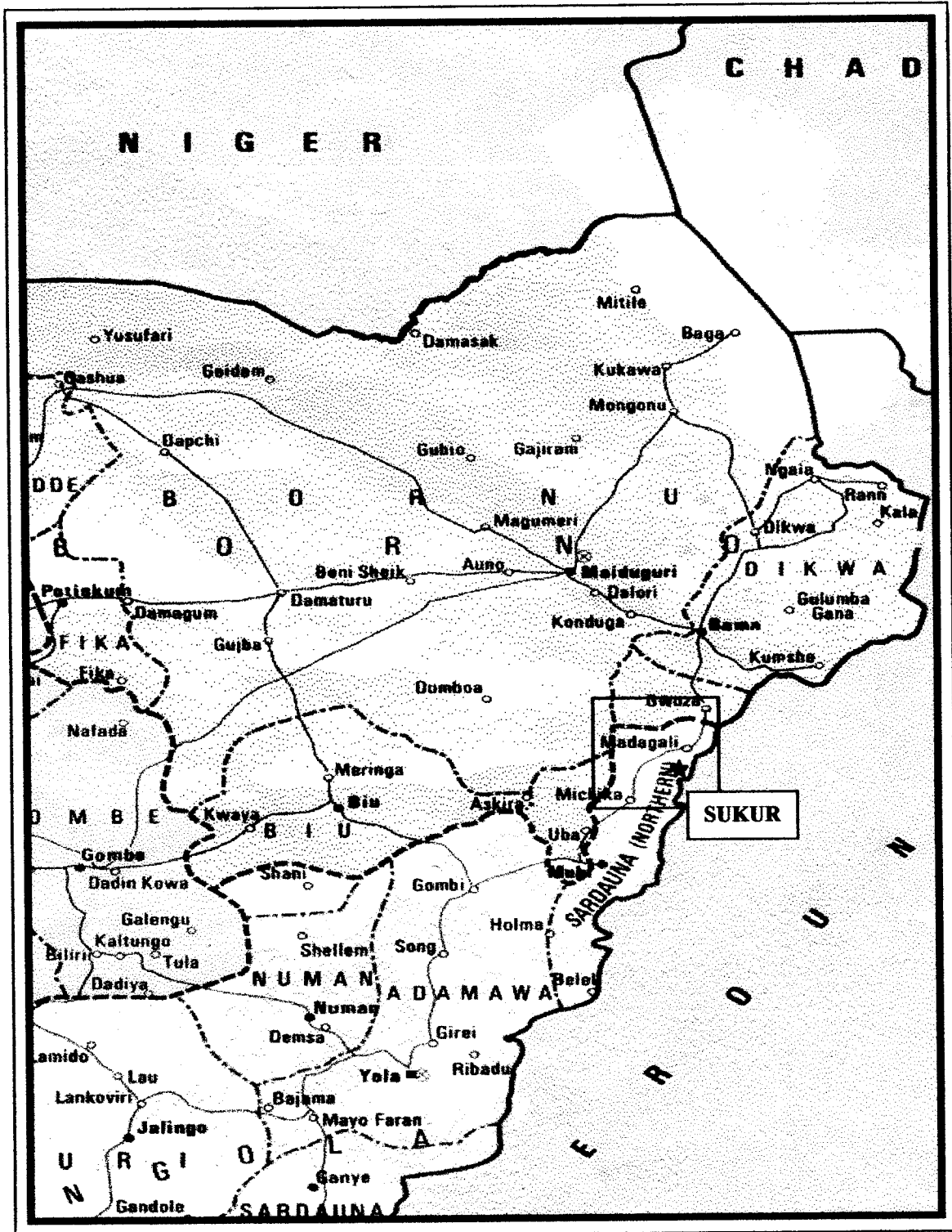
6.1 **MAPS AND PLANS**



SUKUR CULTURAL LANDSCAPE

FIG.1 Map indicating location of property in Africa
10 44' 26" N and 13 34' 19" E

6.1 MAPS AND PLANS

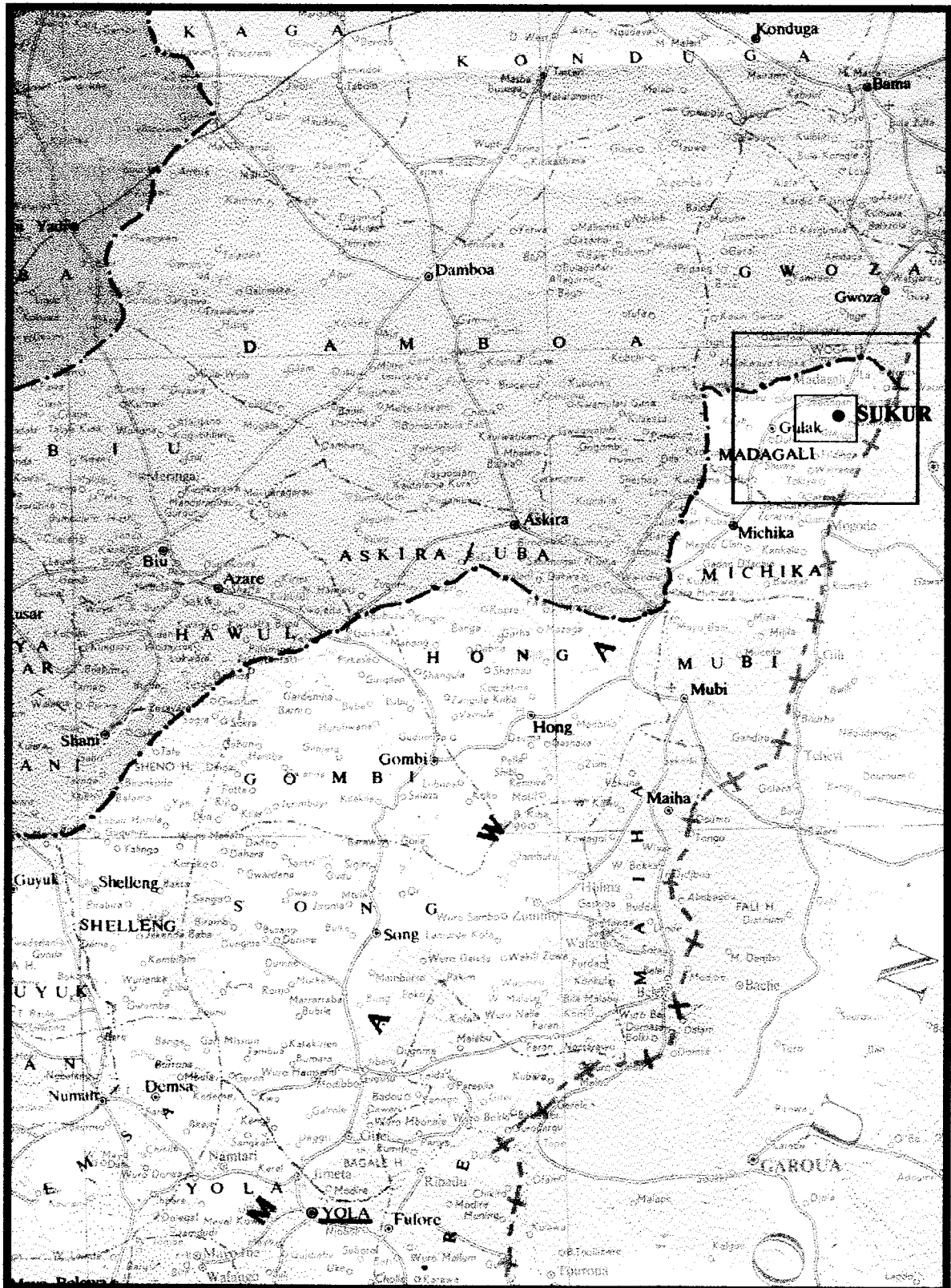


SUKUR CULTURAL LANDSCAPE

FIG. 3 Map indicating location of property in North-Eastern Nigeria.

10 44' 26" N and 13 34' 19" E.

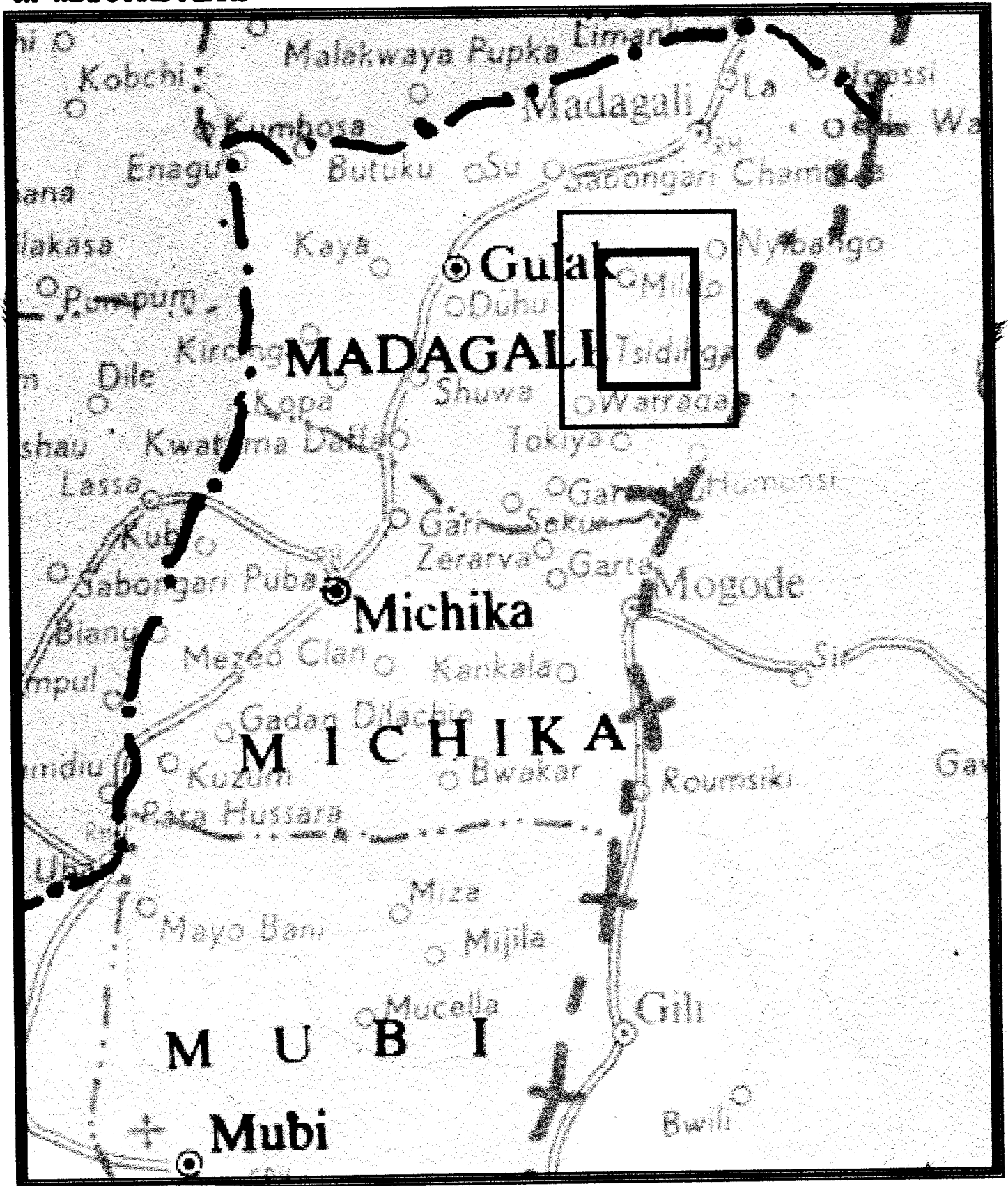
6.1 MAPS AND PLANS



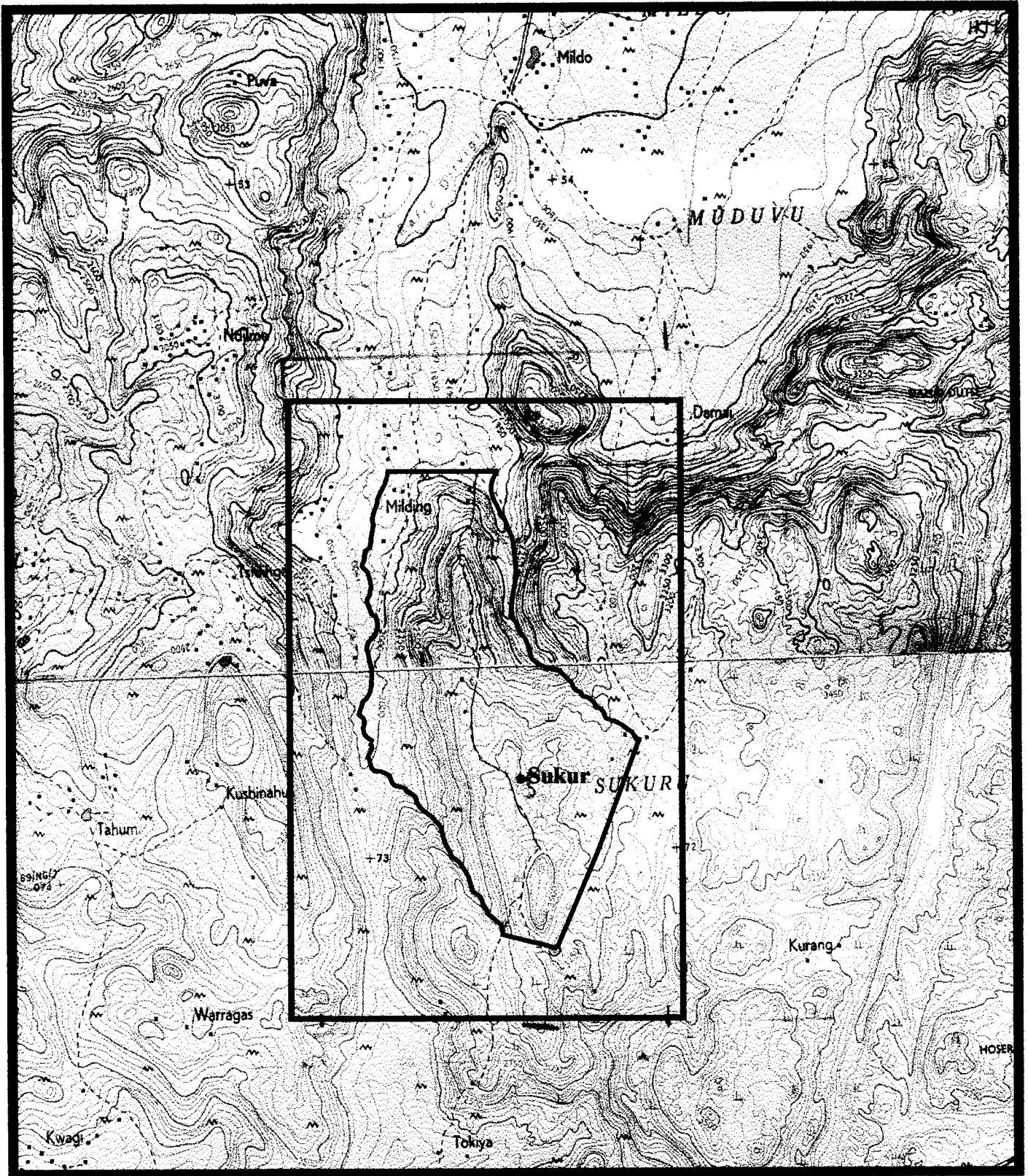
SUKUR CULTURAL LANDSCAPE

FIG. 4 Map indicating location of property in Adamawa State

6.1 MAPS AND PLANS



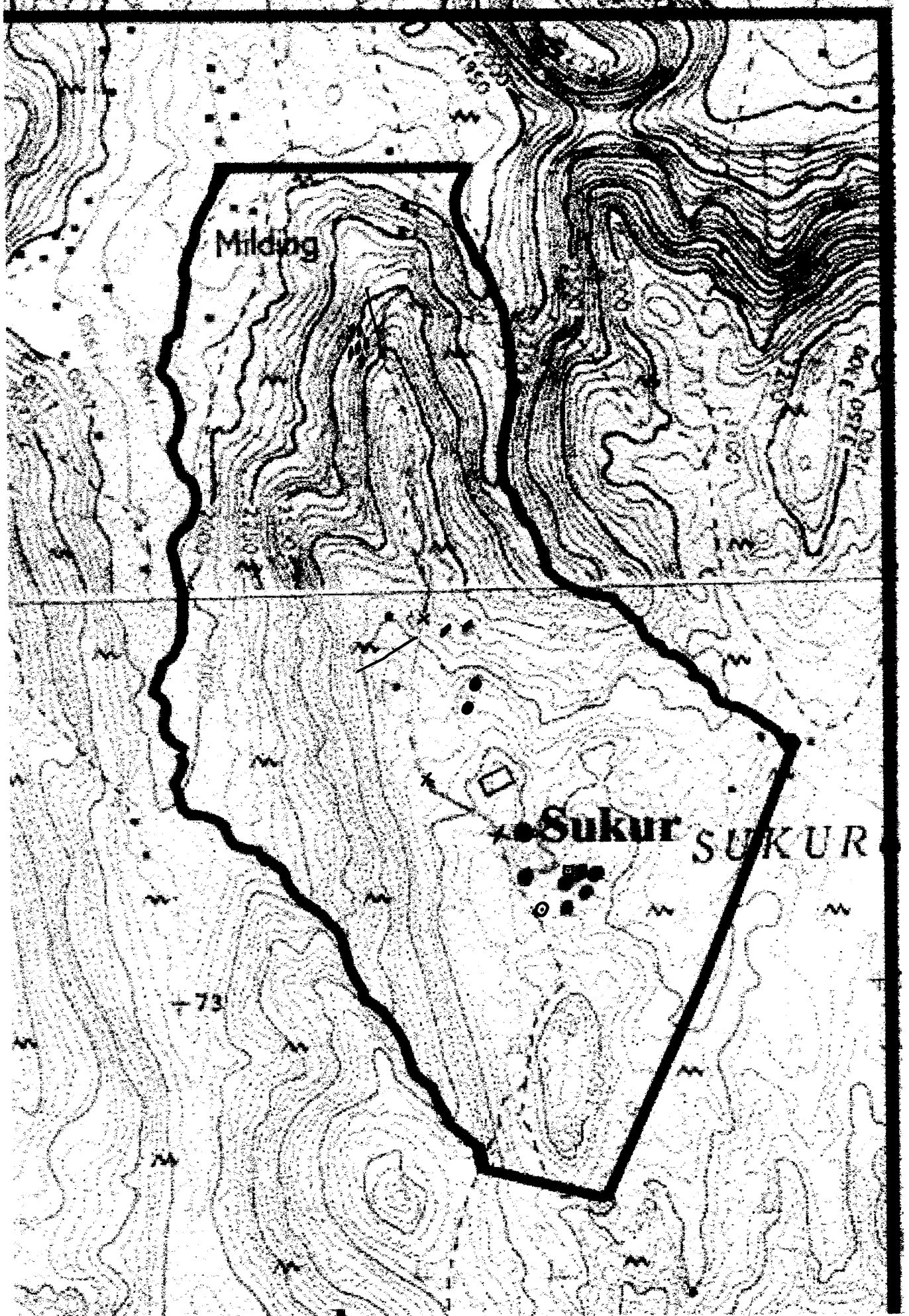
SUKUR CULTURAL LANDSCAPE
FIG. 5 Map Indicating Madagali Area



SUKUR CULTURAL LANDSCAPE

Scale:- 1: 50,000




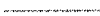









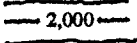
FIG. 6 Maps indicating the Property and the surrounding Natural Environment.



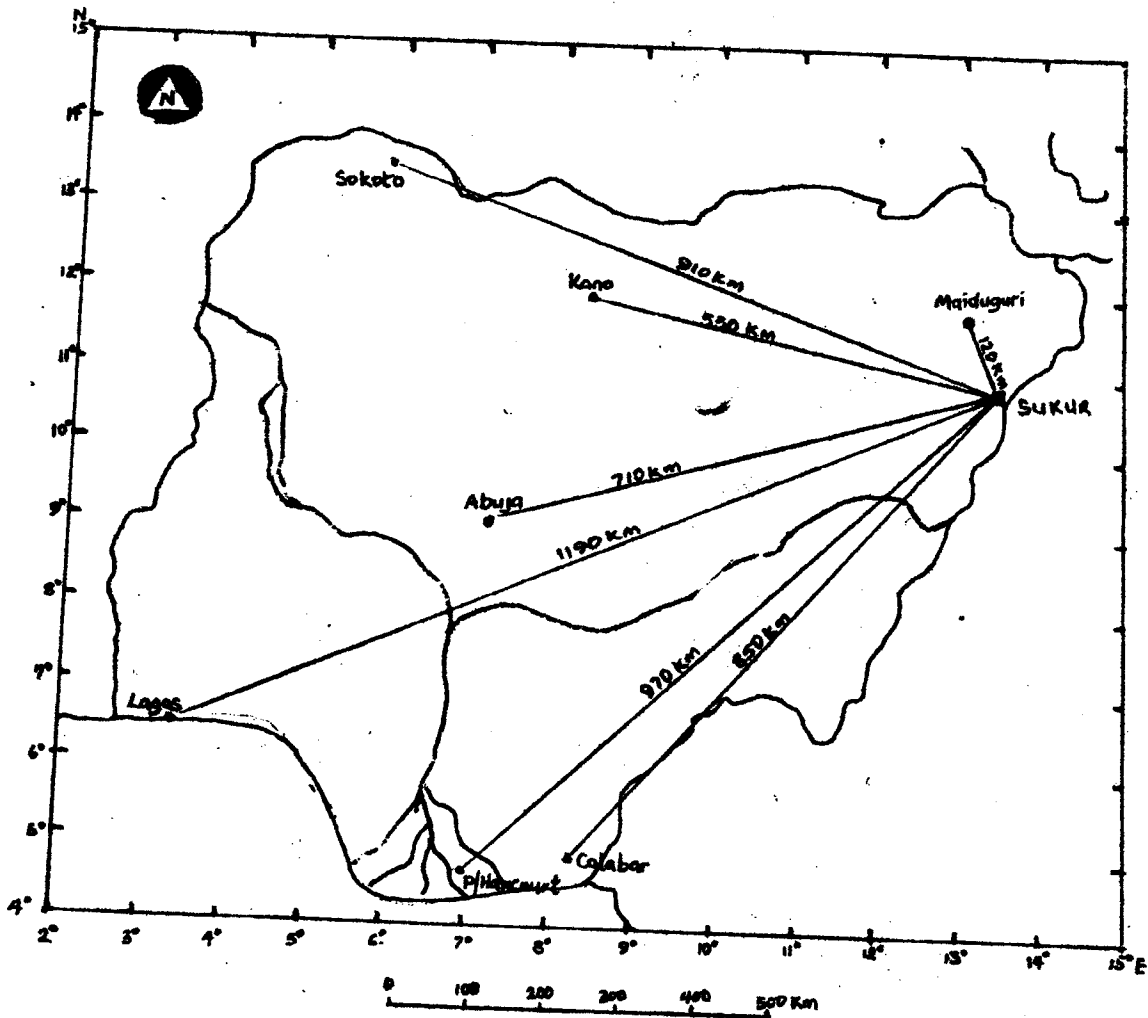
MAP: A

Scale:- 1:25,000

KEY

| | |
|---|-------------------------|
|  | Buffer Zone |
|  | Property Boundary |
|  | Stream |
|  | Foot Path |
|  | Hidi's Route |
|  | Paved Way |
|  | Settlement |
|  | Graves |
|  | Abandoned Cemetery |
|  | Hidi's Palace |
|  | Shrine |
|  | Iron Smelting Furnace |
|  | Stone Gate |
|  | Contour Line (V.I=50FT) |

MAP B



Scale 1: 10,000,000

Map Indicating Geographical Location of Property and showing its Air Distance from Nigeria's Major Cities.

CHAPTER 7

COMPARISON WITH OTHER PROPERTIES

The **Sukur Cultural Landscape** is characterised by a combination of *intensive* and *extensive* cultivation which provides adjustment to different soil conditions; a system of agriculture also practised amongst the **Kofyar** hill farmers of the **Jos Plateau** in **Nigeria**, the **Nuba hill dwellers** of the **Sudan** and the **Tcapauku (Ameridians)**.



KOFYAR TERRACES

The **infield** and **out field** system of **Northern Europe** is suspected to be a *continuation* of a similar pattern in the **Neolithic period**. The most impressive features of the **Kofyar** as it is of the **Sukur** is the way in which systems of terraces have been built up in the hills to stabilize the soil providing a series of *stepped level benches suitable for farming within a soil conservation and water control regime*.

Terracing the land is said to be an impressive human achievement, a symbol of effort carefully applied and of a difficult environment modelled to man's proportions (Netting, 1968).

However the *paved walkways* of the **Sukur landscape** linking the *lowlands* to the *hills* are unique and outstanding.

The terraces unlike those of the **Kofyar** and the **Nuba (Sudan)** embody spiritual and sacred values within the totality of the landscape which the **Hidi palace** and the **Hidi** himself epitomize. The use of *stonehenges* to define *spiritual and secular spaces* are also comparatively unique and outstanding features of **Sukur Cultural ecology**. The technological knowhow displayed in the construction and integration of agricultural requirements, settlement pattern/housetypes as well as the defensive devices of a network of *stones* and *pavedways* stand **Sukur terraces** out as uniquely innovative



Plate 4 A. Hill homestead. Latok village

A HILL HOMESTEAD LATOK VILLAGE KOFYAR JOS PLATEAU

Plateau Hill Dwellers.

The dress pattern and body treatment of the Koma, the Kofyar and the Sukur are also similar. The Sukur have, however, been more receptive to change than their Koma counterparts having been fully integrated into the modern system of local governance within the Nigerian nation state. Only on ceremonial and festive occasions would the Sukur woman display the beauty of her decorated body.

The clustered homesteads with dome shaped structures of granaries and cattle pen (or Corral) form a harmonious feature of the landscape of the Kofyar, the Koma as well as the Sukur people; thus emphasising the interdependence between *man, animal, culture and nature, spirit and matter within a well harnessed totality of landscapes.*



SUKUR WOMEN IN TRADITIONAL COSTUME AT YAWAL CEREMONY
21 JUL 1988

SUKUR WOMAN AT YAWAL CEREMONY



KOFYAR HILL FARMER



THE TEST OF AUTHENTICITY

1. *Built-in features* within the cultural landscape have not been *modified* since *Hidi original construction*

2. Annual upkeep and repairs demonstrate a *continuity of local historic tradition* in which *local materials, workmanship* and *underlying purpose* remain more or less *unchanged*.

This cultural landscape is said to have the most comprehensive inclusion of *key cultural features* typical of the *Mandara mountain zone*.

3. There has been little *influence* by other cultures to *modify* or *destroy* these features.

4. The *Hidi Palace, paved walkways* and the *rest of the nominated cultural landscape* exhibit a *harmony of construction techniques* and *patterns*.


 Signed (on behalf of State Party)

Full Name:

Dr. Yaro Thaba Gella

Title:

**Director General
 National Commission for
 Museums and Monuments
 Abuja, Nigeria.**

Date:

15th June, 1998

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ADS. L. N. No.2 of 1997

THE NATIONAL COMMISSION FOR MUSEUMS AND MONUMENTS

DECREE NO. 77 OF 1979

The National Commission for Museums and Monuments in the exercise of the powers conferred on it by Section 3 (1)(c) of the National Commission for Museums and Monuments Decree No. 77 of 1979 has authorised the Military Administrator of Adamawa State to declare the following as a State Monument:

Sukur, consisting of the building and structure known as Hidi Palace, and the City walls including the entire total landscapes, hills, terraces, shrines, burial chambers within the ancient Sukur Kingdom covering a land area of approximately 764.4 hectares by Navu stream to the West and North-west and the Guzka stream to the East and North-east. It lies within the following geographical co-ordinates:

- (1) 10° 46' 00" N, 13° 33' 35" E;
- (2) 10° 46' 00" N, 13° 34' 13" E;
- (3) 10° 45' 09" N, 13° 34' 21" E;
- (4) 10° 44' 55" N, 13° 35' 00" E;
- (5) 10° 44' 10" N, 13° 34' 49" E;
- (6) 10° 43' 34" N, 13° 34' 28" E;
- (7) 10° 43' 40" N, 13° 34' 12" E;
- (8) 10° 44' 32" N, 13° 33' 27" E;
- (9) 10° 45' 16" N, 13° 33' 28" E.

Sukur and specified areas demarcated around it, is hereby declared a State Monument.

MADE AT YOLA this 20th day of November, 1997.

NAVY CAPTAIN JOE AGWU KALU-IGBOAMAGH

*Military Administrator,
Adamawa State of Nigeria.*

THE NATIONAL COMMISSION FOR MUSEUMS AND MONUMENTS

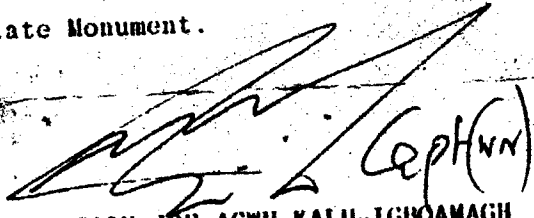
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Sukur and specified areas demarcated around it, is hereby declared a State Monument.


NAVY CAPTAIN JOE AGWU KALU-IGBOAMAGH
THE MILITARY ADMINISTRATOR,
ADAMAWA STATE GOVERNMENT,
YOLA,
ADAMAWA STATE,
NIGERIA



APPENDIX B

MANAGEMENT PLAN
FOR
SUKUR
CULTURAL LANDSCAPE

**NATIONAL COMMISSION FOR MUSEUMS AND MONUMENTS
OF NIGERIA**

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PART I

1. BACKGROUND

Sukur cultural landscape was submitted to the **World Heritage Centre** in 1996 as part of *Nigeria's tentative lists*. Subsequent to that, the *accompanying dossier* was submitted to enable the *property* to be considered for *nomination on the World Heritage List*.

This *Management Plan* is not only being submitted in the context of the *nomination*, but it provides an overview on what the *implementing agency*, viz: the **National Commission for Museums and Monuments of Nigeria**, considers as crucial strategies that will be adopted to adequately *document, preserve, develop and present this property for now and prosperity*.

2. INTRODUCTION

Sukur cultural landscape encompasses the *Hidi's palace, Agricultural terraces, Paved Walk-ways* and unique *Architectural Features* as well as rare species of *Flora and Fauna* worthy of *preservation and documentation* for *serious minded research*, enjoyment by *Humankind* and for *Posterity*.

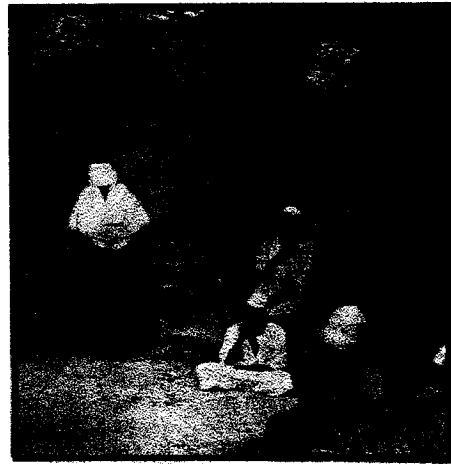
The *architecture* and landscape represent the unique *mode of life* in the *hilly environment* of the **Nigerian** and **Cameroon** borderlands where the *iron maker* and the *rain maker* have become *two pivotal institutions* in the *belief and livelihood systems* of the *people*.

The *Sukur people* have successfully combined these *two institutions* into *one*, in the *office and person* of the **Hidi** and in the *use of space and deployment of the resources*.

This has made the **Sukur** and the **Cultural Landscape** outstanding among their **Mandara, Atlantica** and **Mambilla** neighbours.

This Management Plan represents the means and the strategies by which this unique human resource and civilisation will be preserved for posterity.

This is being done in anticipation of the property's possible enlistment into the World Heritage List.



THE HIDI OF SUKUR

The Plan falls into two parts:-

PART ONE

This situates, the Cultural Landscape in the context of its Legal Status, Resource History and land use.

PART TWO

This evaluates the *conservation status* of **Sukur** as well as the *cultural values, potentials* and *socio-economic goals in the light of the expressed views* of the *Sukur people* themselves in the context of *national and international* interests. The existing *resources* in terms of *human, material, infrastructure* and *present management* are weighed against project goals outlines.

2.1 LOCATION:

The Sukur cultural landscape is bounded in the West by River Nauw and in the east by the Muzawat and Guska streams with geographical coordinates as follows:-

| | |
|------------------|----------------|
| 1. 10° 46' 00" N | 13° 33' 35" E. |
| 2. 10° 46' 00" N | 13° 34' 13" E. |
| 3. 10° 45' 09" N | 13° 34' 21" E. |
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| 8. 10° 44' 32" N | 13° 33' 27" E. |
| 9. 10° 45' 16" N | 13° 33' 28" E. |

Approximate Area:- 764.40 ha
(1888.91 acres)

2.2 LEGAL STATUS:

The Sukur Cultural Landscape is now a National Monument by the Joint Instrument of Federal Decree 77 of 1979 and the subsequent legal authority of the Adamawa State Government as in Gazette

No.47 Vol. 7 of 20 November 1997 (see appendix A) as well as the written consent of the Hidi-in-Council.

2.3 DESCRIPTION:

The landscape comprises:-

- a. *The Ancient Hidi Palace*
- b. *Stone Walls*
- c. *Paved Ways and Stone Gates*
- d. *Agricultural Terraces*
- e. *Unique Vernacular Architectural Forms*
- f. *Active Shrines and Ceramic Altars*
- g. *Other Archaeological Ethnographic Features such as :
Iron smelting, Furnaces, Graves, Tombs and Cemeteries, Iron Slags and Ores.*

2.4 Interests:

The Sukur Kingdom entered into the ethnographic record in the 1850's when Henrich Barth, an explorer passed through the plains to the West of Mandara Mountains on his way to Yola. By the late 19th and 20th centuries, the Sukur Kingdom under the Hidi had extended over most of the present day Sukur District of the Magdagali Local Government Area of Adamawa State. With an estimated population ranging from 4000-6000, Sukur had emerged as Chiefdom by the 18th century.

2.5 RESOURCES HISTORY AND LAND USE

The *Sukur Plateau* possesses *rich soils* and *adequate supplies* of *water* which is a significant aspect of *Sukur natural* environment. The *Plateau* which rises precipitously some *five hundred metres* above the *plains* is the *home of the Hidi* and formed a *strategic position* from which Sukur repelled attacks from neighbours. With her superior *iron implements* based on her monopoly of *iron technology* Sukur supplied agricultural implements such as hoes and cutlasses to neighbouring communities while the Hidi supplied his subjects with equipment to work their farmlands.

The Hidi was also entitled to *smelting charcoal* and to an *iron tax* and a *leg of each bull sacrificed at major feasts*. The entire *Sukur* population, has an *obligation*, to their *symbolic wife* i.e. the Hidi to put-in a day's work on the Hidi's estate, 4 times a year.

Today, however, the *Sukur landscape* continues to be *a resource of tremendous economic, cultural and spiritual* benefit to the Sukur and her neighbours. The hills offer an *economic potential for water harvesting, cattle rearing, game conservation and a mutually sustainable natural and cultural tourism programmes*.

The hill and plain terraces sustain the cultivation of *wheat, millet, maize and tobacco*. *Iron smelting* is still practised on the *plains*.

2.6 PUBLIC INTEREST

The people of *Sukur* are very proud of their *cultural landscape* and are desirous for a *joint cultivation strategy* of their vast *variegated cultural and natural capital* into economic and social gains. The *Madagbali Local Government, the Sukur Development Association, the State Council for Arts and Culture as well as the Government* have agreed to work together with the *National Commission for Museums and Monuments towards the development of a sustainable preservation and cultural education programme*.

PART II

3. EVALUATION AND OBJECTIVES

3.1 CONSERVATION STATUS OF SUKUR

Enthusiasm for *sustainable development* and *conservation* has been *heightened* at all level with the *prospect of possible listing of Sukur as a World Heritage Site*. **The Sukur Development Association**, consisting of *prominent, powerful Sukur men and women*, has given full backing to the *Hidi Government* in the current moves at *conserving and packaging Sukur* for the envisaged *socio-economic* benefits arising from *controlled exposure* of Sukur to the wider world. At present, a local Museum started by **Nicolas David** and **Judith Sterner** is being maintained in the Hills by *a young Museum-trained Sukur resident keeper*.

The community who have *incorporated* one of the two *Archaeologists* located in nearby **Yola** and **Maiduguri** Museum. At present the *Management* of the site and its preparation for *World Heritage status* is under the *Superintendent of Monuments* operating from **Lagos**. Upkeep of the *Hidi Palace* and the *paved walkways* continues to be through *communal labour*.

Part of the *outer palace wall* has recently *collapsed* but, because *population levels* in this area are *much lower* than they used to be and *local labour* is in *short supply*, there is now some discussion about *integrating external assistance* into the *traditional annual upkeep* for this particularly large task.

Erosion constitutes a *menace* in several parts of the *hills and lowlands*. This will be controlled by *education* and introduction of *alternative energy sources* to discourage the present heavy dependence on firewood.

An overall *nature conservation* strategy aimed at *vegetation and game conservation* will encourage the preservation of *rare and vanishing species of fauna and flora*. The *Natural Scientist* on the committee is to carry out an immediate *environmental impact assessment* together with the afore-mentioned *Archaeologists*.

Inaccessibility has contributed to the *integrity* of *Sukur*, but there is need to improve *access* in order to facilitate the study of environment.

3.2 EVALUATION OF SITE FEATURES AND POTENTIALS

3.2.1 CULTURAL VALUES

Sukur Cultural Landscape offers the rare opportunities of *collaborative* work and multi-disciplinary approach to issue of culture resource management as well as adaptive mechanism and strategies for hill dwelling populations in the **Nigeria-Cameroon** borderlands and elsewhere. The unresolved mystery of the **Nyanga Terraces** between **Mozambique and Zimbabwe** as well as the unanswered question relating to the Terraces of **Kenya** may find answers in the *projected Sukur studies*.

3.2.2 SOCIO-ECONOMIC GOALS

It is intended to *strike a balance* between *Heritage Conservation and Heritage Accessibility* in such a way that the *Self Esteem, Dignity and Integrity* of the **Sukur People and Landscape** are *preserved* with an *agenda of poverty alleviation and participatory development*; thus the Local and Town Planning Development Authority as well as the Sanitation Authorities will be involved *ab initio*.

Eco-tourism also has a place with the *Management Plan* as the *Sukur Landscape* provides an *insight* into the *ecology* of the *Hill dwelling population* occupying the mountain ranges from the **Mandara** in the Northeast through the **Alantica** middle Mountain ranges to the **Mambila** in the Southeast.

Thus the Landscape offers opportunities for Research, Education and the Development of a thorough Documentation Programme.

4. PROPOSED DEVELOPMENT AND PROJECTS

4.1 Existing Resources and Present Management

The greatest *strength and resource* is the *local community* which has *displayed total commitment* over the years to *conservation through communal labour and service*. There are no *site resident managers or tourist guides* as of now. The **Hidi**, *uphill* and his *brother* in the *plains* along with their *councillors* are always ready to give *hospitality* and *act as guides for no fees*.

Sustainable management will depend, no doubt, on the *good-will* of the community, but a *participatory strategy* where the community will share from the *gains of development* will *sustain interest, engender trust and meet the expressed or felt needs of the community*.

The National Commission for Museums and Monuments (NCMM) will reorientate the Archaeologists, Ethnographers and Natural *Scientists* to be able to work with the local community and accommodate their views in the process of planning and implementing projects.

There is vast amount of *archaeological data* arising from the work of **Nicolas David** and **Judith Sterner**. They have deposited with NCMM some of these *Documentary* and *Photographic materials* which will be used for *further Research, Education and Promotional Programmes*.

The *Director-General of the National Commission for Museums and Monuments* has made *contingent financial provision* to augment **UNESCO preparatory assistance**.

The same *arrangements* have been made for the *implementation* of the **IC OMOS recommendations and follow-up action plans**. All these have add up to about *1.2 million Naira*. Material resources include a vast *archaeological and material landscape in the hills and in the low lands*.

Educational materials, videos, and vehicles will be produced for monitoring, research and education outreaches.

The need to realign NCMM staff to that at the Council for Art and Culture who will be trained at Jos in culture management, has been realised. Thus the strength of the heritage as a living one and the community as an active and willing participant, represent the strong bedrocks upon which new horizons and opportunities will be explored in capacity building and utilization.

4.2. PROJECT-GOALS AND STRATEGIES FOR REALISATION

- (a) *Resources, Inventory and Documentation*
- (b) *Conservation and restoration programme*
- (c) *Nature, Social-economic and Cultural Conservation*
- (d) *Visitor Management*
- (e) *Cultural Education and Site Interpretation*
- (f) *Publicity and Marketing*
- (g) *Monitoring and maintenance*
- (h) *Mitigation plans*
- (i) *Training*

4.2.1. Resources Inventory and Documentation

Archaeological Surveys of the wider Sukur *Cultural Landscape* will be carried out in order to establish a *resource inventory* of all *monuments* and *sites* associated with *Sukur civilization*.

There is also need to carry out *Environmental Impact Assessment (EIA)* to determine what levels of *Sustainable Programmes* can be entertained. Provisions shall be made for site and artifact security through *effective documentation* which will include *Photography, Video filming, Cataloguing etc.* In all of this, respect for the cultural landscape as well as current thinking in archaeological theory and methods will be taken into account.

These are attainable within the next two years within which *intepretation and illustrative* materials should have been assembled for the *Cultural Education Programme*, which will incorporate *post-cards service, site publicly, films posters, books etc.*

4.2.2 Conservation and Restoration Programme

Urgent repairs will be carried out on the *abandoned portion* of the *Hidi's palace*, the *former execution site*, and the *harem* within which *compatible exhibits* relating to their *original use and functions* shall be mounted as *mnemonics*. This would have the double advantage of mitigating collapse and reducing the rate of deterioration as well as promote visitor education and enjoyment.

4.2.3. Nature-Socio Economic and Culture Conservation

The present *cultural and ecological zones* of the total Sukur landscape should be retained for further land use and resource use strategiers i.e.

- (a) *Farming: In Sukur Plains and Low Lands*
- (b) *Terrace Agriculture: Base of hills up to first stone gate*
- (c) *Farm Settlements: Grazing field after second stone gate*
- (d) *Hidi Palace and Stone Walls: Stone walls and paved ways, grave yards, shrines and ceramic altars.*
- (e) *River Valley and Dry Valley as buffer zones.*

This will reduce *friction* between *local communities and other interest groups*. It may be necessary to fence out the grazing zones in consultation with the local people.

Tree and grass planting compaigns shall be encouraged as part of on-going *Vegetation Management Strategies*. *Game Conservation* and *water harvesting* shall be encouraged as a *resource base* for the local communities and the *promotion of Bio-diversity*.

The local Government and the *Hidi* people have expressed their desire to *harvest* and *bottle spring water for sale*. This will be viable as demand for bottled water is *increasingly mounting* in different parts of Nigeria.

A *feasibility study*, therefore, will be commissioned as this will serve both *visitor and community needs*.

4. 2. 4 **Visitor Management**

The Provision of *visitor lodges* and *dormintory accommodation* in designated zones shall be a part of *landscape planning* and *land use management strategy* to be set in motion in collaboration with interested parties.

However, *accessibility* from **Madagali** to the **Sukur District** has to be *facilitated* within the *next five years*. Abandoned houses and selected sites could be reconstructed into *Camping-sites* for those who wish to *explore* the landscape in the hills where the water base is already assured.

The camp site set up in the hills by **Nicolas David** provides a *cost-effective model* of what can be done. *Electricity* from *solar energy* is assured by the use of a *panel and motor battery* which provides *light for up to seven hours or even more*.

Car parks, Refreshment and Sourvenir shops, Drives and Footpaths, require a *deliberate and urgent investment in road construction* outside the **Buffer Zone**. *Rest places and litter bins* along the *hillward paved walkways* shall be provided.

4 .2.5. **Education Programme**

In addition to the one being set up, *more Site Museums* and *unused spaces* within the *Hidi palace* will be developed into a *display* and *Educational Resource Centre*.

The *mother tongue* will be used along with **English and French** for the *interpretation* of *Sites* and associated *Artifacts*. The present wooden display panels will be replaced within the next three years with weather resistant signages in the interpretation of features in the landscape

It is planned that three *ethnographic videos* resulting from *archaeological survey* and *ethnographic documentation* will be produced as part of the *Cultural Education Programme, Site Publicity and Revenue generating strategies*.

About ten site guides from Sukur will be appointed and trained. The content of guided tours will be qualitative and well informed.

4. 2.6. **TRAINING NEEDS**

(i) **Cultural Heritage Management:**

Designated Archaeologists and Ethnographers within and outside the *World Committee* shall receive training in *Cultural Heritage Management*. The **Institute of Archaeology of the University of London** under a *special arrangement* and *funding* has expressed her readiness to run *short term courses* in *Archaeological Heritage Management* at the *museums school* in Jos in Nigeria. **UNESCO or UNDP** will be approached for this capacity building exercise which will be based in the **Institute of Archaeology and Museum Studies** at **Jos Museum**. The same will go for the training of *Conservators* who shall within the next one or two years produce the **action plan for cultural conservation for Sukur**. The **Research and Training Directorate of NCMM** will pursue the programme of training for consideration by the **Nigerian Government and International Funding Organisations**.

To support these programmes, **Nigeria** shall enter into *twining arrangement* with *Institution* in other countries such as **Zimbabwe, Kenya** etc. through such co-operation and sub-regional ties, it is hoped to effectively draw on the support of the **International NGO's** for the implementation of the capacity building programme.

5. **CONCLUSION**

The document has attempted to outline and evaluate the resource base of the Sukur project. It is clear that short, middle and long range strategies need to be adopted in the cultivation of the cultural resources of this unique landscape for the envisaged socio-economic goals within the context of sustainable conservation, study and educational programmes.

6. **TIME FRAME**

1. Inventory and Documentation - 1 year
2. Archaeological Work - 1 - 5 Years
3. Conservation and Restoration Programme - 2 Years
on going
- 4 Nature, Socio-economic and Cultural Conservation - 2 - 5 Years
5. Visitor Management - 5 Years
6. Education Programme Continuous
7. Training, Seminar, workshop Continuous

7.

BUDGET

| ACTIVITIES | MATERIALS | COSTS US \$ |
|--|--|------------------------------------|
| A. INVENTORY AND DOCUMENTATION | | |
| 1. Collection of ethnographic materials for Three site museums | Wide angled camera purchased from preparatory fund | |
| 2. Archival and libraries research (<i>Kaduna, Kano and Zaria</i>) | Films and slides, video films and battery Post of production costs Stationary and consumables 2 operational vehicles Computer and Accessories | 10,000 1,000 23,000 2,300 |
| B. ARCHAEOLOGICAL WORK | | |
| 1. Further excavation for research display | Equipment Theodolite, record-forms | 1,500 |
| 2. Experimental Archaeology | Calipers, tapes, wheel-barrows other tools | |
| C. CONSERVATION AND RESTORATION PROGRAMME | | |
| 1. Restoration of abandoned section of Hidi's Palace | Raw materials Equipment, labour and quarrying | 5,000 |
| 2. Restoration of furnaces and conversion of abandoned settlement into Resources centres. | | 20,000 |

D. NATURE, SOCIO-ECONOMIC AND CULTURAL CONSERVATION

| | | |
|--|------------------------|-------|
| 1. Inventory of flora, fauna and medicinal herbs | Research | 1,500 |
| 2. Engagement of blacksmith and attendants | Capacity building | |
| 3. Traditional Craft Centre : <i>smithing weaving and leather work</i> | NCMM and Arts Councils | 5,000 |
| 4. Spring water harvest and bottling | Contractor | |

E. VISITOR MANAGEMENT

| | | |
|---|--------------------|---------|
| 1. Provision of camping facilities | Contractor | 5,000 |
| 2. Construction of lodges / chalets | Contractor | |
| 3. Construction of dormitory accommodation | Contractor | 200,000 |
| 4. Car park | Contractor | |
| 5. Mini Museum Exhibition for Hidi's Palace | NCMM and Community | 2,000 |

F. EDUCATION PROGRAMME

| | | |
|--|--|--------|
| 1. Education out-reach | Mobile exhibition, Out door education materials film shows | |
| 2. Mounting of sign-posts | Direct shows | |
| 3. Translator (<i>Hausa-English; English-French; Hausa-French</i>) | Consultancy | |
| 4. Processing of slides and videos | Consultancy | 16,000 |
| 5. Design and print leaflets, poster, and post-cards for sale | Consultancy | |
| 6. Identification and introduction of suitable crafts for sales | Arts Councils | |

G. TRAINING

| | | |
|---|--|--------|
| Seminars, Workshops (<i>British Council</i>) Air-travels; (<i>Payment of Consultants from ICCROM, UNESCO, LONDON, Institute of Archaeology</i>). | | 10,000 |
|---|--|--------|

TOTAL 302,800\$D

SUKUR DISTRICT Madagali Local Government Area (OFFICE OF THE DISTRICT HEAD)

OFFICE:
Mafer, P.O. Box 6
Madagali.

RESIDENCE:
Mafer, Mafer,
Mafer Catholic Church

Our Ref.....

Your Ref.....

Date 25/1/.....1994

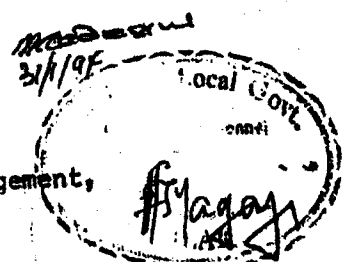
The Director General,
National Commission on Museums,
and Monuments,
Lagos.

U,F,S,

The Director,
National Museum and Monuments,
Adamawa State,
Yola.

U,F,S,

The Director of Personnel Management,
Madagali Local Government,
Gulak.



ACCEPTANCE TO DECLARE THE 'THIDI SAKUN PALLACE AS ONE OF THE NATIONAL MONUMENTS:

Reference to your letter NO. NMYL.38/VOL.1/43 dated 10/1/93.
We the undersigned leaders on behalf of the Sukur citezens at
home and abroad have agreed to offer the old pallace of "Thidi
Sakun" on the Sukur plateau, Sukur District Madagali Local Government
of Adamawa State to the NATIONAL COMMISSION ON MUSEUM and Monuments
to be declared as one of the NATIONAL MONUMENTS.

We accept the condition that may be attached to this offer as
conditioned there of.

Yours faithfully,

| <u>S/NO</u> | <u>NAME</u> | <u>SIGNATURE</u> | <u>POST</u> |
|-------------|-----------------------|------------------|------------------------------|
| 1 | Rev. Ezra Makarama | | District Head of Sukur |
| 2 | Thidi Gizik Kinakakau | | The Thidi of Sakun |
| 3 | Favanza Zira | | The Wakili of Thidi Sukur |
| 4 | Bizha Usman | | Midala Sakun |
| 5 | Barka Thussuku | | Thulsuku Sakun |
| 6 | Kwajimtu Thulku | | Makarama Sakun |
| 7 | Mara Puwo | | Dalhatu Sakun |
| 8 | Dutaa Hamat | | Thulfu Sakun |

SUKUR DISTRICT
Madagali Local Government Area
(OFFICE OF THE DISTRICT HEAD)

OFFICE:
Mafer, P.O. Box 6
Madagali.

RESIDENCE:
Mataka Mafer,
Mataka Catholic Church

Our Ref..... Your Ref..... Date.....19.....

....2....

- | | | | |
|----|----------------|-------|---------------|
| 10 | Taru Haji | | Mbuzufi |
| 11 | Guchi Tizhe | | Ndaikurba |
| 12 | Ndehu Yavanda | | Thluduv |
| 13 | Kami Taru Kopa | | Barkuma |
| 14 | Kwada Maigana | | Thagama |
| 15 | Wedawa Kamanda | | Kaigama |
| 16 | Sitana Gaure | | Thamburum |
| 17 | Tanduwo Buba | | Mbuzufi Daza. |



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Abuja

Place

15th June, 1998

Date


Signed.

Director-General
National Commission for
Museums and Monuments



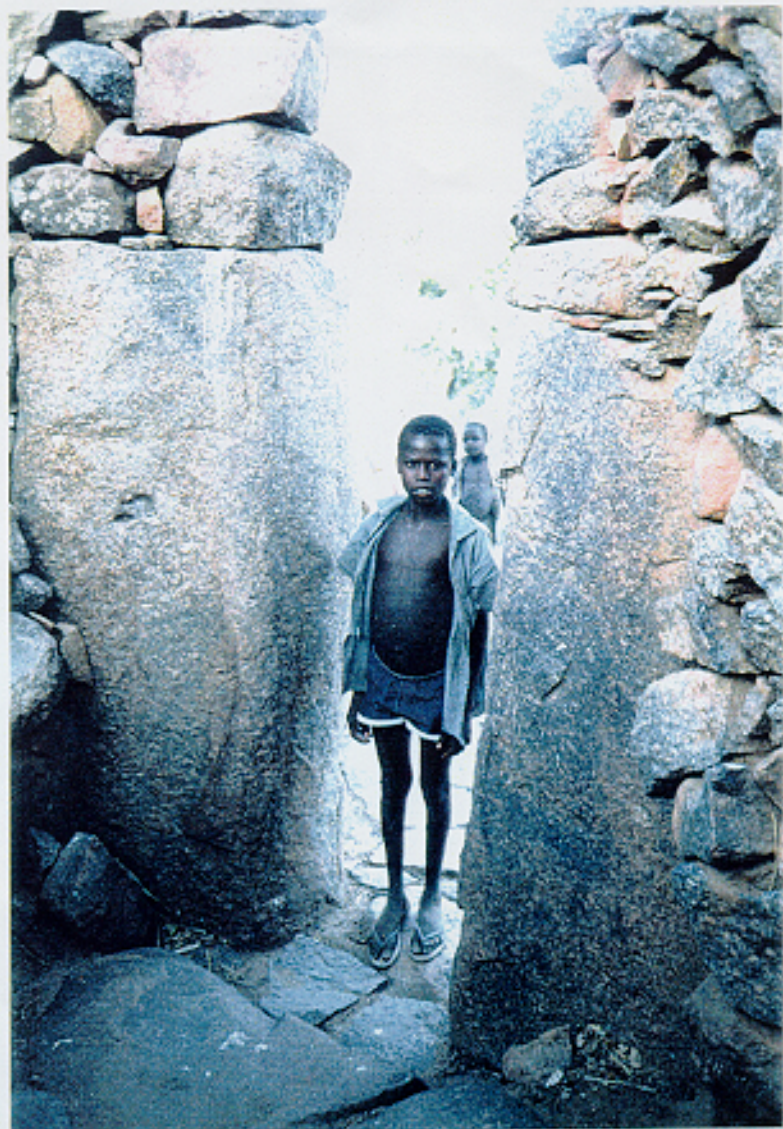
STONE WALLS 10-15' HIGH





SUKUR

Paved walkways
extend for many
miles over the
mountains.



MASSIVE
STONE
PILLARS
AT SUKUR





SUKUR
CULTURAL
LANDSCAPE

Left: Iron-smelting has only recently been abandoned.

Below: Old grindstones decorate the walls of threshing floors.



EARTH, STONE
AND GRASS -
elements of
the cultural
landscape.

Earth:

house walls
granary walls
fields and
threshing floors

Stone:

terrace walls
compound walls
pavements and
grindstones

Grass:

cereals
thatch
woven matting



SUKUR - STONE WALLS AND STONE TERRACES
ARE INTEGRAL TO THE CULTURAL LANDSCAPE



SUKUR: THE HIDI PALACE ENCLOSURE



STONE WALLS 10-15' HIGH





SUKUR

Paved walkways
extend for many
miles over the
mountains.

KEY TO THE SLIDES
NUMBERED 1 - 28

1. A settlement on the Plains (NWHC, 1997)
2. Women in their farm. Nicholas David (ND 1992)
3. Corn Maize stored for next planting season. (ND. 1992)
4. Paved way uphill. (NWHC. 1997)
5. Distant view of the paved way. (ND. 1992).
6. Paved way. (ND. 1992)
7. A view of a section of Sukur landscape (NWHC. 1997).
8. A stone gate to Homesteads. (ND. 1992)
9. Sukur Landscape. (NWHC. 1992)
10. Sukur landscape. (ND. 1992)
11. Monoliths at an entrance. (NWHC. 1997)
12. The remains of an iron smelting furnace. (ND. 1992)
13. The grain threshing floor. (NWHC. 1997).
14. A settlement in the lowlands. (ND. 1992).
15. A woman with load on her head. At the far end is the stone wall surrounding the Hidi's Palace. (ND. 1992)
16. A man with shield and a spear. Note the stonewall behind. (ND. 1992)
17. A woman and a girl picking grains. (ND. 1992)
18. A close view of huts and storage pots. (ND. 1992).
19. A man and a cow at the front of a hut. (ND. 1992).
20. A panorama of fencing with stone. (ND. 1992).
21. A close view of the stonewall. (ND. 1992).
22. Iron furnace. (ND. 1992)
23. The gate to Hidi's palace. (NWHC. 1997)
24. The Hidi in his regalia at Yawal ceremony. Note the shields and spears by his side. (ND. 1992)
25. Initiates on Dlang Hill with Dalate (ND. 1992).
26. A festival procession. (ND. 1992).
27. A ceremony at the front of Hidi's Palace. (ND. 1992).
28. A Musical entertainment at the reception by the Hidi of the Nigerian World Heritage Committee (NWHC) team at village square. (NWHC, 1997).

Sukur (Nigeria)

No 938

Identification

| | |
|--------------------|--|
| <i>Nomination</i> | Sukur Cultural Landscape |
| <i>Location</i> | Madagali Local Government Area, Adamawa State |
| <i>State Party</i> | Nigeria |
| <i>Date</i> | 30 June 1998 |

Justification by State Party

The Sukur cultural landscape presents an immense potential for research which has a bearing on other African sites. The unsolved mystery of the Nyanga terraces in Mozambique and Zimbabwe as well as questions related to Kenyan terraces may have answers in further research at Sukur. Sukur's domesticated landscape, which is characterized by agricultural terracing, compares favourably with the Philippines rice-terraces. Her unique architecture and stone walls are reminiscent of the Ziea stone walls of Zimbabwe, which have pit structures, like Sukur. All these represent a living heritage as well as a unique effort of indigenous innovation and engineering unequalled in West Africa.

Criterion i

The Sukur cultural landscape is also unique in its inbuilt cultural components, which do not exist in the Philippines terraces nor in such complexity in the Kofyar of the Jos Plateau. The components include graves, furnaces, shrines, stone walls, and paved ways. These features make the Sukur landscape an unusual symbiotic interaction between nature and culture, the dead and the living, the past and the present, charging the whole landscape that is lacking in the silent but scenic Philippines environment.

Criteria ii and iii

The threshing floors, unique stone-built conical walk-in wells, and the iron-smelting furnaces are ingeniously adapted to a seemingly impossible ecological niche and exemplify the African's unique spiritual and physical resilience and adaptive skills, asserting his/her identity on the surface of the earth, thus contributing in a unique way in fostering the ongoing process of local development within the context of globalism.

Criteria v and vi

Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*. It is also a *cultural landscape* as defined in paragraph 39

of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

History and Description

History

The evidence for Neolithic occupation of Sukur is slight, but a pre-Sukur Iron Age phase is shown by finds of furnaces, ore, and grindstones.

The present Dur dynasty of chiefs was established in the 17th century. It saw Sukur becoming a major iron-producing region, supplying north-eastern Nigeria with a vital raw material. This phase continued until the first decade of the 20th century. However, between 1912 and 1922 Sukur was subjected to raids and devastation at the hands of Hamman Yaje, the Fulbe Lamido (chief) of nearby Madagali.

Iron smelting continued to decline in the colonial and independence period, ending around 1960. As a result there were substantial migrations of Sukur people from the plateau to the plains lying to north and south.

Description

The Sukur cultural landscape is situated on a plateau in north-eastern Nigeria, close to the frontier with Cameroon. It is an area that has been occupied for many centuries, and its inhabitants have left abundant traces on the present-day landscape. The nominated area covers 764.40ha.

The *Hidi's Palace* or house complex of the *Hidi* (chief), the harem section of which is now in ruins, is of considerable political and religious significance for the Sukur people. Covering just under 1ha, its layout and siting on the hillside high above the settlements of the ordinary people are symbolic of the authority and power of the ruler. The buildings that make up the circular enclosure are relatively simple in design, and constructed of the local granite. Some of the large stones, such as the monoliths that flank one of the gates, are very large and were brought to the site over long distances.

Leading up to the Palace complex from the north and east there are *paved walkways*, 5-7m wide and made from slabs of the same granite that was used within the Palace itself. Within and around complex there are also paved paths, but composed of much larger slabs.

The *domesticated landscape* of the Sukur plateau is characterized by the extensive terracing, of a type known elsewhere in Nigeria (eg the lands of the Koma of the Atlantica Mountains in the Nigeria-Cameroon frontier zone and the Kofyar hill farmers of the Jos Plateau). However, the Sukur terraces have a sacred quality that is lacking in these purely functional terraced landscapes. The Sukur terraces are said to be the product of social organizations whose working parties maintained and progressively extended them. Whilst primarily intended to provide level areas for agriculture, they are invested with a spiritual significance, as shown by the many sacred trees, entrances, and ritual sites within them.

The villages in the Sukur cultural landscape, situated on low-lying ground below the Hidi Palace, have their own characteristic *domestic architecture*. Among its features are drystone walls, used as social markers and defensive enclosures, sunken animal (principally bull) pens, granaries, and threshing floors. Again, the local granite is the main

source of constructional materials. The living huts are simple circular structures made out of clay with roofs of thatch and woven mats. Integrated groups are surrounded by low drystone walls.

The traditional *cemeteries* are to be found in the hills. The tombs are simple stone structures, and different clans and social had their own cemeteries. The only exceptions were for the *Hidi*, whose bodies were buried within their own palace complexes, and children, who were buried close to the settlement.

Of considerable social and economic importance are the *wells*. These are below-ground structures surmounted by conical stone structures and surrounded by an enclosure wall. Within these domestic animals such as cattle and sheep were fattened, either for consumption by the family or for use as prestige and status symbols used in gift and marriage exchanges.

The remains of many disused *iron-smelting furnaces* can still be found. These shaft-type furnaces, blown with bellows, were usually sited close to the houses of their owners. However, it is clear that iron production involved complex socio-economic relationships and that there was a considerable ritual associated with it.

There is a number of *shrines* and altars in the Sukur cultural landscape. Many of these are ceramic and there is a concentration of them in and around the Hidi Palace.

The landscape as a whole is an integrated one, which symbolizes the political and economic structure of the Sukur people. Authority, in the form of the Hidi, is located in an elevated position overlooking the mass of the people in their low-lying villages. Complex social relationships can be observed in the disposition of the cemeteries, whilst the relationships between iron furnaces and settlements and within the agricultural terraces illustrate an elaborate economic pattern of production and distribution.

Management and Protection

Legal status

Local agreements have been reached with the Hidi-in-Council to the effect that the entire nominated property of the Sukur cultural landscape should be declared a State Monument, and this has now been gazetted by the Adamawa State Government.

This has the effect of automatically empowering the National Commission for Monuments and Museums (NCMM), under the provisions of Decree No 77 of 1979, to protect it as part of the National Patrimony and to participate in its management.

Management

Ownership in the Sukur cultural landscape is vested in the Hidi-in-Council and District Head of Sukur, under the aegis of the Madagali Local Government of Adamawa State.

By virtue of the powers conferred upon it by Decree No 77 of 1979, the NCMM has overall responsibility for management, together with the World Heritage Committee of the Nigerian National Commission for UNESCO. The NCMM maintains a resident archaeologist on-site, with relevant support staff. It collaborates closely with the

Adamawa State Council for Arts and Culture, the Madagali Local Government Council, and the Sukur Development Association.

The NCMM is about to set up a Sites and Monuments Department, which will be responsible for the management of Sukur. This department will implement the interim management plan now in force, which concentrates on the development and conservation of the site, measures against erosion, an inventory of the cultural heritage, restoration of those buildings most at risk, and identification of signage needs. The local community is closely involved in all these activities through the Sukur Development Association.

Conservation and Authenticity

Conservation history

The practice of plastering parts of the Hidi's Palace was discontinued half-a-century ago. As a result there has been some disintegration of the structure, which is in need of limited conservation using traditional techniques. However, the occupied section is in a good state of repair.

The traditional prison and the former execution site, neither of which is still in use, are partly ruined and in need of conservation and possible reconstruction. Maintenance of the paved ways is carried out annually by local people, but some stretches are in need of more radical repairs.

One iron-smelting furnace has been reconstructed and used for experimental firings. The local Sukur community, with some support from the Adamawa State Arts Council, has established a small on-site museum.

Declaration of the Sukur cultural landscape as part of the National Patrimony means that there is now supervision of conservation and protection measures by the NCMM. However, these will continue to be provided primarily by the traditional owners and users of the property.

Authenticity

The key features of this cultural landscape have not been significantly modified since they were laid down. The way in which they have been maintained since that time has been in traditional form using traditional materials and techniques. It may therefore be asserted that the Sukur cultural landscape has an exceptionally high degree of authenticity and integrity.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited Sukur in May 1999.

Qualities

The Sukur cultural landscape is an organically evolved landscape (as defined in paragraph 39.ii of the *Operational Guidelines for the Implementation of the World Heritage Convention*) that faithfully reflects the social structure, religious beliefs, and economic base of the society that created it centuries ago and continues to live within it. The settlement and landscape of Sukur are representative of the traditional societies of this region of West Africa. Sukur has been exposed to no adverse external influences since its foundation and its continuance should be assured by the continuation of traditional practices combined with statutory protection.

Comparative analysis

The terraced landscape at Sukur with its hierarchical structure and combination of intensive and extensive farming is not unique. It exists elsewhere in Nigeria, practised by the Kofyar hill farmers of the Jos Plateau, and comparable systems are to be found in the Nuba lands of the Sudan and, further afield, among Amerindian peoples of the Americas. However, it has certain exceptional features that are not to be found elsewhere, notably the use of paved tracks and the spiritual content of the terraces, with their ritual features.

ICOMOS recommendations for future action

The ICOMOS mission was carried out by an expert from a neighbouring sub-Saharan African country, who stressed the importance and effectiveness of the protection afforded to this cultural landscape by the long-established traditional customs of the local community.

The mission report makes specific proposals:

- The organization of a round table on the future development of Sukur in which government agencies, the local community, tourist bodies, and other potential partners should participate;
- Adoption of a cultural and tourist management plan involving the creation of a body responsible for its implementation, the production of authentic tourist material, the integration of reception and accommodation facilities with the environment, and the development of means of transport appropriate to the landscape and its environment. Part of the revenues from such activities should be committed to the management of the cultural and natural resources of Sukur.

Brief description

The historic terraced landscape of Sukur, with the palace of its ruler on a hill dominating the villages below, its terraced fields and their sacred symbols, and the extensive remains of a former flourishing iron industry, is a remarkably intact physical expression of a society and its spiritual and material culture.

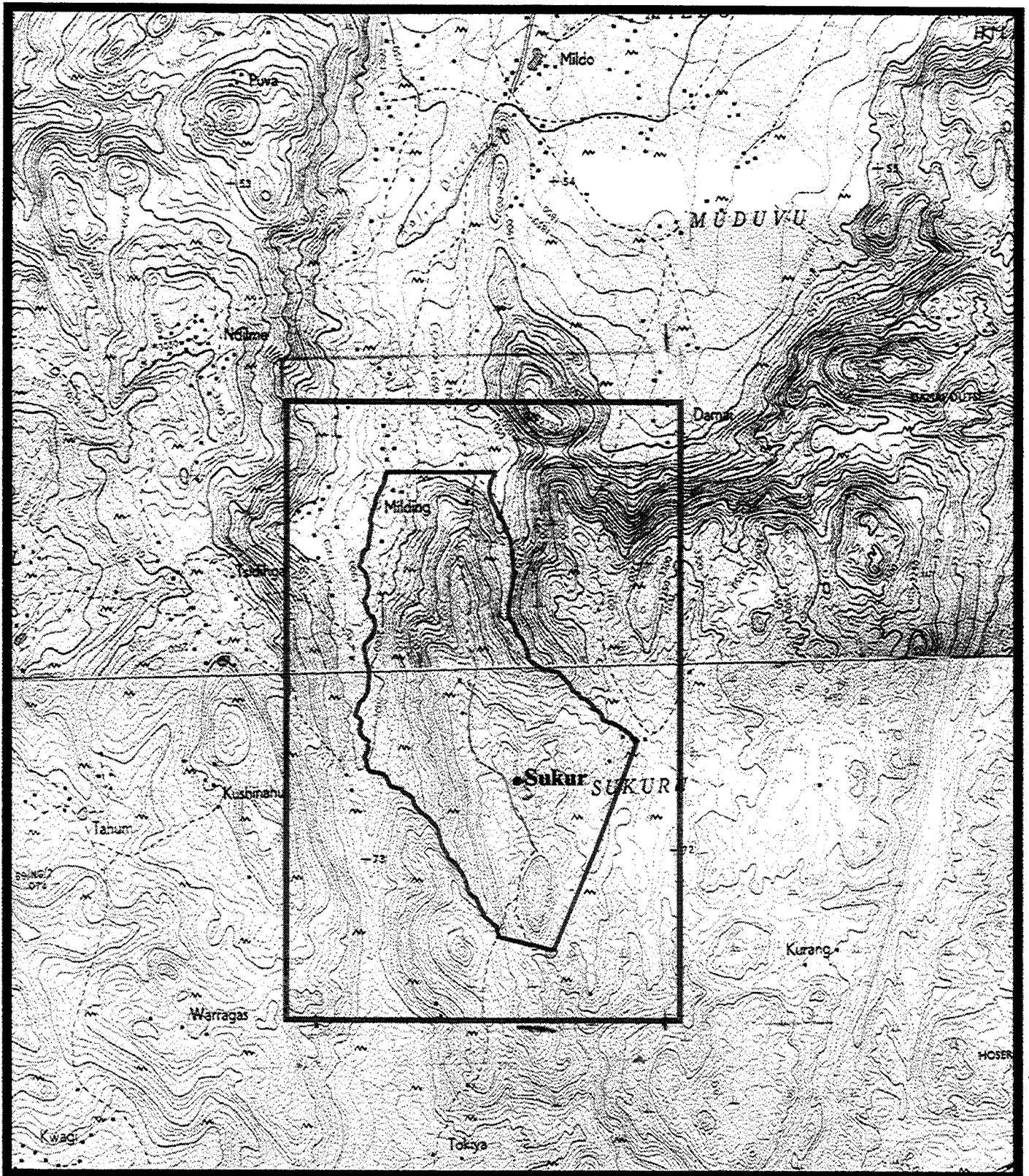
Recommendation

That this property be inscribed on the World Heritage List on the basis of *criteria iii, v, and vi*:

Criterion iii Sukur is an exceptional landscape which graphically illustrates a form of land-use that marks a critical stage in human settlement and its relationship with its environment.

Criterion v The cultural landscape of Sukur has survived unchanged for many centuries, and continues to do so at a period when this form of traditional human settlement is under threat in many parts of the world.

Criterion vi The cultural landscape of Sukur is eloquent testimony to a strong and continuing cultural tradition that has endured for many centuries.



SUKUR CULTURAL LANDSCAPE

Scale:- 1: 50,000

**Paysage culturel de Sukur / Sukur Cultural Landscape :
Plan indiquant la zone proposée pour inscription / Map showing nominated property**

Sukur (Nigeria)

No 938

Identification

| | |
|---------------------|---|
| <i>Bien proposé</i> | Paysage culturel de Sukur |
| <i>Lieu</i> | Gouvernement local de Madagali, État de l'Adamaoua |
| <i>Etat partie</i> | Nigeria |
| <i>Date</i> | 30 juin 1998 |

Justification émanant de l'Etat partie

Le paysage culturel de Sukur présente un immense potentiel pour la recherche qui aurait des répercussions sur la compréhension d'autres sites africains. Le mystère non résolu des terrasses Nyanga au Mozambique et au Zimbabwe ainsi que les questions relatives aux terrasses du Kenya pourraient trouver des réponses dans les recherches futures sur le site de Sukur. Le paysage domestiqué de Sukur, qui se caractérise par une agriculture en terrasses, est comparable au paysage des rizières en terrasses des Philippines. Son architecture unique, ses murs de pierre rappellent les murs de pierre de Ziea au Zimbabwe qui ont des structures en creux, comme celles de Sukur. Sukur représente un patrimoine vivant ainsi qu'un effort unique d'innovation et d'ingénierie indigènes sans équivalent en Afrique de l'Ouest.

Critère i

Le paysage culturel de Sukur est également unique dans ses composantes culturelles bâties qui n'existent ni dans les terrasses construites aux Philippines, ni à un tel niveau de complexité dans les collines Kofyar du plateau de Jos. Les composantes sont entre autres des tombes, des fours, des sanctuaires, des murs de pierre et des chemins pavés. Ces caractéristiques font du paysage de Sukur une interaction inhabituelle entre la nature et la culture, les morts et les vivants, le passé et le présent, chargeant le paysage de sens, au contraire du paysage des Philippines, silencieux et esthétique.

Critères ii et iii

Les aires de battage, des puits coniques maçonnés dans lesquels on descend à pied et les fours de fusion du fer sont adaptés avec génie aux conditions écologiques difficiles et soulignent l'exemplaire adaptabilité et la résistance physique et spirituelle africaine, affirmant l'identité africaine sur la face de la terre, encourageant de manière unique le processus de développement local dans le contexte de la mondialisation.

Critères v et vi

Catégorie de bien

En termes de catégories de biens culturels telles qu'elles sont définies à l'article premier de la Convention du patrimoine mondial de 1972, le bien proposé est un *site*. C'est aussi un *paysage culturel* tel que défini au paragraphe 39 des *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial*.

Histoire et description

Histoire

Les preuves de l'occupation humaine de Sukur au néolithique sont rares mais des traces de fours, de minerais et de meules attestent l'existence d'un âge du fer qui aurait précédé la civilisation de Sukur.

L'actuelle dynastie des chefs Dur s'est établie au XVII^e siècle. A cette époque, Sukur est devenu une région vouée à la métallurgie du fer, fournissant au Nord-Est du Nigeria cette matière première vitale. Cette phase se poursuit jusqu'à la première décennie du XX^e siècle. Toutefois, entre 1912 et 1922 Sukur fut soumis à des attaques et des dévastations par Hamman Yaje, le Lamido Fulbe (chef) de Madagali.

La métallurgie du fer continua de décliner durant la période coloniale et après l'indépendance pour s'éteindre vers 1960, entraînant des migrations importantes du peuple de Sukur du plateau vers les plaines qui s'étendent au Nord et au Sud.

Description

Le paysage culturel de Sukur est situé sur un plateau au nord-est du Nigeria, près de la frontière avec le Cameroun. C'est une région qui est habitée depuis des siècles, et ses habitants ont laissé d'abondantes traces sur le paysage actuel. La zone proposée pour inscription a une superficie de 76440ha.

Le *Palais du Hidi*, un ensemble de maisons réservées au *Hidi* (chef), dont le harem est maintenant en ruine, a une importance politique et religieuse considérable pour le peuple de Sukur. D'une superficie totale de près de 1ha, sa disposition et son emprise en haut de la colline, dominant les habitations des gens ordinaires, symbolisent l'autorité et le pouvoir du chef. Les bâtiments qui composent le pourtour de l'enceinte circulaire du palais sont de conception relativement simple et construits en granit local. Quelques grandes pierres, comme les grands monolithes qui flanquent l'une des portes proviennent de lieux d'extraction lointains.

Deux chaussées, pavées de dalles du même granit que celui utilisé pour le palais lui-même, de 5 à 7m de large, conduisent au Palais l'une par le nord et l'autre par l'est. Dans le Palais et ses environs, d'autres chaussées pavées sont composées de dalles bien plus grandes.

Le paysage domestiqué du plateau de Sukur se caractérise par la quantité de terrasses d'un type connu ailleurs au Nigeria (par exemple les terres de Koma des

Monts Atlantica dans la zone frontalière du Nigeria et celles du Cameroun et des fermiers des collines Kofyar du plateau de Jos). Mais les terrasses de Sukur ont une dimension sacrée qui manque dans ces paysages à terrasses purement fonctionnelles. Produit d'une organisation sociale, elles sont soigneusement entretenues et progressivement étendues. Tout en fournissant des surfaces planes pour l'agriculture, elles sont aussi investies d'une signification spirituelle, comme l'indiquent les nombreux arbres sacrés, les portes et les sites rituels.

Les villages intégrés dans le paysage culturel de Sukur, situés en contrebas des collines sous le Palais du Hidi, ont leur propre *architecture domestique*. Parmi ces caractéristiques, il faut citer les murs de pierre sèche, servant de marqueurs sociaux et d'enclos défensifs, des enclos creusés pour les animaux (essentiellement des buffles), des silos à grain et des aires de battage. Là encore, le granit local est la principale source de matériaux de construction. Les cases d'habitation sont de simples structures circulaires faites en argile avec toit de chaume et nattes tressées. Les groupes de maisons sont entourés de murs de pierre sèche.

Les cimetières traditionnels se trouvent dans les collines. Les tombes sont de simples structures en pierre. Les groupes sociaux et les clans ont chacun leur cimetière. Les seules exceptions concernent les *Hidi* dont les dépouilles sont enterrées dans leur palais, et les enfants qui sont enterrés à proximité du village.

Les *puits* ont une importance économique et sociale considérable. Ce sont des structures enterrées surmontées de structures coniques en pierre et entourées d'un mur de clôture. A l'intérieur, les animaux – bœufs et moutons – sont engraisés soit pour la consommation de la famille, soit comme signe de prestige et symbole de statut, utilisés en cadeau et pour les mariages.

On trouve les vestiges de nombreux fours de fonderie abandonnés. Ces fours enterrés, alimentés par un soufflet, étaient habituellement situés à proximité de la maison de leur propriétaire. La production du fer entraînait des relations socio-économiques complexes et elle s'accompagnait d'un rituel important.

Des sanctuaires et des autels, très souvent en céramique, ponctuent le paysage culturel de Sukur. Il y en a un grand nombre à l'intérieur et aux environs du Palais du *Hidi*.

Le paysage forme un tout qui symbolise la structure politique et économique du peuple de Sukur. L'autorité, représentée par le *Hidi*, domine la masse des gens dans leur village au pied des collines. Des relations sociales complexes peuvent être observées dans la disposition des cimetières, tandis que les relations entre les fours, les villages et les terrasses cultivées illustrent un modèle économique élaboré de production et de distribution.

Gestion et protection

Statut juridique

Des accords locaux ont été passés avec le « Hidi-en-Conseil » pour que le paysage culturel de Sukur - c'est-à-dire le bien proposé pour inscription - soit déclaré Monument d'Etat. Ils ont fait l'objet d'une publication officielle par le Gouvernement de l'Etat d'Adamaoua.

Cela a pour effet de donner à la Commission nationale pour les musées et les monuments (CNMM), au titre du Décret n° 77 de 1979, le pouvoir de protéger le site en tant que Patrimoine national et de participer à sa gestion.

Gestion

La propriété du paysage culturel de Sukur revient au « Hidi-en-Conseil » et au chef du District de Sukur, sous les auspices du Gouvernement local de Madagali de l'Etat d'Adamaoua.

En vertu des pouvoirs qui lui sont conférés par le Décret No 77 de 1979, la responsabilité globale de la gestion incombe conjointement à la CNMM et au Comité du patrimoine mondial de la Commission nationale nigériane pour l'UNESCO. La CNMM a nommé un archéologue résident sur le site, avec du personnel pour l'assister. Elle collabore étroitement avec le Conseil national d'Adamaoua pour l'Art et la Culture, le Conseil du gouvernement Local de Madagali et l'Association pour le développement de Sukur.

La NCMM est sur le point de créer un Département des monuments et des sites qui sera chargé de la gestion de Sukur. Il appliquera le plan de gestion provisoire actuellement en vigueur qui vise essentiellement au développement et à la conservation du site et prévoit des mesures destinées à palier l'érosion, la réalisation d'un inventaire du patrimoine culturel, la restauration des bâtiments les plus menacés et l'identification des besoins de signalisation. La communauté locale est étroitement associée à toutes ces activités au travers de l'Association de développement des Sukur.

Conservation et authenticité

Historique de la conservation

La pose d'enduit sur certaines parties du palais du Hidi a été abandonnée il y a cinquante ans. La structure s'est donc désintégrée par endroit et requiert des réparations circonscrites à l'aide de techniques traditionnelles. La partie occupée est cependant bien entretenue.

La prison traditionnelle et l'ancien lieu des exécutions qui ne sont plus ni l'un ni l'autre utilisés, sont en partie détruits et ont besoin d'être restaurés et peut-être reconstruits. L'entretien des voies pavées est pris en charge chaque année par les habitants, mais certains tronçons ont besoin de réparations plus importantes.

Un four de fusion du fer a été reconstruit et utilisé pour des fusions expérimentales. La communauté locale de Sukur, avec l'aide du Conseil national des Arts d'Adamaoua, a créé un petit musée sur place.

Le classement du paysage culturel de Sukur comme patrimoine national signifie qu'il bénéficie maintenant de mesures de protection et de conservation par la CNMM. Toutefois, celles-ci resteront le fait des propriétaires traditionnels et utilisateurs du bien.

Authenticité

Les caractéristiques de ce paysage culturel n'ont pas beaucoup changé au cours des âges. Les techniques d'entretien et les matériaux traditionnels sont toujours utilisés. On peut donc affirmer que le paysage culturel de Sukur possède un degré exceptionnellement élevé d'authenticité et d'intégrité.

Evaluation

Action de l'ICOMOS

Une mission d'expertise de l'ICOMOS s'est rendue à Sukur au mois de mai 1999.

Caractéristiques

Le paysage culturel de Sukur est un paysage essentiellement évolutif (tel que défini au paragraphe 39.ii des *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial*) qui reflète fidèlement la structure sociale, les croyances religieuses et la base économique de la société qui l'a créé il y a des siècles et qui continue d'y vivre. L'établissement humain et le paysage de Sukur sont représentatifs des sociétés traditionnelles de cette région d'Afrique de l'Ouest. Sukur n'a pas connu d'influence externe hostile depuis sa fondation et son maintien devrait être assuré par la continuation des pratiques traditionnelles associées à une protection légale.

Analyse comparative

Le paysage en terrasses de Sukur, avec sa structure hiérarchique et ses pratiques agricoles intensives et extensives, n'est pas unique. Ce type de paysage se retrouve ailleurs au Nigeria, pratiqué par les fermiers des collines Kofyar du plateau de Jos et des systèmes comparables existent dans les terres de Nubie, au Soudan et plus loin encore, chez les peuples amérindiens des Amériques. Toutefois, le paysage de Sukur possède certaines caractéristiques exceptionnelles qui ne se trouvent pas ailleurs, notamment l'utilisation de voies pavées et la signification spirituelle des terrasses, avec leurs caractéristiques rituelles.

Recommandations de l'ICOMOS pour des actions futures

La mission de l'ICOMOS a été conduite par un expert d'un pays voisin d'Afrique subsaharienne qui souligne l'importance et l'efficacité de la protection assurée à ce

paysage culturel par les coutumes traditionnelles et ancestrales de la communauté sukur.

Le rapport de mission émet les propositions suivantes :

- organisation d'une table ronde sur le devenir de Sukur, à laquelle devraient être associés les agences gouvernementales, la communauté locale, les organes de tourisme et d'autres partenaires potentiels ;
- adoption d'un plan de gestion culturelle et touristique qui prévoit la création d'un organe responsable de sa mise en œuvre, la production de matériels authentiques destinés au tourisme, l'intégration de lieux d'accueil et d'hébergement pour le tourisme et le développement de moyens de transport intégrés au paysage et à l'environnement. Une partie des recettes dérivées de ces activités sera réinvestie dans la gestion des ressources naturelles et culturelles de Sukur.

Brève description

Le paysage historique en terrasses de Sukur, avec le palais de son chef sur une colline dominant le village en contrebas, ses champs en terrasses et leurs symboles sacrés, ainsi que les vestiges omniprésents de l'ancienne industrie florissante du fer est une expression physique remarquablement intacte d'une société et de sa culture spirituelle et matérielle.

Recommandation

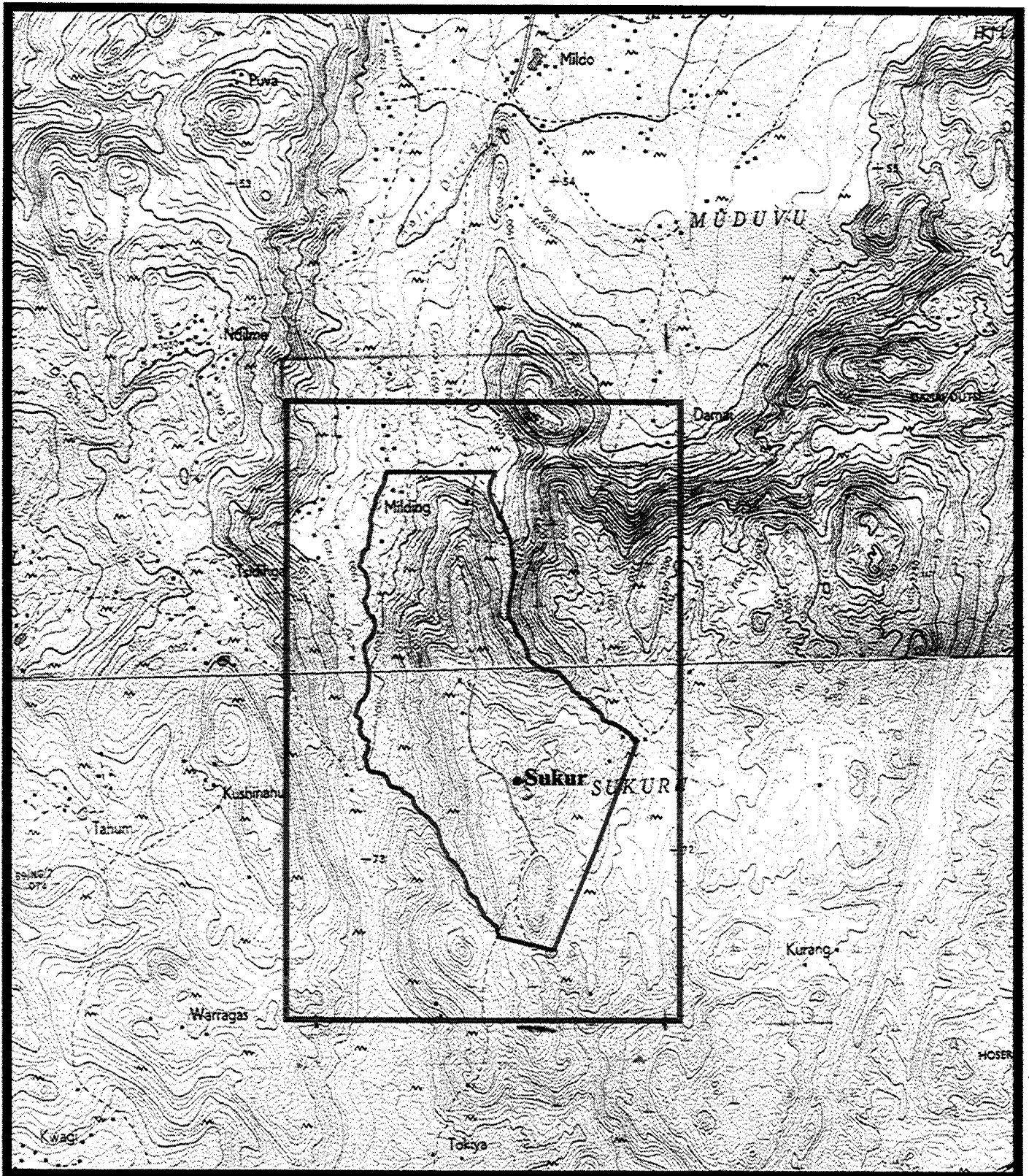
Que ce bien soit inscrit sur la liste du Patrimoine mondial sur la base des *critères iii, v et vi* :

Critère iii Sukur est un paysage exceptionnel qui illustre graphiquement une forme d'occupation du territoire qui caractérise un stade critique de l'établissement humain et sa relation à l'environnement.

Critère v Le paysage culturel de Sukur est resté inchangé pendant des siècles et demeure tel à une époque où cette forme d'établissement humain traditionnel est menacée dans de nombreuses régions du monde.

Critère vi Le paysage culturel de Sukur est le témoignage éloquent d'une tradition spirituelle et culturelle forte et continue qui perdure depuis de nombreux siècles.

ICOMOS, septembre 1999



SUKUR CULTURAL LANDSCAPE

Scale:- 1: 50,000

**Paysage culturel de Sukur / Sukur Cultural Landscape :
Plan indiquant la zone proposée pour inscription / Map showing nominated property**