

**APPRAISAL OF THE EFFECTIVENESS OF MUSEUMS AND
GALLERIES IN THE PROMOTION OF ART EDUCATION IN
SOUTH-SOUTH NIGERIA, 2003-2013**

BY

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CERTIFICATION

This is to certify that Naibi, Raheem Okanlawon a postgraduate student in the Department of Fine and Applied Arts, University of Nigeria, Nsukka with registration number PG/MA/ 11/58480 carried out the work contained in this thesis and satisfactorily completed the requirements for the award of degree of M.A in Art Education. The work embodied in this study is original and has not been submitted in part or in full for any Diploma or Degree of this University or any other University.

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DEDICATION

To the Lord Almighty, Allah, the most beneficent the most merciful, the I am that I am and my late father HIM Oba Oluaiye Mobolaji Tairu Naibi and my ever living lord spiritual; Maolana Sheik Alhaji Abdul Razaq Akolawole Abdul Wahab (RTA).

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members of TIAN Omoku, Ogba Community Central Mosque Omoku and all the adherent of Sheik Ibrahim (RTA).

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To those whose names are not mentioned please pardon me and accept my everlasting gratitude.

In as much as success is what every person cherishes most in life, I wish the society success.

Finally to the author of my life, the first and the last, the manifest and the hidden, the fulfiller of needs, the most enacted, the all knowing, the wise, the lord of the great throne- Allah, may you be praised and adore forever.

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ABSTRACT

The role of Museums and Galleries cannot be over emphasized as a means of survival to the Nigerian art education. Despite their importance, they still suffer neglect and rejection in the hands of the Nigerians. Museums and Galleries has not been given it proper placement as a promotional tool to our art education. This study is a descriptive survey within south-south Nigeria to appraise the effectiveness of these museums and galleries in the promotion of art education in south-south Nigeria from 2003-2013. A questionnaire was used and lecturers in the Department of Fine and Applied Arts of University of Benin, Edo State and Federal College of Education (Tech) Omoku, Rivers State and Museums and Galleries Staff of Benin, Edo State and Rivers State form the respondents. Data used was structured questionnaire in form of ñYesò or ñNoò, result shows that museums and galleries in south-south Nigeria from 2003-2013 had failed to discharge their duties as expected. . The study further enlists the followings and many others as recommendations: School authorities should make visits to Museum and Galleries by the fine and applied art students a must at least twice in a year, Government should review Nigeria curriculum on fine and applied arts to suit the current situation of contemporary art. Emphasis should be laid on exploitation of Museum and Galleries to improve studentsô awareness on art, particularly African contemporary art and its usefulness to the society, all higher institution in Nigeria should also establish Museum/Galleries attach to fine arts.

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CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

A popular adage has it that a prophet is often not honored in his own land. Though allegorically stated, it vividly paints the true state of Art in Nigeria at the end of 20th century.

Contemporary Nigerian art enjoys patronage by foreigners and middle class Nigerians whereas ordinary Nigerians view art patronage with disdain. It is no longer a surreptitious fact that most talented and educated artists in Nigeria still find it difficult to eke out a living solely on professional practice.

According to Grillo (1990), Nigerians, especially the stupendously rich elite, who could be ardent patrons of art, are more interested in mundane pastimes like ostentatious spending at parties and acquiring car each . While the gory phenomenon of relegation, neglect and ignorance of art persist, the artist like a matured chick is irresolutely eager to crack the suffocating shell and seek his proper place in society. Jegede (1983) aptly describes the scenario thus:

The most sophisticated artist cannot survive in isolation and if he seeks an audience then there is perhaps no other time more auspicious than now to evaluate the worth of the audience. The (only) unfortunate thing, however is that chances for meaningful patronage shall remain jeopardized for as long as the degree of public appreciation of artists remains poor. For public appreciation to improve to a satisfactory level there has to be intensified art promotion and re-orientation towards art by appropriate art institutions like museums, galleries and others.

Oladipo (1990), asserts that "our very existence as a people is in danger. This is because our past and our cultural heritage are being treated with disregard and total indifference. Yet it must be clearly appreciated that a people without a past cannot hope for a glorious future". It is against this background that Museums are today known as modern man's vehicle or method of proudly displaying and preserving the artistic cultural and historical treasures of his past.

Before Western incursion, Africans valued art for the functionality. Kings, chiefs and priests needed the artists like modern motorists need mechanics. Also the society patronized the artist for household appliances and furniture. However, missionaries and colonial officers came and condemned African art and cultural heritage with cogmen like "primitive", "tribal" and "pagan". Then art and by implication the artists lost their prestige as the kings, Obas and Traditional Priests were dishonored and replaced with new religion and new governments or administration

Ekpo Eyo as quoted in Akanbiemu (1995) depicts this milestone as the systematic population and forbidding on the painful hell fire, the worship of other gods. The obvious result of this was that Christian converts either destroyed their art objects or left them to rot away. Likewise also left to rot was the dignity of the African artists. Stripped of its value, art works became the focus of unwarranted destruction, plundering and stealing by foreign missionaries and their native collaborators. To add to this, the colonialists also

brought with them the concept of aesthetics and ñart for art sakeò which is still very much alien to our culture and which contemporary Nigerian art enjoys mostly the patronage of the Europeans and other foreign nationals who fortunately continue, to maintain their posture as serious promoters and patrons of African art. The burning of a library housing thousands of ancient manuscripts in Mali's desert city of Timbuktu is just the latest act of destruction.

The focus of this research is to appraise the effectiveness of Museums and Galleries in the Promotion of Art Education in South-south Nigeria, 2003 ñ 2013.

1.2 Statement of the Problem

There are over 1,000 museums and galleries in Nigeria both Government and private owned, many with department of Art and culture employing art education specialists to interact with children, youth and general public when they visit the museums, making their visits meaningful and vital. Many schools and institutions of higher learning visit museums and galleries once in a year, some do not visit at all (Chu-Nelson, 2005).

The place of museums and galleries has not been properly placed and given the prominence it requires in the promotion of art education. These have succeeded in creating distortion and unnecessary gaps in the art program, hence roles of museums and galleries have been underrated in the promotion of art education

1.3 Aim of the study

The aim of the study was to investigate the efficacy of museums and galleries in the promotion of art education in South-South Nigeria

1.4 Research Questions

The following research questions were drawn from the objectives of the study:

1. What is the quality of the content of the museums and galleries in south-south Nigeria
2. What are the art educational potentials of the museums and galleries?
3. Are there any roles played by museums and galleries in the promotion of art education in South-South Nigeria?
4. To what extent has south-south Nigerian museums and galleries played their promotional roles?

1.5 Objectives of the Study

Art education in Nigeria has shown a lot of neglect to museums and galleries. There are numerous excuses offered by the schools for not taking advantage of art museums and galleries as a source of development and enrichment for the art programs or teaching. According to Chu- Nelson (2005), the main reason of school not taking advantage of museums and galleries is lack of conviction that museums visit can really offer anything of lasting value to the students.

The researcher feels that despite all the excuses, something still has to be done to fully harness the benefits of museums and galleries in the development of art education in Nigeria. Therefore, the study hopes to:

- (1) Identify the quality of the contents of the museums and galleries in South-South Nigeria,
- (2) Assess the art educational potentials of the museums and galleries
- (3) Identify the roles played by museums and galleries in the promotion of art education in South-South Nigeria and
- (4) Evaluate the contributions of museums and galleries in the promotion of art education in South-South Nigeria.

1.6 Significance of the Study

Majority of Nigerians are myopic about the total roles Museums and Galleries plays in the promotion of art education (Chu- Nelson, 2005).

Due to this fact, this study will do the following:

Educate the Nigeria public on the roles Museums and Galleries play in the promotion of art education.

Bring Museums and Galleries close to lovers of art

Promote art education through Museums and Galleries in Nigeria.

1.7 Scope of the Study

This research work is on the Appraisal of the effectiveness of Museums and Galleries in the Promotion of Art Education in South-South Nigeria, 2003 to 2013.

The research work covers the quality of the content of museums and galleries in South-South Nigeria, various roles museums and galleries play in the promotion of art education and the extent to which it is played. It also covers the problems faced by museums and galleries in the promotion of art education in South-South Nigeria.

CHAPTER TWO

LITERATURE REVIEW

Introduction

This chapter is concerned with the review of literature on the role of museums and galleries in the promotion of art education in Nigeria.

Museums and galleries have been considered as vital tools to the development of art education; hence this review will be treated under the following sub-heading.

1. Historical background of museums and galleries
2. Poor perception of museums and galleries as it affects Art education.
3. Museums research in education
4. Museums, Galleries and the colossal task of Art promotion
5. Relevance of Museums and Galleries to Art Education

2.1 Historical Background of Museums and Galleries

Museums

Museum is an ancient word coined from the s Greek word ñMuseionò. This was the name of the sanctuary or temple of the muses of ancient Greek and Roman mythology. The muses were the nine daughters of zens. They were the goddesses of art and science (Datok, Ngozi, Odjegba, & Naibi, 2011).

The Merriam Webster dictionary (1993), defines museum as an institution devoted to the procurement, care, study and display of object of lasting interest or value. Museum Association (1998) sees Museums as places that enable people to explore collections for inspiration, learning and enjoyment. Another definition from Oxford Dictionaries sees Museums as institutions that care for collection of artifacts and other objects of scientific, artistic, cultural, or historical importance and make them available for public viewing through exhibits that may be permanent or temporary.

According to Momin and Okpoko in Oyeoku (2015) museums are institutions which collect, preserve and display objects (both natural and cultural) with the basic aim of entertaining, educating and providing material for research in aspect of man's heritage and development (Datok et al, 2011)

In 200BC when a library and research institute was established in Alexandra Egypt, the first adoption of the word museum was used and it became the museum of Alexandra. It was a private museum.

The World Book Encyclopedia (1992) affirms that the first public museum was instituted in 1663 in Oxford University. The original owner of the museum was an English scholar, by the name of Elias Ashmole who built it primarily for the collection of objects of curiosity (Curio).

By 1700AD, agitation were initiated and spread throughout Europe for establishment of public museums. The pressure groups which were known under the umbrella name of Museum Movements (MM) achieved their goals

with the subsequent establishment of various museums throughout Europe. The first dividend came with the establishment of the National Museum of Ireland in 1731AD. The French government opened a museum in Paris to exhibit Royal collections in 1750.

Subsequently, in 1759AD, the British museum was built in Bloomsbury, London to exhibit plant specimens, manuscripts and objects of curiosity. About 24 years later, the spread of museums reached America with the opening of the first museum by the Charleston library society, South Carolina (Encyclopedia America 1995).

Impressively, like a dragnet, the public museum movement that started in Europe and America was to reach Africa and precisely in Nigeria about 200 years later. The agitation was not championed by Nigerians but officers from Europe, whose missionary nationals and colonial officers had by then condemned and abused African art with a passion. Some authorities have it that it was Chief Aina Onabolu who came back from London in the 1920s to kick start the propaganda for the establishment of museums in Nigeria. This made the colonial government to request for two Briton accredited with the museum movement Edeke (2001).

In any case, Kenneth Murray who came to Nigeria in the late 1920s as a teacher of fine art is known to be the pioneer of Nigerian museum movement and the introduction of art curriculum in the country's educational programme. Together with his colleague, E.H. Duckworth (a pioneer science teacher), the

duo generated great awareness through writing of several articles on Nigerian antiquities and culture in Nigerian Teacher Journal founded by Duckworth in 1933 and later Nigeria magazine in 1934.

They organized workshops, seminars and exhibitions on African Art in Europe. Their awareness campaigns on the need to preserve Nigeria's materials culture yielded in July 28, 1943. The Nigerian antiquities services was inaugurated by the colonial government and headed by Kenneth C. Murray and E. H. Duckworth as member. They were charged to study the possibility of collecting and preserving the nation's antiquities with the sole aim of establishing museum service later. The need for an ethnographer led to the appointment of J. H. Branholt (a keeper of the ethnography Department of British museums) around 1946. He was to advise on what should be done to promote museum movement.

Increased pressure (especially with the discovery of antiquities at Ife, Igbo-Ukwu and Nok) from individuals and groups made the government with the help of the then minister of works, Sir Abubakar Tafawa Belewa to create National Antiquities Department in 1953. Under the antiquities ordinance No. 17, the department came to be an arm of the ministry of works and had K. C. Murray as the first head. The department was given the responsibility of discovering, collecting, preserving, displaying and study of the country's natural and cultural objects. After the creation of the Antiquities Commission in 1954, the Nigerian museum services aided by financial support from the

government made impressive progress with establishment of some early museums which were under its direct supervision. These museums include:

The Esie Museum establishment in	-	1945
Ife Museum was built	-	1954
Lagos museum was established	-	1957
The Oron Museum	-	1958
The Gidan Makama Museum Kano established	-	1968
The Owo Museum was built	-	1968

Some that were established after the Nigeria/Biafra Civil war that ended in 1970 are:

Kaduna National Museum	-	1972
Benin National Museum	-	1973
The National War Museum, Umuahia	-	1985
The Residency Museum, Calabar	-	1986

Other national Museums are those of Aba, Port Harcourt, Sokoto and Maiduguri. (Datok, et al., 2011).

In 2001, Nigeria had over 30 museums. The National museum in Lagos contains many specimens of Nigeria art, mostly piece of statuary and carving, remarkable for their variety and quality. It also has archeological and ethnographic exhibits. Other museums represent more specialized interests: the museum of Ife opened in 1955 in response to halt the looting of national art

treasures, and contains world renowned bronze and terra cotta heads. The decorative arts museum at Benin City has a collection of bronzes; and that of Owo has a valuable collection of ancestral carvings. The museum in Jos, opened 1952 originally as the National museum. This is a center of research into the prehistoric culture of Nigeria. The Esie Museum, in Ilorin, Kwara State, has stone antiquities, and the National museum at Kaduna has archaeological and ethnographic exhibits, including ñcraft villageò. The Owo Museum in Ondo State, displays arts, crafts and ethnographic relics. There are also museums in Kano Argungu, and Oshogbo. Lagos also houses the centre for Black and African Art and civilization. (Encyclopedia of the Nations>>Africa>>Nigeria)

Today, it is on record that there are about forty-eight museums throughout the country. To cater for the ever increasing number of museums in the country, the antiquities ordinance was reviewed to give a wider coverage to the museums service (Datok et al, 2011) These include the antiquities (amendment) decree of 1969, the antiquities (prohibited transfer) decree No. 9 of 1974 and the decree No. 77 of 1979 by the government of Olusegun Obasanjo, establishing the National Commission for Museums and Movements (NCMM). The new commission replaced the former Department of Antiquities, inheriting the responsibilities of the former on a large scale. (Akanbiemu 1995; Imuokhuede, 1991; Agberia and Chukweggu, 2001).

Responsibilities of the National Commission for Museums and Monuments

The functions of museums are explicitly stated by the International Councils for Museum (ICOM) resolution in Paris, 1973. The council defines a Museum as a ñnon profitable institution in the service of society which acquires, conserves, communicates and exhibits for the purpose of study, education and information, materials witnesses of the evolution of nature and manò. The definition is in congruence with the function of National Commission. The United Nations Educational Science and Cultural Organization (UNESCO) in its rendition of the general role of museums is similar when it stipulated that ñmuseum of whatever kind should have the same task to study, preserve, and exhibit objects of cultural value for the good of the community as a whole. In other words, the material content of museum of any society can be described as the epitome of the societyòs existence. Aluko (2003) accedes to this thus:

ñA museum Charts the path of progress (or lack of progress)of any society. It is a mirror through which man can look at himself (with approval or disapproval) and he is able to feel uplifted or depressed by his past deeds (or misdeeds)ò

In a nutshell, the decree No. 77 of 1979 establishing the National Commission for Museums and Monuments like its counterpart anywhere in the world is saddled with the general role to acquire, preserve, study, exhibit,

interpret and communicate (Adebayo 2004). By the ordinance establishing the National Museum, its primary function is clearly outlined as follows: To

Register and document all national antiquities, in private collections.

Acquire and keep custody of artifacts and object of historical reliance, this may be through seizure if necessary.

Organize, enlightenment programs like seminars, conferences and workshops as well as render educational services through research and teaching.

Monitor and determine the movement of artifact, out of the country.

Run consultancy services for corporate organizations, State, Local Government and individual wishing to establish museums.

Inspect the facilities of proposed museum and give approval if contented.

Establish the material culture of the country.

Co-ordinate all University museums in the country.

Establish and administer all the National Museums, monuments and antiquities.

Galleries

The Encarta Dictionary (2009) defines an Art Gallery as a place where art works are exhibited and sometimes sold. By implication therefore, an art gallery can be described as a more permanent exhibition centre or a shopping mall of some sort for art works.

The history of modern art galleries date back to 1700s, but public exhibition of art can be traced to ancient Athens during the classical era. At

that time, historical and mythological works of celebrated painters called *pinacotheca*, or gallery of pictures were housed in the marble hall that formed in the north wing of the *propylaea*.

Private and public galleries were later established during the renaissance when there was renewal of private wealth after the period of church domination of wealth and property with the emphasis on individuality. Patrons and collectors began to form the great nuclei of the great private collection that subsequently became public art galleries. For instance, the collections of the Medici family in Florence evolved into the Uffizi gallery and Pitti Palace Museum; the pope's collection became Vatican museum. Louvers emerged from the combined collection of French kings and other Royalties. National Galleries developed with the enthronement of representative government in which the idea of national substituted Royal (Encyclopedia America 1995).

The National Gallery of Arts (NGA)

The commission of the national theatre complex in 1975 heralded the quest for a portion of the complex to be set aside as a modern gallery where contemporary Nigerian works of art could be exhibited on permanent basis. However, the cultural department of the then Federal Ministry of Social Development, Youth, Sports and Culture created in 1979 was primarily responsible for organizing exhibitions of contemporary Nigerian art when necessary. By 1990 it was obvious that the ministry was not performing this

role effectively due to some lapses it had recorded combined with increasing awareness on the importance and popularity of contemporary Nigerian art.

In 1993 the federal government promulgated a decree establishing the National Gallery of Art (NGA) as a Federal Government Parastatal. The gallery was housed temporarily in the National Theatre, Lagos pending when it will be permanently established in Abuja. Collections of the gallery involved an impressive exhibition of paintings, prints, sculptures and others representing all the schools, movement and trends in contemporary Nigerian times (Imoukhuede, 1991).

The organization of the exhibition as identified by Chukwuegu (1990) is professionally modeled as the works on display are divided into seven segments at different locations within the exhibition arena. The segments are: the works of the masters, sculpture gallery, unity section, the ceramic gallery and portrait gallery, arts from other countries and general works and paintings. Prominent in the gallery exhibitions are works of pioneer Nigeria artists like Late Prof. Ben Enwonwu, Jimoh Akilo, Yusuf Grillo, Uche Okeke, Bruce Onabrapeya, Ladi Kwali, Jimoh Buraimoh, Francis Osagwe, Dele Jegede, David Dale, Ben Ekanem and many others.

Functions of the National Gallery of Art

The functions of the gallery as prescribed in the objective establishing it is so noble that if effectively implemented can be of immense benefit towards

art and art education promotion in the country. These functions include the following, to:

Acquire contemporary Nigerian art works of various forms and keep them for reference.

Serve as a documentation centre of Nigerian art and artists.

Promote research in Art Education and appreciation in the country.

Mount art awareness programmes aimed at increasing art appreciation in Nigeria and abroad.

Regulate and improve the outflow of contemporary art from Nigeria to other nations.

Promote originality in the art practice by effectively applying the copyright law as a way of safeguarding the art profession.

Improve the establishment of private galleries.

Establish galleries in all states of the federation with each handling a specialized area of art.

Acquire contemporary art works from friendly nations thereby fostering diplomatic ties and promoting the images of local artists as this creates room for exchange.

Apart from the national gallery of arts, there are also numerous private galleries located in various cities across the nation. All of them whether private or government owned are to a large extent involved in the business of art

promotion. The table below according to Osa, 2011 shows some names and addresses of Museums and Galleries in Nigeria.

Names and addresses of some Museums and Galleries in Nigeria

1. Didi Museum	175, Akin Adesola Street, Victoria Island, Lagos. There is a branch in Delta State.
2. Mahogany Art Gallery	Suite A49-64, Ikota Shopping II, Abuja, Complex, near Victoria Garden City, Ajah, Lagos.
3. The Hour Glass Gallery	5, Biaduo Street, off Keffi Road, Ikoyi, Lagos.
4. Charpe Art Gallery	42, Rumuola Road, port Harcourt
5. Art Nouveaux Ltd	51, Emekuku Lane, Port Harcourt
6. Endless Option Gallery	34, Rqangpam Street, Nike Hotel, Lake Hotel Rd, Enugu
7. Udubrae GalleryJos Museum	The Dunes Building Maitama Abuja
8. Vintage Art Gallery	Ademola Adetokunbo Crescent, Wuse ii, Abuja
9 Bona Art Gallery	Festival Road, Area 10, Garki
10. Life Stroke Gallery	Kilometre 7, Abuja Road, Piwoi Lugbe

11. Signature Gallery	Sheraton Hotel, Wuse Zone 4
12. Abuja Council for Arts and Culture	Abuja PB Building, behind Edo Line, Utako Distruct
13. Nike Centre for Arts and culture Gallery	Plot 238A, Akin Olugbade Street, Vivtoria Island, Lagos, Lekki, Abuja, Osogbo
14. Omega Gallery	470, Aminu Kano Crescent, Wuse II, Abuja.
15. National Gallery of Arts (NGA)	16, Igbodo Street, Old GRA, Port Harcourt
16. Colours in Africa	3, Akin Olugbade, Victoria Isand
17. Mydrim Gallery	74B, Norman Williams Street, SW Ikoyi, Lagos
18. Ovuamaroro	41, Oloje Street, Papa-Ajao, Mushen, Lagos with a branch at Agbara-Otor
19. Mmili-Mma Gallery	29B, Balarabe Muse Crescent, Victoria Island, Lagos
20. Gallery Romana	37, Raymond Njoku Street, South West, Ikoyi, Lagos
21. Pendulum Art Gallery	7, Unity Close, off Admiralty Way, Lkki Phase I, Lagos

22. Quintessence Gallery	Falomo Shopping Complex, Ikoyi Lagos
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Sources: Osa, 2011

2.2 Poor Perception of Museums and Galleries

There are over 1,000 art museums and galleries in Nigeria both government and private owned, many with department of Art and Culture employing art education specialists to make the museum visit by children, youth, and the general public more meaningful and vital.

There are numerous excuses offered by the schools for not taking advantage of the art galleries and museum as a source of enrichment for their programmes. According to Chu-Nelson (2005), the main reason offered by schools for not taking advantages of the art museums and galleries is lack of conviction that art is relevant to the education of youth or that the museum visit can really offer anything of lasting value to them. One explanation for this lack of conviction is that which is basic to the curriculum in schools. Since the advent of missionary education in Nigeria, emphasis has been on cognitive skills; reading, writing and arithmetic. Craft was added to the curriculum in the late 19th century as an ñaid to industryò by the colonial masters (Fafunwa, 1974).

The researcher is quite convinced that both the schools and the government have but a little knowledge on the relevance of museums and galleries in the development of art education in Nigeria.

Apart from this, the general public also looks at museums and galleries as fetish centre where all sort of idols are kept. This started when the missionaries, national and colonial officers came and condemned African art and cultural heritage with cogmen like ñprimitiveò, ñtribalò and ñpagan. A good example of this, is the latest destruction of a library housing thousands of ancient manuscripts in Mali's desert city of Timbuktu. The religious extremist destroyed centuries- old historical sites because they found them offensive (Memmott, 2012).

It is indeed very amazing that the so called primitive, tribal and pagan art works were stolen by the same foreign missionaries and their native collaborators. Little did the African know about the value of his cultural heritage and artifact. No wonder Oluoba (2013), submits that after the British ñ Benin war in 1897, almost four thousand (4,000) Benin art were forcefully taken away from the shores of the Africa continent to the Western nations.

A report in Times Magazine of June, 2001 has it that President Jaques Chirac of France wanted the approval of the then military ruler, General Abdul Salam Abubakar for the purchase of some Nok Tera Cottas. Today the white men are ready to buy our artifacts and traditional art works for any amount just to have them in their modern museums while the owners of the art works still perceive them as primitive, tribal and pagan objects. As a result of this, the dignity of African artists is left to rot and our invaluable cultural heritage and value is stripped of its value.

The Rumanian delegate to the eighteenth International Conference on Public Education held in Geneva several years ago stated that, By including love and respect for national and foreign works of art, teachers could instill a knowledge of, a liking for, the people who had produced them; they could foster respect and love for the common heritage of all human. (Learning about Art, 1984). If our museums and galleries are fully harnessed, it is very sure that they will develop the artistic latent of the child and bring art to the door step of the child. Colleen (2009), emphasized that positive experience in museum bring about the development of the artistic latent of the child.

2.3 Museum Research in Education

The professional disciplines in the National Commission for Museum and Monuments provide for the following departments: archeology, ethnography, architecture, education which conduct research works, publish them and teach, collectively and separately for historical reconstruction by means of scientifically observable methods. In these respects the educational function which Museum research performs in a society and the contributions of research to education resource in a museum can best be viewed against the background of the result of such researches as presented through monographs, and publications in learned journals, that are vital documents in establishing cultural identity and in transmitting cultural heritage. (Diakparome, 1983). Diakparome comments further thus:

The museum plays a very significant role in ensuring that children have knowledge of the past and the various components of the culture that they belong to, so that they grow up with an attitude of respect and appreciation for their traditions and customs. Since education is to integrate children into the culture and customs of their society, Museum and Gallery serve as custodian of the people's culture as well as becomes necessary for teachers, the educational resources in the Museum and gallery as to utilize them for more effective teaching.

Diakparome also stresses that the result of the museum fieldworkers remain education material available for use through lectures to reveal new discoveries. These finding could also form the basis for the formulation of a culture studies curriculum on which suitable textbooks could also be produced from material collection in the field and museum data for use in schools.

As writing records provide a source of history information about culture, writing was not invented until 3,000 B.C. In the developed world where there are long traditions of literacy it is still difficult to reconstruct a whole story from written source only. The other alternative to get a complete picture as possible is for scientists and others to resort to the study of antiquities in the museum which serves as a very important education resource center and plays significant role in the society.

To gain an insight into our roots as finally stressed by Diakparome, we are very much dependent on the material remains of our ancestors; hence the museum and researches carried out within it on the cultural and historical past become significant avenue for educating both Nigerians and aliens.

2.4 Museums, Galleries and the Colossal Task of Art Promotion

Promotion is a generic word for encouragement. It is synonymous with progression, publicity, seminar, transformation, restoration and gallant art of canvassing towards the attainment of set objectives, (Krick, 1987).

In an incisive but explicit definition, the Longman Dictionary of Contemporary English (1991) simply describes promotion as ñactivity intended to help in the development of somethingö which of course within the context of this paper should be ñart educationñ.

Art Education is that branch of education which gives place to art teaching in our general education setup (schools). It gives us the best information in the teaching of art, as regards to what? Why? & how? It makes one to achieve his height in his personal artistic pursuit. It is a discipline which trains the individual to know about other people's culture thereby developing the spirit of tolerance and team work for the progress and welfare of one's community.

Chu-Nelson (2005), defines art education as a specialized field of study in the educational process whereby the creative potentials, formal apprehensive as well as aesthetic appreciation in the individual are developed.

The business of art and art education promotion in Nigeria is enormous in the sense that it is a society where artists are seen as dropouts, never-do-well people. Here people spend more than 30 to 50 Million naira to build mansions and then decorate the interior with almanac and birthday pictures. Whereas

abroad a poor man in one room will struggle to acquire something artistic no matter how cheap. We are in a nation which gained prominence from her art yet in most of her embassies abroad you could hardly find works by her artists. Ours is a nation where the government sees art and allied matters as appendages (Garba in Datok, Ngozi, Odjegba & Naibi, 2011)

In a general sense, the promotional functions of museums and galleries as regards art education involves exhibition publicizing, preservation, marketing, organizing seminars and workshops, research, talent hunt through competitions and incentives and field trip

Factors Affecting the Promotional Roles of Museums and Galleries in Nigeria

The obvious apathy of successive Nigerian Governments towards Arts, Culture and Tourism by giving the Ministry third rated consideration in terms of funding and attention have resulted in the latent function of its institutions. Our museums are in very pitiable state.

The Public galleries have been starved of development funds and the establishment of state galleries still is a mirage. The carefully planned cultural policy that was launched in 1976 which was supposed to cater for the interest of these institutions is still in white paper. Budgeting allocation to museums and galleries are inadequate for instance, the 1.5 million dollars four storey complex of the National Commission for Museum and Monument Lagos contracted out

by the Federal Government 1972 has since been abandoned. The Museum of National Unity in 1972 is yet to see the light of day. Maintenance of the existing ones in the form of renovation and upgrading of facilities to contemporary standards are denied. Whereas in the United Kingdom, the British Museums have enjoyed constant upgrading and expansion especially in 1997 with computerized architectural replacements (Awake, 2001).

The Louvre in Paris are another example in terms of architecture, computerized facilities and security, No wonder Joseph (2003) stated that "most of facilities in the national museums in Nigeria have nothing to write home about". The services of museums in Nigeria have fallen due to old facilities in the museums.

Lack of security in our museums and public galleries coupled with poor infrastructural development and corruption has made them targets for nefarious activities. A typical case is reported by Robinson and Jabi (2001) that:

In one infamous break-in at the National Museum in Ile-Ife in 1994, thieves working with a museum guard drugged other guards and then smashed the glass of unalarmed display case. Their haul, which included some examples of 12th and 13th century Ife Terra Cotta and brass heads, all uninsured was worth an estimate of \$ 200 Million. The lure of quick cash can be tempting for museum staff members whose salaries are delayed and if paid are grossly inadequate.

Lack of infrastructure, running and maintenance costs has resulted in the neglect of most exhibits. It is common to see many exhibits in public museums and galleries looking dusty, unlabelled and abandoned. While similar art works

are comfortably protected in the softly lit marbled and air conditioned rooms of the louvers under impregnable security.

Most private art galleries owners in Nigeria have become art exploiters instead of promoters. They are selfish in their dealings. They capitalize on wretched desperate economic conditions of young artist to their selfish gains. Most of them frustrate budding artists with ridiculously low prices which they seldom pay to the artist in time.

Museums have often neglected their function of checkmating illegal plundering and export transaction in artifacts. The government is sometimes guilty in the respect. For example, a report in Times Magazine of June, 2001 has it that President Jacques Chirac wanted the approval of the then military ruler, General Abdul Salam Abubakar for the purchase of some Nok Terra Cottas. Abdulsalam refused. However in February 2000, during the Obasanjo Administration, the transaction was signed by the then culture Minister, Chief Ojo Maduekwe and Brady Museum Director Stephane Martin during President Olusegun Obasanjo's State visit to France.

Another impediment to art promotion in Nigeria is sponsorship. The National Gallery of Arts (NGA) and National Council for Museums and Monuments (NCMM) have not been living up to expectations in sponsoring and promoting budding and professional artists especially for international exposures. Rather, foreign embassies like French Cultural Centre, British

Council, and Italian Cultural Institute, USIS and Goethe Institute have been effectively exposing Nigerian Artists since independence till date.

The effort of the current management of the National Commission for Museum and Monument should be lauded in their effort to recover looted and stolen artifacts like crowns, Nok, Danegones and others which were recovered and series of lectures have been held at some border posts (Agberia and Chukwueggu, 2001).

2.5 Relevance of Museums and Galleries to Art Education

Every individual is born an artist by nature. To educate a person is to develop the potentials in him by teaching the techniques and good methods to produce a nice artwork (Chu-Nelson, 2005).

In Nigeria today, we have a lot of road side artists, sign writers or those who can draw, paint and carve various items. They are called artists. In fact, many of these people cannot interpret artistically their works nor offer any better service as artists in the museums or galleries. The cultural traits of people are revealed by art education in order to read meaning into it arts works and values. It is obvious that the so called artists lack the knowledge of Art Education and the only way they can be upgraded is to have sound knowledge of Art Education in order to become useful and versatile artists in the society. According to Nelson- Chu (2005), "The only way an artist could be recognized and useful to the society, is to have sound knowledge of Art Education".

The museums acquire and keep custody of artifacts and objects of historical relevance. This in no small measure helps the art student to have first hand information as to whatever he needs as far as artifacts and cultural value is concerned. Since education according to Okpevbo (1992), is to integrate children into such culture and customs of their society, the Museums serves as custodians of people's culture and it becomes necessary for teachers to use the educational resources in the museum for more effective teaching.

Another function of the museum which makes it relevant to art education is the organization of enlightenment programs like seminars, conferences and workshops as well as rendering educational services through research and teaching. With this, art students have the opportunity to extend their tentacles beyond the four walls of their schools to get desirable knowledge. Olorunfunmi (1981), submits that museum can be used for development, more so when artifact in them can be used as real materials for teaching history.

Establishing the material culture of the country is another function of museum. A good art education program is always conscious of the country's materials culture. It is only in art where culture is being maintained despite the civilization syndrome. Many people in the name of civilization have forgotten their culture. The museum, with the establishment of material culture in a country where culture is diverse is to help art education to flourish and by this,

students will never forget their culture having known the value of their culture.

Acholonu i Olumba (2005) avers to this thus:

Culture is everything! Those who took your culture from you took everything from you. Your culture is your life, your past, your close link to the one true God. You are your culture, and your culture is all you have. It is your link to all knowledge available in the universal mind of the creator.

The functions of the National Gallery of Art if critically looked at are functions that are relevant to the promotion of art education in Nigeria. For instance, it promotes research in art education and appreciation in the country. It also serves as documentation centre in Nigeria Art and Artists.

One of the aims of Art education in Nigeria is to create awareness of art home and abroad. The National Gallery of Art also has it as a function to mount art awareness programs aimed at increasing art appreciation in Nigeria and abroad. With these, there is no gain-saying that Museums and Galleries play prominent roles in the development of art education.

CHAPTER THREE

RESEARCH METHODOLOGY

This chapter describes the methodology that was adopted in carrying out this research under the following headings: Research design, Area of the study, Population of the study, Instrument for data collection, Validation of the instrument, Reliability of the instrument

3.1 Research Design

In this study, a descriptive survey design was used. This design is considered the most appropriate because the study involves data collection in a natural setting, without manipulation. Moreover, a descriptive survey research design according to Kerlinger (1970) in Siti , Madya & Santhiran (2001) focuses on people, vital fact of people and their beliefs, opinions, attitude and behavior.

3.2 Area of the Study

The areas of the study are University of Benin, Federal College of Education (Tech), Omoku Rivers State, Rivers State Museum and Benin Museum, Edo State Nigeria. The study sample is made up of Lecturers of the Department of Fine and Applied Arts of the institutions and the staff of the Museums respectively.

3.3 Population of the Study

The population of this study comprised 21 academic staff of the Department of Fine and Applied Arts in the University of Benin, 18 academic staff of the Department of Fine and Applied Arts of the Federal College of Education (Technical) Omoku, Rivers State, 14 Museum staff of Benin Museum and 11 Museum staff of Rivers State Museum. This make up a total number of 64 respondents. Since all the 64 identified were within reach, they were studied. This however, has eliminated the need for sample.

3.4 Instrument for Data Collection

The instrument used for the data collection of this work is the questionnaire. The questionnaire was designed and structured by the researcher in the form of ñYesò or ñNoò which were provided for the respondents to choose their answers. Also to meet up with targeted points, two sets of question were designed in one questionnaire, one for the Lecturers and the other for the Museum staff.

3.5 Validity of the Instrument

For this study, the total numbers of three validators were used. The draft questionnaire were given to two lecturers in the department of Art Education University of Nigeria, Nsukka and one lecturer in the Measurement and Evaluation, University of Nigeria, Nsukka for validation. The validators were required to judge the appropriateness of the measuring instrument and to check

the comprehensiveness of the questionnaire items in relation to the research questions.

3.6 Administration and Data Collection

The structured questionnaires were produced and administered directly to the respondents by the researcher and two research assistants. The researcher gave orientation and training to the two research assistants on how the questionnaire should be administered to the respondents. The researcher and the two research assistants administered questionnaires to the respondents and retrieved them back by hand after completion. Out of 64 copies distributed, 59 copies were correctly completed and returned; 39 copies from the lecturers and 20 copies from the Museum staff given a return rate of 92%.

3.7 Method of Data Analysis

The data collected from this study were analyzed using simple percentage (%) under the heading 'Yes' or 'No'.

CHAPTER FOUR

PRESENTATION OF RESULTS AND FINDINGS OF DATA ANALYSIS

This chapter deals with analysis presentation and discussion of findings based on the retrieved data. The presentation and analysis have been arranged under the respective research questions.

4.1 Data presentation and Analysis

Research question 1

1. Table 1: Data presentation of the quality of the content of the museums and galleries in South-South Nigeria

S/N	Questionnaire items	Responses	Respondents lecturers		Respondents museum staffs		Percentage %	Remarks
			FCE(T) Omoku	UB	RM	BM		
1	Your museums and galleries are equipped with artifacts, crafts and relics?	YES			11	14	100	yes
		NO			0	0	0	
		TOTAL			11	14	100	

2	Is your museum and gallery staff strength adequate	YES			2	3	20	
		NO			9	11	80	
		TOTAL			11	14	100	
3	The deposits in your museum and gallery are of high qualities?	YES			5	4	36	No
		NO			6	10	64	
		TOTAL			11	14	100	
4	You have visited museums and galleries in south-south Nigeria from 2003-2013?	YES	15	16			79.5	Yes
		NO	3	5			20.5	
		TOTAL	18	21			100	
5	The deposit in the museums and galleries are not damaged, they are well positioned and labeled?	YES	0	0			0	No
		NO	11	14			100	
		TOTAL	11	14			100	

From table 1, 25(100 %) of the respondents agreed that South-South museums and galleries are equipped with artifacts, crafts and relics and 0(0%) disagreed. 5(20%) of the respondent conceded that the South-South Nigerian museum and

gallery staff strength is adequate, while 20 (80%) of the respondent did not concede to that.

9(36%) of the respondents confirmed that the deposits of the museums and galleries are of high quality, while 16 (64%) of the respondents were of the opinion that the deposits are of low quality. 35(79.5%) of the respondents agreed that they have visited the museums and galleries from 2003-2013, while 8(20.5%) of the respondents have not. It can be seen that 0(0%) of the respondents confirmed that the deposits in the museums and galleries are not damaged, and are well positioned and labeled while 25(100%) disagreed.

Research Question 2

Table 2: Data presentation of art educational potentials of South-South Nigerian museums and galleries

S/N	Questionnaire items	Responses	Respondents lecturers		Respondents museum staffs		Percentage %	Remarks
			FCE(T) Omoku	UB	RM	BM		
6	Your museum and gallery housed the department of arts that were equipped with numerous textbooks, journals, and art educational materials?	YES			11	14	100	Yes
		NO			0	0	0	
		TOTAL			11	14	100	
7	There is art education specialist in your museum and gallery?	YES			0	0	0	No
		NO			11	14	100	
		TOTAL			11	14	100	

8	There are textbooks, journals and other art educational materials with internet facility in the museums and galleries of south-south Nigeria?	YES	15	16			79.5	Yes
		NO	0	0			0	
		IND	3	5			20.5	
		TOTAL	18	21			100	
9	The materials and the internet facilities found in the museums and galleries are functional and adequate for contemporary art educational learning?	YES	1	3			10.3	No
		NO	17	18			89.7	
		TOTAL	18	21			100	
10	The south-south Nigeria museums and galleries have all it takes to fully educate your art students?	YES	2	4			15.4	No
		NO	13	12			64.1	
		IND.	3	5			20.5	
		TOTAL	18	21			100	

Table 2 shows that 25(100%) of the respondent conceded that museums and galleries housed the department of arts that were equipped with numerous textbooks, journals, and art educational materials while 0(0%)of the respondents did not concede to that 0(0%)of the respondent confirmed that There is art education specialist in their museums and galleries, while 25(100%) of the respondents did not. 31(79.5%) of the respondents agreed that there are textbooks, journals and other art educational materials with internet facility in the museums and galleries, while 0(0%) of the respondents disagreed to that and 9(20.5%) indifferent. It is clear also, that4(10.3%) of the respondent admitted that the materials and facilities found in South-South Nigeria museums and galleries are functional and adequate for contemporary art educational learning while 35(89.7%) of the respondent did not admit to this. It is glaring that 6(15.4%) of the respondents confirmed that the South-South Nigeria museums and galleries have all it takes to fully educate art students, while 25(64.1%)of the respondents did not and 9(20.5%) indifferent.

Research Question 3

Table 3: Data presentation on roles of museums and galleries in the promotion of art education in south-South Nigeria

S/N	Questionnaire items	Responses	Respondents		Respondents		Percentage %	Remarks
			FCE(T) Omoku	UB	RM	BM		
11	The museums and galleries in south-south Nigeria serves as custodian of people's culture	YES			11	14	100	Yes
		NO			0	0	0	
		TOTAL			11	14	100	
12	Your museum and gallery serves as a resource centre?	YES			10	11	84	Yes
		NO			1	3	16	
		TOTAL			11	14	100	
13	Your museum and gallery is charged to organize seminars, workshops and exhibitions?	YES			9	12	84	Yes
		NO			2	2	16	
		TOTAL			11	14	100	

14	Organizing and running of mobile museum is one of the promotional roles of your museum and gallery?	YES			9	11	80	Yes
		NO			2	3	20	
		TOTAL			11	14	100	
15	Adequate preservation of artifacts is a sole responsible of your museum and gallery?	YES			10	12	88	YES
		NO			1	2	22	
		TOTAL			11	14	100	

Table 3 reveals that 25(100%) of the respondents agreed that the South-South museums and galleries serve as custodian of people's cultures, while 0(0%) of the respondents did not agree to this. 21(84%) of the respondents confirmed that the south-south Nigeria museums and galleries serves as a resource centres, while 4(16%) of the respondent disagreed. 21(84%) of the respondents conceded that the south-south Nigeria museums are charged to organize seminars, workshops and competitions, while 4 (16%) of the respondents disagreed. It is clear that 20(80%) of the respondents agreed that organizing and running of mobile museum is one of the promotional roles of museums and galleries in south-south Nigeria, while 5(20%) of the respondents disagreed. 22

(88%) of the respondents also affirmed that adequate preservation of artifacts is a sole responsibility of south-south Nigeria museums and galleries, while 3(22%) of the respondents did not.

Research Question 4

Table 4: Data presentation evaluation of the contributions of museums and galleries in the promotion of art education in South-South Nigeria from 2003-2013.

S/N	Questionnaire items	Responses	Respondents lecturers		Respondents museum staffs		Percentage %	Remarks
			FCE(T) Omoku	UB	RM	BM		
16	The south-south Nigerian museums and galleries as a cultural and resource centre, promotes culture and gives first hand contemporary information?	YES			2	2	20	No
		NO			7	9	80	
		TOTAL			9	11	100%	

17	Your museum and gallery have organized any seminars, exhibitions and workshops from 2008- 2013?	YES NO TOTAL			2 9 11	4 10 14	24 76 100%	No
18	Your school received invitations for workshops, seminars and exhibitions from museums and galleries in south-south Nigeria from 2003-2008?	YES NO IND TOTAL	0 13 5 18	0 17 4 21			0 77 23 100	No
19	Your school received invitations for workshops, seminars and exhibitions from museums and galleries in south-south Nigeria from 2008-2013	YES NO IND TOTAL	0 16 2 18	0 19 2 21			0 89.7 10.3 100	No
20	Mobile museum	YES	0	0			0	No

	from museums and galleries in south-south Nigeria had visited your school from 2003-20013?	NO	16	19			89.7	
		IND	2	2			10.3	
		TOTAL					100	

Table 4 shows that 4 (20%) of the respondents agreed that the south-south Nigerian museums and galleries serves as a cultural and resource centre, promotes culture and gives first hand contemporary information, while 16 (80%) of the respondents disagreed. 6 (24%) of the respondents conceded that the Nigeria South-South museums and galleries have organized seminars, exhibitions and workshops from 2008- 2013, while 19 (76%) of the respondents did not concede to that. 0 (0%) of the respondents affirmed that school received invitations for workshops, seminars and exhibitions from museums and galleries in south-south Nigeria from 2003-2008, while 30 (77%) disagreed and 9 (2.3%) indifferent. 0% of the respondents also confirmed that their schools received invitations for workshops, seminars and exhibitions from museums and galleries in south-south Nigeria from 2008-2013, while 35(89.7%) disagreed and 4 (10.3%) indifferent. 0(0%) of the respondents claimed that Mobile museum from museums and galleries in South-South Nigeria had visited their school from 2003-2013, while 35 89.7% of the respondents disagreed and 4 (10.3%) indifferent.

The result of the study were obtained from the analysis of data collected from respondents (lecturers from Fine and Applied Arts Department of Federal College of Education (Technical), Omoku Rivers State and University of Benin Edo State and staff of Rivers State Museum and Benin Museum) that was chosen for the study.

The result of each finding will be discussed in relation to the research question presented below:

Research question one (1) sought to find out the quality of the content of museums and galleries in South-south Nigeria. The analysis questionnaire items 1, 2, 3,4 and 5 in table 1 revealed that;

- (a) Museums and galleries in south-south Nigeria are equipped with artifacts and relics, but of low quality
- (b) Staff strength in south-south Nigeria is relatively low
- (c) The deposits in south-south Nigeria museums and galleries are not well taken care of and maintained

Findings agreed with Joseph (2003), which stated that ñmost of facilities in the national museums in Nigeria have nothing to write home about.

Lack of infrastructure, running and maintenance costs has resulted in the neglect of most exhibits. It is common to see many exhibits in public museums and galleries looking dusty, unlabelled and abandoned. While similar art works are comfortably protected in the softly lit marbled and air conditioned rooms of the louvers under impregnable security.

Research question two (2) sought to find out the art educational potentials of south-south Nigerian museums and galleries. The analysis of questionnaire items 6, 7, 8, 9 and 10 in table two(2) revealed that;

(a) Museums and galleries in south- south Nigeria housed the department of art that were equipped with numerous obsolete textbooks, journals and art educational materials and none functional internet facility.

(b) There is no art education specialist in South-South Nigeria museums and galleries.

It is believe by the researcher that the findings is in line with posit that lack of technocrats and obsolete materials is one of the factors responsible for the none patronage of Museums in Nigeria (Chika, 2014).

Research question three (3) demanded to know the roles of museums and galleries in the promotion of art education in South-South Nigeria. The analysis of questionnaire items 11, 12, 13, 14and15 which revealed that;

(a) Museums and galleries serves as a custodian of people's culture

(b) Museums and galleries are resource centre

Museums and galleries also organize seminars, workshops, exhibitions and runs mobile museums.

This corroborates with Diakparome (1983) comment that goes thus:

“The museum play a very significant role in ensuring that children have knowledge of past and the various components of the culture that they belong to, so that they grow up with an attitude of respect and appreciation for their traditions and customs”.

Research question four (4) attempted to evaluate of the contributions of museums and galleries in the promotion of art education in South-south Nigeria from 2003-2013. The analysis of research questionnaire item 16, 17, 18, 19 and 20 shows that;

(a) The museums in south-south Nigeria have not organized seminars, exhibitions, and workshops from 2003-2013.

(b) The mobile museums in south-south Nigeria museums and galleries have not functioned from 2003-2013. In respect to these, (Chika 2014), submits that:

Mallam Yusuf Abdullah Usman; the Director General of National Commission for Museums and Monument (NCMM) in an interview posit that shortage of funds was responsible for the commission's inability to build standard Museums and function well in Nigeria.

CHAPTER FIVE

SUMMARY CONCLUSION RECOMMENDATIONS AND SUGGESTION FOR FUTHER STUDY

5.1 Summary

This study was carried out with intent to appraise the effectiveness of museums and galleries in the promotion of art education in south-south Nigeria, 2003 to 2013. The main investigation has been on a selected two higher Education; Federal College of Education (Tech.) Omoku, Rivers State and University of Benin Edo State and two Museums, Rivers State Museum and Benin Museum, Edo state.

The objective, among others is to evaluate the extent to which the museums and galleries in south-south Nigeria had played their promotional roles to art education in south-south Nigeria. The research is also carried out to ascertain the role, quality of the content and art educational potential of museums and galleries in south-south Nigeria. Options and information expressed by selected higher institution lecturers and staffs of the Museums were culled from them. By and large, they are thoroughly perused and analyzed to posit that: Museums and Galleries in south-south Nigeria was established to play vital role in the promotion of art education. Quality of the content and educational potential of the south-south museums and galleries are relatively

low. The south-south Nigeria museums and galleries from 2003-2013 had not played any effective promotional role to art education in south-south Nigeria.

The outcome of this research has no doubt contributed in creating awareness about the roles and contribution of museums and galleries in the preservation and transmission of Nigeria culture from generation to generation.

5.2 Conclusion

However, the researcher would like to say that the main investigation is hinged on the appraisal of the effectiveness of museums and galleries in the Promotion of art education in South-south Nigeria from 2003 - 2013, and this has a lot more to it than what has been put down in the write up .Museums and Galleries evolved out of the sincere desire to give art works value, identity and protection. The roles of these institutions as stipulated by the constitution can be summarily stated as: to discover, preserve, promote and further the interest of Nigerian art. We are in the onset of the 21st century and Nigerian art education is still bedeviled by numerous factors which have hampered its growth, some of which include: ignorance and nonchalant attitude of Nigerians towards art education, pitiable state of public museums and galleries because of the Government's attitude of granting arts and culture 3rd rated Consideration in matters pertaining to funding.

In the analysis of the instrument and opinions expressed by museums staff (curator, administrators, education officers) , it was revealed that there are

materials and facilities in the museums and galleries but there is no manpower. And the museums and galleries are not functioning effectively.

Schools have failed to harness the cultural and educational value in the Museums and Galleries. Also the analysis of the instruments and opinion expressed by lecturers in the Department of Fine and Applied Arts of the Higher Institutions revealed that most of the materials found in the museums and galleries are obsolete, internet facility not functioning and also for the past 10 years, the south-south museums and galleries have not performed any of their promotional roles.

The state of Nigeria South-South museums and galleries shows the negligence attitude of the government finance wise. It is the desire of the Museums and Galleries to promote art education if properly financed. The museums and galleries in South-South Nigeria had failed because the Nigerian government have also failed to come to their aid since establishment. If the south-south Nigeria museums and galleries are adequately funded, it will definitely attract visitors, thereby promoting art education as one of its numerous roles. It will also be ranked amongst the best museums and galleries in the world which will definitely promote the image of Nigeria as a country.

A museum is only alive when it is opened and visitors are present. Everything that concerns visitors is the focus of museum education, and all museum functions, impact the visitors experience (Wetter & Sayre, 2003).

5.3 Recommendations

Based on data collected and facts from related literature review, the following recommendations are made for improved effective promotion of art education through Museums and Galleries.

1. Government as a matter of urgency should help to refurbish the structure of south-south Nigeria museums and galleries, so as to attract visitors from far and near.
2. Government should also equip the south-south museums and galleries with adequate manpower, contemporary reading and research materials with standard and functional internet facilities for art educational learning.
3. Government should review Nigerian curriculum on fine and applied arts to suit the current situation of contemporary art. Emphasis should be laid on exploitation of Museums and Galleries to improve students' awareness on art, particularly African contemporary art and its usefulness to the society.

4. All higher institution in Nigeria should also establish Museum/Galleries attach to fine arts department. This will in greatly increase students's creativity and also showcase students's past and present works. The institution and Museums/Galleries can perhaps generate popularity or revenue from people or researchers that visit it.
5. Museums and Galleries should wake up form their slumber by visiting various schools and higher institutions educating them about the usefulness of Museums and Galleries most especially to the fine and applied art department. This may bring change of attitude from the angle at which the school authority is looking at the visit.
6. The Government in its current policy of commercialization should provide solid revenue base and self-sufficiency, these institutions can sustain themselves. They can be promoted through tourism and fees charge for admittance, royalties on advertisement involving artifacts and so on.

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APPENDIX A

Dept. of Fine and
Applied Arts.
University of Nigeria,
Nsukka.
25/03/2014.

Dear Respondent;

APPRAISAL OF THE EFFECTIVENESS OF MUSEUMS AND GALLERIES IN THE PROMOTION OF ART EDUCATION IN SOUTH- SOUTH NIGERIA, 2003 - 2013

I am a postgraduate mastersô student of the above department. Your assistance is greatly needed in the conduct of a research on ñAppraisal of the effectiveness of Museums and Galleries in the promotion of Art Education in South-south Nigeria, 2003-2013ò

The attached questionnaire is an instrument for collecting data for the study.

You are therefore requested to honestly complete/respond to this questionnaire items as they are obtainable in your school/museums and galleries. This study is carried out in other to proffer solutions. There is no right or wrong answer. All information given will be treated as confidential.

Please tick against the responses of your choice.

Thanks for your cooperation

Yours sincerely,

Naibi, Raheem O.

APPENDIX B

QUESTIONNAIRE

INSTRUCTIONS

This questionnaire contains twenty items kindly answer the ones that are suitable to your field by ticking [] Yes or No.

SECTION A

Please tick where is applicable to you: Lecturer (), Museums Staff (), FCE(T) Omoku (), University Benin (), Rivers State Museum (), Benin Museum ().

SECTION B

Answer Yes or No to your field; Lecturer or Museums Staff

S/N	ITEMS	Respondent s	YES	NO
1.	Your museum and gallery is equipped with artifacts, crafts and relics?	Museum staff		
2.	Is your museum and gallery staff strength adequate?	Museum staff		
3.	The deposits in your museum and gallery are of high qualities?	Museum staff		
4.	You have visited museums and galleries in south-south Nigeria from 2003-2013?	Lecturer		
5.	The deposit in the museums and galleries are not damaged, they are well positioned and labeled?	Museum staff		
6.	Your museum and gallery housed the department of arts that were equipped with	Museum Staff		

	numerous textbooks, journals, and art educational materials?			
7.	There is art education specialist in your museum and gallery?	Museum staff		
8.	There are textbooks, journals and other art educational materials with internet facility in the museums and galleries of south-south Nigeria?	Museum staff		
9.	The materials and the internet facilities found in the museums and galleries are functional and adequate for contemporary art educational learning?	Lecturer		
10.	The south-south Nigeria museums and galleries have all it takes to fully educate your art students?	Lecturer		
11.	The museums and galleries in south-south Nigeria serves as custodian of people's culture?	Lecturer		
12.	Your museum and gallery serves as a resource centre?	Lecturer		
13.	Your museum and gallery is charged to organize seminars, workshops and exhibitions?	Museum Staff		
14.	Organizing and running of mobile museum is one of the promotional roles of your museum and gallery?	Museum Staff		
15.	Adequate preservation of artifacts is a sole responsibility of your museum and gallery?	Museum Staff		

16.	The south-south Nigerian museums and galleries as a cultural and resource centre, promotes culture and gives first hand contemporary information?	Lecturer		
17.	Your museum and gallery have organized any seminars, exhibitions and workshops from 2008- 2013?	Museum Staff		
18.	Your school received invitations for workshops, seminars and exhibitions from museums and galleries in south-south Nigeria from 2003-2008?	Lecturer		
19.	Your school received invitations for workshops, seminars and exhibitions from museums and galleries in south-south Nigeria from 2008-2013?	Lecturer		
20.	Mobile museum from museums and galleries in south-south Nigeria had visited your school from 2003-2013?	Lecturer		