

**PLANNING FOR THE DEVELOPMENT OF REGIONAL MUSEUMS IN
ADAMAWA STATE, NIGERIA.**

**APOLLO, Rinyi
(MURP/URP/14/0472)**

DECEMBER, 2019

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ADAMAWA STATE, NIGERIA.**

BY

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**A THESIS PROPOSAL SUBMITTED TO THE DEPARTMENT OF
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IN URBAN AND REGIONAL PLANNING (MURP), SCHOOL OF
ENVIRONMENTAL SCIENCES**

DECEMBER, 2019

DECLARATION

I hereby declare that this thesis was written by me and it is a record of my own research work. It has not been presented before in any previous application for a higher degree and all references cited have been duly acknowledged.

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APOLLO, Rinyi

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Date

DEDICATION

This thesis is dedicated to God Almighty.

APPROVAL PAGE

This thesis entitled “**PLANNING FOR THE DEVELOPMENT OF REGIONAL MUSEUMS IN ADAMAWA STATE**”, meets the regulations governing the award of masters of Urban and Regional Planning of the Modibbo Adama University of Technology, Yola and is approved for its contribution to knowledge and literary presentation.

Dr. A.A. Sahabo

Supervisor

Date

Prof. M. A. Husain

Internal Examiner

Date

Prof. Idris Nasiru Medugu

External Examiner

Date

Dr. Friday Ogwu

Head of Department

Date

Prof. A.A. Adebayo

Dean, School of Postgraduate Studies

Date

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ABSTRACT

The study was conducted to plan for the development of regional museums in Adamawa state with a view to enhancing urban planning strategies at addressing the physical condition of Museums in the study area. This research work examines the importance of museum to man as an essential need and a prerequisite for the preservation of cultural heritage. It equally recognizes the profound influence it has on the cultural behaviour and efficiency of a man's historical heritage. Using purposive sampling technique, data were collected with the aid of structured questionnaire to 399 respondents. Interviews were held to complement data from questionnaire and the researcher field survey checklist sheet was used to pick information's in various ministries and other organizations in the state, while descriptive statistics methods was employed to resolve the objectives set for the study. Findings reveal the inadequacy of the preservation of the cultural heritage in the state and its effect on the physical environment of the area. The society in Adamawa state is a reflection of its cultural heritage, Due to negligence, the state Government was unable to provide museums. Therefore, maintaining their cultural heritage has become a difficult task. The survey results also shows the poor state of cultural monuments and artefacts not properly managed due to lack of public private partnership by the residents and it shows that 64% prefer general type of museum because of its diversity, the provision is vested on the government. The study recommends that each local government be allocated a museum, timely regional planning measure alongside by revisiting the various regions is the way forward to curtail cultural decay in the state for proper allocation and management of the entire museums effectively.

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CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

A museum is an institution dedicated to preserving and interpreting the primary tangible evidence of humankind and the environment which serves as a tourism Centre, which is presently deficient and inadequate in Adamawa state, Museum differs markedly from the library, with which it has often been compared, for the items housed in a museum are mainly unique and constitute the raw material of study and research. In the museum the object, in many cases are removed in time, place, and circumstance from its original context, communicates itself directly to the viewer in a way not possible through other media.

Museums have been founded for a variety of purposes: to serve as recreational facilities, scholarly venues, or educational resources; to contribute to the quality of life of the areas where they are situated; to attract tourists to a region; to promote civic pride or nationalistic endeavor; or even to transmit overtly ideological concepts. Given such a variety of purposes, museums reveals remarkable diversity in form, content, and even function. Yet, despite such diversity, they are bound by a common goal: the preservation and interpretation of some material aspect of society's cultural consciousness. 'The Economic, strength and tourist attraction of Museums are full of activity, life and appeal places in the heart of the community that have economic significance as well. The large numbers of tourists that museums attract, the jobs they create directly and indirectly, the capital represented by the thousands of volunteers, museums' appeal to businesses and to families with high levels of education, and the cachet and the character of a museum and its building can give a city or region. Economically,

Museums attract large numbers of tourists, many people visit museums. Large museums, in particular attract many visitors, (Keene, 2008). Tourists who visit museums tend to makes museums the sixth most popular major tourist attraction for recreation. (Burton, 1994) stated that recreation is needed for the proper function of human beings, socially, physically, mentally, and spiritually. Therefore, facilities should be made available for the purpose of recreation especially one in which nature can be appreciated i.e. this could serve as a means of improving and enriching our environment. However, when such facilities are put in place, proper maintenance should be carried out consistently to ensure sustainability and to keep the facilities in a good shape.

Nature has always been preserved, maintained e.g. mountains, hills, rivers, forest among others by the creator before the arrival of man, since man is now the custodian of the earth, we have a duty to our environment to preserve them especially those that we have created ourselves and to keep proper record of history for future use in a museum to preserve history. Through volunteering programmes, internships, apprenticeships and work placements they are proving to be a valuable resource for the development of the basic and specialist job skills. By working with local partners' museums engage communities with their cultural heritage right across the country.

Museums are spaces in which identities are understood, formed and shared. They provide a stimulating public space in which people can come together and be inspired. "Cultural institutions provide the glue that binds communities together. Culture attracts people to a place, just as much as good schools, housing or transport and creates an environment in which other industries, goods and services can grow." Museums and heritage are valued by their communities: Museums support regeneration and the development of the local economy: "(Kelly, 2007) Culture is the heart of public places and museums can help raise the profile and quality of life in urban centres" The traditional role of museums is to collect objects and materials of cultural, religious and historical importance, preserve them, conduct research into them and present them to the public for the purpose of education and enjoyment. The early museums were elitist, uninspiring and aloof as they encouraged only the educated people to visit them. This focus has today become too narrow and unacceptable in a changing world where there is sustained clamour for more openness, pragmatism and collective involvement in dealing with issues that impact on people, communities and nations. (Keene, 2008).

The Museum Today, as an institution tells the story of man, the world over and how humanity has survived in its environment over the years. It houses things created by nature and by man and in our modern society it houses the cultural soul of the nation. (It holds the cultural wealth of the nation in trust for all generations and by its function and unique position, it has become the cultural conscience of the nation.) As a result of their historical beginnings in many "developing" nations, museums are seen as places where unwanted objects or materials are deposited; in addition, they are regarded as places where objects associated with idolatry and fetish religions are kept. This negative interpretation of what museums mean has continued to inhibit their development in most countries, (especially in third world countries).

In our modern society, it has become necessary and indeed urgent for museums to redefine their missions, their goals, their functions and their strategies to reflect the expectations of the community to the changing world. Today, museums must become agents of change and development: they must mirror events in society and become instruments of progress by calling attention to actions and events that will encourage development in the society. They must become institutions that can foster peace, they must be seen as promoting the ideals of democracy and transparency in governance in their communities, and they must become part of the bigger communities that they serve and reach out to every group in the society. For museums to retain their relevance and become positive partners in the development of our societies, they should use their unique resources and potentials to become more responsive to the dynamics of the modern society and urban change.

As institutions possessing critical resources in society, they can encourage, promote and foster the best of the cultural and democratic ideals of the nations. Without being political, they can give voice to the citizenry in matters pertaining to how they are governed by creating avenues for free discussions and dialogue; they can create a confluence where the events of today can be exhibited and discussed for the collective good of all. Through their programmes and activities, the museums can sensitize target groups like teachers, adults, the youth, and women's organisations through popular forum discussions on the goals of the nation for the promotion and better understanding of its heritage and its agenda for national growth, development and general emancipation. (McAlpine, 2001). Museums and Education. Education is critical for development. Education that is devoid of the cultures of the people in the society is empty and incomplete. One of the fundamental objectives of the museum is to educate, and it is only the museum that has the capacity and the ability to impart cultural education effectively as it houses the tools and materials for doing so in its collections. In modern society, the museums enrich the educational process by exposing children and indeed the public to their history in a positive way; they assist our future generations to understand and appreciate their history and culture and take pride in the achievements of their forbearers.

Museums possess materials and information that can and should be used in enriching and improving the school curriculum in various disciplines. What is important for the educational planners is to work closely with museum experts on how the educational resources that are available in the museum can be integrated into the curriculum and the learning process at all levels. On its part, the museum should develop educational programmes for the various tiers of the school system, namely, primary schools, secondary schools, teacher training colleges,

technical colleges and universities, among others. A properly articulated museum education programme will become an essential component in the overall educational system of the society. Educational visits to the museums should be developed and encouraged to cater for all interested groups, therefore, it has become necessary and important for our museums to ensure that they become friendly.

The Way Forward, in our society today, our museums must promote exhibitions that are topical and challenging; they must broaden their scope and not restrict themselves solely to objects and materials in their collections. Museums must be proactive in their approach to the execution of their mandate and it is important that they clearly explain their vision and mission, which will guide them in all that they do. In a changing world, museums have become very important institutions that are respected and valued, people-oriented, community-minded, programme-oriented, professionally solid with well-trained personnel and above all, children-friendly, for them to play a major role in the development of our society today.

1.2 Statement of Problem

Adamawa state is significantly blessed with allot of cultural heritage and traditions and has about 80-90 ethnic groups with the population of about 3,168,101 people. The people of Adamawa state are known by their numerous cultural festivals. Amongst them are the wrestling contests, fishing festival, harvest initiation into manhood, festival marking the beginning and the end of rainy season. The culture of the state is reflected in its past history, inter-ethnic crisis, craftsmanship, music and dances, dress patterns, the people's hospitality and cordial relationship. But the potentials are not being properly preserved that's why our indigenous languages are being endangered as national identity fades away, today many indigenous languages have become endangered and would probably go into extinction if nothing is done to save the situation. The young people who are supposed to champion the preservation of the indigenous traditions are mostly not in tune with their culture due to civilization, inter-ethnic marriages, and migration. English language has become the language in many homes to the detriment of the indigenous languages and today only people who are above 45 years of age are conversant with what the culture holds, that is why Regional museums must be created to support our cultural heritage in Adamawa State.

The role of museums has changed over time and never more so than in the last 10–15 years. As well as their traditional role of collecting, preserving and sharing rich collections, it is of a paramount importance to mention that right from the period of the colonial rule in Nigeria

to date, about thirty-three National museums have been established in the country, about a museum in each state of the Federation. Museums now find out that they play an increasing role in supporting the development of communities. Museums can be a place to help shape community identity and bring different community groups together, a catalyst for regeneration through the creation of new venues and civic spaces, and a resource for developing the skills and confidence of members of those communities

Undisputedly, most cultural relics are on the verge of fading away because they have lost their value in the sight of people and people have equally lost the sense of responsibility in a collaborative effort to conserve, preserve and retain these relics. (Qalitheia, 2011).

For instance, Today in Egypt, Cairo, china, Barcelona, Egypt, India. These cities are home to magnificent cultural relics that have preserved the people's identity, foster national growth and earned global recognition.

This research, awaken indigenes and professionals such as town planners, historians and government officials in any way they are lagging behind with respect to conservation in a collaborative effort in conserving cultural artifacts. The built environment is the history of man.

Museums are using their unique collections and services to address social issues. They are striving to be in places where all sections of the community can have a voice and be reflected in a museum's collections and display. A museum in Adamawa state will go a long way in preserving the cultural heritage of the people and to promote economic statutes of the communities, therefore this study seeks to investigate the need for the provision of regional museums in the state.

1.3 Aim and Objectives

1.3.1 Aim

This research is aimed at planning for regional museums in Adamawa State, with a view to enhancing cultural and historical preservations.

1.3.2 The Study Objectives are;

- (1) To review the various cultural artifacts and resources in the state.
- (2) To examine the museum characteristics available in the state.
- (3) To identify suitable sites for regional museums and problems associated with Museum Development in the state
- (4) To make planning recommendations for Museums development in the state.

1.4 Scope and Limitation

This study focus on the physical condition of museum in Adamawa state and the physical conditions of cultural heritage that can be seen and touch, with a view to assessing the problems associated with it.

While the limitation of the study focus on planning for regional museums and the environmental condition of the study area.

1.5 Significance of Study

This study is significant in different ways as its relevance can be felt in different aspects through its contribution to the field of study at large.

This research ensures that legal museum frame work, regulations and procedures that promotes cultural activities are put in place. More so, this study gives the researcher the basis for museum impact assessment and evaluation, ensuring a systematic process of assessing the impact of laws, policies and practices on museum and the preservation of cultural heritage in Adamawa State. It also ensures or help in building a city wide strategy that guides the physiological development of towns and their cultural heritage.

Furthermore, the benefit of this research can also be felt as it provides a safety environment that nurtures the development of people with opportunities for recreation, learning, social integration or interaction, cultural expression and economic benefits. This will ensure that people participate in cultural and social events, enjoy the basic services and facilities in their society.

1.6 The Study Area

1.6.1 Historical background

Adamawa State lies between latitude 7⁰ and 11⁰N of the equator and between longitude 11⁰ and 14⁰ E of the Greenwich meridian. It shares boundary with Taraba State in the South and West, Gombe State in its Northwest and Borno to the North. Adamawa State was carved out of the defunct Gongola state on August 27th, 1991. Gongola state was itself carved out of the former North-Eastern state in February 1976. Before then, Adamawa was a province of the Northern region of Nigeria. Yola, its capital, founded by ModibboAdama in 1841 had served as the headquarters of the pre-colonial Emirate of Fombina. Yola had equally served as the seat of the Adamawa province from the colonial era to 1976. With the creation of the Gongola state and local government reforms in 1976, Yola became the capital of both the state and local government. Figure 1.1 map of Nigeria

showing Adamawa State, and Figure 1.2 map of Adamawa State showing Yola North. Yola the capital is also divided as Yola north and Yola south. And Yola north is popularly known as Jimeta which is the study area.

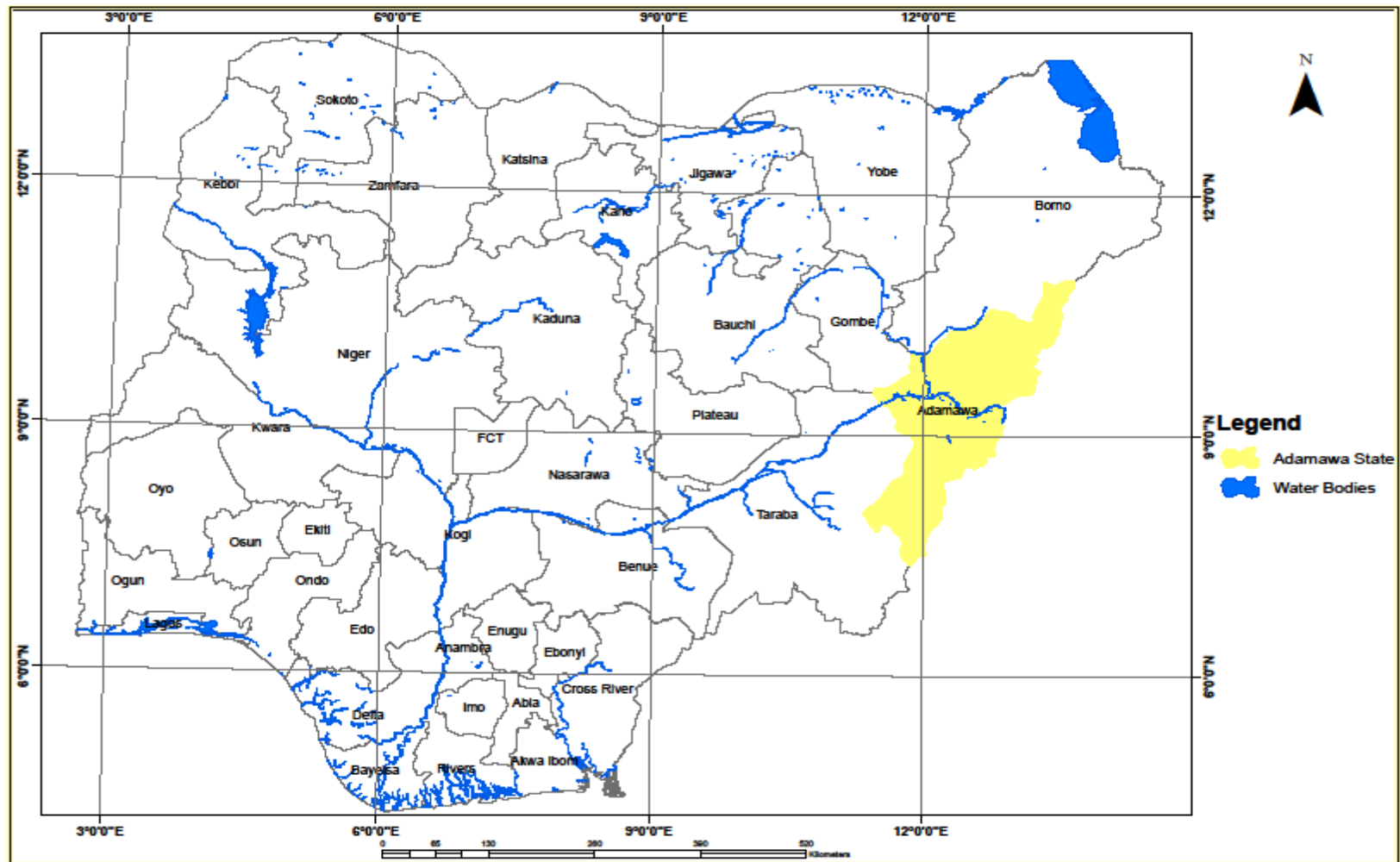


Figure 1.1: Showing Adamawa State and the various Local Government areas.

(Source: ADGIS, 2018).

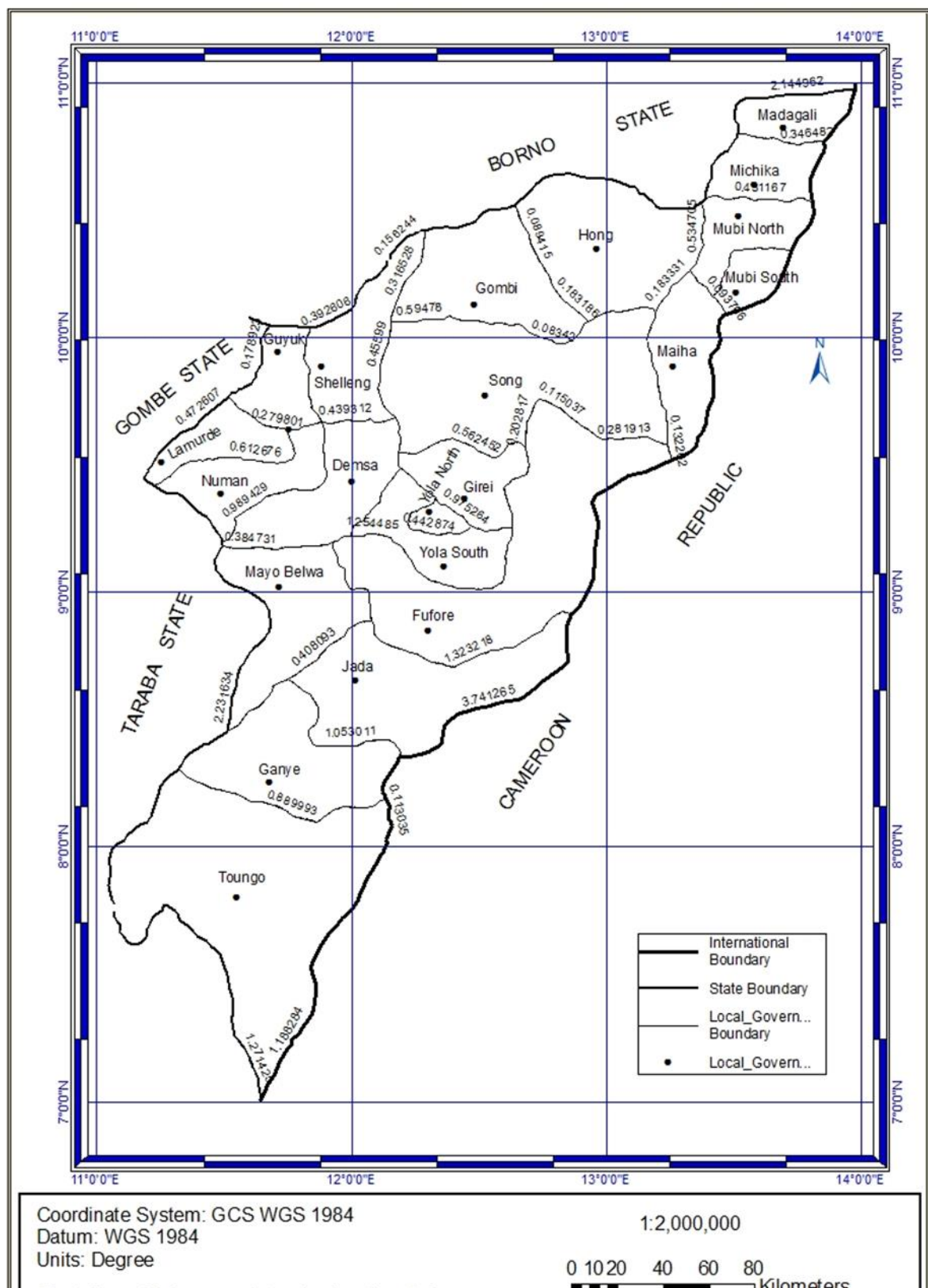


Figure 1.2: Showing Adamawa State and the various Local Government areas.
 (Source: ADGIS, 2018).

1.6.2 Topography

The topography is relatively flat land surface, with the mixtures of sandy soil and clay soil (Adebayo & Tukur, 1997). The gentle slopes of the area serve as natural drainage in some part of the state where there is less provision of drainage facilities.

1.6.3 Climate and vegetation

The state is located in a hot and humid temperate zone. Temperature in this climatic region is high throughout the year because of high radiation which is relatively evenly distributed throughout the year. However, there is usually a seasonal changes in temperature gradual increase from January to April. The seasonal maxima usually occur in April.

There is a distinct drop in temperature at the onset of rains due to the effect of cloudiness. A slight increase after the cessation of rains (October-November) is common before the onset of harmattan in December when the temperature drops further. Maximum temperature in the state can reach 43⁰C particularly in April while minimum temperature can be as low as 18⁰C between December and January. The movement of the Inter Tropical Discontinuity (ITD) and its associated zones of rainfall during the course of the year is the major factor controlling rainfall in the state. The study area also falls within Sudan savannah region with average of 558.8mm to 1016mm annual rainfall. The state has few vegetation cover.

1.6.4 Wind direction

The predominant wind in the study area is the North easterly trade winds, which originated from the far Sahara Desert. The wind is felt throughout the year. Although in the months of April – October, it interchanged by the South westerly wind which brings rainfall, while, the North easterlies bring harmattan which is dry and dusty. The harmattan dominates within the months of November – March and South westerly which gives rain dominates in April – October.

CHAPTER TWO

Literature Review

2.1 Introduction

Our environment contains a unique and dynamic record of human activity. It has been shaped by people responding to the surroundings they inherit and embodies the aspiration, skills and investments of successive generation. That is why conservation and all its forms have to be deployed in our environment that carries our history to save-guard there priceless value. Museums must show leadership in the promotion of the heritage of the nation. As custodians of the cultural soul of the nation, they must have the capacity to broker peace, unity and understanding in times of conflict and disorder and they must speak out when there is fear and danger in the land. They must tackle current problems in the society, the problems of drugs, street children, prostitution, or lack of appreciation by the citizens in their involvement in the preservation of the heritage and the cultural property, (McAlpine, 2001). As institutions, they must not be afraid to speak through their exhibitions and programmes for the good of the nation. The museums can showcase the best of the cultures of the nation through properly packaged cultural festivals that can attract both national and international audience.

2.2 Concepts and Definition of Museum

Physical context of the museum is seen as one of the key factors that make up the experience of visiting. Together with the personal (visitor's experiences, knowledge and interests) and the social context (accompanying group, other visitors, staff), they create what (Falk & Dierking-, 1992) call the 'Interactive Experience Model'. The museum studies literature also addresses a diversity of problems, such as how we can conceptualize museum space through the idea of exhibitions as 'texts' or 'maps', and the role of space in the learning experience of the visitor, as well as in the capability of the museum to express theories, construct knowledge and produce meaning, including viewer's embodied responses. This research is propose to look selectively and in parallel, at the space syntax concepts applied in the studies of museums and museological ideas of space, through a series of themes, which bring to light common preoccupations and convergences. But, it is argued, beyond these two areas of rich spatial ideas about museums:

1. Linking syntactic concepts with museological ideas of space.
2. The museum as 'configuration' and as 'text'.

Configuration that as organized space, museum buildings are ensembles: how parts are configured to form wholes is more important than parts in isolation. So the way museum layouts are used and how they function is not only about the properties of individual spaces, but about the relations between spaces and how they affect each other by coexisting simultaneously. This concept of configuration can be paralleled to one of most influential approaches in recent years in museum studies, the ideas of the museum as.

3. Spatial concepts in museum theory and practice

A double meaning is given to the idea of museums as texts by the linguist (Ravelli, 2006). In her book 'Museum texts', she addressed both issues of 'texts in museums' as well as 'spaces such as exhibitions [which] can be read and experienced as meaningful texts', 'an exhibition, created through an organization of exhibits and spaces, a selection and construction of content, and relations, is a meaningful text: it is a space that visitors move through, and a space which they "read"'.

The cultural theorist of museums (Bal, 1996; 2007) has also made use of the language analogy, analyzing what she calls the 'language' of museums as 'spoken' through 'the signifying juxtaposition of objects'. For Bal 'walking through a museum is like reading a book' but there are two narratives: the textual narrative linking the objects to their functional and historical origins; and the spatial narrative resulting from 'the sequential nature of the visit' The latter must be taken seriously as 'a meaning-making event', since the narrative can emerge from the viewer's walk in exhibitions where heterogeneous objects 'because of the narrative constantly "under construction"' by the viewer.

4. Movement and 'spatial' interactivity

In the search to understand how displays are perceived and read by visitors, studies have contributed by analyzing the patterns of accessibility and visibility in museum layouts, and the role of movement in the exploration of the content of the museum and the production of meaning. It has been shown how spaces can be differentiated in terms of how they form layouts as systems of spatial connections, and that this system affects the way people move in space, and in the case of museums, this also means the way they experience and understand them. Spatial design alternatives have been compared and evaluated, showing how selecting one over another would create a different visiting style, or spatial culture. In more recent studies, attention was shifted from the scale of the whole building to the microscale of a single exhibition space, and showed how in a permissive, open layout, allowing almost any pattern of movement and with unobstructed visibility, spatial

parameters such as direct accessibility and cross-visibility had a powerful effect on the way in which people explored the exhibitions.

5. Implications of layouts in museum planning

The question on how the arrangement of space and objects can both reflect and create meaning that museum representations, such as displays, ‘are in a sense embodied theory “the practice of producing meaning through the internal ordering and conjugation of the separate but related components of an exhibition” museums operate theoretically, not only to represent a discipline (‘Museums are not “mirrors” and their representations are not mere “reflection” but also to create knowledge, by structuring ‘specific kinds of articulation between objects and between knowledge, the comparison between museums and maps in two senses: the assembling within the museum of a geographical and temporal map of locations which are remote from the museum, but which are defined, classified and ordered in a theoretical way; and the spatial layout of the museum through which the visitor experiences the objects. In this sense ‘the map is not a metaphor for the museum’ ‘precisely because maps and museums are made of specialized knowledge’.

6. Embodied experience and effect

Beyond the idea of museums communicating knowledge and narrative, syntactic studies have also addressed the idea of the museum working as a pedagogy aimed at transmitting non-narrative meaning show how ‘museum space supports an embodied and immersive pedagogy aimed at ways of seeing demonstrate that the seemingly free spatial arrangement of sculptures revealed, on closer inspection, a deliberate configurational pattern which became clear through movement: the statues became more than objects to be seen, as distant viewing was replaced by embodied experience, Bal, (2007).

7. The social dimension visiting museum as a social space

Central to space syntax is the idea that architecture shapes the generic functions of buildings movement and co-presence. The relationship between spatial layout movement and co-presence patterns of visitors in museums has been shown, beyond the programmed space that the museum provides can affect the social dimension, Bal, (2007).

2.1.1 Definition of terms

Museum: Museum has been defined by Bal, (2007), As a social institution where knowledge is communicated through the display of objects, Define museum as a non-profit, permanent

institution in the service of society and its developments open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environments for the purpose of education, study and enjoyment.

Casyy, (1997). stated that, museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for the society. This definition includes art galleries with collections of works of art, as well as museums with historical collections objects.

Ravelli, (2006). Opined museum as a building in which interesting and valuable things (such as paintings and sculptures or scientific or historical objects) are collected and shown to the public.

Kelly, (2007). View a museum as a building or an institution devoted to the procurement, care, study and display of objects forever lasting interest or value. Conservation has been defined by (Feilden, 2003) as “the careful management of change”. It is about revealing and sharing the significance of historical assets and ensuring that their special qualities are protected, enhanced, enjoyed and understood by the present and future generation.

Braines, (1999) also defined conservation as the process of looking after a place or a thing so as to retain its historical and or architectural, aesthetic, cultural significance and includes maintenance, preservation, restoration, reconstruction and adoption or a combination of more than one of the above mentioned process.

- **Preservation:** is the method involving the retention of the buildings or monuments in a sound static condition, without any material addition thereto or subtraction there from, so that it can be handed down to futurity with all the evidences of its character and age unimpaired (Nathaniel & Carolyn, 2011).
- **Monuments:** Architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science (UNESCO,2013).
- **Culture:** The whole complex of distinct spiritual, intellectual, emotional and material features that characterize a particular society or social group and its way of life (Ahmad, 2006).

- **Heritage:** An inheritance or a legacy; things of value which have been passed from one generation to the next (Prentice, 1993). Traditional notions of cultures, places and buildings (Ahmad, 2006).
- **Preservation:** is the maintenance of artifact in its current physical condition (Adeyemi & Bappah, 2011).
- **Restoration:** Returning an artifact to the physical condition it had at some previous stage of its life (Global Heritage Fund, 2010).
- **Conversion:** Adaption of a building to accommodate a new use, also called adaptive reuse (Kerr, 2000).
- **Reconstruction:** is the recreation of vanished building on its original site (Latham, 2010).
- **Replication:** is the construction of an exact copy of the existing Building or an object (Nightingale, Holt & Heal, 2010).
- **Artifact:** is an object made or shaped by some agent or intelligence not necessarily of direct human origin (Frey, 1997).

2.3 Types of museum

- i. General museums.
- ii. Natural history and natural science museums.
- iii. Science and technology museums.
- iv. History museums.
- v. Art museums.

Varieties of institutions dedicated to preserving and interpreting the material aspects of human activity and the environment. Such a broad range of activities can be conducted by a wide variety of institutions, which, for the purposes of description and discussion, it is often convenient to group according to type. However, with their diverse origins, varying philosophies, and differing roles in society, museums do not lend themselves to rigid classification. Certain museums provide for a specialist audience for example, children, societies, universities, or schools. Some have particular responsibilities for a defined geographic area, such as a city or region. Others may offer unusual perspectives, resulting in alternative interpretations of artistic, historical, or scientific collections. (This last can occur at museums where the primary ethos is nationalistic, religious, or political.).

Sometimes museums are classified according to the source of their funding (*e.g.*, state, municipal, private), particularly in statistical work. Classifying by source of funding,

however, fails to indicate the true character of the museums' collections. For example, institutions funded by the national government national museums may hold outstanding international collections, as do the British Museum, the Hermitage, and the Louvre; may hold specialized collections, as do a number of the national museums of antiquities on the European continent; or may have an essentially local character, as does the Smithsonian Institution's Anacostia Neighborhood Museum in Washington, D.C.

An analysis of museums based on the nature of their collections, although it fails to indicate disparities of scale and quality, does have the merit of distinguishing between general and specialized museums. In addition, by emphasizing collections, this method focuses on the very *raison d'être* of museums. In this article, museums are classified into five basic types general, natural history and natural science, science and technology, history, and art. The basic characteristics of each type are described in turn. At the end of each descriptive section, links are provided to entries on significant museums of that type.

A new development, which transcends all types of museums by virtue of its unique electronic presentation, is described separately in the entry virtual museum.

i. General Museums

General museums hold collections in more than one subject and are therefore, sometimes known as multidisciplinary or interdisciplinary museums. (Decroly, 2003). Many were founded in the 18th, 19th, or early 20th century. Most originated in earlier private collections and reflected the encyclopaedic spirit of the times. Certain general museums reflect the influence of cultural contact made through trade. Some museums hold a number of important specialized collections that would qualify them to be grouped in more than one category of specialization. This is true particularly of many of the large general museums, which may have collections in one or more fields equal to if not exceeding both the quantity and quality of material exhibited in a specialized museum. Some national museums display general collections within their main buildings; indeed, many commenced in this fashion, but the necessity of finding additional space later caused a division of the collections and encouraged the growth of specialized museums.

Most common among general museums are those which serve a region or a locality. Many of these owe their foundation to civic pride and a desire to promote knowledge of the area. They are widespread in eastern and Western Europe and are found as well in India, Australia, New Zealand, and North and South America. Their prime responsibility is to reflect the natural and human history, traditions, and creative spirit of the area. In many cases the

community thus served is culturally homogeneous; where it is not, the museum may develop specific programs to foster mutual understanding among the diverse peoples.

ii. Natural history and natural science museums

Museums of natural history and natural science are concerned with the natural world; their collections may contain specimens of birds, mammals, insects, plants, rocks, minerals, and fossils. (Throsby, 2001). These museums have their origins in the cabinets of curiosities built up by prominent individuals in Europe during the Renaissance and Enlightenment. Specimens from the natural world were also included (albeit as part of an encyclopedic collection) in some of the earliest museums: The Ashmolean Museum at Oxford, Eng., the British Museum in London, and the National Museum of Natural History in Paris. With the development of the natural sciences in the 19th century, museums exhibiting objects from the natural world flourished and their number multiplied. In the United States and Latin America their collections often included objects of physical and social anthropology as well as the natural sciences. More recently, natural science museums have responded to new trends of nature conservation and broader environmental matters. Some have established programs for recording biological data for the area they serve, to facilitate environmental planning (often in conjunction with local planning authorities), and to provide information to assist in the interpretation of ecological displays.

iii. Science and technology museums

Museums of science and technology are concerned with the development and application of scientific ideas and instrumentation. Like museums of natural science and natural history, science museums have their origins in the Enlightenment. Some of them developed from the collections of learned societies, others from private collections such as the Teylers Museum at Haarlem, Neth., (Prentice, 1993). In the 18th century. A later development in science museums involved the applications of science, so that museums began to preserve the material evidence of technological as well as scientific endeavour. Some science and technology museums now concentrate on demonstrating science and its applications; in these museums the preservation of process is emphasized over the preservation of objects.

The Air Transportation gallery at the National Air and Space Museum, Washington, D.C. Science museums are particularly popular with children as well as adults and often provide opportunities for their visitors to participate through demonstration models and interactive displays. A well-known examples of these are at the Deutsches Museum in Munich, the

Science Museum in London, and (of a more specialized nature) the National Air and Space Museum in Washington, D.C. Other specialized institutions include transport museums, such as the National Railway Museum in New York, Eng., or the Swiss Transport Museum on the shores of Lake Lucerne. Of more recent establishment are industrial museums, which often include a large technical component.

Museums devoted to modern science, such as the Palace of Discovery in Paris, also provide demonstrations of scientific theory. In India, where museums of science and technology are seen as having an important role in education, the National Council for Science Museums has established a network of such museums across the country. Performing a similar function are science centres where science is demonstrated but where there is not normally a responsibility for collecting and conserving historical apparatus. A pioneer in this field is the Ontario Science Centre in Toronto.

iv. History museums

The term history of museum is often used for a wide variety of museums where collections are amassed and, in most cases, are presented to give a chronological perspective. Because of the encompassing nature of history, museums of this type may well hold so many objects of art and science that they would more properly be called general.

Another specialized form of the history of museum collects and exhibits materials from an ethnographic viewpoint. As the term suggests, emphasis is placed on culture rather than chronology in the presentation of the collections. The ethnography museum is common among newer nation-states of Africa and Oceania, where it is seen as a means of contributing to national unity among different cultural groups. Among the industrialized nations, and particularly in countries that have been involved in colonization,

v. Art museums

The art museum (called art gallery in some places) is concerned primarily with the object as a means of unaided communication with its visitors. Aesthetic value is therefore, a major consideration in accepting items for the collection. Traditionally these collections have comprised paintings, sculpture, and the decorative arts. A number of art museums have included the industrial arts since the 19th century, when they were introduced, particularly to encourage good industrial design. The collection of so-called primitive art had a profound influence on certain forms of 20th-century art, but it can be argued that aesthetics have subordinated function and association to such an extent that objects often are presented in a

totally alien context. In some countries this criticism applies to archaeological material as well.

The display of works of art presents the curator with certain problems. Works of art are exhibited to convey a visual message. While other disciplines tend to adopt didactic methods of display, the art curator is concerned particularly with unimpeded presentation of a given work. The ambience of the work is enhanced by highlighting its form and colour with proper lighting and background. At one time, artificial light was preferred for paintings, both to create an effect and to prevent exposure to harmful elements in natural light, but it sometimes provides an unnecessarily theatrical presentation or creates an artificiality that can inhibit the visitor's appreciation and enjoyment of the work. Much greater use is now made of indirect natural light or as at the Tate Gallery, London, for example a controlled mixture of daylight and simulated daylight. Some art museums have returned to the earlier custom of hanging paintings in a tiered arrangement in order to exhibit more of their works.

2.4 Importance of Museums

Museums ensure understanding and appreciation for various groups and cultures. They promote better understanding of our collective heritage and foster dialogue, curiosity and self-reflection. Further, they serve to help future generations comprehend their history and recognize the achievements of those who came before them.

Yes, indeed! Museums are both necessary and relevant today, (Kelly, 2007). Museums are the institutions charged with conserving, protecting and displaying artifacts from our past and thus preserving our rich heritage which might otherwise be lost to private collectors or to time itself. Quite simply, without museums we would most certainly lose the tangible links to our past.

In this light, the case for a national women's history museum becomes even more crucial. A museum to preserve the depth and breadth of women's unique heritage is desperately needed (One does not currently exist.). A better understanding of 51% of our population will benefit our nation and the world for generations to come.

2.4.1 Care and preservation of heritage

This was by some distance the most important purpose of a museum. Preservation of national heritage is strongly linked to national pride and identity, and this is seen as central to the very nature of museums. Preserving local heritage was also seen as crucial, particularly where industry has died out. This purpose was seen as important in its own right, but also in

order to learn from past mistakes, to understand where we have got to as society and to appreciate how we live now in comparison to past generations.

2.4.2 Holding collections and mounting displays

Whilst storage for its own sake is a crucial part of preserving heritage, participants stressed the importance of rotating collections to attract more visitors (whilst keeping high profile artefacts on display permanently) and that displays were as interactive and user-friendly as possible creating knowledge for, and about, society, rather than academic or elite research. Museums are about education for everyone in society equally. The fact that the terminology ‘creating knowledge’ was consistently changed to ‘sharing knowledge’ emphasizes the perception of this as a fundamental part of what museums are for.

- 2 Entertaining education for all children.
- 3 Trusted sources of information/learning for all adults.
- 4 Centers of research, education, and public outreach.
- 5 Examine geographic and temporal changes in animal populations, species, and communities, and to track those patterns in relation to natural or human-induced changes in the environment (e.g., climate change, landscape alteration, etc.).
- 6 Tracking historical changes in animal populations and communities.
- 7 Museums as places for public entertainment.
- 8 Specimen collections for documenting historical and present-day patterns of biological diversity cannot be overstated.

2.4.4 Functions of Museum

i. Museums for Education

Education is critical for development. Education that is devoid of the cultures of the people in the society is empty and incomplete. One of the fundamental objectives of the museum is to educate, and it is only the museum that has the capacity and the ability to impart cultural education effectively as it houses the tools and materials for doing so in its collections. In modern society, the museums enrich the educational process by exposing children and indeed the public to their history in a positive way; they assist our future generations to understand and appreciate their history and culture and take pride in the achievements of their fore-bearers. Museums possess materials and information that can and should be used in enriching and improving the school curriculum in various disciplines. What is important is for the educational planners to work closely with museum experts on how the educational resources that are available in the museum can be integrated into the curriculum and the

learning process at all levels. On its part, the museum should develop educational programs for the various tiers of the school system, namely, primary schools, secondary schools, teacher training colleges, technical colleges and universities, among others. A properly articulated museum education program will become an essential component in the overall educational system of the society (Emmanuel, 1999). Educational visits to the museums should be developed and encouraged to cater for all interest groups, and it has become very necessary and important for our museums to ensure that they become children-friendly.

However, in this millennium, we can no longer continue to ignore the role our children can and should play in our society as they too are part of our collective humanity. Our children should be given a voice in the museums; special educational and cultural programs should be developed for them and they should be allowed to be involved in discussing programs that are made for them, as they do have ideas that will enhance such programs if given a chance to contribute and speak out. For too long, we have ignored our children, for too long we have taken them for granted, and for too long we have made them tag along behind adults in most activities. Perhaps one effective way of ensuring that the interests of children are given consideration in the museum will be to establish a special program for Children, through our educational programs, we should aim at bringing some "noise" into our museums, for "noise" is real in our society today. That "noise" will bring some warmth and excitement in our otherwise pale and dull museums. The age and time of the silent museum is gone and we should reflect the mode of our modern society in our activities in the museum. As education becomes a global issue at the turn of the century, it should be clearly understood that the museum is a veritable institution in the learning process that should be fully integrated into the educational system.

ii. Museums and the Promotion of Unity

For a people to live in peace and happiness, there must be unity. Museums do promote unity in the society by using their resources to ensure understanding and appreciation for the various groups and cultures that exist in that society. Peace is essential for happiness and joy in the family, in the community, in the society, in the nation and in the world. Our world is troubled in many ways today and peace is threatened so often because people do not understand their neighbors. Conflict resolution and reconciliation are essential elements for the attainment of sustainable peace and unity (Emmanuel, 1999). Museums should use their collections in promoting a better understanding of the collective heritage of the people of Guyana, which will have the effect of fostering the commonality of those things that unite

the nation and its people. They can, through programs and activities, reconcile the various interests in the society for the collective good of the nation; they can use their unique positions to reach the conscience of the nation and to foster dialogue, and they can become rallying points for the country in ensuring that peace is enthroned. On a broader perspective, museums can promote cultural diplomacy that will engender greater understanding between peoples and nations. A properly packaged cultural diplomacy program will promote the best wider world and foster a free flow of knowledge and a wholesome exchange of cultural materials and ideas with other nations of the world. This program will also create a sense of pride and purpose among the people, who will better appreciate the fact that they too have a contribution to make to encourage peace, unity and understanding in the communities of the larger world.

In the earlier day's museums have the role of collecting artifacts and displaying them and not going beyond this idealism. After globalization a revolution took place within museums as an institution. It evolved as a center of education, research, interaction and conservation. The concept changed from displaying to education of not only tangible object but of intangible object too. A museum can be defined as a non-profit making permanent institution, in the service of the society and its development which acquires, conserve, communicate, exhibit and researches for the purpose of study and education of tangible and intangible evidence of man and its environment. Museums invite people to come and learn all it can, it also researches on various ideologies of how it was, it is and could be. Museums are the center of world interaction of everything that exist in these world. It is a center of creativity where there is ongoing process of change and gaining of knowledge. Museums are a centers with various functions and they are as follows.

iii. Collection/documentation

The museums collect various objects that are to be displayed and documented. The collections are based on the theme the museum want to hold, it may be temporary or permanent in nature. After the collections are done, the artifacts are documented by the curator. In this case the registration and inventory of all cultural assets are recorded, then archiving all types of technical, graphics and audio-visual documentation is done in any format. It also controls and manages the internal and cultural asset transfer as well as elimination from museum's collection. Acquisition of artifact is one of the functions of a museum.

iv. Exhibition

Exhibition is the part and parcel of the museum. The function of the museum is to hold exhibition which may be temporary or permanent. Exhibition are ways through which you can interact with people on many ways, museum tell people of their culture, communities, societies, art, creativity, science, etc. It is the function of the museum to open up knowledge to the people by showcasing various exhibitions.

v. Conservation

Conservation refers to looking after, repairing and restoring of an object (Toby, 1999). When objects are acquired and if they are in bad condition it is sent for conservation where it is restored and put up for display. The museums role is to prevent future deterioration of the artifact after it is acquired. The museum also research on how the artifacts was made and how to conserve it in the future.

vi. Research and publication

The main objective of the museum as a research and documentation center is to know its collection. Catalogs of the object is the first step in research. This first level of analysis of the collection gathers, organizes, and systematizes data referring its historical context, its material nature, creation techniques, etc. The reorganization of this data is a basic documentation text that constitute a first level of analysis and research of the material culture. These primary research made it possible to set a base to subsequently conduct more in-depth studies in order to work out the relationship between the object and their interpretation (Emmanuel, 1999).

vii. Social and cultural benefits

Museums provide a significant range of social and cultural benefits to their area, these benefits are well known. Museums ensure the preservation and conservation of the communities' cultural and natural heritage. Emmanuel, (1999), explained that they serve as a cultural focus and a center of expertise, providing opportunities for community involvements in their work through friends group, volunteers, and project work and in other ways. Museums give support to educational organization and offer a facility for cultural events and activities. In a very real sense museums enhance the quality of people's lives and can play a key role in developing a sense of identity for the area in which they are located. In order to be successful, however, in providing social and cultural benefits museum need to be effectively managed and well resourced (Thomas, 1994).

viii. Economic benefits

Museums can have an important role in economic regeneration in urban and rural areas. The economic role is less well understood in many countries than their social and cultural role. In urban areas where, for example, the traditional manufacturing or industrial base has been destroyed, service industries and tourism may represent an alternative economic strategy (Kaplan, 1994). Here museum can play a key role. In rural areas, where economic development need to take place because of change, for example to traditional agricultural industries, museums may have a useful role in serving as a focus for explaining cultural change and continuity.

Museums can serve as part of an overall redevelopment program where housing, service and manufacturing industries and cultural facilities provide a mix of use for the community living and working there. Museum can contribute to the development of a cultural infrastructure for an area alongside other facilities such as libraries, theatres, cinemas and concert halls. In many parts of the world such as an infrastructure provide powerful support for attracting investment from companies and business, government organization and others. Museum can thus help to regenerate or develop local economies at times of economic change. Where tourism is part of the local economy, museums and other visitor attraction act as magnets for attracting tourist visitors. They will then spend money within the local area in shops, restaurants, garages, hotels and markets.

Another economic benefit which museum can bring to the local economy is the creation of jobs and increased levels of employment. The museums' itself as an attraction and each new job will have an economic impact within which the museum is located. The museum is therefore, of help in developing and sustaining the economic strength of the area.

In many museums, part-time or temporary jobs, perhaps as part of government training schemes also have an important impact. Training programs may be shared between the museums and other organization. Museums can often attract financial support for managing training programs directly for other museums or other organization of similar types such as customer care, administrative or curatorial skills

Museums attract financial investment from external agencies, such as government or international grants. This is of particular value in areas where financial resources may be restricted. Arguments for investment can be supported with reference to the museums broader economic role within the community.

Altogether it is worth considering and quantifying the range of economic benefits your museums can or does provide to the local community.

2.5 Historical development of museum

History of the institutions that preserve and interpret the material evidence of the human race, human activity, and the natural world. (Decroly, 2003), As such, museums have a long history, springing from what may be an innate human desire to collect and interpret and having discernible origins in large collections built up by individuals and groups before the modern era. This article traces the history of museums, first by noting the etymology of the word *museum* and its derivatives, next by describing the private collecting conducted in ancient and medieval times, and finally by reviewing the development of modern public museums from the Renaissance to the present day.

The museum as an institution tells the story of man the world over and how humanity has survived in its environment over the years. It houses things created by nature and by man and in our modern society it houses the cultural soul of the nation. (It holds the cultural wealth of the nation in trust for all generations and by its function and unique position, it has become the cultural conscience of the nation.) As a result of their historical beginnings in many "developing" nations, museums are seen as places where unwanted objects or materials are deposited; in addition, they are regarded as places where objects associated with idolatry and fetish religions are kept. This negative interpretation of what museums mean has continued to inhibit their development in most countries, (especially in third world countries).

In our modern society, it has become necessary and indeed urgent for museums to redefine their missions, their goals, their functions and their strategies to reflect the expectations of a changing world. Today, museums must become agents of change and development: they must mirror events in the society and become instruments of progress by calling attention to actions and events that will encourage development in the society (Abelson, 2001). They must become institutions that can foster peace, they must be seen as promoting the ideals of democracy and transparency in governance in their communities, and they must become part of the bigger communities that they serve and reach out to every group in the society. For museums to retain their relevance and become positive partners in the development of our societies, they should use their unique resources and potentials to become more responsive to the dynamics of the modern society and urban change. As institutions possessing critical resources in society, they can encourage, promote and foster the best of the cultural and democratic ideals of the nations. Without being political, they can give voice to the citizenry in matters pertaining to how they are governed by creating avenues for free discussions and dialogue; they can create a confluence where the events of today can be exhibited and

discussed for the collective good of all. Through their programs and activities, the museums can sensitize target groups like teachers, adults, the youth, and women's organizations through popular forum discussions on the goals of the nation for the promotion and better understanding of its heritage and its agenda for national growth, development and general emancipation (Emmanuel, 1999).

2.5.1 Etymology from mouseion to museum

The word museum has classical origins. (Decroly, 2003), in its Greek form, mouseion, it meant “seat of the Muses” and designated a philosophical institution or a place of contemplation. Use of the Latin derivation, museum, appears to have been restricted in Roman times mainly to places of philosophical discussion. Thus the great Museum at Alexandria, founded by Ptolemy I Soter early in the 3rd century BC, with its college of scholars and its library, was more a prototype university than an institution to preserve and interpret material aspects of the heritage. The word museum was revived in the 15th-century Europe to describe the collection of Lorenzo de' Medici in Florence, but the term conveyed the concept of comprehensiveness rather than denoting a building.

By the 17th century museum was being used in Europe to describe collections of curiosities. Ole Worm's collection in Copenhagen was so called, and in England visitors to John Tradescant's collection in Lambeth (now a London borough) called the array there a museum; the catalog of this collection, published in 1656, was titled *Musaeum Tradescantianum*. In 1675 the collection, having become the property of Elias Ashmole, was transferred to the University of Oxford. A building was constructed to receive it, and this, soon after being opened to the public in 1683, became known as the Ashmolean Museum. Although there is some ambivalence in the use of museum in the legislation, drafted in 1753, founding the British Museum, nevertheless the idea of an institution called a museum and established to preserve and display a collection to the public was well established in the 18th century. Indeed, Denis Diderot outlined a detailed scheme for a national museum for France in the ninth volume of his *Encyclopédie*, published in 1765.

Use of the word museum during the 19th and most of the 20th century denoted a building housing cultural material to which the public had access. Later, as museums continued to respond to the societies that created them, the emphasis on the building itself became less dominant. Rosvall, (1999).

Open-air museums, comprising a series of buildings preserved as objects, and ecomuseums, involving the interpretation of all aspects of an outdoor environment. Museums have a long

history going back to the 3rd century B.C., when the first known museum was opened in the University of Alexandria in Egypt. Over the years, however, the museum culture has spread to nearly every part of the world and today it has become uncommon to find any country that does not have a museum, no matter how small it may be. This implies that the concept of the museum has become a global concept that has survived the 20th century. The traditional role of museums is to collect objects and materials of cultural, religious and historical importance, preserve them, research into them and present them to the public for the purpose of education and enjoyment (Emmanuel, 1999). The early museums were elitist, uninspiring and aloof as they encouraged only the educated people to visit them. The general public were excluded. This focus has today become too narrow and unacceptable in a changing world where there is sustained clamor for more openness, pragmatism and collective involvement in dealing with issues that impact on people, communities and nations.

2.5.2 Museology and museography

Along with the identification of a clear role for museums in the society, they gradually developed as a body of theory of the study which is known as museology, Emmanuel, (1999). For many reasons, the development of this theory was not rapid. Museum personnel were nearly always experienced and trained in a discipline related to a particular collection, and therefore they had little understanding of the museum as a whole, its operation, and its role in the society. As a result, the practical aspects of museum work for example, conservation and display were achieved through borrowing from other disciplines and other techniques, whether or not they particularly met the requirements of the museum and its public.

Thus not only was the development of theory slow, but the theory's practical applications known as museography fell far short of expectations. Museums suffered from a conflict of purpose, with a resulting lack of clear identity. Further, the apprenticeship method of training for museum work gave little opportunity for the introduction of new ideas. This situation prevailed until other organizations began to coordinate, develop, and promote museums. In some cases museums came to be organized partly or totally as a government service; in others, professional associations were formed, while an added impetus arose where universities and colleges took on responsibilities for museum training and research.

2.5.3 Classical museum collections

The archaeological and historical records do not provide evidence that the museum as it is known today developed in such early times; nor does the word *museum* support this, despite

its classical origin. Nevertheless, the collection of things that might have religious, magical, economic, aesthetic, or historical value or that simply might be curiosities was undertaken worldwide by groups as well as by individuals. In the Greek and Roman empires, the votive offerings housed in temples, sometimes in specially built treasuries, are one example: they included works of art and natural curiosities, as well as exotic items brought from far-flung parts of the empires, and they were normally open to the public, often upon payment of a small fee. Closer to the concept of a museum was the Greek *pinakotheke*, such as that established in the 5th century BC on the Acropolis at Athens, which housed paintings honoring the gods. Nor was there a lack of public interest in art at Rome. Indeed, art abounded in the public places of Rome, but there was no museum. The inaccessibility of the collection of more than one Roman Emperor was the subject of public comment, and Agrippa, a deputy of Augustus, commented in the 1st century BC to the effect that paintings and statues should be available to the people, Robert, (1993).

2.5.4 *Museum in china*

The Museum of Chinese History developed from the National History Museum which was constructed in 1912 at the site of Beijing Guozijian originally. Later it moved to the Meridian Gate (Wumen) and the Upright Gate (Duanmen) of the Forbidden City. After the founding of the People's Republic of China, the government decided to build a new museum to the east of Tiananmen Square in August, 1958. Thereby, a new structure named the Museum of Chinese History was born in the next September.

The Museum of the Chinese Revolution grew out of the Preparatory Office of Central Revolution Museum that came into existence in March, 1950. The Preparatory Office was set in Circular City (Tuancheng) of Beihai Park at the beginning and moved to the Hall of Martial Valor of the Forbidden City before long. In October, 1958, a new building took shape to the east of Tiananmen Square. August, 1959 saw the completion of the building. August of the next year was the time when the Museum of the Chinese Revolution was presented and the Preparatory Office was eliminated. Its official opening was on July 1st, 1961.

In September, 1969, the Museum of Chinese History and the Museum of the Chinese Revolution were combined as the Revolution and History Museum of China. Later they went back to their separate buildings in the early years of the 1980s. On February, 28, 2003, the museum was inaugurated. The museum was established in 2003 by the merging of the two separate museums that had occupied the same building since 1959: the Museum of

the Chinese Revolution in the northern wing (originating in the Office of the National Museum of the Revolution founded in 1950 to preserve the legacy of the 1949 revolution) and the National Museum of Chinese History in the southern wing (with origins in both the Beijing National History Museum, founded in 1949, and the Preliminary Office of the National History Museum, founded in 1912, tasked to safeguard China's larger historical legacy). The building was completed in 1959 as one of the Ten Great Buildings celebrating the ten-year anniversary of the founding of the People's Republic of China. It complements the opposing Great Hall of the People that was built at the same time. The structure sits on 6.5 hectares (16 acres) and has a frontal length of 313 metres (1,027 ft), a height of four stories totaling 40 metres (130 ft), and a width of 149 metres (489 ft). The front displays ten square pillars at its center. A large whitish interior space with a very high ceiling lit by many windows on its left stretches off into the far background. There are people walking around within. At left in the foreground is a large dark wooden model of a round three-tiered pagoda

After four years of renovation, the museum reopened on March 17, 2011, with 28 new exhibition halls, more than triple the previous exhibition space, and state of the art exhibition and storage facilities. It has a total floor space of nearly 200,000 m² (2.2 million square feet) to display. The renovations were designed by the German firm Gerkan, Marg and Partners. Collections-The museum, covering Chinese history from the Yuanmou Man of 1.7 million years ago to the end of the Qing Dynasty (the last imperial dynasty in Chinese history), has a permanent collection of 1,050,000 items, with many precious and rare artifacts not to be found in museums anywhere else in China or the rest of the world.

2.5.5 Museum in Russia

The State Historical Museum of Russia is a museum of Russian history wedged between Red Square and Manege Square in Moscow. Its exhibitions range from relics of prehistoric tribes that lived on the territory of present-day Russia, through priceless artworks acquired by members of the Romanov dynasty. The total number of objects in the museum's collection comes to millions.

The place where the museum now stands was formerly occupied by the Principal Medicine Store, built by order of Peter the Great in the Moscow baroque style. Several rooms in that building housed royal collections of antiquities. Other rooms were occupied by the Moscow University, founded by Mikhail Lomonosov in 1755.

The museum was founded in 1872 by Ivan Zabelin, Aleksey Uvarov and several other Slavophiles interested in promoting Russian history and national self-awareness.

The present structure was built based on Sherwood's neo-Russian design between 1875 and 1881. The first 11 exhibit halls officially opened in 1883 during a visit from the Tsar and his wife. Then in 1894 Tsar Alexander III became the honorary president of the museum and the following year, 1895, the museum was renamed the Tsar Alexander III Imperial Russian History Museum. Its interiors were intricately decorated in the Russian Revival style by such artists. During the Soviet period the murals were proclaimed gaudy and were plastered over. The museum went through a painstaking restoration of its original appearance between 1986 and 1997. Notable items include a longboat excavated from the banks of the Volga River, gold artifacts of the Scythians, and birch-bark scrolls of Novgorod, manuscripts going back to the sixth century, Russian folk ceramics, and wooden objects. The library boasts the manuscripts of the Chludov Psalter (860s), Svyatoslav's Miscellanies (1073), Mstislav Gospel (1117), Yuriev Gospel (1119), and Halych Gospel (1144). The museum's coin collection alone includes 1.7 million coins, making it the largest in Russia. In 1996, the number of all articles in the museum's collection reached 4,373,757.

A branch of the museum is housed in the Romanov Chambers Zaryadye and Saint Basil's Cathedral. In 1934 The Museum of Women's Emancipation at the Novodevichy Convent became part of the State Historical Museum. Some of the churches and other monastic buildings are still affiliated with the State Historical Museum.

2.5.6 Museum in India

The Indian Museum is the largest and oldest museum in India and has rare collections of antiques, armour and ornaments, fossils, skeletons, mummies, and Mughal paintings. It was founded by the Asiatic Society of Bengal in Kolkata (Calcutta), India, in 1814. The founder curator was Nathaniel Wallich, a Danish botanist. It has six sections comprising thirty-five galleries of cultural and scientific artifacts namely Art, Archaeology, Anthropology, Geology, Zoology and Economic Botany.

Many rare and unique specimens, both Indian and Trans-Indian, relating to humanities and natural sciences, are preserved and displayed in the galleries of these sections. The administrative control of the Cultural sections, viz. Art, Archaeology and Anthropology rests with the Board of Trustees under its Directorate, and that of the three other science sections is with the geological survey of India, the zoological survey of India and the Botanical survey of India. The museum Directorate has eight coordinating service units: Education, Preservation, publication, presentation, photography, medical, modelling and library. This multipurpose Institution with multidisciplinary activities is being included as an Institute of

national importance in the seventh schedule of the Constitution of India. It is one of oldest museums in the world. This is an autonomous organization under Ministry of Culture, Government of India. The museum was closed to visitors due to massive restoration and upgrades from 1 September 2013 to 3 February 2014.

2.5.7 Museum in Asia and Africa

(Ahmad, 2006). In Asia of the past and of its personalities also led to the collection of objects. Collecting commenced at least as early as the Shang dynasty, which ruled China from approximately the mid-16th to the mid-11th century BC, and it was well developed by the Ch'in dynasty (3rd century BC)—as attested by the tomb of the Ch'in Emperor Shih huang-ti, near Sian (Xian), which was guarded by an army of terra-cotta warriors and horses. Together with other grave goods, these objects are preserved on-site in the Museum of Ch'in Figures. The palace of Shih huang-ti is recorded as having many rare and valuable objects. Successive Chinese Emperors continued to promote the arts, manifest in fine works of painting, calligraphy, metalwork, jade, glass, and pottery. For example, the Han emperor Wu-ti (reigned 141/140–87/86 BC) established an academy that contained paintings and calligraphies from each of the Chinese provinces, and the last Han emperor, Hsien-ti (abdicated AD 220), established a gallery containing portraits of his ministers.

In Japan the Tōdai Temple, housing a colossal seated bronze statue of the Great Buddha (Daibutsu), was built in the 8th century at Nara. The temple's treasures still can be seen in the Shōsō-in repository there.

At about the same time, Islamic communities were making collections of relics at the tombs of early Muslim martyrs. The idea of *waqf*, formalized by Prophet Muhammad, whereby property was given for the public good and for religious purposes, also resulted in the formation of collections. In tropical Africa the collection of objects also has a long history, as instanced in wayside shrines and certain religious ceremonies. Similar collections were made in many other parts of the world.

In central and southern Africa, museums were founded early in the 20th century. Zimbabwe's national museums at Bulawayo and Harare (then known as Salisbury) were founded in 1901, the Uganda Museum originated in 1908 from collections assembled by the British District Commissioners, and the National Museum of Kenya in Nairobi was commenced by the East Africa and Uganda Natural History Society in 1909. Mozambique's first museum, the Dr. Alvaro de Castro Museum in Maputo, was founded in 1913. Meanwhile in North Africa the Egyptian Museum in Cairo had been relocated to its new building in 1902, and certain of the

collections had been transferred to form two new institutions: The Museum of Islāmī Āl (1903) and the Coptic Museum (1908). In South Africa there was steady museum development in a number of the provinces, for example in Grahamstown (1837), Port Elizabeth (1856), Bloemfontein (1877), Durban (1887), Pretoria (1893), and Pietermaritzburg (1903). Centre for Black and African Art and Civilization (CBAAC). The Centre for Black and African Art and Civilization came into being after the success of the Second World Black and African Festival of Arts and Culture held in 1977 and continues to play an important role in the preservation of African culture. Today, the CBAAC houses a selection of artefacts and rare items that were used at the 1977 Festival, in Lagos, Nigeria.

2.5.7.1 Museum in Medieval Europe

In medieval Europe collections were mainly the prerogative of princely houses and the church. Indeed, there was often a close link between the two, as in the case of the fine treasures of the Emperor Charlemagne, which were divided among a number of religious houses early in the 9th century. Such treasures had economic importance and were used to finance wars and other state expenses. Other collections took the form of alleged relics of Christendom, in which there was a considerable trade. At this time Europe's maritime links with the rest of the world were largely through the Northern Mediterranean ports of Lombardy and Tuscany, which, together with the ecclesiastical significance of Rome, brought considerable contact between the Italian peninsula and the Continent. There is evidence of the movement of antiquities, and of a developing trade in them, from the 12th century. Henry of Blois, bishop of Winchester, is reported to have bought ancient statues during a visit to Rome in 1151 and to have dispatched them to England, a journey of about one month's duration.

The movement of antiquities was not confined to those of Italy. Exotic material from other areas entering Italian ports soon found its way into royal collections, while the Venetian involvement in the Fourth Crusade early in the 13th century resulted in the transfer of the famous bronze horses from Constantinople to the San Marco Basilica in Venice.

The influences that led to the European Renaissance were already at work in Italy, and as a result the first great collections began to form. A reawakening of interest in Italy's classical heritage and the rise of new merchant and banking families at this northern Mediterranean gateway to the Continent produced impressive collections of antiquities, as well as considerable patronage of the arts. Outstanding among the collections was that formed by Cosimo de' Medici in Florence in the 15th century. The collection was developed by his

descendants until it was bequeathed to the state in 1743, to be accessible “to the people of Tuscany and to all nations.” In order to display some of the Medici paintings, the upper floor of the Uffizi Palace (designed to hold offices, or *uffizi*) was converted and opened to the public in 1582. Indeed, many of the palaces holding such collections were open to visitors and were listed in the tourist guides of the period.

2.5.8 The Nigerian museums

In Nigeria today, (Adedeji, 2011). National museum has become one of the important tourist centers for both the nationals and foreigners, old and young, the literate and illiterate. Though the Museum movement started late, yet the collection of cultural artifacts began much earlier than 20th century through some concerted efforts of some highly respected and rich individuals and groups in various Nigerian communities who were relentlessly purchasing and making private collection of cultural objects either as their hobbies or for decorations in their residential houses, traditional shrines and cultural palaces like those of the Oba of Benin, Ooni of Ife, Obi of Onitsha, Akarigbo of Ijebu-Remo, Akenzua of Benin, Akran of Lagos, Alafin of Oyo, Obong of Calabar, Sultan of Sokoto, Atta of Igala, Shehu of Borno, Tur of Tiv and Lamido of Adamawa etc.

It is these private collections that later turned to museum objects that are ubiquitously found today in most of our National Museums nation-wide.

However, museum movement started in the 20th century when some British nationals in Nigeria initiated the mass collection cum preservation and presentation of our cultural artefacts (antiquities) for knowledge, entertainment, enjoyment and education.

Notable among the British nationals that championed the cause of museum movement in Nigeria were Late Kenneth C. Murray, Bernard E.B Fagg; E.H Dukworth and H. J. Brauntholts etc.

These British nationals had already known much about the importance of museum since museums exist in their respective countries of origin. As a result, when they saw the type of objects the people of Nigeria had, they immediately knew their importance.

It is of a paramount importance to mention that right from the period of the colonial rule in Nigeria to date, about thirty-three National museums have been established in the country, about a museum in each state of the Federation as follows: Esie in Kwara State (1945); Jos in Plateau State (1952); Ife in Osun State (1954); Lagos in Lagos State (1957); Oron in Akwa- Ibom State (1958); Kano in Kano State (1960); Owo in Ondo State (1968).

Enugu in Enugu State (1972); Benin in Edo State (1973); Kaduna in Kaduna State (1975); Ibadan in Oyo State (1976); Aba in Abia State (1984); Umuahia in Abia State (1985); Calabar in Cross River State (1986); Lokoja in Kogi State (1988); Uyo in Akwa-ibom State(1988); Owerri in Imo State (1988); Abuja FCT(1988); Abeokuta in Ogun State(1988); Akure in Ondo State (1988); Oshogbo in Osun State (1988).

Maiduguri in Borno State (1988); Minna in Niger State (1988); Yola in Adamawa State (1988); Sokoto in Sokoto State (1988); Port Harcourt in Rivers State (1988); Oyo in Oyo State (2003); Igbo-Ukwu in Anambra State (2003); NOK in Kaduna State (2003); Koko in Delta State (2004) and Badagry in Lagos State (2004).

Generally, National museum is a house of treasures. It houses museum objects which are three-dimensional objects for learning, teaching and research. In Nigeria today, National museum has become one of the important tourist centres for both the nationals and foreigners, old and young, the literate and illiterate.

It could also be recalled that, at the time the British nationals embarked on Museum Movement in Nigeria in the 20th century, the country's cultural heritage was then suffering some heavy losses due to various factors among which are the following:

First, there was a systematic imposition of foreign religions (Christianity and Islam) on the indigenous population. The two religions preach and practice monotheism (worship of one God), and communication with the Supreme Being is only through Jesus Christ and Prophet Mohammed respectively not through any other intermediaries being represented by idols carved in woods or iron.

Consequently, Christians and their counterpart Muslim faithful on embracing, their new faith, either destroyed their art objects which were simply considered fetish and satanic or left them to decay or rot away or removed as curios to museums and private home in the countries of their inquisitive foreign missionaries. And Most of these precious works of art were eventually taken to museums abroad. (Obi, 2007)

Second, Nigeria lost much of her cultural heritage through plunder as epitomized by the British punitive expedition against Benin Empire in 1897 and other expeditions like Akassa raid etc. After these various successful expeditions, these zealous colonial soldiers included in their booties, some looted works of art which they took from the cultural palaces and shrines as an evidence of their gallantry and conquest over the heathen communities of the country invaded.

Third, there were arts dealers who knew the high value of these priceless art objects out-side the country. These people were responsible for the mass evacuation and large scales of Nigerian antiquities abroad, resulting in heavy loss of our cultural heritage.

Fourth, people took the antiquities out of the country as souvenirs or gifts or in exchange of some exotic goods. (Nkom, 2008). Fifth, Nigeria also lost much of her works of art through research workers including museum professionals and their counterpart foreign experts who in the process of using them for study and exhibition abroad, succeeded in selling them, only to return the replicas of those objects while their originals found their way to many museums abroad.

2.5.9 Nigeria Museums and Art Galleries

Nigeria has a total of more than 30 museums and galleries, which are spread throughout the country and in particularly the museum in Benin City, Calabar, Kaduna, Kano and Lagos. Together, they help to preserve the culture and history of Nigeria. Several of these museums focus on specialist subjects, such as archaeology, history, art and transport. Therefore, visiting one of Nigeria's museums is the best way to really understand the country's rich heritage and cultural traditions.

Located in Oshogbo, both Jimoh Buraimoh's African Heritage Centre on Buraimoh Street and the Centre for Arts and Culture on the Old Ede Road are worthy of some attention, along with the following selections.

1. National Museum of Lagos

The National Museum at Lagos has long been seen as Nigeria's finest heritage repository. This leading West African cultural attraction was originally set up in the 1950s by Kenneth C. Murray and is home to numerous examples of rare Nigerian art work and ancient sculptures, including statues and carvings. Some exhibits dated back to the prehistoric era, whilst many originate from the time when the Benin kings ruled over the country. Of particular note are the Nok Terracottas and carved ivory gallery. Centrally located at Lagos, the museum is the perfect place to head upon your arrival in the city. Craftwork demonstrations and a small craft village also form part of the overall attractions.

2. Oron Museum

When the Oron Museum was first set up in the late 1950s, it was home to an impressive and sizeable collection of ancestral figures belonging to the people of Oron. Sadly, many of these

were destroyed during the civil war. In 1975, however, the museum was renovated and restocked with the surviving figures, as well as other artefacts found elsewhere in Nigeria. Of note, this attraction also boasts a small craft village where you will find a choice of quality souvenirs.

3. Benin Museum

The Benin City's museum is a great starting point for getting to know this ancient city and the empire that once surrounded it. Bronze statues and ornaments, terracotta figurines and cast iron pieces are just a few of the artefacts on display in the museum's three galleries. A British expedition into the Oba's Palace in Benin City in 1897 meant that many of the city's historic objects have disappeared into Western museums. Where possible, reproductions have been specially made.

4. National Museum in Kaduna

Established in the mid-1970s, Kaduna's National Museum has been on display with lots of archaeological and ethnographic artefacts that include terracotta figurines dating back some 2,500 years, as well as masks and Benin bronzes. A traditional Hausa village within the complex also provides visitors with an opportunity to watch local craftsmen and women at work, being creative.

5. Gidan Makama Museum Kano

The Gidan Makama Museum is housed in the Emir's former home in Kano, which was built in the 15th century by Rumfa, for his grandson. The building itself is of great architectural and historic interest in its own right. Located next to the Emir's Palace and close to the Central Mosque on the Kofar Mata Road, this attraction comprises local art exhibits, displays about old Kano and a collection of Hausa costumes, weapons and tools, as well as many historic photographs documenting the endless history of Kano city, The West Africa's oldest.

6. The Calabar Museum

The Calabar Museum enjoys a special grand setting, being sited within the former British governor's building, where it enjoys pleasant views of the river and is easy to be located. Visitors can see a vast assortment of the regional artefacts and paraphernalia relating to the slave era, the colonial days and the wealth accumulated from palm oil. There is also much information about the city's ancient origins, when it went by the name of the Efik Kingdom.

7. Esie Museum Ilorin

The Esie Museum was set up in Ilorin to house tombstone figures, of which over a thousand were discovered. Founded as far back as 1945, making it the country's oldest, today, it is perhaps best known for its vast collection of soapstone images. This popular cultural attraction has also become something of a religious centre and plays host to a prominent annual festival each April.

8. Owo Museum Ondo

The Owo Museum, in Ondo State, was established in the late 1960s to house artefacts taken from Olowo Palace. Items excavated nearby by Dr. Ekpo Eye were added a few years later. Currently there are displays of significant examples of local arts, crafts and ethnography. As is the case for so many Nigerian museums, a craft village is also situated within the grounds, providing further interest for visitors.

9. Jos National Museum

The museum at Jos was set up in 1952 by Bernard Fagg, a British archaeologist. The museum, which is actually a complex of different exhibition areas, is situated within the beautiful hill resort of Jos. Visitors can admire examples of terracotta figurines that can be attributed to the Nok people of Nigeria, dating back around 25 centuries. The complex also has areas dedicated to the history of architecture, tin mining and railways. Sadly, time has taken its toll on what was once the flagship of Nigeria's cultural offerings.

10. National Museum, Yola

National Museum of Colonial History, Sukur. The museum was established in 1988 in response to a government policy of establishing a Museum of National Unity in each state of the Federation. The museum manages the Sukur World Heritage site and the Fombina Palace Museum for the Adamawa Emirate Council in Yola. The palace museum contains ethnographic and historical collections detailing the history of the Adamawa (Fombina) Emirate located in yola south at the lamidos palace.

The museum was established in 2010 to highlight Sukur's rich cultural heritage. It manages and supervises the Eco Museum in Hong, which contains archaeological and ethnographical collections as well as a skills acquisition training centre.

2.5.10 Attraction in Adamawa state.

1. Modibbo Adama's Tomb

The final resting place of Modibbo Adama, the founder of the Adamawa Emirate, can be found at the Lamido's Palace in Yola.

2. Festivals

Annually, Adamawa plays host to 32 festivals, including the three-day Zhita in Bazza as well as Dukwa and Yawal in Madagali. There is also Sorro a Fulani day-long observance commemorating the initiation of a group of boys into manhood. It is held in Yola and usually takes place in February.

The Kilba people of Hong are renowned for their Tiwe festival which runs for 120 days. It is a funerary rite which features sacrifices to ancestors, the pouring of libations, incantations, and drumming, singing and dancing, as well as street processions. Festivals such as the Njuwa Fishing Festival, which holds at Lake Njuwa in Yola, and the Yinagu Fishing Festival at Michika attract people from within and outside the state from the month of March through to May each year.

3. Koma Hills

The Koma Hills are located on the mountainous fringes bordering the Republic of Cameroon in Jada LGA. The Koma (the inhabitants of the hills) trace their history back to a pre-modern people who lived in the area. They uphold many of their ancient cultural traditions.

4. Mandara/Shebshi Mountains

The Mandara Mountains lie in the north-eastern part of the state along the Cameroon border and is ideal for mountain climbing. The Shebshi Mountains are in the southeast of the state; the highest point is Mount Dimlang (6,699 feet or 2,042 meters).

5. Sukur Cultural Landscape

Sukur or Sukur Cultural Landscape is a UNESCO World Heritage Site located on a hill above the village of Sukur in the Adamawa State of Nigeria. It is situated in the Mandara Mountains, close to the border with Cameroon. Its UNESCO inscription is based on the cultural heritage, material culture, and the naturally-terraced fields. Sukur is Africa's first cultural landscape to receive World Heritage List inscription. 'Sukur' means "vengeance" in Margi and Libi languages. It also means "feuding" in the Bura language that occurred among

the Sukur people. Stone age iron smelting community of Sukur in Adamawa State, Northern Nigeria, now a UNESCO World Cultural Heritage Site

Iron Age relics found in the form of furnaces, ore, and grindstones at the site have been established to be of pre-Sukur existence. There are also some finds from the neolithic period. The recent history is traced to the Dur dynasty of the 17th century. The Dur established the region as a major supplier of raw material for iron manufacture to northeastern Nigeria; this was perpetuated to the first decade of the 20th century. From 1912 to 1922 Sukur was ravaged by the invasions of Hamman Yaje, the Fulbe Lamido (chief) of Madagali. These wars resulted in the decline of iron smelting till 1960, a period which witnessed people migrating to the plains situated towards north and south of Sukur. The British colonising the region from 1927 did not make any difference to the cultural styles of this settlement. Nic David and Judy Sterner gathered information of the generally unknown site and many more publications are being compiled to make this site better known to the outside world.

Its inscription by UNESCO, done under the Criteria of iii, v and vi in 1999, is based on the cultural heritage of the Hidi's Palace complex and village, material culture, and the natural terraced fields, which are in an intact condition. These aspects are cited in the citation which states it as "The cultural landscape of Sukur is eloquent testimony to a strong and continuing cultural tradition that has endured for many centuries." Sukur is one of the country's two UNESCO World Heritage Sites.

Features of the heritage

The settlement is in two parts. The upper part, where the palace is located, is called the *Sakur Sama* and the other is *Sakur Kasa*. The palace located on the hilltop, in a large enclosure has residence of the Hidi (chief). It is a circular structure built from local granite made into dry stone walls and niches. The enclosure also includes a pen for bulls and a horse stable. A harem building located near the palace is in ruins. The entrance to the palace grounds has many gates and one gate is flanked by two large monolithic granite blocks and is fitted with gates. The access path paved with granite stone slabs is from the north and east and is paved; it is of 5.7-metre (19 ft.) width. Looking down the hill, the plateau is seen laid into extensive terracing for agricultural farming which is one of the unique features of this site and termed as of "a sacred quality". The palace continues to house the chief of the clan and his wife.

In the lower part of the settlement, village huts are simple circular structures of common folk. They are built of clay with roof of thatch, and with woven floor mats. A group of such houses are surrounded by a compound wall of low height.

The burial grounds located near the palace are simple stone structures representing cemeteries, exclusive to clans and social groups of the settlement.

Another integral feature, with each house of a person practicing smithy of the settlement, is the ruins of iron-smelting furnaces, which are shaft-type furnaces.

All the above features of the settlement presents a heritage status of the political and economic structure of the Sukur people.

6. Gashaka-Gumti National Park

The Gashaka-Gumti National Park is one of the seven in Nigeria and cuts across two states (Taraba and Adamawa). It is the largest park in the country with an area of 6,731 km². It features a diverse range of conservation and wildlife elements including savannah forests, wetlands, mountain habitats, waterfalls, rivers and streams. A number of activities such as game viewing, safari and sport fishing, are available to park visitors.

2.6 Museum preservation and interventions

A principal aim of a cultural preservation and intervention is to reduce the rate of deterioration of an object. Both non-interventive and interventive methodologies may be employed in pursuit of this goal. Interventive preservation refers to any direct interaction between the conservator and the material fabric of the object. Interventive actions are carried out for a variety of reasons, including aesthetic choices, stabilization needs for structural integrity, or cultural requirements for intangible continuity. Examples of interventive treatments include the removal of discolored varnish from a painting, the application of wax to a sculpture, and the washing and rebinding of a book. Ethical standards within the field require that the preservator fully justify interventive actions and carry out documentation before, during, and after the treatment.

One of the guiding principles of preservation of cultural heritage has traditionally been the idea of reversibility, that all interventions with the object should be fully reversible and that the object should be able to be returned to the state in which it was prior to the preservator's intervention. Although this concept remains a guiding principle of the profession, it has been

widely critiqued within the preservation profession and is now considered by many to be "a fuzzy concept." Another important principle of preservation is that all alterations should be well documented and should be clearly distinguishable from the original object.

Museum interventions offer the general public enormous insight into the creative process of practicing artists. Just as no museum collection contains the same objects, or is organized and catalogued in the same way, no two contemporary practitioners approach the opportunity of working directly with a museum collection in the same way. Nor do those that have had the opportunity to work with multiple collections. The materials they use and the inspiration they have gleaned from museum collections both questions and expands what defines textile practice today.

Museum objects "must suffer the de-natured existence of an animal in the zoo "In any museum an object dies of suffocation and the public gaze whereas private ownership confers on the owner the right and the need to touch." This touch, "restores to the object the life-giving touch of its maker." The absence of touch is an undeniable fate of the museum ward. But too often, the public gaze is also absent, either through lack of public interest or, in the case of so many great collections, limited exhibition space. In Britain some of these challenges have been met through initiatives that invite contemporary artists to "intervene" in a museum's permanent collection. These projects often result in temporary displays of contemporary work displayed alongside historic collections. Not only do they bring to light contemporary responses to treasures that may have been overlooked by curators, but they also return to the museum's permanent collection a greater sense of dynamism and relevance to contemporary life.

2.7 Conservation and management of Museum collections

Perhaps the greatest challenges facing museums, galleries, archives and similar cultural institution is the need to balance the apparently conflicting responsibilities of caring for the collection and the same exhibiting and interpreting them for public education and enjoyment. The first function concerns physical conservation i.e. to maintain in good physical condition the objects in the collection while the second involves movement, handling, and the transport of exhibits in internally and externally organized exhibition (Ambrose, 2006).

It is necessary to recognize that certain objects will deteriorate if left alone even under perfect conditions- and when not subjected to rigorous of exhibition activities. Materials such as wood, paper, leather, paint are affected by oxygen and moisture in the air. They are very few

structures which are not oxidize or chemically altered although the static type of deterioration occurs generally at a slow rate.

When objects are displayed and moved about they are exposed not only to hazards and stresses of handling, vibration and shock, but also in most cases to changes in humidity and temperature and exposure to light. Some typical effects are as follows: -

- Light sensitivity works on paper, parchment or those executed with delicate dyes or colors may become embrittled and fade with discoloration resulting from prolong exposure particularly at high level of light.
- Humidity reactive wooden objects, panel paintings polychromed wood sculpture or wood furniture will severely warp, crack or spilt when displayed in galleries experiencing abrupt changes atmospheric humidity.
- Certain types of glass will become opaque when kept in a widely changing humidity environment.
- Objects of copper-containing alloys exposed to air containing chlorides at high levels of humidity may undergo serious irreversible corrosion.

It is therefore necessary to study the various stresses and strain which affect collections and for conservators and curator's arrive at control measure for protective systems to minimize deterioration processes.

Museum have a wide variety of objects comprised of diverse materials and structure in various conditions or stages of deterioration, and there is obviously no general standard solution to conservation control. One class of objects may require one set of environmental conditions of humidity, temperature, or light levels to maximize their preservation which may not be suitable for other categories (Ambrose, 2006). It's also important to take into account the environmental history of the object. Thus a wooden artifact conditioned for many years in the arid climate would undergo stressful change if it were transferred to a museum in humid tropical zone, or exhibited under variable conditions.

2.7.1 Conservation and Management of Collection

Much of the wear and tear, as well as accidental damage, to collection can be significantly reduce by the judicious application of collection care management and basic conservation principles (Ambrose, 2006). Trained staff together with adequate space and facilities are essential for the various manipulative and operative procedures carried out in the shipping and receiving areas, as well as for the temporary and permanent storage rooms, and spaces utilize for exhibition planning and preparation.

Unfortunately, through lack of programmed planning, low budget allocations, buildings constraints, or other reason the technical spaces often get short shrift in comparison with gallery or even administrative office spaces. Often the staff assigned for handling and moving art works and valuable objects are inadequately trained or are employed as temporary staff. Dropping of cases in loading base, breakages of sculptures through carelessness use of lifting devices, soiling of surfaces of decorative art by dirty hands, accidental, ramming of temporary stacked items by lifting trucks-all of this incidence can and do happen.

The situation is exacerbated where the dispatch area is also used for catering deliveries, here there is possibility of museum object and their packing materials being contaminated by insect and vermin. The clutter of empty cases and abandoned exhibition panels and other paraphernalia add to the risks (Karp & Steven, 1991).

Accident through faulty handling can also occur in the pre-exhibition spaces and the galleries themselves at the times of exhibition preparation. Damage has been known to occur during maintenance of clean up procedures, particularly as such personnel are often known museum employees engaged under contract. The offices of the senior staff and the curators are not sacrosanct in this respect and accidents have happened in such locations, as well in the photographic department; as for example a painting falling off an easel or a lamp accidentally crashing against a valuable sculpture. Mishaps have also been known to occur in the conservation department.

2.7.2 Conservation and Deterioration

Work of art and objects can deteriorate further while in storage or on exhibition as a result of environmental action, even when adequate collection management procedures are in force. These works of art composed of cellulose, textile fibers, paint metal, animal tissues, or organic binders are susceptible in various ways to chemical or physical alteration through the action of oxygen, humidity, and atmospheric pollution or light.

The effect of temperature alone can be dramatic, as with increase of temperature, chemical and physical processes accelerate in their intensity. Thus rise in ambient temperature of 10°C, can double the rate of chemical change. An obvious solution would be to store and exhibit collections in oxygen free environment at low temperature – unthinkable to museologist and educators. Another solution proposed, and likewise rejected, to eliminate the effects of light deterioration, was to store the objects in the dark, as in a black box. Some materials such as dried oil paint actually darken when away from light, and possibly organic materials may also undergo color change under such conditions (Ambrose, 2006). Very fragile and

environmentally sensitive objects can be kept in elaborately designed cases which are kept under controlled conditions to minimize light action and oxidation effects, but access can be difficult to such objects.

1. Humidity and Temperature

Many museum objects, artifacts and works of art are composed of humidity-sensitive materials which respond dimensionally to atmospheric variation in humidity and temperature. This is particularly the case with cellulosic materials such as paper, but also organic substance such as leather, skin, feather and bone. Of the two factors, humidity and temperature, it is the former which is more dominant in determining the structural changes. The humidity and more specifically relative humidity (RH), influence dimension changes and subsequently affects the strength properties of moisture sensitive materials. An object of wood, e.g. a large polychrome sculpture of wood, or a piece of furniture, when, placed in a stable RH environment at moderately constant temperature would after some time (months or a few years) achieve a degree of equilibrium with that environment (Conrad & Anne, 1975).

Splitting and warping may occur, however, during the conditioning period and these defects or deformation will stabilize. If the object is now moved or exposed to a location of higher or lower than that at which it was conditioned, there will be a new dynamic situation with moisture gain or loss as the case may be, to the wood. As a result of such changes the moisture content in the wood will expand or contract the wood cells, which will affect the existing warping cracking or other condition.

While control is necessary for maintaining dimensional stability, it should be noted. However, that there are outside limits. Levels which are too high will give rise to mold growth and loss of strength, while too low levels will cause embrittlement through desiccation. Abrupt variations or excursions in RH, between high and low levels, are most harmful, giving rise to cracking, flaking and damage from structural fatigue. This situation is by far the most common in museum store rooms and galleries. Objects of iron, copper, silver and their alloys need to be kept under controlled and preferably dry conditions, to minimize surface corrosion or oxidation (Ambrose, 2006). Abrupt changes in ambient temperature, such as cooling, can cause rusting of iron as a result of surface condensation. Copper and its alloys will normally form corrosion layers as a result of combination with atmospheric carbon dioxide, but where airborne chlorides are present the fore mentioned bronze disease may occur. This condition may be stabilized at very low RH levels if

treatment cannot be carried out promptly. In surveying all the kinds of materials of collections there are very few materials encountered which do not react to moisture in the atmosphere in one way or another. The dimension of objects will be altered in some cases, in other situation corrosion processes will occur.

2. Wood

Much is known about RH effects on wood as a result of technological research. Objects of wood construction will expand or enlarge (swell) dimensionally when expose to higher level of RH, but on exposure to lower level, the reverse process will occur (Conrad & Anne, 1975). The latter will take place at a slower rate; exhibiting the phenomenon known as hysteresis which is typical for many organic materials such as wood, wool, silk, leather, horn. In wood the amount of expansion and contraction in a particular environmental situation depends on many factors such as species, previous environmental history, the way the tree was cut and the location in the tree.

3. Canvas paintings

These being on linen, cotton, jute or silk are also affected by RH changes, but in a less predictable way than wood. Usually the response is more rapid because of the thinness of the material, unless the fibers are wax impregnated or otherwise coated. Dimensional changes occur often in a marked way. Particularly with large format paintings. The degree of change slacking or tautness depends on the fabric, weave, and the presence of moisture sensitive glues or sizing materials (Ambrose, 2006).

As with panel paintings, cyclic movement of canvas resulting from periodic RH changes, will cause paint crack to form leading to flaking and paint loss. The wax lining process, extensively used in the past, served as a dual purpose – not only to impregnate the canvas and secure loose paint at the front, but also to reduce the overall moisture sensitivity of the canvas. It must be said though that even wax relined paintings, while slow to respond to short term excursions in RH, will slacken or tighten on the stretcher over long-term seasonal variations. Synthetic fabrics made of nylon or the various polyesters have very low response to RH changes as their equilibrium moisture content EMC values are low.

Fiber glass is even more impervious to moisture. Artists have not taken to the synthetic fiber material, however keeping to traditional fabric supports, or painting on fiber boards.

4. Paper and related materials

Works of art on paper – prints, drawing, water-color, gouaches, wallpapers – as well as books and base materials of photos, are all of cellulosic composition and as such are responsive to RH variations. Their reaction is more than with other materials because of their thickness. A more complex structure is a work on paper glued to a canvas support, as in a map or large document. Very strong and unpredictable tensions may occur as a result of climatic changes. It is best to keep such large format mounted works on paper and stored flat when not exhibited. Chinese and Japanese screens fixed to frameworks are very vulnerable to RH changes for the same reasons and require fairly constant humidity levels (Conrad & Anne, 1975). The long fiber papers used in the Orient are found to be much more resistant to climatic variation than conventional books ones in the Occident. Books and manuscript in the closed position respond less slowly to RH changes than do individual pages, or single works on paper. The total reactivity of books depends on the manner of shelving, their bulk, bindings, size of pages, and a number of related factors. When books are on display at a fixed opening for long periods of time the individual exposed pages will rapidly equilibrate to the existing environmental level in comparison with the rest of the book block which responds much more slowly.

5. Textile

The response of textile to environmental changes in RH is the result of the humidity sensitivity of the fibers. Swelling or shrinkage will occur across the fiber axis according to ambient RH levels. The extent of dimensional changes in woven textile depends on the weave pattern. Owing to twisting action of the fibers in a textile, the fiber may shrink on exposure to higher level of RH, and vice versa. Natural fibers textile are very prone to deterioration by light in combination with oxygen, certain pollutants and in the presence of atmospheric moisture (Conrad & Anne, 1975).

Synthetic fibers have low capacity for absorbing atmospheric moisture. However, they readily develop electrostatic properties particularly at low RH levels, with the tendency to attract to their surface dust and grime. Surface cleaning and maintenance of such materials is rendered more difficult for this reason. Large textiles, garments and costumes should be carefully supported with broad hangers and at other selected points have removable attachments to distribute weight and tension upon the fabric.

6. Leather and skin

The conservation of objects made of such materials is of great concern to ethnographic, anthropological and historical museum. Included in this category are the parchments and vellum pages of books or manuscript and a wide variety of historical and ethnographic artifacts (Conrad & Anne, 1975). Leather and skin are proteinaceous and have pronounced moisture absorbing properties – responding rapidly dimensionally to RH changes.

The extent to hygroscopic behaviour of leather depends on the type of tanning process used (e.g. vegetable or mineral tanning), the thickness of the material, and the process of coatings. At lower RH levels leather is suppler and more humidity responsive than is mineral tanned leather. However, the latter is tougher and more chemically resistant. Parchment and vellum react very fast to humidity changes; dimensional changes and behaviour can often be quite marked over short periods of time.

7. Complex materials

Sculptures, decorative art objects, historical works, ethnographic artifacts (and natural history specimen) may be of complex construction including combination of both humidity sensitive and unreactive elements. It may be difficult to decide what control level of RH is best suited for such objects.

8. Atmospheric Pollutants and Dust

Pollutants in the air which deterioration collections are Sulphur dioxide (and trioxide), hydrogen sulphide, chlorine compounds, ozone and various nitrogen oxides. These are produced by industries and the vehicular traffic (Conrad & Anne, 1975). Occasionally they are naturally present in the area. Carbon dioxide is always present in the atmosphere and of course oxygen, basic to life, and humidity, are responsible for many oxidation and corrosion processes. There are various kinds of particulate matter in the air which are troublesome.

Carbon-containing particles, as in soot, are produced in the combustion of fossil fuels, or wood. They are increasing in quantity in the industrial areas and highly developed urban centers as they are used as alternate energy sources to petroleum oil. Soot particles have a highly adsorptive capacity for gaseous pollutants, such as Sulphur dioxide, producing a corrosive (acidic) form of dust.

In museum buildings the air may contain in addition to soot and other external airborne particles, dust contributed by building fabric itself – arising from concrete, stone, marble, plastic, asbestos – and from lint. Dust accumulations on the surface of an object or artifacts

can be harmful if the particles are acidic in nature, or if they are gritty and hard. The removal of dust from very delicate surfaces can be a major conservation task. Vacuum cleaning is usually the preferred method with specially designed brushes or nozzles and trapping screens.

A well design museum environmental control system would include along with regulated RH and temperature, adequate filtration to remove most of harmful particulate matter. It is difficult to cope with the penetration of damaging pollutants through doors and windows, and contamination brought in by the public. High density attendance can also raise carbon dioxide levels in galleries and raise more dust from the materials of floor surfaces. There is evidence too that air movement across building and ceiling walls can dislodge minute particles adding to dust levels. This has been verified in buildings having untreated concrete walls.

The control of air pollution in museums can be largely resolved by installing filtration systems in the 'air-intake' system. Doors and windows need to be either sealed or kept closed as far as possible to minimize large volumes of contaminated urban air entering the building. Revolving doors in a pressured and filtered air in the building. In addition, the shipping and receiving area should be designed to avoid air imbalance in the building from constant opening and closing of the large overhead doors.

An important source of pollution may be within display cases. It is known that certain plastics, adhesives, paints and woods produce acidic or organic vapors, particularly sulphur compounds which may cause deterioration. Good case design requires careful selection of stable un-reactive materials which not only meet design requirements but also ensures the conservation of the displayed objects. The display cases may be equipped with air pollution absorbers to remove contaminants such as hydrogen sulphide, sulphur dioxide and nitrogen oxides. The absorbing chemicals or devices should be safe to the staff and the must be periodically monitored to determine their effectiveness. Although effective chemical liquid should not be introduced into the case because of the dangers from spillage.

9. Light and Deterioration

The deterioration of light on the museum objects, particularly textile, natural dyes and works on paper, have been under study since 1950s. The near ultra-ultraviolet and the violet regions of the light spectrum are found to be most harmful to materials, contributing to fading, embrittlement and chemical change (Ambrose, 2006). All light can cause deterioration but the chemical activity falls off very rapidly with increasing wavelength.

Daylight (blue sky and sun or even reflected light from clouds), as well as being of high intensity, is also rich in the near-ultraviolet wave band and is photo-chemically active on certain materials. Of the artificial forms of light, fluorescent lamps are the most harmful because of the ultraviolet peaks in the mercury spectrum. Quartz-halogen lamps have a lesser ultra-violet content and the traditional tungsten filament (incandescent) lamps the least, and hence these are the safest. Certainly daylight and fluorescent lighting should be eliminated from display areas of sensitive materials unless the ultraviolet component can be filtered out (Ambrose, 2006). Along with this the overall intensity of lighting should be reduced consistent with design and visitor requirements.

Lighting specialists refer to the term 'rate of damage'. This factor depends on the susceptibility of material itself, the wavelength quality of the light (particularly if the light includes ultraviolet) its illumination level, and finally the duration of exposure. The product of illumination level and time of exposure is a convenient measure in lux (or foot candles). There are various filtering devices to eliminate or effectively reduce the ultraviolet component from daylight, fluorescent or other sources of illumination. These are in the form of film, rigid or flexible sheets, or tubes of tinted or acrylic material with built-in ultraviolet absorbers. For some time, film material has been available for application directly to window for reducing bright daylight. Various materials have been assessed by conservators and their filtering properties summarized in the graph.

It is noteworthy that the filtering materials themselves can deteriorate on long exposure and therefore should be checked periodically to determine their effectiveness. The accumulation of dust and dirt on their surfaces can likewise affect their performance, so that maintenance of films, sheets, tubes or other control devices should be regularly carried out.

Incandescent lamps while being acceptably low in ultraviolet emission produce heat because of their infra-red output. Flood lamps and especially the quartz-halogen lamps are even more heat producing as these are designed for high light levels. When such light is placed too close to hygroscopic objects the subsequent rise in temperature may cause loss of moisture and create dimensional change and strain. There have been instances where case exhibits have been too strongly lit with spot lamps. Sometimes these lamps have even been placed inside the display case. This results in dangerous heat levels with subsequent reduction in RH; when the lamps are extinguished, the case humidity will rise. Turning lamps on and off produce cyclic changes which are damaging to objects. It is recommended that spot lamps or other light systems should be installed externally. They should be of low infrared output and reduced wattage e.g. 50 W or less. Special over the case installations of lamp housing should be

ventilated using small fan units. When fluorescent lamps are required these should be mounted externally and filtered with the necessary ultra-violet absorbing filters. The acceptable level for continuous exposure depends on the stability of the object. The recommended ranges are often from 50 lux or less for the most light sensitive to 200 lux or more for most stable materials.

(A) most sensitive to light; costumes textile, feathers, dyed leather, banners, typescripts, prints, drawings, stamps, manuscript, colored photo prints and transparencies, unprimed thinly colored paintings on canvas.

(B) moderately sensitive to light; oil and tempera paintings, lacquer ware, wood, furniture, horn, bone, colored ivory, black and white photographs.

(C) Insensitive to light; objects of stone, ceramics, glass, metals, certain plastic (be aware of heating effects from infra-red sources)

The geographical location of the museum or gallery will have an importance bearing on the type of architecture and control systems needed to reduce solar effects.

2.7.3 *Deterioration by micro-organisms, insect and pests*

Mold and mildew stains are caused by various kinds of airborne micro-organism. Under conditions of good ventilation and low levels of humidity and temperatures they do not take root, or affected items remain more or less stable.

The micro-organism thrives best in tropical climates, or in stagnant or enclosed environments, generally above 70% RH and 15°C, on the surfaces containing or having close access to cellulosic or proteinaceous material. On paper or fabric, they cause the familiar brownish fox marks; but can also develop as surface colonies of various colors and forms on many kinds of surfaces, Ambrose, (2006), said often, however, the contamination may be severe, as in long term storage under tropical conditions, and it is necessary to introduce sanitizing and fungicidal treatment after mechanically removing the spores and their by-products.

For prints and drawings thymol has been and still is the traditional material for arresting and killing the micro-organism by its vapor phase action. Persistent mold and fungal attack in ethnographic collections, in decorative objects as well as on industrial or agricultural artifacts may also be treated by fumigation. Table below categorizes the more common type of insect attack on museum materials, Feeds on hair, wool feathers, entomological collections; protein materials, Affects leather, natural history specimens e.g. bird's skins Silver fish (Lepismatidae) Surface and interior damage to paper, books, documents,

photographic plates and herbarium specimens Cockroaches Damages wool, leather, paper, books Termites Irreparable loss or damage to wooden objects, furniture, books, paper and cellulosic material Case-bearing cloths moth Destroy mainly woolen fabrics, but also damages hair, fur, feather, bird skin Book lice Surface damage to paper, leather, water colors, gelatinous material, e.g. photographic film and plates

Ethnographic, natural history and archival collections are particularly prone to re-infestation. Their storage and exhibition under constantly maintained clean and controlled conditions are importance once the necessary hygienic measures have been carried out.

Pests such as mice, rats, or other rodents may also threaten collections. These foraging animals inhabit both old and new buildings and may gnaw, eat or soil any artifact which contain oil substance, seeds, or grass. Ethnographic collections are thus vulnerable to rodents. Remedial measures comprise traps, poisons, and an ongoing good housekeeping policy of cleanliness and orderliness in work areas, shipping and storage locations.

2.7.4 *Neglect and human factors*

There are many kinds of damages attributed to poor handling and lack of training of staff, particularly in the technical and service areas of the museum. The list below summarizes representative situations:

In shipping, workshop and storage areas;

- Careless handling of objects resulting in soiling, dents, scrapes, abrasion;
- Improper stacking resulting in damage to objects on retrieval from storage shelves, racks, bins, etc.
- Dropping of objects, causing tears or breaks when outsize or heavy objects are hand-carried instead of being transported on dollies; also lifting of objects from point of weakness
- Storage of objects near or against steam pipes, radiators, near windows, or directly in the path of air ducts;
- Placement of objects against near cold, damp exterior walls, or on damp floors;
- Dusting cleaning of surfaces of works of art with coarse cloths, brushes or vacuum cleaners;
- Cramming objects without adequate protection into packing cases;
- Exposing objects to shocks and excessive vibrations, as in hammering of cases;

2.7.5 *Ethics of conservation*

The following standard of ethics must be rigorously observed in conservation work:

The condition of the relic must be recorded before any intervention.

Historic evidence must not be destroyed, falsified or removed.

Any intervention must be the minimum necessary.

Any intervention must be governed by unswerving respect for the aesthetic, historical and physical integrity of cultural property.

All methods and materials used during treatment must be fully documented. (Feilden, 2003).

Cultural Heritage, classic and contemporary, contributes to the identity and branding of territory, so relevant in an age of globalization and fierce competition. This identity constitutes the base for sustainable and endogenous development. And the need to conserve is needful. Cultural heritage is not seen as an overall priority for national development unless its relationship with social values, economic activities local development, and international exchange is made or become clear. It constitutes an essential engine for economic development and the major measurable of economic impact of heritage conservation are; jobs and household; center city revitalization; heritage tourism; property values and small business incubation. “The recognition of culture and its incorporation into induced development, involve two requirements. First it requires identification and awareness of the cultural dimension in all development interventions in the so-called non-cultural sector. This is indispensable because sensitivity to culture enables development projects to fit better into their context, energizes stakeholders and facilitates participation. Secondly, incorporation requires that socio-cultural knowledge be used in planning, financing and institutional mobilization.”

2.8 **The Extinction of Artifacts**

The extinction or deterioration of cultural heritage is one of the greatest challenges the sector faces. The causes of decay in all historic places and heritage, the most uniform and universal is gravity, followed by the actions of man and then by diverse climatic. Human causes nowadays probably produce the greatest damage. “Man-made causes of decay need careful assessment, as they are in general the by-product of the industrial productivity that brings us wealth and enables us to press the claims of conservation. They are serious and can only be reduced by forethought and international co-operation. Neglect and ignorance are possibly the major causes of destruction by man, coupled with vandalism.” (Feilden, 2003) Nature’s

most destructive forces are categorized as natural disasters, and include earthquakes, volcanic eruptions, hurricanes, floods, landslides, fires caused by lightning, and so forth. Throughout human history, they have had a spectacularly destructive effect on cultural property.

2.9 Procedure for Establishing a federal and state Museum

If you are planning to create a museum, you will need to understand the legal and tax obligations that come with establishing and running an organization. Most museums choose to establish as nonprofit organizations. If you are applying for nonprofit status, you must file for federal, state and local tax exemptions (steps C and D) after the organization is legally incorporated. However, forming a corporation generally includes these steps:

A. Filing articles of incorporation

This is a legal document filed with your federal or state in order to create a corporation. In this step, you will have to decide on your museum's name, broad purpose and location. You must draft your articles of incorporation and file the document with your federal or state government, which is usually the office of the Secretary of State or Attorney General. Many museums provide their articles of incorporation on their websites, so you can search the internet for "articles of incorporation museum to see samples. Keep in mind that the requirements and forms vary by state.

B. Obtaining an employer identification number (EIN)

In order to open bank accounts in the name of the organization, file forms with the FIRS and withhold employee income tax once you hire staff, you will need a federal tax identification number, which is called an EIN. You can obtain this number by filing with the FIRS.

C. File for tax-exempt status with the FIRS

Organizations with tax status are exempt from federal taxes and contributions are deductible by donors for income tax purposes. Filing for tax-exempt status with the FIRS typically can take 3-12 months. You may want to consider getting assistance from an attorney for these federal filings. The National Council of Nonprofits provides a list of forms and filing requirements to complete to apply for federal exemptions.

D. Filing for state and local exemptions

Once you receive tax-exempt status from the federal government, you may need to file separately for state and local tax exemptions. Keep in mind that laws and procedures can vary in each state. Grant Space, a service of the Foundation Center, has compiled nonprofit startup resources organized by state, which includes start-up guides, nonprofit associations legal support organizations, technical assistance and state filing agencies.

E. Committing to Excellence

One of the first steps you can take after establishing your museum is to take the Pledge of Excellence. The Pledge is a free, easy and achievable way to show your museum's commitment to being a good steward of the resources it holds in the public trust. Next, you can begin working on drafting the five Core Documents that are fundamental for basic professional museum operations and embody core museum values and practices.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter explains the methods employed in conducting the research. In order to obtain objective result, various methods and tools were employed for collecting data. These chapter discusses data required and sources of data, study population, sampling techniques, selected samples, research instruments and validation, data collection procedure.

3.2 Data Required and Sources of Data

The data required for this research are basically socio-cultural data.

The primary data was obtained from well-structured questionnaires and personal interview, as well as physical observation of the cultural heritage under focus.

The questionnaires were administered to stake holders, corporate bodies responsible for culture and tourism management, such as Adamawa State ministry for culture and tourism, federal and state museum commissions and other agencies that has anything to do in the study area, most especially those relating to museum Management. Information collected includes their effort, policy guidelines, management strategies, operations, and organization set-up and strength in meeting the demand for continuity and preservation of cultural heritage in the study areas.

3.3 Sources of Data

The quality of any research work depends on the data gathering method used. As a result of this fact, the two main sources of data collection were explored in this study namely primary and secondary data or source of data collection to gather information concerning the study area and the problems under investigation.

3.3.1 Primary Data

Primary data was collected through the use of questionnaires, oral interview and some observations that would be made during the field work.

3.3.2 Secondary Data

Secondary data was collected through consultations of base map, related or relevant literature. The sources of secondary data are books, encyclopaedias', dictionaries, magazines, internet, articles and journals on reaction etc.

3.4 Data Collection Instrument

The instrument for data collection that was used are as follows: -

1. Questionnaire.
2. Oral interview.
3. Internet e- mail interview.
4. Focus group discussion.
5. Key informant interview.
6. Survey.

3.5 Data Collection Procedures

In the course of the investigation, data was collected from various segment of the state. A purposive sampling technique was used in selecting the respondents in the study area.

A questionnaire was used in collecting information for this study; the necessary general information required includes the respondent age, level of education, occupation and monthly income of the respondent. While the research was based on the general condition of the cultural heritage in the state and the environmental condition, this was analysed by the researcher using percentage tables and pie charts. In all, questionnaires were administered to the entire segment in the state on the necessary general information which will guide the researcher to recommend on how to overcome the problems of museums in the state.

3.6 Sampling Techniques

In sampling, a sample (i.e. a portion) of a population is composed or drawn and studied as the representative of the population in order to make generalization of the research findings.

There are many techniques of sampling in research; some of the commonly cited includes random sampling, systematic stratified sampling, clustered sampling and purposive sampling.

In this research, the purposive sampling method of sampling in a research work was used. In purposive sampling, samples are picked and studied either because of accessibility, convenience, interest in certain identified characteristics or simply because they satisfy the researcher's specific need. The selection of the samples will therefore not be necessary based on the representative of the sample to the population, if the study population is large for instance in thousands, the percentage population to be sampled should be a minimal between

5% - 10% while for smaller population of about 20% will do for a descriptive research study. Research should have sample size that is larger than 30% depending on the population size, that the size of the sample should not be excessively big or too small but should be optimum. He defines optimum size as the one which fulfils the requirements of efficiency, representativeness, reliability and flexibility (Jen, 2007).

3.6.1 Sample Size

To determine the sample size of the study, all the 21 Local Government areas in Adamawa State are as follows

Madagali, Michika. Mubi North, Mubi South, Maiha. Hong, Gombi, Song, Girei, Yola North, Yola South, Fufore, Mayo-Belwa, Jada, Ganye, Toungo, Demsa, Numan, Lamurde, Guyuk, Shelleng.

Samples were taken from each local government area. Therefore, the sample size is 420.

3.6 Field Work Procedures

The field work involved the administration of 420 structured questionnaires. Each copy of the questionnaire was accompanied by a letter which briefly explained the aim of instrument to the respondent, an interval of 24 – 48 hours was allowed for the responds to complete the questionnaire, after which the researcher go round to retrieve the completed copies. In case of defaulter, the researcher made a follow-up visit after a week for the purpose of getting back the completed questionnaire. Personal interview would also be conducted. Out of 420 questionnaires administer, 399 was retrieved.

3.7 Data Analysis Procedure and Techniques

The data collected from questionnaires and interviews are been tabulated, and the use of percentages was adopted to analyze the data to reflect the realistic facts of the state regional museums. Based on the research problem identified and the objectives of the study, the datasets obtained was analysed using descriptive statistics base on the results obtained from the administered questionnaire and the field survey checklist result obtained by the researcher.

CHAPTER FOUR

RESULTS AND DISCUSSION

4.1 Introduction

This chapter presents the findings of the research in relation to the objectives of the study. The analysis is discussed in relation to the development of regional museums in Adamawa state, socio-economic characteristic of the residents and the environmental problems in the study area.

Table 4.1: Gender of the respondents

<i>Gender</i>	Number	of	%
	respondents		
male	363		91
female	36		9
Total	399		100

Source: Field survey, (2018).

4.2 Respondent Gender

Table 1 above shows that the respondents are predominantly males which was indicated that about 91% of the respondents are male while 9% are females, the male counterpart dominated the cultural activity in the various regions in Adamawa state.

Table 4. 2: Marital status of the respondents

<i>Gender</i>	Number	of	%
	respondents		
Married	267		67
Single	132		33
Total	399		100

Source: Field survey, (2018).

4.2.1 Respondent marital status

Table 2: above shows that the respondents status are dominantly married because the table above shows that about 67% of the population are married while 33% are still single because the married people tends to know more about their cultural activities more than the single class in the societies.

Table 1: Table 4. 3: Age Distribution of the Respondents

Age group	Number of respondents	%
23 – 27	71	18
33 – 37	148	37
38 – 42	36	9
42 >	144	36
Total	399	100

Source: Field survey, (2018).

4.2.2. Age Distribution of Respondents

Table 3: above shows the age distribution of the respondents indicates that about 18% of the respondents are between the age of 23-27 while 37% are between the age of 33-37 and 9% of the respondents are between the age of 38-42 and 36% of the respondents are between the age of 40 and above. Which indicates that people from the age of 37 to 40 and above tends to have more experience on the culture more than the other class below.

Table 4. 4: Household Size Of the respondents

Household Size	Number of respondents	%
1 – 3	39	10
4 – 7	160	40
11 >	200	50
Total	399	100

Source: Field survey, (2018).

4.2.3: Respondent Household Size

Table 4: above indicates that about 10% of the respondents have the family size of 1-3 and about 40% have the family size of 4-7 while about 50% have the family size of 11 and above because of their norms and cultural practice which have no relationship to family planning and are mostly polygamous in nature.

Educational levels	Number of respondents	%
Secondary	36	9
Diploma	219	55
Degree	144	36
Total	399	100

Source: Field survey, (2018).

4.2.4 Respondent educational levels

Table 5: below show the education level of the respondents which specifies that about 9% of the respondents are secondary school certificate holders while 55% of the respondents are Diploma holders while 36 % of the respondents are degree holders which indicates that majority of the population have Diploma certificate.

Table 4. 6: Occupation of Respondents

Occupation	Number of respondents	%
Civil servants	291	73
Trading	4	1
Farming	56	14
Self employed	48	12
Total	399	100

Source: Field survey, (2018).

4.2.5 Occupation of Respondents

Table 6: above indicates that about 73% of the respondents are civil servants while 1% of the respondents are traders and 14% are farmers while 12% are self-employed which indicates that majority of the respondents are civil servant followed by farming are their occupation which has indicated that Adamawa State is a civil services state.

Table 4. 7: Monthly Income of Respondents

Income	Number of respondents	%
21,000 - 25,000	32	8
26,000 – 30,000	136	34
31,000 – 35,000	32	8
40,000 >	199	50
Total	399	100

Source: Field survey, (2018).

4.2.6 Monthly Income of Respondents

Table 7: above shows the monthly income of the respondents, 8% of the respondents have the average income of between 21,000 – 25,000 and 34% are between 26,000 -30,000, 8% are between 31,000-35,000 and about 50% have the income of about 40,000 and above. Majority of the respondents are civil servants and based on the salary scale and educational qualification it shows that they occupy 50%.

Table 4. 8: Respondent residence duration in Adamawa

Duration	Number of respondents	%
1 - 5	144	36
20>	255	64
Total	399	100

Source: Field survey, (2018).

4.3 Respondent residence duration in Adamawa

Table 8 above shows the respondent's residence duration in Adamawa state which indicates that 36% of the correspondent's dwell in the state for the duration of 2 – 5 years while 64% dwells for 20 years and above which gave the more experience and knowledge of the norms and culture of the state.

Table 4. 9: Respondent awareness of a Museum

<i>awareness</i>	Number	of	%
	respondents		
Yes	399		100
No	--		--
Total	399		100

Source: Field survey, (2018).

4.3.1 Museum awareness in Adamawa

Table 9 above shows that 100% of the state citizens are aware of what a museum is.

Table 4. 10: Respondent mention of functions of a museum

<i>functions of</i>	Number of	%
<i>museum</i>	respondents	
Education	184	46
Promotion	72	18
Recreation	107	27
Economics	36	9
Total	399	100

Source: Field survey, (2018).

4.3.2 Respondent mention of functions of a museum

Table 10 above show the respondents response to the functions of museum, 46% of the respondent's view museum for education while 18% are on the perception of promotion of unity and 27% are of the view of recreation while 9% of the respondents are for economic reason which totally shows that the highest respondents prefer museum as a form of educational institution to teach people more about their norms and culture.

Table 4. 11: Respondent regional museum focus in Adamawa

<i>regional museum focus</i>	Number of respondents	%
Culture & Heritage	363	91
Information service	36	9
Total	399	100

Source: Field survey, (2018).

4.3.3 Respondent regional museum focus in Adamawa

Table 11 above shows that the respondent's responses to the focus of the regional museum, 91% of the respondents are for the preservation of cultural heritage while 9% are for information service which specified that the regional museum should focus more on the preservation of cultural heritage of the natives of Adamawa state.

Table 4. 12: Respondent type of museum needed

<i>type of museum</i>	Number of respondents	%
Historical	108	27
Art	36	9
General	255	64
Total	399	100

Source: Field survey, (2018).

4.3.4 Respondent type of museum needed

Table 12 above shows the respondents response on the needed type of the museum in the state, 27% are for Historical museum and 9% are for Art museum while 64% are for General museum which indicates that the general museum is the most preferred type of museum.

Table 4. 13: Museum representation of all the artifacts in Adamawa

<i>artifacts</i>	Number of respondents	%
Yes	399	100
No	--	--
Total	399	100

Source: Field survey, (2018).

4.3.4.1 Museum representation of all the artifacts in Adamawa

Table 13 above shows that 100% of the respondents agreed that the museums should represent all the artifacts in the various regions for fair representation.

Table 4. 14: Respondent assessment of historical and cultural monument

<i>assessment</i>	Number of respondents	%
Excellent	36	9
Good	107	27
poor	149	37
fair	107	27
Total	399	100

Source: Field survey, (2018).

4.3.5 Respondent assessment of historical and cultural monument

Table 14 above shows the respondent assessment of historical and cultural monument (artifacts) in the state, 9% view it as excellent condition and 27% of the respondents view it as in good condition and 37% view it as in poor condition while 27% view it to be fair in condition which indicates that the historical and cultural monuments are deteriorating in condition.

Table 4. 15: Associated museum problems

<i>museum problems</i>	Number of respondents	%
Human	108	27
Government/administrative	291	73
Total	399	100

Source: Field survey, (2018).

4.3.6 Respondent responds to associated museum problems

Table 15 above shows the associated museum problems in the state, 27% of the respondents agreed that human factor is the problem while 73% agreed that the government and administrative factor is the major problem of museum, which indicate that the government and administrative factor is the major problem of museum.

Table 4. 16: Respondent responses to population as a provision of a Museum in Adamawa state

<i>population</i>	Number of respondents	%
yes	219	55
no	180	45
Total	399	100

Source: Field survey, (2018).

4.3.7 Respondent responses to population as a provision of a Museum in Adamawa state

Table 16 above shows that 55% of the respondents agreed to using population as a factor for the provision of museum while 45% also disagree to using population as a factor for the provision of regional museums in the state which indicates that population is a factor.

Table 4. 17: Respondent responses to impacts of museum to community inhabitants in Adamawa state

<i>impacts of museum</i>	Number of respondents	%
Yes	399	100
No	--	--
Total	399	100

Source: Field survey, (2018).

4.3.8 Respondent responses to impacts of museum to community inhabitants in Adamawa state

Table 17 above shows that 100% of the respondents agreed that regional museums have allot of positive impact on its inhabitants.

Table 4. 18: Respondent responses to the provision/ maintenance of museum in Adamawa state

<i>Providers of museum</i>	Number of respondents	%
Private	36	9
Federal government	36	9
State government	219	55
community	108	27
Total	399	100

Source: Field survey, (2018).

4.3.9 Respondents responses to the provision/ maintenance of museum in Adamawa state

Table 18 above shows the respondent responses to who should be responsible for providing and maintaining a Museum in Adamawa state, 9% of the respondents agreed that the private sector should be responsible, and 9% agreed on federal government and 55% agreed that the state should be responsible while 27% agreed that the community should be responsible.

Which indicates that the responsibility for the provision of museum in the state is vested on the state government.

4.4 Summary of Findings

The respondents are predominantly males which was indicated in table 1 that about 91% of the respondents are male while 9% are females, the male counterpart dominated the cultural activity in the various regions in Adamawa state.

The respondent's status is dominantly married because the table above shows that about 67% of the population are married while 33% are still single because the married people tends to know more about their cultural activities more than the single class in the societies.

The age distribution of the respondents indicates that about 18% of the respondents are between the age of 23-27 while 37% are between the age of 33-37 and 9% of the respondents are between the age of 38-42 and 36% of the respondents are between the age of 40 and above. Which indicates that people from the age of 37 to 40 and above tends to have more experience on the culture more than the other class below.

Table 4 above indicates that about 10% of the respondents have the family size of 1-3 and about 40% have the family size of 4-7 while about 50% have the family size of 11 and above because of their norms and cultural practice which have no relationship to family planning and are mostly polygamous in nature.

Table 5 show the education level of the respondents which specifies that about 9% of the respondents are secondary school certificate holders while 55% of the respondents are Diploma holders while 36 % of the respondents are degree holders which indicates that majority of the population have Diploma certificate.

Table 6 indicates that about 73% of the respondents are civil servants while 1% of the respondents are traders and 14% are farmers while 12% are self-employed which indicates that majority of the respondents are civil servant followed by farming are their occupation which has indicated that Adamawa State is a civil services state.

Table 7 above shows the monthly income of the respondents, 8% of the respondents have the average income of between 21,000 – 25,000 and 34% are between 26,000 -30,000, 8% are between 31,000-35,000 and about 50% have the income of about 40,000 and above.

Majority of the respondents are civil servants and based on the salary scale and educational qualification it shows that they occupy 50%.

Table 8 above shows the respondent's residence duration in Adamawa state which indicates that 36% of the respondent's dwell in the state for the duration of 2 – 5 years while 64% dwells for 20 years and above which gave the more experience and knowledge of the norms and culture of the state.

Table 10 above show the respondents response to the functions of museum, 46% of the respondent's view museum for education while 18% are on the perception of promotion of unity and 27% are of the view of recreation while 9% of the respondents are for economic reason which totally shows that the highest respondents prefer museum as a form of educational institution to teach people more about their norms and culture.

Table 11 above show the respondent's responses to the focus of the regional museum, 91% of the respondents are for the preservation of cultural heritage while 9% are for information service which specified that the regional museum should focus more on the preservation of cultural heritage of the natives of Adamawa state.

Table 12 above shows the respondents response on the needed type of the museum in the state, 27% are for Historical museum and 9% are for Art museum while 64% are for General museum which indicates that the general museum is the must preferred type of museum.

Table 13 above shows the respondent assessment of historical and cultural monument (artifacts) in the state, 9% view it as excellent condition and 27% of the respondents view it as in good condition and 37% view it as in poor condition while 27% view it to be fair in condition which indicates that the historical and cultural monuments are deteriorating in condition.

Table 15 above shows the associated museum problems in the state, 27% of the respondents agreed that human factor is the problem while 73% agreed that the government and administrative factor is the major problem of museum, which indicate that the government and administrative factor is the major problem of museum.

The table 18 above shows the respondents responses to whom should be responsible for provision and maintaining a Museum in Adamawa state, 9% of the respondents agreed that the private sector should be responsible, and 9% agreed on federal government and 55%

agreed that the state government should be responsible while 27% agreed that the community should be responsible. Which indicates that the responsibility for the provision of museum in the state is vested on the state government.

4.5 Discussion of Findings

It was discovered from the findings of this study that regional museum is important to humanity in many ways which include: museums education can be an extremely valuable source of creativity, museums are ideal places to enrich what is learnt at school, museum education opens students up to new ways of seeing, experiencing and connecting to themselves, others, and the broader world, Regional museum cultivates global perspectives and an appreciation of the diversity of cultures, ideas, and human experiences, students who visit museums often develop an appreciation for cultural organizations and are more likely to use museums as a resource for life-long learning in the arts, Museums provide a great excuse to spend time with friends and family in a positive way. This finding is in line with the statement credited to Douglas (2008), that museum education is a veritable tool to promote education and impact positively on humankind.

The findings of this study indicate that there are many challenges hampering the progress of museum education in Adamawa state. These challenges include: lack of interest by the state government and the stakeholders, poor funding of museum education, poor quality museum education officers, bad attitude and lack of commitment of some museum education officers, no improvement in the educational curriculum, apathy to museum education, lack of maintenance and protection of artifacts and other objects of scientific, artistic, cultural, or historical importance in museum centers, looting of artifacts and other objects of scientific, artistic, cultural, or historical importance from museum centers among others. These findings are in consonance with the lamentation of Obi (2007) that Nigerian museums, including the newly-built ones, remain dead ends, smell of neglect and despair and give little or no courage to anyone to regard our past and heritage with much enthusiasm.

The findings of the present study shows that the respondents agree that regional museum have some prospects which include: the future museum education will provide easy access to its trusted knowledge base, and to the stories to be told, many museums will thrive, using challenges as opportunities to test new business and engagement models, and, in doing so, meeting the future head on, the museums education of the future that will really connect with their audiences will be the ones which place sustainability and well-being at their heart,

regional museum will strongly promote peoples culture and also help them to appreciate other peoples culture in future, and museums education of the future will engage with their visitors in the museum, with the physical spaces outside of the museum and with virtual audiences they build around specific subjects. However, the respondents disagree that the prospects of museum education include: museum education will reduce the rate of unemployment in Nigeria, museum education will reduce the rate of moral decadence in Adamawa state and Nigeria at large, museum education will foster peace and unity in Adamawa state, and that museum education will stop cultural aberration in Nigeria as a whole, museum education will reduce tribalism`. The responses of these respondents seem to portray that they are skeptical about the future of museum education in Nigeria due to the enormous challenges hindering the advancement of the institution. However, these findings tend to deviate with the opinion of Moore (2009) that despite such a negative outlook, many museums will thrive, using challenges as opportunities to test new business and engagement models, and, in doing so, meeting the future head on.

CHAPTER FIVE

PLANNING PROPOSAL

5.1 Planning Proposal

Considering the physical cultural condition of Adamawa state from the results obtained in the survey checklist for the study. The whole state requires regional museums to aid in maintaining historical and cultural heritage for peaceful and healthy living against its present deteriorating condition as shown in the result obtained and the respondents prefer the **General museums because it** hold collections in more than one subject and are therefore sometimes known as multidisciplinary or interdisciplinary museums.

5.1.1 Existing situation

There are only two (2) museum in the study area which are the Sukur kingdom and the Lamidos palace.

5.1.2. The proposals

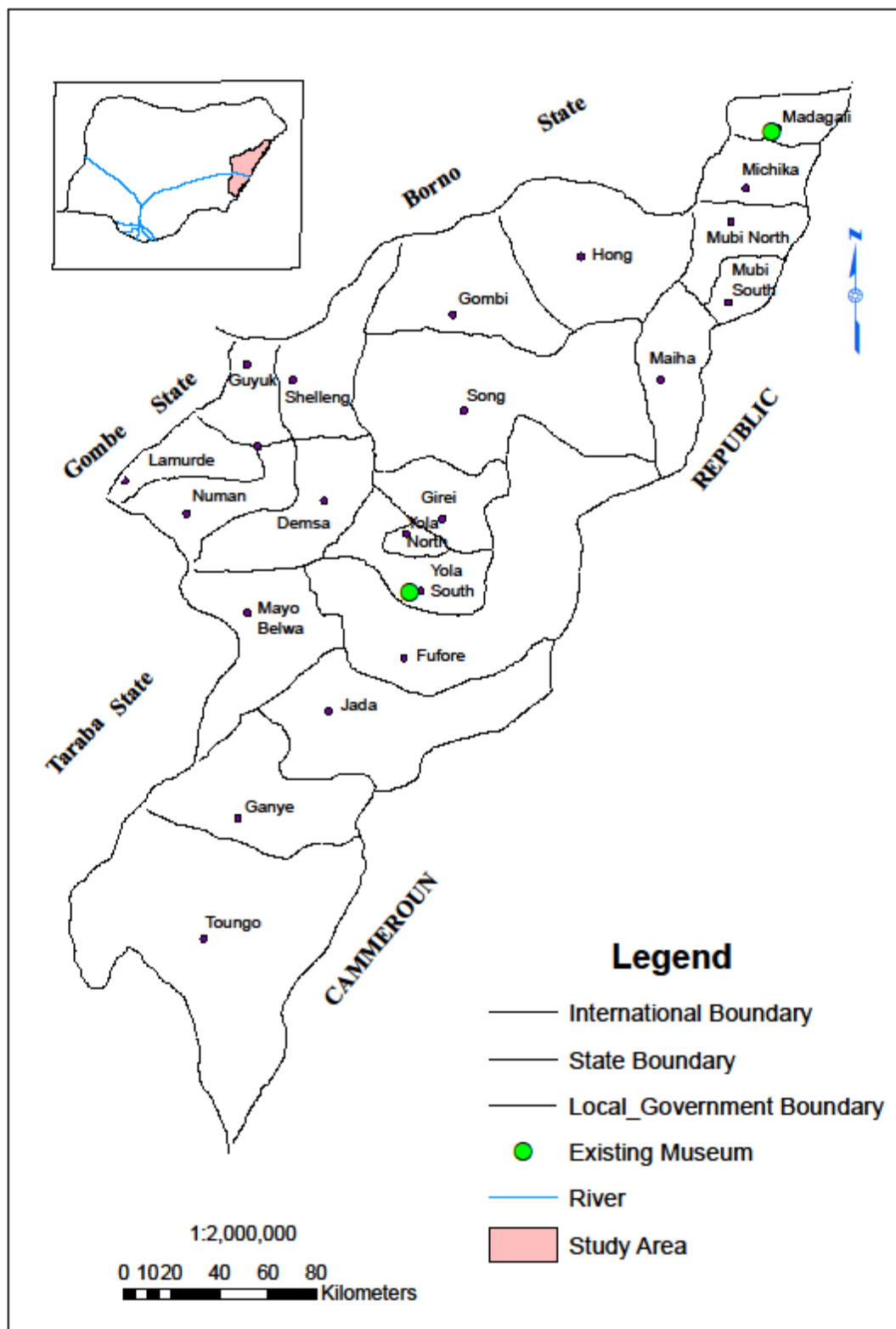


Figure 5. 1: Administrative Map of Adamawa State showing existing museums (Source: ADGIS, 2018).

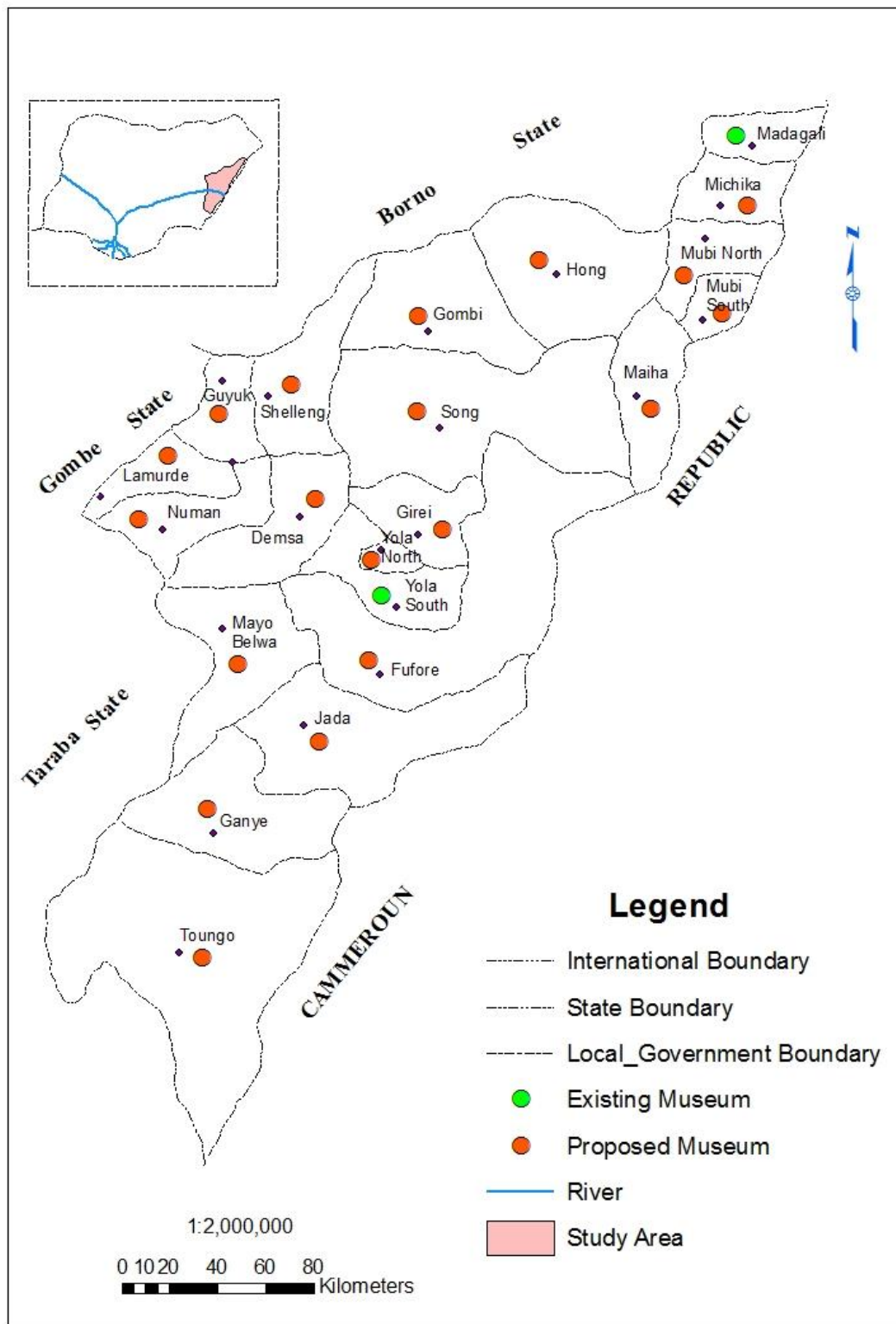


Figure 5. 2: Administrative Map of Adamawa State showing the proposed museums (Source: ADGIS, 2018).

5.2 Costing for the Project

Below is the costing for the projects after market survey of cost of materials

Cost estimate for building a 4 apartment museum

Opening of walls

A	Provision for opening of walls				35,000.00
B.	Excavation works for foundation and columns				25,000.00
C.	Blocks	9inch 120x2500			300,000.00
D.	Cement	97x2550			247,350.00

Roofing

A	provision for roofing	-	-	-	4,500,000.00
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Block work

Sand Crete hollow block work

C	230mm thick wall	59	m2	3,500.00	206,500.00
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Concrete work

Reinforced in-situ concrete (grade 25)

Developing strength of 21N/mm2 at 28 days

D	230mm thick for beams and columns and lintel	6	m3	25,000.00	150,000.00
---	--	---	----	-----------	------------

Reinforcement provision

Round hot rolled tensile deformed bar reinforced

To BS 4449 including all necessary cuttings bend

Hooks, binding wire etc.

E	10-16mm	210	kg	500.00	105,000.00
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Swan formwork to

F	sides of beams and columns	83	m2	1,200.00	99,600.00
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Rendering

Cement and sand rendering mix in the ratio of

1:3 finish fair and smooth 12mm thick in one coat

(Both internal and external finishes)

A	230mm thick walls	74	m2	1050.00	77,700.00
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SUMMARY					5,771,150.00
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Tiling work

Internal works

Lay tiles on cement sand screed as instructed by Architect

On hall floors, toilets floors and walls.

A.	Tiles	183	m2	1,400.00	256,200.00
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P O P ceiling finishes

A Provision for P O P ceiling finishes fixed to timber purlins

In accordance with Architect's instructions	156,000.00
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Electrical work

Internal works

A provide a provisional sum of 100,000.00 for both

Materials and labour.	100,000.00
-----------------------	------------

Fittings work

A provide a provisional sum of 162,000.00 for both

Materials and labour which include air conditional system

Of 1.5 horse power split air condition.	162,000.00
---	------------

Plumbing work

Piping work

A provide a provisional sum of 50,000 for both materials

and labour for both waste and supply work.	50,000.00
--	-----------

Fittings work

A provide a provisional sum of 103,000.00 for both material and labour	
103,000.00	

SUMMARY	827,200.00
----------------	-------------------

Painting

Apply one finishing coat of wall certain paint on

A	Rendered wall both external and internal	138	m2	800.00	10,400.00
---	--	-----	----	--------	-----------

Doors and Windows with Burglary

A	Provide for the buying and fixing of doors and windows	243,500.00
---	--	------------

External works

Soak away and chambers

A	provisional sum of 130 for both soak away and chambers	130,000.00
---	--	------------

SUMMARY	483,900.00
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LABOUR SCHEDULES

- A. **Masonry work**
50,000.00
- B. **Carpentry work**
35,000.00
- C. **Iron bending work**
32,000.00
- D. **Site cleaning**
12,000.00

SUMMARY	129,000.00
----------------	-------------------

SUMMARY PAGE

- | | |
|------------------|---------------------|
| A. Page 1 | 5,771,150.00 |
| B. Page 2 | 827,200.00 |
| C. Page 3 | 483,900.00 |
| D. Page 4 | 129,000.00 |
| Sub Total | 2,163,900.00 |

Supervision/ consultation Fee	300,000.00
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GRAND-TOTAL	9,506,200.00
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5.3 Phasing plan

Phasing is a useful tool for implementation. It is segmentation of a scheme into parts called (phase); intended to be executed successively. Thus, it ensures efficiency in the implementation process. Phasing is the final stage of the proposal scheme. For the purpose of this study, which last for one (1) year, the scheme is divided into four (4) phase during which every project is expected to be completed.

Phase I (1 Month)

Acquisition of site for the project which is the responsibility of the government and other respective stakeholders in the areas within the various regions of the state to select a site suitable for the development of museum which According to the Land Use Act (1990) Laws of the Federation of Nigeria. Chapter 202 law **28**. (1) States that, it shall be lawful for the Governor to revoke a right of occupancy for overriding public interest.

Phase II (2– 4)

For phase II, the second stage of the project which is, surveying, site investigation, and appraisal because failure to accurately assess the building site and its water table conditions and to specify the correct type of foundation may generally lead to irreparable structure damage and serious cost overruns. The commencement of setting-out, excavation of trenches for foundation, cement/block and concrete works or masonry work,

Phase III (5-7)

The third phase comprises of the roofing system which forms the upper enclosure of buildings, protecting them from precipitation and atmospheric effects e.g. wind, cold, heat. Then floors and Lay tiles on cement sand screed walls as instructed by Architect. Provision for P O P ceiling finishes fixed to timber purlins, Electrical work, plumbing work, Painting, Doors and Windows with Burglary, Soak away and chambers

Phase III (8-12)

The final stage of the implementation which is the provision of stands, furniture's, staffs, then the acquisition of artifacts in other to commence full operation of the preservation of historical artifacts to maintain the norms and culture of the society by providing facility to suitably serve the purpose of Conservation. This is the longest of all the phases because the acquisition of artifacts usually is a continuous process which has no end.

5.3.1 Source of fund

Since most of the resident's area civil servants of the state. Adamawa state government should serve as their grantor for funds, while for the services, Adamawa state government in collaboration with public private partnership paying 10% counterpart fund for the projects.

5.4 planning Brief

From the studies conducted prior to the study and the aims of the main research, a design brief was developed.

The brief was planned to achieve the following: -

- To encourage the patronage of the people both local and international.
- To ensure safekeeping of the artifacts.
- To encourage Learning and research.
- To encourage traditional exhibition of the locals.

5.4.1 BRIEF

The design objectives: - the main aim of this project is to have a secure place within the various regions of the state for the preservation, storage and retrieval of important archival records. Beside the above, the project needs to have a public access Space where holdings could be made available, for research, reference, and public awareness.

The project requirement should be comprised of the following area.

1. Incoming records Area: - Docking area for incoming records and building area for receiving incoming collections it consists of:
 - a) Room for receiving and starting incoming records.
 - b) Quarantine room with fumigation chamber.
 - c) Supply rooms.
 - d) Area for preliminary cleaning and boxing.
2. Public Area: - of the building, easily accessible from the non-public areas, in and out flow between public and non-public should be easily monitored. The following function supporting are
 - a) Reception area for visitors for front desk, lockers etc.
 - b) Auditorium space to be used for exhibition.

- c) Auditorium and conference space for formal lecture.
 - d) Reading space with provision for computer terminals.
 - e) Toilets.
3. Non-Public Area: - with easy access to the public part of the building and consisting of the following space;
- a) Room for registering/cataloguing records.
 - b) Lab area for cleaning/repairs for preparing the records for storage and / or digitization.
 - c) Office space.
 - d) Server room.
 - e) Strong room for high priority records.
 - f) Supply room.

5.5 Planning and design guidelines

1) **Display areas:** - specimen on display must be displayed on one of the following;

- I. In show case.
- II. Freestanding on the floor, on plinth or support.
- III. On walls.
- IV. On panel.
- V. On LCD screens in the case of the virtual museum space.

2) **Circulation pattern.**

- a) Sequential circulation; is appropriate for a chronological arrangement or where a story line needs to be followed from the start to finish.
- b) Random circulation: suitable where random viewing is required. This circulation patterns required at the permanent exhibition hall. Thus circulation pattern within display areas must be considered to allow free flow and good vision.
 - i) Must have controlled lighting, either natural or artificial lighting.
 - ii) Security: - adequate security measures must be taken to protect specimen on display. There should be segregation between public areas and non-public areas.
 - iii) Consider specimen sizes to be displayed.

3) **Technical requirement of the museum** – Consider receiving, preparation, and storage and conservation aspects of museum and provide enough security to these areas and if possible link to the display areas.

4) **Environmental control** – temperature and humidity must be kept constant indoors.

- 5) Allow spaces for public parking, bus parking and service parking.
- 6) Reduce number of openings of exterior walls to allow good surface for display of objects

CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.1 Summary

Cultural properties and deterioration

Presently there exist a problem of lack of museum facilities in Adamawa state, which if not tackled through a strategic plan may prolong the existing consequences of the problem as the population of Adamawa state also increases. This kind of consequences distorts the cultural goal and should be mitigated and avoided. There is also a problem of implementation that may arise as a result of inadequate funding or poor institutional arrangements, these issues are real and need to be handled effectively to close the gap that exist between the proposed plan and its implementation.

The society in Adamawa state is a reflection of its cultural heritage. The built environment epitomises this in form of cultural properties which tell the story behind the cultural heritage. According to Edokpolo (2007), ancient monuments are highly valuable and informative in terms of sociocultural, sociopolitical, socioeconomic and even technological activities of a particular society or group of people. The royal palaces are examples of such monuments. He went further to state that the palaces of the chiefs are of historical importance and have faced a lot of devaluation through physical and biological degradation. There is a saying that today's culture is tomorrow's heritage (Chatterjee, 1997). Cultural heritage provokes the thought that mankind came from somewhere and this provides the people with confidence and security to face the future (Landry, 1997). Thus, the need for preservation and re-invigoration of cultural resources is a key environmental consideration that may be ranked next in importance to the conservation of agricultural land. Cultural properties, which form an integral part of the environment, are severely exposed to agencies such as moisture, intense solar radiation and prevailing winds, which directly change their physical attributes (Ikpo, 2006). The prime effects of these environmental agencies include discoloration, abrasion, cracks, stains and fungal growth. Regular or periodic maintenance is required to preserve the physical form of severely exposed artefacts, buildings (Museum), and landforms among others. Apart from exposure to weather, biochemical agencies also accelerate decay of cultured properties. It has become factual that these physical and social changes have affected sites of cultural and historical importance. In the process, potential tourist sites of local and national interest comprising historical and peculiar architectural buildings, archaeological excavations, palaces, shrines, groves, monuments, open spaces and

town squares are lost while some are wasting away. The issue is not that of causation of deterioration but of poor response to maintenance demands

6.2 Conclusion

Coordination between the regional museums, educational institutions and NGO's is the need of the hour. It is a fact that education is the potent instrument for human development, on which depends on the level of all-round national development. It is also agreed by all the countries and international organization like UNESCO and International Council of Museum (ICOM) that people of all age groups and intellectual background can meet this gap in the field of communication through the effective use of museums and their collections by arranging thematic exhibitions. This requires linking up these institutions with various educational efforts, planning and development programmes operating in the country. It would need adequate resources in space, and man power, which could be available with a strong background and keen interest of the authorities responsible for the development of museum educational programmes, which is yet to be fulfilled in a country like Nigeria.

The regional museums are to serve as an instrument for education and cultural development for all, from the illiterate masses to the enlighten class. A museum philosophy and museum ethics have to be established so that an awareness and sensitivity is created and more and more people be attracted to museums. In a developing country like ours, the educational activities in a museum is a new weapon, a new tool to be exploited for all-round growth and understanding of the people. The museum provides a quick, effective and economical way of building of a nation, its background, resources, history, culture, crafts and arts. Therefore, if museums are to continue and progress, they cannot avoid serving this cause of education, and if education is to be effective, it dares not neglect the museums.

6.3 Recommendations

1. Both the Federal and State governments should make funds available for the regular maintenance of these cultural properties, there should be regular or periodic planned maintenance of these cultural properties instead of the corrective maintenance that is currently the practice.
2. That the Federal and state government should partner with private owners of cultural properties in order to have enough funds make available for effectively maintenance.

4. The users of these cultural properties include tourists, community members, students and worshippers. Therefore, support services facilities such as toilet and other sanitary fittings be built in the premises of these properties to enable the users enjoy the use of these properties.

5. Public enlightenment campaigns should be carried out in schools (primary, secondary and institutions of higher learning) to promote the significance of these cultural properties in order to improve their patronage and values.

6. National and State Commission for Museums and Monuments (NCMM) as an umbrella body of public museums in Nigeria should look toward making policies that will rejuvenate museums education. New cultural programmes involving youths should be carried out to improve public patronage, Schools should be made to visit the museums, at least once every session, so as to benefit from the information and pleasures a museum offers.

7. The media (print and electronic) should be readily available to partner with museums in disseminating information and programmes that would sensitize the people about the museum education and its importance to humanity. This could also encourage people to visit museums and heritage sites in Adamawa state.

8. Museums on their part should seek rapid manpower development through meetings, seminars, conferences and workshops at local, national and international levels. These meetings help to show the diversity of positive things that are happening all over the world, Museum education officers should be encouraged to attend conferences and seminars.

6.4 Physical planning recommendation

- i. Funds should be provided through local taxes for the implementation of the project.
- ii. Cultural festivals should be encourage through issuances of awards to enhance performance and involvement.
- iii. The community members should develop a self-help initiative to help them when the external bodies have withdrawn from the project.
- iv. Close monitoring of the proposed project plan implementation process should be observed to narrow down any inconveniences.
- v. The implementation should involve public private partnership (ppp)

- vi. There should be mobilization for the implementation through public participation for adequate man power and campaigns.
- vii. Effective institutional framework should be established or set up.
- viii. The state government should try as much as possible to translate the proposed plan for regional museums facilities in to reality.
- ix. After development, the stakeholders should ensure that the project is well maintained and managed effectively.
- x. People who are qualify to maintain the museums should be employ to protect the artifacts through proper maintenance.
- xi. Public-private partnerships should also be encouraged in the area of funding for museums education to achieve its set goals.

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APPENDICES

Appendix i:

Modibbo Adama University of Technology, Yola.

School of Environmental Sciences

Department of Urban and Regional Planning

P.G Research questionnaire.

I am a post-graduate student from the above-mentioned department conducting Research on planning for the development of regional museums in Adamawa State. Therefore, your assistance is needed to answer the questions below. All information given would be treated with utmost confidentiality and the information given would be used for academic purpose only.

Yours Faithfully

Apollo, Rinyi

Section. A. Bio Data/socio economic information. Please tick the appropriate response.

Age:

1. Gender: (a) Male ☐ (b) Female. ☐
2. Age group: (a) 18-22 ☐ (b) 23-27 ☐ (c) 28-32 ☐ (d) 33-37 ☐ (e) 38-42 ☐ (f) Above 42 ☐.
3. Marital Status: (a) Married ☐ (b) Single ☐ (c) Divorcee ☐.
4. Household Size: (a) 1-3 ☐ (b) 4-7 ☐ (c) 8-11 ☐ (d) Above ☐.
5. Educational status: (a) Primary School ☐ (b) Secondary School ☐ (c) N.C.E/O.N.D ☐ (D) H.N.D/.B.SC ☐ (e) MSC/PH.D ☐
6. Occupation: (A) Civil Servant ☐ (b) Farmer ☐ (c) Business Man/Woman ☐ (d) Student ☐ (e) Self Employed ☐
7. Monthly Income: (a) 5,000-10,000 ☐ (b) 11,000-15,000 ☐ (c) 16,000-20,000 ☐ (d) 21,000-25,000 ☐ (e) 26,000-30,000 ☐ (f) 31,000-35,000 ☐ (g) 36,000-40,000 ☐ (h) Above 40,000 ☐

SECTION B

- (8) For how long have you been staying in Adamawa state? (a) 1-5yrs ☐ (b) 6-10yrs ☐ (c) 11-16yrs (d) 17-20 years (e) above 20 years
- (9) Are you aware of what a museum is? (a) Yes (b) No.
- (10) If yes above, mention some function of a museum. (a) Education ☐ (b) Promotion of unity ☐ (c) Recreation ☐ (d) Economic benefits ☐

- (11) Do you support the establishment of regional Museums in Adamawa State? (a) Yes ☐ (b) No ☐
- (12) What should be the focus of the regional museums?
 (a) protection of cultural property and heritage
 (b) Information service
 (c) To support commercial activities.
 (d) To create a friendly environment for community members?
- (13) Which type of museum do we need in Adamawa state?
 (a) Historical Museum
 (b) Science and technological museum
 (c) Art Museum
 (d) General museum
- (14) Do you want the museum to represent all the cultural artefacts of all the people in Adamawa state regions? (a) Yes ☐ (b) No ☐
- (15) In your own assessment, are those historical monuments around your community in following Conditions? (a) Excellent ☐ (b) Good ☐ (c) Fair ☐ (d) Poor.
- (16) What do you think are the problems associated with the provision of museum facilities?
 (a) Human factor ☐ (b) Natural factor ☐ (c) Government and administrative factor.
- (17) Do you consider population as a major factor in the provision of museum in Adamawa state? (a) Yes ☐ (b) No ☐.
- (18) Are you sure if a museum is provided, it will be able to maintain history? (a) Yes ☐ (b) No ☐
- (19) Do you think museum have any impact on the lives of the community inhabitants? (a) Yes ☐ (b) No ☐.
- (20) Who in your own opinion should be responsible for provision and maintenances of a museum? (a) Private ☐ (b) Federal Government ☐ (c) State Government ☐ (d) Community ☐.

Thank you for completing this questionnaire!

Appendix ii:



Plate i: Sukur Cultural Landscape



Plate ii: Lamido's Palace in Yola

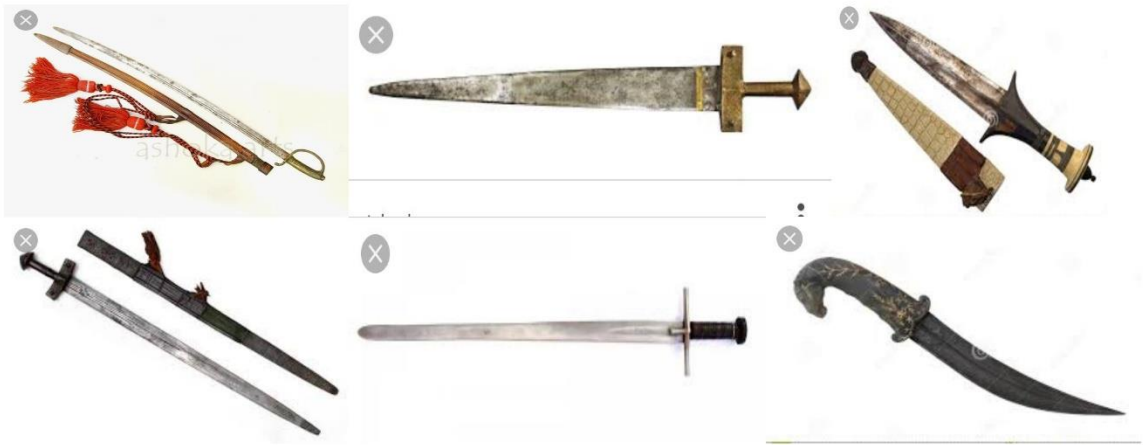


Plate iii: Takouba Dagger and swords



Plate iv:Drums



Plate v: Baskets