

MUSEUM EDUCATION IN NIGERIA: PROSPECTS AND CHALLENGES

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Abstract

There seems to be lack of effectiveness from those managing museum education in Nigeria, most people seem not to know where the public museums and galleries are, their importance and what they represent. This study sought to examine the challenges and prospects of museum education. The design of the study was a descriptive survey. The target population of the study was 123 museum education officers. The sample was 123 respondents. The instrument for data collection was questionnaire. The data was analyzed using mean score for the three research questions posed for the study. The findings of the study revealed that museum education is important to humanity in many ways, it indicate that there are many challenges hampering the progress of museum education in Nigeria. It was therefore recommended that the National 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, and public-private partnerships should also be encouraged in the area of funding for museums education to achieve set goals.

Keywords: Prospects, Museum, Education, Museum Education.

Introduction

A museum is an institution that cares for (conserves) a collection of artifacts and other objects of scientific, artistic, cultural, or historical importance and makes them available for public viewing through exhibits that may be permanent or temporary (Edward, 2007). Most large museums are located in major cities throughout the world and more local ones exist in smaller cities, towns and even the countryside. Museums have varying aims, ranging from serving researchers and specialists to serving the general public. The continuing acceleration in the digitization of information, combined with the increasing capacity of digital information storage, is causing the traditional model of museums, as static “collections of collections” of three-dimensional specimens and artifacts, to

expand to virtual exhibits and high-resolution images of their collections for perusal, study, and exploration from any place with Internet access. (Findlen, 2009). Museum education is a specialized field devoted to developing and strengthening museums' role as public institutions. The purpose of museum education is to enhance the visitors' ability to understand and appreciate museum collections.

In terms of education, going to a museum can bring what is taught in schools to life, by seeing artifacts or paintings for example. If children are learning about the Romans for example and they visit an exhibition full of armour and weapons dating from that period, they are more likely to find it interesting and want to learn more about it. Research also shows that those who have had firsthand experience of such information are more likely to retain it in later life. Museums can then be an extremely valuable source of creativity, particularly organisations such as art galleries or photography exhibitions, as many people find they are inspired and subsequently want to try such activities themselves (Tezcan and Akmehmet, 2007). Museums can contribute to education via schools. The best way to do that is promoting cooperation between museums and schools. Some museums have founded units to support schools and they collaborate with schools and teachers.

Museum education is important to humanity in many ways. Museums are ideal places to enrich what is learnt at school. The main reason for that is they have any kind of pieces related with cultures. Things learnt at school are rather theoretical and students cannot see any links between them and real life. Museums have objects that can serve as representative examples of what is taught in social studies and science courses. Museums exhibit objects in a way that would provoke creative thinking and effective learning (Douglas, 2008). Museums are ideal places for socialization as well. Thus, they serve to achieve the long-term goals of education providing socialization besides helping students follow syllabuses. Museums serve also as laboratories in which teachers can learn much about their students. In museums, the hierarchy in classroom relationships changes just like the location does. Meeting new people and new cultures in a new place helps students look at things from different viewpoints. Students who have difficulties learning at school could turn out to be quick learners in museums since intelligence and senses are used in all possible ways in museums (Stiner, 2006). Children who have difficulties learning with traditional teaching methods can learn more easily with activities in museums,

where the features of intelligence not used at school and abilities not noticed are all revealed.

Museums facilitate learning experiences with works of art; cultivate global perspectives and an appreciation of the diversity of cultures, ideas, and human experiences. Art museum learning opens students up to new ways of seeing, experiencing and connecting to themselves, others, and the broader world. 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 engage and educate the community. Museum exhibits, inspire interest in an area of study, item, time period, or an idea— but there's more going on in museums in regard to education than one might think. Schools rely heavily on museums to enhance their curriculum (Mena, 2010). The promotion of education and the cultivation of conversation that are taking place in museums across the nation shape and strengthen our neighborhoods. Museums provide a great excuse to spend time with friends and family in a positive way. Personal connections can be made with museums and also with family members during visits. A day at the museum often translates to a day spent with loved ones as fathers and mothers transform into tour guides, and the environment provides a shared learning experience. All these attest to the importance of museums in education and in our daily life. Douglas (2008) stated that museum education is a veritable tool to promote education and impact positively on humankind.

Museum education is conducted by specialists known as museum education officers. Museum education officers ensure that a museum's collections act as a learning resource for all ages. They work both within the galleries or museums and also in a community context. Museum education officers are specialists who help museums fulfill their educational mission. They recognize that many factors affect the personal, voluntary learning that occurs in museums (Brymo, 2009). They seek to promote the process of individual and group discovery and document its effect. Museum education officers serve as audience advocates on museum teams as they work to provide meaningful and lasting learning experiences for a diverse public. However, Museum education has not been without some challenges.

Historical Background Of Museums In Nigeria

The history of museums in Nigeria can also be said to date to ancient times, at least, to pre-Arab and European times. During these periods, various cultural materials or ritual, religions and political importance were fashioned and preserved in temples or traditional shrines and in the palaces of kings and chiefs. Apart from housing such cultural materials like ivory, bronze and carved wooden objects, these institutions (temples, shrines and palaces) features like caves (for example, Ogbunike cave in Anambra State) were also maintained monuments. (Okpoko, 2011:1). Persons responsible for organizing and preserving the cultural materials included the head of each household, priests of various shrines and some of the kings' or chiefs' officers. In Igbo land, for instance, a head of the household was in charge of his family's temple. In such temples cultural materials like iron or bronze amulets, wooden statues (ikenga) or images of deities were kept the head of the household or (in some cases) priests took care of ritual objects like iron gongs, ivory trumpets, drums as well as stone or clay images of deities kept in the shrines. These heads or priests acted more or less as curators, taking care of these objects. Wooden and iron/bronze staffs, statues and thrones, ceremonial regalia of past kings kept in the royal palaces were taken care of by any of the kings officers.

In these pre-colonial museums, objects were preserved .use of their utilitarian or symbolic values. For instance, the cultural objects found in kings' palaces were useful in explaining the political structure and ritual significance of the kingship system. Some of the objects found in the shrines helped to "concretise" the deities. Also in Igboland, a pot (like *ite ike*- a very large pot which can contain about 105 litres of wine) kept in obit (shrine house) was preserved and used during the initiation of new members into the masquerade societies while the wooden statues and the wooden symbol of authority (ofo) were useful for the administration of oaths.

However, the development of modern museums began during the colonial period. In 1927. Kenneth Murray, an art teacher in the British Colonial Service was appointed to advise the government "on the effects of the colonial education system on local an" (Nzewunwa. 1984:101). While performing the assignment Murray made a personal collection of several Nigerian art forms. Later he advised the government on the establishment of museums and the proclamation of relevant laws to prevent the illegal exportation of Nigerian works of art

(Murray, 1966:32). However, because of the Second World War. Murray's recommendations for the establishment of museums in three centres in Nigeria could not be implemented. Murray, was therefore permitted "to continue with the purchase of antiquities pending the building of a permanent centre" for the preservation of the cultural objects (Nzewunwa. 1984:102).

The Nigerian Antiquities Service was established on July 28 1943 in response to appeals by concerned Europeans like Murray and Duckwork, an Education officer. In 1946 Braunholtz, a keeper in the Department of Ethnography of the British Museum, was sent to Lagos by the Colonial office to advise the British government on the preservation of Nigerian cultural resources. In 1947 B.E.B. Fagg, a trained archaeologist, was appointed government archaeologist and assistant surveyor of antiquities. Fagg carried out much archaeological work in the Jos Plateau and helped in the establishment of the Jos Museums in 1952 in which most of the archaeological materials have been preserved to this day.

Clear-cut legislations to prevent indiscriminate acquisition and exportation of Nigerian cultural materials were not instituted until 1953 when the Antiquities Ordinance No. 17 was passed. This bill- provided for the creation of the National Department of Antiquities and charged it with the responsibility of exploration, care and preservation of antiquities or works of art and provided also for the control of exportation of works of art from Nigeria (Nzewunwa. 1984:102). Subsequent laws such as the Antiquities (Export Pennits) Regulations of 1957 and the Antiquities (Prohibited Transfers) Decree of 1974 were enacted to check the illegal exportation of cultural objects from Nigeria (Nzewunwa, 1984:102). The Department of Antiquities, however, saw to the establishment of museums in Nigeria to preserve these cultural objects.

In 1979 a comprehensive review of the legislation concerning cultural resources in Nigeria was undertaken with the promulgation of Decree No. 77. This decree dissolved the National Antiquities Commission and the Department of Antiquities established by the earlier legislations. It created in its place, the National Commission for Museums and Monuments (NCMM), which was designated as a corporate body with powers to generate funds and enter into contracts. It also made fresh provisions for the designation of national monument and ensured stiffer penalties for the destruction, unauthorised alteration and removal of monuments in Nigeria (Nzewunwa, 1984:102 - 103). The then

Department of Antiquities and the present National Commission for Museums and Monuments saw to the establishment of museums in different parts of Nigeria to preserve Nigeria's cultural objects.

Currently the NCMM administers thirty museums and museum centres in nearly most of the thirty - six states of the federation) and two other autonomous Federal Government owned museums, which were established after the Festival of Arts and Culture (FESTAC) of 1977 in the National Arts Theatre Complex, Lagos. These are the Centre for Black African Arts and Civilization (CBAAC) and the "Museum for Modern Arts". The former is research-oriented and caters for the objects and colloquium papers deposited after the festival.

The challenges of museum education in Nigeria seem to be derived from the ineptitude in the administration of art and indirectly from the ephemeral interest of government. Since the culture sector is poorly funded, it is easy to lay all the blame for the sorry state of affairs in the sector at the door of government (Aminu, 2009). But a critical look at the issue will also question the effectiveness of those in art administration in terms of proffering and execution of ideas in a way that can engender collection of artifacts and other objects of scientific, artistic, cultural, or historical importance for generation of funds. From the public museums and galleries down to art councils, there is need for improvement. Most people seem not to know where the public museums and galleries are, their importance and what they represent. With a system of education that does not effectively promote heritage studies, Obi (2007) lamented 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 general decline in the quality of museum education in Nigeria is one of the greatest misfortunes of post-independence Nigeria. It may be attributed to many factors, including poor funding, poor quality museum education officers, bad attitude and lack of commitment of some museum education officers, non-improvement in the educational curriculum, misconceived educational policies, religious fundamentalism, and apathy to museum education. These factors may have contributed to the degeneracy in the museum education, a situation which has transformed some aspect of arts education itself into "magic", in the sense that it is geared only towards the attainment of sightseeing, as against the advancement of knowledge, the improvement of the human condition and the perpetuation of mankind. Looting of artifacts and other objects of scientific,

artistic, cultural, or historical importance from museum centers is another critical bane of museum education in Nigeria. For instance, it was aired on Radio Nigeria 10 PM Network News on Monday, 23rd June 2014 that some status and other artworks taken away from Benin kingdom a century ago by the British has been returned to the incumbent Oba of Benin.

Literature Review

Conceptual Clarification

A museum is defined as a non - profit making permanent institution, in the service of the society and its development and open to the public, which acquires, conserves, communicates and exhibits, researches for the purpose of study, education and enjoyment, material evidence of men and his environment (Falon, 2008). American Association of Museums defines a museum as “An organised and permanent, non-profit institution essentially educational or aesthetic in purpose, with professional staff which owns and utilizes tangible objects, earns for them and exhibits them to the public on some regular schedule” (AAM, 2004). Museum is a service provider for the spread of knowledge. There are many more definitions of museums that lay most emphasis on their role on education. The educational activities within the museums must be ready to provide a great variety of methods through which people can receive insights into and enjoyment of collections. The presence of objects that do not know the boundaries of Language and literacy helps museums to be on advantageous position compared to other public service agencies, to serve as socially relevant agency for the education and development of the community.

Education

Education in its general sense is a form of learning in which the knowledge, skills, and habits of a group of people are transferred from one generation to the next through teaching, training, or research. Education frequently takes place under the guidance of others, but may also be autodidactic (Dewey, 2004). Any experience that has a formative effect on the way one thinks, feels, or acts may be considered educational.

Museum Education

A Museum is not an educational institution in the formal sense of the word. Museum education is the education in its broader sense. Hooper (2008) considers museum in the context of education, as an institution that can offer an educational experience across a wide range of variables and in relation to a wide range of institutions and organizations. The meaning of museum education is that museums provide a learning situation in which the visitors experience learning. A learning situation is a condition or environment in which all the elements necessary for promoting learning are present. Learning experience is the mental or physical reaction or makes through seeing, hearing or doing the things to be learnt and through which one gains meanings and understanding of the materials to be learnt (Eliot, 2009).

Khanna (2008), who had extensively studied museum education in U.S.A, India, U.K and many other countries, described learning in museum as follows; Learning in museums generally involves a visitor or a group of visitors attending to an object, a display, label, person, element or some mental construct of these. Museum learning has long been examined in relation to attracting power and loading power of exhibits in museums. The information thus collected by the visitors is stored in the brain and remains there over a period. The information a visitor receives during a museum visit tends to bear a 'contextual map'. The museum visit represents a collection of experiences rather than a single unitary phenomenon. Any information obtained during the museum visit is likely to include social related, attitude related, cognitive related and sensory related association. These associations will become embedded in memory altogether with the result that anyone facet of these experiences can facilitate the recall of the entire experience. Thus Museums are rather a source of intellectual stimulation and entertainment. Exhibition halls, properly arranged secondary collections, labels, guided tours, traveling exhibitions, school class visits, loan services to the schools, training courses to the teachers, illustrated lectures, motion pictures, film trips and publications, etc. are the various means which constitute the educational activities in a museum.

Museum Education Officers

Museum education officers aim to deliver high quality and dynamic programmes of learning and participation. They ensure that a museum's collections act as a learning resource for all ages. They work both within the

galleries or museums and also in a community context. Museum education officers develop, deliver and evaluate programmes and events for classes, groups or individuals, often designed to engage those who may not normally use the museum or gallery, such as hard to reach young people, young children, older people and families (Brymo, 2009).

Museums in School Education

Museum provide learning situations is quite different from those provided by formal educational institutions like schools. Blocknom (2006) is of the view that:

- a) Free choice learning situations devoid of verbal instructions, assessment and other types of controls that exist in schools.
- b) Learning in museums is a spontaneous process, a personal experience not imposed on the visitor.
- c) Museum provide open communication of ideas, concepts and information involving exploration and discovery, and
- d) Class rooms in schools are home for 3R's: reading, riting and rithmetic, where as museums are home for 3A's: the authentic, the aesthetic and the accessible. The authenticity as revealed by real objects and phenomena exhibited in museums, communicates with a powerful clarity to visitors. Museums are compelling aesthetic environments: they engage the senses, stimulate, inspire and sometimes even overwhelm. A museum makes the whole world, the past, the present and the imagined; accessible to the visitor.

Prospects of Museum Education

The future is full of tall challenges and that is not a new thing. Some of those are certain, and of the serious-decision-making-new-direction sort. We know this because we can count, and we know the human population is growing faster than we can accommodate (Hooper, 2008). Every economic, environmental and social challenge can be traced in short order to our remarkable ability to reproduce and survive. Considering the road ahead, the museum of the future has important roles to play. The future museum will provide easy access to its trusted knowledge base, and to the stories to be told. Relevant, successful museums will find affordable, timely solutions for this access, made possible by adapting to ever-emerging technology; a continuing enslavement. The next 10

years will continue to prove challenging for museums. Today's issues will not dissipate; if anything they will multiply. Yet, 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 (Moore, 2009).

The museums of the future that will really connect with their audiences will be the ones which place sustainability and well-being at their heart. They'll reflect the global challenges of climate change and the decline in living standards with which we are now becoming familiar. Museums should not just see themselves as places for learning or houses of collections but as civic connectors leading the re-imagining of a more liveable world (Falon, 2008). As more and more public space is privatised museums should realise their advantages as accessible places for encounters. They'll also be rallying points for the community, leading local campaigns, connecting up civic society groups, using their collections in a more activist way to illuminate local concerns. Alternatively they should realise their roles as places for sanctuary from commercial messages and reflection (Brymo, 2009). Being a high well-being, sustainable organisation isn't just about programming or collecting decisions. It is as much about institutional behaviour. Museums should be judged on what they are as well as what they do (Teddy, 2011).

Museums will likely develop new ways of bringing their users in, not just to plan an exhibition on the story of a particular locality. The permeability of museums and communities to each other will increase (Bemner, 2009). The future of museums is becoming a balancing act between surviving the devastating consequences of funding cuts and striving to make the best of the creative minds working in the sector. Over time, the image of museums has evolved throughout history. With the opening up of museum interpretation by more democratic practices museum interpretation will change quite significantly in the years ahead. Specifically, museums will be able to move further away from having a dominant narrative to multiple narratives which can dialogue with one another and with museum audiences both meaningfully and respectfully. This will in turn affect the content and themes which museums will want to cover and will effectively enable museums to approach subjects and themes which hitherto may have appeared too problematic or controversial for them to want to tackle. This will in turn provide museums with more confidence to respond to and reflect on

more contemporary topics, almost in real-time (Eliot, 2009). Contemporary collecting will become more important, too, as museums rise to the challenge of being more responsive to the unfolding of recent events.

Museums 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. Museums in the future will have to respond faster to social and economical change (Bond, 2006). Museums in future will become important for communities, not only because they guard their heritage, but rather because they lead social change and become places that help to effectively solve problems (or at least think of solutions) that are becoming sadly recurrent, like economical global crisis, terrorism, rapid climate change, racial discrimination, increasing poverty and crime. That way, people will stop thinking that culture and museums are, like a Dutch politician stated recently, “a left-wing hobby” (Gaius, 2011).

Statement of the Problem

Museum education in Nigeria seems to have been ravaged by act of incompetency in the management of the institution, and indirectly transient interest of government. Since the culture sector seems to be poorly funded, it is easy to lay all the blame for the sorry state of affairs in the institution at the door of government. There seems to be lack of effectiveness from those managing museum education in Nigeria in terms of proffering and execution of ideas in a way that can engender collection of artifacts and other objects of scientific, artistic, cultural, or historical importance for generation of funds. Most people seem not to know where the public museums and galleries are, their importance and what they represent. With a system of education that does not effectively promote heritage studies, Nigerian museums, including the newly-built ones, may remain dead ends, smell of neglect and despair and likely to give little or no courage to anyone to regard our past and heritage with much enthusiasm

The general decline in the quality of museum education in Nigeria is one of the greatest misfortunes of post-independence Nigeria. It may be attributed to many factors, including: poor funding, poor quality museum education officers, bad attitude and lack of commitment of some museum education officers, non-improvement in the educational curriculum, misconceived educational policies, religious fundamentalism, and apathy to museum education. These factors may

have contributed to the degeneracy in the museum education. Looting of artifacts and other objects of scientific, artistic, cultural, or historical importance from museum centers is another critical bane of museum education in Nigeria.

Purpose of the Study

The main aim of this study is to examine challenges and prospects of museum education. Specifically, the study seeks to:

1. Determine the importance of museum education to humanity.
2. Find out the challenges of museum education
3. Ascertain the prospects of museum education

Research Questions

The following research questions guided the study.

1. What is the importance of museum education to humanity?
2. What are the challenges of museum education?
3. What are the prospects of museum education?

Research Methodology

The design of the study was a descriptive survey. The target population for this study was 123 museum education officers (male and female) working in 11 famous museum centers out of many existing museum centers located across the nation. These museum centers are: War Museum Umuahia, National Museum of Lagos, Oron Museum, Benin Museum, National Museum in Kaduna, Gidan Makama Museum Kano, Calabar Museum, Esie Museum Ilorin, Owo Museum Ondo, Centre for Black and African Art and Civilization (CBAAC) Lagos, and Jos National Museum. The researcher used the entire 123 population of all the museum education officers. The rationale for using the entire population is because it is not large such that can be managed by the researcher. The instrument for data collection was a questionnaire titled challenges and prospects of museum education questionnaire (CPMEQ) structured on a 4 - point rating of Strongly Agree (SA) 4 points, Agree (A) 3 points, Disagree (D) 2 points and Strongly Disagree (SD) 1 point.

The instrument was face validated by three experts from the Department of Fine and Applied Art, Nnamdi Azikiwe University Awka.. The reliability of the

instrument was established using the Cronbach Alpha formula. The reliability coefficient value yielded 0.85 which was considered adequate for the study. The instrument was personally administered to the respondents by the researcher and two research assistants. A total of 123 copies of the questionnaires were administered and collected on the spot from the respondents. The data was analyzed using mean score for the three research questions posed for the study. Any mean score lower than 2.50 implied disagree whereas equal to or higher than 2.50 implied agree to the items.

Results

The results of the data analyses were presented in the order of research questions

Research Question One

What is the importance of museum education to humanity?

Table 1: mean rating on the importance of museum education to humanity

S/N	Importance of museum education to humanity	Total Score	Mean Score	Remark
1	Museums education can be an extremely valuable source of creativity	436	3.54	SA
2	Museums are ideal places to enrich what is learnt at school	361	2.93	A
3	Museums education facilitate learning experiences with works of art	365	2.97	A
4	Museum education is a service provider for the spread of knowledge	347	2.82	A
5	Museums engage and educate the community	327	2.66	A

6	Museum education opens students up to new ways of seeing, experiencing and connecting to themselves, others, and the broader world.	432	3.51	SA
7	Museum education cultivates global perspectives and an appreciation of the diversity of cultures, ideas, and human experiences.	436	3.54	SA
8	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.	460	3.74	SA
9	Schools rely heavily on museums education to enhance their curriculum	354	2.88	A
10	Museums education provide a great excuse to spend time with friends and family in a positive way	391	3.18	A
Grand Mean			3.18	A

Table 1:

The responses of the respondents in the research question one on the importance of museum education to humanity. The respondents strongly agree with items 1, 6, 7, and 8 with mean weight of 3.54, 3.51, 3.54, and 3.74 as the importance of museum education to humanity. They also agree with items 2, 3, 4, 5, 9 and 10 with mean weight of 2.93, 2.97, 2.82, 2.66, 2.88 and 3.18 as the importance of museum education. The grand mean is 3.18. Therefore, it can be deduced from the analysis on the above table that museum education is of colossal importance to humanity.

Research Question two

What are the challenges of museum education?

Table 2: mean rating on challenges of museum education

S/N	Challenges of museum education	Total Score	Mean Score	Remark
11	Poor funding of museum education	426	3.46	A
12	Poor quality museum education officers	417	3.39	A
13	Bad attitude and lack of commitment of some museum education officers	422	3.43	A
14	Non-improvement in the educational curriculum	420	3.41	A
15	Misconceived educational policies	409	3.33	A
16	Religious fundamentalism	410	3.33	A
17	Apathy to museum education	397	3.23	A
18	lack of maintenance and protection of artifacts and other objects of scientific, artistic, cultural, or historical importance in museum centers	394	3.20	A
19	Looting of artifacts and other objects of scientific, artistic, cultural, or historical importance from museum centers	369	3.00	A
20	ephemeral interest of government in museum education	382	3.12	A
Grand Mean			3.29	A

Table 2

The responses of the respondents on research questions two which is on the challenges of museum education. The respondents unanimously agree with all the items in the above table as the challenges of museum education. Therefore, it can be deduced from the analysis on the above table that there are many challenges hindering museum education in Nigeria.

Research Question three

What are the prospects of museum education?

Table 3: mean rating on the prospects of museum education

S/N	Prospects of museum education	Total Score	Mean Score	Decision
21	Museum education will reduce the rate of unemployment in Nigeria	279	2.27	DA
22	The future museum education will provide easy access to its trusted knowledge base, and to the stories to be told	350	2.85	A
23	Many museums will thrive, using challenges as opportunities to test new business and engagement models, and, in doing so, meeting the future head on	321	2.61	A
24	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	334	2.72	A
25	Museum education will reduce the rate of moral decadence in Nigeria	269	2.19	DA
26	Museum education will foster peace and unity in Nigeria	239	1.94	DA
27	Museum education will stop cultural aberration in Nigeria	225	1.83	DA
28	Museum education will strongly promote peoples culture and also help them to appreciate other peoples culture in future	421	3.42	A

29	Museum education will reduce tribalism in Nigeria	241	1.96	DA
30	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.	319	2.59	A
Grand Mean			2.44	DA

Table 3

The responses of the respondents in the research question three on the prospects of museum education. The respondents agreed with item 22, 23, 24, 28, and 30 with mean weight of 2.85, 2.61, 2.72, 3.42 and 2.59 as some of the prospects of museum education. They disagreed with item 21, 25, 26, 27 and 29 with mean weight of 2.27, 2.19, 1.94, 1.83, and 1.96 as some of the prospects of museum education. The grand mean is 2.44. Therefore, it can be deduced from the analysis on the above table that museum education has no much positive prospects in future as far as Nigerian situation is concerned.

Discussion of Findings

It was discovered from the findings of this study that museum education 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, museum education 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 education 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 Nigeria. These challenges include: poor funding of museum education, poor quality museum education officers, bad attitude and lack of commitment of some museum education officers, non-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 museum education 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, museum education 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 Nigeria, museum education will foster peace and unity in Nigeria, and that museum education will stop cultural aberration in Nigeria, museum education will reduce tribalism in Nigeria. 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.

Conclusion

Coordination between the museum, 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 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 the country like Nigeria.

The museum has 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 new weapon, a new tool to be exploited for the 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 dare not neglect the museums.

Recommendations

National Commission for Museums and Monuments (NCMM) as an umbrella body of public museums in Nigeria should look toward making polices 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. The media (print and electronic) should be readily available to partner with museums in disseminating information and programmes that would sensitise the people about the museum education and its importance to humanity. This could also

encourage people to visit museums and heritage sites in Nigeria. 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. Public-private partnerships should also be encouraged in the area of funding for museums education to achieve set goals.

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