

Analysis of Museum Development in Nigeria: The Role of Art and Craft

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Abstract: *This study provides a new insight on the development of contemporary museum in Nigeria. While there has been recent scholarship on museums, some questions regarding the distinct role of art and craft in museum development remain unresolved. The study adopts qualitative method and historical analyses of Museum development and discusses the role of art and craft in the development of museum in Nigeria. It argues that art and craft have been some of the important drivers of museum development, which have been rather neglected. The study analyses the various roles of art and craft in museum development in particular, identifies the origins and development of art and craft production in Nigeria, which is linked to a broader illumination of museum development conceptualized as a repository of arts and artifacts. Findings suggest that art and craft are important in museum development. Based on the findings, the study offers a new insight regarding the relevance of art and craft in Museum development and makes some policy recommendations to strengthen art and craft to promote museum development.*

Keywords; Art, Craft, Development, Museum, Nigeria

1. Introduction

The notion of museum has classical origins. Essentially, museum development has a long tradition in African thought, being traceable to the precolonial era in the stone age inherently characterized with hunter and gathering society. Such items, which are 'gathered and preserved' in local contexts are historical artefacts and antiquity reflective of traditional African culture and identity.

The word museum in its Greek form, *mouasion*, meant "seat of the Muses" and designated a philosophical institution or a place of contemplation. Not surprising, museum draws on such concepts as "artefacts", "antiquity", "craft" etc as a way of explaining the nature of preserving or storing artifacts. Martina Lehmannová, (2020) has identified the changing definition of museum. According to her, in 1946, the International Council of Museums (ICOM) highlighted that the word 'museum' includes all collections, open to the public, of artistic, technical, scientific, historical or archaeological material, including zoos and botanical gardens, but excluding libraries, except in so far as they maintain permanent exhibition rooms.

Again, Lehmannová, (2020) observed ICOM's definition of a museum in 2019, this way;

a museum is democratizing, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures.

Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing. (ICOM, 2019).

Thus, museum has a long line of preservation thinking that could be traced to the present in much popular museum thinking (Caldwell & Coshall, 2002; Black, 2005; Akpomuvie 2013; Ashley, 2020) as well as in more ethnographic strands of artefacts preservation thought. Similarly, Ambrose and Paine, (2018) have outlined the basic elements of a Museum as well as the need for care for the museum and its collections (Campbell & Baars, 2019).

Yet the debate on the development of museum has also spanned several centuries. In an influential study Brown and Mairesse (2018) explore the definition of the museum through its social role. Půček, et al (2021) share similar perspective and elaborate the development of modern museum, its role, function, and social mission.

Thus a number of areas of museum enquiry have dominated arts and artifacts studies. Beginning from the early pre-colonial era with work by several scholars including historians (Tufts, & Milne, 1999; Vartiainen & Enkenberg, 2013), cultural analysts and ethnographers have also been interested in processes of museum development exploring how the collection of arts and artifacts and similar cultural assemblages promote or preserve cultural identity and values (Woodward, 2012) even where such artifacts are sometimes seen as obsolete, ignored or moribund. Thus the development of museum started as an informal process where several local collectives were preserved for the future generation such indigenous invention operates as "super-repository".

Despite such view points, however, the role of art and craft in museum development over much of this century, has been built on cultural notions, one that assumes the preservation or promotion of cultural artifacts and identity. Culture and identity dynamics and, particularly, the question of preserving the artefacts gave rise to the formal establishment of museum and monuments.

In Africa and Nigeria in particular, Museums dates back to ancient times where various material of ritual, religion, warfare and political relevance were fashioned conserved and preserved in temples and traditional shrines, including palaces of kings and chief. Permission

was sought from the owners to gain access to them. It was an inclusive institution. Notable king, chief, priests and devotees, warriors and hunter keep in their homes trophies worn in war or purchased from the reward of their enterprise (Adediran, 2010).

Prior to the mainstream definition of Museum, it was defined as “a non-profit making permanent institution in the service of society and of its development; open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purpose of study, education and enjoyment.” (ICOM, 2007). A more comprehensive and recent definition of Museum by ICOM (2022) states that “Museum is a not-of-profit permanent institution in the service of society that researches, collects, conserves, interprets and exhibit tangible and intangible heritage. Open to the public, accessible and inclusive, Museum foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, Enjoyment, Reflection and knowledge sharing enjoyment.”

Based on the importance of museum, the role of Art and craft in the development of museum is worth exploring. Art and craft production has been an age long phenomenon. Man in all his journey through life has in one way or the other documented his activities in art and arts forms to buttress his mastery of the environment around him.

Almost all the ethnic people that make up Nigeria, practice one form of art or craft, which in most cases depicts their form of worship. It is seen as a means of communication to god. Therefore prior to the coming of the colonial master, Nigeria was a melting pot of artistic explorations, since they practiced their traditional religion to the fullest.

The early Nigerian use their art and craft to interpret their world as they see it, as well as to define their view on the life and ideas. In Nigeria, almost every cultural group possess one form of sculpture tradition or the other. A close look at these traditional works of arts and crafts shows that most of the artifacts and cultural pieces are produced by different cultural group within the boundaries of same medium, such as stones, terra-cotta, woods, bronze, paintings and crafts.

At any time, the term art and craft is mentioned, what springs to the mind is mere object made by Artists for aesthetics and practical purpose. These art and craft play a vital role in the history of the evolution of mankind as whole. The Nigerian museum which is solely responsible for preserving the nation’s historic heritage is able to live up to its full capacity through Collecting, Conserving, Interpreting, Exhibiting and Protecting of the antique art and craft found across the boundaries of the nation.

Against this background the central objective of this study is as follows; (i) to ascertain how art and craft promote artefacts production for museum development (ii) to examine how art and craft promote sustainable museum artefacts and (iii) ascertain how poor implementation of planning and coordination impeded effective arts and craft preservation for museum development.

2. Historical Approach to Museum Development

While there are several conceptual and theoretical approaches to the study of museum, this paper adopts a historical approach to explore the intricate and interwoven processes of museum development. According to Claus and Marriot (2017) historical research undertakes a systemic process in investigating and studying past events, people, and societies using a variety of sources and methods. In the sense of both what happened in the past and the study of that past, Claus and Marriot (2017) contends that history matters. And further argue that, history offers us an unrivalled means of making sense of where we have come from, and therefore where we are in the modern world. This research aims to reconstruct and interpret the origin and development of museum in Nigeria based on the available qualitative data. The study focuses on describing the role of art and craft. Including cultural events and identity. Historical approach reflects on various collation and configuration of past artifacts, documents, or other sources of information to create a detailed account of what happened or existed.

The dialectic of “preservation” of artefacts simultaneously entail the protection and promotion of cultural values and identity (Ezenagu, et al.2014; UNESCO,2019), resulting in identity transcendence and promotion of arts and artifacts . In this sense, the notion of historical analysis is complementary to—if not organically emergent from—the process of museum development as it reviews past events in relation to the present in order to shape the future. Our focus on development of museum, which d a repository of artefacts promoted and protects cultural values in ways conditioned by and constitutive of “ socio-cultural values and norms” (Amadi and Agena 2014). In a similar historical approach, Arbuthnott, Sutter, and Heidt (2014) have examined the natural history museums, drawing on parks, and in particular its connection with nature.

In contextualizing the development of museum the study situates the analysis within three historical epoch namely; the pre- colonial, colonial and post- colonial eras. The various era is of course the paradigmatic period of museum ascendancy. It is the very development processes of the cultural artifacts from pre- colonial, colonial and post-colonial eras that many scholars argue reinforce the development (processes) of museum . However, it is important to recall that museum as Dewdney, et al(2013) highlight is a highly dynamic institution , often provisional and generative as a repository of cultural identity and values. Historical analysis of the development of museum requires the continuous exploration of both the past and present trends in its evolutionary emergence, which suggests the conditions of its existence through mobilizing artifacts. It is the versatility and broadened procurement of these artefacts that tells various historical stories of a museum. Indeed, museum can be ultimately understood as an embodiment of various cultural values including material and non -material culture (UNESCO, 2019). While museum scholars have deployed the concept of conservation in examining processes of museum operation and preservation of artifacts, very few have applied the concept of museum development t contemporary globalization and emerging cultural crisis or what Amadi and Agena(2014) described as “culture mutation” in the era of globalization. Thus, historical approach provides a suitable insight in understanding the core trends driving the development of museum.

3. The Emergence of Nigerian Museum

The alarming situation was that these priceless artifacts were illicitly trafficked in large numbers outside the country. The establishment of Nigeria antiquities service in July 28th 1943, with K.C Murray as the pioneer director was to curtail this trend. Despite this effort, and the setting up of two pioneer Museums Esie and Jos, illegally exportation and indiscriminate acquisition of Nigeria's priceless antiquities continued, until a legislative bill was passed in 1953 to stop this heinous act.

The federal department of antiquities Included eminent Nigerians in the execution of the tasks ahead. Professor Kenneth O. Dike became the first chairman of antiquities Commission. It also had other stakeholders such as traditional rulers and members drawn from the different region of the federal including government representatives. Their main duty was to formulate policies, take decisions on the establishment of Museums, the declaration of important historical sites and Monuments. Early Museums in Nigeria, include: Esie-1943, Jos-1952, Ife-1954, Lagos-1957, Benn-1960, Oron-1959 (reopened 1978), Kano historic site-1950.

It is necessary to emphasis here that by the end of 1st and 2nd world war; cultural properties, all over the world witnessed tremendous looting, vandalization, destruction, theft and illegal exportation. To curtail this alarming mishap, several conventions were held to proffer solution. These conventions include:

(i)The world heritage convention in Hague; which protected cultural heritage properties in the event of armed conflict or war (1954).

(ii)Also prohibited and prevented the illicit import/export and transfer of ownership of cultural properties in 1970.

The Post- colonial era

However, most significant is the UNESCO convention of 16th November, 1972. This convention provided a more detailed and useful legislation for the protection of cultural heritage properties. This convention is still date a road map for all the cultural heritage industry. This convention provides that;

Cultural heritage properties in danger are not just the sole responsible for the country that is affected by the threat of destruction, but also requires international cooperation and intervention by other country.

The convention advised country that signed the pact to raise their own heritage law based on the contents of the convention. Decree no. 77 of 1979 (Now NCMM Act. Cap N19, Laws of the Federation of Nigeria 2004) which established the National Commission for Museums and Monuments (NCMM) was borne out of the convention. The decree dissolved the National Antiquities Commission and Department of Antiquities, and replaces it with NCMM with full autonomy. Dr. Ekpo Eyo, who was the first Director of the Federal Department of Antiquities, subsequently became the first Director General of National Commission for Museums and Monuments (Ekpo, 2006).

Presently, the National Commission for Museum and Monument (NCMM) manage and oversees fifty-two museums across the nation.

4. Materials and Methods

This study is a qualitative research, which adopted a cross sectoral design to study the role of art and craft in museum in Nigeria. Cross sectoral design is suitable to explore trends across the museums in the country including historical and broader development trends between 2000 to 2024.

The study adopted multistage sampling method, participants were drawn from 700 senior staff of Museums dawn from the six Geopolitical zones of the country. Further a simple random sampling technique was adopted to select respondents from each of the zones bringing a total of four hundred (400) participants were selected without bias.

The study developed a structured questionnaire titled; Analysis of Museum Development in Nigeria (AMDNQ) Questionnaire. The questionnaire was self-administered to elicit data from the respondents. The instrument was divided into two parts; Sections A & B. Section A contained items on the demographic data of the respondents while Section B contained items based on the research questions and hypotheses aimed at assessing the role of art and craft in museum development in Nigeria. The data were analyzed using the chi square statistical tool

4.1 Study Area

This study, considers the relationship between the role of art and craft in museum development in Nigeria in cross-sectoral data, it draws upon a diverse set of measures of museum development, historical evidence, arts, artefacts, designs etc., in Nigeria.

Nigeria is a multi-cultural, multi-linguistic and multi-ethnic country located in West Africa.it is Africa's largest economy and most populous black nation in the world. The country was colonized by Britain it gained political independence in 1960.The country's museum and artefacts are shaped by colonial influence and history. The country is made up of 36 states.

Adeboye (2011), cited in Nwanna Nzewunwa, (1982) opines that the history of institutionalized cultural resources management is a recent development in Nigeria. She further emphasized that the establishment of public Museum is due to efforts of some British nationals who were part of the colonial rule.

Museum in different parts of Africa came by efforts of a handful of concerned Europe who came as teachers, researchers, ministers, missionaries and colonial officer. This group spear headed the propaganda for and eventual setting up of modern Museum in most part of Africa

However, modern Museum in the real sense began in Nigeria around 1927, by group of colonial expatriate in the Education department. Prominent among them was K.C Murry – an art teacher of the British colonial service who was appointed to study and advise the government on the effect of colonial education system on local industries, arts and crafts. K.C Murry and his colleagues; E.H. Duckworth and B.E.B Fagg (all seen as the founding father of Nigerian museums) in their study and research, launched a propaganda campaign in the electronic media directed towards the government on the necessity to preserve Nigeria's cultural heritage and the subsequent need for the people of Nigeria to place value and pride in their antiquities; and not give them away for pea nuts.

K.C Murray in his study and research began collecting works of arts, which by 1937 was able to stage an exhibition of the art paintings done by his students in London (Poole, 2017). This was targeted towards making the British colonial government more sensitive to art education in the Nigeria schools. With this some Nigerians and colonial administrators began to place value on the cultural relics, particularly as a symbol of pride and identity of Nigeria. Several reports of the discovery of antiquity were made to the appropriate quarters following this realization.

The first of such report came in 1933 on the existence of soap stone images at Esie near Ilorin. Arrangement was made for the preservation in what is today known as National Museum Esie, opened in 1943. The discovery of bronze in the late 1930's and its excavation in 1960 by Thurtham Shaw yielded the Igbo Ukwu bronzes. Also from the Jos environs, where tin mining activities were on going, was a find by the tin miners. An excavation by Bernard Fagg surface the NOK cultural object. Other classical relics come from Ife, Benin, Owo, Monolith, Tada etc. All these sparked off the need for the establishment of a Museum. The National Museum Jos was established in 1952 to house the find by the tin miners (Okpoko, 2006).

List of Museums in Nigeria

National Commission for Museums and Monuments, Abuja
National Museum of Colonial History, Aba
National Museum, Abakaliki
National Museum, Abeokuta
National museum, Akure
National museum, Asaba
Abubakar Tafawa Balewa Mausoleum, Bauchi
National Museum, Benin
Rock Art Interpretive Center, Birnin – Kudu
National Museum, Calabar
Slave History Museum, Calabar
National Museum, Damaturu
Nation Museum of Unity, Enugu
National Museum, Esie
National Museum, Gombe
National Museum Hong, Jos
Institute of Archaeology and Museums Studies (I.A.M.S), Jos
National Museum and Unity, Ibadan
National Museum ICT Center Oko Surulere
National Museum Igbo-Ukwu
National Museum Ile-Ife
National Museum Ilorin
National Museum Jalingo
National Museum Jos
National Museum Kanta
Museum of Traditional Nigerian Architecture (MOTNA), Jos
Zoological Garden Jos
Center for Earth Construction Technology (CECTECH)
National Museum Kaduna
Gidan Makama Museum Kano
National Museum Katsina
National Museum Koko
National Museum Lafia
National Museum Lagos
National Museum Colonial History Lokoja

National Museum Maiduguri
National Museum Makurdi
National Museum Mina
National Museum NOK
National Museum Ogbomosho
National Museum Oron
National Museum Oshogbo
National Museum Owerri
National Museum Owo
National Museum Oyo
National museum Port-Harcourt
National Museum Sokoto
Interpretation Center Sukur
National War Museum Umuahia
National Museum Uyo
National Museum Yenegoa
National Museum Yola

4.2 Research Design

This study is a qualitative research, which adopted a cross sectoral design among museums in Nigeria . Cross sectoral design is suitable to explore trends across the museums in the country.

4.3 Research Procedure

The study adopted a multi-stage sampling procedure

Sample Size and Sampling Technique

Sample Size

The sample size of the study was determined using the Taro Yamane formula, as follows:

N = Population of the study.

K = Constant(1).

e = degree of error expected.

n = sample size.

$n = N$

$K + N(e)^2$

917348

$1 + 917348(0.05)^2$

917348

$1 + 917348(0.0025000000000000005)$

917348

$1 + 2293.3700000000003$

= 400

Sampling Technique

The study adopted multistage sampling method, participants were drawn from six Geopolitical zones of the country. Further a simple random sampling technique was adopted to select respondents from each of the zones. A total of four hundred (400) participants were selected without bias.

The study developed a structured questionnaire titled; Analysis of Museum Development in Nigeria (AMDNQ) Questionnaire. The questionnaire was self-administered to elicit data from the respondents. The instrument was divided into two parts; Sections A & B. Section A contained items on the demographic data of the respondents while Section B contained items based on the research questions and hypotheses aimed at assessing the role of art and craft in museum development in Nigeria

5. Data Presentation and Analysis

5.1. Demographic Characteristics of Respondents

Table-1. Gender distribution of respondents.

Variables	Frequency	Percentage (%)
Male	150	40
Female	250	60
Total	400	100

Source :Field Data,(2024)

5.2. Interpretation

Table 1 reveals that 200 respondents (50%) are male while 200 respondents (50%) are female. This shows that there is an equal representation of respondents in the study.

Table-2. Age distribution of respondents

Variables (Years)	Frequency	Percentage (%)
20-29	68	17
30-39	192	48
40 and above	140	35
Total	400	100

Source :Field Data,(2024)

5.3. Interpretation

Regarding the age distribution of respondents, **Table 2** shows that 140 respondents (35%) are within the age bracket of 20-29 years, 192 respondents (48%) falls within 30-39 years while 68 respondents (17%) are within the age bracket of 40 years and above. Therefore, the majority of the respondents are within the age bracket 30-39 years.

Table-3. Employment status of respondents

Variables	Frequency	Percentage
Employed	164	41
Unemployed	236	59
Total	400	100

Source :Field Data,(2024)

5.4. Interpretation

Concerning the employment status of the respondents, Table 3 shows that 164 respondents (41%) are employed while 236 (59%) are unemployed. In other words, the majority of the respondents are unemployed.

Table-4. Educational Qualification of respondents

Variables	Frequency	Percentage
Primary/Secondary	124	31
Post-Secondary	88	22
Tertiary	188	47
Total	400	100

Source :Field Data,(2024)

5.5. Interpretation

The result as presented in Table 4 shows that 124 respondents (31%) have either primary or secondary educational qualifications, 88 respondents (22%) have post-secondary qualifications while 188 respondents (47%) have tertiary education. By implication, majority of the respondents has tertiary education and are therefore well suited to respond to the issues raised in the research.

5.6. Presentation and Analysis of Data

5.6.1. Research Question : 1

5.6.2. Art and craft have promoted artefacts production for museums?

S/N	Item Statements	Agree Freq.	Disagree Freq.	Total Freq.
1	Designs and paintings contribute to museum materials	276 69	124 31	400 100
2	Sculptors and carvings are artefacts that promote museums	228 57	172 43	400 100
3	Art materials represent historical and cultural heritage for museums and monuments	248 62	152 38	400 100
4	Carvings represent museum objects	212 53	188 47	400 100
5	Paintings and drawings offer broader resource materials for preservation in museums	268 67	132 33	400 100

Source :Field Data,(2024)

5.7. Interpretation

From Table 5, the results obtained show various responses that point out that art and craft have promoted artefacts production for museums. Following response to the item statement, 69% of the respondents agreed that art and craft promote artefacts production for museums while 31% disagreed, which means that the majority of the respondents agreed with the statement that “art and craft have promoted artefacts production for museums”.

The response to the second statement which says, “Sculptors and carvings are artefacts that promote museums”, 57% responded in the affirmative while 43% disagreed, which means that the majority (57%) of the respondents agreed that sculptors and carvings are artefacts that promote museums.

In the third item statement; art materials represent historical and cultural heritage for museums and monuments 62% of the respondents agreed and 38% disagreed.

Responses to the fourth statement; “carvings represent museum objects” is as follows, 53% responded in the affirmative while 47% disagreed, thus, majority (53%) of the respondents agreed with the statement that carvings represent museum objects

The fifth statement states that; “paintings and drawings offer broader resource materials for preservation in museums” responses showed that 67% of the respondents are in the affirmative while 33% disagree. Thus, paintings and drawings offer broader resource materials for preservation in museums Hence, it can be deduced that art and craft have promoted artefacts production for museums.

5.8. Research Question: 2

5.8.1. Can art and craft promote sustainable museum?

Table-6. Analysis of Research Question Two

S/N	Item Statements	Agree Freq. (%)	Disagree Freq. (%)	Total Freq. (%)
1	Art and craft keep long time memories alive in the museum.	240 60	160 40	400 100
2	Sustainable museum requires preservation of art and crafts	312 78	88 22	400 100

3	Museum development policy must take cognizance of art and craft promotion for sustainability	256 64	144 36	400 100
4	Adequate museum administration leads to arts and craft maintenance and sustainability of museum materials	308 77	92 23	400 100
5	Increasing museum sector inefficiency leads to lack of commitment to arts and craft maintenance	240 60	160 40	400 100

Source :Field Data,(2021)

5.9. Interpretation

Responses to the questionnaire as presented in Table 6 suggest that in response to the item statement; “art and craft keep long time memories alive in the museum”. This suggests that majority of the respondents agreed with the statement that art and craft keep long time memories alive in the museum.

Response to the second statement; “sustainable museum requires preservation of art and craft”, shows that 78% agreed while 22% disagreed, which means that majority of the respondents (78%) agreed that sustainable museum requires preservation of art and crafts. The third statement; “museum development policy must take cognizance of art and craft promotion for sustainability”. , 64% of the respondents agreed while 36% disagreed. This shows that museum development policy must take cognizance of art and craft promotion for sustainability.

In the fourth statement; “adequate museum administration leads to arts and craft maintenance and sustainability of museum materials”, 77% responded in the affirmative while 23% disagreed. This suggests that the majority (77%) of the respondents agreed with the statement that adequate museum administration leads to arts and craft maintenance and sustainability of museum materials

The fifth statement ; “ increasing museum sector inefficiency leads to lack of commitment to arts and craft maintenance ” responses to this statement showed that 60% of the respondents are in the affirmative while 40% disagree. Thus, it is not surprising that, increasing museum inefficiency accounts for lack of commitment to arts and craft maintenance. Hence, it can be deduced that increasing museum inefficiency accounts for lack of arts and craft maintenance.

5.10. Research Question:3

5.10.1. Can poor implementation of planning and coordination impeded effective art and craft preservation for museum development?

Table-7. Analysis of Response to Research Question Three

S/N	ITEMS	AGREE Freq. (%)	DISAGREE Freq. (%)	TOTAL Freq. (%)
1	There is poor systematic implementation framework for arts and craft preservation in museum development	212 53	188 47	400 100
2	Most of the museums do not meet global standards of arts and craft preservation	232 58	168 42	400 100
3	Lack of systemic arts and craft coordination mechanism has adverse implications for museum development.	248 62	152 38	400 100
4	Arts and craft provide knowledge base for museum development	292 73	292 73	400 100

5	Arts and craft are repository of useful artefacts that enriches museums	324 81	76 19	400 100
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Source :Field Data,(2021)

5.11. Interpretation

Responses presented in Table 7 to the first item statement; “there is poor systematic implementation framework for arts and craft preservation in museum development” show that, 53% of the respondents agreed while 47% disagreed, which suggests that there is no systematic planning framework for arts and craft, which has undermined museum development

Response to the second statement; “most of the museums do not meet global standards of arts and craft preservation”, 58% agreed as against 42% that disagreed which suggest that the majority (58%) of the respondents agreed that most of the museums do not meet global standards of arts and craft preservation.

The third statement; “lack of systemic art and craft coordination mechanism has adverse implications for museum development.” had, 62% respondents in the affirmative while 38% disagreed. This suggests that the absence of systemic arts and craft coordination mechanism has adverse implications for museum development.

In the fourth statement; “arts and craft provide knowledge base for museum development”, 73% agreed while 27% disagreed. This means that the majority (73%) of the respondents agreed with the statement that arts and craft provide knowledge base for museum development.

The fifth statement; “arts and craft are repository of useful artefacts that enriches museums”, responses to this statement showed that 81% of the respondents responded in the affirmative while 19% disagreed Thus, arts and craft are repository of useful artefacts that enriches museums. Hence, it could be deduced that poor implementation of planning and coordination impeded effective arts and craft preservation for museum development

5.12. Test of Hypotheses

5.12.1. Hypothesis One

H₀. There is no significant relationship between art and craft in promoting artefacts production for museums

H₁. There is a significant relationship between art and craft in promoting artefacts production for museums

Table-8. Analysis of Hypothesis One

Chi-Square Tests

	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	5.110a	3	0.042
Likelihood Ratio	5.011	3	0.059
Linear-by-Linear Association	0.376	1	0.539
N of Valid Cases	400		

5.13. Interpretation

As revealed in Table 8, chi-square statistical analysis was conducted to test the relationship between art and craft in promoting artefacts production for museum development .The result is statistically significant with chi-square at 5.110 with a p-value of .042, which is lower than the standard alpha value (0.05). In other words, the null hypothesis is rejected while the alternative hypothesis is accepted. Thus, there is a significant relationship between art and craft in promoting artefacts production for museum development

5.14. Hypothesis Two

H₀. There is no significant relationship between art and craft in sustainable museum development

H₁. There is a significant relationship between art and craft in sustainable museum development

Table-9. Analysis of Hypothesis Two

	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	11.052a	3	0.016
Likelihood Ratio	9.049	3	0.550
Linear-by-Linear Association	0.954	1	0.329
N of Valid Cases	400		

5.15. *Interpretation*

As shown in Table 9, chi-square was conducted to determine the relationship between art and craft in sustainable museum development. The result is statistically significant with a chi-square at 11.052 with a p-value of .016 which is less than the standard alpha value (0.05). In other words, the null hypothesis is rejected while the research or alternative hypothesis is accepted. Thus, there is a significant relationship between art and craft in sustainable museum development

5.16. *Hypothesis Three*

H₀. There is no significant relationship between poor implementation of planning and coordination in effective arts and craft preservation for museum development

H₁. There is a significant relationship between poor implementation of planning and coordination in effective arts and craft preservation for museum development

Table-10. Analysis of Hypothesis Three

Chi-Square Tests

	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	2.168a	3	0.002
Likelihood Ratio	1.049	3	0.550
Linear-by-Linear Association	0.954	1	0.329
N of Valid Cases	400		

5.17. *Interpretation*

As demonstrated in Table 10, chi-square was conducted to determine the relationship between poor implementation of planning and coordination in effective art and craft preservation for museum development. The result is statistically significant with a chi-square at 2.168 with a p-value of .002 which is less than the standard alpha value (0.05). In other words, the null hypothesis is rejected while the alternative hypothesis is accepted. Thus, there is a relationship between poor implementation of planning and coordination in effective arts and craft preservation for museum development

Having analyzed the data gathered from the respondents using inferential and chi-square statistics, the results reveal that arts and craft play significant role in museum development.

6. Results and Discussion

This study has attempted to explore the linkages between arts and craft in museum development. The results obtained and various responses suggest the need for new policy response to museum development, which could prioritize arts and craft. The study discuss some of these findings and identify their policy implications based on the objectives of the study and further considers some explanations that are linked to further research.

The results obtained show various responses that point out that art and craft have promoted artefacts production for museums. Similarly, our hypotheses show that there is a significant relationship between art and craft in museum development.

Generally, the origins of art and craft production in Nigeria suggests that art is broad and generally denotes all forms of designs, drawings, carvings, paintings, writings etc while craft underscores the various skills and ingenuity employed in creating or inventing artworks. In what follows, we briefly explore the origins of art and craft in Nigeria.

The Pre-Colonial era

The history of Nigerian art and craft dates back to the pre-colonial or what is called the stone age or primitive age. That is to say, it is as old as man. However, the recorded history of Nigerian art can be traced to less than two hundred years of expression. There are numerous traditional artwork which only ancestors are the "humans" who can tell how it all started. The list of traditional art and their origin are therefore endless.

Art itself is an expression of the artist imaginative activities. Art can be visual, audio or performed. There is art in every life form. Art is the most unexplainable concept as its meaning varies among individuals. Art is the medium of expression; art is whatever the creator says it is. With different styles and techniques, Nigerian art evolved from ancient yet remained same at the same time. Nigerian art has always been daring and crafty, with deep cultural meaning, with difference in the stories they tell.

Notable art and craft fabrication across Nigeria include *the Nok, Igbo-Ukwu, Benin, Ife*.

The Nok culture was the one of the earliest known societies of west Africa. It existed in modern-day Nigerian from around 500 BCE to 200 CE. The Nok farmed crops and used iron tools. Historians and archaeologists refer to this culture as the Nok culture because artifact were the first discovered near the modern Nigerian town of Nok. Nok culture is known for its unique terracotta sculpture and its early iron working.

Igbo-Ukwu art comes from archaeological site found in eastern Nigerian. These consists of objects made from bronze, terracotta, beads and ivory. They are believed to date around 800 AD. Objects were discovered in ancient burial chambers, shrines and storage areas, produced through sophisticated bronze casting techniques. These object includes bronze pendants, bowls and shells.

Benin art originated from powerful ancient Benin kingdom, located in the south-south region of Nigeria. Benin art is also known as court art because it was discovered at the king's palace and majorly produced for the court of the Oba of Benin. It is majorly composed of bronze, ivory and wood. They highly decorated and majorly royal works. These works are of great significant to the Benin people. These arts were discovered in 1897 at the king's palace, when British soldiers conquered and gained access into the palace of Oba Ovoranwen. The art can be dated back to the 14th -15th century.

The Ife art tradition are of considerable antiquity. Excavation at Ife in central Yoruba land (the site the creation of the world in some Yoruba myth), have shown that naturalistic sculpture in brass and pottery was being produced sometime between 1100 and 1450 CE. The sculptures may represent royal figures and their attendant and life size portrait heads in brass were perhaps used as part of the funerary effigies.

Conclusion

The point this paper has been emphasizing is that Art and Craft are some of the most important paraphernalia of museum development, particularly in contexts characterized by socio-cultural identity preservation and promotion of cultural values and norms. This paper has emphasized and reinforced the recent interest of researchers around the world on the importance of museum in cultural and broader social contexts.

Several of these studies as our analysis suggests have shown that in many contexts, arts and craft are essential in museum development as art works are largely preserved in the museum thereby helping to make the museum relevant. Also crafts, which include various antiquities and skillful fabrications, that draw from African culture and identity are also preserved in the museum thereby making the museum a store house and repository of various artifacts and crafts. Such historical and cultural explorations as the paper highlight suggest the growing importance of art and craft in museum development within various historical epoch in Nigeria namely the precolonial, colonial and post colonial era.

Specifically, the paper has shown that during the traditional and transitional period of our national development, art has played a major role in museum development wittingly or unwittingly, it has been used to propagate the culture of the people and traditional value system indigenous or cultural knowledge have been transmitted from one generation to another. Cultural knowledge is the product of accepted behavior pattern of the society, their conception of life; be it product designs, work of art, mode of perception of conception or execution of manipulative or responses to thing seen or unseen including aesthetic or spiritual values

As the paper points out, art is embedded in national life or identity. The life of the society is projected through art. Thus art in this context imply artful thinking, artful devices produced and contained within the individual's cultural environment, techniques and technology of artifacts, including objects produced or shaped by human craftsmanship, especially tools, weapons or ornamentations of historical and archeological value.

For thousand years, human have created different forms of art and craft they have become an integral part of different cultures in society. Art and craft reflect an individual or a society's feeling, belief and more. This means people can learn more about a person or a society

by studying their arts and crafts, they are considered universal form of communication, they can speak to everyone and evoke emotions, thoughts and ideas.

Sadly, many people no longer take arts and crafts seriously, this is why museum have been making efforts to preserve and protect cultural arts and crafts for posterity.

Generally, the function of Nigerian museums range from acquiring and caring for cultural objects, to satisfy and promotes the need of the public, through exhibition and displays of cultural object.

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