A CONTEXTUAL ANALYSIS OF SELECTED ARTIFACTS IN THE NIGER STATE MUSEUM

BY

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DECLARATION

I hereby declare that this dissertation entitled "**A CONTEXTUAL ANALYSIS OF SELECTED ARTIFACTS IN THE NIGER STATE MUSEUM**" has been written by me. The information derived from various literature have been dully acknowledged in the text and a list of reference provided. No part of this dissertation was previously presented for another degree or diploma in any university.

_____ _____

Umaru William Date

CERTIFICATION

This dissertation entitled "**A CONTEXTUAL ANALYSIS OF SELECTED ARTIFACTS IN THE NIGER STATE MUSEUM**" meets the regulations governing the award of the degree of Master of Arts (Art History) of Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

To God be the glory, this study is dedicated to my late father, son and wife, and all good friends of my family for their encouragement and patience.

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ABSTRACT

The creative abilities of humans have allowed them through time to manipulate and control their mental and physical environment. An artefact is what man created or made from the natural recourses around him (Ahmad, 1989).This study is on the Niger State Museum in Minna .The problem of this study therefore, is the contextual articulation of selected material culture of the museum, within the socio-cultural context as well as the creation of enlightenment strategies for the museum. The aim of this study is to articulate the socio-cultural context and significance of selected artifacts in the Niger State Arts and Council Museum, while the objectives are to: Identify and categorize artifacts; examine the socio-cultural context and significance of the selected artifacts;design and create an awareness plan model for the museum.Relevant literature were consulted these authors had conducted earlier studies on artifacts and their categories and significance. Furthermore, a review of museum awareness strategies was also performedand authors like Forde – Johnson (1974),Tansille(1998), Steinback(2013), Hornby (2015), have made useful contribution in the literature. Historical and descriptive methods of research which had been used by earlier scholars were adopted. It also involved instruments like oral interviews observation and photography. After the application of the aforementioned, the data was analysed and categorized based on the socio-cultural significance of the selected artifacts. An enlightenment strategy was also designed to enable the public participation in museum activities. The findings were documented based on the aim and specific objectives of the study.

Map Niger State Showing The 25 Local Government Areas

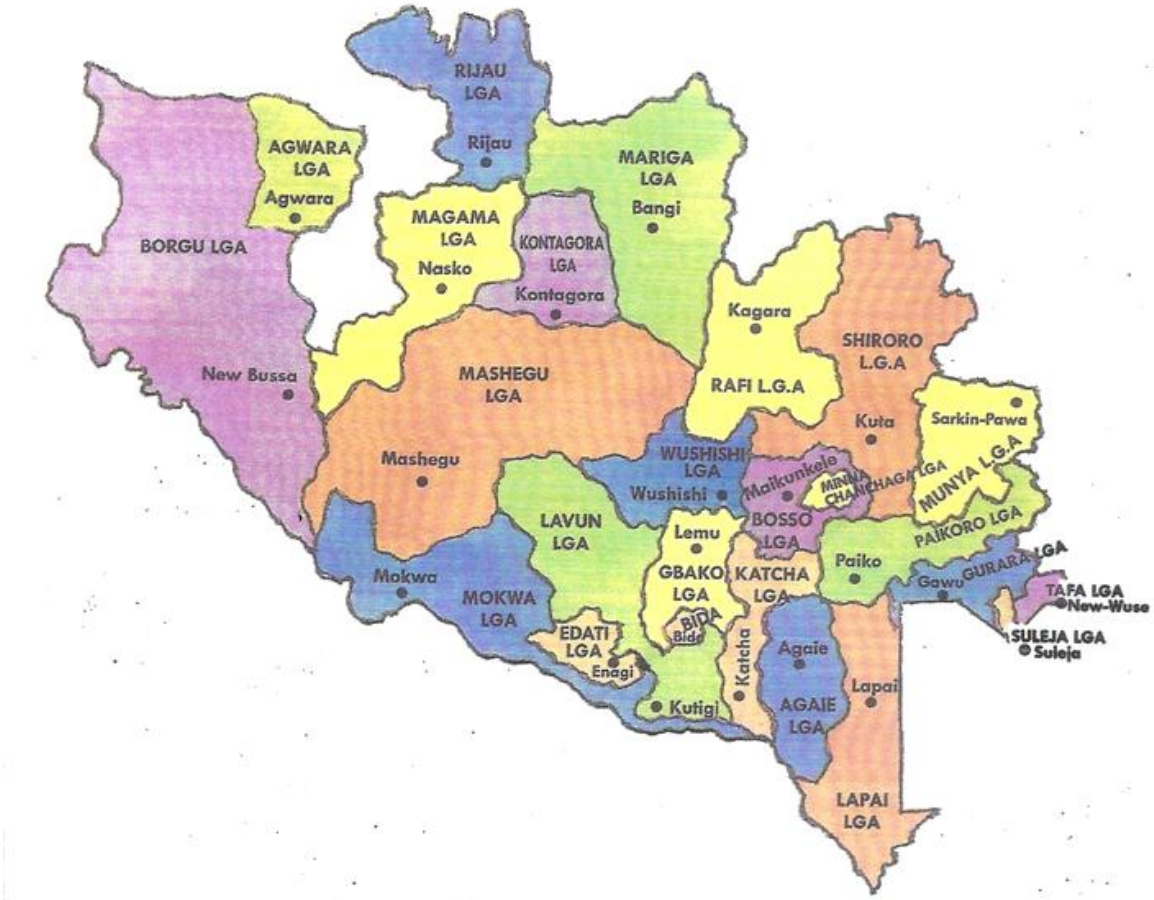


TABLE OF CONTENTS

Title page - - - - - - - - - - - i

Declaration - - - - - - - - - - - ii

Certification - - - - - - - - - - - iii

Dedication - - - - - - - - - - - iv

Acknowledgements - - - - - - - - - - v

Abstract - - - - - - - - - - - vi

Map of Niger State - - - - - - - - - vii

Table of contents - - - - - - - - - viii

CHAPTER ONE

Introduction - - - - - - - - - - - 1

Background of the Study - - - - - - - - - 2

Statement of the Problem - - - - - - - - - - 5

Aim and Objectives of the Study - - - - - - - - 6

Conceptual Framework - - - - - - - - - 6

Research Questions - - - - - - - - - 6

Justification of the Study - - - - - - - - - 7

Significance of the Study - - - - - - - - - 7

Operational Terms and Abbreviations - - - - - - - 8

CHAPTER TWO

Literature Review - - - - - - - - - - 10

A Review of Artifacts and their Categories - - - - - - 10

A Review of the Significance of Artifacts- - - - - - 15

A Review of Museums Awareness Strategies - - - - - 17

CHAPTER THREE: METHODOLOGY

Research Design - - - - - - - - - - 22

Method of Data Collection and Analysis - - - - - - 23

Oral Interview - - - - - - - - - - 23

Research Population and Sample - - - - - - - 24

Data Analysis and Discussion - - - - - - - 25

CHAPTER FOUR

Analysis and Discussion of Research Findings - - - - - 26

The Identification and Categorization of the Artifacts in Niger State Museum - 26

The Socio-Cultural Significance of the Selected Artifacts - - - - 27

The Awareness Model Plan for the Museum - - - - - - 46

Museum Model Plan - - - - - - - - - 47

CHAPTER FIVE: SUMMARY, FINDINGS AND CONCLUSION

Summary - - - - - - - - - - 50

Findings Based on Specific Objectives - - - - - - 53

Recommendations - - - - - - - - - 54

Contribution to Knowledge - - - - - - - - 55

References - - - - - - - - - - 56

Appendices - - - - - - - - - - 59

LIST OF PLATES

Plate I: Zagbai(Bow and Arrow) - - - - - - - 28

Plate II: Bida Brass Purse - - - - - - - - 29

Plate III: Grave Goods - - - - - - - - 30

Plate IV: Door Panel - - - - - - - - - 31

Plate V: Antelope Shape Kola-nut Box (Okpeubi) - - - - - 33

Plate VI: EpaMask from Eruku - - - - - - - 34

Plate VII: Cowries Basket - - - - - - - - 35

Plate VIII: Koro Masquerade - - - - - - - - 36

Plate IX: Ija-EgungunRoyal Staff - - - - - - - 37

Plate X: Wooden Female Figure "Afo" - - - - - - 38

Plate XI: RiganLayu - - - - - - - - - 39

Plate XII: Tsoede Royal Stool - - - - - - - 41

Plate XIII: Royal Swords - - - - - - - - 42

Plate XIV: Gbunum Musical Pot - - - - - - - 44

Plate XV: Late Dr.LadiKwali Pots - - - - - - 46

CHAPTER ONE

Introduction

Right from the creation of humans they have been able to usetheir creative ability to solve their challenges. Ahmad (1989) stated that the paleohthic period has been used to articulate the early history of humans, where they evolved from being wanderers to settlers. Within that period also, history has revealed that human started producing tools, which enabled them to cope with their challenges of the environment. Consequently, they eventually found shelter, started hunting and what today is referred to as culture. Culture therefore, evolved through the varied tradition that followed human evolution, with all of its characteristics features.

He further stressed, in Africa for instance, the Egyptian civilization is reputed to be one of the oldest in the world and its culture of life after death has been widely documented, just as its pyramids and mummies. Also in Nigeria, the Nok terracotta's, Ife bronzes and the Benin court arts, have all been documented and the communities credited with rich cultures. The Nok, Ife and Benin cultures are some of the art cultures that are highly priced around the world. Indeed, Nigeria has a large variety of cultures, which are mostly complemented by unique, diverse and sophisticated artistic traditions. Perhaps, it is as a result of all these, that the Nigeria museum was first established. Primarily, to collect and document, the increasingly evolving traditional arts of the various cultures in Nigeria.

During a visit to the Niger StateMuseum, to source for materials with which to prepare for lecture notes, this researcher observed the limited knowledge of the museum curator. On further probing, the researcher was meant to realize that some of the works were purchasedby the museum, without any attempt to articulate its socio-cultural history

andsignificance. Also, quite a number were donated by people who felt the works would better kept and appreciated in a museum and some to the museum by another museum. Thus, their histories and socio-cultural significance are also not known and investigated. Hence, there are several works in the museum that need to be investigated, to unearth their socio-cultural context and significance, if they are to be better appreciated.

Background of the Study

The Niger State Council for Arts and Culture (NICAC) wasformed from the Cultural Division of the Ministry of Information, Youths, Sports and Culture. The edit establishing NICAC was promulgated in 1985 andreferred to as edit No11 of 1985 and inaugurated on June 17 1986. The Council (NICAC) was established to statutorily create and coordinate; the establishment and management of Art Theatres, Museums and galleries. In addition, it is to undertake research into aspects of arts and culture, while also publishing the findings of such researches in journals, magazine, newsletters and other periodicals. Information hand book of Niger State (1994).

The Niger State Edit that gave force to the Niger State Council for Arts and Culture derived its powers, from the National Cultural Policy of1978, which mandated every State to establish a Museum. This is to ensure the collection and preservation of material culture within the State, and in so doing, also feed the National Collection. Consequently, Col. Ola Oni, the then Military Administrator of the state, set up what has now become the state museum. The museum started in a building donated by the StateMilitary Administrator, with Mr. T. Sokomba as executive Director. The executive Director was then mandated to scout the local government areas of the State, for the purpose to collecting historical artifacts and relics through donations and purchases, where necessary. This accounts for the number of

donated artifacts in the museum. The museum was charged with the responsibility of care, conservation and preservation, documentation, exhibition.

The Niger State Museum currently has in its collection one hundred and seventy six(176) artifacts, showcasing the different ethnic groups of Niger such as Nupe, Gambari, Koro, Kadara, Hausa, Dakarkari, Gwari among others. In terms of manpower, it has in its employment a Museulogist,Archeologist, Linguist, Metalogist, Educationist, Sociologist and a Curator among other administrative staff. The museum is divided into sections, among which include;

1. Curatorial Unit,
2. Education Unit,
3. Documentation Unit,
4. Field and Monument Unit,
5. Storage Unit
6. Gallery and Exhibition unit,
7. Conservation and Preservation unit

Niger state was created on the 3rd February 1976 from the then North -western state during the military regime of General Murtala Ramat Mohammed, the first State Governor,Vice Admiral MurtalaNyako began work on the 1st April the same year with eight (8) Local Government Areas.

Between 1979 – 1983, the Second Republic era, AlhajiMuhammedAuwal Ibrahim assumed office as the first executive civilian governor of the state. It was during this period, that the number of Local Governments was upgraded to eighteen (18). This was later

reversed to eight (8) after a military took over in 1984 by the regime of General MuhammaduBuhari.

Subsequently, the number of Local Government was increased to nineteen (19) after a subsequent military takeover of government by General Ibrahim BadamasiBabangida, the number was also increase to 25 in the Abacha's led regime.

The bearing of Niger State lies on latitude 3.20° longitude 30° North, bordered to the North east by Kaduna State and the Federal Capital Territory (FCT) to the South - East by Zamfara State, to the North by KebbiState, towards the North - West by Kogi State,and South – West by Kwara state, and then the Republic of Benin along the North - West border.

As at 20th August, 1991 the state covers an area of about 74, 244 square kilometres which is about 8% of the Nigeria's total land mass, with a merger of the land mass of about 10% of the total land area of Nigeria with a total population of about 3,950, 249 people as at the 2006 population census. The state has a fertile soil of what is describe as "Ku" and the 'Ya' soil. The Ku soil with little erosion hazards and Ya with water holding capacity respectively, 85% of the population practice Agriculture and about 15% are involved in one vocation or the other such as white collar jobs vocations, Business, art and craft.

Predominantly, the people are Christians and Muslims; while others practice traditional religion. Though there are three pronounced ethnic groups (Nupe, Gwari, and Hausa) there are other groups living happily together. These areKamuku, Fulani, kadara, kakanda, kambari, koro, Ganagana, Gwado, Babara, Dibo, Dukawa, and Ingwai to mention a few.

Other attractions include historical monuments, antiquities, art craft centres, and wild life camps, such as the Kanji National Parks,Gurara water fall, Ladikwali pottery centre Suleja.

Statement of the Problem

Museum is an institution that collects studies, exhibit and conserve objects for cultural and educational purposes. These functions have been severally confined in literature like, the encyclopedia American (1980),Effah (1982),Okita (1985) and a host of others. Thus, the Niger State Museum, like other museums around the world,is expected toperform most of these functions, in addition toother peculiar activities that it might initiate.

The reality however, is that, the museum appears to be having difficulties in carrying out some of these core functions, which is to care, preserve, explore, and exhibition of artefacts particularly as it affectsattendance and the exposition of the socio-cultural context of its material collections. On the visit that this researcher recounted in the introductory part of this chapter, theCurator explained EstuTsoede sword, as the sword that was used for the execution of offenders. Also, "Grave good from Rijau" were reported as materials for burial rituals. This type of explanation, among others,does not locate the material culture within its socio-cultural context, neither does it highlight its significance within the historical period in which it was used.

The problem of this study therefore, is the lack of contextual documentation of the artifact in the Niger State Museum, as well as the non-patronage of the museum by the public.

Aim and Objectives of the Study

The aim of this study is to articulate the socio-cultural context and significance of selected artifacts in the Niger State Arts and Council Museum, while the objectives are to:

i. identify and categorizetheartifacts in the Niger State Museum, Minna

ii. examine the socio-cultural context and significance of selected artifacts

iii. designand create an awareness plan model for the museum.

Research Questions

i. How can the artifacts in the Niger State museums be identified and categorized?

ii. How can the selected artifacts of the Niger State museums be examined in their socio-cultural context?

iii. What possible design and awareness plan can be modelled from this study?

Justification of the Study

Museums all over the world are established to serve specific functions, which in turn, define their values in the society. They play a vital role in the cultural education of the people through their material collection. The Niger State Council for Arts and culture museum has a lot of artifacts whose socio-cultural context and significance are not known.

This study becomes necessary because it will highlight such context and significance for the purpose of enhancing the museum function and thereby fulfilling one of its core functions. The study is also crucial because of the awareness plan it proposes, which is to educate the general public on the need to visit the museum and benefit from the richness of its available material culture and their accompanying histories.

Significance of the Study

This study highlighted and analysed some of the artifacts in their contextual domain. This study is thus significant for adding to the knowledge of the museum audience specific contextual meaning of the selected artifacts. The awareness plan also adds to the existing mandate of the museum to increase the rate of visit by the public for tourists and educational purposes. It is also significant for adding to the existing documentation on Niger State Museum.

Conceptual Framework

There are no objects without meaning, as there are no meanings without objects. One and the same object may have different meanings in different codes, one and the same meaning may be ascribed to different objects. http://www.switzinski.art.pl/12poits.html. This therefore, means that artifacts have cultural, religious or symbolic significance. This is also applicable to domestic, industrial or craft based purposes that are functional, ornamental or decorative. The museum can improve the regular visitation of the general public through the use of modern media such as social media, film, music and advertisement.

Operational Terms and Abbreviation

Artist: An artist is a term generally used to mean collectively artisans and craftsmen as well as academic trained individuals in the field of the visual arts, producing art works in Minna.

Artifacts: This is usually referred Any ancient art work or pre-historic work of art especially those discovered through archaeological excavations such as the popular Nok, Ife Igbo - Ukwu sculpture.

Antiquity: This is the term used to describe all ethnographic materials earlier collected by the museum in the colonial period, as well as any object of considerable aged from ancient times.

Monuments: Monuments are used to define bigobjects or structures that commemorate history such as buildings of cultural/historical importance.

Exhibition: A public show involving the display of art works by artists.

Gallery: A gallery is hall that hosts and collect exhibition of contemporary art works and promote contemporary art practice.

Cultural Heritage: This is referred to any material product of the past generations regarded as being worthy of preservation.

Museum: A museum is cultural institution which collects, documents, preserves and showcasesantiquities/artifacts either for educational research or for the pleasure of the public.

Art and Craft: This means collectively all contemporary art products.

NICAC: Niger State Council for Arts and Culture

Dauwya: Chief Priest of Shrine in Gwari language

GejiGejiEstu:- This is the name the stool carrier and executioner of offenders in Nupe language.

Tsachi: Tsachi is the name given to the carver of the bronze stool in Nupe language

Gatsha: Gatsha isthe Estu's secret informer on all information in Nupe language

CHAPTER TWO

LITERATURE REVIEW

The focus of this study is on the contextual critique of selected artifacts in Niger State Museum. It is an attempt to appraise artifacts in the museum in relation to their situation/context and origin. Hence, relevant literature on museums and artifacts are reviewed to facilitate their proper understanding.This reviewis divided into three sub-headings: a review of artifacts and their categories, a review of the significance of artifacts and a review of museums awareness strategies.

A Review of Artifacts and their Categories

Artifacts are often the most intriguing part of archaeological findings in research. Whether priceless or common, artifacts are keys to deciphering the archaeological record and garnering information about how people lived in the past (Randal,2015). However, Effah-Gyandi (1982) lends support that,most of the information from archaeological excavation is gathered from an artifact's context, or where an artifact is found, and with other items recovered. Artifacts, and their context, help archaeologists describe and compare aspects of past cultures, as well form a chronology of those cultures. There are also limitations on the amount of scientific information that artifacts alone can provide, for example who the artist is, what prompted the artist, what the art work represents, when it was produced and so on.

The term artifact, therefore, (literally, anything made by human skill) embraces much more than portable antiquities. In its widest sense, according to Forde-Johnston (1974), it embraces everything made by man, not only portable antiquities but also the whole range of structures which he created for his accommodation, burial, worship, defence and so on. Thus, the author further posits that, a Greek temple or an Egyptian pyramid is an artifact just as

much as the stone axe or bronze dagger blade on display in the local museum. All belong in the same category, as the products of human ingenuity. Henry (2007) is of the opinion that visual art or artifacts can be powerfully persuasive, one of the primary purposes of any art appreciation text is to provide the viewer with a descriptive vocabulary, a set of terms phrases, concepts and approaches that will allow viewer to think critically about visual images.

An artifact also, according to StanfordEncyclopaedia of Philosophy (1999), may be defined as an object that has been intentionally made or produced for a certain purpose. Often the word 'artifact' is used in a more restricted sense to refer to simple, hand-made objects which represent a particular culture. Webster's Third New International Dictionary, (2010) stated that an artifact is "a usually simple object (as a tool or an ornament) showing human workmanship and modification as distinguished from a natural object."

To corroborate the above, www.science.jrank.org (2015) opines that, an artifact is any object that was intentionally designed and shaped through human efforts. Some artifacts are discovered by accident, for example, by farmer ploughing his field or by construction worker digging a building foundation. However, archaeological excavation and artifact retrieval always proceed by well-established method designed to record as much information as possible about a site and its artifact assemblage, or group or recovered objects.

According to Tansille (1998), the word "artifact" consists of two Latin words "arte" meaning by skill and "factum" which means to make. It, therefore, means skill to make. Hence, artifacts could be regarded as things like objects, writings (written document) and artworks which give information about people and the culture by which the artifacts were used. For example, if archaeologists discover a cooking utensil from a lost or ancient group

of people, they are able to determine many things about the culture which used it (Steinback, 2013). It is no wonder then as Hornby (2015) states that,artifact is an object that is made by a person, especially something of historical or cultural interest.

This, however, is especially important when trying to understand the lives of people who lived in ancient times, since written records from such civilizations are often sparse, lost, destroyed, or nonexistent. Artifacts further reveal what is called the material culture of civilization which consists of all the things that feature prominently in the daily lives of the people. In archaeology, according to New World Encyclopedia (2015), an artifact is described as any object made or modified by human culture, individual or group. Often the artefact or object is recovered long after the time it served its purpose, through an archaeological endeavour or even by accident or chance. Examples of artifacts from various time periods would include stone tools such as projectile points, pottery vessels, metal objects such as buttons or guns, and items of personal adornment such as jewellery and clothing. Other examples include bones that show signs of human modification, fire cracked rocks from a hearth, or plant material used for food.

Artifacts, nonetheless, vary since they are made from different or obtained from different environments and natural resources. More so, artifacts have different forms or shapes and purposes, and also the material an artifact is made of, is determinant of its categorization. Hence, artifacts range from metal objects, stone objects, leather, textile, bone, glass, beads, rubber, plastic objects, ceramics, iron and so on. Ford-Johnston (1974) asserts that,artifacts are categorized under religion or belief; some others are classified based on political and sociological values. There are others that may be categorized based on their utilitarian and decorative values.

To further buttress the above, artifacts are categorized or classified in different ways: on the basis of their form, the method of manufacture, material properties, style, their intended use, or on other grounds. In philosophical discussions on the nature of artifacts, they are often described as having "intended proper functions" (Simon, 1996 and Rudder, 2008), and identified by their use. Thus, Kornblith (1980) observes that, at least for the most part, it seems that what makes two artifacts members of the same kind is that they perform the same function. This is the way an artifact is presumably regarded by its user, but it is by no means the only basis for artifact classification. For example, the artifacts of visual arts are divided on the basis of their production method into drawings, paintings, prints, and photographs; and prints are divided into etchings, engravings, woodcuts, lithographs, and other kinds. A drawing or a photograph can serve many different purposes; it may be an object of aesthetic contemplation, or it may be used to help to identify some persons or objects. In archaeological research, artifacts are usually classified on morphological or stylistic grounds or on the basis of other observable features which serve as evidence for hypotheses about their intended function (Adams and Adams, 1991).

In addition, StamfordEncyclopaedia of Philosophy (1999) further posits that:

> "Artifact kinds can be identified by sortal descriptions which refer to their intended function (e.g., 'hammer'). An object that has been made for a certain purpose F may be termed 'an F-object'. The properties of an F-object can be divided into two classes: (i) those relevant to the functioning of the object as an F-object, and (ii) the properties irrelevant to the purpose F. The former properties may be termed the significant properties of the object (or its F- significant properties); they may also be called the "good-making properties" of the object. For example, the weight of a hammer is one of its significant features, but colour is usually not. In addition to an identifying (sortal) description F, the content of an author's productive intention includes the properties that he regards as significant for the purpose F. The latter properties depend on this purpose

> (or purposes); thus the intended character of an artifact is not simply a collection of predicates, but has a hierarchical structure. In many cases an object is expected to serve many different purposes; thus the description F may be quite complex. If an artifact is evaluated on the basis of its suitability for a certain purpose, its goodness is a form of what may be called instrumental goodness."

Thus, the conditions listed above provide a partial characterization/categorization of the concept of artifact. One might say that, different intentionally modified or constructed objects exhibit different degrees of art,depending on how well they satisfy these conditions.

To further buttress the categorization of artifacts, Randal (2015), posits that a typologist first classifies artifact in terms of attributes, for example, raw material, colour and size. The typologist then classifies artifact using mutually exclusive characteristics, called attribute states. Thus, ceramic pots could be sorted on the basis of shape, for example, into groups of bowls, jars, and plates.

However, while the typologist is generally satisfied using attribute types to describe artifacts, the author further states that, the goal of archaeological classification is to so completely describe artifacts that they can be easily compared with objects from another site. Unfortunately, this is much easier said than done because, typology is largely based on an almost intuitive ability to recognize types, or requires several typological guides or other comparative resources.This has been refuted by practitioners of more rigorous analysis. By employing mathematical and statistical analyses, typologists have tried to demonstrate that attribute types are not arbitrary, and that their use providessignificant and reproducible results.

By and large, at one time, typological analysis in conjunction with carefulexcavation provided archaeologists with their only basis for reconstructing cultural and historical

sequences. However, with the advent of absolute dating techniques, archaeologists require a less arbitrary basis for classifying artifacts.

A Review of the Significance of Artifacts

Steinbach (2013) opines that,artifacts are important in relating the lifestyles andpractices of more recent time for the next generations. For instance, the John F. Kennedy Presidential Library is replete with cultural artifacts of the 1950s and 1960s. By looking at the campaign materials used, Kennedy's presidential bid, one can see how elections were once conducted; the displays which include rotary telephones and manual typewriters, certainly represent the technological artifacts of an earlier culture.

According toAhmed (1989), "An artifact is of great importance to the Art Historian and Archaeologist because it gives him an idea of aspects of a people's life style whether they still exist or not. They help throw light on a people's cultural history. Therefore, when we talk about artifacts, we are also talking about the technology of a particular people". This means the technique possessed by members of a society in respect of their behaviour and collecting raw material such as clay, wood, raffia, animal bones and skin, stones among others, from their environment, and processing these raw materials to make tools, containers, shelter, clothing and other material goods.Therefore, artifacts are the touchstones that bring memories and meanings to life and make history real. Moreover, it is a reality that can, and should be viewed from different points of view as they provide opportunities to challenge and enhance understanding of the past.

To fully appreciate the complexity of artifacts and of the history, the authors postulate that one must not only acknowledge their multiple and conflicting meanings, but embrace them. This is because every artifact has one story or one role to play in history. It is important

therefore, to consider each artifact with its many stories as holding diverse meanings for different people, past and present. It is advisable to think of them as bit of contested history because of the contest and conflict they embody, and the way they combine use and meaning that artifacts are such valuable tools for exploring the past.

Thus, looking closely at artifacts, putting them into historical context, and using them to understand the past, is exactly the kind of work that goes on in a museum. Hence, curators make it their mission to discover and tell these stories to put objects back into history. So as one looks at the artifact and the document written about them, it is as imagining that an individual is curating his own exhibit.

It is obvious that one collection of artifact could serve different purposes and that there are more and other functions of collected artifacts. According to Seidensticker (1979), the motivating force behind collecting artifacts is psycho-religious, socio-economic, political and scientific motivations. Of course, cultural artifacts are essential to learning more about the cultures and people who are now extinct (Steinbach, 2013). In the same vein, Daniel, (1975) opines that, the Greeks were interested in the problem of the origin and development of man as part of their general philosophicalspeculations. They were also stimulated to an interest in pre-history and ethnography by their contacts with existing savages and barbarians. The author further stresses that, by the time of Aeschylus, they had some knowledge of many savages or semi-savage peoples, as well as the ancient civilizations of Persians and Egyptians.

Heroditus on his travels, according to Daniel (1975), met the Scythians, and described their material culture with an accuracy proved by modern excavation of Scythians games. The author posits further that, knowledge of Egyptian antiquity was added to the growing

knowledge of Mediterranean antiquity by the great contribution which geology made to the development of archaeology in the early nineteenth century.

Steinbach, (2013) posit that, Archaeologists might discover artifacts which provide evidences of culture committed to eradicating deadly diseases. He further explains that, in any case, those artifacts, when taken or as a whole, provide valuable information about people and cultures of the past.Also, in addition to giving archaeologists important information about previous cultures and civilizations, New World Encyclopaedia (2015) posits that,artifacts aid in dating earth's time periods and in historical record keeping. If a picture speaks for itself, then artifacts tell even more. Their beauty, rarity, and history unlock the secrets of their ancient owners.

By and large, it is noted that an artifact is of great importance to the art historian and archaeologist because it gives him or her an idea of aspects of a people's life style whether they still exist or not. They help throw light on a people's cultural history. In a nutshell, New World Encyclopaedia (2015) concludes, that artifacts are the legacy of all human cultures and the entire natural world since the beginning of time. Artifacts carry important messages across time about the inhabitants of the earth and reveal important information about origins and development.

A Review of Museums Awareness Strategies

Seidensticker, (1979) states that, the major problem of any museum is how to makeitself relevant to the public. Hence, the traditional task of museum is the collection and preservation of material culture of a people or peoples for presentation and research into the origin nature, and functions of the materials so collected and presented.

As a measure for positive changes, Ahmed (1984), stresses that, the experimental exhibitions would attempt to gauge the impact of the museum on different social and age groups. The touring exhibitions would be advertisement on the permanent exhibition, and would bring home the function and importance of museums to those sectors of the public which would not otherwise have access to them. The research function of the museum,as observed,should be geared not only towards the documentation of its collections and their effective presentation to the public, but also the evaluation of the roles of museum in the society.Hudson (1977) states thata museum is a place for collection and preservation of various manmade, natural and technological objectsfor educational reach and recreational purposes; it could be referred to as a place for recreation and enhancement for knowledge.Therefore, its research department, administrative andtechnical staff have to be so organized as to achieve the maximum result from the resources, both human and material.

Furthermore, one may be bothered on how can a museum stand out, attract audiences, and generate sufficient earnings to ensure self-sustainability without losing its identity. Bradford in Tafterjournal (2012) provides a framework where three distinctive branches are seen as central for a successful strategy: the management of the museum, of the museum's reputation, and of the relationship with the museum's support group, where solid museum management is the basis for a good reputation, which in turn intensifies the relationship with the audience, patrons and sponsors.Through social media and regular camping either by workshop, public lectures, recreational activities around the museum.

Aaker (2010) suggests that a strong, meaningful brand personality can help organizations such as museums to enhance their reputation and attract further support, being therefore critical to have their image clearly defined and managed so that the audience can

identify and bond with it. Indeed, strategies such as these have been undertaken by cutting-edge museums, as these recognize brands as relationship-building tools, where the audience not only becomes loyal to, but also continuous support is more likely to be attained.

Thus, strategic planning, according to Tafterjournal (2012), is a platform for reviewing a museum's challenges and planning its performance, by providing a complete perspective on where the museum has been, where it is, and where it should go, giving its strengths and weaknesses. Wide-ranging internal and external environmental scans and customer analysis spot opportunities, threats and emerging trends, helping the organization to establish tactics to fulfil its mission and identify directions for future growth. A strategic plan, therefore, identifies objectives, establishes an action plan and timeline, and allocates resources in order to achieve goals.

`Most museums acknowledge the benefits of market segmenting as it enables them to focus resources on prospects that are more compatible with its mission, by offering a range of experiences that appeal to each and reflect their varying needs. Ideally, museums should segment markets according their demographics, lifestyle, preferences, benefits sought, user status, and visit style, developing targeted offerings for each, such as segment pricing, communication material, services, events and programmes (McLean, 1997). To be effective though, each market segment shouldbe clearlydistinctive from all others, but large enough to be worth developing a specific strategyaimed at.

Nothing so perfectly identifies a museum as its exhibits, and it is with these thatthe branding process begins. The collections and exhibitions, according to Tafterjournal (2012), are built up according to the mission, and thus reflect the essence of the museum.Therefore, the museum's task is to develop a branding strategy that will communicateand deliver value

based on its core offerings. Indeed, most museums focus on theirfunctional attributes, that is, the conservation and exhibition of articles for educationaland enjoyment purposes, but as the audience views the museum experience as a whole interms of the perceived quality and benefits offered, focusing solely on its core attributesmeans there is a failure to understand what the brand represents. The extended brandidentified then, includes elements that provide completeness and uniqueness, adding details that help portray what the museum stands for. To ensure that its brand identity has depth and texture, the brand structure can be on Aaker and Erich's (2000) four perspectives:

Brand-as-product - As the public frequently relies on associations of fame with excellence to assess the quality of an offering, the relationship between artist/artwork reputation and value, is generally strong in the art market; the presence of a significant artist/artwork means that the museum will be recalled when the former is mentioned. Furthermore, a museum may not only display esteemed artworks, but also provide visitors with unparalled customers' service, educational programmes, and/or events.

Brand-as-organisation - It is the museum's duty to build a strong organizational culture in order to get employees delivering the brand's values appropriately. Further organizational associations, such as social inclusion, environmental sustainability, and commitment to technological innovations can also provide benefits based on admiration or simple identification.

Brand-as-person - Just as a person, a museum can be perceived as having human characteristics, being considered fun, active, youthful, intellectual, and so on, suggesting that its image can be supported by a rich personality which can be the basis of brand-customer relationships.

Brand-as-symbol - A strong visual imagery strengthens the museum brand identity and gains recognition and recall, whether it is through the use of a specific artwork, a photograph, a logo, a tagline, a meaningful heritage, or distinctive architecture.

It is noted further that, the museum should also create a value proposition to the various target segments, reflecting their needs and expectations, and creating a framework on how the brand connects with prospects and how offerings are provided (Tafterjournal, 2012). The value proposition explains then the functional, emotional, self-expressive, and/or social benefits delivered to the audience. Finally, museums are different from one another, and its appeal lies exactly in its distinctiveness. For that reason, once a museum identifies its market segments, it considers its position. Positioning (such as the most diverse museum in the area, the most innovative museum, and so on) is the way in which a museum communicates its unique values, being crucial to achieve differential advantage so that the audience understands, appreciates, and is drawn to what it stands for.

CHAPTER THREE

METHODOLOGY

Research Design

Research design as opined by Adeyemo (2012) is a mapped out plan or blue printwhich specifies how data relating to a given problem should be collected and analysed. The author further notes that, it provides framework for the conduct of any investigation. Also, Adetoro (1986) describes research design as "a plan for a research project; it provides guidelines, which direct the researcher towards solving the research problem." Furthermore, the author opines that, "research design includes the overall scheme of programme of any research which ponders on how the objectives would be realized and how solutions could be rendered to the problem encountered."

This research is purely historical, consequently to this, the researcher finds the historical and descriptive methods suitable for this study, since this type of research, according to Saliu in Adeyemo (2012), is capable of determining, evaluating and explaining the past events which are necessary for the purpose of gaining a better understanding of the present such that a more reliable prediction for the future can be made. Therefore, since historical study is concerned with the past, this will enable the researcher to obtain accurate accounts of the past as well as gaining a better view of the present circumstance for the purpose of understanding the contextual analysis of some artifacts in Niger State Museum. Also, the adoption of descriptive analysis method is to help the researcher in describing and interpreting appropriately, the selected artifacts in terms of philosophies and functions. These methods were adopted by art historians like Trowell (1960), Jerferson (1973),

Aboderin(1984),Saliu (1994), Muhammad (2006), Umbugadu (2010) among others, and the methods proved effective.

Considering the nature of this research, the researcher chose and use instruments that would adequately facilitate the collection of useful data for this study since the research was targeted at analyzing contextually some artifacts in Niger State Museum. This, research therefore, is qualitative in nature, hence, the data for the study were drawn from primary and secondary sources for accurate information, that is, through oral interviews, books, journals, newspapers, internet website publications and any other form of literary information.

Method of Data Collection and Analysis

A researcher is noted to seek through data to discover what is absolutely true. Data are those facts that any particular situation affords or gives to an observer (Lawal, 2006). In this study, and for the purpose of data collection, the researcher undertook fieldwork and applied direct observation and critical study of the artifacts in Niger State Museum. The researcher also made use of oral interview, observation and photography as instruments and tool for obtaining data.

Oral Interview

Oral interview, in a research, is a technique employed for collecting informationfrom respondents in a face-to-face contact (Adeyemo, 2012). The author further asserts that, it is used when a researcher wants to obtain first-hand and reliable information in the form of verbal responses in order to confirm or reject hypothesis. Structured questions were used in collecting data for this study in the oral form from the selected staff of the Niger State Museum. Audio-tape recorder was used to store the discussions and was later transcribed in written words. Many researchers in art history such as Afolabi (1991), Saliu (1994),

Babalola(2004), Adeyemo (2012) Samuel (2015) among others, have used this research instrument and they were able to come up with valuable information due to its reliability as one of the major research instruments to get first-hand information.

Observation

In the course of field work, the researcher spent time to observe closely the selected artifacts. It is also learnt that, data obtained through observation goes a long way to supplement the ones collected through other instruments. Gushem (2008) states that Afolabi, Gutip, Yohanna, and Denzin agreed that, data obtained through observation supplement those usually collected through other tools.

Photography

It is noted by Gushem (2008) that photography enables researchers to convert rapidly changing activity into detailed parcels of information which are permanent in nature. Thus, photography, as a medium of expression, is essential in this study to depict the selected artifacts in the Niger State Museum. This assisted the researcher in the appraisal of the artifacts. The use of photography to obtain research information is evident in the works of Saliu (1994), Ikiddeh (1997), Babalola (2004), Jari (2007), Okoli (2009),Adeyemo (2012) and Caleb (2015).

Research Population and Sample

The population of the study comprised of 38 museum staff of different cadre and sixteen (16) selected artifacts. Duniya (2000) describes sampling as a "limited number of elements selected from a population which is representative of that population." Hence, the sampling technique used was purposive and judgemental, and this offered the researcher the opportunity to choose the artifacts that best represented the entire artifacts in the museum.

Data Analysis and Discussion

To aid appropriateness and accurate interpretation of data collected in this study, the researcher employed and used historical and descriptive methods to explain the findings. The findings entailthe available reports on the contextual analysis of some artifacts in Niger State Museum during the period of the study as contained in chapter four of this study.

CHAPTER FOUR

ANALYSIS AND DISCUSSION OF RESEARCH FINDINGS

This chapter contains the analysis and discussions of findings on the contextualcritique of selectedartifacts in Niger State Museum. The data collected for this analysis are based on the interview which was conducted on the staff members of Niger State Museum, the results of which have been carefully analysed.The analysis is therefore, presented and discussed under the following headings,the identification and categories of the Artifacts in Niger State Museum, the socio-cultural significance of the selected artifacts, and the awareness model plan for the museum.

The Identification and Categorization of the Artifacts in Niger State Museum

Different categories of selected artifacts in Niger State Museum were identified,and they include ZagbaiKareDangi, (the weapons that protect the family and relations),Bida Brass Purse, Grave goods/items, Door Panel, Antelope shape Kolanut box known as Okpeubi, Epamask, Cowrie Basket, Koromasquerade, IjaEgungunRoyal Staff, Wooden female figure known as Afo, Ceremonial trousers and wooden shoes, RiganLayu, TsoedeRoyal Stool, Swords, Gbunum musical pot, Headgear, Late Dr.LadiKwali's pots, Zagbai-Bow and Arrow.

Thus, the antiquities that are housed in the museum are categorized based on their cultural and sociological background. They are documented and shelved in that order. Every art object in the museum reflects the history of the people and societies that produced it. More so, the cultural and sociological relevance of the antiquities are also determinants of the categorization of the art object. The crafts, sculptures and pottery works are shelved and treated separately for easy cataloguing and serialization.

The Socio-Cultural Significance of the Selected Artifacts

Niger State museum is purely an artifact museum that specializes in collecting andpreserving artifacts. The art objects in their historical background give relevant informationabout the life of the people and society where they were produced. Such artifacts are cultural remains of old traditions that have survived over the years. Their aesthetic qualities and contextual values reveal volumes of information about the socio-cultural background of the people. Below are explanations on the socio-cultural significance of the selected artifacts located in Niger State Museum.

Zagbai(Bow and Arrow)

ZagbaiKareDangi, from the catalogue of the artifact in the museum in Plate xvi, is a traditional war implement that dates back to about 1825-1851. The Zagbaiwhich is translated as bow and arrow was part of the regalia often associated with the Abuja Emirate as evidence of power and defence which belongs to the first Emir of Abuja named Abu ja. (the light skinned Abu) The structure of Zagbaiis made up of a long carved wood, a leather string, red stock with a sharp pointed iron as arrow. It is believed that it has a boomerang reaction that once the arrow is shot, whether it gets to its target or not, the arrow will return. This item was said to be collected as a donation from Suleja Emirate Council in 1979.



Plate I: Zagbai(Bow and Arrow), Wood, Iron and Skin, Niger State Museum, Photograph by: AJIM Matane, 2015

Bida Brass Purse

The brass purse (plate II)is made of brass, decorated with coloured beads andcowries which are arranged in rows of yellow, red and blue beads. On the top of the purse is a tiny rope tied to it and at the base of the purse are circular holes which the colour beads are tied to.In an oral interview, revealed by the museum curatorMallamNapaida,the Bida well-to-do farmers and the nobles, store their valuables in the brass purse. The brass purses are also presented as gifts to nobles and princesses during wedding ceremony or during social gathering. Typical examples of such valuables include jewelleries used by women. Among the Bida, notable compounds have such artifact in their possession. History has it that, theproduction of this kind of purse came into being and use with the arrival of Arabian traders. It was used as an exchange for goods and services.

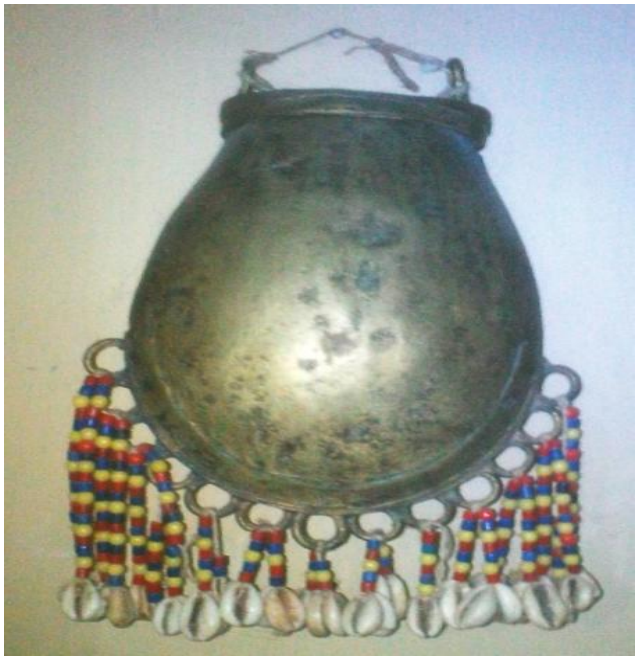


Plate II: Bida Brass Purse, Mixed media, Niger State Museum,
Photograph by: Umaru William 2015

Grave Goods

The "Grave Goods" shown in plate III below, are terracotta products from Rijau. These grave goods are pottery works that are stylized in the form of a lided pot with some patches of holes in the middle. At the extreme leftis another pottery work with three strands on an inverted pot and a small cylindrical hollowed form at the top. The strands are beautified with some short lines. At the extreme right is a ceramic sculpture assuming a human figure in a sitting pose with its mouth slightly opened like Nok terra cottafigures. They are said to have been used by Dakarkaripeople (ZuruandDabai)for funeral. Thus, if a title holder dies, he is buried with these items, and when a new title holder is installed, then, new ones are produced. The spiritual value of such items is that, it gives protection to the dead in their graves, while new ones that are produced and kept on the roof of the palace signify power and authority.

The main towns of the Dakarkariare ZuruandDabaiwho by virtue of their quest for more fertile land for farming, trading and other traditional occupations,left their original communities for places like Kontagora and Rijau in Niger State. Their women specialize in pottery making, and some families specialize in the moulding of sculptures which are used as monuments in the graves of chiefs, notable farmers and priests. The Director of NICAC in an oral interview,stated that theseitems were manufactured at Zussu village around Kontagora town. He further explainedthat the sculptural piece at the foreground indicates a man riding on a horse, the one at the centre suggests a container of either medicinal or ritual objects,while the one at the background looks like a crown with semi-circulardecoration on top. The crown like and the foreground objects suggest items used by Kings and noble.



Plate III: Grave Goods, Clay, Niger State Museum, Photograph by: Umaru William, 2015

Door Panel

The carved door panel is an integrated sculpture into architecture. It is made of woodin relief fromNupe speaking people of Bida in Bida emirate council of Niger State. The door panel is characterized with geometrical motifs as means of creating beauty. The aesthetic quality of the door panel conforms to the function they served. The door panel, do not only serve security purposes, but also adds beauty to the house.

The anthropomorphic and zoomorphic design on the door panel depicts royalty. This is partly because, not everybody can employ the services of a carver. The designs are characterized with intricate motifs portraying the shapes of birds, swords, lizards, Islamic reading slate, snakes, tortoise, a gun, machete and a chameleon.



Plate IV: Panel Door 150cm by 89cm, Wood, Niger State Museum, Photograph by: Umaru William 2015

Antelope Shape Kola-nut Box (Okpeubi)

Considering the importance of kola-nut box in the African traditional society, kola-nut box in the form of an antelopewas reported to be produced by the Igalaethnic group of Kogi State to store kola-nuts. The animal figure has horns that look like the graceful curves of an antelope. On the body of the animal are linear drawings as type of motifs. The said antelope has a fat tail that is attached to its rigid pose.

Apart from this antelope shaped kola-nut box, there are other different types of dishes with which are meant for serving food and some used for storage of jewelleries. Generally, in some traditional Nigerian societies, kola-nuts are presented to visitors as a sign of friendship, and are sometimes offered totheir ancestors or gods when seeking for blessings. In most parts of Nigeria, particularly the northern part, bride price or bride wealth is not complete without bowls of kola-nut being presented to the bride's family. Among the Igbo speaking people of south eastern Nigeria, a visitor is not considered welcome, until he or she is presentedwith kola-nuts. There is a popular saying that "the Yoruba plant and harvest kola-nuts, the Igbo celebrate and idolized it, while the Hausa eat it most." The universality and acceptance of the importance of kola-nuts in various ethnic groups in Nigeria are reflection of relatedness of cultures of different groups and symbols of unity of purpose.



Plate V: Antelope Shape Kola-nut Box *(Okpeubi),* Wood, Niger State Museum, Photograph by: Umaru William 2015

EpaMask from Eruku

The Epamaskis a donation from Niger State neighbouring Yoruba people of Kwara State shown in Plate V, which depicts seven human figures in wood. The figurein the middle appears bigger in size and it suggests he has dominion over the other sixfigures that look like children or subjects to him. The heads of the figures have similarcharacteristics of frontality and disproportions that characterize Yoruba wooden figures. The main figure appears to wear a headgear which depicts it as a wealthy man occupying a position of authority a chief or king or anOba.

The mask head-dress appears to have been carved from a single wood, showing the supposed headholding a staff,possiblya staff of office as a symbol of authority.The figures that surround the central figure are engaged in different activities. While some appear like guards, others are posed as servants kneeling and holding covered bowls containing spiritual items. Below the supposed royal activities, lies the main mask. This complex composition exemplifies the artistic ingenuity of the carver.



Plate VI: EpaMask from Eruku 70cm by 48cm, Wood, Niger State Museum, Photograph by: Umaru William 2015

Cowries Basket

In response to an oral interview, the state Director of Niger State Council for Arts and Culture (NICAC)opined that this basket is made of reed and cowries. He further stressedthat,itwas a donation from the then Borno State,which in the olden days was used as exchange commodity for bride price for the noble and royalty. It was also used as a medium of exchange and services during the era of trade by barter in Borno State at the advent of Arabs. Respondents reported that, the Raffia basket with the outer surface decorated with cowries and old penny coins that form the brown lines was also used by the indigenes of Gombe State as bride price. The use of cowries as integrated in the basketry reflects the values of the currency as an essential tool for trade and commerce. The use of cowries was an alternative medium of exchange that was used to replace trade by barter because it reduces the bottlenecks often created by the barter system of exchange and the lack of respect for equivalence.



Plate VII: Cowries Basket 35cm by 30cm, Raffia and cowries, Niger State Museum,

Koro Masquerade

The masquerade (Plate VIII)is clothed with woven fabric with some white and black lines. Some raffia areequally attached to the head of the masquerade. Among the KoroinPaikoroLocal Government of Niger State, this masquerade comes out at the beginning of rainy seasonurshering the planting season imbued with power to cure sick people. It is believed that the beginning of a new season comes with sickness of different kinds because of changes in weather. Hence, the emergence of the masqueradeswho counter the force of any outbreak of disease. Masquerades were said to be closely linked with traditional religion and social life of various communities in Niger State. The dead member of a family are believed to be closer to their relatives, then visits them in the form of masquerades to offer them help in various aspects of life. On the other hand, it is believed that the dead has power to inflict hardship on his living relatives if not treated well. Thus, masquerades are usually believed to represent dead ancestors. Similarly, a mask dancer is seen as a representative and embodiment of the spirit as in the "dodo" masquerade cult.



Plate VIII: KoroMasqueradelife size, Woven Fabric and Raffia, Niger State Museum, Photograph by: Umaru William, 2015

IjaEgungunRoyal Staff

The royal Egungunstaff made of wood from Yoruba people of Kwara State is used during Egungunfestival. It portraysa human figure as the handle of an axe shape hold a staff bearing a mass in the form of a bell on the head of the figure. This festival is normallyin some parts of Yoruba land duringEgungunfestival wheremasquerades from different quarters engage in fierce fight for spiritual supremacy. In time past,communities where theEgungunfestival holds, the elders warn their wards to remain at home because of some imminent spiritual dangers and fear of sustaining injuries. In traditional Yoruba society, personalities are symbolized byheaddresses, staff of office and types of caps.



Plate IX: Ija-Egungun, 62cm by 19cm, Wood, Niger State Museum, Photograph by: Umaru William 2015

Wooden Female Figure "Afo"

"Afo" in Plate X, is a wooden female figure in a sitting position. The figure ischaracterized with the essentials of female anatomical features like enlarged breasts, wide hip and woven hair-do. Other conspicuous features include protruding lower lip, pronounced eye brow, hollow ear, round shoulder and pronounced abdominal region. The said female figure is depicted backing a baby. It is a reflection of an ideal woman. Hence, the "Afo" female figure is used bythe fertility cult among the NasarawaEggonethnic group of Nasarawa Sate. Perhaps, the "'Afo" female figure was used to solve infertility problems among women.



Plate X: Wooden Female Figure "Afo"62cm, Wood, Niger State Museum, Photograph by: Umaru William 2015

RiganLayu

RiganLayu,is literally translated in English as the gown of talisman. Among the Kaffin-Koro,RiganLayuis worn by warriors, village heads, and used during hunting and wars for protection the head gear is life size and adorned with talisman. Itis believed that the person wearing the talisman gown will be invisible to enemies and wild animals. RiganLayu(Plate XI) is sewn from woven fabric and embellished with charms. Some rituals or sacrifices are performed before wearingsuch gown, to make it potent. Attachedto the talisman gown is a horse whip as part of the accessories. The curator explained that, it was collected from the district head of Kaffin-Koro in 1982 to the museum for preservation.



Plate XI: RiganLayu, Horse Whip and Fabric, Niger State Museum, Photograph by: Umaru William, 2015

Tsoede Royal Stool

The royal stool shown in Plate XIIis made from bronze and a symbol of power andauthority that belong to Tsoede the founder of Nupe ruling dynasty. It is believed to be part of the parting items given to him by his father, the King of Idah in Kogi State. The 40cm high royal stool has round and flat base which is also repeated on the top with a vertical connector linking them. Attached to the connector is an abstracted human form wearing what looks like bracelet or beads. This indicates that the stool has royal essence.

The information handbook of Niger State (1994) stated that, Tsoede used the stool when he established the famous NupeKingdom in the middle of 16th century with headquarter at Nupeko. With the death of Tsoede at Tada village situated along the middle of Niger River, Emirs such as EtsuTsado and EtsuMasaba further use the stool 18th and 19th centuries respectively. Napaida supported (O.I) that item weighsabout fifty three kilogram (53kg) and were donated to the museum by the Bida Emirate Council in 1978 in the early years of the museum. Presently, the stool is used as the logoof Niger State Art Council. The carver of this bronze stool is called “Tsachi” in Nupe language. The man who carried the stool is called Geji – GejiEstuinNupe language indicating the one who carried the Emir stool and doubles as the executioner Gatsha is the Emir’s secret information messenger of happenings again doubles as a hunter and high priest.



Plate XII: TsoedeRoyal Stool 45cm by 30cm, Bronze, Height: 40cm, Niger State Museum, Photograph by: Umaru William, 2015

Royal Swords

The two royal swords shown in Plate xiiiare said to be symbols of power and authority that belong to Tsoede, the founder of Nupe ruling dynasty. The two swords have snakes floral, geometric and reptiles such as lizards, tortoise snake and human faces engraved on them which symbolize the fierce nature of King Tsoede. The human face shows his real nature and the snake symbolizes the characteristic of real snake which can strike at any moment.



Plate XIII: Royal Swords, Bronze, Height: 49cm, Niger State Museum, Photograph by: Umaru William 2015

Gbunum Musical Pot

The gbunummusical pot is made of clay as shown in Plate XIV, and theheadgear is of cotton strips and a life size cap with horse wisk on top usually worn by the chief priest called Dauwya in Gwari language once it is worn the chief priest is possess by the spirit of the ancestors.Who know all that has happen and can proffer solution to ailment and has the power to forgive offenders.It was adonation from Shattavillage of BossoLocal Government Area to Niger State museum. The musical pot was used during the annual festival which marks the beginning of the planting seasons and to give thanks to God on the last planning seasons.

This festival is associated with rituals musical performance and to cleanse the societal ills. It is also expected that anybody that has committed any grievous offence must come and confess his/her sins to the chief priest called DauwyainGwari language or face the terrible punishment of having his/her stomach swollen or the whole body becomes swollen till death.Thus, the composition of the "gbunummusical pot" includes clay pot, leather covering on the opening, horse wisk whip and thirty-two strips of ropes.



Plate XIV: Gbunum Musical Pot, Clay and Leather with fabric headgear, Height: 70cm by 90cm, Niger State Museum, Photograph by: Umaru William 2015

Late Dr.LadiKwali's Pots

The art of pottery production in Niger State is said to have a pre-historic foundation. As at present, almost half of the communities in Niger State, for instance, Suleja, Tatiko, Pandogari, Kutapractice pottery product. A prominent potter (late Dr.LadiKwali) in Nigerian art history hailed from Niger State. Kwali was reputed to have represented Nigeria in many Western countries in traditional pot production in 1950s. She also worked with Mr. Michael Cardew, a Briton in her home town (Kwali).

LadiKwali's pottery works are noted to be in varying forms, designs and purposes. In some of the pottery works, deep channeling are created on the bodies like that of the Igbo-Ukwu ceremonial pots. Some other pots produced by her were either smooth or have several perforations holes. This suggests that the pots were designed and produced to serve different purposes. They appear in varying sizes of about 42cm height and a diameter of about 47cmand above. The potsare donation by the Suleja Emirate Council during the reign of late Suleiman Barau.



Plate xv: Late Dr.LadiKwali's Pots, Clay, Dimension: 42cm by 47cm, Niger State Museum, Photograph by: Umaru William 2015

The Awareness Model Plan for the Museum

It was found that museums provide a unique interactive experience of getting up close to things people usually only see in books, newspapers or on the television. Seeing the Mona Lisa physically for example, is a totally different experience to seeing one of the millions of printed versions. Theperception someone gets of something from a second-hand source is often completely different to the one gotten by physical visual contact. Museum, however, has long been considered as aplace ofrepresentation, preservation and conservation of tangible cultural properties of the past. Every museum, as noted by one of the respondents;

has a variety of roles to play in the society: Museum as a repository of objects, a documentation and education centre opened for research. It is not just a place where objects are simply piled up and accumulated. Museum is gearedtowards promoting awareness on cultural preservation and cultural heritage. The artisticheritage of Nigeria is also preserved in the museums.

In a bid to relate the essence of the museum to the public some of these awareness modelplans, as suggested by the respondents, for museum were developed as follows:

Museum Model Plan

Cultural Day:-This model plan is basically for the museum to attracttouristsand the public to visit the museum regularly and to appreciate our material culture. As keeper of the past, keepers, museums, are noted to, hold the knowledge of cultural originsand the meaning of societies' transformations. Based on the historical time assumption, museums have already chosen the criteria which qualify object into a cultural past, worthy of preserving as a symbol of its time. Solana, (1981) is of the opinion that recent communications technology and interdisciplinary endeavours are transforming museums through and changing them into educational resource of the first order by virtue of the multifaceted value of their operations, their flexibility in adapting to all ages and interest and their accessibility to the public at large. To create awareness about museum's essence, however, it is encouraged that theadministrators of the institution should create a day for showcasing different cultures in Nigeria in all their branches. This can, in other words, be tagged as "a cultural festival."

Museum Day: The museum day should not be a day of public lecture and showcasing artifacts but can as well organize quiz competitions among schools to attract the public to museum. Museum day should also be organized. It should be a day for the State indigenes to

visitmuseum to visit museum to feed their eyes on the art objects, artifacts and antiquities. In addition, a press release can be sent about museum day or organizing a press conference as a means to ensure the visibility of the museum and of the event.

Television and Internet Connection:-It is noted that spreading information about museum to the public via web spacessuch as website", social, media and will enhance awareness of its activities. Thus, activities of the Niger State museums should be on the internet such that it can be watched by people through cables in their homes. Television programmes on museum should be encouraged. In all the slots, activities' and antiquities that are stored in the museum should be displayed for viewing.

Award of Scholarship:-The management of the museum should award scholarships to people who may want to study museology. The beneficiaries will learn about how to develop a museum. Also, it is expedient toimplement partnership with schools, associations, other museums to promote events as moments of sharing and collaboration to facilitate museum awareness.

Globalization of Museum:-the museum is supposed to collaborate with other museums for exchange programme. All the art works or antiquities that are found in the museum should be welldocumented in the museum internet sites. The inventory of all the museum art objects or antiquities should be on the internet. By so doing it will facilitate international/global visibility about the important activities of the museum before and after the event by sharing information about the activities on the websites and social networks.

Establishment of Tourist Centre:- Museums are also a significant factor in attracting tourists to an area and canttherefore, be instrumental in helping the local economy in terms of

supplying a passingtrade as well as offering local people employment. To corroborate the above, for example, it is noted that Government figures suggested that in 2004, 85% of foreign visitors listed the U.K's rich heritage and array of museums and galleries as a major factor in their decision to visit this country (www.swmlac.org.uk/the-importance-ofmuseums/,2015).To create more awareness about museum therefore, the government should create tourist centres like Children Garden for picnic, Swimming pool and relaxation parks as an integral part of a museum. Such facilities, if created as mentioned, will attract people to visit museum. Thus, museum will also generate money through such ventures. It is imperative to use and disseminate the graphic materials of the event in order to spread the news of the activities efficiently throughout the world.

CHAPTER FIVE

SUMMARY, FINDINGS AND CONCLUSION

Summary

Humans from Paleolithic times have been wanderers and as time went on they started producing tools to cope with the challenges of their environments. Man provided shelter for himself in caves, shaped stone objects for hunting and these gave rise to culture. Again, Egyptian civilization is one of the oldest in Africa with its belief in life after death, pyramids and mummies just like the Nok, terracotta, Ife bronzes, and Benin court arts have been documented. However, a field trip by the researcher, to the Niger State Museum revealed that some of the artifacts were not documented nor labeled and their socio – cultural meanings were not known. Most of the artifacts were acquired through donation.

The scanty information and the socio – cultural symbolism leaves much to be desired. This study revealed that artifacts from a particular geo-location are meaningful to them because they represent some aspects of the culture and civilization in which they are created and used for specific purpose.

The aim of this study is to articulate the socio-cultural context and significance of selected artifacts in the Niger State Arts and Council Museum, while the objectives are to:

i. Identify and categorize artifacts

ii. Examine the socio-cultural context and significance of selected artifacts

iii. Design and create an awareness plan model for the museum.

Museum all over the world are established to serve specific functions that is to preserve, protect, collect and display artifacts. Museums play a vital role in the cultural education of the people through its acquired material culture. Moreso, it was observed that

the general public do not visit the museum in Niger State, this calls for an awareness plan. The awareness plan of this dissertation will educate and encourage the general public on the need to visit the museum relevant, literature which reviewed authors like Forde – Johnson, 1974 Tansille 1998, Steinback 2013, and Hornby 2015 have made useful contributions in the literature on museums and artifacts. A review of artifacts and their categories, was made a review of the significance of artifacts and review of museum awareness plan was designed. The research design was qualitative with historical and descriptive as a procedure by Adetoro (1986) and Saliu in Adeyemo 2012 in determining, evaluating and explaining the past event which are necessary for the purpose of gaining a better understanding of the present and for a reliable prediction of the future. These methods were adopted by art historians like Trowell (1960), Jerferson (1973), Aboderin (1984), Saliu (1994), Muhammad (2006), Okoli (2009), Umbugadu (2010) Samuel (2015) among others, and the methods proved successful.

The essence of data collection and analysis is to seek what is true, as a result, the researcher undertook field work, conducted oral interview, applied observation as instruments and photography as tools for obtaining data. The research population comprised different cadre of museum staff, and artifacts on the data analysis and discussion the researcher used historical and descriptive methods in analyzing the artifacts.

Data and discussion of research findings, the data collected for this analysis are based on interview conducted on museum staff. The identification and categorization of the artifacts such as *ZagbaiKareDangi,* Bida Brass Purse, Grave goods/items, Door Panel, Antelope shape Kolanut box known as *Okpeubi, Epa*mask, Cowrie Basket, *Koro*masquerade, *IjaEgungun*Royal Staff were discuss.

It was established artifacts thatare products of human creation,they remained the only way through which history is transmitted to the present generation.This study also affirms that artifacts give an idea about a people life style, culture history and their technology as stated by stand Transelle (1998). Technology here means techniques possessed by members of a society, and their total behaviour in respect to collecting raw materials from their environment and processing some to make tools, containers, shelters, clothing and other materials good.The study also collected that there are different types of artifacts. Some from different natural resources provided by the environment.

Some range from metal objects, stone, glass, beads, rubber and plastic, others are leather, ceramic, wood, textile, bones, plant, and aquatic artifacts. Also monuments of historical importance could be referred to as artifacts. Game reserves and biological gardens can be referred also as artifacts because man makes use of them. For example, bone object revealed that man has killed the animal and used it for food hence portraying, his dietary system. The bone is shaped into objects, for scraping animal skin.

Pottery, pots and bowl are made for, some for storing water, for cooking while some for ritual purposes.Metal man through time made spears, and arrows for hunting, and for farming. Wood were and are used for chairs, tables and for building. Stone, since paleolithic time man shape stones for hunting, aquatic artifacts include cowrie's shells, fine pebbles stones and molecules. Textile artifact man have dyed materials and woven materials, Leather artifacts are made of wallet, shoe, bags, waist band

This research revealed thatmany Museums and indeed those in Minna were established out of the need to protect, preserve and promote the nation and continents cultural heritage. This was largely because most artifacts discovered during the pre-colonial epoch

were either stolen or forcefully taken out of Africa against the wishes of the indigenous people, even though such materials were of special significance and of high value to the societies that created them.

Nzewunwa (1984) advocated that colonialist and missionaries destroyed some vital art works that were regarded as fetish or meant for idol worship thereby creating a serious damage to our history through these artifacts. However, after independence, Nigeria among other nations promulgated laws to combat the illicit trafficking of our artifacts and this eventually led to the emergence of Museum on the African continent and indeed Nigeria and Minna in Niger state.

Museum plays a vital role in the cultural education of people in the society. Hence, they collect cultural materials; preserve them for future generations and exhibiting such artifacts to the public for education and recreational purpose.

Findings based on specific objectives

i. Many ethnic groups within Niger State practiced one form of art or the other which includes in wood carving, basketry and metal work for specific purposes.
ii. The finding revealed that the artifacts are either motivated by political, social-cultural or economic and religious purposes.
iii. The artifacts were made of a variety of different materials such as the Kolanut made of wood, the Gbunum pot drum made of clay (terracotta) with leather.
iv. Ekpa Mask made of wood is a political statement showing the Oba and his daily activities surrounded by his wives, children and palace guard.

v. Gbunum pot made of clay (terracotta) and skin and raffia stalle was beaten to signal a bad omen that have befallen the community or a catastrophe for the offender, thus showcases the traditional Gwari way of settling disputes.

The Koro Masquerade made of cotton and raffia comes out at the beginning of planting season and has a power to cure any kind of disease if consulted and once it comes out, it mean that planting season is about to commence and it has power to cure any kind of disease.The Kanuri basket was made of reed, Cowries shells and old penny used as exchange of bride price.

The Niger State Museum has suffered a lot of instability of a permanent place as its office in the past, they have move from one temporary office to another which led to loss of record and artifacts or programmes while some got destroyed on transit. This is believed to have negatively affected the museum programme. Further, investigation revealed that the museum does not have its own allocation from the state budget, because it is under the state Arts Council. Therefore the process to carry out any programme is channeled to the ministry of tourism, youths and culture which usually takes a long time to approve.

The Niger State museum does not have internet service and the gallery cannot contain all the artifact because some are on display some are in the store.

Recommendations

i. This study recommends that museum should encourage or re-orientate the public on the need to appreciate our material culture.

ii. The museum should embark on serious enlightenment campaign for the teeming youth and indeed Niger elites to appreciate Nigeria cultural values and norms through

these artifacts, by so doing many jobless youths can be involved into the production of art and craft which will serve as source of employment and self sustenance.

iii. The museum and relevant agencies should develop public interest to promote tourism, and patronage of the art and craft village attached to the museum.

iv. The museum staff should embark on public awareness strategies like lectures, workshops for schools and public so that they can appreciate what is imbedded therein.

v. Museums should encourage tourist and the public for a regular visitation so that funds can be generated for adequate fieldwork because none of the museum is embarking on a field work.

vi. Museum staff should draw up programmes through different media to encourage the public for regular visitation via the internet, television and print media.

Contribution to Knowledge

i. Time changes, history is the story of those changes and artifacts reflect such changes. Artifacts are more than just material objects, they communicate ideas and symbolize value, when studied in the domain of cultural history.

ii. Artifacts are housed in a museum. They are a source of better understanding of history; artifact is another way of approaching the past. They embody the test and value of an era. Artifacts mark a stage of technological evolution. When the significance and meaning of these artifacts are known and what they stand for in the community can bring about attitudinal change.

iii. The awareness plan of this research helpsin giving the museum authorities a road map towards sustainability of self sustenance and propagation.

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APPENDIX I

Department of Fine-Arts

AHMADU BELLO UNIVERSITY, ZARIA - NIGERIA

1962-2012

Head of Department: *Dr, Kefas Nenpunmun Danjuma: Cert in Art and Design (ABU), NCE (Akwanga) B.A; MFA;Ph.D. (ABU) MSNA, MNSEA, Member Nogh Nogh Art.*

Vice-Chancellor: PROFESSOR ABDULLAHI MUSTAPHA, *B.Sc. (Hons) Pharm. (A.B.U), Ph.D. (London), FPSN*

Our Ref: FA/G3.1

Date: 6th November, 2012.

The Director
Niger State Council for Arts ad Culture,
Minna, Niger State.

Dear Sir,

LETTER OF INTRODUCTION: UMARU William

I wish to introduce to you Mr. Umaru William, a student of the Department of Fine Arts, Ahmadu Bello University, Zaria.

He is undertaking a Masters research in Art History. He has included your organisation, Council for Art and Culture Minna as part of his study area..

We request that you kindly assist him.

Thank you`.

Yours faithfully,

Dr. Kefas N. Danjuma
Head of Department

APPENDIX II

ORAL INTERVIEW SCHEDULE TO THE MUSEUM STAFF

1. What is the title of this artifact and the medium used for its production
2. What is the symbolic nature or socio-cultural function of this artifact
3. Why do you not have label for some of the artifacts
4. Where was this artifact produced or found
5. How is the museum funded
6. Is the museum on any field work
7. The museum did not display all the artifacts why
8. How did you acquire these artifacts
9. How often do you organize social functions for the public?
10. How can you attract the general public to visit the museum regularly