

**AN EXPOSITORY AND DOCUMENTARY STUDY OF
MATERIAL CULTURE IN NATIONAL MUSEUM,
KADUNA.**

BY

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JANUARY, 2015.

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**AN M.A THESIS
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**DEPARTMENT OF FINE ARTS
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ZARIA-NIGERIA**

JANUARY , 2015.

Declaration

I, BOYI JOHN MALLAM hereby declare that this M.A thesis has been written by me and is a record of my own research. It has never been presented in any previous application for a higher degree. All quotations made are indicated by quotation marks, indentations or notations and sources of information are acknowledged by means of reference.

Name

Signature

Date

Certification

This thesis, entailed AN EXPOSITORY AND DOCUMENTARY STUDY OF MATERIAL CULTURE IN NATIONAL MUSEUM KADUNA, BY BOYI JOHN MALLAM, meets the regulations governing the award of, the degree of Masters of Arts, in Fine Arts (Art History) of Ahmadu Bello University, Zaria, Nigeria and it is approved for its contribution to the advancement of knowledge and literary presentation.

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Dedication

I dedicate this thesis to the Almighty God for keeping me alive to the end of this programme. May the Lord's names be praised, Amen

Abstract

Artifacts are ancient art products of human creation that remained one of the ways through which history is made tangible, because these collections gives an insight about the development of man. Besides, the human value placed on these cultural products (artifacts), due to their historical importance, and the desire to have a safe place for keeping them, is what necessitated the creation of museum. Therefore, the study aimed at documenting and exposing the different aspects of Nigerian cultural heritage housed in the museum and their relevance to the education of the society. Also to examine the present collection policy of the NCMM as well as the role of Kaduna museum in relation to the current development needs of the Nigerian people the study employed the use of two research methods namely descriptive and historical research methods. The study revealed that Kaduna museum houses three types of material culture, which are categorized into archeological, ethnographic and craft sections. The educational role of Kaduna museum is losing its relevance due to modern cultural need. The study also finds out that the National Commission for Museums and Monuments does not have a separate collection policy for its museums. The study recommends that Kaduna museum should improve on it method of exhibition, it should be able to conduct outreach programmes to the public.

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CHAPTER ONE

Introduction

Artifacts, which are ancient art products of human creation have remained the only way through which history is made tangible. For instance, the history of Greece cannot be complete, without making reference to their ancient artworks like vases, which have helped cultural professionals (like Art Historians, Ethnographers, Anthropologists etcetera) in explaining how the society (Greek) used to function. The Krater vase of the Greek geometrical period, for instance, has concrete evidence of the cultural life of the Greek people in the 8th Century BC. On the body of the Krater Vase are highly stylized figures of a motif portraying funeral procession, with a band around the top featuring the meander design associated with early Greek art (Gardner, 1984). In the Roman world, also, statues and relief's were regularly displayed in, and around public and private buildings. A good example of such building is the Canopus at Hadrian's Villa in Italy ¹. In fact, some Roman buildings were little more than monumental supports for sculpture. While some of such sculptures were made to portray, as well as, commemorate the lives and times of great Roman leaders like Julius Ceaser and Augustus., Others were made, as historical marks in Roman society. In this way, human beings (scholars, researchers, etcetera) for a long period, have relied upon the evidence offered by these art works of the pasts, to trace the origin of many cultures as well as the influences/relationships existing among the cultural practices of one society to the other.

The human value placed on these cultural products (artifacts) due to their historical importance, and the desire to have a safe place for keeping them is what, consequently necessitated the creation of museums. Although museums are primarily Western in origin, the concept behind museums has long been evident in other cultures. In the traditional Ibibio society in Cross River state (Nigeria) for instance, certain masks or art works, of high

cultural value were given to community elders or other responsible persons in the society for safekeeping². As early as the mid-16th century BC in China also, treasured objects were often deposited in temples and tombs, and the ruling class had treasured collections (Hooper, 1992). In ancient India, paintings were installed in galleries called *chitrashalas* for the education and enjoyment of the public (ibid). All these can be likened to what is referred to as museum in the modern times.

The word “museum” is derived from the Greek *mouseion*, meaning “seat of the Muses.” (seat of the goddess). In ancient Greece, mouseions were temples or sacred places dedicated to the nine goddesses of the fine arts and sciences, which later became repositories for the gifts and offerings of devotees. According to Hirzy (2009), the term *mouseion* was first applied to a state-supported research institute in Alexandria, Egypt, founded by King Ptolemy I around 3rd century BC to foster scientific studies. The Museum of Alexandria, as it is now known, was dedicated primarily to learning, and attracted the finest scholars in science, philosophy, literature, and art. Objects such as surgical and astronomical instruments, animal hides, elephant tusks, statues, and portrait busts were also housed there and used for teaching. The famous library of Alexandria, was part of the museum and contained a huge collection of manuscripts from the Greek world. The museum and most of its library collection were destroyed about AD 270 during civil disturbances.

In ancient Greece, art objects remained part of the public wealth, and were seen and enjoyed not just by scholars but by the entire populace. Greek temples displayed votive offerings, statues, and paintings, which when displayed as a collection, were known as *pinakotheke* (picture gallery). In the 5th century BC, the Propylae, a hall in a building on the Acropolis in Athens, contained a collection of paintings that were available to the public

When the empire of Alexander the Great crumbled, the motivations for acquiring objects of art and history began to change. The interest in Greek civilization created a desire for its art. As a result, the ruined, neglected, or abandoned cities and shrines of the classical age, were widely looted³. The Romans displayed such paintings and sculptures in public places, or were acquired by wealthy and powerful citizens for display in their private homes. When in turn the Roman Empire fell, the Vandals, the Goths, and other newcomers to the Mediterranean shores looted its treasures (op.cit).

After that period, particularly in the Middle Ages, Christianity was the focal point for collecting artworks (material culture) of historical importance. During that period cathedrals, churches, and monasteries became repositories for religious relics, jewels, precious metals, rare manuscripts, and fabrics. Collection of art in the Islamic world and Asia also followed similar patterns.

In Africa, however, many museums were created out of sheer need to protect, preserve, and promote the continent's cultural heritage. Most artifacts discovered during the colonial governments were illegally taken out of Africa, against the wishes of the indigenous peoples. At some instances, the continent even experienced forceful take-away of cultural materials that were of special significance and high value, to the societies that created them⁴. After many countries got independent in Africa, there was need to protect the cultural heritage as well as revive the cultural sector. Hence, the promulgation of laws by independent African nations to combat the illicit traffic in cultural property, became a major concern, which eventually led to the emergence of museums on the African continent. Few examples of earliest museums on the African continents include the Bardo National Museum (founded 1888) in Tunisia; The Egyptian Museum (1858) in Cairo, Egypt, (North Africa). In East Africa, however, the oldest museum is the Uganda Museum in Kampala, established in 1908,

and has a distinctive collection of African musical instruments (Museum Directory, 2008: iv).

In Nigeria, however, the Antiquities Service was inaugurated on July 28, 1943, and consequently created the National Antiquities Department in 1953. In trying to protect the objects of art in Nigeria produced to celebrate traditional ceremonies, the Ordinance law of 1953 defined the term “antiquities” as follows.

(a) Any object of archeological interest or land in which such object is believed to exist or was discovered.

(a) Any relic of early European settlement or colonization.

(c) Any work of art or craft including statue, molded clay figure, cast figure or wrought

in metal, carving, house pot, door, ancestral figure, religious mask, staff, drum, bowl, ornament, utensil, weapon, armour, regalia, manuscript or documents, if such work of art or craft is of indigenous origin, and:

(i) Was made or fashioned before the year 1918, or

(ii) Is of historical origin, artistic or scientific interest, and is or has been used

anytime in the performance, or for the purpose of any African ceremony (Imoukhuede, et.al: 1972).

Following the above definition of antiquities, emphasis was placed on the collection and preservation of works of art, especially sculpture in wood, stone, metal, ivory, terra cotta and so on. From the foregoing, the identification of an antiquity posed a primary concern and interest to the development of museums. This is important because, the general notion and manifest activities of the peoples’ material production, and the function they put in, resulted into antiquity of cultural heritage. The issue of preservation and conservation are therefore, post conditional, helping to realize the main reasons for setting them (museums) up. Meanwhile, this development led to creation of museums like Esie Museum (1945), Jos and

Ife museums (1954), Lagos and Oron Museums (1958) and Gidan Makama and Owo museums (1968)⁵.

This exercise went on simultaneously with the documentation of artifacts and research. In 1979 a comprehensive review of the legislation concerning cultural resources in Nigeria was undertaken with the promulgation of Decree No.77 of 1979. This led to the creation of a cultural commission. The commission was vested with much wider responsibilities than those of the former Federal Department of Antiquities and the Antiquities Commission. This Decree dissolved the National Antiquities Commission and the Department of Antiquities established by the earlier legislations. It created in its place, the National Commission for Museums and Monuments (NCMM) in September 1979. The 1979 decree also expanded the responsibilities of the commissions to include:

- (i) Acquire and keep custody of artifacts and other identified objects of historical importance (this may be either by consent or by seizure).
- (ii) Monitor and determine the movement of artifact in and outside the country.
- (iii) Monitor and control the excavation of all archeological sites in the country.
- (iv) Establish and administer all the National Museum, Antiquities and Monuments in the country.
- (v) Organize seminars, conferences, and workshops, as well as render educational services through research and teaching.
- (vi) Co-ordinate all university museums in the country.
- (vii) Run consultancy services for Corporate organizations, states, local governments and individuals desiring to establish museums.
- (viii) Inspect the facilities of proposed private museums and give approval if satisfied.
- (ix) Register and document all national antiquities including those in the private collections.
- (x) Exhibit the material culture of the country.

Going by the above stated responsibilities, National Commission for Museums and Monuments (NCMM) has adequate mandate/power to transform the cultural environment of Nigeria through

the network of its museum. Okpoko (2006) reports that the National Commission for Museums and Monuments (NCMM) ensured the establishment of museums in different parts of Nigeria to preserve Nigeria's cultural objects. Other relatively important museums are located in major historic towns, some of which are Kaduna, Benin, Calabar, and Kano. Such national museums have galleries, and render comprehensive services in addition to reflecting the history of the locality.

The National Commission for Museums and Monuments operates in thirty-three (33) museums across the country, to meet the cultural needs of Nigerians and foreigners alike. The commission also manages Sixty-five (65) National Monuments/Sites across the country. Besides, it also manages two (2) World Heritage Sites, namely: the Osun State Oshogbo Groove and the Sukur World Sites in Adamawa State. The commission also collects, documents, conserves and presents National Cultural collections to the public for the purpose of education, enlightenment and entertainment in that respect, the National museum is one of such.

Background of the study

Kaduna museum is regarded as one among the network of museums in Nigeria under the National Commission for Museums and Monuments (NCMM), the umbrella body managing public museums in Nigeria. However, in order to understand the background of the museum, there is need to briefly describe as well as survey the historical and cultural sphere of the city/state in which the museum is located. This will probably give one a better view and circumstances that necessitated the establishment of the museum.

Kaduna is basically a product of British colonialism, for it was nurtured to serve the need of British colonial administration. As a city, Kaduna has remained the seat of administration for successive governments from the colonial period to the present time. It was also, the capital of both the former Northern Region of Nigeria and that of former North Central State of Nigeria.

All the paraphernalia of government function situated in the city, had their origins in the colonial days.

Today, it is the capital of present Kaduna state with 23 Local Government Area Councils and 47 development areas. According to Nigerian Atlas (2007), the state occupies the entire central position of the Northern part of Nigeria and shares borders with Zamfara, Katsina, Kano, Bauchi, Plateau, Nassarawa, Niger states, as well as, the Federal Capital Territory, Abuja. The state has an area of about 48, 473 square kilometers. The global location of the state is between Longitude 0310 and 0900 East of the Greenwich meridian and also between latitude 0910 and 1130 North of the equator. The entire land structure consists of an undulating plateau. However, in the southern part of the state, there are more hills. Major rivers in the state include, Kaduna river, and river Wonderful in Kafanchan. Also are Kagoma river and river Gurara. The main ethnic groups are Fulani, Hausa, Bajju, Atyap, Jaba, Adara, Gbagyi, Kurama, Ninzo Kagoro and Kagoma. English and Hausa languages are widely spoken. Based on the 2006 Census, the population of the state is 6.3 million people, (Nnaji,2000).

Kaduna museum, is the second museum to be established in the Northern part of Nigeria, after the Jos Museum⁶. The building which houses National Museum, Kaduna, up to the time of this research, was formerly the office of the defunct Northern Peoples Congress (NPC). The main features of the museum, are the archaeological, the ethnographic, and modern craft galleries. It has three botanical gardens, a living craft village, where craftsmen comprising of hair plaiters, cloth weavers, leather workers, mat weavers, brass casters and cloth dyers work. The other sections are curatorial, conservation, education, documentation units, photography, library sections, and repository stores. It preserves and displays archaeological, ethnographic and contemporary craft materials, most of which are from the North-central part of the country. Kaduna museum is charged with the responsibilities of preserving, researching and educating the people on cultural heritage, in order to promote national integration. The museum aims at

promoting the activities of arts and artists within and around its environs, and also to educate and enlightening them. Culturally, Kaduna is one of the major historic towns, not only in Nigeria, but also in Africa, that holds important collections of cultural materials like the famous Nok terracottas.

During the Pre and Colonial periods, various cultural materials of rituals, religious and political importance were fashioned, conserved and preserved traditionally, in shrines and in the palaces of Kings and Chiefs⁷. There were no formal or public institutions like museum, rather, families, communities, individuals and royal institution had large collections of cultural artifacts, which were kept in their custody.

As a result of the cultural richness of the north central region, and following the discovery of ancient Nok Terra cotta in the Nok Village area, there was the need to build more museums for safe keeping of the antiquities. This development, however, provided a favourable condition that necessitated the establishment of a museum in Kaduna State, in 1975. According to Nnaji (2002), the establishment of Kaduna museum came with an extreme need, to create more spaces for the preservation of cultural materials, that have symbolic value and greater cultural appeal in order to transmit important information to the present generation and for posterity.

Following the trend of issues, in 1972 Anna Graven (a British woman who worked as a keeper with the federal antiquities services) was sent to Kaduna, from Jos, to recommend appropriate steps that should be taken. Immediately, Graven started the collection of material cultures in the same year, and this eventually formed the nucleus of the antiquities present in Kaduna Museum (Kerri, 1994).

Although Kaduna museum started collection of works in 1972, it was declared open on Thursday 20th March, 1975 by the Chairman of the then Nigerian Antiquities Commission, Dr S.O Biobaku with the Honourable Minister for Education, Lt Col. Ahmadu Ali. According to Nnaji

(2000), “the Antiquities Commission was then under the Ministry of Education. The museum is situated at Ungwan Sarki, directly, opposite the Emir of Zazzau’s House and beside the State Ministry of Land and Survey, along Ali Akilu Road, in Kaduna North Local Government Area.

From the above, one can observe that, the museum is situated in an ethnically varied city/state that has harboured many cultures for years. Besides, considering the historical antecedence attached to the city, it will be safe to state that, Kaduna has played a significant role in the economic, social, cultural and political development of not just the northern part of the country, but Nigeria as a whole. All these make the Kaduna museum historically and culturally important.

Statement of the Problem

Museums around the world are dedicated to promoting a greater appreciation and knowledge of history and culture of people in the society, hence, their ability to foster the understanding of the present and anticipating the future, is what makes them unique in the society where they are located. Therefore, the establishment of museums in Nigeria, from over five decades ago, is generally believed to be in the best interest of Nigeria’s history/cultural sector development.

By year 2005, the National Commission for Museums and Monuments (NCMM), had forty eight (48) museums located in different parts of the country. While the traditional function of most Nigerian museums has not changed, the main collection policy of NCMM has been mostly to collect, preserve and showcase to the public the ancient material culture of the Nigerian peoples. In view of that, majority of these museums have remained mere repositories of cultural materials of the old traditions, which have existed in various regions in Nigeria. For example, the Benin museum houses predominantly, the art works of ancient Benin Kingdom; the Jos Museum contains generally discoveries of Nok cultural traditions; while the National museum in Ile-Ife

exhibits a variety of artworks which are material culture of the ancient Yoruba kingdom, to mention but a few.

In the same way, Kaduna museum was established to house the material culture of “Northern Nigeria” peoples. However, a cursory look at the museum shows that, it houses artifacts from cultures all over Nigeria. Hence, the problem of this study, is an examination of the actual material culture of Kaduna Museum, with a view to documenting and evaluating its, socio-cultural and educational functions, in relation to the present developmental needs of Nigeria.

Aim and Objectives of the Study

The aim of the study is to analyse the material culture in Kaduna museum, while the specific objectives of the study are to:

1. Categorise and analyse the material culture (artifacts) in Kaduna museum based on themes, styles, and materials, as well as their functions in the society.
2. Examine the present collection policy of the NCMM as well as the role of Kaduna Museum in relation to the current development needs of the Nigerian people.
3. Document different aspects of the Nigerian cultural heritage housed in Kaduna museum and their relevance to the education of the society.

Significance of the Study

Considering the fact that museums in Nigeria, generally experience low patronage from the public, this study will serve as a document in enlightening the public on the importance of museums to the society. It is also hoped that, the findings of the study, will be of great value to cultural professionals (art historians, museologists, ethnographers, etcetera), who will be conducting research on artifacts in Nigeria. Also, the Federal Government of Nigeria will find

this research relevant in developing policies that will improve the cultural heritage of the country through the National Commission for Museums and Monuments.

Justification of the study.

Museums all over the world are primarily established to play a vital role in the cultural education of people in the society. Hence, they serve the public in a variety of ways, especially in collecting cultural materials, preserving them for future generations and exhibiting such materials to the public for educational purpose. According to Abah (1998)

museums not only serve as link between people's past and present in all spheres of life, but also as a springboard for the future, by performing the following functions: collection, education, preservation and exhibition among others. Despite the above services rendered by the Nigerian Museums to the public, it is pertinent to point out that many people are not interested in patronizing museums because they are ignorant of the place of museums in contemporary society.

With reference to the above statement, many people in Kaduna and indeed other (northern) parts of Nigeria do not understand the importance of the museum as it relates to the social growth of contemporary culture of the people. This therefore, calls for a critical analysis of the material culture in Kaduna museums.

This study is therefore, justified because, it takes Kaduna museum, located in the central city of old northern Nigeria province, with the view to expose the collections there in therefore, educating northern Nigerian populace and indeed Nigerians, specifically on issues concerning the material culture in the museum and how such issues affect the cultural development of Nigeria.

Scope and Delimitation of the Study

This study takes Kaduna museum as its main focus and therefore, the scope, with emphasis on the material culture. However, in studying the material culture of Kaduna museum, the scope would be further delimited to three (3) out of the ten (10) responsibilities outlined for the

museum, in the 1979 decree. These include: (i) Acquire and keep custody of artifacts and other identified objects of historical importance. (ii) Organize seminars, conferences and workshops, as well as render educational services through research and teaching. (iii) Exhibit the material culture of the Country. This is because, these three responsibilities captured the aim and specific objectives of this research. The researcher will however, mention other museums in Nigeria, where necessary, for reference purposes only.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Introduction

This chapter reviews literary works from different sources: individuals, organizations and authorities on museum. In view of that, literature (papers, articles, journals, textbooks, manuscripts and internet materials) that have direct relevance with the subject matter (museums) have been reviewed. The review covers the definition, origin of modern museums as well as the background forces that led to the establishment/spread of museums in Nigeria. Also, the review includes function/role of museums to the public, and the various types of museums that exist in Nigeria. This was done to enable an understanding of museum concept and issues leading to the spread of museums

Concept of Museum

In order to properly understand the meaning and functions of museums to the public, there is need to understand the concept of a museum. At present, the word museum has been defined in varying ways by different authors and scholars. Britannica Concise Encyclopedia (1975), for instance, states that, a museum is a public institution dedicated to preserving and interpreting the primary tangible evidence of humans and their environment. Some scholars, for example, Naqui (1981:4), Afigbo (1982:16), Okita (1982:18), Ambrose and Paine (1993:6), Alexander (1996:6) and Solana (1986:12) have also expressed their opinions on what a museum is.

Ambrose and Paine (1993) define museum as “the treasure house of the human race, that stores memories of the people, their culture, their dreams and their hope”. Naqui (1981), maintains that the museum is becoming “a combination of treasure house, Databank, resource centre and even laboratory”. To the author, it can be variously used according to the purpose it has been created for.

However, the most widely accepted definition of museum, is from the International Council of Museum (ICOM). This body, is a non-governmental organization made up of museum professionals. It defines museum as, “a non-profit making, permanent institution in the service of society and its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for the purpose of study, education and enjoyment, the material evidence of man and his environment” (ICOM Code of Ethics for Museum, 2002). From the definition given by the International Council of Museums, it is true that museums are essential to the development of a society in the sense that a museum exists in one form or another. However, some museum professionals and experts, according to Nyam (2008), have currently viewed museum as an institution that serves the society by promoting knowledge, appreciation and conservation of the natural world and the cultural, scientific heritage of human, through collection memories and sites.

In line with the ICOM definition of museum, it can be observed that the paramount role of museum is to promote knowledge and appreciation of culture, which is the very essence of what entails the totality of human ways of life-behaviour, values, arts etcetera. It means that without public appreciation and promotion of knowledge the purpose of the creation cannot be fully achieved. However, the position of ICOM on its non-profitability is, as it is common knowledge that some museums around the world engaged in commercially viable ventures, and thus, generate income to the level of being self-sufficient. Indeed, that idea is part of what motivates this study. In the same sense that, if the works are properly documented and their socio-cultural contents articulated, the museum will be in a position to initiate programmes and activities that will not only attract attention to the museum, but help it also generate resources.

Based on the review made so far, it is certain that the definition of museum overtime varies between scholars and organizations. Most of the definitions given, emphasis is on museum as an institution, which collects, preserves and displays art objects, with the basic aim of educating the

public, which is the focus of this study. In agreeing with the notion, Nnaji (2000) observes that people's concept of museum between the thirteenth – fourteenth century was known as a building where precious artworks are kept. Okpoko (2006) supports this view, saying that “museum of whatever kind all have the same tasks to study, preserve and exhibit objects of cultural value for the good of the community as a whole.

Origin of Modern Museums

The concept of museum has its origin rooted in the cultural practices of many ethnic groups/regions around the world. For example, while ancient Africans were keeping their art works at homes, in shrines and palaces; the Greeks preferred temples as the best places for keeping their treasured art pieces. On the other hand, in Asia, the Chinese/Japanese chose tombs and other serene environments as safe places for their art works. Hence, virtually all cultures practice art, and at a stage had places for their safe keeping, which in modern times, can be equated as museum (Olorukooba 1991).

The origin of modern museums started in Europe, at about 18th century with the establishment of a museum in Paris, France (1750AD), followed by British Museum (1759AD)⁸. According to Nyam (2008), British museum in London, was founded in 1753 and opened officially to the public in 1759, with most of its collections and exhibits representing the cultural history of peoples in most part of the world. Considering the fact that Britain was colonizing many countries, it was easy for them to ship cultural materials from their colonies. This consequently, made the museum rich in cultural materials of peoples around the world. According to Encarta (2005), the British Museum was enriched with artifacts from dozens of ancient and modern countries, exhibits include the Rosetta stone, Aztec pottery, Phoenician clay masks, Roman Coffins and mummy caskets, medieval European coins, the Elgins marbles, Leonardo da Vinci's notebook, and jewelry from around the world and through the ages”. Among other museums founded in the ages of enlightenment the author further states, were the National Museum in Naples (1738); the Uffizi in Florence (1743); the Museo Sacro museum in the Vatican, Rome (1756) and the Museo Pio Clementino (1770 – 1774) as well as the National Science Museum in

Madrid (1771). However, most of the collections that finally resulted into the early museums were private collections. Burcaw (1983) confirms this when he comments that, “notable collections in the past have belonged to individuals in power and wealth, not the general public”. The accumulation of art objects, and showing them to other people was, to others, a way of displaying one’s wealth in the society. Hence, the early museums, to a large extent, were private in nature, and their service to the general public was also limited. Okpoko (2006) posits that, it was the emergence of public museums that paved the way for the enlightenment of the public, through its varied material culture. Their (modern museums) role hinges partly on creating awareness on culture, as well as serving as a cultural resource center, promoting researches for technological development.

It therefore, stands to reason that the concept of public museums, differs from that of private museums. While the private ones have narrowed responsibility, according to specific purpose and were either owed by individuals or private groups, the public ones (museums) have broader responsibilities, and are usually created by government with the view to serve the public in variety of ways. Hence, one performs a multiple of functions and can be different things to different people- research out-post, cultural resource center, education center etcetera. It in this light that, this research will examine and documents the extent to which the Kaduna museum, as a public museum collect specific artifact and for what purpose.

The Creation of Museums in Nigeria

Before the colonial era, collection of cultural objects in Nigeria existed in different ways. Most families had collection of cultural objects relating to the history and belief of their families, cultures, communities, religion etcetera. According to Nalah (2003), these objects were preserved by hanging some of them, under the roofs of the buildings, where they could be safe from destruction by destructive forces like ants, insects or rodents while some were preserved by smoking to avoid dampness or rotteness. Nnaji (2000) also observes that “ancestral worship and

belief in the communication between spirits of the dead and the living in the family, community and village shrines, encouraged the accumulation of objects relating to such beliefs or worship”.

Traditional rulers from different communities also had royal collections which consisted of ceremonial and hereditary objects. Also, royal patronage of works of art led to accumulation of cultural objects, which are displayed within the royal palaces. For example, a collection of royal objects of decoration in the palaces by the Oba (Chiefs) of Benin, thrive throughout Benin kingdom. As such, cultural materials like plaques, ivory and portraits of the Oba, remained good references in that regard. Olutunmida (1993), in his book titled, the Jos Museum, reports that:

The perennial quest by man to establish a personal and communal status with possessions and the collection of objects led to the establishment of museum. These collections in the past ages were merely cultural objects relating to the history and religious belief of the individual, family or community. The place that houses those objects was then referred to as museum, some were shrines, temples dedicated to some spiritual being and residence or places of traditional rulers.⁹

Okpoko (2006) reports that, the development of modern museums began during the colonial period. However, there were cogent reasons that necessitated the establishment of museums in Nigeria. First among these reasons is that, in the early colonial period, the British carried out research on the cultures and peoples of Nigeria and made collections of her cultural heritage with a view to preserving them. However, it was neither for cultural heritage nor for Nigerians, but with intent to ship them to Britain. Secondly, the coming of Christianity and Islam brought about conversion of many traditional believers (who were sources of traditional art) led to destroying a sizeable number of these cultural properties, describing them as idols and fetish. Those works that were spared, were then turned over to the missionaries which were later shipped to many overseas countries. Supporting this view, Kerri (1994) further states that, thousands of Nigeria’s treasured cultural artifacts were carted away by colonial officials, missionaries, researchers, adventurers and traders. The author further states that, from the visits of Leo Frobenius to Ife and the British Punitive Expedition of 1897 in Benin, many Nigerian art objects were stolen and taken abroad.

While Nigerians were indifferent about the illegal trade in the stolen art objects, Europeans found them valuable and, therefore, provided ready markets. Thirdly, Some rare and valuable artworks were also destroyed during certain traditional religious riots such as the one that swept the Niger Delta in 1915-1916, the Tiv Haakaa of the 1920s and the Atinga of the old Western region of the 1950s. With many dangers such as neglect, theft, weather, fire and insects facing traditional Nigerian artworks, it was felt that a museum was desirable. According to Olorukooba (1998), “it was all these issues, surrounding the Nigeria’s valuable cultural assets, that nurtured the dream for the establishment of museums in order to protect these objects from danger and in-turn, retain evidence of Nigeria’s rich historical past and present, for generations yet unborn”.

Another reason for establishing museum, came from the archaeological finds of the Nok village. The Nok terra-cotta heads, coupled with the discoveries at Ile-Ife, Benin city, and Esie, made it necessary to preserve these objects for the purpose of studying Nigerian history. Olorukooba (1991) also reports that, the reasons why museums were established in Nigeria was to collect, preserve and protect as well as display the material culture, geological, archaeological and other artworks of Nigeria. It was during this period that notable figures like E.H. Duckworth, Kenneth C. Murray, J.D Clarke, B.E.B Fagg, Hunt – Cooker and Milbum began taking pro-active steps in helping to protect the cultural heritage of Nigeria (Kerri,1994:61). Abah (1998) maintains that, this period was a crucial period (1933-1943), because it was at this stage that, Nigeria was campaigning for public museums as well as political struggle for independence. From Olorukooba’s view, it can be deduced that material objects, which needed museums for safe keeping are not only man-made objects (ethnographic and archeological materials), but also geological materials, which are product of nature. It was undoubtedly an awakening period of both cultural and political consciousness. Duckworth, first editor of “Nigerian Teacher” now “Nigerian Magazine,” in conjunction with Kenneth Cross Waite Murray an art teacher with the

then Colonial Education Department, set the stage for the propaganda, aimed at establishing museums for the public.

Between 1933-1943 the British wrote articles, and held series of exhibitions on Nigerian arts and crafts in England, pleading their cause to the British Government to establish museum in Nigeria. Murray (1938) also reports that three principal reasons led to the consideration of Nigerian museums. Firstly, it was found that the influence of colonialism on Nigerians was adversely affecting them, in the sense that, they were abandoning the production, purchase and appreciation of their traditional arts and crafts for the cheaply imported mass produced substitutes.

Secondly, written documents about the history of Nigeria in pre-colonial past, are few, and not very reliable. The few exist as Arabic document on the Hausa in Northern Nigeria and their neighbours, that date back to the thirteen century, according to Murray (1938). In some areas, according to the author, art, archaeological, oral source and ethnographical items are the only means by which insight into the pre-colonial history could be gained. Therefore, with the establishment of museums, it was capable of providing necessary services for collection, conservation and research into these items, for the information they could provide, particularly in the future, for other generations. This means that for museums to achieve their purpose of creation, the public must feel their impact on variety of ways. Also, they should be able to communicate their values and relevance to future generation. Thirdly, Duckworth and Murray were faced with the lack of interest projected by the indigenes, and this led to active rejection of traditional arts by Nigerians, which later considered a goal for the establishment of museums in Nigeria.

Considering all these, Kenneth Cross Waite Murray advised the government on the establishment of museums and the proclamation of relevant laws to prevent the illegal exportation of Nigerian works of art. Egonwa (2002) confirms that Kenneth Cross Waite Murray

worked very hard to ensure that disappearing Nigerian artifacts were housed in a museum. It means that, the major problem of the Nigerian cultural sector during those times was not just to create museums, which will enhance cultural education of the people's past, it was also a deliberate and conscious effort to stop the illicit disappearance of important cultural heritage.

This development led to the establishment of museums in Nigeria with early museums being Esie Museum (1945), Jos Museum (1954), Ife Museum (1954), Lagos Museum (1958), Oron Museum (1958), Gidan Makama Museum, Kano (1968) and Owo Museum (1968). Although Jos Museum was set up mainly to house the Nok artifacts, which were brought to light through mining activities and road constructions, it was obvious that with time the deliberate search for ancient art works, as well as accidental discoveries of these valuable cultural materials, will out-space the existing museums. Hence, the need to establish more museums especially around the Nok culture axis, because it was believed that, there were still more pre-historic art undiscovered. Later on, a political decision was made in order to establish a national museum in each state capital in Nigeria as an attempt aimed at catering for the collection and display of representative objects from different parts (cultures) of Nigeria Okita, (1982). Today, the efforts of people like K. C. Murray have led to the establishment of over thirty museums in Nigeria.

Okpoko (2006) reports that, apart from the National Museums owned by the Federal Government and managed by the National Commission for Museums and Monuments, there are other states and privately owned museums, which are open to the public. These include Igbo-Ukwu museum, the Ofo-Nri Museum (owned by Igwe Osita Agwuna of Enugu-Ukwu) both in Anambra State. The Author further states that, museums are also found in Higher Institutions of Learning mainly the Universities. The university museums are meant for research purposes. They are run and maintained by the university authorities. These include Odinani Museum at Nri, Anambra State with the collections owned and run by Institute of African Studies, as a research outpost. The Institute of African Studies and Museum of the University of Nigeria,

Nsukka. Obafemi Awolowo University (O.A.U) Ile-Ife also has its museum, as a research outpost. Although, Okpoko's report points to the fact that there are varying museums in Nigeria, which are owned by different authorities like universities and Federal Government, his study does not properly indicate whether they are well exposed to the public or not. Also, the report did not draw a clear cut boundary between public museums and private museums. This study will therefore, reveal the nature of publicity done in terms of exposing the material culture in museum. This will also help in assessing the impact of the museums on the socio-culture life of contemporary in Nigeria people.

Types of museums in Nigeria.

According to Nalah (2003), there are different types of museum in Nigeria. They are established based on the archaeological, monumental, ethnographic and cultural discoveries of the objects in the area. In this way, the museums are normally created to house a core collection of important selected objects in its field. There are five types of museums in Nigeria namely: Visual/fine art museum, Ethnographic museums, Military and War museums, Natural history and Science museums, and Open Air museum.

Visual/Fine Art Museums: An art museum, also known as an art gallery, is a building for the collection, preservation and exhibition of works of art, which could be viewed. It is concerned with the conservation of antiquities of the nation, such as sculptures, ceramics, paintings, furniture, metalwork's, jewelries and textiles. Olorukooba (1991) reports that, the establishment of museums of Fine Arts, in Europe and America, was dated back to the second century BC. The author further states that, museums were built according to the existing styles of paintings and sculpture of different periods. The buildings were divided into various sections such as Modern Art, Roman Art. Art museums play a leading role in providing information about museum study. They reflect the development and trends in modern art.

In the Fine Arts museum, life size forms are sculpted in the round or bas-relief of animal or human figures mainly to decorate places and residence of important streets or buildings. Ornamental objects and jewelries are found in this type of museum, examples of which one are rings, earring, necklaces, bracelets and armlets. Others are paintings, photographs and illustrations. Examples of visual art museum include Jos, Yola, Makurdi, Lagos, Sokoto and Esie museums. Even though this study is not concerned with this type of museum, however it will investigate to see if the artifacts are documented and expose in the manner articulated by this author.

Ethnography Museum: The ethnography museum is the type of museum that deals with the scientific study of different races of people. It contains different types of works of art collected from various parts of the country. For example, in the British museum, the popular Africa Festival of Arts and Culture (FESTAC) mask is found in the collections of African race and culture. Ethnography museums are found in Nsukka, Enugu State and Institute of African Studies, University of Ibadan, Oyo State. Again, the Kaduna museum is not an ethnographic museum, but it has an ethnographic section. Consequently, the research will examine the nature of its ethnographic collections, an exposition of such collections.

Military and War Museums: Military museums specialize in military histories; they are often organized from a national point of view, where a museum in a particular country displays weapons of warfare and remains of conflicts which a country has taken part. They display weapons, other military equipment, uniforms, wartimes propaganda and exhibits on civilian life during wartimes, and decorations, among others. In Nigeria, war museum can be found in Zaria Army Depot and Umuahia. The Kaduna museum being a museum established to house artifacts of Northern region, pre-supposes that traditional war items of the north should ideally be found there. This research, will therefore, investigate the position of the museum in this regard.

Natural History and Science Museum: Museums of natural history and natural science exhibit works of the natural world. The focus is on nature and culture. This type of museum deals with the collection of plants, animals and minerals. The natural history and science museums are found mainly in institutions of higher learning, where students learn the natural history and sciences of animal, human beings and plants. Notable museums of this type include, Obafemi Awolowo University natural history museum, Ife; Bayero University Biological Science Museum, Kano; and Usman Danfodio University Biological Science museum, Sokoto Nalah (2003).

Open Air Museums: Open air museums collect and re-erect old buildings at large outdoor sites, usually in setting of re-created landscapes of the past. They consist of historic buildings which are preserved as part of the exhibition as well as monuments for example, the bright of Benin in Jos museum, Gidan Makama, Kano. Open air museum is a kind of museum that exists outside a building in an open air space. The objects are either housed in an open environment for conservation or allowed to be in their natural environment with all its interesting features. Such collections contain curious, interesting or antiquated objects reconstructed in a place for exhibition. According to Nalah (2003), aspects of the open air museums are left in the habitats of living organisms, and their relationship to one another is what makes the museum interesting.

Olorukooba (1991) reports that, the first open-air museum was established in Stockholm, Sweden in the late 19th Century. It was rebuilt to include workshops and farm houses at about 1893. The author further states that, there are about one hundred open-air museums today, like the one in Jos, Plateau state. This kind of museum contains collections of curious objects or items brought from anywhere. These include, old farm houses, stables, traditional equipment and so on. It is also referred to as museums of traditional architecture. Objects here are complete houses reconstructed in a place or form. The author states that, there are three types of open-air museum: historic site/historic building, miscellanea or mixed museum, and ecological museums.

The outcome of the review in this section has shown that, what has been documented on museum by different authors and scholars has, to a great extent, give information on the development of museums in Nigeria. Earlier researchers on museum development in Nigeria were the Europeans, especially the British Nationals who documented the activities of museum, and were interested in the establishment of museums in the country. The review has also revealed that, museums also play an important role in preserving, collecting, studying and exhibiting objects of cultural and educational value, which is one of the objectives of this study.

Functions, Importance and Roles of the Museum

Museum is one of the complimentary agencies that are providing general knowledge, according to Abah (1998). The author further reports that museum as an institution, is developed by modern society to reserve, as long as possible, the objects treasured by humans for their cultural value. Hence, all civilizations from the most primitive to the most advanced share in the accumulation of objects that are beautiful, costly, rare or merely curious.

Riplay (1978) upholds that “Museum distribution and its importance is seen in the role it plays. It is for recreational purpose, how we learn many things along the way about the past, other people, about aesthetic and philosophical ideas and ourselves”. Supporting this view, Newton (1978) maintains that, a museum “is a kind of tuition free open university”. Abah (1998) states that, museum also functions as a research institution, it opens a wider room for study, exposes a wider knowledge of past events and areas of study. It permits and provides wider use of materials, for research services. Riplay (1978) also states that “museums are becoming more and more important, they provide immediate encounters with authenticity or a reasonable simulacrum of it. They provide new ways of teaching and learning and an introduction to processes of life-long education, now a priority for every one”. Museums now enable the public to explore collections of art, artifacts for inspiration, learning and enjoyment. The museums are institutions that collect, safeguard and make accessible artifacts and specimens, which they hold in trust for society. Hein

(1998) says that museums provide an ideal learning environment, whether it is formal or informal learning, active hands on participation or passive observation.

The British Museum offers students research facilities on areas like Egyptian Antiquities, Japanese Antiquities, Medieval, Modern Europe, prehistory and Early Europe. The education department even sets aside: study days to allow for more intensive exploration of the cultural background to an exhibition on areas of the collections, and they usually include slide, lectures and gallery talks. These activities complement study programmes in a range of core subjects including English, Drama, Theater Studies, Design and Technology, History of Art, Music, Social Science and a whole lot of other fields. Educators are looking up to museums to help them attain their educational objectives.

Lothar (1998) states that, the primary purpose and function of a museum and its exhibits is to educate. According to Afigbo (1985), the museum was seen to educate its votaries not only in the aesthetic appreciation and emotional enjoyment of the works of the ancient master, but also in the intellectual understanding of the circumstances and period from which the art pieces came and the message they carry. The result is that, today, most museums would admit the importance of their roles as custodians of vital historical records. According to Wallace (1996), the importance of museums lies in their role as a nation's memory bank. What matters most about museums is that they are the only source of "living history" and perhaps an insight to the future world that lies before us. History should be displayed for study not only because it is essential to individuals and to society, but also because it harbours beauty. Hooper-Greenhill (1994) place high importance in the role of museums as they offer many different opportunities for children and adults to enter into the world, where they may play out skills that are vital in the real world. With the rise of technology, museums are able to provide the masses with interactive education. Furthermore, in response to demands for new educational approaches, older children are using museums to develop their critical facilities in art and design, says Campbell (1992).

Technological advancement has also aid museums in catching up with Cyber-savvy in the world today. Museums around create world-wide-web, (WWW) which has aided museums to use the Internet as a medium in extending educational services/recourses right to the homes of people. On the British Museum Website, one can easily download information sheets, resources and events. There are further reading lists and web-links about more than thirty different cultures or topics as art history, Mesopotamia and textiles. By employing technologies of the 21st century, museums are not only able to fulfill their essential role as an educational resource, but also to make learning a fun and memorable experience.

Museums offer a storehouse of information about how people and societies have behaved through the ages. Hudson (1987), affirms that, we would not be able to understand the influence of technological innovations, or the rise and fall of the Qing dynasty, or the role that beliefs play in shaping family life, if we do not know about the experience in the past. This is the fundamental reason why museums are important. It offers the only extensive evidential base for the contemplation and analysis of how societies function, and people need to have some sense of how societies function.

Wilson (1989) states that, the past, caused the present and the present would inevitably shape the future, but more often than not, we need to look further back in the realms of the past to identify the cause of change. This means that, analyzing the material culture of the museum will offer people a better opportunity for understanding the current cultural changes of the society. In this way, it will foster the appreciation of the current culture, of people in the society, for the social advancement. This forms the basis for this study.

Conclusion

Based on the literary works reviewed above, it was observed that, museums play a big role in the visual understanding of the world especially through education, which gives man a better insight

into the past, present and future. However, considering the rate at which the world is fast moving technologically, there is need to examine the traditional role of Kaduna museum by analyzing critically and exposing its material culture, in relation to the current socio-cultural needs of the society. This study is therefore, necessary, as it will help in suggesting ways in which, museums will be more noticeable and relevant to the Nigerian society, using its wide range of cultural materials.

CHAPTER THREE

RESESEARCH METHODOLOGY

Introduction

This chapter discusses the research design as well as the various methodological approaches involved in carrying out this study. Hence, the researcher explains below among other things, the research method, population of the study, /sampling technique, sources of data, instrument for data collection as well as validity and reliability of the instrument, and method of data analysis.

Research Design

Research design is important in order to determine the type of data required by a researcher, how to collect them, as well as how to analyse and measure them. Kerlinger (1977) describes research design as “plan, structure, and strategy of investigation conceived to obtain answers to research questions and to control variables”. This includes the step-by-step procedure of how the researcher intends to carry out a study in order to achieve the set objectives. In view of this, this researcher designed five steps as a framework to this research. These are:

Step one: The researcher first, identified as well as defined the population of the study, after which the population was sampled to obtain the required number that was proportionate to the overall population.

Step two: The next step of the design was followed by designing questionnaire as well as research interview questions which were used as instrument in collecting data from the sampled population.

Step three: In step three, the researcher carried out a pilot study on a small group of the population to determine the effectiveness of the chosen instrument. This was done with the view to adjust, where necessary, the method used, for better results in the main study.

Step four: At this stage, the researcher conducted interview as well as administer questionnaires on the sampled population. This was systematically carried out by the researcher by visiting the museum, and areas where members of the population could be reached.

Step five: In the fifth and last stage, the researcher analysed the total data collected for this study, using Survey and Historical analysis approaches. In doing this, the information gathered were grouped and discussed with specific headings (in line with research objectives) to facilitate appropriate finding.

Research Method

This study employed the use of qualitative research methods, through the descriptive and historical approaches to research. The descriptive research method was employed basically for two reasons: a) it involves clear or systematic way of describing the material culture in terms of their themes, material content as well as the different cultural trends of the artifacts in the museum. b) The method also offers a wider or deeper way of viewing or describing museum's services to the public, especially in relation to the current cultural needs of Nigerians. The historical research method was therefore, employed in order to give a logical assessment of the past and present events, as well as predict the future direction of museum approach to exposing it material culture. (Adetoro, 1986:39-59). This enabled the researcher to have an in-depth study, of past events, that gave rise to the production of works being housed in the Museum. These methods were successfully employed by scholars like Trowell (1960), Aboderin (1984), Jefferson (1973), and Saliu (1994), among others.

The Population of Study

The population for this study are members of the general public (artists, students, researchers, etcetera) especially those who have visited Kaduna museum for, at least once. Also, all staff of Kaduna museum as well as staff of National Commission for Museums and Monuments

(NCMM), especially those with long time experience, who have served in different museums in Nigeria, formed part of the population for the study. Secondly, the population also consisted the material culture collected by the Kaduna museum. Consequently, the population consisted of 25 arts, 25 students and 30 researchers. It also includes 30 staff and a total number of 3863 artifacts of the museum. Consequently, the population consisted of 20 Artist, 30 students and 30 researcher. It is also included 30 staff of museum and a total of 3,863 artifacts in the museum.

Sampling Technique

Sampling is a process in which a portion of the population is taken as representative of a larger population (Osuala, 2001). Hence, there are different types of sampling methods (random, cluster, matrix, and so on). However, two sampling techniques were employed in this study: they are Simple random sampling and Judgmental sampling. The simple random technique permits (gives) each member of the population an equal chance of being selected. This technique was employed specifically to give members of the population (artists, students, and researchers) an equal opportunity of being selected for the study. The judgmental technique was used on the staff of Kaduna museum and any other persons who the researcher, believed could offer valuable information on issues on the subject matter. Consequently, a total number of one hundred and ten (110) members of the population were sampled. Out of the number, eighty (80) were the general public (artist, students and researchers, sixty (60) questionnaire and twenty (20) interviewed), while thirty (30) for cultural officers (curators archaeologist and education officer), twenty (20) questionnaires and ten (10) interview from Kaduna were also sampled

Methods of Data Collection.

A field work approach was adopted in this study by the researcher to collect data. This is because field work approach is more suitable for art historical researches. Adepegba (1976) and Saliu (1994) successfully adopted and used this method, to collect data for this studies. In this respect,

this researcher used two main sources of information for the study. These are primary and secondary sources. The primary sources included material culture, interviews, and discussions with staff of Kaduna museum and National Commission for Museums and Monuments (NCMM), as well as people who were directly or indirectly involved in the subject area being studied. The secondary source, however, included all literary information that were found relevant to the study. These included literature from text books, exhibition catalogues, magazines, published and unpublished theses, journals, newspaper publications and internet sources. The details are as follows:

Interview: Oral interviews were conducted on staff of Kaduna museum and National Council for Museums and Monuments (NCMM). Also, cultural officers, students, researchers and any resource person who had valuable information on the area of study were also interviewed. The format of interview question was designed in two sets. The first set of questions were on cultural officers working in the museum and NCMM's staff, while the second set was designed mainly for members of the general public who constituted users of the museum.

This method of interview was employed to enable the researcher assess the opinions of those dispensing museum's services, and those receiving museum's services. This offered the researcher a better way of understanding and evaluating the view-points of the groups being studied. The interview was recorded with a tape recorder and transcribed for proper analysis and documentation

Questionnaire: **Questionnaire** was prepared for the respondents which included a list of statements covering various degrees of positive and negative feelings. This was designed to contain both structured and unstructured questions. The Close-ended form (structured) questions consisted of specific questions and a choice of possible answers to keep the respondent's mind fixed to the subject matter, were administered. However, this part of questionnaire did not reveal the sufficient scope or depth of respondents' motives, feelings or opinions on certain issues. Hence, the use of unstructured questions. That is, the open-ended (Unstructured) questions in the

questionnaire, provided the respondents the opportunity to reveal their motives or express their opinions in an unlimited way. Unstructured questions, however, specify the background conditions upon which structured answers were given by respondents. The researcher also made use of questionnaire, substitutive, in the collection of primary data. Hence, the questionnaire was only used on those members of the population who the researcher was unable to interview due to one reason or the other.

Literature: The researcher consulted various but relevant literature as secondary source of information. This included magazines, text books, periodicals, exhibition catalogues and so on. The information gotten from literature were used to support the ones obtained through questionnaires and interviews (primary information), during the field work. The researcher also made use of internet facilities, to gather data for the study as secondary sources of information. This required accessing websites that could give the researcher, relevant information on Kaduna museum, as well as, Nigerian museums. The use of internet offered different information on the subject matter, which helped the researcher in analyzing issues relating to the topic.

Digital Camera: The researcher made use of digital camera to take photographs of the material culture being studied. The photographs of artifacts were taking to document them as well as used as visual aids, to support the analysis and discussion in chapter four. Kunde (2010), and Ikideh (2004) have made use of photography in for their research.

Method of Data Analysis

In this study, the researcher employed historical and descriptive techniques as basic methods of analysis. According to Osuala (2001), historical analysis can provide not only information for a current problem being studied, but it also enables a greater appreciation of culture and society. Thus, the descriptive analysis was used to systematically describe or analyze the themes, materials, cultural significance of the artifacts in Kaduna museum being studied. On the other hand, the historical approach was used in other to give logical assessment of the past and present events as well as predict the future direction of museum approach

CHAPTER FOUR

DATA ANALYSIS AND DISCUSSION

Introduction

This chapter basically focuses on the analysis and discussion of data which were collected from the field. As already stated in the previous chapter, pictorial evidence (photographs) of some material culture in the museum are used where necessary, to support the analysis and discussion, for proper understanding. Also, the data analysis is structured in such a way that, the objectives of the study are met.

In view of that, the researcher therefore, starts the analysis by presenting an overview of material culture in Kaduna museum under specific themes, styles and materials. This is followed by discussing the NCMM's collection policy, as well as, specific roles (if any) of Kaduna Museum, in line with the contemporary cultural needs of the Nigerian public. Furthermore, the study discusses the relevance of the material culture in Kaduna museum, especially, in the education of the Nigerian public. This was done, not only to determine the relevance of the cultural materials in the museum to current cultural needs in Nigeria, but also, to bring to the fore, other interesting aspects of the museum which are not known to the public.

Material Culture in Kaduna Museum

Kaduna museum, just like most Nigerian museums, has different sections and departments which handle specific duties for the progress and general administration of the museum, as a whole. Such departments or sections include Administrative, Documentation, Craft Village, Museum Gallery, and Library. Among the few sections mentioned above, "The Museum Gallery" is the

department that is directly responsible for all the material culture in the museum. Hence, the gallery not only forms the nucleus of the museum, but also keeps custody of all the museum collections which are displayed in different sections for convenient viewing of the public. Based on that, the Gallery of Kaduna Museum is divided into three distinct sections, namely, archaeological gallery, ethnographic gallery and the modern craft gallery. Each section consists of a certain number of artifacts, which are varied in nature and cut across different themes, material as well as styles. In terms of number, the available records indicate that Kaduna museum (as at the time of this research) has a total of 3,863 (Three Thousand, Eight Hundred and Sixty Three) collections, which are categorized by museum experts and showcased in the appropriate sections of the museum gallery. To have an idea of the kind of cultural materials displayed in the gallery, the researcher therefore discusses the three sections below. The first, in this discussion, is the archaeological section.

Archaeological Section, which is at the southern end of the ground floor of the main gallery, has materials from man's achievements. The collections in this section of the gallery, portray the story of some of man's past achievements in Nigeria. The gallery displays materials from the early stone age, (oldomen industry), the middle stone age, the late stone age, hand axes and cleavers (Acheulian industry). Terracotta sculptures from Nok, Zaria and Yelwa figurines, classical Ife sculpture, Igbo –ukwu, Benin court art (executed using *cire perdue* process) are also on display in the section of the gallery.



Although the collections are varied and cut across the artistic works of the major art cultures in Nigeria, like Nok, Ife, Benin etcetera, the materials from Nok out-numbered other cultures. This is probably due to its geographical proximity, which Nok terra-cotta has, against other art cultures, like Ife, Benin, Igbo-Ukwu (Kaduna being the base of the museum and the home of Nok culture) The second section is the ethnographic section.

Ethnographic Section, which is at the northern end of the main gallery building. The kind of cultural materials within this section are typically ethnographic in nature and are characterized by costumes, beads, wooden masks, as well as masquerades drawn from different ethnic cultures in Nigeria.



PLATE I: Ethnographic Section depicting two revolving Igbo masquerade on display from Onitsha, the costumes are woven with dyed fibre in colourfly parterns. They are dressed in elegant locally made costumes and put on display in the section. Other materials of historical and artistic value include String Dancing Costume for Dodo, wooden helmet mask from the Ogoni People (in the Niger delta region), different wooden face-masks for the Ekpo masquerade, wooden face mask Odomu used by Idoma people of Benue state and wooden Gelede mask. It also displays traditional musical instruments, farming implements, weapons of warfare as well as carved wooden figures of different types like Ikenga, Epa Alaba, Ekpu, Ukim Osedjo Iphn and Wurkum, representing different ethnic groups/cultures in Nigeria. Thus, there are 14 pieces farming implements, 10 pieces of weapons of warfare, as well as 35 pieces of carved wooden figures among others. In total they are 59 pieces of works in this section.



PLATE II: Title: Weapon of warfare (bow, arrow and shield), **Artist:** unknown, **Date:** unknown, **Size:** length by width 90cm by 50cm, **Medium:** Wood and animal skin, **Origin:** Zuru, Kebbi State, **Location:** National Museum, kaduna, 1976

Plate II depict bow, arrow and a shield used as a weapon of warfare in traditional society among the Zuru tribes in Kebbi State. It is consisting of a starve made of wood or elastic material, bent and held in tension by a string. The arrow is made up of a thin wooden shaft with a feathered tail, is fitted to the string by a notch in the end of the shaft and is drawn back until sufficient tension is produced in bow so that when released it will propel the arrow. The arrow head is made up of shaped flint metal. Where as the shield is also used as an amour for protection during war, it is made up of elephant skin.



PLATE III Title: Traditional Local Pot, **Artist:** unknown, **Date:** unknown, **Size:** 27.5cm, **Medium:** Clay, **Origin:** Attakar, **Location:** National Museum, Kaduna, 1989.

Plate III depicts a traditional local pot, decorated with incised zig-zig-like features closer to the mouth, below the neck while other designs such as X – like structure, vertical and horizontal lines at the base. However, there is centered hole at the base for percussion.

Modern Craft section is also one out of three sections, which is at the centre of the main gallery building and is devoted specifically to modern crafts. The material culture on display include leather works like foot-wears, calabash decoration of different types, pottery wares, basketry works, tie and dye clothes, metal works and brass works, excetera. The section also displays a variety of craft's products which are produced by different cultural groups in Nigeria. For

example, there are Fulani calabash decorations, Nupe farm implements, Yoruba (*adire*) and Hausa Tie and Dye fabric materials, etcetera, representing the cultural mosaic of Nigeria.

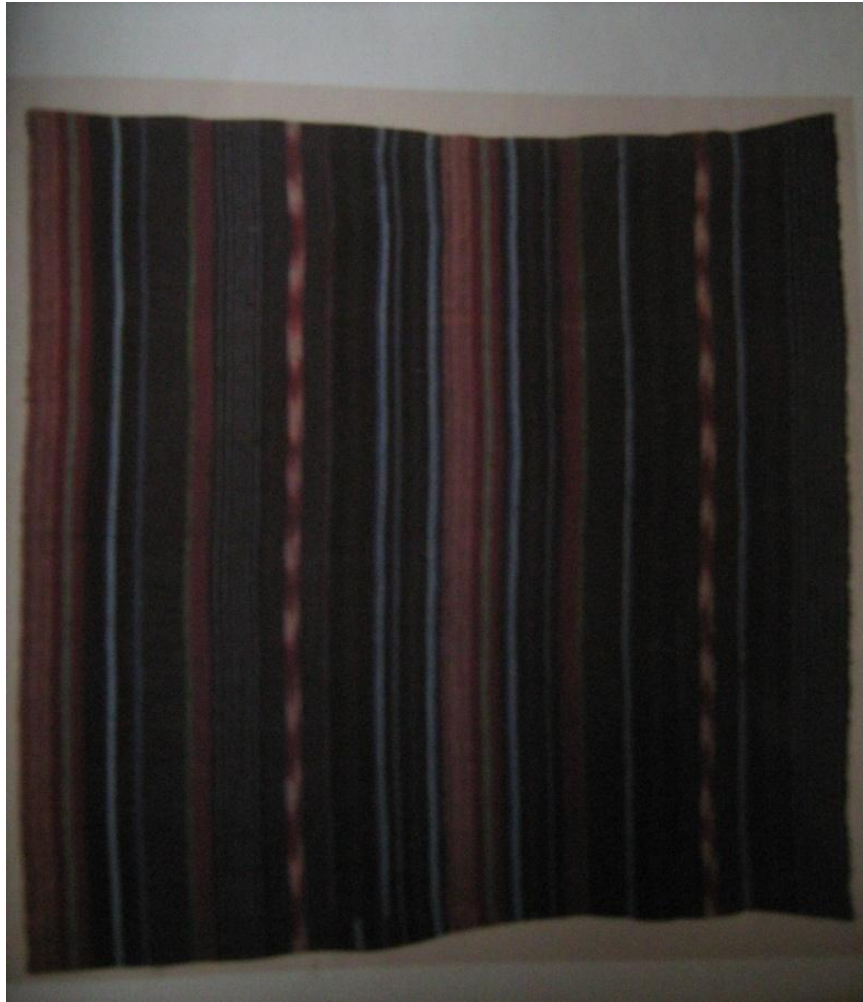


PLATE IV: Title: Stripe – woven cloth,
Artist: unknown, **Date:** 20th century, **Size:** 153cm x
179cm, **Medium:** cotton, **Origin:** Ilorin,
Location: National Museum, Kaduna, 1973.

Plate: IV depicts woven cloth from Ilorin. It combines native silk with machine spun cotton and the rich blues of Yoruba indigo dye with red, green and violet industrial of colours in the Ikat pattern is juxtaposed with larger and smaller strips of single colours. This cloth is a splendid example of the tradition of strip woven cloth as developed by weavers in the twentieth century.



PLATE V: Title: Brass Wall Mask, **Artist:** unknown, **Date:** unknown, **Size:** 22.5cm, **Medium:** Brass, **Origin:** Kaduna, **Location:** National Museum, Kaduna, 1992

Plate V depicts a brass wall masks with two segmented horn, zigzag hair style, it has four flat projections and there is a depression between the nose and the mouth. There is a hole in the mouth, nose and eyes just like the Nok terracotta. The mask is dual in shape, the mouth, nose and eyes are pierced or left open, there are geometric designs on the head, eye and around the lower jaw.

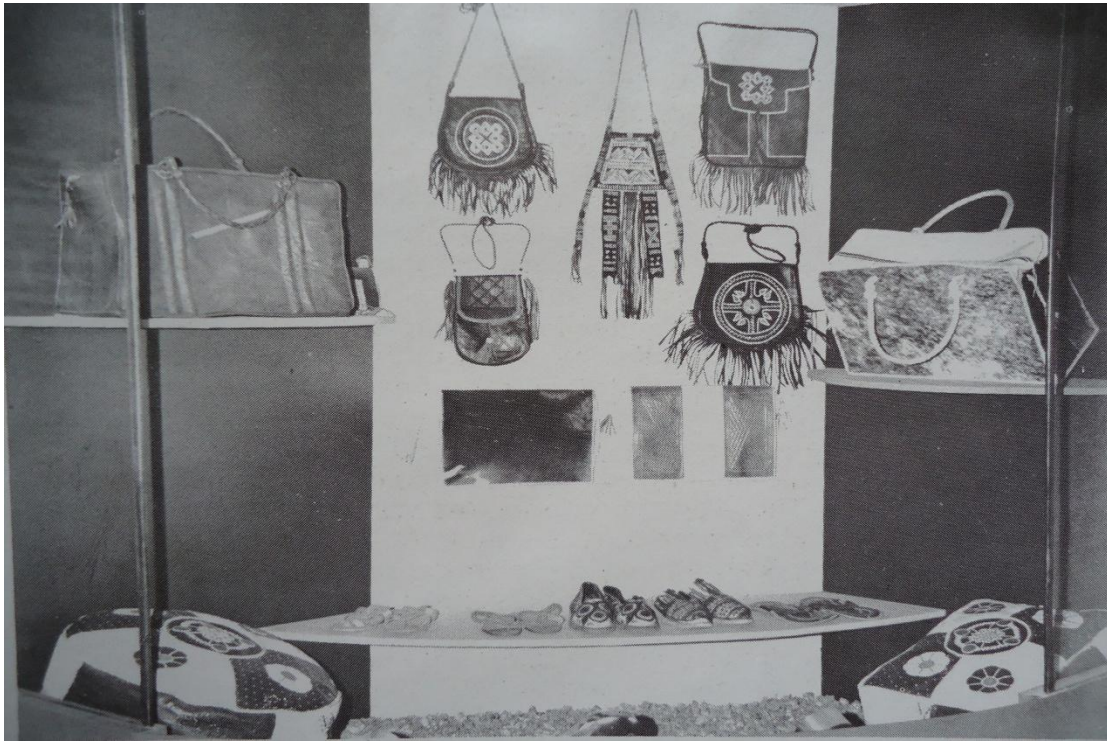


PLATE VI: Modern Craft Section

In terms of materials, the body of works collected and displayed in Kaduna museum's gallery include stone, wood, wool, metals (like brass and bronze), colour as well as clay (terra-cotta), to mention just a few. In the Archeological section of the Museum gallery for instance, there are Nok terra-cotta heads, Yelwa figurines as well as classical Ife sculptures made of clay as a dominant material and fired to achieve a terra-cottic value. Also, the Ethnographic section of the gallery contains several art forms like masks and ritual figurines which are carved using wood as a dominant material. Such woods could be either soft or hard-wood, which are coloured in traditional colours to achieve an aesthetic quality. Other forms of art like masquerades are elegantly embellished, using special materials like grasses, which are roughly woven and mixed with other media like wool or cotton materials. On the other hand, material cultures like farm implements, musical instruments and weapons of warfare are usually made in combination of several artistic media like metal, and wood, or grass and traditional ropes, made from tree bark.

Also, a careful look at the body of works exhibited in the gallery, reveals a multiplicity of themes which, for the sake of proper analysis, has been categorized by the researcher under three dominant themes. These are religious, political, and social themes. This categorization does not in any way suggest or take the formal order of arrangement of the material culture in the museum, rather, they are haphazardly arranged to connote their ethnographic and archeological origins into specific sections of the museum gallery. For example, it is common to find royal beads of a traditional king or chief in Craft section of the gallery, while royal mask or regalia are exhibited in Ethnographic section. Even though, both art objects are thematically common, since they fall under one common function of glorifying kings or chiefs' status, they do not belong to the same section. In order to understand the nature of works, the themes are therefore discussed below, under three broad headings, which are religious, social and political themes.

Religious themes- There are religious collections at the Kaduna museum, which are objects associated with religious activities especially in the African Traditional Religion (ATR)¹¹. Such art works include, shrine objects, like wooden images of deities, statues, thrones, bronze amulets, cowry shells and magical rings associated with spiritual powers. There are also warfare and security collections, which have religious inclination. These are tools, equipment, machines or implements manufactured and used by some ethnic groups for protection against enemies. Such objects include bow and arrows, sword, spear, cutlasses and guns, brass suits of amour, brass horse bit and brass hill, which are magically garnished with special traditional motifs of symbolic meaning to cultures of the people. Examples in this category are “Ikenga” and “Shango”.



PLATE VII: Title: Ikenga, **Artist:** unknown,

Date: unknown **Size:** height 103.5cm,

Medium: wood, **Origin:** Onitsha, Anambra State,

Location: National museum, Kaduna, 1972

The *Ikenga* (Plate-VII), is an art object which has religious implications in Igbo land. The figure was carved in wood, and usually made to appear thin or cylindrical in shape. Its main feature is usually identified by its seated position on a stool, holding a stick with the left hand, and also bearing two powerful curved horns stretched backward. It is carved in a variety of styles, and very often designed with certain traditional motifs, which make it attractive, but not necessarily aesthetically pleasing. The motifs are symbolic and have magical meanings in Igbo culture. The *Ikenga* is traditionally regarded by the Igbo, as an emblem of man's physical strength, believed to fight anything, which opposes the good fortune of the owner. The *Ikenga* sculpture are used in male cults that address the powers, successes and failures of an individual. These images are found in shrines of individual diviners and corporate tutelary cults as representatives of age grades and communities. Men among the Igbos commission personal altars, to be dedicated and consecrated to their personal strength, success, and accomplishment, and sometimes as well as to their protection. Warriors, farmers, traders swriths and other prayed and scarified to these altars before important undertaking, offering further gifts after meeting with success.

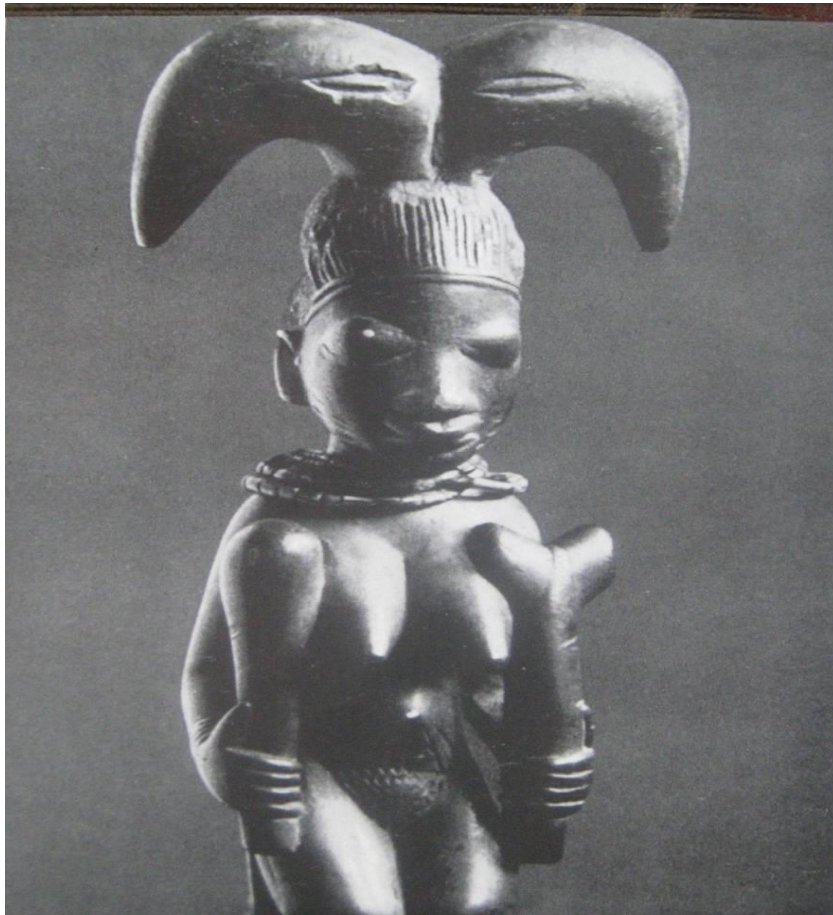


PLATE VIII: Title: Shango, **Artist:** unknown, **Date:** unknown, **Size:** 52.7cm, **Medium:** Wood, **Origin:** Ogbomosho, **Location:** National Museum, Kaduna, 1992

Plate VIII, depicts Shango the god of thunder and iron as regarded by the Yoruba ethnic group. The work is a wooden figure, carved, to portray *ere Alafin Shongo*, who was one of the first kings of Oyo and who identified himself with the god of thunder and iron. The figure is carved in a stylized form, with intricately covered patterns on its body. It has a female kneeling on a base, with a projection underneath. She holds an Oshre on the left hand and Shere (calabash rattle) on her right hand; on her head is the double axe symbol of Shango. The figure has three tribal marks on each cheek and a beard bearing incised line designs and two eye-like structures. The wooden staff (Oshe Shango) is carried by devotees of Shango the thunder god when dancing, to achieve possession by the god, in an annual festival. Like all Yoruba gods, Shango brings children for his devotees. Triangular and circular motifs are symmetrically arranged with the hand technically arranged to fit on both sides of the figure. Historically, such Shongo figure, was usually made for each king who visited Koso shrine in old Oyo empire. Generally, the features of Shongo are portrayed by a man holding an axe, and usually assumed to be powerful by its worshipers, who punish and take vengeance for the vulnerables.



PLATE IX: Title: Bowl, **Artist:** unknown, **Date:** 9th /10th century, **Size:** 25.7cm **Medium:** Leaded Bronze, **Origin:** Igbo Ukwu, **Location:** National Museum, Kaduna, 1980

Plate: IX depicts is leaded bronze bowl in the shape of a large calabash, horizontally cut into two. They are decorated with filigree geometrical patterns of curves, straight lines and circles. It is also decorated with four rings of several interlocking loops from the rim to the base. The work suggests ritual objects found in a king's grave. This leaded bronze serves as a personal shrine at which the owners ensures the continuity of the physical. This objects were used to burial alight profile person in the Igbo Ukwu community especially during the burial a king or a notable person, a lot of this objects were used to bury with the person in the grave but certain rites and rituals by cults member were carried out before they are buried.

Social themes- In terms of social themes, there are ceremonial objects or collections in the Museum, which are used during traditional ceremonies, festivities and other traditional occasions of tremendous social value, to respective ethnic groups in Nigeria. These include coronation objects, initiation masks, masquerade, as well as musical instruments, which are mainly collections of traditional musical instruments of different types used during ceremony, festival

and other traditional events like xylophone, speaker, sansas, harps, flutes, zithers. membranophones, drums, idiophones, voice disguise and calabash percussions to mention just a few. Also, there are other collections used during certain economic/social activities like farming, fishing, hunting, as well as animal husbandry. Such collections include agricultural implements like hoes, locally made cutlass, baskets of different kinds and sizes as well as fishing implements like hooks, nets and so on. An example of social theme is the Epa Alaba Hdmet mask.



PLATE X: Title: Epa Alaba Helmet Mask, **Artist:** Akinyode, **Date:** Unknown, **Size:** 123cm, **Medium:** Wood, **Origin:** Lagos, **Location:** National Museum Kaduna, 1989

Epa Alaba helmet mask (Plate-X). The mask is a double wooden face multi – coloured helmet mask. The super structure of the mask on display is complex; comprising of a seated figure under a canopy. The figure is surrounded by two rows of twenty-five smaller figures, representing mothers feeding their babies, hunters and flute players. The structure of each mask, which is sacred and janus-faced, is said to represent an ancestral spirit, worshipped by the devotees of all kinds: This is among the cult members in eastern Yoruba land, during annual Epa festival dance,

where youths wear wooden helmet shaped masks (Epa) and perform acrobatic feats of strength and skills. It is also used as an ancestral cult (also known as the Epa cult) which is believed to be spiritually connected with increase. The multiple figurines surrounding the *Epa Alaba* helmet mask, symbolically suggests its meaning of increase, which the members of the cult believed in.

Another work that falls under this theme (social theme) is ***Gelede Mask (Plate XI)***. This is also associated with the Yoruba ethnic group in south west Nigeria.



PLATE XI: Title: Gelede Mask, **Artist:** Kobadosa of Egesa, **Date:** Unknown, **Size:** 14^{1/2} Inches, **Medium:** Wood, **Origin:** Igbesa, West of Lagos, **Location:** National Museum, Kaduna 1986

PLATE XI depicts the Gelede wooden mask, it is used during dancing session by members of the Gelede society. The mask has piercing pupils which are similar in shape to that of Nok terra-cotta discovered in 1943 during tin mining activities in the Northern part of Nigeria. The eyes of the mask are pierced with round holes not only to give life to the mask, but also, represent functional holes through which the wearer can alternatively see. With its stylistic features, the

Gelede mask is worn on top of the head, like a cap and the wearer either looks through the pierced holes or from between the clothing below the mask. It is highly revered and used by cultist devoted to the propitiation of a female Orisha (Yoruba spirit), in the interests of the forces and well being of the community. It is noteworthy to mention that, both Gelede mask and Epa helmet mask, have socio-religious functions. This means that they do not only serve social functions, but also religious functions to as well as cult members and other people of their respective society.



PL ATE XII: Title: Gbedu Drum, **Artist:** unknown, **Date:** 19th – 20th century, **Size:** Height 89cm, **Medium:** Wood and skin, **Origin:** Egun, Badagry, **Location:** National museum Kaduna, 1980

The *Gbedu* (Plate XII) is another work, which thematically cuts across the political and social aspects of life. The work is a loud herald drum, used by the Egun speaking people of Badagry (a

costal area of Lagos, Nigeria's commercial nerve center). It is made of cow skin, spread over a beautifully patterned wooden barrel. The Gbedu drum, was played for kings. The lead drum was carved with elaborate designs around its perimeter. Three highly stylized figures constitute the central image. Lines radiate from the head and torso to the principal figures, whose hands are held up by two kneeling figure guards of powerful material forming part of their hair style.

The drum is either standing, on short legs, or seated on mushroom-like stool; it depicts women kneeling before a water vessel, hat or feather-like head-dress.



PLATE XIII: Title: Buffalo Headdress (Kambon), **Artist:** unknown, **Date:** unknown, **Size:** Height 89cm, **Medium:** Wood and paint, **Origin:** Wamba, Nassarawa State, **Location:** National Museum, Kaduna. 1972

The wooden headdress (Plate XII) called *kambon* carved to present a bush cow or buffalo, is made by the *mama* people, who live near Wamba in Nassarawa State. The dancers wear mask with their bodies covered with a massive grass dress. The masquerade appears at different stages

in the agricultural cycle and for funerals of cult members and commemorate the legendary heroes that taught them their agricultural skills.

The mama mask sculptures are mainly representations of bush cow used in fertility (Mangam) dances. The masks have long horn and it worn on top of the head, while the body is concealed by a grass costume.

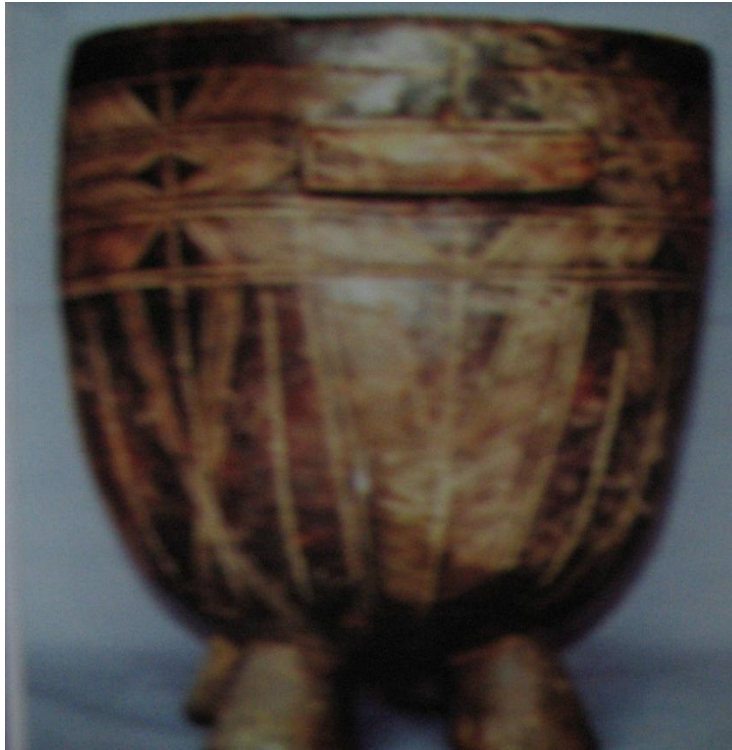


PLATE XIV: Title: Morter, **Artist:** unknown, **Date:** unknown, **Size:** 25cm, **Medium:** Wood, **Origin:** Nupe, Niger State, **Location :** National Museum Kaduna 1988

Plate XIV depicts the Nupe traditional mortar has four wooden legs attached to the mortar; it has decorative design with horizontal, diagonal and vertical lines, engraved on the mortal. The mortar is use to pound grains like corn, millet and it is also used by medicine priest and other priest to pound medicind herbs. Most of the traditional mortars, among the Nupe people, have designs on them and also serve decorative purpose on altars or in homes, when not in use

Political themes- There are objects in the museum, which represent or fall under political themes. These include staff of office used by high-class chiefs, regalia, as well as architectural structures of kings and their courts, meant to celebrate the wealth and power of ethnic rulers and community chiefs in various localities in Nigeria. The relationship between leaders and art forms

are relatively strong, complex and universal, particularly Africa, and material used in portraying political leaders tend to be durable and are often costly, such as ivory, stone, metals, like brass, bronze, copper alloy, and other luxurious metals. The Benin and Ife statues in the museum, are two distinctive examples representing political themes. While that of the Benin exemplifies a typical court art made to honour ancient Benin rulers/kings, the Ife ones are royal figures, which are naturally modeled torso and facial features that approach portraiture, with the head disproportionately large, interpreted to be the locus of wisdom.

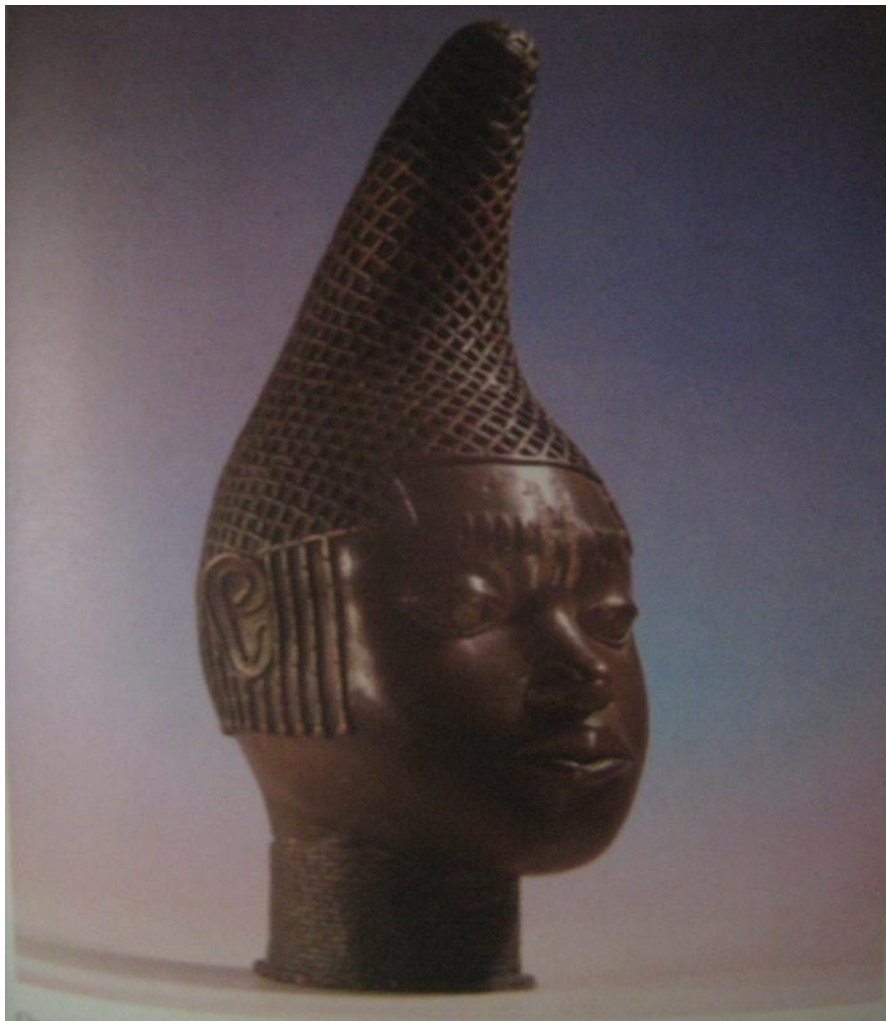


PLATE XV: **Title:** Queen Mother Head, **Date:** Early 16th century, **Size:** 51cm height, **Medium:** Bronze, **Origin:** Benin, **Location:** National Museum, Kaduna, 1985

An example of art work done with a political theme, is the *Queen Mother Head (Plate-XV)*, which belongs to the Benin art culture. The work is a sculpture in the round with naturalistic

style. The figure is shown wearing a crown and collar of coral beads on her head. The technique used is Cire-Perdue process (lost wax). The characteristics of the work clearly portray the status and prestige of the subject.

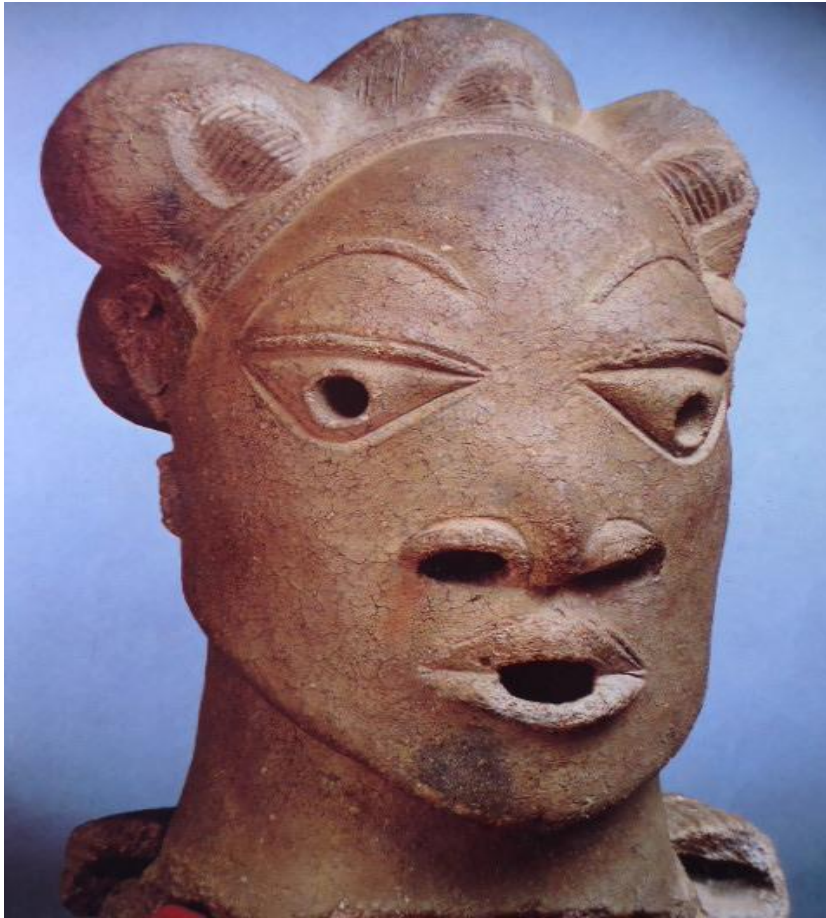


PLATE XVI: Title: Rafin Kura (Nok Terra-Cotta Head), **Artist:** Unknown, **Date:** C.500BC/CAD 200, **Size:** 36cm Height, **Medium:** Terra-Cotta (Clay), **Origin:** Rafin Kura, Nok , **Location:** National Museum, Kaduna 1989.

Also, the Nok Terra-cotta head, **Rafin Kura Head (Plate-XVI)**, is recently adjudged thematically by researchers, as a work portraying the political status of the subjects. The Nok sculpture, represent human figure (portray in life – size). The work is highly stylized; the technique of sculpting, is the additive style. The piercing of the eyes, nostrils, mouth, and ear, is typical of Nok sculpture. Another distinguishing feature is the triangular forms of the eyes, with eye brow balancing the sweep of the lower lid. The elaborate hairstyle here includes several buns with holes, which may have been for feathers, and three strings of beads, plaited fiber, or

possibly iron chain, running across the top of the forehead. The interior, shows finger marks, whereas, the exterior has been carefully tooled to bring the fine clay to the surface. Researchers are unclear about the function of the Nok terra-cotta, but the broken tube round the neck of the *Rafin Kura* figure is thought to be a necklace, an indication that the person portrayed, held an elevated position in the ancient Nok society.

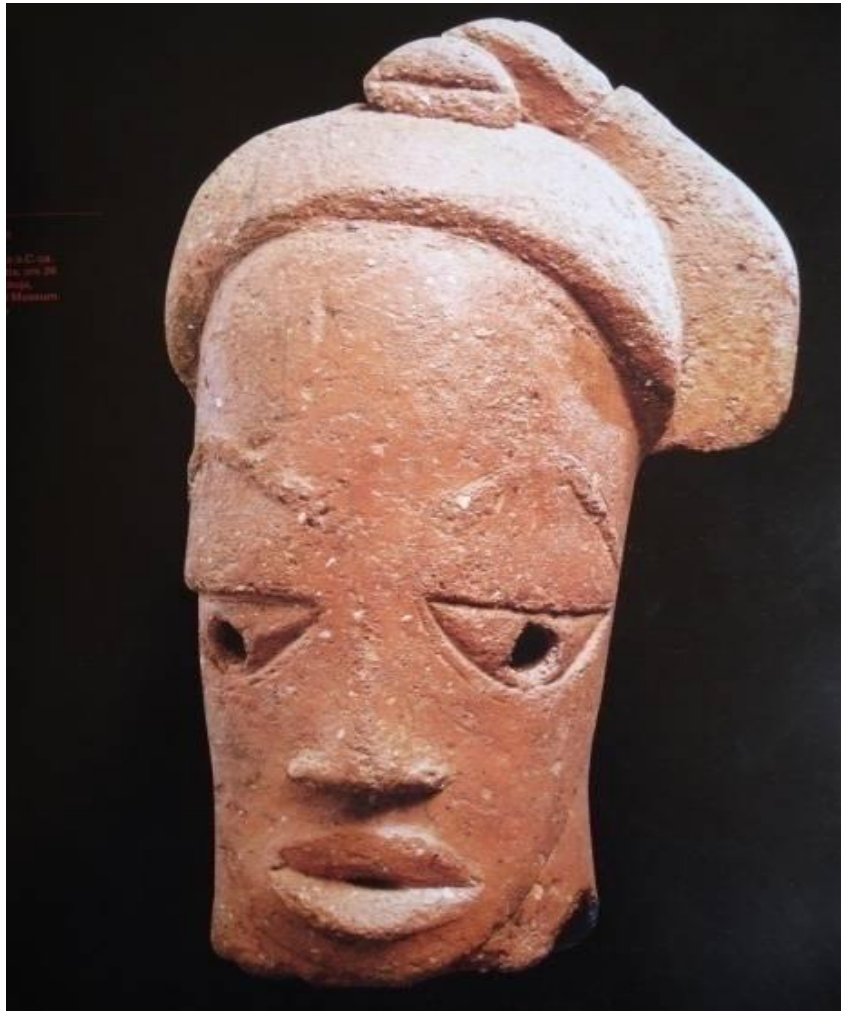


PLATE XVII: Title: Head from Nok, **Artist:** Unknown, **Date:** C.500BC/CAD 200, **Size:** 10cm, **Medium:** Terra-Cotta (Clay), **Origin:** Jama'a – Kafanchan, **Location:** National Museum, Kaduna 1973.

Plate XVII depicts a human from Nok. It is spherical shape, one of the three basic geometric forms in which the Nok artists conceived the human head. He wears a full moustache and a beard, most of which has broken off. a single ridge of hair runs across the top of his head, while the rest of the head is closely shaven from ear to ear. The area between the left eyebrow and the

left eye is roulette in the same way as the hair, this is the only Nok head with this features. The peculiar angle and elongation of the ears can be found on many Nok heads.

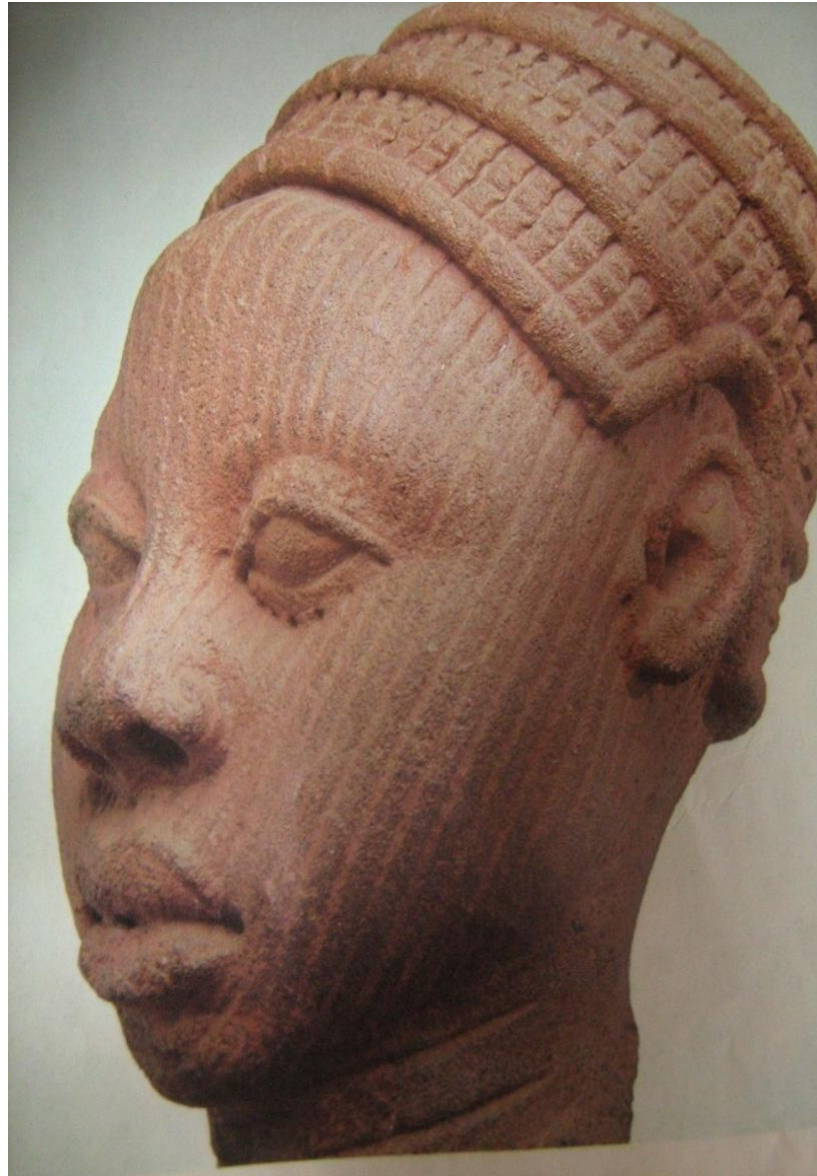


PLATE XVIII: Title: Head from a figure, **Artist:** Unknown, **Date:** 12th/15th century, **Size:** 16cm, **Medium:** Terra-Cotta (Clay), **Origin:** Ife , **Location:** National Museum, Kaduna 1983.

Plate XVIII depict the head from a figure, it is made up of terracotta(modeled day which has been hardened by baking and becomes reddish brown in colour). It is life size freestanding head, with facial scarification (tribal/marks) are incised on the face, the face wear the expression of nobility. The terracotta head is made in a naturalistic style, the sculpture is thickly encrusted with red paint.



PLATE XIX: Title: Head from a figure, **Artist:** Unknown, **Date:** 12th/15th century, **Size:** 16cm, **Medium:** Terra-Cotta (Clay), **Origin:** Ife , **Location:** National Museum, Kaduna 1983.

There are also works which can be generally categorized under **Aesthetic theme**. These are objects of beauty, especially for body decoration/adornment, jewelry, beads, brass bangles, earrings, bracelets, anklets and ornaments. Although such art objects are viewed from an aesthetic theme, they, to some extent, are largely linked to the three dominant themes (religious, social and political) discussed above. For example, some of the anklets and bracelets are used by people of high status in society. Also, the beads, jewelries, and other body adornments are used by religious cult members for some magico-spiritual purposes. In the Bein Court art this head

from a figure is used to adorn the Oba's place. This is because it was considered to be a precious metal which only the Oba could possess it.

The National Commission for Museums and Monuments (NCMM) Collection Policy and the Mandate of Kaduna Museum

Before an art object is displayed in a museum, it must pass through processes which are in line with the prescribed methods of operation in museum administration. This is also known as "Museum's Collection and Management Policy". According to Malero (2005), a museum's collection and management policy is a detailed written statement that explains why a museum is in operation and how it goes about its business, and it articulates the museum's professional standards regarding the acquisition and display of objects in its care. The policy therefore, serves as a guide for the staff as well as a source of information for the general public. A careful study of written materials (secondary data) gotten from the field, revealed that, NCMM as a body, does not have a separate collection policy for its museums, rather, it (NCMM) makes use of the Nigerian cultural policy in combination with the specifications of the mandate of Decree No. 77, which created NCMM in running as well as operating all its museums in Nigeria. Agberia and Chukwueggu (2001) confirm this, when they state that "... the carefully articulated Nigerian cultural policy, covers museum services in the country". It becomes imperative therefore, to highlight certain areas of interest in the national cultural policy and also re-state the specifications of Decree No. 77 to have an idea of what the collection and management policy of NCMM. According to *Culturelink* (2004)¹², some of the clearly set directions of the Nigerian cultural policy are :

- (i) Analysis and understanding of Nigerian cultural life, cultural values and cultural needs and expectations of the people;
- (ii) Affirmation of the authentic cultural values and cultural heritage;

- (iii) Building up of a national cultural identity and parallel affirmation of cultural identities of different groups;
- (iv) Development of cultural infrastructure and introduction of new technologies in the cultural activities;
- (iv) Establishment of links between culture and education, as well as between education and different cultural industries, particularly mass media.

In line with the above, Culturlink further states that, the Nigerian cultural policy is generally regarded as an instrument for the promotion of national identity and Nigeria's unity, as well as of communication and co-operation among different Nigerian or African cultures. While the federal (national) cultural policy aims at developing a broad base cultural value system, the states' policy stand for affirmation and development of particular ethnic cultures in Nigeria.

Furthermore, the responsibilities/functions of NCMM as stated in Decree No. 77 of 1979 indicate that it should:

- (i) Acquire and keep custody of artifacts and other identified objects of historical importance (this may be either by consent or by seizure).
- (ii) Monitor and determine the movement of artifact in and outside the country.
- (iii) Monitor and control the excavation of all archeological sites in the country.
- (iv) Establish and administer all the National Museums, Antiquities and Monuments in the country.
- (v) Organize seminars, conferences, and workshops, as well as render educational services through research and teaching.
- (vi) Co-ordinate all university museums in the country.
- (vii) Run consultancy services for Corporate organizations, states, local governments and individuals desiring to establish museums.

- (viii) Inspect the facilities of proposed private museums and give approval if satisfied.
- (ix) Register and document all national antiquities, including those in the private collections.
- (x) Exhibit the material culture of the country.

Consequently, the above stated areas provide the decisive frame work which governs museum's management as well as its operations in Nigeria, especially the ones under NCMM. It can be assumed therefore that, the principal function of the Kaduna museum is to collect, preserve and present objects and specimens of historical and educational value for the benefit of the public. Hence, the collection and management policy of Kaduna museum centers on three key areas: Collection, Preservation and Presentation

For example, the study identifies two ways on how the museum collects its objects. Kaduna museum acquires its artifacts or objects, directly or indirectly. For direct acquisition, the objects are collected through field work. The field work includes archaeological reconnaissance and excavation, ethnographic, as well as natural science expedition. Objects collected through this means are scientifically documented according to the collection policy, before they are brought into the museum. On the other hand, indirect acquisitions are brought in by one or more intermediaries. These are collectors of art and antique dealers. The museum also purchases objects from accredited vendors, who bring such objects to the museum. Gifts and donations made by private individuals or communities are also part of the indirect acquisition.

In the aspect of **preservation** of the collected materials, the researcher gathered that, works acquired by the commission, are generally treated with preservatives before exhibition. The suitability of such chemicals is tested and observed by experts before finally applying it on the works. The experts are professionally trained to handle and preserve antiquities, no matter how

fragile they may be. Some common techniques adopted in preserving artifacts are: (a) The Silica-Gel method- Using this method, the objects are carefully treated with the silica-gel, which repels insects and also prevents the objects from being moist. (b) The regulation of sun light on the objects- Some objects require direct sun light, while others require various degree of sun protection. Therefore, sun light is regulated to suit them. (c) Air conditions are also used in humidifying and dehumidifying the objects, as the case may be.

Presentation on the other hand, directly refers to the manner and way, objects are exhibited or showcased in the museum. In exhibiting the artifacts, cognizance of their value and relevance is taken into consideration. Such values and relevance are classified as political, contemporary, religious, economic and cultural. While some of the objects are exhibited unprotected, others are encased in glass protectors.

However, the fragile and the most treasured ones are usually sunk into the museum walls. They are often covered with glass and reinforced with metal protectors. On the whole, every object collected to be showcased in the museum already has an established format it will take which must involve the three areas discussed above.

In line with the above, the researcher further discovered that, part of the ideology behind the establishment of Kaduna museum is to foster cultural unity in the diversity of Nigeria's cultures. Hence, it is regarded by NCMM as the museum of national unity. A careful consideration of diverse cultural backgrounds of the material culture (collections) in the Kaduna museum, suggestively demonstrate its title of "Museum of National Unity". For example, most of the ethnic groups in the country have their art forms represented in the museum in either one section or the other. As such, there are bits and pieces of material culture from Ibibio, Gwari, Tiv, Hausa, Idoma, Ngas, Yoruba, Ibo, Calabar, as well as art works of the old art cultures like Nok, Ife, Benin, Igbo-Ukwu, Tsoede, Esie-Stone sculptures, to mention just a few.

On the other hand, periodical interactions with the museum (Kaduna Museum) visitors within the time of this research usher in fresh/contrary views, which suggest there is nothing too significant about it being a museum of national unity. First, people who have visited other museums (including Kaduna museum) in Nigeria, hold the opinion that, apart from War Museum in Umuahia, Military Museum in Zaria, and some few exceptions in the wildlife and natural history collections, there is practically nothing new about the museum products. They argued that, artifacts have remained for a long time the primary, and to some extent, major concern of Nigerian museums without any innovative programme, showing their contemporary relevance, particularly in an evolving cultural society and needs of the present generation of the Nigerian peoples. This, according to them, has gradually led to a lack of interest in the patronage of museum services. In addition, some respondents (artists) noted that the method of categorizing, as well as, grouping art works/artifacts in Kaduna museum, does not encourage artistic scholarship. For example, the museum designated three sections, which only recognized ethnographic, archeological and craft works. Other respondents held the opinion that, art works in the museum should be categorized based on periods, thematic consideration, regional grounds, as well as styles and materials. This will bring a renewed way of viewing art in the museum as well as generate more interest and consequently increase public patronage.

The Relevance of Material Culture in Educating the Society

Museums in many parts of the world, are regarded as powerful instruments for cultural education. Hirzy (2009) looks at Museum “as educational institutions, which offer unparalleled opportunities for self-directed learning and exploration by people of diverse ages, interests, backgrounds, and abilities”¹³. Apart from individual educational value, museums provide valuable intangible benefits as sources of national, regional, and local identity. This is because, they have the singular capacity to reflect both continuity and change, to preserve and protect cultural and natural heritage while vividly illustrating the progression of the human imagination and the natural world (Encarta, 2008). Considering its crucial

educational role to the society, museum often creates a special department, section, or unit to handle its educational programmes/services. NCMM also, creates educational units in all museums under its care. Such education units fashion out educational programmes to enlighten and educate the public, given its wide range of material and artistic resources.

The education unit of Kaduna museum, has the responsibility of making available to schools, colleges, groups, and individuals, all educational potentials and facilities in the museum, not only in the aesthetic appreciation and emotional enjoyment of ancient works, but also in the intellectual understanding of the circumstances and periods from which the art pieces came and the message they pass to the current generation. A careful study of the education unit revealed that the museum also embarks on some programmes to enlighten the public on the role of the museum for cultural awareness and technological development. Such programmes include, organizing outreach programmes, lectures, seminars/workshops on various topics related to cultural studies for students, teachers and the public, all with a view to educate them. However, the museum collection serves as visual aids useful for formal teaching in schools, colleges and universities like catalogues of the museums collections or booklets describing projects based on displays or filmstrips or worksheets. They also provide them with information on all types of museum services.

An in-depth study of the education unit by the researcher further revealed that the museum organizes outreach programmes to schools, publics and other agency because the museum's services give teachers, students, scholars, and individuals the opportunity to make better use of museum objects and other resources available in their curricula, through the displays and exhibitions of the material culture in their collection. The museum develops this outreach programme to stretch its connections between museum collections and local community, which are a source of information about local history. It also gives opportunity for local people to help

in the interpretation of existing materials, thereby, increasing the relevance of the collections to the community.

Furthermore, the study revealed that the material culture in the museum, are powerful educational resource, they attract and hold peoples attention, motivate, inspire, amuse and amaze the unbrker. They also stimulate curiosity and imaginative thinking, it encourage a virtual interaction with the people who, made, used and owned them. Besides, every object in the museum, contains a wealth of information, stories and hidden meaning; For example, the bronze plaques of the ancient Benin kingdom, offer one, an opportunity to understand the cultural life of the Beni's in terms of dressing, armoury (weapon), kingship, costumes, regalia, traditions, as well as, other cultural traits, which can be traced to current people staying in the area. These indeed, are wealth of information that enriches the cultural knowledge of different ethnic groups in Nigeria. By this way, one is kept in touch, with Nigeria's cultural life, and new modes of thinking, about modern and traditional values.

The study shows that, learning through direct contact with objects, involves all the scenes, encourages social interactions, questioning and problem solving skills. Indeed the museum can be said to be an important vehicle through which people become aware of their cultural identity, their relationship with the environment and their past, and the need to infuse certain basic values of the past with various elements of contemporary practices where such past values are still relevant to, present day needs and aspirations.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

Introduction

This section of the study presents the summary, conclusion and recommendations. While the summary focused essentially on general issues treated from chapters one to five, the conclusion was based on, analysis and discussions in chapter four. The research therefore ended with a set of recommendations, which are drawn, in line with the conclusion and findings of the study.

SUMMARY

This study sort to document, expose and analyze the material culture in Kaduna museum, with the view to highlighting the rich cultural treasures therein, especially as it relates to the themes, styles, materials as well as education of the public.

In view of this, a general background of the study was given by tracing the history of Kaduna museum, this was followed by the research problem, which is basically in documenting and exposition of the material culture of the museum. The researcher reviewed relevant literature which contributed significantly in establishing the rich background of issues inherent in the study. This was done by understanding the concept of museum, origin of modern museums, the creation of museums in Nigeria, types of museums in Nigeria and the functions and importance of museum. In doing this the researcher used various mythological approaches involved in carry out this study. This include research design, research method, population of the study, sampling technique methods of data collection and method of data analysis.

Consequently, the data collected from the field were analyze and discused in line with the objective of the study by presenting an overview of martial culture in Kaduna museum, National Commission for Museums and Monuments Collection Policy, as well as the relevance of the material culture in Kaduna museum. Finally, the study presents the summary, conclusion and recommendations.

Conclusion and Findings

1. Based on the analysis and discussions made, it was discovered that, Kaduna museum houses three types of material culture, which are largely categorized into archeological, ethnographic and craft sections. In these sections, there are artworks of different styles, cultural backgrounds, materials, as well as variety of themes (social, religious and political).
2. Educational role of Kaduna museum is losing its relevance due to modern cultural need, hence the Education unit in Kaduna museum needs to inject new and exciting programmes of contemporary relevance in order to encourage public patronage of the museum services.
3. As museum of national unity, Kaduna museum has been able to display works of various ethnic groups in the Nigerian cultural setting. This in a way, has qualified its title of “National Unity Museum” as ascribed by NCMM. However, the general opinion of the people is that the museum has not been able to use such material culture to effectively educate the Nigerian populace about their cultural heritage.
4. The study also find out that NCMM does not have a separate collection policy for its museums, rather, NCMM makes use of any current cultural policy in Nigeria, as well as the specifications (statements indicating museums’ functions and responsibilities) of Decree No. 77 of 1979 as guidelines for operation of its museums.
5. The museum exhibits, though categorized into ethnographic an archeological sections, need to be further classified into socio-cultural and political concerns.
6. The lack of interest in museum services is due to its seemingly static, rigid or conservation nature of providing service. There is hardly any innovation to meet contemporary needs of its visitors in every aspect of its service.

7. The study has not only added on indigenous perspective to the largely foreign ideas about African and indeed Nigerian museums, it has also provided a more recent appraisal of museums in Nigeria, through the Kaduna museum.
8. The application of a generalized collection policy does not help in the collection of art works for museums. This is because, as museums are sometimes established for specialized purposes, certain peculiarities would need to be considered if collection is to be effective.
9. Education role of Kaduna museum is losing its relevance due to modern cultural needs, hence the education verity in Kaduna museum needs to inject new and exciting programs.

Recommendations

1. Kaduna museum should improve on its methods of exhibiting art works to include thematic categorization, style, as well as material to improve public knowledge and patronage, instead of just three categories (archeological, ethnographic and crafts).
2. The federal government through NCMM should form new and separate policies for the management and collection of artworks, or alternatively, review the Decree establishing NCMM to expand its cultural role, to include modern art section in order to generate public interest and increase patronage.
3. In view of the low patronage, despite the services rendered by the museum to the public at present, it is pertinent to point out that, people are not interested in patronizing the museum because, a vast majority of people are unaware of the value of museum and thereby, become ignorant of the place of museum in contemporary society. The museum should be able to conduct modern and effective out-reach programmes to the public.

4. Notes

1. The villa of Hadrian, at Tivoli, Italy, constructed between AD 118 and 134, was the largest Roman villa ever built. This view shows one end of the Canopus, a pool named after the two-mile canal connecting Canopus and Alexandria in Greece. The Canopus consists of a series of pillars and arches interspersed with copies of Greek sculptures surrounding an elongated pool. **Microsoft Encarta ® (2009).**

2. Leuzinger (1962) also reported of certain African masks were kept in sacred groove only to be brought out during funeral of an important person in the community. The condition under which such art works were kept can be equated with the modern concept of museum.

3. The Romans looted a great deal of Greek art after conquering them and latter perfected on the art of portrait which made them popular.

4. The Benin punitive expedition in 1897, paved way for Europeans to forcefully take away over 2000 valuable art pieces.

5. This was the initial spread of museum in Nigeria, however, no museum was created in the eastern part of the country until after civil war.

6. The second museum to be established in the whole of the northern region was Gidan Makama, (Kano Museum), and that was in 1968.

7. The palaces of former Oba of Benin used to be heavily adorned with sculptural forms which were usually fixed or hunged at strategic places.

8. Abah (1998), made this statement while expressing his opinion on the public's lack of interest on museum activities.

9. This information is gotten from *Wikipedia*, an on-line encyclopedia, 12/05/2010, 11:17am.

10. Olutunmida (1993) made this statement while try to trace the origin as well as the concept of museum as it relates to their spread in Africa.

11. African Traditional Religion (ATR) is associated ancestral beliefs which govern the spiritual world of the African peoples before the introduction of foreign religions like Christianity and Islam.

12. Culturelink, is a cultural oriented website which is concerned with highlighting world cultural events, trends, and development from different countries across the world.

13. Given the educational view museum, Ellen Hirzy also considers museums as public gathering places where visitors can be entertained, inspired, and introduced to new ideas by way of enriching local cultural life and making communities more appealing places to live and to visit (**Ellen Hirzy, Ecarta, 2009**).

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APPENDIX A

Additional images of the material culture in Kaduna Museum.



Plate XX:

Title: Bronze head

Artist: Unknown

Date:

Size: 14 ½ Inches

Medium: Bronze

Origin: Ife

Location: National Museum,
Kaduna, 1983



Plate XXI

Title: weapon of warfare (Bow, Arrow and shield)

Artist: Unknown

Date: Unknown

Size: 15cm

Medium: palm frond

Origin: Zuru Kebbi State

Location: National Museum, Kaduna 2001



Plate XXII

Title: Leaded Bronze

Artist: Unknown

Date: 9/10th Century

Size: 20.6cm

Medium: Leaded Bronze

Origin: Igbo Ukwu

Location: National Museum, Kaduna, 1986



Plate XXIII
Title: Vessel in form of a shell
Artist: Unknown
Date: 9/10th Century
Size: 30.5cm
Medium: Leaded Bronze
Origin: Igbo Ukwu
Location: National Museum,
Kaduna, 1986



Plate XXIV
Title: Basketry
Artist: Unknown
Date: Unknown
Size: 27.5cm
Medium: Palm frond
Origin: Jaba
Location: National Museum,
Kaduna, 1992



Plate XXV
Title: Calabash with Cowrie
Artist: Unknown
Date: Unknown
Size: 30cm
Medium: Gourd plant
Origin: Jaba
Location: National Museum,
Kaduna, 1995



Plate XXVI
Title: Bronze human head
Artist: Unknown
Date: 9/10th Century
Size: 3Inches
Medium: Bronze
Origin: Igbo Ukwu
Location: National Museum,
Kaduna, 1984



Plate XXVII
Title: Brass wall marks
Artist: Unknown
Date: Unknown
Size: 22.5cm
Medium: Bronze
Origin: Kaduna
Location: National Museum,
Kaduna, 1992



Plate XXVIII
Title: Egungun Headdress
Artist: Unknown
Date: 20th Century
Size: 415cm
Medium: Wood
Origin: Abeokuta
Location: National Museum,
Kaduna, 1992



Plate XXIX
Title: Agbo gho
Artist: Unknown
Date: Unknown
Size: 39cm
Medium: Wood
Origin: Onitsha
Location: National Museum,
Kaduna, 1992



Plate XXX
Title: Leaded Bronze Bowl
Artist: Unknown
Date: 9/10th Century
Size: 26.4cm
Medium: Leaded Bronze
Origin: Igbo Ukwu
Location: National Museum,
Kaduna, 1982





APPENDIX B

QUESTIONNAIRE FOR CURATOR, MUSEUM ARCHAEOLOGIST AND EDUCATION OFFICER

Department of Fine Arts

Faculty of Environmental Design

Ahmadu Bello University, Zaria

Dear respondent,

The researcher is a postgraduate student of Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University Zaria, conducting a research title: A DOCUMENTARY STUDY OF MATERIAL CULTURE IN NATIONAL MUSEUM KADUNA. Kindly assist in filling in the questionnaire with necessary information as such information will be held private and strictly used for the purpose of this research.

INTERVIEW WITH MUSEUM ARCHAEOLOGIST

1. What is your function?
2. What types of art do you have?
3. How do you get your artifacts?
4. Do you have an idea of what the materials are made up?
5. Why do you collect these artifacts?
6. Do you have record where the artifacts were produced and by which community.
7. How do you document this material culture (artifacts) in the museum?
8. What is the museum doing to ensure that these material cultures (artifacts) are protected?
9. Are these material cultures relevant to the needs of the community in which it is established?
10. What can you say is the role of Kaduna museum in general as it relates to materials culture?
11. Can you give me details of some these artifacts.
 - a. Years of production
 - b. Where it was produced?
 - c. What material it is made up of?
 - d. What was it used for?
 - e. How long has it been in the museum?
 - f. How many artifacts do you have in the museum?

INTERVIEW WITH THE CURATOR

12. Sir, what is the current collection policy in Kaduna Museum?
13. Has the collection policy been changed over the years?
14. How does the museum get/collect its artifacts?
15. What is the specific mandate given to Kaduna Museum by the National Commission for Museums and Monuments?
16. Has the mandate changed over the years?
17. Is the mandate ascribing to Kaduna Museum different from the others museums?
18. Is the Kaduna Museum able to meet up with its mandate?
19. What are the challenges faces by the museum?
20. What are the vision and mission of the National Commission for the museums and Monuments?
21. The public find it difficult to visit the museum for the purpose it was meant for, what is the museum doing in this regard?

INTERVIEW WITH THE EDUCATION OFFICER

22. What are the different aspects of artifacts in Kaduna Museum?
23. Of what importance is the collection to education in our contemporary society?
24. How do you categorize these artifacts?
25. What is the relevance of museum to education?
26. How do you educate the society with this cultural heritage in the museum?
27. What is the educational role of the museum?

APPENDIX C

QUESTIONNAIRE FOR STAFF OF MUSEUM AND THE GENERAL PUBLIC

Dear respondent,

The researcher is a postgraduate student of Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University Zaria, conducting a research to determine the analysis of material culture in Kaduna museum. Kindly assist in filling in the questionnaire with necessary information as such information will be held private and strictly used for the purpose of this research.

Bio-data

1. Age group

15 – 25 () 26 – 35 () 46 – 55 () 55 – 65 () 65 – 70 ()

2 Gender

Male () Female ()

3. Are you a Student (), Worker (), Unemployed ()

4. Have you ever visited a Museum?

(a) Yes (b) No

5. If No why?

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6. If Yes? How many times

7. Did you go in group or alone (a) alone () (b) In group ()

8. Which of the museum facilities did you use?

(a) Gallery (b) Premises (c) Library (d) Craft village

9. How will you rate the standard of Kaduna museum?

(a) Very high () (b) Standard (c) Below standard

10. What did you achieve in cause of your visit?

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11. Will you like to visit museum again?

(a) Yes (b) No (c) No comment

12. What were the problem (s) you encountered during the visit?

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13. How often do you visit the museum?

Frequently () Yearly () One a month () Rarely ()

Once every six months

14. Once you visit a museum are you interested in it again?

Yes () No ()

15. Did you enjoy your visit? Yes () No ()

16. Why did you visit the museum? Recreational purpose ()

To while away time () To know about the exhibits ()

Because you were invited ()

17. What does museum mean to you?

18. What do you think is/are the main function (s) of a museum?

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19. Is the understanding of the past important? Yes () No ()

20. Why do you think these artifacts were produced? Historical purpose () Aesthetic purpose () Functional purpose () Religious purpose ()

21. Who should visit the museum most? Children () Elderly ()

Students () Every one ()

22. Should a museum be considered relevant to growth and development

Yes () No () May be ()

23. Is a museum educative by nature Yes () No ()