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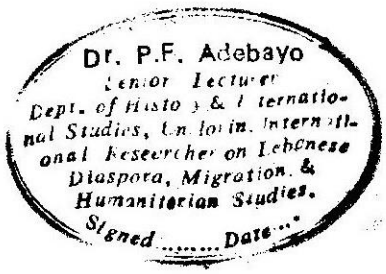
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THE ROLES OF MUSEUMS AND CULTURAL INSTITUTIONS IN THE DEVELOPMENT OF NIGERIA

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Introduction

Undoubtedly, the western notion of a museum as a place for collection, preservation, education and exhibition, often placing more value on the collections they possess rather than the communities they are supposed to serve has constituted a hindrance to our understanding of the overall importance of the role museums and cultural institutions in national development of African countries. This notion perhaps accounts for the reasons of neglect of museums and cultural institutions by African governments as they tackle essential basic services of infrastructure, education and health that require greater attention. Although, it must be admitted that Africa has not only been confronted with challenges of reconciling inherited institutions in the form of museums and their collections ,but also in reconciling the needs and aspirations within the institutions inherited from the colonial past.

Within the present 21st century, museums in African society have come to be termed as 'social metamorphosis', signifying Museums in the present 21st century have come to be termed as 'social metamorphosis', signifying an urgent need to potentially expanded the civic role for museums with their communities (George 1) Indeed, from being seen as neutral and non-political grounds museums have now metamorphosed, breaking down the previously fossilized natural and becoming spaces of great dialogue. Even across the African continent, museums have begun to embrace institutional restructuring and development addressing issues of sustainability while remaining faithful to their missions now often.

Be that as it may, the need to demystify the old perception of museums has continue to increase following the realization that

museums have the capacity not only to manage the heritage of their communities, and create awareness among such communities but also provide economic benefits that could enhance national development. It has for instance been observed that 'museums as cultural institutions are basic foundation block of economic development in many cities, crucial for the promotion of tourism industry' (Myersbough, et al 3). He went further by stressing 'the economic value of museums in culture and arts industry.' It is also within this perspective that Fleming described Museums as 'defibrillators,' (5) pointing out their social value as economic improver contributing towards national development through tourism. Their relevance in national development can further be enhanced through collaborative activities with other agencies and institutions in the society thereby showing the synergy between museums and cultural institutes in national development.

It is against the background of the above brief opening remark that this paper discusses the roles of museums and cultural institutions in national development in Nigeria. This certainly raises a lot of issues such as how can museums and the Cultural Institutions in Nigeria be relevant to National Development? What has been the linkage between museums and cultural institutions on one hand and national development on the other? Should they be structured so as to function as useful educational, scientific and developmental machinery? These are questions that require urgent answers. The paper is justified on the ground that there has not been much work on the literature of museums especially the collaborative aspects with other agencies that would enhance national development.

Museums and Cultural Institutes are veritable channels that could be used to integrate the past into the present in order to increase advancement in national development. People are afforded the chance by Museums and other Cultural Institutes to re-discover themselves, identify their place in the past and know the role expected of them in the contemporary world. It is in recognition of this, that most countries of the world (developing and developed) take the pain and the challenge of setting up Museums and other Cultural Institutions. The United States of America for instance has hundreds of Museums that are publicly,

privately or institutionally managed. India also, houses the oldest Museum in Asia. Nigeria is a country with numerous endowments in human, natural, cultural, and economic heritage. From the immemorial, the various societies that made up Nigeria had had indigenous agencies and systems of cultural preservation. These systems were pivotal to the development of the societies as they formed the basis of the people's entire existence. The richness of the culture and traditions of the Nigerian people vis-à-vis their political, economic, and socio-religious practices are not by accident. Rather, it reflects the essence of a heritage that has facilitated progress. However, with the advent of colonialism, the indigenous systems (though still existing) have given way (to a large extent) to modern systems of preserving and utilizing culture for National development. The appearance of Museums in the Nigerian context is a recent development put in place by the colonial government. Since the establishment of the first Museum in Nigeria in 1945, there has been a consistent rise in the number of Museums (UNESCO, 1974). Though African scholars have argued that the colonial Museum is certainly not the answer to the issue at hand, it has not been easy splitting out of this mold (Bassey 12).

On the other hand, the advent of colonialism has led to the introduction of western-styled cultural institutions. These cultural institutions though not indigenous to Nigeria, could be used in achieving the much-desired goal of development. This could be achieved by appropriately fashioning out programs and activities that will satisfy the set goal of making them serve as a developmental tool. Therefore, the recognition of the importance of Museums and cultural institutions will no doubt serve as a dossier to the total advancement of Nigeria in many ways.

This paper therefore aims first of all at understanding the meaning of Museum, making a general anamnesis of Museums, and understanding the essence of Museums. Also, the concept of culture will be discussed against the backdrop of cultural institutions in Nigeria. Afterwards, we shall try to elucidate on the concept of National development within the context of the needs of Nigeria. Also, the paper seeks to evaluate and explore historically, the roles of Museums and

cultural institutions in National development. It is intended that the study would show that to attain any meaningful drive towards development, and in breaking away from the vicious circle of poverty, Nigeria must harness the past and properly place the present within the praxis of both present and future developmental needs. Moreover, this paper will make it clear that the surest guarantee for the preservation of cultural heritage and other works of the past is vested in the respect and affection felt by the people themselves.

The meaning, origin and essence of Museums

Museums, either publicly or privately owned, are institutions which collect, preserve, and exhibit objects and specimen for the purpose of educating, entertaining, providing for man's heritage and development, and to keep them for posterity. Museums are comparable with schools, tertiary institutions, libraries and other agencies that are involved in the business knowledge acquisition. In preserving the past evidence of man's existence and development over time, museums afford people the chance to rediscover their past identity, their place in the past, and the role expected of them in the contemporary world (Bassey 12).

Defining Museums was a huge task for the International Council of Museums (ICOM), which since its inception in 1945 has provided the expected lead in the effort towards a generally acceptable conceptual definition of Museums. Its first attempt was in 1951 when it defined Museums as, any permanent institution that conserves and displays for the purpose of study, education, and enjoyment, collection of objects of cultural and scientific significance (Navqri 1980). Other attempted modifications on the definition of Museums were carried out in 1961 and 1971, though hardly satisfactory. In 1974, the Museum world body adopted a comprehensive re-definition. A Museum was defined 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 purposes of study, education, and enjoyment, and provide material evidence of man's culture and his environment.

It is important to state that the concept of Museums has changed over time, changing from a mere collective "encyclopedic" concept, to a more organized collecting, educating, entertaining and developing purposes. Another definition we must note is that of the *Twentieth Century Dictionary*, that defines Museum as a home, temple, or resort of muses, a place of study; a resort of the learned, an institution or repository for the collection, exhibition and study or object of artistic, scientific, historic or educational interest; an art gallery (US), a collection of curiosities (1977). Though slightly different, a common point runs through all the definitions above: that the Museum serves principally as a place for both education and relaxation- a rare combination, which can hardly be found in any other institution.

Most Museums collect because they believe that objects are important and are an evocative survival of human civilization worthy of careful study with a consequential powerful educational impact. Whether aesthetic, documentary or scientific, objects tell much about the universe, nature, human heritage and human condition (Diop 250-254). This basic generalization holds true for all Museums, but each type has its special characteristics. Art Museums concentrate on the aesthetic value of objects; Historical Museums treat artifacts, ecofacts, and is especially interested in ethnography and social history; the Museum of Natural Science does a different kind of collecting in that it gathers and classifies specimens of biology, geology, paleontology and other scientific specimens (Burkaw 44). Other sources of Museum collections include; gifts and bequests; purchase from private individuals, dealers or auctioneers; fieldwork and expeditions; and other illegal means such as looting, theft, and pseudo-collecting. Having made an attempt at defining what a Museum is, we shall now go ahead in this essay to trace historically, the origin of Museums. How did it all begin?

The origin of Museums could be traced to the Egyptians and Greeks who associated with the first known Museum of the Greek University at Alexandria, Egypt, in the third century before Christ (3 BCE).

There, for the first time, materials, which were formerly widely scattered, were collected and stored under one roof. Among other things, the buildings contained the statutes of thinkers, surgical instruments, elephant tusks, hides, rare animals and others (7-10). The early Greeks associated the Museum with temple, or home of muses. The muses are understood in Greek mythology to refer to nine goddesses and daughters of the god Zeus, and of Mnemosyne, the goddess of memory. The muses presided over the arts and sciences, and were believed to inspire all artists especially poets, philosophers, and musicians (Obi 19-24). The association of Museums with temples amongst the Greeks from early times is a pointer to the fact that there is a link between Museums and the socio-religious institution. This instance is also manifest in the case of most Nigerian societies wherein the Shrines are culture preservation centres (Okita 1982).

With time, museums came to be associated with the learning of encyclopedic characters that wrote on Museums. For instance in 1660, Androvandi published the 'museum metallicum,' while in 1704, Dr. Valentine published the 'museum museorum.' Apart from being encyclopedic, early Museums were regarded as ivory towers because they catered almost exclusively for culturally privileged and intellectually sophisticated people (Williams 55-60).

Sooner than later, the Museum spread to Rome, and subsequently to other European countries. In 1786, the Museum was formally established in Britain by an Act of parliament. It focused on the collection and preservation of specimens of interest, which were kept in glass cases and were restricted to their owners. However, with the Renaissance and in accordance with the needs of time, more specialized Museums were established and Museums began to assume a wider role (19).

The pre-Colonial era

Having given a general background to the evolution of Museums, we would narrow down to the establishment of Museums in Nigeria. Just as mentioned earlier, in pre-colonial Nigeria, various temples, and shrines, King's palaces and homes served as repositories for cultural objects of

rituals and craftwork. During this period, objects were preserved to display political insignia and ritual paraphernalia because of their utility, symbolic value and to measure social status (Afigbo and Akita, 1990).

The imposing presence of the Europeans in Nigeria became increasingly intensified as from 1861. In 1897, the British exerted their power and authority on the Benin people when the ancient city was besieged, sacked and its inhabitants catastrophically murdered (Read and Dalton, 1988). That the imbroglio was beyond a battle for political supremacy was clearly manifested in the "thoughtless" looting, ransack, and cartage of several hundred works of art such as bronze castings, ivory carvings, and others by the expedition party. Consequently, the Europeans looted a large number of Nigerian antiquities. These antiquities found their way to different parts of Europe as either personal collections or family collections (Interview with Olu Obafemi). By 1943, the office of Surveyor of Antiquities was created with the sole responsibility of collecting and preserving all works of art. This led to the founding of the first Museum in Nigeria in 1945- Esie Museum. Nevertheless, the rape of Nigerian antiquities went on through to the early colonial period as shall be discussed below.

The Colonial era

The colonial era was characterized by modern Museums, which were established through the efforts of British administrators, educators, and traders. Prominent among these vanguards of the assemblage of Nigerian antiquities were K.C. Murray, H.E. Duckworth, B.E.B. Fagg, J.O. Clark, A.H. Cook, S. Miborn, K. C. Robertson and W. T. Jeggeries. Of these people, K.C. Murray's activity was most prominent. Being an art teacher in the British colonial service, he was appointed to advise the colonial governor "on the effect of the colonial education on local art" (Kennth 69-74). Murray strongly advocated for the need of Museums in Nigeria, to preserve Nigerian traditional arts and culture, which he said "could be lost forever if urgent steps were not taken to preserve them." His recommendation was not implemented because of the Second World War; he was permitted to continue with the purchase of antiquities. In July 1943, the colonial government set up the Nigerian Antiquity Service

to legislate on issues regarding cultural antiquity. This led to the promulgation of the 1953 antiquity ordinance, and the 1957-antiquity export legislation. The projects embarked upon by the service apart from the earlier mentioned creation of the Museum at Esie were; the establishment of the Jos Museum in 1952, Ife Museum in 1954, Lagos in 1957, Oron in 1958, Benin, Kano in 1960 and War Museum in Umuahia established after the Nigerian civil war (71).

Post-Independence era

By the time Nigeria gained her independence on the 1st of October 1960, a more comprehensive legislation and operation of the Museums and other Cultural Institutions in Nigeria was put in place, since the administration of state had been assumed by Nigerians for Nigeria. First was the 1974 Antiquity decree, which prohibited the transfer and was to check and control the illegal exportation of cultural objects. Decree 77 of 1979 dissolved the National Antiquity Commission and the Department of Antiquities and replaced it with the National Commission for Museums and Monuments (NCMM). It was designed as a corporate body charged with the responsibility of generating funds, enter into contracts, and to ensure a stiffer penalty for the destruction, unauthorized alteration and removal of Monuments in Nigeria (Momin and Okpoko 47).

It must be mentioned that the role played by the newly set up council was not satisfactory enough to portray the nation's seriousness with respect to Museums and the cultural objects it preserved. Perhaps this was not unrelated to the fact that the military were in government. However, with time, the Museums multiplied in their number and were spread all across the nation. Museum development thus assumed a new dimension as it heeded the changing trend. Its role shifted from a mere collection and exhibition center, to serve as a source of practical guidance for life, to promote the growth of scientific research, help define human and humane responses to accelerate technological and social changes in the industrialized world (Momin and Okpoko 47).

The main functions of the Museums include; collection of objects; conservation of the objects by curation to prevent deterioration;.

carrying out research for proper documentation; and interpreting the significance of Museum collections with the aim of educating by revealing the meaning and relationship through the use of original objects by first hand experience and media illustration (Barbara and Maureen, 1973).

Defining culture

Culture is a concept that has been defined in a dozen of ways. Mostly, the definition of culture has been coloured by the leaning of the definer (whether, philosophical or disciplinary). From the ethnographic sense, culture according to Taylor, is

> ...that complex whole which includes knowledge, beliefs, art, morale, law, custom, and any other capabilities and habits acquired by man as a member of a society (Minger, 1972). Expanding further on Taylor's definition of culture, Bons Malinowski places emphasis on the plurality of local culture as a "functioning and organized whole that in the long run culminates in the evolution of a discrete custom and institution (Taylor, 1958). Another definition of culture is that "it is the production and accumulation of man's arts and works including the material object produced and the meaning assigned to them (Hoggart 171-173).

The above attempts at defining culture cannot be described as "total". This is because these definitions have been limited to viewing culture as pertaining to works of art and material objects. Culture is a broad and holistic concept that transcends the "tangible". Once, Ikenna Nzimiro defined culture as the way people do things (Biobaku 1-4). This definition attracted widespread criticisms as it was said to be laconic and ambiguous, and could be likened to a roman saying "Multum in Pavo" (much in little) (Obichere 1981).

For the purpose of this essay and to eschew formalist hair-splitting, let us sum up our conceptual definition of culture with the quotes of C. Eyutchea: "Culture is an organized group of learned responses of a particular society of the total round of human activities, not due to heredity shared by members of a group. Culture is socially transmitted. Cultural behavior is the behavior which each person acquires

as a member of organized group of individuals or society, and each person is the product of his own unique cultural history (Xrydz-Eutchea 1977). The above definition points to the idea that culture denotes both the process and product of our interaction with our environment (Obi 51-52). In other words, it is the sum total of our physical, spiritual and emotional aspirations and achievements, as man struggles for survival within our immediate environment. This struggle has its past, present, and future, and possesses both spiritual and material manifestations, all mutually interacting. The challenge of every generation and epoch is to uncover, preserve, present, promote and advance its heritage (Obi 51-52). Culture deeply modifies human innate endowment, and in doing this it not only bestows blessings but also imposes obligations and demands the surrender of great many personal liberties to the common welfare. The individual has to submit to order and law; he has to learn and obey tradition; he has to twist his tongue and to adjust his larynx to a variety of sounds and adopt his nervous system to a variety of habits (Obi 621). This description itself connotes development, which is the benefit of the positivization of culture. These attributes of culture do not exist alone. They are enshrined in the institutions of culture. The cultural institutions are what we shall discuss next in this paper.

Cultural institutions in Nigeria

Cultural Institutions have always been with human societies since earliest times. They serve as custodians of traditions through the ages from generation to generation. In pre-colonial times, the various Nigerian societies recognized the following as the major institutions that preserved culture: The Elders, Chiefs, Festivals, Dance-Guilds, and the Shrines. In Nigeria, the Elders and Chiefs are to the societies what libraries and archives are to educational institutions, for they are the final references to be consulted because by virtue of their age and role in society which includes their custodianship of cultural objects. The Chiefs in particular were responsible for making sure that the tradition of the people defined here as "the knowledge, doctrine, customs, practices and way of life of a people transmitted from generation to generation" are maintained through traditional institutions. These traditional institutions can be

regarded as "the customary regulatory bodies that moderate the ordinary business of life in an ethnic community." Whilst providing able leadership, they also represent their societies in politico-social discussions (Okita 1982). So it was that the societies kept moving on. The linkage between museums and the cultural institutions is reflected in the fact that through the objects and relics of the museums the culture of the indigenous can be depicted. More importantly, the archaeological findings of people that are kept in the museums equally reveal a lot about the culture and cultural institutions of the societies being studied.

Similarly, shrines which are widely spread in traditional African societies or communities are equally important in the life of the people. Obviously, the raison d'être for their existence is religious. The importance of shrines as a vehicle for transmitting a people's cultural heritage does not only emanate from the fact that shrines are an embodiment of socio-religious ideas that give meaning and sustain life in a traditional society. The objects kept in the shrines, the worship or festival that takes place there, are all symbolic acts that sometimes deal with the tradition of origin of the people, the rather inexplicable natural forces or phenomena that must be personified; or certain norms or laws considered necessary for the sustenance of all which are invariably connected with the life cycle.

With the establishment of British colonial rule, there was the introduction of new and additional institutions for the propagation of culture. These institutions were to certain extents patterned along western values. Some of them are; The National Council for Arts and Culture (NCAC), The Nigeria Copyright Council (NBC), The Center for Black and African Arts and Civilization (CBAAC), The National Archives, The Nigerian Television Authority (NTA), The Nigeria Broadcasting Corporation (NBC), The Nigeria Film Corporation (NFC) among others.

The National Council for Arts and Culture was established by the NCAC Decree No. 3 of 1975, as the body responsible for natural coordination of cultural and artistic promotion and development in Nigeria. By this instrument, the council inherited the assets and liabilities of the defunct Nigeria Arts Council, including the National Festival of Arts and Culture.

The Nigeria Copyright Council was established under the Nigeria Copyright Decree No. 47 of 1988 to give maximum protection to the works of Nigerian artists, writers, publishers, musicians, performers, photographers, architects, and filmmakers. It has a governing board of 23 members among who are lawyers, publishers, experts in folklore, oral tradition among others. The Centre for Black and African Arts and Civilization was established by Decree No. 69 of 1979 as a multi-dimensional documentation institution and a vital center for study, propagation and promotion of the understanding of Black and African ideals and civilization. It has a collection of unique and rare audio-visual and museum materials deposited for safekeeping. The center was officially opened on the 22nd June 1978 and has since been declared as a repository for UNESCO Books, document and materials.

The National Archives of Nigeria was set up on the 1st of April, 1954 by the administrative order of the then governor-general of Nigeria, and was at first known as the Pubic Records Office. The National archive ordinance of 1957 gave legal backing to the existence of the National Archives as a department of State. These developments were due to the activities of Late Professor K.O Dike who was appointed its first director on pat-time basis, because he was then a lecturer at the then University College, Ibadan, where the Archive headquarters was situated. Ibadan archive was established in 1958, Kaduna in 1962. Enugu in 1963, Sokoto and Benin in 1982, Akure and Calabar in 1986, and Abeokuta in 1989. The archives houses different relics, millions of documents and sometimes has a gallery

The first Television in Africa began transmission in Ibadan on October 31 1959. Thereafter, several other stations have been established. The Nigeria Television Authority was established in April 1976. A cardinal objective of the Nigeria Television Authority is to enrich the life of the Nigerian by influencing his social, cultural, economic, political and technological aspirations and necessity." The target is to stimulate artistic and intellectual creativity through the vigorous promotion of the mosaic comprising more than 250 culturally distinct entities, which contribute to the country's acclaimed cultural wealth.

Radio broadcasting in Nigeria dates back to 1933 but became a statutory corporation on 1st April 1978. It was established to provide independent and impartial radio broadcasting services for general reception within Nigeria. It was also established to reflect the unity of Nigeria as a federation and give adequate expression to the culture, characteristics, and opinions of each state within the federation. All these institutions were established with the promotion of National Development as a major aim. How then can these institutions contribute to national development?

Museums, cultural institutions and national development

The importance of studying the origin, nature, and functions of Museums, and Cultural Institutions in Nigeria has done above is to solely adumbrate on the role it has to play in the much-sought development of Nigeria. We have tried to show earlier, how the Museums and the cultural institutions were consciously established in Nigeria. Where then, is the interface between their establishment and Nigeria's development? This is what we shall discuss in this part of the essay. However, there is the need to briefly shed some little light on the meaning of National Development and the linkage between museums and cultural institutions on one hand and national development on the other.

Commentators on the postulation of western social scientists have emphasized that development must be conceived in the context of a particular social milieu. They have argued that Development should be considered within the praxis of each society (Amucheazi 9). Certainly for Nigeria to develop truly, Nigerians must disengage themselves from colonial thought processes, values, and practices and evolve institutions that will enable the individual to find his fulfillment (Amucheazi 9). Museums and cultural Institutions are examples of such. In fact, Claude Ake has argued that "we ought to reject the concept of development. Instead, we could think in terms of liberation" (Ake 4). He further opines that:

If we think in terms of liberation we can accept that we are not all that we ought to be without necessarily feeling inferior to someone else. If we think in terms of liberation we will open the question of the path of our social evolution instead of committing ourselves blindly to the path that someone else has taken (Ake 4).

This admonition from an erudite scholar like Claude Ake is a challenge that must be taken serious if National development must be achieved. In a nutshell, what is required is the nurturing of the indigenous systems that will nurture our humanity. Any reader following the discussions in this article would agree with the present writer that the Museums and other Institutions are capable of making development possible.

Nigerian Museums present exhibitions with immense cultural value. The exhibitions offer aesthetic attraction in all their intricacies and patterns. Thus, consummated by the desire of Nigerians in the present age to relief themselves from the stress of life (Amucheaz 9-10), emboldened on them by the frustrating political and economic 'dramas' of the Nigerian society, individuals seek psychological relief and inspiration from Museums (Amucheaz 9-10). In other words, socially, Museums offer relaxation for individual's leisure visit (Momin and Okpo 169). Nigerian Museums are well are organized such that there are kitchens which serve traditional cuisine and locally brewed drinks, among other things. Also there are carefully planned activities for children's development and growth (Momin and Okpo 169).

The Museums and Monuments also reshape the social psyche of individuals through the education offered. In this regard, they redeem the distortion of African History (Bassey 151-191). The defect in the perception of the African identity arose from the failure to make full use of cultural potential to the benefit of the society. This could further be enhanced through guided tours, lecture series, short courses, seminars, and workshops for teachers, students of different categories, as well as full time business talks (Bassey 151-191). The cultural Museum experts work closely with their counterparts in Universities and related institutions, to source for information, for educational purposes and cultural resources for conservation based development purposes. Also,

by collaborating with other agencies such as business outfits and companies, museums could further contribute towards national development. Indeed, Austin, for instance argues that 'the benefits of collaboration for non profit organizations such as museums and galleries include savings, economies of scale and scope, synergies and revenue enhancement.'

Although, it must be stressed that it was in the late 80s that collaboration between nonprofit organization and companies began to be noticed. However, these relationships drew little attention from market researchers, because cooperation between cross-sector partners was initially limited and very different in nature from that existing between within-sector partners. But these collaborations have become more popular in recent years. Austin suggests that the twenty-first century is the age of collaboration. Collaboration between business and nonprofits is increasing and becoming an important strategy. The nature of the relationship varies, from charitable, to transactional, to in depth cooperation. The benefits of partnerships with businesses for nonprofits include reduced costs, extended economic scope and improved revenue. Austin. Furthermore, we need to state that there are a number of strategies available to organizations setting up collaborations with other agencies. Lord argues that three approaches can be employed: packaging, partnership and promotion. Packaging combines cultural attractions in a variety of locations under one ticket price or trip. This may make the cultural destination more attractive to a wider market. Cultural attractions and local tourism agencies can form partnerships and work together to enlarge the community's tourism potential. In terms of promotions, it is critical to link these to the travel motivators and market profile of potential cultural tourists.

Outside, the collaborative tendencies with business outfits, Nigerian Museums could use their potentials to combat social evils like juvenile delinquency and vagrancy, begging, idleness, and unemployment (Bassey 151-191). The Museums consider it a legitimate national aspiration to set up the fore-listed rights of initiative, and evils, which Nigeria is yet to find solution to. Furthermore, Museums also possess the innate potentials to serve as a bastion for the development of

indigenous science and technology (Bassey 151-191), which would ceas technology transfer, and to replace it with technology adaptation. Nigeri needs to chart her scientific, technological and development strategy an relate them to modern trends so that the country may create a firm foundation for her modern endeavours.

Another dimension to the role of Museums in National development is the fostering of National consciousness for Unity i diversity among the Nigerian people[51]. This is achieved through th opportunity created by the Museum, for peoples from all walks of life, t converge in a single place for similar (if not the same) purpose. This enhances national integration, and reduces ethnic and religious bickering.

The economic importance of Museums cannot be downplayed. It is through the economic sphere that the linkage of museums to cultural institutions and national development can be more evident as the foreign tourists that visits the museums pay money to view the artifacts thereby getting a glimpse of the past knowledge of the society. The large amount of money realized means a lot capital inflow and therefore an increase in gross domestic product (GDP). It is also a boost to the domestic economy in the more money that is earned serves as an increase to the purchasing power of the individual which of course leads to an increase in productivity. The controller of Jos museums stated that from the early 70s to late 80s of the twentieth century, the museum witnessed large number of foreign visitors whose payments for coming to the museum led to substantial amount of revenue earnings for both the museums and that of Plateau State Government. Here it is significant to point out it is not only the revenue of the state that is effected but development at national level. Again, museums contribution to national development could further be enhanced through the provision of services especially employment to certain categories of people such as historians, archeologists, ecologists, botanists, geologists, and artisans.

This of course reduces poverty in any society, since unemployment is a major cause of poverty. Also employed by Museums are Curators and Tosidermists who conserve Museum objects, and help in the production of plants or animal models, which can be exhibited. Food shortage can be an impediment to National Development. Museum

can be used to combat food shortage in the country (Nserat 74). This is done when both wild and domesticated plants and animals are exhibited in the Museum gallery. The Museums skillfully display crops and animals and their cultivation processes, as well as the required suitable weather and soil conditions for them (Nserat 74). Another importance of Museums to National Development is the attraction of tourists. Many Nations of the world survive on the tourism industry. Museum tourism provides among other things, a source of national integration and international reputation for the country. Cultural resources, it should be reiterated, generate tourist traffic (Bassey 4). Tourists bring money, part of which they use to maintain and sustain themselves in the toured nation. Invariably, this leads to a boost in the Gross Domestic Product, the National Income of the country, and the foreign exchange reserves. This is because the tourist has a high propensity to spend since the items he or she purchases might be rare. Thus, Museums could tap into the vast financial reward in the tourism industry.

In the aforementioned analysis, we have tried to see how Museums could facilitate National Development. Cultural Institutions also contribute to National Development. Material Culture is a tangible element, and every culture includes a wide range of tangible human creation referred to as artifacts. These reflect a society's cultural values and show their journey on the highway of development (Macionis 160-180). Cultural Development through cultural institutions identifies with three important sources. First, is in the area of inventions, then discovery, and then diffusion. Development embraces culture. The orthodox Western concept of Development cannot be applied to Africa because of differences in culture, environment, and belief system (Macionis 160-180). Nevertheless, it is generally agreed that development from the humanistic perspective is indeed liberation from poverty and from the stunted view of self. It means instilling self-esteem and a sense of efficiency or ability to make choices about the future (Hopkins 8-11). All the cultural institutions are jointly responsible for the dissemination of positive cultural values for societal re-engineering. Through broadcasts, programs, conferences, colloquiums, publications, exhibitions, and other profitable activities, cultural institutions could just as in the days of yore

facilitate the dynamism required in a changing and globalizing world. This would be so especially if we take into cognizance the fact that the indigenous culture of the people would be emphasized. This could take the form of a Cultural Adjustment Program (CAP). Only by promoting indigenous systems can the Nation advance meaningfully. This is because any further attempt at aping the West would only lead to the emergence of a mimic society, artificial in nature, having a disjointed taste pattern as well as a distorted psyche.

Conclusion

This paper has attempted to discuss the role of Museums and Cultural Institutions in National Development. We have discussed the meaning of the key concepts. It appears clearly that there is a need to pay attention to the funding of Museums and cultural institutions if at all they must meet the purpose for which they were established. Though it must be admitted that the Cultural Institutions in Nigeria are been faced with the problem of aggressive westernization as a result of globalization, their role cannot be ignored. Instead, policy makers should open their eyes well and wake up from slumber.

Museums are also confronted with problems such as; poor funding, poor museum culture due to economic hardship, theft of objects, poor maintenance and preservation culture, and the lackadaisical attitude of employees either due to lack of dedication and commitment or due to non-professionalism. Museum workers and those working with the cultural institutions (whether modern or traditional) should be remunerated well. More programs should be organized and co-sponsored by both the public and private sector.

This is because cultural development is a corporate responsibility. If Nigeria realizes the essence of Museums and Cultural Institutions, the prospect for advancement in all ramifications will be high. Nigeria must pay attention to this seemingly unimportant but most vital aspect of her national existence. It is only in so doing that we could guarantee the advancement of Nigeria within the global world in the 21st century, and also heed to the advice of Anon 'that failure to develop your culture, your future will rupture' (Iyer 4-5).

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