

Beyond Traditional Museum Practice: Promoting Visitorship through Awareness Making on Contemporary Issues

Adebowale Biodun Areo PhD
Department of Management Science
Wesley University of Science and Technology
Ondo
Nigeria

Abstract

Despite the dwindling fortunes of museums in Nigeria, arising from reduction in budgets, rising costs of running museums as a non-profit organization, and implementing the performance measures based on consumer satisfaction management, museums have faced increasing pressure to attract wider audiences. This requires a paradigm shift from museums' pre-occupation with the past, which is centered on acquisition, conservation, storage, research and exhibition of ancient objects in the museums. However, traditional museum practice still has a big place in most museums such that there is a weak liaison with the contemporary societies which museums purport to serve. Reconstructed past is rarely used in seeking solutions to or solving contemporary problems or issues such as environmental problems, diseases, unemployment, kidnapping, etc. This paper primarily looks at research derived from creating awareness on these contemporary issues through experiments in four Nigerian museums. The paper then presents its findings from statistical data of visitors to the museum before and after the awareness creation. These findings are quite revealing and have huge tendency of equipping, as quickly as possible, the museum boards, top management, project managers, curators, exhibitions, and education officers in designing and implementing community-based programmes linked to modern day problems and burning issues.

Keywords: Awareness, Marketing, Museums, Visitor

Introduction

The dynamism and multi-functions of the institution called museum makes it difficult to pin down a single acceptable definition to it. One of the reasons is due to the fact that the term "museum" means different things to different people.(Areo) It is also because museums are almost infinite in their variety and occupy a field with fuzzy edges (Weil, 2002). However, the International Council on Museums (ICOM, 1990), attempted to define a museum as "a non-profit making, permanent institution in the service of the society and its development, and open to the public which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and their environment."

The museums' pre-occupation with the past is centered on acquisition, conservation, storage, research and exhibition of ancient objects in museums. According to Hotspot (2004), rarely is the re-constructed past used in seeking solutions to or solving contemporary problems and issues. Notwithstanding, traditional museum practice still has a big place in most museums especially in Nigeria. The effect is such that there is little or no consideration of the contributions from interest groups on specific issues. This is because museums rarely operationalise the whole definition of museum as given by ICOM. Museums do not concern themselves with happenings in their communities and never communicate to the society as should be (Areo 2014). Museums have the tendency to work in isolation focusing mainly on the past. To communicate would mean informing and creating awareness of not only what they have in stock or exhibitions but on issues of concerns to the community. These museums have, however, failed to be there to serve the interests and needs of the public and to communicate with the broader society in Nigeria. (Areo and Areo 2009).

Consequently, the main challenges for many of these museums today are how to attract audiences, achieve social relevance, be of service to the society and contribute to its development Museums should not often try to "sell" to the public on its traditional offerings but rather inquire into their needs and interests.

Although, public needs can be assessed at many levels. Pachter (2002) argues that the point is to get out of the mode of smug indifference and focus on social effect and value. This can be achieved if museums would serve as a channel for understanding contemporary issues and relating these to the past events. SAMP (2000) at its first meeting of the “Consolidation and institutionalization Project” in April 2000 in Swaziland notes that in general, museums as society-oriented institutions have lagged behind in making the public to be aware of important issues.

Weil (2002) affirms that the relationship of the museum and the public should be viewed as a revolution in progress, a revolution in the fundamental sense of that term. He further reiterates that at museum’s birth some 200 years ago in Europe and only a little more than 100 years ago in America, its position vis-à-vis the public was one of superiority. But today, Weil affirms that at the heart of the new museum is respect for its public and concern for their needs.

Awareness making on contemporary issues means creating a consciousness in the audience about current issues, it is also about marketing the museum or applying marketing principles which many curators of museums resent. This fact was corroborated by Hudson (1975) who quotes Gibb-Smith, a part public relations officer at the Victoria and Albert Museum, who criticized the professional museum world as containing many curators who “patronize, resent, despise, dislike or even hate the public.” In such a situation, it is hardly surprising that some museum directors regard marketing, let alone management techniques, as having no place in the museum world.

The transatlantic experience, as highlighted by Ripley (1969) and Raymond and Greyser (1979) who all point out to the danger of losing sight of a basic mission by adopting modern management techniques, must be taken into account when considering the conservative attitude of the museum association to the whole question of marketing. The association, as pointed out by Ripley and Raymond and Greyser see itself as a professional body concerned with the maintenance and improvement of standards within the profession. It has been pointed out that the promotion of public museum services can only result in the stimulation of excessive demand which can neither be met from existing resources nor from future developments as they have no funds available to finance them. The result is a large dissatisfied audience rather than a satisfied segment of the market as at present. Admittedly, this raises the whole questions of the objectives of the organization since, by serving a small segment of the market, it may be achieving what it sets out to do but at the same time, it sidesteps the whole issue of marketing and museum creating awareness (Yorke and Jones, 2007).

Yorke and Jones (2007), further reiterates that the “fear of consequences of marketing orientation is no justification for ignoring it”. What such critics fail to realize is that the proper application of marketing thought and techniques could lead to either the provision of those sought-after developments or better still, an increased number of satisfied customer/segments without any increase in existing resources.

Erwin (2001) worked on interviewer completed questionnaire comprising ten questions designed to measure museum usage and awareness as well as producing a respondent profile. The major factor arising out of Erwin’s work was related to the awareness of the museum and the ways in which infrequent or new visitors could be converted to regular visitors through the use of advertising displays and especially touching and creating awareness on contemporary issues affecting the society where museums are located.

It is on this platform that this study rests. Museum should see the community as its focus, not their collections and exhibition. The research questions were: can museums increase its audience by being society-oriented? Are museums being proactive in dealing with issues that directly affect their would-be customers/clients? Can museums be truly, called museums, when they leave out the function of “being in the service of the society and development and communicating”? These and other questions guided the outcome of the study.

Research Objectives

The main objective of the study was to stimulate increase in the number of audience of the museum using the strategy of identifying with the community on contemporary challenges. This was by being involved with the communities in and around the museum on issues of concerns, and also serving as a channel for understanding contemporary issues and how these relate to the past.

Other objectives were: to create more awareness for museum as an institution in the service of the society by creating awareness on topical contemporary issues in the contemporary society. To show that museums, apart from its traditional functions of collecting, documenting, exhibiting and researching into the past, could be a forum for the public to learn, debate and dismiss contemporary issues.

Research Problems

Museums in Nigeria, compared with museums in developed nations like Britain, United States of America and Japan, are under-visited by both local and foreign visitors. There is plethora of reasons adduced to this cold attitude towards museums in this clime. One of the reasons includes stale exhibitions, some of which had been on for over fifteen years without changing or juggling.(Areo & Areo 2011.) Other reasons, according to post-visit questionnaire, were dull exhibitions that were neither well lit, nor interactive; and the dogmatic approach of museums to serving the community using traditional museum practice. Finally, lack of proactive approach to issues affecting the society where the museums are located. Rarely is the reconstructed past used as a means to further the cause of the contemporary society (Hotspot 2004). Consequently, no link is established between the museum and the society at large after acquiring their artifacts. In sum, the museum has not been fully alive to its responsibilities to the community as espoused by ICOM's part definition of museums which states that museums are "in the service of the community and its development and communicates." Communication gap really exists between the museums and their communities.

This was the gap that this study attempted to bridge, by creating awareness through the promotion of contemporary issues affecting the contemporary society. The study was also to serve as a wake-up call for museums in developing nations. In the face of dwindling fortunes, museums should device a pragmatic approach to museum practice by linking up with the society where they are located..

Materials and Methods

Materials

Materials used for the awareness campaign include trailer low loaders (for floats), buses, cardboards; battery operated hand-loud speakers, exhibition halls, volunteers. Campaign materials include television, radio jingles and advertisements in all the local dialects. Audio-video tapes with messages on negative effects of these contemporary issues, T-shirts, fez caps, souvenirs, billboards, handbills, posters, banners, dramaturgy, etc.

Methodology

Due to limitations of resources, the research could be described as exploratory. Consequently, it was limited firstly to four (4) of the biggest and oldest museums in Nigeria. These museums are Lagos, Kano, Enugu and Benin. These museums have galleries, collections, research libraries, children activity rooms, hall for workshops and seminars. Secondly, it was limited to areas with issues of immediate concern and direct relevance to contemporary society. A background research on what contemporary issues affect their community most was initiated. Through this research, reliable and credible information were obtained. The best angle to illuminate the subjects without diluting and taking the sting out of these awareness programmes were taken.

Sequel to the above, perennial flooding was identified for Lagos in Southwestern Nigeria, poliomyelitis for Kano in Northwest, Human Immunodeficiency Virus/Acquired Immune Deficiency Syndrome,(HIV/AIDS) for Enugu in Southeast and kidnapping was observed to be the most topical issue in Benin in South-south Nigeria.

Through the local government chairmen of the communities where the four museums were located, 150 participants were randomly selected for the workshop and enlightenment programmes on these contemporary issues. The numbers of participants were restricted to 150 due to the capacity of the halls available in these museums.

Target Groups

Targeted groups were based on the peculiarity of the contemporary subject of the area in question. Therefore, the four museums had different target groups invited for the awareness creation and enlightenment campaigns, and they were as follows:

Lagos: The target groups were market women, hawkers, housewives and university students. Flood affects all and sundry.

Kano: The target groups here were nursing mothers, pregnant mothers, marriageable age women, clan men leaders (*mai angwua*) who sought and got approval for purdah women and health workers especially the nurses from hospitals in and around the museum

Benin: The target groups were youths with low level education and those in the secondary and tertiary institutions.

Enugu: The target groups were female and male youths both in secondary and tertiary institutions. Also, targeted here were hoteliers and leisure organizations.

Post-workshop Questionnaire

The success or otherwise of the awareness campaign in and around the cities where these museums were located were determined using a post-workshop questionnaire consisting of ten (10) questions bordering on their participation, future relationship with the museum, which of the media communicated best to them, would they attend any future museum-based awareness/activities, and their new perception of the museum, among others.

Museums and Collaborating Institutions

Because most of these contemporary issues were outside the purview and competence of museums, there were collaborations with other institutions and interested parties. Collaborations were based on the technical competence and relevance of the collaborating institutions to the course at hand. As a result of huge amount to be spent on broadcasting and arranging the awareness campaigns, collaboration was gone into with media houses such as the Nigerian Television Authority (NTA), Radio Nigeria, newspapers, weekly magazines, periodicals and journals. Volunteers were sought from the National Youth Service Corps (NYSC).

Other organizations collaborated with were the Federal Ministry of Health and its agency, National Council on Aids (NACA) for technical supports on health matters such as HIV and polio cases. The Federal Ministry of Labour and its agency National Directorate of Employment, (NDE) were collaborated with on matters concerning skills acquisition and entrepreneurship development programme. Preliminary investigation revealed that lack of gainful employment was the cause of kidnapping among the youths in this region. On issue of perennial flood in Lagos, collaboration was gone into with the Federal Ministry of Environment and its agency such as the National Emergency Management Agency (NEMA). The local governments of the museums' location were partnered with in the execution of the projects.

The other bodies collaborated with were Performing Arts Departments of two Nigerian tertiary institutions for drama production in line with each awareness campaign exercise.

Sponsorship

The projects required huge financing, which the museum cannot provide; consequently, sponsorship appeal programme were launched to ensure success of the awareness campaign.

Workshop period

The workshop took place between January and April, 2010.

Lagos - January, 2010
 Benin - February, 2010
 Enugu - March 2010
 Kano - April, 2010

The study took cognizance of the disruptive nature of rains in setting the programmes,, therefore, the dry seasons in the four zones were targeted. As a result, January was picked for Lagos, while Benin was February. Enugu was March, while the driest period in Kano is usually April..

Findings and Discussions

Lagos Perennial flooding awareness campaign:- Lagos is a coastal, densely populated metropolitan city. It is known for its perennial flooding. .Some of the immediate causes being lack, or poor, and blocked drainages, and improper disposal of refuse. The annual worst hit areas were targeted. These areas were divided into four zones. After meeting with the local government chairmen of these zones, they shared in the vision of the awareness campaign about to be embarked upon. They, consequently, offered to provide buses, banners, billboards, T-shirts and fez caps for the campaign. They also financed the renting of a low loader trailer to convey volunteers together with convoy of vehicles carrying other volunteers called 'float.' The chairmen randomly selected 150 participants for the workshop.

A couple of publicity and advertising companies, also donated T-shirts, fez caps and printed it free as a mark of support for the project. About 65 students from the University of Lagos and Yaba College of Technology volunteered to be part of the campaign at little or no cost. The museum hall that was used for the workshop had exhibition of photographs and posters of flooded areas of Lagos, their causes and their effects. The solution to perennial flooding was the focus of the lecture series handled by invited guest speakers knowledgeable in the area of issue at stake.. Video recordings of past flooding were shown and in contrast two well-maintained Lagos environments namely Victoria Island and Ikoyi were highlighted as examples of areas where people properly dispose their refuse and kept drainages. Cleanliness and proper disposal of wastes were emphasized to the hearings of the participants. Creative Arts students from the University of Lagos performed live drama portraying the negative effects of improper disposal of waste and indiscriminate dumping of refuse on streets. The event held for a week with a grand finale of a float and buses filled with volunteers, and students singing, clapping and driving slowly round strategic areas such as markets, auto-mechanic areas and hotels. While on these vehicles, popular Nigeria music were blared and danced to, and handbills and posters were dropped alongside. The Nigerian Television Authority (NTA) and Radio Nigeria presented a 10-minute documentary on causes and effect of flooding generally.

Enugu HIV/AIDS Awareness Campaign

Enugu State is another major city known for its vast deposit of coal mineral, hence popularly called 'the 'coal city'.' Though the town has high prevalence of HIV/AIDS, it is not the highest in Nigeria. However, Enugu as a state capital is not too far from the state with the highest HIV/AIDS prevalence-Benue, and also a proper museum does not exist in Benue State, hence the choice of Enugu museum. Three Local Government Chairmen within Enugu city partnered with the museum by co-sponsoring the awareness creation event on HIV/AIDS pandemic.

An exhibition of causes and effect of HIV/AIDS was mounted in the museum hall and children's activity room. The posters were labeled in Ibo dialect, pidgin English and English language. It carries slogans such as '*AIDS is real*', '*AIDS no dey show for face*', '*You may be a carrier, yet it may not be visible on your appearance*', '*Practice safe sex*', '*Use condom*', etc. Condoms were freely distributed to participants and also in the city by the volunteers. Some hotels along the route were given sizeable number of condoms. The hall of exhibition also served as the venue for lecture series and awareness campaign on HIV/AIDS.

There were informal drama groups who performed for a token on the issue of how to spread and curtail the spread of HIV/AIDS. There was equally a float with several buses following after and before the long low loader trailer.. During this trail, flyers and posters were dropped at several strategic points like markets and schools. Radio Nigeria and the Nigerian Television Authority (NTA) also carried a documentary on HIV/AIDS challenges twice during the weeklong activities. There were also radio and television advertisements to complement other awareness creation event. Banners were placed at strategic points.

Kano: Awareness Campaign on Polio Myelitis

Kano is a densely populated and predominantly Muslim city in the Northwest Nigeria and has one of the highest prevalence of poliomyelitis in Nigeria. There were several meetings with six local government chairmen before collaboration was achieved. Rather than the museum, awareness campaign workshop was held in the state secretariat. The six local government chairmen provided vehicles for transporting the randomly selected 150 participants. The exhibition on the causes and effects of poliomyelitis was, however, mounted in the museum hall. There was equally a float, convoy of vehicles with a low loader trailer blazing the trail. Handbills and posters were dropped at strategic points especially the market place, government and private clinics, hospitals and primary health centres. Lectures were based on causes and effects of non- vaccination of children with polio vaccines. Children immunized were shown looking healthy, while posters were on display that showed children whose parents who ignored the call to give their children polio vaccine. Benin is a big city noted for its age-long creative arts and is located in the South-south Nigeria. It ranked highest on the issue of kidnapping. One of the major causes was traced to youth unemployment, hence the museum considered skill acquisition and entrepreneurship development as remedy. As usual, four local government council chairmen collaborated with the museum on this awareness campaign. Posters and flyers written out in Edo dialects were sponsored and produced by these four local government chairmen on the evils of kidnapping.

The chairmen of three local government councils randomly selected 105 participants (at 35 participants per local government), while Oredo Local Government Council, being the central and biggest local government randomly selected 45 participants for the awareness campaign on kidnapping.

The Nigerian Television Authority and Radio Nigeria presented a 10-minute jingle and documentary on the evils of kidnapping and used the opportunity to tell viewers and listeners that a workshop on skill acquisition and entrepreneurship development is on-going in the museum. Participants were to choose their areas of preference for the following: carpentry (upholstery making), block making, carving, wood objects, bronze casting, batik, tie and dye of clothes, fish farming, snail farming, rabbit, and cane rat farming and house painting. Benin museum has an advantage of a well-kept expanse of land. This enabled the possibility of training youths on these various skill acquisition and entrepreneurship development processes. There was also lecture series by motivational speakers who tried to re-orientate the mindset of youths. There were handbills and posters on the evils of kidnapping and the advice that 'hard work pays.' Drama students from the University of Benin performed on virtues of hard work and that government cannot employ everybody. They chorused entrepreneurship development as panacea.

Table 1: Records of Participants for Awareness Campaign Workshop.

Museum location	Number of invitees	Number of attendees	Percentage attendance
Enugu	150	139	92%
Kano	150	148	98%
Benin	150	141	93%
Lagos	150	144	95%

Source: Survey 2010

Visitors' Statistical Records Before and After Awareness Campaign Workshop

Table 2 shows the statistical records of visitors between year 2006 and 2013. The impact of the awareness campaign (on contemporary issues of the community where the four museums were located) were measured by comparing visitors' statistical records of four years preceding the project, that is 2006-2009, with four years after the project, 2010-2013. Statistical records show a steady decline in the number of visitors to these four museums in four years before the awareness campaign due to many factors as enunciated in the research problems.. However, shortly after the awareness campaign, there was a positive steady growth in the number of visitors to these museums.. Majority of staffers keeping visitors' records adduced the increase to the awareness projects held in their museums. They noted that local visitors were now better informed that the museum is more than the traditional practices for which they were known before the awareness programme. While a steady increase were observed in Lagos and Enugu museums up to 2013, a decline was observed in Kano and Benin museums. The education unit's staffers offered some logical explanation for the decline on the museums saying, Kano had another topical security challenge called 'Boko Haram, an Islamic fundamentalist insurgence organized by Islamic youths.' This was initially restricted to the North-eastern Nigeria, but now was spread to Kano. The fear of attack kept people away from government buildings and public places. In the same vein, Benin overtook other States in South-southern Nigeria in the high prevalence of kidnapping, also engaged in by youths of Edo State. Consequently, the number of visitors declined in the National Museum Benin, in the year 2010.

Notwithstanding the above, there was a general increase in the number of visitors to the museums under focus after the awareness campaign.

Table 2: Visitors Records before and after Awareness
BEFORE<----- AFTER----->

S/N	Museum name	2006	2007	2008	2009	2010	2011	2012	2013
1.	Benin**	128,621	118,818	110,632	106,623	118,426	122,489	127,652	126,812
2.	Enugu*	119,123	116,258	106,248	101,109	116,034	129,041	131,011	132,702
3.	Kano**	110,252	107,301	98,472	96,413	99,700	101,023	116,052	107,232
4.	Lagos*	168,043	157,033	152,000	150,689	162,108	167,527	170,302	170,938

Source: Survey, 2013

Key: * steady increase after awareness campaign

** steady increase but with decline in 2013

A figure in each column represents yearly visitors' statistics.

Post-workshop Questionnaire

The workshop attendees were served with a questionnaire containing ten simple and direct questions based on rating scale. The questions were a feedback response on the impact of the workshop; the video messages, drama presentation, new approach of museum to the public, lessons absorbed and workshops benefits, among others. It is interesting to note that majority of the participants adjudged the workshop as informative, educative, and beneficial. These set of people wished the museum had been in vanguard of creating such awareness. They were of the view that the museum has risen to its duty, and advised that it should not abandon this noble course. The participants all pledged to attend all museum programmes if invited. Majority were ready to be members of the Museum Society of Nigeria. The participants also, through the questionnaire, preferred all messages be communicated to them in their local dialects. They opined the workshop had left an indelible impression in their heart about the museum and that since they had seen another side of the museum, they would identify with the museum by visiting and bringing visitors.

Post Programme Tracking

Visitors' records of the previous four years (2007 to 2009) before the awareness campaign workshop were compared with subsequent four years beginning from the same year the workshop took place, i.e. 2010 to 2013. There was a shift in the number of visitors to the four museums especially locally.

General Discussion

There was a general enthusiasm shown by the invitees for awareness campaign workshop in the four museum centres.. This was evidenced from Table 1 which shows that 90% of the invitees responded by coming Kano museum had the highest attendance of 148 participants representing 98% response. It is possible that Kano people now understand the importance of immunization, unlike in the past. Lagos was next, it had 144 attendees, which represents 95% response; this is expected being a metropolitan city with many enlightened people. The high number of participants may be due to the chairmen of these areas' support of providing transportation to and fro the venue. Observations show that the participants enjoyed all video recorded messages and dramaturgy than oral lecture series on contemporary issues, based on their big applause after each video play. Benin and Enugu museum came very close in the number of attendees, 92% and 93% respectively. The high percentage of attendance reflects the participants' level of enthusiasm. The four awareness campaign projects had minimal cost implications on the museum, because of the collaborations that was well executed by both parties in all cases. The volunteer system which was not common in this part of the world was surprisingly well taken by all those who volunteered in the four zones. Their participation at little or no cost served as an eye-opener that there are people outside the conventional visitors who are ready to be part of the museum system if invited or if awareness was created for such opportunity. Also instructive were the various local government chairmen in the four museum centres who willingly supported the various awareness campaigns on contemporary issues in the society. Some of them wondered at the novel idea coming from the museum and pledged a support for future societal-oriented programmes. The chairmen were extremely happy; noting that what the museum did was part of their duties. As a result, they encouraged the museum to look for other areas of concerns to help ameliorate the suffering of their people. The television and radio stations were unable to fully finance the advertisements and documentaries. However, they offered huge discounts that did not "hurt" our sponsors' budget.

They promised to air the documentaries as the occasion for such recordings as and when due.. The workshops, as one of the Television managers said, were impactful and the video recordings from it have become a cherished archival material for the future broadcast. In all, the museum was able to maximize its meager resources drawing good-will from donor companies and collaborators.

Conclusion and Recommendations

Arising from this study, it was evidenced that if museums would respond to other burning contemporary issues, it could be a veritable instrument in audience building. Other fallouts are that because societies are getting more enlightened and therefore wiser about their environment, there is a corresponding increase in their expectations and demands from organizations including museums. Consequently, public awareness of and support for museum work is likely to increase as museums become more community-oriented. Thus, the development of mechanism for awareness becomes a special responsibility for museums, as they have to contribute to the socioeconomic change that is taking place today. Awareness making responsibilities should be visible in employees' job description to enable the organization to reach its objectives in this area. As the issues that will be dealt with are sometimes sensitive, staff members should have necessary authority that allow them to act or perform awareness assignments satisfactorily, and to directly influence the actions of others in order to achieve organizational objectives regarding society-oriented programmes.

Awareness making on contemporary issues must not be optional; it should be prioritized and made compulsory so that all activities are implemented continuously and in a systematic manner. This means that it should be institutionalized. As it were in most museums, there is currently a responsibility gap in relation to awareness making on contemporary issues. This gap must be bridged if museums would be what ICOM's part definition says. There is need for clarity of purpose, roles (of individual of the museum), processes and restrictions in connection with awareness making. In bringing this clarity to the museum, all levels of decision makers have to be involved. Once museums have institutionalized awareness making, others can use the museum arena for discussing and portraying contemporary issues.

Finally, museums should network (collaborate) with other institutions, organizations, groups, associations, etc. to enable it actively participate in awareness making programmes on contemporary issues of popular appeal and interest.

References

- Areo Adebowale Biodun and Areo, M. O. (2011) " Museum, Marketing Mix and the Performing Arts in Nigeria." In Technical Theatre and the Performing Arts in Nigeria. National Association of Nigeria Theatre Arts Practitioners (NANTAP Lagos Chapter) and the centre for Black and African Arts and Civilization (CBAAC). Wale Printers. ISBN: 978-978-914-337-5. Pp 186-206.
- Areo Adebowale Biodun and Areo, M. O. (2012) "Marketing Museums, Aesthetic Education and Children: Ilorin and Benin National Museums as Case Studies" In Firework for a for a lighting Aesthetician. Essay and Tributes in Honour of Duro Oni at 60. Ododo S.E.(ed). Centre for Black and African Arts and Civilization (CBAAC). ISBN 978-978-51156-6-9. Pp 573-590.
- Areo, A.B and Areo M. O. (2010). "Museums and the Dynamics of Changing Roles in the Nigerian Socio-Cultural Milieu." The Nigerian Heritage, Volume 17. National Commission for Museums and Monuments. Abuja, Nigeria.
- Erwin, D.G. (1971). The Belfast and the Ulster Museum – A Statistical Survey," Museum Journal. Vol. 70, No. 4, pp 175-180.
- Hotspot (2004). Hotspot Awareness Making on Contemporary Issues in Museums. Swedish African Museum Project (SAMP), printed by Danagards. Pp 10-21.
- Hudson, K,(1975), A Social History of Museums. Macmillan.
- ICOM (1990). International Council of Museum. Code of Professional Ethics.Pachter, M. (2002). "Forward to Making Museum Matter." Pp ix – xii.
- Raymond, I.J. and S.A. Greyser (1979). "The Business of Managing the Arts." Harvard Business Review. July/August. Pp 123-132.
- Ripley, D. The Sacred Grove – Museums and Their Evolutions. Gollancz, 1969.
- SAMP (2000). "Samp Consolidation and Institutionalization Project 2000-2002" In Hotspot (2004).
- Weils, S.E. (2002). Making Museums Matter. Smithsonian Institution press. Pp 3-9.