Sustainable safety and security at museums in Southeast Nigeria: implications for national reformation

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Abstract: The significance of culture to Nigeria’s identity, unity and development has given museums relevance in national discourse. Notwithstanding, the potentialities of museums as catalysts for national unity have been partly undermined by safety and security issues. Inspired by the recent clamour for national reformation, this study answers the following questions: What are these safety and security threats and how can museum contribute to national reformation in Nigeria? This paper, through ethnographic studies coupled with cluster and purposive sampling techniques, studied selected museums in Southeast Nigeria with a focus on safety issues. Some of the identified threats include poor maintenance culture, hostilities from host communities, criminal activities, antiquity theft and smuggling, collapse of weak structures, etc. The study further proposed ‘collaborative management and research’ as one of the ways of maximising the gains of museum for national reformation of Nigeria and other developing nations. The paper further argued that museum as an institution has a role to play in national reformation of the Nigerian nation by actualising true and sustained unity and that museum achieves this through the systematic reconstruction of forgotten identities and lost memories.

Keywords: museum; heritage resources; national reformation; sustainability; safety; Nigeria.
1 Introduction

Historical crises in the Nigerian nation have over the years been attributed to the pluralistic and multi-religious nature of the nation. These crises have limited the optimal maximisation of the nation’s gross domestic product (GDP) despite huge presence of oil deposit (Ngene, 2010; Edinyang and Usang, 2012; Amali and Jekayinfa, 2013). National reformation has been identified as one of the avenues for liberating the nation from its economic limitations. Hence, attention is now on enhancing national reformation for the country (Alesh and Iloh, 2013; Alaoye, 2013; Eze, 2014; Simon and Ndoma, 2016). However, this paper argues that museum as an institution has a role to play in that regard if liberated from the limitations of safety and security issues undermining the institution in the country. The importance of museums cannot be overemphasised, looking at their role in the safekeeping of the various objects made by nature and man (Adams, 1992), which have a wealth of information about man’s history and culture both from the past and present. Also, “…museums are cultural icons in their own right, defining urban landscapes, providing symbolic value for the expression of cultural life and giving incentives to the local economy” [Kirchberg, (1998), p.2]. Despite this indispensable role of museums, the issue of safety and security of museum collections, staff and visitors to the museum has posed serious challenge to the existence of many museums in developing nations like Nigeria. Nigeria is blessed with both natural and cultural heritage resources; the diverse ethnic groups and their cultural activities also add to the rich cultural heritage of the country. As far back as 1927 when Mr. Kenneth Murray collected several Nigerian art forms, he advised the then colonial government about the need to not only establish
museums but also laws to prevent illegal exportation of Nigerian works of art (Ambrose and Pain, 1993, Okpoko, 2006). Since then, Nigeria has come to the knowledge of collecting and preserving cultural objects as well as informing their significance to the public. Resulting from this is the idea of safeguarding cultural heritage objects in the museums and in addition ensuring the safety of the museum visitors, which are very vital to the running of the museum. Moreover, Adeniji and Ekanem (2013) assert that museum is amongst the major carriers of a people’s culture and has the potentialities of transferring such through generations. An understanding of the importance of Nigeria’s rich cultural heritage and its implications for national reformation is the major concern of this paper. Through educating or interpreting to its visitors the information behind various collections and how they are vital to national unity, museum has remained significant to nation building (Mason, 2004). Adeniji and Ekanem (2013) note that a safe museum in Nigeria can be translated into sustainable economic development through job and wealth creation.

In this part of West Africa, there are specific problems which are peculiar to all museums. They include but are not limited to poor funding, poor patronage from the public, increased theft and vandalism and lack of appropriate chemicals for conservation (Kerri, 1994). Also, Ekpo Eyo as noted by Akanbiemu (1995, p.124) has identified four ways by which the losses of Nigeria’s cultural property were incurred in the era of colonialism. These include systematic imposition of foreign religions, foreign theft, sheer plunder like the famous colonial ‘punitive expedition’ against Benin in 1897 and exploits of foreign research workers and/or experts in disguise (Akanbiemu, 1995). Museums in Africa, especially in the collection, are faced with the problem of deterioration as a result of the adverse effect of tropical climatic condition in which they found themselves (Niang, 1992). This is in line with Riederer’s (1992, p.34) assertion that “the cultural heritage of West Africa is threatened extensively by extreme climatic conditions or by insect damage as well as by insufficient exhibition or storage facilities”. Apart from these, museums in Africa are also faced with the problem of limited/shortage of trained/qualified professionals to take up this task. Equally, there is the problem of absence of means and sometimes, of clearly defined and structured policies (Antomarchi, 1992). The safety and security of museum collections and visitors have been posing great challenges to Museums in Nigeria, particularly in the South-Eastern part of Nigeria. Security issues like vandalism, theft and defacing of museum objects have affected the development of museums in Nigeria. Furthermore, safety concerns for the visitors to the museums are not properly handled using appropriate measures, rather some museum managements tend not to take proper cognisance of these concerns. Some studies have maintained that museums in some African states are deteriorating and this condition jeopardises the gains of museums to national growth and productivity (Nwankwo and Agboeze, 2016; Adeniji and Ekanem, 2013; Okpoko, 2011; Fayenuwo and Amusa, 2010; Akpomuvie, 2010, etc.).

This paper however, through ethnographic studies, coupled with cluster and purposive sampling techniques, investigated selected museums in the Southeast Nigeria (see Figure 1) to understand issues on safety with respect to sampled museums and role of museum to national reformation. SWOT matrix aided in evaluating existing safety measures at those studied museums. Since the study was purely qualitative in nature, ethnographic method served as a more relevant methodology. Okpoko and Eze (2011)
define ethnographic research method as a kind of qualitative research technique that gives the researcher the opportunity to interact with the subjects through interviews, focus group discussions, observations, key informant interview and field documentations. This research method makes for a detailed study in the study area through visitations and observations at the sampled museums, coupled with interactions with both members of the host community, museum staff and visitors. Using the above method, present study discussed challenges of Nigerian museums from another dimension of safety and security and also identified the role of museum to national reformation. This is expected to open up further researches in museum studies in Nigeria and some other developing nations with focus on museum safety and security and contributions of museum to national integration and progress. The study area was the Southeast region of Nigeria. This region is made up of Anambra, Enugu, Imo, Abia and Ebonyi States (see Figure 1).

**Figure 1** Map of Southeast Nigeria, displaying study areas and the focus area (see online version for colours)
2 Background information

The word ‘museum’ originated from the Greek word *museion*. And the name is applied to the sanctuary dedicated to the muses of Greek mythology (Okita, 1985). Museum has its historical origin in Greek cultural history. The origin can be traced back to around 555BC–538BC when Nabonidus, father of Belshazzar and last king of Babylon, was the king of Babylon. During this period, King Nabonidus was said to have ordered for an excavation of various historic and ancient edifice. After the exercise, part of what was unearthed was displayed for public viewing (Okpoko, 2006). However, “during the second century BC, the Greeks colonised different parts of the Mediterranean region. It was at this period that Ptolemy Soter established what was known as ‘museum’, based on Greek model at Alexandria in Egypt in about 300BC” [Okpoko, (2006), p.7].

Furthermore, it is imperative to state at this juncture that before the advent of museum, many societies had their own various traditional methods of preserving their cultural objects and historical facts for posterity. For instance, the name museum was first used in English in 1682. That does not mean that the English people did not preserve both material and non-material evidence of their cultural history before 1682. The name was used in English to describe “the collection of strange, rare and exotic things that the gentleman Elias Ashmore gave to the University of Oxford from the private collections of courtiers and gentlemen; museums become the public educational institutions we know today” [Ambrose and Pain, (1993), p.6]. This summarily gave museum the four major functions of collection, preservation, education and exhibition of man’s cultural history for posterity and identity promotion.

However, from the Nigerian perspective, the history of museum dates back to pre-Arab and European times when formal and organised museums were not yet in existence. Objects of great historical, religious and cultural significance were traditionally preserved during this time. These cultural objects like ivory, bronze, traditional festival ornaments, carved wooden objects and so on were preserved in temples, shrines and palaces. They were left in the custody of the traditional authorities and belong to individual communities (Okpoko, 2011). Most of these cultural materials served as symbols of peace, unity, progress and security for these local communities during that period. But the development of modern museum in Nigeria can be traced to 1927 through the exploits of Kenneth Murray who was an Art Teacher in the British Colonial Service. After he identified numerous art works in Jos, Plateau State, he advised the British Colonial Government in Nigeria to establish modern museums and promulgate relevant laws that would protect the nation’s works of art from destruction, theft and illegal trafficking. This led to the promulgation of related laws and establishment of relevant legal institutions, to protect Nigeria’s works of art. They include the Nigerian Antiquities Service of 1943, the Antiquities Ordinance of 1953, Antiquities (Export permits) Regulation of 1957, Antiquities (Prohibited transfers) Decree of 1974 and the most recent, Decree No. 77 of 1979 which established the National Commissions for Museums and Monuments (NCMM). This NCMM replaced the previously established Antiquities Commission and the Department of Antiquities. This is the background of the existence of formal and organised museums in Nigeria since 1950s (Nzewunwa, 1984).

Also, while most of the museums in Nigeria today belong to the government, only few belong to individuals, communities and academic institutions. Those owned by the government are under the auspices of the NCMM. There is a Director-General that manages the affairs of this commission and some other key officers like the curators,
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museologists, archaeologists, ethnographers and anthropologists (Okpoko, 2011). They also have an administrative unit that sees to the administrative responsibilities of the commission. Each of the museums that are under the management of NCMM has a curator who reports to the Director-General at Abuja. Community museums are managed by instituted management committees who report to the leadership of the community, while those museums that are managed by academic institutions are under the auspices of relevant departments in those institutions. The few individual museums which are always set-up in memory of fallen heroes or outstanding individual are managed by the children or extended family members. Notwithstanding, over 75% of museums in Nigeria are owned and managed by the government through the NCMM.

3 Clarification of concepts

This section of the study is a brief clarification of the three basic concepts used in the study (museum, safety and security and national reformation). First and foremost, museum can be defined as an “…institution that tells the story of man the world over and how humanity has survived in its environment over the years” [Arinze, (1999), p.1]. It should also be noted that the traditional role of museum involves the collection of objects and materials of cultural, religious and historical importance; preserve them, research into them and present them to the public for the purpose of education and enjoyment (Arinze, 1999). Also, Okpoko (2011) asserts that museum is an institution that collects, preserves, and exhibits the material evidence of past cultures. Museum does this with the basic aim of entertaining, educating the public and making available materials for research and training. This is in line with the opinion of Grove and Thomas (2016) when they assert that research and training should be the prerogative of a standard museum. Hence, museum can equally serve as centre for research and training on some aspects of heritage studies (Wan-Chen, 2012). Museum is also one of the notable institutions that preserve and promote the cultural identity of a people through meaningful exhibitions (Peter, 2011).

However, safety and security as used in the study shall be discussed from museum perspective for more direct apprehension of the two concepts. Meanwhile, safety and security have to do with the state of being safe from crime, damage and/or injuries. From the museum perspective, it has to do with the safety of museum collections and facilities, and security of museum personnel and visitors (Wilson, 2016). Okpoko et al. (2011) note that safety and security in museum have to do with the protection, preservation and response to museum attacks, including measures that are designed to check vandalism and theft of museum collections and facilities. This perceived value of the museum collection has made museum safety a research focus in museum studies. This is because the future of human society lies in the careful interpretation of museum collections (Achiam and Solberg, 2017; Huang and Lin, 2016; Pai, 2016; Peter, 2011). Grove and Thomas (2014) were of the opinion that the issue of safety has endangered most of the heritage resources and hence require urgent attention. In a nutshell, safety and security in museum refers to the overall safety of museum collections and facilities and security of museum personnel and visitors.

National reformation is the revamping of the current state of a nation to a better state that will not only revitalise the national image of a nation but improve national unity and
standard of living (Eze, 2014; Hakkarainen, 2011; Canziani, 2011; Amali and Jekayinfa, 2013). Edinyang and Usang (2012) see reformation from cultural perspective and state that it is the transformation of a people’s culture to reposition them in a better state in the global cultural map and this has implications for national development. In support of this, Nwafor (2008) note that national reformation has to do with the activity or policy that is aimed at correcting what is wrong and bringing what is right with respect to national identity. We would take up more aspects of national reformation as the study progresses.

4 Safety and security issues in museum management

Some previous works have attempted to look at the global cases of museum threats from varying angles and these they attributed to some notable factors. These factors/agents of deterioration can be grouped into two broad categories, namely: natural/biological agents and human agents (Stoner, 1992). For instance, natural/biological factors are natural elements or agents of destruction to museum collections and other works of art. They are termed natural agents because their actions are engineered by natural factors such as sun light, moisture or relative humidity, fluctuations in temperature, air pollution and pest as well as other natural disasters like earthquake, flood, etc. (Okpoko, 2011). Moisture/relative humidity is one of the natural agents of deterioration/damage to museum objects that are made of metals, resulting in rusting and corrosion in other metals. These factors are worse owing to the salt-laden moisture. For wooden objects, severe moisture can result in swelling, while causing paint to crack and flake off (Stoner, 1992). Relative humidity above 70% can cause adverse effects on book and book bindings, paper, textile, paintings, photographs and the likes.

One of the conservative measures against moisture or relative humidity is to keep down the level of humidity while increasing air circulation. The affected objects can be exposed to sunlight but this has to be with a lot of caution as strong sunlight, which emits ultra violet rays (though kills fungus) can fade and damage textiles and paper. A good (i.e., moderate) level of humidity should be maintained in the museum, especially in the exhibition and storage areas. This is because low or excessive dryness can equally cause damage. For instance, wood and ivory shrink and split in low relative humidity while design layers of paintings crack in adverse/severe dry conditions. Stone sculptures are equally damaged not only by salt or pollution, but also by atmospheric moisture leading to cracking (Stoner, 1992). Another one is the light/ultraviolet radiation. Light, no matter the type or source (i.e., either natural or artificial light), is detrimental to some museum objects especially organic objects such as textiles, paintings, papers, wax, baskets, wood, etc. This transforms to the fading of colours, yellowing of varnish films on paintings, bleaching of papers and weakening in textiles (due to loss of physical properties) (Weintraub, 1992). On the part of temperature, Weintraub (1992, p.22) noted that “the rate of chemical degradation is significantly affected by the temperature”. Relatively, large changes or fluctuations in temperature cause expansion and contraction in many materials. In adverse condition, this can lead to cracking especially in stone. There is also the case of air pollution. This is another cause of damage to works of art or museum collections. Gaseous pollutants and particulate matters are always found in the air and these cause a lot of damage to materials, especially to outdoor collections such as sculptors. Air pollution can lead to accumulation of oily soot on decorative surface and formation of tarnish on silver. Last but not least are the activities of pests. These include
insects and rodents which are other natural/biological agents of destruction of museum collection. They attack most art works of organic origin which serve as food for them. They bore holes in wooden sculptures as well as attack textiles.

Apart from the natural/biological agents of destruction of works of art/museum collections, as mentioned above, there are also human factors which contribute as well as constitute damage to museums and their collections. Such human activities which threaten the conservation of museum collections include loss through theft, vandalism, careless usage/handling and accidents during transportation of these objects; environmental damage like fire, leaking roof, leaking pipes, dirt and fumes; faulty management procedures and inefficiencies, as well as disaster or armed unrest; and low funding of conservation projects and inadequate storage and exhibition space and facilities, etc. (Burcarw, 1975). The safety and security of museum objects and visitors are special concerns that need adequate and proper response for the sustainability of museums in Nigeria particularly in the Southeast. From historical records, Nigerian works of art and cultural objects have been illegally acquired and carted away or vandalised due to lack of recognition of their importance as cultural heritage objects and carriers of information of our past. It is pertinent that museum managements see safety and security concerns in and around museum as issues that need urgent attention. How visitors are protected and safety of museum objects is imperative to museum development in Nigeria. Some of the threats experienced in museums include fire outbreaks, theft and smuggling activities, destruction by vandals, etc. and these threats have affected the growth and development of museums in Nigeria.

Therefore, in caring for museum collections, security is the most important consideration. Security here is all encompassing, embracing not just the protection of the museum buildings, but also its collections or contents as well as staff and visitors. As Burcarw (1975, p.100) rightly said, it includes “the care of the collections, insurance against severe financial loss and physical security protection against theft, fire, carelessness and vandalism”. Museums are established for the public (i.e., visitors), but these visitors sometimes constitute nuisance to the museum staff and damage to the objects. It is true that museums want to welcome all kinds of people, in great numbers and to make them feel at home, but it is equally important to note that “while being friendly and hospitable, the museum must also prevent any damage and disturbance the visitor might cause” [Burcarw, (1975), p.100]. There has been continued rise in theft of museum and private collections due to rise in the value of art objects/antiquities. There is hardly any museum anywhere that had not, at one point in time, suffered loss. Apart from external theft, there are also cases of internal loss or theft especially by museum staff (Nwankwo, 2013).

Also, objects subject to fading such as paintings and textiles need not to be exposed to sunlight, while keeping the light level at a minimum. There should be no windows or skylights in storage rooms or exhibit halls; while ensuring that lamps are not placed close to the objects. Glasses should be interposed at least, between fluorescent lights and museum objects. Unshielded fluorescent lights inside exhibition cases should not be used, while low wattage incandescent lamps (bulbs) in store rooms are encouraged. Such rooms should be kept dark always, except for short periods when someone is working in it (Burcarw, 1975). In relation to prevention of theft and fire, in modern fittings, a number of devices can be used in addition to human supervision, i.e., using the museum guards employed for this purpose, but this human supervision should not constitute an
affront to visitors (Allan, 1960). Fire extinguishers should be placed at strategic places in case of fire outbreak (Nwankwo, 2013). There should also be proper outdoor lighting of the building and grounds, bars on ground floor windows and doors and drawing the blinds over windows at night so that intruders or snipers cannot kill the staff. In some cases, visitors also help prevent theft and vandalism (Burcarw, 1975). In addition, “protection against fire is a responsibility on the part of the proprietor, not only with regard to the museum’s treasures or collections, which are sometimes irreplaceable, but also with regard to the members of the public visiting the museum” [Allan, (1960), p.45]. This calls for not only material and technical measures but also administrative measures. All security measures adopted in any museum must be in line with the regulations governing public safety. This regulation covers such issues as to the number of visitors to be admitted into museum premises at any given time, the position and indication of the exits, restrictions on the use of certain materials or fabrics for the decoration of the premises and on the stocking of volatile products (for instance, in restoration workshops) or inflammable films (in lecture rooms) and the methods of using electrical equipment. Finally, Allan (1960, p.45) advised that:

“The special team of guard employed to supervise and control visitors and watch over the premises should be able to impose some level of obligations on the public/visitors. For instance, they are in position to ensure that visitors leave their bags or all packages in the cloak-room as well as all other portfolios, or portable receptacles in which stolen objects might be concealed.”

In addition, there should be improvement in the use of technology to safeguard objects and visitors [i.e., closed-circuit television (CCTV) camera] and also periodic and mandatory training of museum staff on current trends in museum objects’ safe keeping, especially on natural agents and security measures.

5 Methodology

This study was conducted from October 2012 through October 2015. It was done in some selected museums in Southeast Nigeria. These include National War Museum, Umuahia (NWMU), National Museum of Unity, Enugu, Odinani Museum, Nri (OMN) and Igbo-ukwu Museum, Igbo-ukwu (IMI). In-depth interview sessions were conducted for 53 chosen key informants from the sampled museums. This was accompanied with detailed and focused observations. Both field notes and digital recordings were helpful during these observations. The same process took place at all the sampled museums for this study. Despite some limitations, robust data were collated as primary data. Documentary sources were also supportive to the primary sources. At the end, data were analysed using descriptive method of data analysis, coupled with SWOT Matrix. Arc GIS Extension tool was used in identifying the study areas on the map of Nigeria.

6 Findings and discussions

This current study conducted an ethnographic study at some notable museums in Southeast Nigeria to understand the state of safety and security at those museums and how museum can be maximised to promote national reformation in Nigeria. The study
focused more on the existing safety and security measures and threats that are ravaging the museums. Although for a detailed and concentrated study, more emphasis was on the National War Museum Umuahia, Abia State (see Figure 2). Identified existing measures were discussed considering their level of availability, effectiveness and sustainability.

Figure 2 Some of the heavy equipments that were used during the 1967–1970 Nigerian civil war, that are now part of museum objects at the NWMU (see online version for colours)

Source: Fieldwork (2012)

6.1 Safety and security measures at NWMU

These include museum education officers who are trained and equipped with information on this particular museum, to guide tourists around the museum towards ensuring that visitors’ activities in the museum are controlled, both for the safety of museum visitors and that of museum collections including other museum properties; guards that watch over the museum both for the safety of museum collections, properties, staff and visitors. They are supported in some cases by a police patrol team that visits the museum premises sometimes to boost the confidence and courage of these guards; visitors’ register which is placed at the entrance to the museum to record visitor information (i.e., sex, time of arrival, time of departure, purpose of visit, place of residence, etc.) (see Figure 3).

Other safety and security measures include lock-up boxes that are used in safekeeping some tangible, precious and possibly delicate museum collections from dubious staff or visitors; burglary proofs which were used in all the windows and doors of the museum, as well as offices of museum staff to check vandals and other criminals; legislations via Decree No. 77 of 1979 of the Constitution of the Federal Republic of Nigeria which brought into existence the NCMM, which is charged with the unique responsibility of Manning notable museums in Nigeria. Management of carrying capacity is another measure that is used to reduce congestion at museum halls by visitors. It is done by dividing large number visitors in groups of 15–20 visitors each and a museum education officer assigned to each group. These same measures were also observed at National Museum of Unity Enugu (NMUE) but it was not so at OMN and IMI due to their size and nature. In these last museums (OMN and IMI), community vigilante comes around to watch over the museum sometimes.
Furthermore, another measure at the museum aimed at improving the safety and security standard of the museum is the museum policy. The museum instituted some policies as a measure to ensure proper conduct of both staff and visitors to the museum. Some of these policies are that ‘visitors are not allowed to move into museum halls with their bags’, ‘staff on duty are searched at the gate by guards at the close of work’, etc. These policies are observed at NMUE but not at OMN and IMI. Although, these two other museums have other peculiar policies not as stringent as the ones found at the NWMU. Also, the use of write-ups was also observed as a measure at the museum. These were used in the museum to educate visitors on some museum objects to restrict physical contacts and at the same time educate the visitor on the nature of a particular museum collection for his/her own safety. This is equally a double-barrelled measure since it ensures both safety of museum visitors/staff and security of museum collections. There is also presence of fire extinguishers as part of the existing minor measures. These are fire control mechanics that are strategically placed in the museum to avert possible fire disasters in the museum. They protect both museum visitors/staff and museum collections. In-service training was another minor safety measure recorded during ethnographic studies in those visited museums. This is organised for the staff of the museum to keep them in tune with current trend and best practices in museum safety and security around the world. In most cases, the training is either organised or sponsored by the NCMM. This particular measure was majorly observed at both NWMU and NMUE. In addition, the use of transparent boxes was equally observed as a minor measure. This is the enclosure of some museum
collections inside a transparent box both for the safety of museum visitors in the case of harmful objects and security of museum collections in the case of delicate or fragile museum collections. This measure was equally observed in the other three museums visited in the course of the study. Last but not least, amongst the observed minor safety measures is the *restriction to store areas*. This is the safeguarding of more precious or delicate museum collections in the museum store and also newly collected museum collections that are yet to be preserved and catalogued. Visitors and other staff (except management staff) are not allowed to visit this museum store which is also referred to as ‘data room’. Such was not the case at OMN and IMI owing to their nature and size. Table 1 is a SWOT Matrix table that displays these minor safety measures, their strengths, weaknesses, opportunities and threats with special reference to NWMU.

**Table 1** A SWOT analytical table of safety and security measures at NWMU

<table>
<thead>
<tr>
<th>Major measures</th>
<th>Strength</th>
<th>Weakness</th>
<th>Opportunities</th>
<th>Threats</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museum education officers</td>
<td>• Education of visitors on museum objects</td>
<td>• Limited in number</td>
<td>• Proposed in-service training</td>
<td>• Poor remuneration</td>
</tr>
<tr>
<td></td>
<td>• Protection of museum collections</td>
<td>• Inconsistency</td>
<td>• Government funding</td>
<td>• Stubborn visitors</td>
</tr>
<tr>
<td>Guards</td>
<td>• Ensures safety of museum collections</td>
<td>• Unarmed always</td>
<td>• Collaboration with the police</td>
<td>• MASSOB invasion</td>
</tr>
<tr>
<td></td>
<td>• Ensures safety of tourists</td>
<td>• limited in number</td>
<td>• In-service training</td>
<td>• Attack from armed robbers</td>
</tr>
<tr>
<td>Visitors’ register</td>
<td>• Keeps visitor’s record</td>
<td>• Not always adhered to by visitors</td>
<td>• Handling by security agents</td>
<td>• Stolen by visitors</td>
</tr>
<tr>
<td></td>
<td>• Discourages and checkmates dubious visitors</td>
<td>• Not properly monitored</td>
<td>• Insistence by NCMM</td>
<td>• Misplacement by museum staff</td>
</tr>
<tr>
<td>Lock-up boxes</td>
<td>• Protection from human theft</td>
<td>• Limited access to every staff</td>
<td>• Accessible to management staff</td>
<td>• Misplacement of keys</td>
</tr>
<tr>
<td></td>
<td>• Protect visitors from harmful collections</td>
<td>• Limited in number</td>
<td>• Procurement of more boxes</td>
<td>• Suffocation of some collections</td>
</tr>
<tr>
<td>Burglary proofs</td>
<td>• Prevents unnecessary intrusion</td>
<td>• Not always locked</td>
<td>• Handling by the security agents</td>
<td>• Destruction by criminals</td>
</tr>
<tr>
<td></td>
<td>• Ensures safety of collections</td>
<td></td>
<td>• Supply of more burglary proofs</td>
<td>• Misplacement of keys</td>
</tr>
<tr>
<td>Legislations</td>
<td>• Legal protection</td>
<td>• Poor implementati on</td>
<td>• Review and implementatio n of NCMM Decree No. 77 of 1979</td>
<td>• Nonchalant attitude by la w makers</td>
</tr>
<tr>
<td></td>
<td>• Government protection</td>
<td>• Outdated laws</td>
<td></td>
<td>• Public ignorance</td>
</tr>
</tbody>
</table>
### Table 1  
A SWOT analytical table of safety and security measures at NWMU (continued)

<table>
<thead>
<tr>
<th>Major measures</th>
<th>Strength</th>
<th>Weakness</th>
<th>Opportunities</th>
<th>Threats</th>
</tr>
</thead>
<tbody>
<tr>
<td>Management of carrying capacity</td>
<td>• Crowed control in museum halls</td>
<td>• Stubborn visitors</td>
<td>• Education officers</td>
<td>• Irregular implementation</td>
</tr>
<tr>
<td></td>
<td>• Prevent human suffocation</td>
<td>• Limited visitor’s guides</td>
<td>• Educated visitors</td>
<td>• Ignorant and dubious visitors</td>
</tr>
<tr>
<td>Museum policies</td>
<td>• Control of visitors activities</td>
<td>• Illiterate visitors</td>
<td>• Museum education officers</td>
<td>• Poor awareness on implementation</td>
</tr>
<tr>
<td></td>
<td>• Protection of museum collection</td>
<td>• Poor implementation</td>
<td>• Proper visitors’ orientation</td>
<td>• Poor monitoring and reviews</td>
</tr>
<tr>
<td>Write ups</td>
<td>• Educates visitors</td>
<td>• Illiterate visitors</td>
<td>• Use of common language</td>
<td>• Can be removed by visitors</td>
</tr>
<tr>
<td></td>
<td>• Guides visitors</td>
<td>• Not in detail</td>
<td>• Museum education officers</td>
<td>• Possible misplacement</td>
</tr>
<tr>
<td>Fire extinguishers</td>
<td>• Control of fire outbreak</td>
<td>• Not functional</td>
<td>• Staff training on the usage</td>
<td>• Explosion due to poor usage</td>
</tr>
<tr>
<td></td>
<td>• Safety of visitors and security of objects</td>
<td>• Staff ignorance on the usage</td>
<td>• Replacement of bad ones</td>
<td>• Theft by dubious persons</td>
</tr>
<tr>
<td>In-service training</td>
<td>• Update of museum staff</td>
<td>• Irregular in nature</td>
<td>• Engagement of trained staff</td>
<td>• Staff abuse of study leave</td>
</tr>
<tr>
<td></td>
<td>• Quality service training</td>
<td>• Limited fund for training</td>
<td>• Study leave for staff</td>
<td>• Refusal by management staff.</td>
</tr>
<tr>
<td>Transparent boxes</td>
<td>• Protects delicate collections</td>
<td>• Limited in number</td>
<td>• Provision of more transparent boxes</td>
<td>• Fragile and destructible</td>
</tr>
<tr>
<td></td>
<td>• Protect visitors from harmful objects</td>
<td>• Not well explained</td>
<td>• Museum education officers</td>
<td>• Affects the lifespan of objects</td>
</tr>
<tr>
<td>Restriction to store areas</td>
<td>• Ensures security of museum collections</td>
<td>• Possible entrance by dubious staff</td>
<td>• Thorough search on staff</td>
<td>• Lost of some museum collections</td>
</tr>
<tr>
<td></td>
<td>• Protection of delicate and precious</td>
<td>• Poor implementaion</td>
<td>• Museum guards at check-points</td>
<td>• Affects the lifespan of collections</td>
</tr>
<tr>
<td></td>
<td>collections</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
6.2 Observed threats at the NWMU

In the course of the study, some inherent threats were identified from the studied museums. Amongst these threats is vandalism and destruction of the museum and its objects. This particular threat concerns museum collections. Informants noted that collections at the museum are prone to both conscious and unconscious vandalism and destruction resulting from religious iconoclasm, quest for materialism, construction activities in and around the museum, human ignorance on the part of both museum staff and visitors, etc. One of the informants informed that the Nigerian/Biafran War Ship (see Figure 3) in the museum has been a victim of this particular threat. This threat was also observed at the other three museums visited; although its presence was discovered to be very high at OMN and IMI museums when compared with the NWMU and NMUE. Generally, the threat is rated high considering its frequency, magnitude and fatality. Secondly, theft and smuggling activities were equally noted. This is another highly rated threat in the museum under investigation. This threat was said to have been as a result of quest for material wealth, lucrative nature of African cultural materials in the global market, desire to have some precious museum collections at personal homes, vulnerability of museum laws and policies, poor security network for museum collections, etc. Apart from the NWMU, the threat is common with some other museums visited but relatively higher at OMN and IMI due to their nature, management and remote location. There is also the issue of Movement for the Actualization of Sovereign State of Biafra (MASSOB) Invasion. Informants at NWMU claimed that members of the MASSOB claimed that the museum belonged to them owing to the museum’s possession of Biafra materials and historical artefacts connected to Biafra. This socio-political organisation of the Igbo people insisted they will possess the museum and wrest the ownership from the Nigerian Government. This constant threat on the existence and ownership of this particular museum by MASSOB members makes staff of the museum unsettled even while at work. This particular threat is peculiar to the NWMU and not found in some other museums studied.

Again, rough handling of museum collections was another identified threat. This particular threat can be caused by unconscious attitudes of museum staff and visitors. Sometimes, precious museum collections that should have been inside a transparent glass are left easily accessible to human touch. It can also be caused by poor management of the carrying capacity of the museums during huge tourist traffic to the museum and limited number of available museum educational officers to manage tourist traffic during peak periods. This threat which was rated high was also identified at the other museums visited but relatively higher at OMN and Igbo-Ukwu museum due to their limited management ability and exposure of many precious museum collections to human direct touch. The threat of theft and misplacement of belongings was identified as well. This particular threat concerns museum visitors the more. Visitors are mandated to leave their belongings outside the museum halls and galleries before exploring the museum. It was revealed that some past visitors to the museum used to complain of loss of their belongings after exploring the museum halls and galleries. Sometimes, they unconsciously misplace their belongings. This threat which is high on the part of museum visitors was said to be caused by dubious visitors and museum staff, coupled with ignorance and forgetfulness on the part of museum visitors. This threat is only peculiar to NWMU and NMUE unlike the other smaller museums. Also, cases of personal injuries...
were equally reported. This threat is directed to both museum staff and visitors, mostly museum visitors. Informants’ responses and field observation revealed that visitors to this particular museum can incur personal injuries like cuts, bruises, strains, etc. arising from dilapidated museum equipment like chairs, transparent boxes, tables, sharp edged museum shelves, harmful museum collections, etc. This is owing to the poor maintenance culture of the museum and aging nature of most of the museum equipment. The threat was also observed at the other museums studied, but it was more pronounced at Igbo-ukwu museum and OMN owing to their size and management deficiencies.

Table 2  
A tabular analysis of safety and security threats at NWMU, Abia State.

<table>
<thead>
<tr>
<th>Threats at NWMU</th>
<th>Probability</th>
<th>Rating</th>
<th>Remark</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vandalism and destruction</td>
<td>No, Yes</td>
<td>No, No</td>
<td>Yes, Also applicable to other museums</td>
</tr>
<tr>
<td>Theft and smuggling</td>
<td>No, Yes</td>
<td>No, No</td>
<td>Yes, Applicable to other museums</td>
</tr>
<tr>
<td>MASSOB Invasion</td>
<td>No, Yes</td>
<td>No, No</td>
<td>Yes, Not applicable to others</td>
</tr>
<tr>
<td>Rough-handling of collections</td>
<td>No, Yes</td>
<td>No, No</td>
<td>Yes, Applicable to others</td>
</tr>
<tr>
<td>Theft and misplacement of belongings</td>
<td>No, Yes</td>
<td>No, No</td>
<td>Yes, Applicable to some</td>
</tr>
<tr>
<td>Personal injuries</td>
<td>Yes, No</td>
<td>No, Yes</td>
<td>No, Applicable to others</td>
</tr>
<tr>
<td>Suffocation/respiratory infection</td>
<td>Yes, No</td>
<td>No, Yes</td>
<td>No, Applicable to others</td>
</tr>
<tr>
<td>Kidnapping</td>
<td>Yes, No</td>
<td>No, Yes</td>
<td>No, Applicable to some</td>
</tr>
<tr>
<td>Food poisoning</td>
<td>Yes, No</td>
<td>No, Yes</td>
<td>No, Applicable to some</td>
</tr>
<tr>
<td>Chemical reactions</td>
<td>No, Yes</td>
<td>No, Yes</td>
<td>No, Applicable to others</td>
</tr>
<tr>
<td>Community hostilities</td>
<td>Yes, No</td>
<td>Yes, No</td>
<td>No, Applicable to some</td>
</tr>
<tr>
<td>Accidents</td>
<td>Yes, No</td>
<td>Yes, No</td>
<td>No, Applicable to some</td>
</tr>
<tr>
<td>Erosion threats</td>
<td>No, Yes</td>
<td>Yes, No</td>
<td>No, Applicable to some</td>
</tr>
<tr>
<td>Fire outbreak</td>
<td>Yes, No</td>
<td>Yes, No</td>
<td>No, Applicable to some</td>
</tr>
</tbody>
</table>

Furthermore, there is also the threat of possible suffocation/respiratory infection in the museum rooms. This was confirmed as a threat via respondents’ responses and field observation. It is peculiar to the museum hall when not dusted for a long time. It can be hazardous to human health through suffocation and possible respiratory infection. This particular threat was said to be potential and arising from deficiency of the cleaning section of the museum. Also, with the amount of old collections that are available at the museum hall, they will likely constitute threat to human life. The threat was equally
observed at the other three museums visited. Also, the case of *kidnapping* was identified as a possible threat at the NWMU. This was observed to be among major social vices in the study area. During the interview sessions, informants repeatedly insisted that kidnapping is amongst threats to museum visitors to NWMU. This was due to incessant crime, quest for material wealth, unemployment amongst youths, etc. in the study area. Perpetrators always have very important person (VIP) visitors to the museum as targets. Cross-confirmation of observations and respondents responses revealed that this threat is relatively high at NWMU when compared with what was obtainable at OMN, NMUE, and Igbo-Ukwu museums. In addition, possible threat from *chemical reactions* was equally identified and this cut across other three museums. An informant at NWMU asserted that some chemicals that are injurious to human health are sometimes used as preservatives for conserving and preserving museum collections for durability and sustainability. After some time, such collections will start to emit some toxic substances that could have negative health implications for humans when inhaled. This is mostly the case when the museum collections are not properly cleaned after using such preservatives on them. This threat was rated moderate owing to its easy control by the museum staff responsible. Other threats include possibility of food poisoning, accident, fire outbreak, hostilities from the host community, and erosion menace. Table 2 below presented a clear analysis of these threats, their nature and risks.

6.3 What then can be done?

This study would have been termed inconclusive without it addressing most of the issues raised in this study. The study went further to dig out possible escape routes for museums in the region from the menace of threats as discussed in this paper. This section therefore looks for ways of improving safety at museums, not just for museum objects, but also for the staff, visitors and facilities. For instance, *host community’s information and involvement* was identified as an indispensable measure in actualising quality safety at museums. It is worthy to note that members of the host community are amongst the major stakeholders for the museum in their locality. Some studies (i.e., Eze-Uzomaka, 2006; Ekechukwu, 2008; Nwankwo and Ukaegbu, 2011) have noted the indispensable position of members of host communities in the sustainable management of heritage resources in their localities. To avert possible hostilities from the members of the host community, and from MASSOB members, there is need for effective information and orientation on the activities and socio-economic benefits of the museum to the community and nation at large. It has to be organised in conjunction with the leadership of the community and various representatives from the various socio-cultural groups in the community i.e., youths, daughters (Umuada), age grades (Otu-ogbo), married women (Alutaradi), etc. Apart from the orientation, members of the community should equally be involved in the management of the NWMU as museum staff, education officers, security guards and labourers. This closeness between the museum and members of the host community will drastically reduce the threat of hostility from the community against the museum. This measure will be more beneficial and effective at Igbo-ukwu museum and OMN both in Anambra state owing to the rural nature of their locations.

In addition, there is also the need for *periodic review of legislations and policies* with respect to museums in Nigeria. The current legislation giving a legal back-up to NWMU, (Decree No. 77 of 1979, which established the NCMM) should be periodically reviewed
to suit the current trend in the industry and tackle some current challenges in the museum. This is equally applicable to museum policies. Museum policies need to be reviewed to ascertain their productivity and challenges and possibly effect necessary amendments towards maintaining their productivity and sustenance, more especially as it concerns safety and security issues at museums. Such reviews and possible amendments to the existing museum laws and policies need to be carried out at least every five years. This measure is equally applicable to other museums studied. Also, there is the case of safety and security consideration in the architectural design of the museum building – many informants lamented that amongst the causes of safety and security challenges in the museum is the architectural design of the museum building. They maintained that there is need to accommodate safety and security concerns in the designing of future museum buildings before construction. Such architectural designs will ensure safety of visitors to the museum, including museum staff and security of museum collections and equipment. This measure will be of great need also at OMN and Igbo-ukwu Museum that have porous safety and security architectural pattern. Safety and security concerns at these museums will be much improved if this measure is accommodated when making plans for new museum buildings.

Again, there is the need for proper antiquities promotion campaign in the country. Nigeria, as a nation lack proper promotion of antiquities both within and outside the shores of this nation. Promotion of some special museum collections will help in ensuring quality safety for such collections. This is because such collections cannot easily be sold after it was stolen. This was amongst the major views of informants at NWMU who affirmed that their collections need to be promoted at both national and international antiquities market. Such measure will help in giving effective and lasting security to their special and precious museum collections. This can be done through organisation and attendance to local, regional, national and international museum exhibitions, periodic television and radio documentaries, etc. For instance, there are some special and interesting museum collections at OMN that need promotion so as to discourage their possible theft and smuggling as noted by the museum’s curator. Moreover, there is also need for the installation of modern safety and security gadgets in and around those museums which will ensure an improved safety and security standard for the museum. One of these modern measures is the installation of electric and digital show glasses for some collections in the museum. Another is the installation of CCTV in and around the museum. This will be mounted from a central security room and office of the museum curator. These CCTV cameras should be installed in locations that will enable them to cover every aspect of the museum. Next is the installation of fire alarm gadgets and security alarm gadgets in museum halls. Although these projects are capital intensive in nature, but with the collaboration of relevant museum stakeholders, the projects will be achieved.

7 Museum and national reformation

From the foregoing, this particular study has tried to look at the relevance of museum as a cultural entity in human society. It also discussed various identified threats to the sustenance of museum as an institution. In the process, the study had argued that the existing safety and security measures at the sampled museums in the South-eastern part of Nigeria were not sufficient and/or capable enough to manage challenges arising from
safety at the sampled museums, hence the need for the augmentation of the existing measures. This aspect of the study takes the discussion to another level; that is the roles museum can play to national reformation in Nigeria. In this regard, one major question is this, ‘Does museum have any potentiality for national reformation in Nigeria?’.

Reformation as a concept has been viewed from varying dimensions. It is an effective positive transformation on the original or known tradition. It marks the beginning of a positive change in a particular setting (Nwankwo and Ukaegbu, 2011). Reformation as a concept is synonymous with the 16th century ecclesiastical revolution in the Western church with Martin Luther, John Calvin and Zwingli as the main vision carriers. It was tagged the beginning of positive change towards restoring the lost standard of the church.

Nwafor (2008, p.3) asserts that “to reform could also mean to correct what is vicious, corrupt or depraved in an individual or society with a view to putting away an end to evil, abuses, excesses or lapses”. Although, reformation may not necessarily mean putting away evil as noted by Nwafor (2008), but effecting improvement on the existing standard. It is simply a migration to a better state that will positively affect the humanity irrespective of the opinion of the few or minority. Nwafor (2008) argues that a reform is intended to remove or to correct an abuse, a wrong or errors that impede the healthy development of an individual or society. He added that history shows that almost all reformers are educated and they used their education to bring about the needed change for the better in their various societies. Nigeria is in dire need of reformation in all facets of her national life which includes the economic, social and political spheres. Nwafor (2008, p.4) states that:

“The Nigerian nation has long-time been in need for reformation in all facets of her national life. In the sphere of politics, Nigeria has never fared well… Economically, various economic and financial crimes have plunged Nigeria (a supposedly reach nation) into the club of poorest nations. On the social front, basic infrastructural facilities are absent in most places… As a result of the pitiable socio-economic and political situation, youths battle with unemployment, some are engaged in armed robbery, kidnapping and host-taking and so on.”

The pluralistic nature of Nigeria as a result of the 1914 Amalgamation of the Southern and Northern Protectorates of Nigeria into what we have today as Nigeria by Lord Fredrick Lugard’s Colonial Administration has contributed to some challenges the nation has been battling with since independence. Many pundits have insisted that the 1914 incident should not have happened but there are those who argue against this view. The study is not here to give a detailed analysis of these divergent views but rather to look at the antecedents of the Nigerian Nation that have made the nation to seek reformation in the later years of her historical journey as a nation. Pluralism as a factor has a fair share of the challenges to governance in this nation as witnessed by previous and even the current administrations in the country. Part of the inaugural speech of the two immediate past administrations and even the current administration has emphasis on ‘reformation’ as a sure bet to set the nation on the right path to survival from dwindling fortunes. The authors quite agree that there is need for positive reformation in Nigeria in order to improve the economy, sustainability and productivity of the nation. For this to be actualised, pluralism as a factor of divergence and difference in orientation and ideology has to be taken care of. We, however, argue that this can only be achieved through a sustained true unity in the nation. The next question is this: can museum offer any solution to the actualisation of true unity in Nigeria? Be reminded at this juncture that
museums play vital roles in society if effectively managed and well-resourced. These roles range from economic, to political and socio-cultural benefits to the communities where they were established. In the view of Ambrose and Paine (2006, p.), “as keepers of the collective memory, museums can play a valuable role in providing an understanding of identity and in fostering a sense of belonging to a place or community for their users”. Some previous studies have identified museums as places for the conservation of movable cultural relics of great historical and societal importance (Lowenthal, 1998; Lumley, 2005; Macdonald, 2006; Okpoko, 2011; Candlin, 2012; Nwankwo, 2013, etc.).

However, the opinion here is that the greatest act that can ensure positive impact on the socio-economic fortunes of Nigeria is one that ushers in new directions to attitudinal change. Surprisingly, the nation has all it takes to improve on the current socio-economic state that has attracted criticisms from many quarters both locally and internationally. In this regard, museum has two indispensable roles to play in the areas of forgotten identity and lost memories. As regards forgotten identity, museum will be able to lead to the restoration of forgotten identity which has great implications for the unity of the nation. Through its various collections and their displays, museum is able to reconstruct the forgotten identities and establish cultural linkages amongst various groups that had once felt different from others. For instance, notable museum collections like terracotta heads from the northern part of Nigeria, Benin objects from the western part and the Igbo-kwu bronze pot, have been able to reconstruct identities and established cultural linkages amongst the major actors in the nation’s pluralistic quandary since inception. A safe and secure museum can foster unity through this, hence opening the path for a positive and sustainable restoration. On the issue of lost memories, culture hybridisation, acculturation, westernisation, materialism, iconoclasm and ethnic sentiments have dealt decisively on the memories of the Nigerian peoples. This has over the years exposed the nation to the decentralisation of ideologies and approaches. Unity in reasoning does not thrive in such a setting not minding the pretended ‘unity in diversity’ slogan. Memory lost has dealt with the psyche of the Nigerian peoples over the years and could be more disastrous in the near future if measures are not taken to tackle its prominence. An average African state is communalistic in nature judging from oral traditions, folklores, myths and other rich intangible heritage resources. The antecedents of lost memories have great implications for the unity and progress of a nation. Museum is amongst the major avenues that have been identified as amongst the alleyways to tackling the issue of lost memory. Museum plays great roles in the historical reconstruction of past memories through the conservation and exhibition of cultural objects of great historical values. Irrespective of the exploitative tendencies of westernisation, ethnic sentiments and materialism on the memories of Nigerians, through the museum’s cultural objects and their enlightenment strategies, people are able to have historical remembrances of lost memories. This has the potentialities of tackling challenges of pluralism to national unity and progress. For instance, the NWMU is one of the museums that have historical constructs of the Nigerian Civil War of 1967.

Finally, education has been used as a tool by the museum in conquering the challenges of forgotten identities and lost memories in a nation. Education in itself is a reforming agency, which stresses moral uprightness in interpersonal relationships at all levels. The idea of education in relation to museum was well articulated by Arinze (1999) when he stated that education that is devoid of the cultures of the people in society is empty and incomplete. Museum is one of the major agencies of national reformation of
the Nigerian nation. As noted earlier, the pluralistic nature of the Nigerian state has contributed notably in the current socio-economic state of the nation since independence in 1960 (although with a historical root from the 1914 amalgamation of the Southern and Northern protectorates of Nigeria). A sustainable reformation agenda of the nation cannot be possible in a pretended unity, but only in true and sustained unity. This can be achieved significantly through the museum’s reconstruction of forgotten identities and lost memories amongst the Nigerian peoples. And it is only possible in a safe and sustainable museum hence a museum that is plunged by the issues of safety and security will not be able to contribute significantly to the national reformation agenda.

8 Conclusions

The study was able to identify that, irrespective of the immense contributions of museum to humanity (Ekechukwu, 2008; Nwankwo, 2013), it is still faced with the challenges of threats. Members of the host community, museum visitors and museum staff constituted the major sources of these threats as identified during the ethnographic studies. Most of the identified threats have the tendency of undermining the potentialities of museums as catalysts for nation building as was noted by Mason (2004). It was observed that for the improvement of museum safety, host communities are pivotal to the actualisation of improved museum safety in developing nations like Nigeria (Daifuku, 1960). The study had suggested collaborative management and research as a way of managing those identified threats. This is a combined management team of both the museum administration and members of the host community. It is aimed at focusing more on the information/orientation of the host community on museum activities and the involvement of members of the host community in certain museum projects. It is believed, this will bridge the yawning gap between the museum and the host community which has been one of the root causes of those identified threats.

The communal lifestyle of the host in a developing country like Nigeria would have helped in the appreciation of the collective responsibility of the hosts to their common desire. Talia (2016) had noted that the host are always inseparable from their heritage and they embrace the responsibility of managing their heritage. This has made it impossible for most museums to be inseparable from the host communities whose historical antecedents are majorly represented in the museum collections (Fayenuwo and Amusa, 2010). This assertion was further upheld by Sampson (2014) when he noted that unity in a pluralistic state is sought at those points in the heritage resources where every party involved meets, i.e., religious belief. This study, however, is challenging future studies on the application of this measure for sustainable museum management in developing countries; hence, this is expected to open up further research on the sustainability of museums. Concerning the implications of safety of museums for national reformation, museum as an institution can play a great part in facilitating national reformation through a sustained unity devoid of pretence. The museum does this by breaking the walls of forgotten identity and lost memory, through its conservation and exhibition responsibilities to society. Okpoko (2011) was of the opinion that museum as an institution can positively impact on the economy of a nation, through its functions to the society. The safety of the museum collections and facilities and security of museum personnel and visitors, are determining factor towards the sustainability of the museum
and its significant contribution to national reformation in Nigeria and some other
developing nations. This study had earlier argued that national reformation may not be
possible in a pluralistic state like Nigeria unless with a sustained unity that is devoid of
pretence and falsehood. This can be achieved through the repositioning of museum as an
institutions and its response to the nation. Canoves et al. (2012) note that well conserved
heritage resources respond positively to tourism development and hence have the
tendencies of positively impacting on the collective economy. Akpomuvie (2010) had
maintained that only repositioned museums are capable of contributing significantly to
the development of most African states. It is only a safe museum with drastically reduced
threats that can join the current crusade for the reformation of the Nigerian nation.

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