

**THE ROLE OF MUSEUMS AND GALLERIES IN VOCATIONAL
ART EDUCATION**

BY

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**A RESEARCH SUBMITTED TO THE DEPARTMENT OF VOCATIONAL AND
TECHNICAL EDUCATION, FACULTY OF EDUCATION, UNIVERSITY OF
BENIN, IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE
AWARD OF BACHELOR OF ART EDUCATION DEGREE IN FINE ART AND
APPLIED ART.**

NOVEMBERR, 2024.

APPROVAL PAGE

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DEDICATION

This Research work is dedicated to God Almighty.

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ABSTRACT

The study examined the role of museums and galleries in vocational education. To guide the study, five research questions were raised. The descriptive survey research design was used for this research work. Five research questions were raised to guide the study. Questionnaire was designed used for data collection. A total of fifty respondents were used in the field. The sampling technique was used for analysing data obtained from the study. From the the findings of the study, it was discovered that there are lots of factors that determine the roles of the study as it is revealed that there are a lot of problems that limits the role of museums and galleries. The study also discovered the impact and effects of museums and galleries on education. Also, the study reveals the benefits of these two institutions to students and how teachers are to be updated on the use of these two institutions. Therefore, it was recommended that support from schools and organisations on trips to foster outside-the-classroom learning. Also, museums and galleries visit should not be seldom but something done more often as creating art serves as a therapeutic outlet for students.

CHAPTER ONE

INTRODUCTION

1.1 Background to the study

Vocational education is seen as that type of education given to an individual to prepare that individual to be gainfully employed or self employed with requisite skill. Vocational art education refers to educational programs that specialize in the skilled trades, applied sciences, modern technologies and career preparation which explores creative expression on a variety of forms: crafting, fine art, music performance and composition, and theater.

Omuaru and Nyah (2014) considered art as an educational initiative and a dedicated training which when anticipated willfully within the tenant work of national development schemes will project a potential for the artists, thereby boosts social and economic improvement.

The European Union (2016) avers that vocational education and training, abbreviated as VET, sometimes basically called vocational training, is the training in

skills and teaching of knowledge linked to a precise occupation, career or vocation in which the learner or worker desires to partake. Vocational art education is also known as vocational education as it has evolved through the years of constant exploring by people in the field. It is aimed at preparing and progressing people who are becoming aware of the value of occupationally oriented programmes in some type of satisfying and productive work.

Galleries and museums are integral part of enhancing any form of education, whether formal, informal or semi-formal as learning experiences have the potential to happen at any waking moment. These structures have helped to pivot vocational art education to a higher level as it gives more insight. According to the International Council of Museums (ICOM), there are currently 55,000 museums worldwide.

Even though museums owns the works in its collection, it does not own the copyrights of the works. The famous art museum is The Louvre which is located in central Paris and originally built as a fortress in 12th century. It is one of the oldest art museums in the ranking. It is also the largest museum on Earth, with nearly 73000 square metres of exhibition space.

Art museums traditionally have comprised paintings, sculpture and the decorative arts. A number of art museums have included the industrial arts since the 19th century, when they were introduced, particularly to encourage good industrial design.

Museums and galleries have developed strategies aimed at social inclusion in terms of their educational character, thereby investing in strategies to upgrade vocational education, among other actions.

Unfortunately, despite all the flaring contributions of galleries and museums to vocational art education, the place of these two important structures is shaking in Nigeria. It has been unstable and little or no effort have been made to make the structures have the attention it deserves to thrive in Nigeria. They are often neglected and overlooked because attention is not paid to them. This is one of the major reasons many do not even feel they are needed or important to any segment.

Enamhe, (2013) further state that vocational art education is a candid and very important piece of our education and should not be undermined, but prioritized like other subjects in the school curriculum. Vocational Art thus should be taught as an essential subject at all school levels.

Museums and galleries are very much still neglected in the aspect of adequate funding, personnel, modern facilities, staff motivation which consequently are robbing vocational art education and the country of the economic development.

The lack of attention, implementation and organisation of these two structures is the main reason many students are not even interested in vocational art education and the few that are interested in it lose enthusiasm to push through as they get discouraged in the long run.

The inability of the government to enact laws and regulations that are centered on the importance of museums and galleries too has left an indelible mark in the Nigerian system. This research work is an attempt to explore the issues, challenges and the way forward for the proper implementation and use of museums and galleries to enhance vocational art education in Nigeria.

1.2 Statement of the Problem

Brown's (2019) study identified a significant disparity between theoretical art education and the practical demands of professional art careers, highlighting the need to bridge this gap. While there is much reverence for professional art careers because of its direct line to education in particular, theoretical or vocational art education is not given much recognition as it has to do more with exploring creative expression on a variety of forms aside formal education.

There is also the system of education that does not effectively promote heritage and vocational studies, Obi (2007) lamented that Nigerian museums, including the newly-built ones, remain dead ends, smell of neglect and despair and give little or no courage to anyone to regard our past and heritage with much enthusiasm. These factors may have contributed to the degeneracy in the museum education, a situation which has transformed some aspect of arts education itself into ↑magic↓, in the sense that it is geared only towards the attainment of sightseeing, as against the advancement of knowledge, the improvement of the human condition and the perpetuation of mankind.

Furthermore, as articulated by Smith and Davis (2022), the evolving demands of the contemporary art industry necessitate a reevaluation of the role of museums and galleries in shaping vocational art education, this necessitates the study.

1.3 Purpose of the Study

The main purpose of the study is to determine the roles museums and galleries achieve under the following:

1. To improve our understanding of art and the great importance of museums and galleries, two important structures in art in vocational art education.
2. To analyze the role of museum and gallery resources in a bid to promote heritage and vocational study and its application.
3. To evaluate the impact of museum and gallery-based learning on students' preparedness for careers in the field of art and design.
4. To evaluate the guidelines and recommendations promoting vocational art education and proper establishment and maintenance of museums and galleries.

1.4 Research Questions

The research questions in relation to the purpose of the study are formulated and given under the following:

1. What is the dominant role of museums and galleries in vocational art education?
2. How does exposure to museums and galleries affect the development of practical skills in vocational art education?
3. What are the challenges of museums and galleries?

4. What is the perceived impact of museum and gallery-based learning on students' readiness for careers in the field of art and design?
5. What rules and regulations should be made to facilitate the establishment, maintenance and support of museums and galleries?

1.5 Hypothesis of the Study

This study is designed to assess the hypothesis of the importance of museums and galleries under the following:

1. There is no significant difference in the acquisition of practical skills between students who engage in museum/gallery-based learning and those who do not.
2. The utilization of museum and gallery resources does not contribute to a better understanding of art history among vocational art students.
3. Museum/gallery-based learning has no significant impact on students' preparedness for careers in art and design.

1.6 Significance of the Study

An in-depth comprehension of how museums and galleries contribute to vocational art education can facilitate the integration of practical, experiential learning within curricula. This integration ensures that educational programs are more aligned with the needs of the contemporary art industry, offering students a well-rounded education that combines theoretical knowledge with hands-on, industry-relevant skills.

Insights gleaned from this study can revolutionize or evolve teaching methodologies in art education to reshape the entire ecosystem of art education, optimizing it to meet the demands of a rapidly evolving art industry.

The findings of the study can examine the role of museums and gallery resources in a bid to promote heritage and vocational study and its application and also preparing and equipping students.

The findings of this study can serve as foundational pillars for policymakers to formulate guidelines and recommendations that emphasize the integration of museum and gallery resources within the broader art educational framework.

1.7 Limitations of the Study

The limitations of the study include potential constraints in access to certain museum/gallery resources, the specificity of the targeted student population and the reliance on self-reported data from participants, which might introduce biased opinion about vocational art education.

1.8 Scope of the Study

This study will focus on students enrolled in specific vocational art programs within University of Benin and will analyze the impact of museum and gallery visits on their learning experiences and how it has helped in their vocational art education. It will encompass both qualitative and quantitative methods to gather comprehensive data.

1.9 Definition of Words Used.

There are some Operational terms used in this work which requires special mention of how they are applied and used. They are:

- i. **Museums:** A museum is a building that stores and exhibits objects of significant history, science, artistic and cultural interests
- ii. **Galleries:** A gallery refers to a place that exhibits and sells artwork of different artists.
- iii. **Vocational Art Education:** Specialized educational programs designed to equip students with practical skills and knowledge for careers in various art-related fields.
- iv. **Practical Skills:** Hands-on abilities and techniques required for creating art, including but not limited to painting, sculpture, digital art, and design.
- v. **Applied sciences:** a discipline that is used to apply existing scientific knowledge to develop more practical applications, for example: technology or inventions.

CHAPTER TWO

LITERATURE REVIEW

The review of the related literature is written under the following sub-heading;

- Theoretical framework
- Museums and Galleries
- Vocational art education
- History of museums and galleries in Nigeria
- Impact of museums and galleries on education
- Role of creativity as a moderator between vocational art education and museums and galleries.

- Effects of the knowledge of museums and galleries on teaching.
- Summary of Reviewed literature.

2.1 Theoretical Framework

This study adopted the Critical theory as its theoretical framework developed in the late 1980s and early 1990s by Mark Leone.

According to Leone, critical theory attempts to address the relationship between knowledge of the past and the socio-political modes that produce it. Leone stated that one of the main ideologies regarding museums is that they possess a factual account of the past. The public, functioning under this ideology, is unaware that history is constructed and presented for a particular contemporary purpose and aimed at a particular audience.

History is seen as infallible and universal by the public who arrives at any historical display with a mental knapsack filled with expectations and ideologies that guide their experience. Museum institutions, themselves, can often play upon the ideologies of the public in order to support their interpretations of the past. The main ideology held by the museum is that they present an authentic account of the past.

The public's imagination and feelings of nostalgia fill in the gaps left by the documented past, and they can see it as their own ancestral past. For the public, the authenticity of a presentation is based not on historical documents and archaeology but on their experiences within the created landscape. Living history presents a possible past populated with layered information and unique experiences that make it feel authentic to the viewer.

The theory is relevant in this study as it hinges on the importance of getting information about factual account of the past which helps in bridging the gap between the people and art. The theory is also relevant in this study as it underscores the importance of getting first hand information outside classroom about history, art and the people. Through the use of museums, students understand the factual information about the past and present and how it can help in their vocational art education.

2.1.1 Museums and Galleries.

The Canadian Museums Association's (2021) defines a museum as a non-profit, permanent establishment, that does not exist primarily for the purpose of conducting temporary exhibitions and that is open to the public during regular hours and administered in the public interest for the purpose of conserving, preserving, studying, interpreting, assembling and exhibiting to the public for the instruction and enjoyment of the public, objects and specimens or educational and cultural value including artistic, scientific, historical and technological material.

America Alliance of Museums (2018) states that a museum must be a legally organized nonprofit institution or part of a nonprofit organization or government entity: Be essentially educational in nature; Have a formally stated and approved mission; Use and interpret objects or a site for the public presentation of regularly scheduled programs and exhibits; Have a formal and appropriate program of documentation, care, and use of collections or objects; Carry out the above functions primarily at a physical facility or site; Have been open to the public for at least two years; Be open to the public at least 1,000

hours a year; Have accessioned 80 percent of its permanent collection; Have at least one paid professional staff with museum knowledge and experience; Have a full-time director to whom authority is delegated for day-to-day operations; Have the financial resources sufficient to operate effectively; Demonstrate that it meets the Core Standards for Museums; Successfully complete the Core Documents Verification Program.

The Institute of Museum and Library Services (2021) defines a museum as a public, tribal, or private nonprofit institution which is organized on a permanent basis for essentially educational, cultural heritage, or aesthetic purposes and which, using a professional staff: Owns or uses tangible objects, either animate or inanimate; Cares for these objects; and Exhibits them to the general public on a regular basis"

A museum is a public and non-commercial institution curating an exhibition program for cultural and educational purposes. The museum is a national, state or private owned institution dedicated to the collection, preservation , promotion, documentation exhibition and understanding of culture and history. Through research, museums share details of treasures collected as an instrument of knowledge. It is a public space where education and research are conducted for the good and benefit of the society.

(OED 2020) defines an art gallery as a room or a building in which visual art is displayed. In Western cultures from the mid-15th century, a gallery was any long, narrow covered passage along a wall, first used in the sense of a place for art in the 1590s.

An art gallery is a private and commercial enterprise curating exhibitions with its portfolio of artists while selling the exhibited artwork. Unlike the museums, the art

galleries exhibits artwork solely on temporary duration at the scheduled understanding with the owner of the work.

One goes to an art museum to view art while one goes to the art gallery to view art, from the perspective of purchasing the art.

2.1.2 Vocational Art Education.

Vocational Education is that aspect of education that provides an individual with knowledge, skills and attitudes required to enter into the world of work and progress in a given occupation. It involves the acquisition of skills and competencies that can help an individual to function productively in industries and commercial occupations.

Omuaru and Nyah (2014) considered art as an educational initiative and a dedicated training which when anticipated willfully within the tenant work of national development schemes will project a potential for the artists, thereby boosts social and economic improvement.

Vocational education has been in existence in Nigeria right from the pre-colonial era when early men moved from place to place gathering fruits and rearing domesticated animals to secure their means of living.

During the colonial era, vocational education was de-emphasized and literary education gained prominence. Organized vocational and technical education in Nigeria could be traced to the establishment of courses in various government departments: Nigerian Railway, marine and public work between 1908 and 1935 and the development of formal vocational technical education is linked with the introduction of Western education

by the white missionaries at Hope Waddell Institute, Calabar in 1895 and the establishment of Blaize Memorial Industrial School, Abeokuta founded co-jointly by Nigeria and West Indies

National policy on education uses the term technical to embrace vocational education and defines it as "that aspect of education which leads to the acquisition of practical and applied skills as well as Basic scientific knowledge"

Vocational education is designed to prepare skilled workers for industries, agriculture, commerce, etc., which is usually provided at the upper secondary level. The process of formal education consist of education in primary and secondary schools, teacher training colleges, technical colleges, agricultural institutions and universities. The process of non-formal education, some times referred to as out of school education include all forms of training and institutions outside of the formal educational institutions ranging, from individual apprenticeship, scheme training programmes undertaketrby NDE, PEP, FEAP, to adult literacy programmes. The process of formal education consist of education in primary and secondary schools, teacher training colleges, technical colleges, agricultural institutions and universities. The process of non-formal education, sometimes referred to as out of school education include all forms of training and institutions outside of the formal educational institutions ranging, from individual apprenticeship, scheme training programmes undertaken by NDE, PEP, FEAP, to adult literacy programmes.

Vocational Education is concerned with the whole hierarchy of occupations including the whole spectrum of labour force from semi skilled worker to high-level technical profession.

Vocational skills taught in schools and colleges provide abundant manpower for industries and provide impetus for a technological take off, trade expansion, foreign exchange generation and above all, acts as fulcrum upon which a nation's economy rotates.

2.2 History of Museums and Galleries in Nigeria

Museums are such establishment, saddled with the responsibilities as nurturing, preserving and judiciously protecting artifacts, art heritage and historical events and transmit them from one generation to another. These artifacts are the pride of the people in relation to their cultural heritage and way of life.

It is observed that a major influence that instigated the preservation of cultural heritage fashioned towards protecting the rich Nigerian arts was accelerated by the invasion of the British, which gave the opportunity for Nigerians to further developed the institution that protects their rich artifacts and cultural heritage. This interest shown by the colonists in the works of art in Nigeria, gave the reasons to place better value on them.

Colonization therefore, gave the opportunity for Nigerians to travel to the western world, where they got enlightened on the need to establish the museum where works of art in Nigeria can be stored and protected. The operational responsibility of the institution

responsible for the preservation of the art of the people increased from ordinary safe-keeping purpose, to income earning, and providing job opportunities.

On this premise, Oladumiye, Bolajoko, & Tolulope,(2014) agree that the nation or its people cannot exist without the preservation of the cultural posterity of its territorial integrity.

The practice of museums in Nigeria can be traced to pre-arab and European times. During these periods, various cultural materials of ritual, religious and political importance were fashioned, conserved and preserved in temples or traditional shrines and in the palaces of kings and chiefs. Kings and other influential members of the society would commission artists who made important pieces of art works that symbolized the way of life of the people as a means to boost their religious and socio →political statue.

Apart from housing such cultural materials like ivory, bronze and carved wooden objects, these institutions like the temples, shrines and palaces were regarded as museums. In these pre-colonial museums, objects were preserved because of their utilitarian or symbolic value. An observation on this practice shows that originally there had been a system where art objects that project cultural existence in a creative artifact were preserved and presented both for the posterity of culture and visual satisfaction.

The development of museums in Nigeria is not complete without the development of the Nigeria art, which preservation forms the bases that further necessitated the development of museums. The origin of cultural resource development and control, which

was regarded as the National Museum Services in Nigeria, dated back to 1927 was credited to Kenneth C. Murray, a British colonial art teacher.

The first conventional museum in Nigeria was established by The British colonial art teacher, Kenneth C. Murray for the conservation of Nigerian artifacts in Jos in 1943, this was followed by the Esie Museum in 1944 and Ife in 1955. The National Museum of Antiquities at Onikan, Lagos was established in 1957 as a cross-cultural museum. (Oladumiye, et tal, 2014). It houses various examples of artefacts from different parts of the country. These include Ife bronze and terracotta heads, Nok terracotta, Ugbo-Ukwu Bronze, Benin Brass Plaques and Ivories, Oron Stone Monoliths, Ibibio Marks and Costumes. The Esie Museum once housed over one hundred tombstone figures or images representing human beings.

Afi Ekong set up the Bronze Gallery in Lagos Island, the first private art gallery in Nigeria.

The Esie museum

In the sleepy Igbomina town of Esie, Irepodun LGA Kwara State lays the first museum in Nigeria. The museum was established in 1945 to house one of the greatest treasures ever bequeathed to mankind, Esie Stone Images (Ere Esie).

Esie is the first museum in Nigeria established in 1945. The museum houses over 1,500 soap images; the largest in the world. The Soap stone images were discovered in 1775 and it is believed that the images were there long before they were discovered in

1775. In 1933, the images were brought to the limelight through a missionary, H.G Ramshaw.

According to oral history, the Elsie people were said to have migrated from the Old Oyo Empire and settled down at Oko Odo. However, due to the lack of water there during the dry season, they sent Baragbon to help them find a better place and he came to Elsie →a thick forest at the time. Baragbon was the one who found the statues with a King in the middle. He went back to his people and gave them the report.

The King of the town followed him to the place and after seeing the stones, the King ran back. And for that reason, the Elsie people decided that future Kings do not visit the soap stone and it has been so till this day. They consulted an oracle who told them that the stones used to be human beings in the past and it was God who turned them to soap stone images due to an act of disobedience. And till date, the Elsie people believe the soap stones are human beings.

However, archaeologists say the soap stones were carved although they don't know who did it. They gave reasons like- the stones can't talk like humans and that all the soap stones are in a seated position and that the hidden part of the stone images reveal the carver's knife.

2.3 Impact of Museums and Galleries on Education

Museums and galleries have long been recognized as powerful institutions that play a significant role in the development of education. They offer a unique and dynamic learning environment that complements traditional classroom settings.

The functions of art galleries and museums are such that is vital in the preservation of social, cultural and political heritage of a nation. They have continued to build bridges across time boundaries and artists have found them very useful as historical pivot and a source of references in their creative enquiries.

The impact of these two great institution on education are highlighted as:

1. Museums and galleries serve as living repositories of knowledge and cultural heritage. They collect, preserve, and exhibit artifacts, artworks, and historical documents that reflect the diverse aspects of human civilization. By showcasing tangible and intangible heritage, they provide students with firsthand encounters with the past and present, fostering a deeper appreciation for history, art, science, and other disciplines. Students can witness the physical remnants of different time periods and cultures, bringing their learning to life in a tangible and immersive way.
2. Rather than passively absorbing information from textbooks, students can actively engage with exhibits, experiment with hands-on activities, and participate in guided tours and workshops. This active learning approach encourages critical thinking, problem solving, and creativity, allowing students to develop a deeper understanding of complex concepts. By stimulating curiosity and fostering a sense of discovery, museums and galleries ignite a passion for learning and inspire students to explore subjects beyond the confines of the classroom.
3. They provide a platform for integrating various disciplines, allowing students to explore connections between different subjects.

For instance, a science museum may incorporate elements of art or history to illustrate scientific principles in a broader context. By demonstrating the interconnectedness of knowledge, museums and galleries encourage students to develop a holistic understanding of the world and recognize the relevance of multiple disciplines in solving real world problems.

4. Furthermore, they serve as catalysts for research and innovation. They provide access to extensive collections, archives, and resources that facilitate academic studies and scholarly inquiry. Researchers, scholars, and students can delve into museum and galleries collections to conduct research, gain insights, and contribute to the advancement of knowledge in their respective fields.
5. Museums and Galleries foster a culture of curiosity and intellectual exploration, promoting a lifelong love for learning and discovery. However, to fully realize their potential, it is crucial for museums and galleries to ensure accessibility and inclusivity. Efforts should be made to remove barriers and create an inclusive environment that welcomes diverse populations, including students from all backgrounds and abilities. By embracing accessibility and inclusivity, they can reach a broader audience, promote equity in education, and enrich the educational experience for all learners.
6. The galleries and museums have helped to showcase the history of a particular culture in a visual manner. This visual history provides a picture of what life was like in a particular period in time, through the works of art.

For instance, we have come to study, understand and associate with certain arts like the Igbo Ukwu, Nok culture, Benin Bronze casting and so on.

These artifacts, tell a lot of stories about the people who once lived at the geographical settings these art objects were found, although, they may not actually provide adequate information about them, such as, the artist, year of production, style, functions and process, but then, suffice it to say, these antiquities have helped to direct the contemporary artist, by providing such enabling pivot to connect history.

2.4 Role of Creativity As A Moderator Between Vocational Art Education And Museums And Galleries

The value of creativity in learning and accomplishment is recognized in the field of higher education, despite the fact that creative aptitude and inventiveness are the greatest human assets and achievements (Hilala et al., 2013).

Creativity plays a role as a moderator between vocational art education and museums and galleries. Vocational art education, which includes visual arts activities such as drawing, painting, sculpting, designing, and collage, is at best peripheral and must be defended within the regular school curriculum.

The distinctive roles of creativity as a moderator between vocational art education and museums and galleries are highlighted as:

Creative stimulation and critical thinking are one of the main objectives of creativity in the development of education. This objective is to develop students and visitors→abilities to think creatively, motivate them to think critically and solve problems in innovative ways. Here are some aspects that are reinforced by creative motivation and critical thinking in educational museums:

- i. Creative Activities: museums and galleries offer activities that encourage students and visitors to creatively express and innovate. Workshops, mental games and creative challenges are provided that require visitors to think creatively and generate new ideas.
- ii. Critical Thinking: they encourage critical thinking of students and visitors. Proposals and activities that require them to evaluate information and concepts, derive results, and apply critical methodologies are provided in their analysis.
- iii. Problem solving: they enhance students→ and visitors→ problem-solving skills. Activities requiring them to identify problems and generate, test and evaluate creative solutions are provided.
- iv. Independent learning: Creative motivation and critical thinking encourage students and visitors to learn independently. They learn how to explore themes and concepts independently, and develop their own ideas and creative visions.

2.5 Effects of the Knowledge of Museums and Galleries on Teaching

The effect of the knowledge of the two institutions on teaching cannot be overemphasized as they hold a strong visual identity of the world. The effects are;

1. The knowledge helps to improve understanding and knowledge: Students→ interaction with exhibits and learning activities in museums and galleries contributes to improving their understanding and knowledge of different topics. Students can apply theoretical concepts in real world contexts and acquire practical skills.
2. Practical Skills Development: it helps to promote the development of practical skills in students such as critical thinking, collaboration, and innovation. Students learn how to analyze information, derive results, and solve problems through interactive activities in museums.
3. Promote social and cultural interaction: Visiting museums and galleries expands student horizons and promotes social and cultural understanding. Students learn about different cultures and diverse stories, and learn to appreciate and respect cultural diversity.
4. Stimulate interest and continuous learning: they promote curiosity and interest in different topics, and encourage students to continue learning outside of the traditional school environment. Visiting museums may motivate students to explore more knowledge and pursue continued learning.
5. Enhance memory and memory: The historical and cultural environment of museums is a powerful sensory experience, contributing to enhancing student memory and memory.

2.6 Summary of Reviewed literature.

This chapter focused on reviewing relevant literature in study of the role of museums and galleries in vocational art education. It reviews Critical theory as the

theoretical framework and how the theory helps to hinges on the fact that museums present an authentic account of the past. The definitions of museums and galleries were also looked at. It defines museums as a public tribal, or private nonprofit institution which is organized on a permanent basis for essentially educational, cultural heritage, or aesthetic purposes and which, using a professional staff: Owns or uses tangible objects, either animate or inanimate; Cares for these objects; and Exhibits them to the general public on a regular basis and a gallery as a private and commercial enterprise curating exhibitions with its portfolio of artists while selling the exhibited artwork. It also looks at the small difference between an art gallery and a museum.

Furthermore, it discusses vocational art education and how it provides abundant manpower for industries and provide impetus for a technological take off, trade expansion, foreign exchange generation and above all, acts as fulcrum upon which a nation's economy rotates.

It also considers the history of museums and galleries and how the early museums had mostly works of ivory, iron and metal and they are the artifacts that are the pride of the people in relation to their cultural heritage and way of life. It also looks at the Esie museum, the first museum in Nigeria situated in Kwara state to house one of the greatest treasures ever bequeathed to mankind, Esie Stone Images (Ere Esie). This chapter also looks at the impact of museums and galleries on education and how these two institutions offer a unique and dynamic learning environment that complements traditional classroom settings and also serve as a reservoir of people's way of live admist many other impacts.

Additionally, the chapter also looks at the role of creativity as a moderator between vocational art education and museums and galleries, how it helps to develop students and visitors→abilities to think creatively, motivate them to think critically and solve problems in innovative ways.

CHAPTER THREE

RESEARCH METHODOLOGY AND PROCEDURES.

In this chapter, the following sub-headings were discussed:

- Research Design
- Population of the Study
- Sample and Sampling Technique
- Research Instrument
- Validation of the Instrument
- Reliability of the instrument
- Method of Data Collection

- Method of Data Analysis

3.1 Research Design

Descriptive survey research design will be used for this study. A descriptive survey involves the selection of respondents (sample) from a larger population to determine and report their view/opinions in the way things are.

This design is suitable for this study in the sense that, it will essentially determine the many roles and impacts of museums and galleries on vocational art education.

3.2 Population of the Study

The population of the study will comprise of the final year undergraduate students in the Department of Fine Arts, Faculty of Education, University of Benin,

3.3 Samples and Sampling Techniques

The sample size of 50 (fifty) students will be used for this study. The random sampling technique will be used to select 50 (400 level) students from Department of Fine Arts, Faculty of Education, University of Benin

3.4 Instrument for Data Collection

The data collection instrument used in this study will be a structured questionnaire. The questionnaire will be divided into two sections (A and B). Section A will inquire about the responses personal data while Section B will comprise 20 questions that will be divided into four clusters in line with the study objectives, and aim at providing answers to the

research questions. This section will elicit responses from respondents with response options; Strongly Agree (SA), Agree (A), Strongly Disagree (SD) and Disagree (D).

3.5 Validation of the Instrument

The validity will be done by the researcher's supervisor after which the observations, suggestions and correction will be incorporated in the final copy of the instrument and thereafter used for the study.

3.6 Method of Data Collection

The questionnaire will be administered by the researcher to the respondents. The researcher will offer information to the respondents on how they should fill their questionnaire and also wait to collect back the questionnaire from the respondents after they have answered the questions.

3.7 Method of Data Analysis

In analyzing the data, the researcher will make use of frequency count and simple percentage to compute the findings from the research, the raw figures will be converted to percentages and be tabulated. The responses will be analyzed according to their relevance to the research questions.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1 INTRODUCTION

SECTION A: Demographic Information

Table 1: Distribution of Respondents by Gender

Gender	Frequency	Percentage (%)
Male	30	60%
Female	20	40%
Total	50	100%

Table 1 above shows that 60% of the respondents were males, while 40% were females that were represented in the study.

SECTION B: Response to the Research Questions How important are museum and galleries to art education.

Research Question One Table 2: Responses on how important are Museums and galleries to art education.

S/N	ITEMS	SA	A	SD	D
1.	Museums and galleries play a crucial role in preserving cultural heritage	68%	30%	2%	0
2.	Museums and galleries help in promoting diverse forms of artistic expression.	70%	30%	0	0
3.	Museums and galleries play a significant role in fostering creativity	58%	34%	4%	4%
4.	Museums and galleries help to foster creativity in students	54%	36%	6%	4%
5.	They help in encouraging innovation and entrepreneurship development	52%	40%	6%	2%

Items 1-5 bothered on How important are Museums and galleries to art education. From the results presented in the table, it is obvious that many people accept the fact that museums and galleries play a crucial role in preserving cultural heritage of a nation. Also from the table, it is accepted that museums and galleries help in promoting diverse forms of artistic expression like sculpture, literature, dance, performing art, drawing etc. It is worthy to note that there is no disagreement with the results. Also from the table, the results show that many people agree with the fact museums and galleries help to foster creativity in students. Only few respondents disagreed to that. And lastly, a large number of people attest to the point that museums and galleries help in encouraging innovation and entrepreneurship development in a nation.

4.2 Response to the Research Questions Perception of teachers on museums and galleries.

Research Question One Table 3: Responses on perception of teachers on museums and galleries.

S/N	ITEMS	SA	A	SD	D
6.	They believe that outside-the-classroom learning is better encouraged for better productivity	36%	50%	8%	6%
7.	Teachers believe they have all the information and so, going to museums and galleries for additional information is not needed.	12%	16%	36%	36%
8.	Teachers believe history changes and so, information from museums and galleries are not totally reliable	10%	26%	44%	20%

9.	It is believed that taking outside-the-classroom learning is for students who are not brilliant and productive in class.	18%	14%	32%	36%
10.	It is believed that Museums and galleries are two great institutions in art.	34%	52%	14%	0%

Item 6-10 talks about teachers' perspective on the role of museums and galleries. In item 6, many people support the move that they believe that outside-the-classroom learning is better encouraged for better productivity. Also in item 7, few agree with the fact that teachers believe they have all the information and so, going to museums and galleries for additional information is not needed while the majority disagree. Also, many people disagree with the believe that teachers believe history changes and so, information from museums and galleries are not totally reliable. Also, many people disagree with the school of thought that taking outside-the-classroom learning is for students who are not brilliant and productive in class and lastly, it is supported by many people that Museums and galleries are two great institutions in art which can not be put aside.

4.3 Response to the Research Questions Perception of students on museums and galleries.

Research Question One Table 4: Responses on perception of students on museums and galleries.

S/N	ITEMS	SA	A	SD	D
11.	Students believe that they learn to become sustained and self-directed learners.	40%	44%	0%	16%
12.	They believe that it's a waste of time and resources to visit museums and galleries	6%	18%	24%	52%
13.	The information in museums and galleries is archaic and so, it can't help them in their studies.	18%	10%	30%	48%
14.	Students visit museums and galleries whenever they have an assignment related to museums and galleries only.	18%	40%	8%	34%
15.	Students visit museums and galleries whenever they have the time often.	14%	56%	10%	20%

Item 11-15 talks about the Perception of students towards museums and galleries.

In item 11, many people agree with the perspective of Students believing that they learn to become sustained and self-directed learners through the use of museums and galleries and

only few disagree with it. Also, the percentage of disagreeing with the thought that it's a waste of time and resources to visit museums and galleries is high which shows how important it is for students to visit the places. Also, in item 13, many people reject the belief that information in museums and galleries is archaic and so, it can't help students in their studies. Also, it's quite unfortunate that many people agree to the fact that students visit museums and galleries whenever they have an assignment related to museums and galleries only. And lastly, there is the acceptance that students visit museums and galleries whenever they have the time often.

4.4 Response to the Research Questions People's perceptions on museums and galleries.

Research Question One Table 5: Responses on people's perceptions on museums and galleries.

S/N	ITEMS	SA	A	SD	D
16.	Vocational art education is an informal education not inferior to formal education	26%	52%	12%	10%
17.	Students who can't get into universities of their choices or get courses of their choice end up taking vocational art education	20%	36%	30%	14%
18.	Vocational art education is for students who are not productive in class.	18%	14%	40%	28%
19.	Vocational art education is for the highly intelligent students	16%	26%	40%	18%
20.	It fuels fulfillment in the students and makes them resourceful and purposeful	48%	48%	4%	0%

Item 16-20 talks about the Perception of people on vocational art education

Many people agree strongly that Vocational art education is an informal education not inferior to formal education. In item 17, many people agree with the perception students who can't get into universities of their choices or get courses of their choice end up taking vocational art education to fall back on. In item 18, many people disagree with the perception vocational art education is for students who are not productive in class and many people disagree that Vocational art education is for the highly intelligent students. Finally, many agree with the fact that vocational education fuels fulfillment in the students and makes them resourceful and purposeful and only few disagree with this.

4.5 Discussion of Findings

The study focused on the role of museums and galleries in vocational art education. From the analysis of results obtained from the respondents sampled, the following findings are discussed; table 2 clearly shows that museums and galleries play a crucial role in preserving cultural heritage of a people, help in promoting diverse forms of artistic expression such as dance, drawing, sculpture, ceramics, performing art, theatre etc which are the core aspects of art. Museums and galleries also play a significant role in fostering creativity in students, allowing them to be productive with their minds and hands. Also, museums and galleries help in encouraging innovation and entrepreneurship development which is integral for any nation to develop. Entrepreneurship development will limit the unemployment rate in the country.

Table 3 talks about the perceptions of teachers on the role of museums and galleries. Teachers believe that outside-the-classroom learning is better encouraged for better productivity. Having classroom learning alone is limiting to a student and a teacher as well. Teachers do not believe they have all the information and so, going to museums and galleries for additional information and insight is needed. Also, teachers do not believe that the change in history also means information from museums and galleries are not totally reliable. There is also the part of teachers not believing that taking outside-the-classroom learning is for students who are not brilliant and productive in class. Outside-the-classroom learning is meant for everyone. And finally, teachers believe that Museums and galleries are two great institutions in art which are important.

Table 4 talks about the perceptions of students towards museums and galleries with majority of the students understanding the fact that they learn to become sustained and self-directed learners through the use of museums and galleries. They also understand that it's not a waste of time and resources to visit museums and galleries and the information in museums and galleries is not archaic and so, it is relevant to their studies. Students also visit museums and galleries whenever they have an assignment related to museums and galleries only and they also visit museums and galleries whenever they have the time which is not often.

Table 5 talks about the perception of people to vocational art education and people understand the fact that vocational art education is an informal education and even though it's an informal education, it's not inferior to formal education. It is also known that

students who can't get into universities of their choices or get courses of their choice end up taking vocational art education, just to keep hands and brain busy.

Vocational art education is not for students who are not productive in class and not for the highly intelligent students. Vocational art education is for all and it helps to fuel fulfillment in the students and makes them resourceful, fulfilling, creative and purposeful.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

This study examined the role of museums and galleries in vocational art education. The research design employed the use of the descriptive survey research method. Also, five research questions were raised to guide the study.

The analysis of the data collected shows the benefits of museums and galleries in vocational art education and also an aspect of knowing museums and galleries as great institutions of art, benefits of these two institutions to students and how teachers are to be updated on the use of these two institutions and the evolution of outside-the-classroom learning.

The data further reveals how vocational art education is not inferior to formal education and how it is not the last option to a student who can't seem to get into the university of his/her choice. It further reveals how creativity, productivity and entrepreneurship development are parts of the benefits of vocational art education.

5.2 Conclusion

From the findings of the study, the following conclusions have been reached as the findings reveal that vocational art education enhances creativity, self-directed learning, and therapeutic benefits for students. It also reveals that there are much benefits to the use of museums and galleries in vocational art education and how they help students in their studies. In conclusion, this study underscores the importance of museums and galleries as a

means to promote vocational art education, emphasizing the need for outside-the-classroom learning.

5.3 Recommendations

Based on the findings, the researcher noted and recommends the following:

- More campaigns on vocational art education as a form of solid education on its own.
- Outside-the-classroom learning such as field trips and excursions will enhance learning.
- Support from schools and organisations on trips to foster outside-the-classroom learning.
- Findings indicate that vocational art education enhances students' creativity, enabling them to think freely and express themselves uniquely.
- Vocational art education fosters self-directed learning, empowering students to make confident decisions regarding color choices, composition and style.
- Creating art serves as a therapeutic outlet for students, promoting peace and stress relief.
- Museums and galleries' visits should not be seldom but something done more often.

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APPENDIX

Department of Vocational and Technical Education

Faculty of Education

University of Benin, Benin City.

Dear Respondent,

REQUEST TO COMPLETE QUESTIONNAIRE

I am an undergraduate student of the Department of Vocational and Technical Education in the Faculty of Education currently conducting a research on the topic. **↑THE ROLE OF MUSEUM AND ART GALLERY IN VOCATIONAL ART EDUCATION"**

Your honest and objective answers to the following questions will be highly appreciated and acknowledged and your response shall be treated with outmost confidence. Please tick () the appropriate box provided for the answers and made comment(s) where necessary.

Thanks.

Yours faithfully,

MOBOLAJI TOLULOPE ELIZABETH

Researcher

SECTION A (DEMOGRAPHIC)

Instruction: Please tick the option that best suit your opinion.

1. Sex: Male [] Female []
3. Age: (a) 18 - 20 years [] (b) 21 →30 years [] (c) 31 →40 years []
4. Marital Status: (a) Single [] (b) Married []
5. Qualifications: (a) WASC/Equivalent [] (b) OND/NCE []
(c) HND/B/Sc/B.Ed [] (d) M.Ed/M.Sc []

SECTION B:

Instruction: Please read the following statements, and tick in the box that best explains your opinion. Tick only one number for each statement using the scale below:

S/N	ITEMS	SA	A	SD	D
	How important are Museums and galleries to art education.				
1.	Museums and galleries play a crucial role in preserving cultural heritage				
2.	Museums and galleries help in promoting diverse forms of artistic expression				
3.	Museums and galleries play a significant role in fostering creativity				
4.	Museums and galleries help to foster creativity in students				
5.	They help in encouraging innovation and entrepreneurship development				
	Teachers' perspective on the role of museums and galleries				
6.	They believe that outside-the-classroom learning is better encouraged for better productivity				
7.	Teachers believe they have all the information and so, going to museums and galleries for additional information is not needed.				
8.	Teachers believe history changes and so, information from museums and galleries are not totally reliable				
9.	It is believed that taking outside-the-classroom learning is for students who are not brilliant and productive in class.				

10.	It is believed that Museums and galleries are two great institutions in art				
	Perception of students towards museums and galleries				
11.	Students believe that they learn to become sustained and self-directed learners.				
12.	They believe that it's a waste of time and resources to visit museums and galleries				
13.	The information in museums and galleries is archaic and so, it can't help them in their studies.				
14.	Students visit museums and galleries whenever they have an assignment related to museums and galleries only.				
15.	Students visit museums and galleries whenever they have the time often.				
	Perception of people on vocational art education				
16.	Vocational art education is an informal education not inferior to formal education				
17.	Students who can't get into universities of their choices or get courses of their choice end up taking vocational art education				
18.	Vocational art education is for students who are not productive in class.				
19.	Vocational art education is for the highly intelligent students				
20.	It fuels fulfillment in the students and makes them resourceful and purposeful				