

**MUSEUM EXHIBITIONS AS EDUCATIONAL TOOLS:  
A CASE STUDY OF FORT JESUS MUSEUM, MOMBASA, KENYA**

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**BY**

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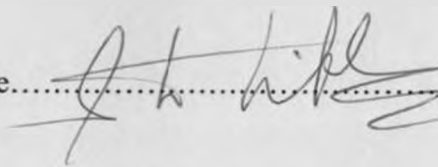
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# DECLARATION

I ANNELY CHIBWE IMASIKU do hereby declare that this research report is a result of my own study and findings except where acknowledged and that it has not been submitted for a postgraduate diploma in any other University.

Candidate's Signature.....

Date.....

Supervisor's Signature..... 

Date..... 18/11/05

## DEDICATION

This report is dedicated to the following: my dear husband, **Mr. George N. Imasiku**, for his encouragement, endurance and for taking care of our small children while I was away from home, my late father **Mr. Patrick Chibwe** whom I wish had lived to see my achievements, my mother **Mrs. Emily K. Chibwe** for her encouragement and sacrifices to see me through my education and finally, my beautiful children **Namakoto, Dora** and **Bambino**, for their patience and understanding while I was away from home studying.

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Finally, I want to thank my family for bearing my long absence from home. It has not been easy but it has been worthwhile.

**To all of you I say thank you very much.**

## ABSTRACT

The understanding that many people visit the museum because they desire to encounter or learn something new and enrich their lives prompted this study. The study endeavoured to bring out the strategies that will help in improving the exhibitions at Fort Jesus museum so that they become more interactive and educative to encourage frequent use by all museum visitors. To be able to do this, the study concentrated on the following elements of the exhibitions: the layout; the text and labels; context, the general flow of the exhibition, role of tour guides, accompanying published information and the perception of the public on the current exhibitions. It is hoped that this will help the education department to fully realise the role of exhibitions as tools of education at Fort Jesus museums. The assumption was that there is a relationship between museum exhibitions and the education imparted to the museum visitors. Museum visitors are supposed to be educated through museum exhibitions. The study was carried out at Fort Jesus Museum in Mombasa, Kenya. The study targeted primary and secondary school children. A sample size of 100 was used and each individual child was considered a sampling unit.

Data was collected through questionnaires; focus group discussions and key informants interview schedules. In the later case interview schedules were used to extract detailed information on the rationale, objective and impact of the current exhibitions at Fort Jesus Museum.

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# CHAPTER ONE

## Introduction

### 1.1 Introduction

Museums all over the world are viewed as treasure houses for the past. Through their exhibitions, they help tell the story of human development through time. They are seen to be neutral educational institutions, which operate for the benefit of all humankind. For this reason museums are seen to shape the destiny of the various societies they serve, through exhibiting objects that testify to where these societies are coming from. A museum in a broader sense is a body with various functions. It would be important to look at a museum as a place that will give testimony to human memory, a shared experience and representation of identity. It must be noted; however, that museums will vary in nature as defined by their activities, i.e., the expectations of the public in an art museum, will not be the same as that of a natural history museum. But both are connected by the same principle of public service for the purpose of education and enjoyment: they also share common ethical considerations. Once objects are collected, they should be brought closer to their origin or context, and museums offer platforms for interpretation and communication. In essence museums become effective learning centres, thereby contributing to the formal education system.

To appreciate the relationship between education and museum exhibitions, the ICOM definition of the museum will apply. According to ICOM, "A museum is a non-profit making permanent institution in the service of society and its

development, open to the public, which acquires, conserves, researches, communicates and exhibits for the purpose of study, education and enjoyment" (Ambrose and Paine, 1992). It therefore becomes evident that museums have to remain relevant and in service to the public. Many African museums are struggling to move away from the trend of being institutions for the elite to being institutions that are serving the needs of the communities in which they exist. They do this by involving the community in the planning, conception and mounting of the exhibitions and formulation of museum activities and programmes.

Any exhibition is as important to the museum as the collections themselves, because it is through the exhibition that the museum communicates with its different publics and also imparts knowledge. The focal points of any museum exhibitions are usually the objects on display. The understanding and appreciation of these objects by the public is dependent on the way they are exhibited which, in turn, determines how the public will view them. Therefore, it is important for museum professionals to realize that learning to interpret what one sees is the first step in all-mental training. This, however, is complex and by no means peculiar to museum visitors. Exhibitions, whether temporary or permanent, should provoke curiosity, stimulate further exploration and should also be educative. This will help museum visitors to understand that far from being storage houses for the past, museums offer the spur to curiosity and imagination without which learning, enjoyment, and new inventions become impossible (Jones, 2000).

Museum education, however, is informal. But, even for informal education there is need to plan. Planning makes the informal education more effective and it is the 'effectiveness' of this education that will enable museum visitors to undergo a unique experience. It is human nature to remember clearly good experiences and to want to repeat them if possible. If the museum exhibitions are properly planned for, they become interactive, educative and enjoyable. To achieve this, museums need to be more responsive to the needs of the communities they serve. Therefore, museums should involve these communities right from the conception to implementation stage of their programmes. This is because museums are in the service of the communities and should therefore justify their relevance to these communities and visitors. Furthermore, museums should move away from being conservative institutions, to being more dynamic, flexible and productive institutions that recognize change, appreciate diversity and meet the needs of the different museum visitors. It is important that museums as informal education and reference centres should be able to offer their visitors an opportunity to understand the continuity of human endeavours and developments through time. The main wish of every museum visitor is to see genuine and authentic objects as well as acquire knowledge on a particular subject, site, or object. Therefore, museum galleries and exhibition spaces play an important role in meeting museum visitor expectations (Abungu, 2000).

To a greater extent, museum visitors have been believed to know how to look at exhibitions and it has also been assumed that they will understand what they see, because they will turn to the captions. These captions are meant to convey the

educational message of the objects to the visitor, but in reality they have tended to confuse the museum visitors; in the end the visitors do not benefit from their visit. Museums, therefore, need to be seen to help the museum visitors acquire new knowledge on different subjects. If this is not the case, then museums need not exist as they become irrelevant to the public that they are supposed to serve.

## **1.2 History and Background Information on Fort Jesus Museum**



**Plate 1.1: Front view of Fort Jesus Museum**

Fort Jesus Museum dates back to 1958, when the Calouste Gulbenkian Foundation made a donation for the restoration of the fort and the building of a museum. On 29<sup>th</sup> November 1960, the Fort was opened to the public. However, archaeological excavations continued to take place until late 1962 when the Fort became a museum. It is located in Mombasa, one of the oldest coastal towns of Kenya.



The history of the museum indicates that it was a fort, which was constructed by the Portuguese in the 16<sup>th</sup> century and named Fort Jesus. The construction of a fortress at Mombasa was undertaken after the Portuguese had been controlling the East African Coast for over 100 years (Kirkman, 1981). Before the construction of the Fort, the Portuguese headquarters was at Malindi, about 200km north of Mombasa. The Fort was built to protect the coast from Turkish attacks. It was meant to prevent the hostile forces from attacking Mombasa and provide a strong point to protect the route to India. With the building of the Fort, the attacks for the coastal town of Mombasa declined (Jewel, 1976). The history of the Fort is very rich and there is need to communicate this history to the public through interactive and educative exhibitions.

There are five major exhibitions housed at Fort Jesus museum. The main exhibition hall has three different exhibitions, namely, Mombasa shipwreck, coastal sites of Kenya and the Mijikenda shrine exhibitions. The other two exhibitions focus on the Omani Arabs and the Portuguese wall paintings. The Omani Arabs and Portuguese paintings exhibitions are housed in two separate buildings within the Fort, with the former being an *in situ* exhibition.

### **1.3 Statement of the Problem**

As already alluded to, museum visitors wish to see genuine and authentic objects as well as acquire knowledge on a particular subject or site. This knowledge can be acquired through museum exhibitions. Therefore, these exhibitions should be

attractive enough to provoke curiosity and further explorations, thereby promoting acquisition of new knowledge. The fact that Fort Jesus Museum is housed within the Fortress, the history and significance of the Fort should be exhibited as priority in a manner that will encourage frequent use of the museum and the site to encourage learning.

However, five major exhibitions housed at Fort Jesus Museum are not interactive enough. Furthermore, the current exhibitions have not fully taken advantage of contemporary exhibitions techniques in order to bring them closer to the public by including in the exhibitions new research findings and familiar objects that the visitors can easily identify with; this is one of the ways the public expectations can be met.

The general layout, the labels and text, as well as signage for exhibitions do not suffice in achieving the educational aim of the National Museums of Kenya whose aim is to educate the Kenyan public on issues of the heritage and its importance. The current exhibitions have too much text, labels that are not precise, too many pot shades in the showcases and objects from other coastal sites are mixed with those relating to the history of the Fort. Furthermore, some of the exhibitions in the main gallery, for example, the Mijikenda exhibition, and the Gede ruins model (at the entrance of the main exhibition hall), do not directly relate to the history of the Fort. In fact, they take up too much space leaving very little space for the exhibitions that are directly linked to the history of the Fort.

There are no exhibition guide booklets or leaflets to give the visitors orientation on how to approach the exhibitions in the museum. Apart from the brochure on the history of the Fort as a site (that is given to museum visitors), details on the exhibitions are left to be explained by captions and in other instances freelance tour guides who are not trained in interpreting museum exhibitions nor employed by the National Museums of Kenya. This poses the danger of inaccurate information being passed on to the museum visitors, as the tour guides are not obliged by the museum ethics; for them it is a source of their 'bread and butter'.

At the same time, few visitor surveys have been carried out over the years by the museum to ascertain public perceptions, particularly those of primary and secondary school children and their teachers, on the viability of the current exhibitions as educational tools. Furthermore, in their current state the exhibitions do not fully encourage return visits or frequent use by visitors. Therefore, this study sought to establish the viability of the Fort Jesus museum exhibitions as educational tools through seeking visitor opinions and expectations, and then exploring strategies of improving the exhibitions to make them more interactive and educational.

The research sought answers to the following questions:

1. How can the layout of the exhibitions in Fort Jesus Museum be made more appealing?
2. In which ways can the exhibition interpretations be made more interactive and more educative?

### 3. Which exhibitions would visitors want modified or changed?

## 1.4 Objectives

### 1.4.1 Overall Objective

The overall objective of the study was to try and explore ways of improving the exhibitions at Fort Jesus Museum to make them more educative for the enjoyment of the visitors, particularly primary and secondary school children.

### 1.4.2 Specific Objectives

1. To explore ways of making the current exhibitions layout of Fort Jesus Museum more appealing.
2. To determine and discuss the ways of making the Fort Jesus Museum exhibitions interpretations more interactive and more educative.
3. To find out and discuss the visitors' views regarding changes to current Fort Jesus Museum exhibitions

## 1.5 Justification

It is hoped that the findings of this study will be useful to Fort Jesus Museum, as they have provided a deeper understanding of what their visitors find more interesting or less interesting. The study has also attempted to provide strategies

of making the exhibitions in the fort more relevant, interactive and educative to the public. In addition, the study has provided a checklist for conceiving, designing and mounting future exhibitions at Fort Jesus museum bearing in mind the public expectations. These findings should also help museum professionals to refrain from imposing exhibitions on the public but instead help them respond to public needs in the process of imparting knowledge. From improved exhibitions and responding to visitor needs, the Fort Jesus Museum will, hopefully, improve its corporate image by identifying priorities, in the process encouraging repeat visits and frequent use of the Museum. The visitors to the museum have been accorded a forum to say what they expect from the museum. The findings should, therefore, help the education department in particular to be more dynamic when dealing with visitor needs and expectations.

### **1.6 Scope and Limitations**

The research focused on the five exhibitions in the Museum housed in the Fortress and concentrated on the following aspects: Exhibitions in general, that is, the types of exhibitions (permanent or temporary); the morphology or layout (presentation and flow) of the exhibitions; the text and labels (captions) that explain the object; exhibition content, the interpretation of the exhibition and exhibition signage; what modifications have been made through time to these exhibitions; and how long the exhibitions have been in the museum. Visitor trends, general comments from the visitors' book, visitor opinions on what they want removed or improved on in the museum exhibitions, and what their

expectations are when they visit the museum, were also considered in the research.

The following issues were not considered due to limited time and budgetary constraints. Fort Jesus as a site, budgets for putting up exhibitions, and the problems relating to conservation. The research focused only on primary school children and secondary school students since these constituted the most convenient subjects to deal with. In any case, they constitute the largest category of the most frequent visitors to Fort Jesus Museum.

## CHAPTER TWO

### Literature review

#### 2.1 Introduction

Education is one of the key functions of a museum. The different needs of the school children, special interest groups, and tourists can be met by a wide range of programmes including well-conceived and presented interactive exhibitions, teacher kits, exhibition guides and special events. Educational programmes should be related to the museum collections and the broader objectives of the museum. The programmes and activities should also be guided by the museum policy and its defined learning objectives. Furthermore, the programmes should be focused through a consultative process to ensure that museum visitor expectations are met. The museum, as a learning and communication platform, must place emphasis on what is unique to its specific locality, which is an experience that cannot be found elsewhere. The programming of museum activities must be firmly rooted in its 'local conditions', and the museum should use these conditions to build a community commitment to the museum as an institution.

Another fundamental aim of educational development is the transmission and enrichment of common cultural and moral values. It is in these values that individuals and society find their identity and worth. Through museum exhibitions and education a culture is transmitted, transformed and social functions and status reproduced and created. Education is, therefore, the life long

process whereby every individual acquires attitudes, values skills and knowledge from daily experiences as well as the educative influences and resources in each one's environment. It is a life long process conducted by many agencies. There are two forms of education: the formal and informal (Kelly, 1999).

## **2.2 Forms of education**

### **2.2.1 Formal Education**

Formal education is the chronologically graded system that runs from primary to university level. This education promotes knowledge (learning to understand); know-how (learning to do); wisdom (learning to set priorities); and character formation (learning to co-operate, preserve and become a trusted member of one's society (Kelly, 1999). In a school, the learner must be carefully modelled, in terms of pre-requisite knowledge. Tests are administered to see if learning has taken place, whereas examinations are used as progression requisites for transition to the next level or grade. According to UNESCO (1976), education should be taken to comprise organized and sustained communication designed to bring about learning. 'Communication' requires a relationship between two or more persons involving the transfer of information. 'Organized' is intended to mean planned in a pattern or sequence with aims or established curricula, while 'sustained' is intended to mean that learning experience has the elements of duration and continuity.



### **2.2.2 Informal Education**

Informal education, on the other hand, is any organised educational activity outside the established formal system that is intended to serve identified learning clienteles and learning objectives. Bradburne (2000:22) observes that museum education is informal as opposed to formal learning. The informal nature of museum education is what distinguishes a museum from a school. In a museum the visitor is defined by the act of visiting; there are no pre-visit qualifications and no post-visit tests. Museum visitors are unknown and, perhaps more importantly, unknowable. In the formal system the student is responsible for learning while in the informal system the institution is responsible for creating learning opportunities. However, establishing whether learning has taken place in an informal environment is difficult, especially since no tests are given to see if anyone fails. Cognitive learning, therefore, becomes less important. It is the emotional experience that matters. Museum educators should therefore move away from the traditional understanding of looking for learning in terms of cognitive gains and instead look for sustained engagement with the activity.

### **2.3 Museum Education**

According to Bradburne (2000): an efficient educational museum may be described as a collection of labels, each illustrated by a well-selected specimen.

He further notes:

It is time for museums to learn, to investigate, and to innovate, since the museum is the informal learning environment par excellence. Just as much as industry, the museum too must learn

to see itself as the motor of a learning society- an institution which, by placing its emphasis on interpretation provides society with the three 'R's "Reach, Relevance, and Research (Bradburne, 2000: 20).

Museums are unique in that they provide real objects, which help the public make associations with their day-to-day life. Bradburne (2000) further observes that, if a society has to become a learning society, the museum should be the institution at the centre of that society. If museums are the leading institutions in informal learning, they should be at the heart of the knowledge-driven economy. Therefore, museums have to transform from being static and passive temples of desirable objects, into a vital and interactive learning environment.

The value of the museum is created through its use. Museums as institutions of informal learning must not be satisfied with the casual visits, nor driven by the single goal of increasing the number of visitors. The museum must provide experiences that satisfy the full range of interests and expectations. The museum must create its base in the community, work with its local community to expand that base, and encourage repeat visits-real or virtual, (Bradburne, 2000).

#### **2.4 Museum Education in Kenya**

Abungu (2000) states that museums need to be more than just houses to display and that as public facilities they should impact on public life and development. He further argues that museums are seen to be institutions working to increase knowledge and making it accessible to the communities they are expected to

serve. The role of museums in education cannot be overrated; their capacity, by virtue of their holdings (materials) to act as a line of communication with their public on a wide range of subjects of interest to society, is unquestionable.

For Kenya, the history of education programmes can be traced as far back as 1963 after the establishment of a school liaison service that was meant to awaken the students in the area of flora and fauna of Kenya (Kenya Museum Society, 1981). The education department of the National Museums of Kenya in Nairobi was established in 1968 with the aim of providing effective and informative exhibits, collections and research findings through educational programmes for all its visitors, and help the Kenyan schools in scientific and historic motivation (UNESCO, 1984). Today the department has expanded dramatically and organises programmes for more than 150,000 who visit Nairobi museum, which is the headquarters of all other educational departments in the regional and site museums.

According to Abungu (1998: 1):

Since its foundation, the greatest development of the National Museums of Kenya has come about in the last thirty years, the museum policy developed over the period. The policy concerned three main aspects, the educational role of the museum in developing exhibits, within a broad educational programme and providing services to schools, colleges and other institutions.

Most of the National Museums of Kenya activities are in Museum education and conservation. Through its educational programmes the museum reaches the public, teachers and students. The programmes include outreach programmes

where the museum is taken to the people. These programmes are meant to sustain and arouse awareness in historical, cultural and natural heritage. The department is charged with the responsibility of disseminating information and also moving 'barriers' and opening museum doors for public access.

The education department at Fort Jesus Museum is in charge of all educational programmes at the Fort. Fortunately, Fort Jesus Museum has a lot more than exhibitions to show, for it is itself a historical monument. However, the department's concentration has been mainly on outreach programmes to primary schools (Mubbarak, Personal communication 2005). It also ventures into programmes on wildlife in Kenya and art competitions, which act as communication links between the museum and its public. The department also uses temporary exhibitions and these are mainly put up at the Old Law Court, which is outside the Fort premises.

## **2.5 Exhibitions as Educational tools**

Collections are at the heart of the museum enterprise. It is from the collections that the various museums are able to come up with exhibitions, which they use to educate and communicate with the public. Exhibitions are spaces that communicate ideas primarily through the use of objects, text, and graphics. Museum exhibitions are in two forms, temporary and permanent. Permanent exhibitions have a life span of up to five years or more. On the other hand, temporary exhibitions have a life span of up to 6 months at the most and, in some

cases, are used to enhance the permanent exhibition or bring out topical issues. Furthermore, temporary exhibitions may also be mobile. A mobile exhibition is one that moves from one point to the other and may last a week or a day. In whatever state, the exhibitions will be visited and viewed by visitors.

Exhibitions provide access to and interpretation of museum collections for the purpose of education and entertainment. Exhibitions are also important in justifying the relevance of museums to its visitors. A good exhibition, like a good story, should be carefully planned, designed and interpreted to involve the visitors. Designing and planning play an important role in determining whether the intended message has been communicated to the visitors. It must be appreciated that exhibition development process is complex and time consuming.

The ability of the exhibitions to educate is sometimes influenced by the perceptions of the visitor. There is need therefore to take into consideration community attitudes and norms. Most visitors that come to the museum have preconceived information and expectations. These can either be misconceptions or naïve notions. The latter are as a result of the wrong conclusions. It is therefore important to include in the exhibitions things that the visitor will be able to identify with. This will allow the visitors to fit new information in their viewpoint. Recognition will help trigger memories, leading to interest and, in turn, stimulate curiosity and learning. In order for visitors to learn and understand what they see, the layout of any exhibition plays a very vital role. Exhibitions must have a well-structured theme, which will help arouse curiosity in the visitors

and motivate them to move further ahead. This will be beneficial to the visitors as they will not only visit a repository of the past but an institution that is responsive to their needs.

Interpretation is another factor that needs to be seriously addressed in museums. It is the process of making something understandable or giving something a special meaning (Edson and Dean, 1994). In most cases, visitors fail to get the message from the objects or the exhibition in general, due to the mode of interpretation used. The most important aspect of interpretation is the flow, in that there is a sender of the message, in this case the museum. There is also a receiver of the message, who is the visitor to the museum. However, the sender has to be sure the intended message has been received. Therefore, the receiver has to give feedback to the sender. If this does not happen, the sender cannot be sure the intended message has been received. Effective object interpretation should be concerned with how people gather, process, and store information. Most people prefer active rather than passive information gathering. Human information gathering is 80 % visual (Edson and Dean, 1994). People learn more from experiencing something rather than reading about it.

For Fort Jesus museum, interpretation should be priority considering that it is housed in a monument. Good layout combined with good labels will definitely attract the visitor's eye. Labels and text must not explain everything there is to know about an exhibited object. Visitors must be given an opportunity to recognize things, explore further in order to lead them to new information. On the

other hand, lighting will also play a very important role in the achievement of delivering the intended message in that light has an enormous influence on both perceptions of physical spaces and upon the emotional responses of those who enter these environments.

In whatever context, in facilitating learning, there are various principles that are important and these include accessibility, participation, interactiveness, free choice, and responsiveness to various needs. However, in its current state, the exhibition in Fort Jesus museum does not fully address these issues. There is need for environmental reconstruction; exhibits need to unfold in a recognizable, logical procession and relate to the history of the Fort in which the museum is found.

To avoid becoming irrelevant, museums must concentrate on creating a cultural practice based on use and not visits. They should move away from creating exhibits to show to visitors and instead look at the exhibits as supports that help structure and sustain interaction between users and the objects. Like the library places emphasise on books, museums should place emphasis on their own collections and find ways to encourage use of these collections. The visitors to the museums and the curators should be true actors in the museum setting. On the one hand, the curators' role should be clear, and the curator should be responsible for her/his exhibits, while visitors must see their role in the shaping of the museum exhibition content. Furthermore, the visitors should be able to pose and answer their own questions, in interacting intellectually with the objects, by recognizing

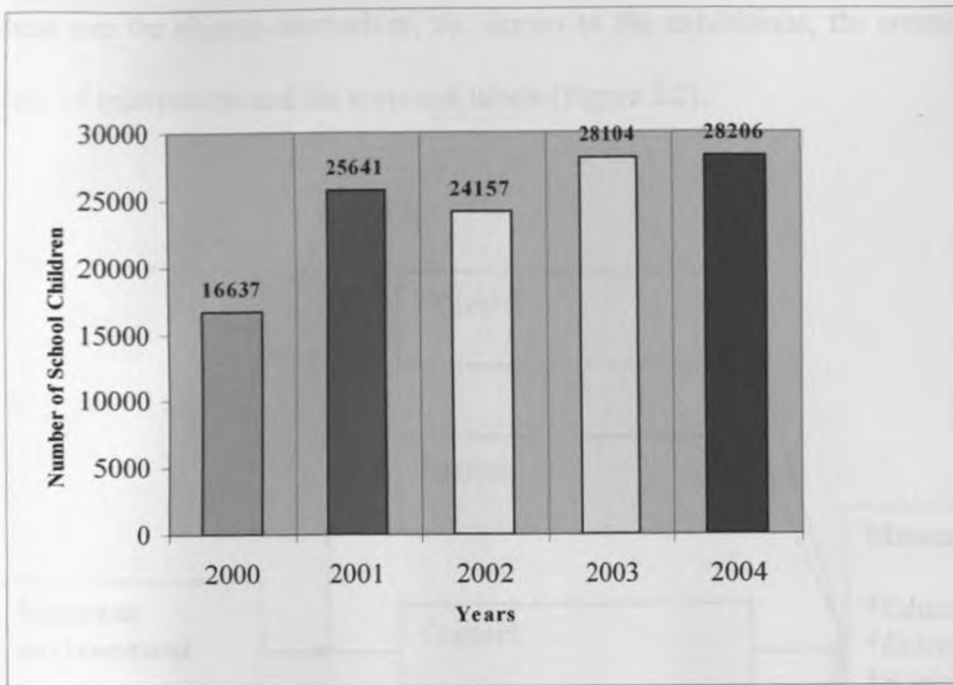
their expectations, and competences. Lack of consultation in the interpretation of exhibitions can cause confusion.

It is the aim of museum education to foster contact between the public (whether children or adults) and museum objects. This contact helps museums to present facts, which will arouse interest and further explorations. However, many visitors are neither highly motivated nor self-directed, and do not read guidebooks and interpretive panels or labels. They pay little attention to tour guides, and certainly do not look at all the exhibits in the galleries (Uzzell and Blud, 1993).

Uzzell and Blud (1993) state that evaluation studies on exhibitions have shown that 'visitors do not learn much from exhibitions'. The alternative explanation for what seems to be a failure by museums to have the educational impact they desire and claim is that people are not learning what museums wish them to learn. Instead, people are learning other things that are important to them, which those museums do not spend time to investigate or assess.

Fort Jesus Museum is visited by a lot of school groups (Figure 2.1), which is testimony enough that the exhibitions in the museum are in fact used as educational tools. There is need to make the environment positive and comfortable. This should be done in such a way that visitors will not only feel comfortable but will also allow them to understand and meet the challenge of learning new things.





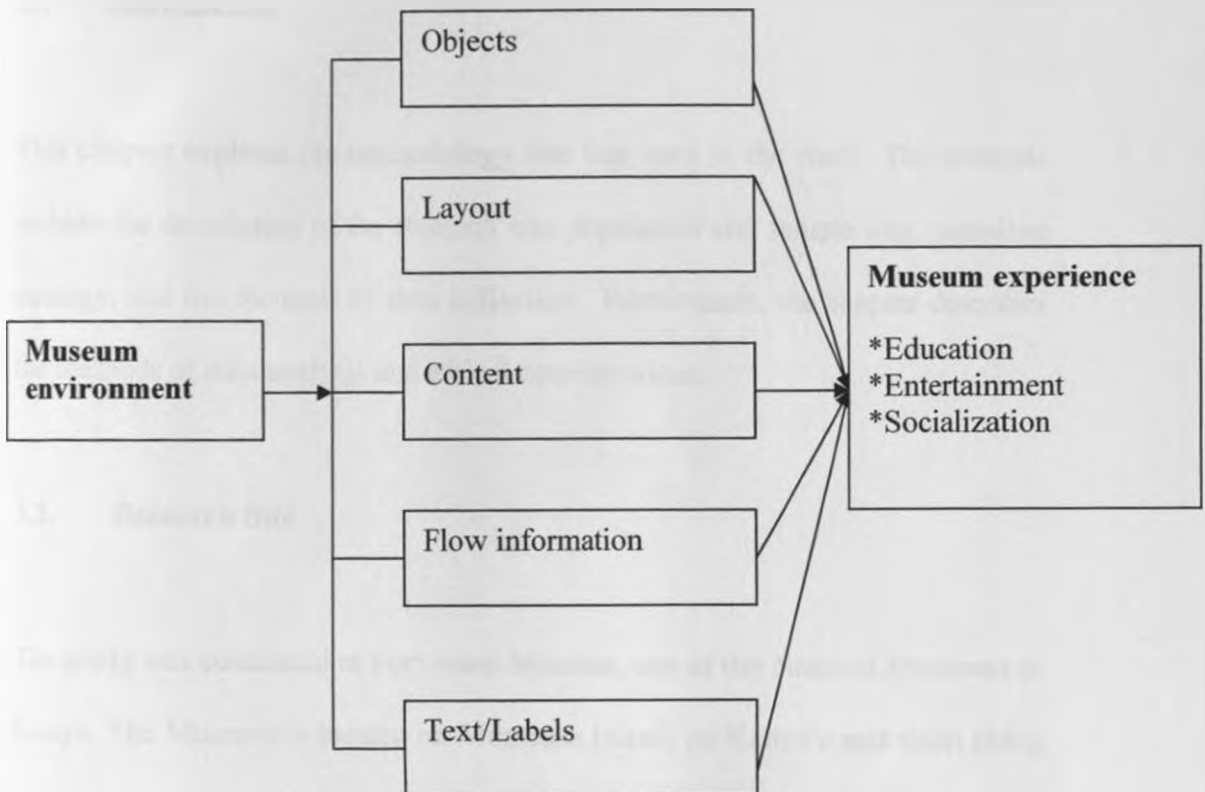
**Figure 2.1: Number of Children Visiting Fort Jesus Museum, 2000-2004**

Having looked at the literature review above it suffices to say that a lot of factors are at play in achieving the ideal situation in the effective use of exhibitions as tools for education in museums. However, effective museum gallery design helps museums to communicate with their publics while at the same time providing a creative, safe, and meaningful context in which objects can be seen and enjoyed.

## **2.6 Conceptual model.**

In the museum people see and come in contact with objects which are in the form of exhibitions. These exhibitions are systematically formulated and structured usually with a goal to educate the people that come into contact with them. There are various components to these exhibitions that help to achieve the set goal and

these are the objects themselves, the layout of the exhibitions, the content, the flow of information and the texts and labels (Figure 2.2).



**Figure 2.2: Conceptualisation of the relationship between exhibitions and education**

## 2.7 Definition of concepts

**Museum environment** in this case refers to the museum spaces that are accessible to the public and house exhibitions, and the way they are presented.

**Museum experience** in this case refers to the totality of public socialisation process, entertainment and education in the museum acquired from the visit to the museum.

## **CHAPTER THREE**

### **Methodology**

#### **3.1 Introduction**

This chapter explains the methodology that was used in the study. The contents include the description of the research site, population and sample size, sampling strategy, and the methods of data collection. Furthermore, the chapter describes the methods of data analysis and ethical considerations.

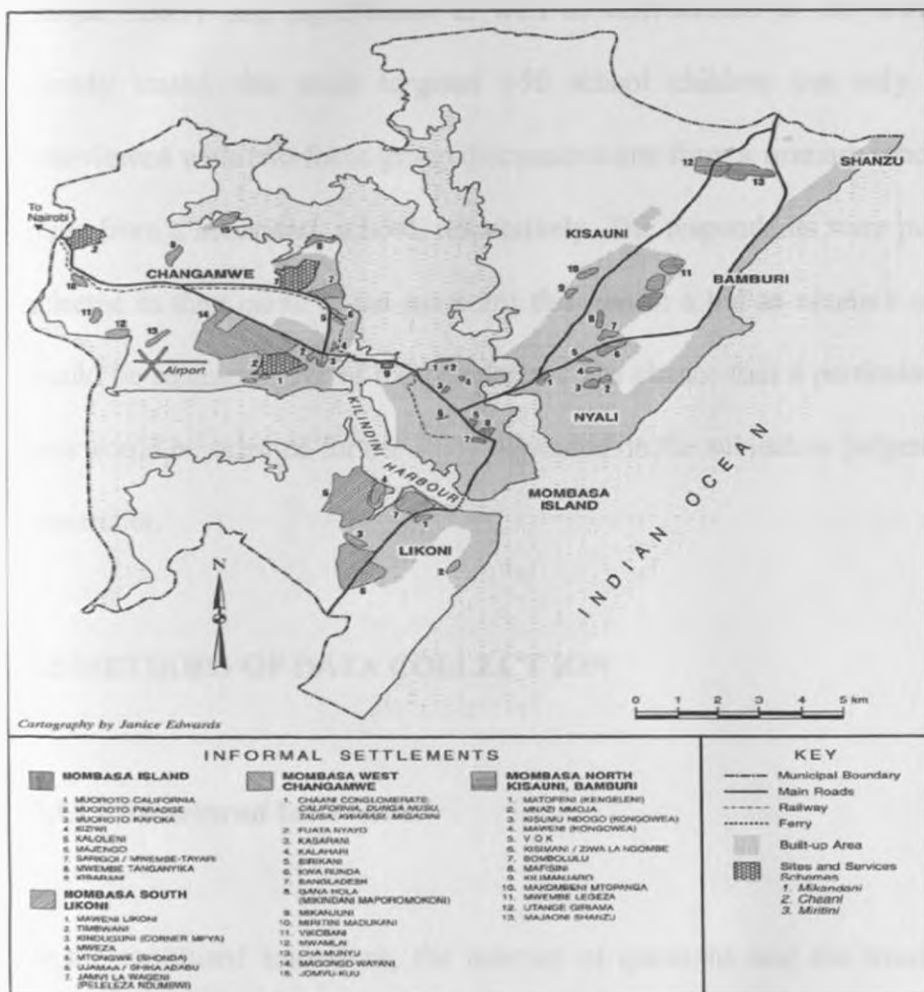
#### **3.2. Research Site**

The study was conducted at Fort Jesus Museum, one of the National Museums in Kenya. The Museum is located on Mombasa Island, on Kenya's east coast (Map 3.1). Mombasa Island has a total area of 21 Km<sup>2</sup>, and is inhabited by an ethnically diverse population dominated by Wa Swahili. The island has a number of schools. Some of these schools are privately run while most are government schools. In both instances, the education is chronologically graded from standards one to eight for primary schools, and forms one to four for secondary schools.

#### **3.3 Population and Sample size**

The population studied consisted of all primary school and secondary school children on the Island and outside who visited the Fortress. The primary school

children in this case were defined as those from standards one to eight whereas secondary school children were those in forms one to four. However, due to limited finances and time a sample of 100 children was used. Thus, the unit of analysis was the individual school child.



Map 3.1: Mombasa District and Environs

### **3.4 Sampling Strategy**

The National Museums of Kenya has about 18 museums spread out in the country and all are open to the public. Fort Jesus was purposively selected due to its unique history and significance as well as convenience to the researcher. As already stated, the study targeted 150 school children but only 100 were interviewed with two focus group discussions one from a primary school and the other from a secondary school, respectively. The respondents were purposefully selected as they came to the museum; this was in a bid to obtain a sample that would be representative of the population. The chance that a particular sampling unit would be selected for the study depended on the subjective judgement of the researcher.

## **3.5 METHODS OF DATA COLLECTION**

### **3.5.1 Structured Interviews**

In the structured interviews, the number of questions and the wording of the questions were identical for all the respondents. The interviewer did not reword or explain the questions and the sequence in which questions were asked was the same for all interviews. These interviews took the form of a questionnaire, which is a set of written questions and statements (Frankfort-Nachmias and Nachmias, 1996:232).

A questionnaire (Appendix 1) was administered to the museum visitors during their tour. It consisted of both closed-ended and open-ended questions. Closed-ended questions are questions that readily give the respondents answers to choose from whereas open-ended questions are those questions where the respondent has to write their opinion in the space provided. The questionnaire was mostly self administered with the help of education officers from Fort Jesus to save on time and make sure the targeted population was achieved.

The data collected was for the purpose of establishing a relationship between exhibits and education. The questionnaire that was administered covered background information, which included demographic information, and opinions of the respondents on the exhibitions, tour guides and accompanying literature.

### **3.5.2 Key Informant Interviews**

Key informant interviews target people who are known to be involved in a particular experience and it also refers to situations that have been analysed prior to interview, and proceeds on the basis of an interview guide (Frankfort-Nachmias and Nachmias, 1996:234). To gain a deeper understanding of some of the related concepts in exhibition and education, interviews were conducted with respondents considered to be more knowledgeable on exhibitions and education, using an interview guide (Appendix 2). The information was sought from the head of Education in Nairobi, Curator – Fort Jesus, Education Officer Fort Jesus,

Exhibitions Designer in Nairobi, and at least two teachers, one from a primary school and the other from a secondary school.

### **3.5.3 Direct Observation**

Direct observation was adopted in the course of fieldwork to compliment the other methods of data collection. This allowed for the observation of reactions of visitors towards exhibitions.

### **3.5.4 Focus Group Discussions**

A focus group discussion involves members of the public and it aims at getting further information on the experiences of the respondents, allowing them to provide their own definitions of the situation and, in the process, review their opinion. This gives the researcher freedom to probe various areas and raise specific queries during the course of the interview (Frankfort-Nachmias and Nachmias, 1996:235). The researcher used focus group discussions to collect the necessary information (Appendix 3).

Considering the fact that the needs of the various groups differ in as far as education is concerned, two focus group discussions were conducted with primary and secondary school children and their teachers.

### **3.5.5. Secondary Data**

Secondary sources of data were used in identifying the problem and continuously used throughout the study. Published materials on National Museums of Kenya, and specifically on Fort Jesus Museum, the Internet (National Museums of Kenya website), as well as the visitors' comment books, were utilized.

## **3.6 Methods of Data Analysis**

The information collected using the questionnaire was quantified, with answers to open ended questions given codes. This way the questions became variables and the answers the values. The numerical values or figures given to the answers are called codes. Data presentation and analysis is in the form of frequency and percentage tables as well as pie charts and was analysed using statistical package for social scientists (SPSS). Data collected from key informants and focus group discussions has been analysed thematically.

### **3.6.1 Photographs**

Photos were taken to show the different types of exhibits. These photos have been used to try and bring out some aspects of the exhibitions that do not fully support education of the public and also discourage frequent use of the museum. The information so obtained will be analysed using content analysis. They are presented in form of plates.



## .7 Ethical Issues

The research considered all ethical issues relating to the various data collection techniques and methods. The researcher explained that the respondents could participate through their own free will. The researcher also assured the respondents of their confidentiality by assuring them that the information given in the study would not be shared but used solely for the purpose of the study.

## CHAPTER FOUR

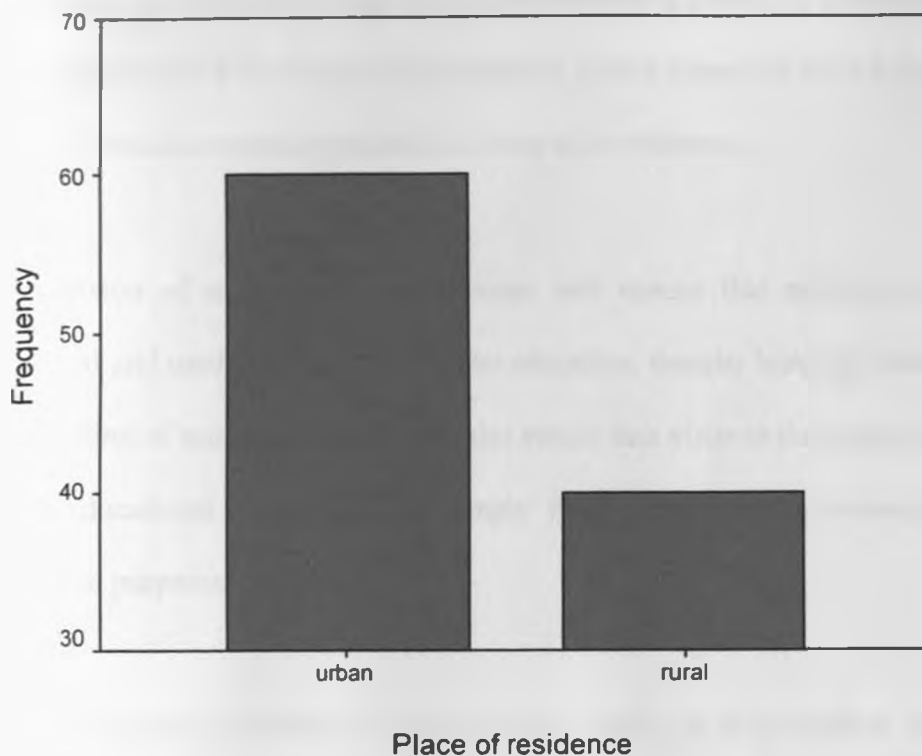
### General Findings

#### 4.0 Introduction

In this chapter the opinions of the respondents and the general findings of the study will be discussed. Graphs, pie charts and photographs are used to present the data obtained from the study. In addition, the chapter tries to highlight factors that support or hinder the success of using the current museum exhibitions as educational tools.

#### 4.1. Respondents' Residence

Many of us think proximity to the museum will result in frequent visits and, indeed, the findings of this study show that most of the children that come to Fort Jesus Museum hail from urban areas. The reason for this is that it is cheaper for urban schools to organise school trips to the museum than the schools in rural areas that, apart from looking for museum entrance fees, have to also worry about the cost of transport to the museum and probably accommodation in Mombasa. Thus, the numbers of pupils from rural areas are low compared to the numbers from urban areas. Figure 4.1 below shows the differences between the two groups, with 60% of the children coming from urban areas and the remaining 40% from the rural areas.



**Figure 4.1: Number of respondents by residence**

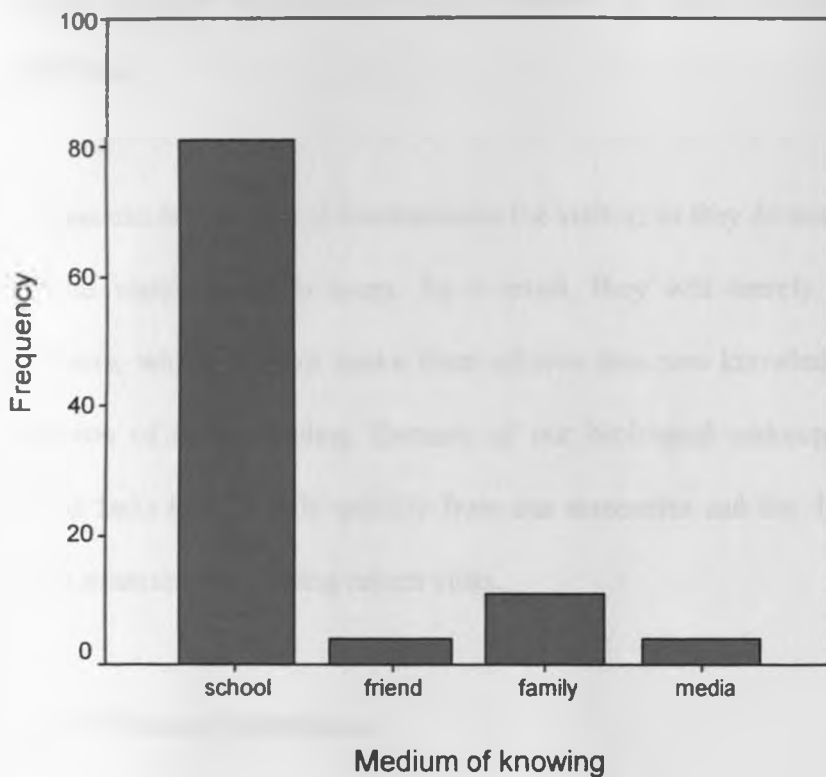
This kind of scenario should be a wake-up call for both the Fort Jesus museum management and the education department in their planning for educational programmes. Incentives like free entry on advance bookings to attract groups from rural areas should be put in place if the museum is to cater for all its educational publics.

In addition, the education department in its planning should include outreach programmes to cater for such groups that are unable to come to the museum. This will, in turn, help the young to appreciate the work of the museum and not just view it as a place where things from the past are kept. However, Fort Jesus museum has in the past drawn up programmes for school visitations within Mombasa district, which dwelt on issues like drug abuse, environmental

conservation and HIV/AIDS. This kind of programming should be expanded to include the history of the fort and its importance so that those that are not able to visit can at least know and appreciate the value of the Fortress.

The provision of such educational services will ensure that exhibitions are appreciated and used as support for formal education, thereby bringing about an understanding of museum work. It will also ensure that visits to the museum are of real educational value and not simply those organized by schools for recreational purposes.

From the information collected, it was also clear that most of the children learnt about the existence of Fort Jesus Museum from school. It therefore becomes important for the museum management public relations to work with educational authorities as it is clear that in one way or the other the children get to be told, through subjects like social studies, about Fort Jesus Museum. Figure.4.2 below illustrates the fact that schools play a major role in making school children aware of the existence of Fort Jesus Museum. The management and education department of Fort Jesus Museum should, therefore, take advantage of this opportunity, working with educational institutions in spreading the news about the Fortress, its significance and importance in the life and history of Kenya and why the community should be involved in the conservation of this unique piece of heritage.



**Figure 4.2: How respondents knew about Fort Jesus Museum**

About 81% of the children said they learnt about Fort Jesus at school whereas 11% learnt about it from members of their families. On the other hand, 4% learnt about it from the media and another 4% from friends. It becomes clear therefore that schools are indeed partners in the management of heritage and that these schools will bring the children to the museum to see the real and authentic objects. However, the objects these children will come into contact with are those on display in the exhibition galleries. This then makes exhibitions a very important and integral part of the education if learning is to take place. It is important to remember that these children come to the museum with the information they get from their teachers and hence their goal would be to confirm whatever they have learnt. It is important therefore that museum professionals make sure that the exhibitions convey the relevant concepts and this can be

workable if all who use the exhibitions are consulted in their formulation and conceptualisation.

Bad exhibitions can be a source of frustration to the visitor, as they do not provide what which the visitor seeks to learn. As a result, they will merely pick up fragmented facts, which will not make them achieve any new knowledge apart from an illusion of understanding. Because of our biological makeup, poorly comprehended facts tend to fade quickly from our memories and the danger of this is that the museum risks losing return visits.

#### 4.2 Fort Jesus Museum Exhibitions

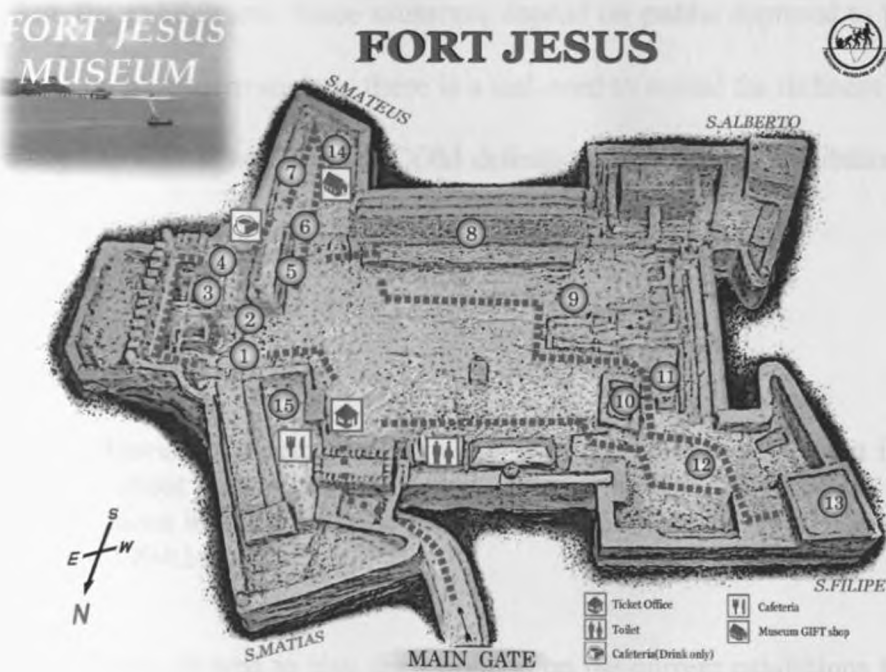


Figure 4.3: Sketch of Fort Jesus

As indicated earlier, the exhibitions are the core of any museum. They form the basis of the museums' existence, as they are the fora through which the museums communicate with their publics. The objects on display pass on the message and act as the evidence of human development over time. These days, museums are more dependent on public funding and donations and as such they ought to be keen to provide public service. Their survival depends on how popular they are and as such justifying their existence becomes a strong motivation for developing public programmes and exhibitions. Museums need to be popular to survive considering the fact that they are not on top of government priority list.

Museums are like an iceberg; most of the mass lies below the surface hidden away from the public view. Since museums depend on public approval to justify their existence in modern society, there is a real need to reveal the richness of the hidden depths. That is why, in the ICOM definition of museums, exhibitions are basic (Edson and Dean, 1994: 148).

Dana further observes:

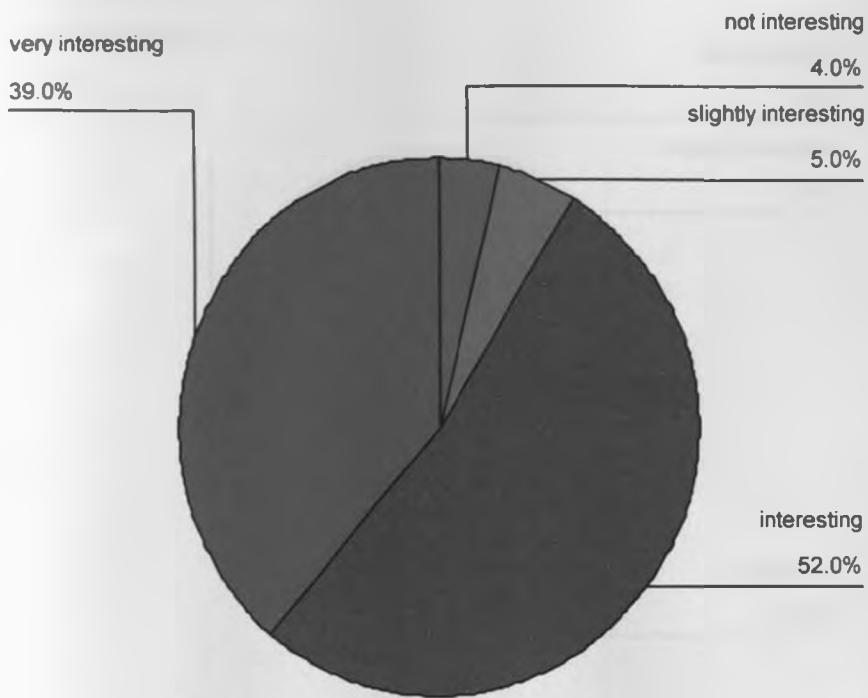
The Museum can help people only if they use it; they will use it if they know about it and only if attention is given to interpretation of its possessions in terms they, the people, will understand (Cited by Edson and Dean, 1994:145).

visitors were allowed to give their opinion on the current exhibitions from a general point of view to establish whether the exhibitions were interesting, interactive and educative. About half (52%) of the respondents felt that the

exhibitions were generally interesting, while 39% thought the exhibitions were very interesting and 5% felt the exhibitions were slightly interesting. Finally, 4% of the respondents felt the exhibitions were not interesting (see Figure 4.4 below). Although 52% sounds a good number since it is even above half of the interviewed population, it certainly leaves room for the need to improve on the exhibitions to make them even more interesting. This would help turn the museum into a facility that visitors will use repeatedly.

No exhibition policy is in place yet. Some exhibitions have storylines in a structured and written form but others do not have. On whether there is a link between the history of the Fort and the current exhibitions the answer was, "not all". Originally the National Museums of Kenya organizational structure left the responsibility of exhibition formulation to the exhibitions department in Nairobi Museum. Plans are now underway that the regional museums not only maintain but also develop their own exhibitions through technical support staff, as they do not have fully fledged exhibition departments and staff trained professionally in this specialization. Researchers and, sometimes, external exhibitors curate the exhibitions.

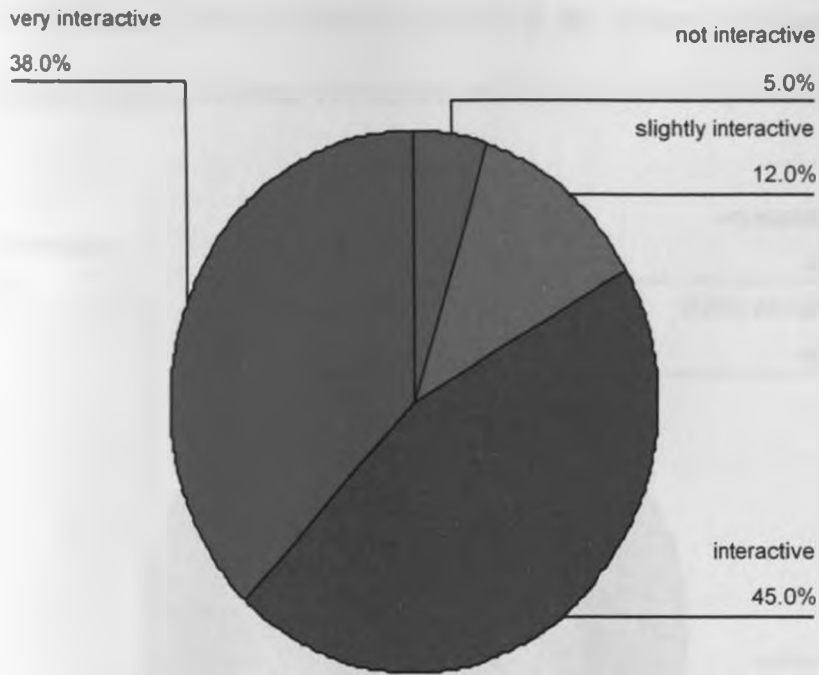




**Figure 4.4: Extent to which the exhibitions are interesting**

Very interesting exhibitions would, in themselves, woe audiences as those that come in contact with them will act as ‘ambassadors’ and will be able to tell others about them. A good experience is usually one that human beings would like to repeat and keep very close to their hearts.

On the other hand, however, having an exhibition that is interesting but not interactive would be a time bomb. The visitors will learn from the exhibitions if they interact with them and as such visitors were asked for their opinion on the interactiveness of the current exhibition and Figure.4.5 below summarises their responses.

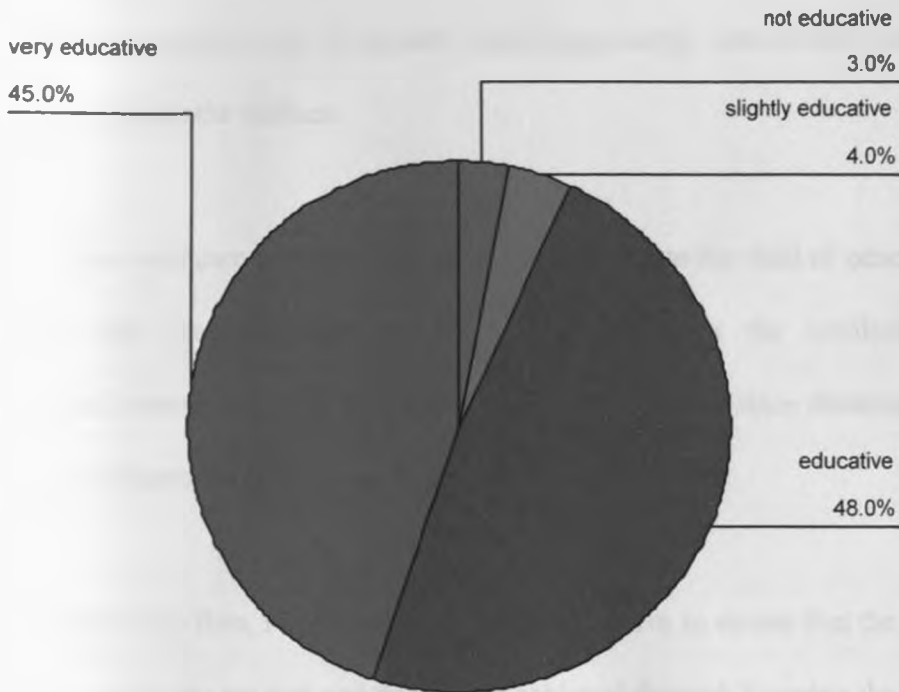


**Figure 4. 5: Extent to which exhibitions are interactive**

From Figure.4.5, it is clear that the interactiveness of the exhibition is nothing to write home about for less than half of the population (45%) found the exhibition interactive. Considering the fact that less than a half of the study population feel the exhibition is interactive, a lot needs to be done to improve the current exhibitions, as interactive exhibitions provide an opportunity where people become actively involved in manipulating the exhibits. Furthermore, only 38% felt that the exhibitions were very interactive, 12% felt the exhibitions were slightly interactive while 5% felt the exhibitions were not interactive.

There is, therefore, need to make Fort Jesus Museum exhibition spaces more than just mere spaces to display objects. They should be directed, refined, and executed into learning environments, places for Muses. This will in turn help to

increase return visits and continued use of the museum as visitors readily interact with the exhibitions. We also wanted to find out the visitors' opinions on the educativeness of the exhibitions. The results are summarised in Figure 4.6.



**Figure 4.6: Extent to which exhibitions are educational**

The Museum exhibitions are structured in their intent and content. The intention is usually to stimulate interest in what is being offered and at the same time to try and change or modify attitudes, and increase knowledge. This is done in a manner that will help meet educational goals of the museum.

Figure 4.6 above indicates that 48% of the respondents found the exhibitions educational, while 45% found it very educational. On the other hand, 4% found the exhibitions slightly educational and 3% did not find them educational.

People are the reason why museums exist and yet this is overlooked in the everyday operations of many museums. Almost everything in the museum involves people and an understanding of visitor needs and expectations is fundamental in developing exhibitions that will catch the interest of visitors, those which will interact with the visitor and, most importantly, pass on the intended message to educate the visitors.

Much of what is known about human learning comes from the field of education, which in turn receives much of its information from the medical and psychological sciences. Using such knowledge is appropriate since museums are educational institutions (Edson and Dean, 1994: 173).

This being the case then, Fort Jesus Museum should strive to ensure that the needs of the various groups are met and this can be achieved through knowing the needs of these groups. Humans have three unique ways of acquiring information: through words either read or said; through senses, for example, touch and smell; and through images. Of the three, images are the dominant. Most of the information entering our minds is gathered through vision. The object-oriented nature of the museum makes it an ideal place where learning can take place. Every experience in the museum is an opportunity for visitors to gain new information about their heritage. However, exposure to objects alone does not result in transfer of information. Rather, it is the manner of display and the information that goes with such objects that have a role to play in the transfer of information.

From the information the researcher got from the education officers it is clear that the National Museums of Kenya has no educational policy in place except for an Education Strategic Plan (1998-2000) but which was not implemented. In the absence of such a policy, educational programming is dependent on museum exhibitions and collections, as well as contemporary issues, school curricula, and requests from teachers on the evaluation forms.

Usually, the museum professional plan displays rather than transmits messages, thus rendering exhibitions communication incompetent. Furthermore, exhibitions are arranged in ways that seem to be very clear to professionals in accordance with taxonomic principles without asking whether the visitor will understand the taxonomic basis of the exhibitions. If Museum education is to be effective the following factors need to be present in planning for the education, pre-selected museum component (message), the educational objective and method that will be used to transfer the message. The educational objective will act as a guiding principle in the programming of education. If correctly administered, education results in knowledge. Therefore, it is a constant process that needs evaluation just like the instruments that are used to educate; in this case the exhibitions need constant evaluation.

## **CHAPTER FIVE**

### **Visitor evaluations of the Fort Jesus Museum Exhibitions**

#### **5.0 Introduction**

Every museum has a way of putting up its exhibitions, depending on its objective and mission. Whatever the case, there is a limit in the number of exhibitions that can go in a given space for various reasons, among them, to avoid overcrowding the space, as crowded spaces are a visual turn-off. Secondly, it also allows designers to leave enough room for visitor movements as they go through the exhibition. For the purposes of this research the following exhibitions in Fort Jesus museum were evaluated: Coastal sites of Kenya, Mijikenda, Omani Arab house and the Portuguese wall painting. The evaluations were done on the basis of layout, flow of information, content, text/labels and the objects.

However, at the time of the study the Mombasa ship wreck exhibition had been brought down for upgrading and so it was not evaluated.

#### **5.1 Layout**

##### **5.1.1 The Coastal Sites of Kenya**

The coastal sites of Kenya exhibition (Plate 5.1) is located in the main exhibition gallery. Generally, the exhibition takes up about 60% of the total exhibition space in the gallery and follows a linear kind of set up on both right and left walls.



Plate 5.1: Layout of the Coastal sites of Kenya exhibition

Figure 5.1 below summarises the respondents' opinions on the layout of this exhibition.

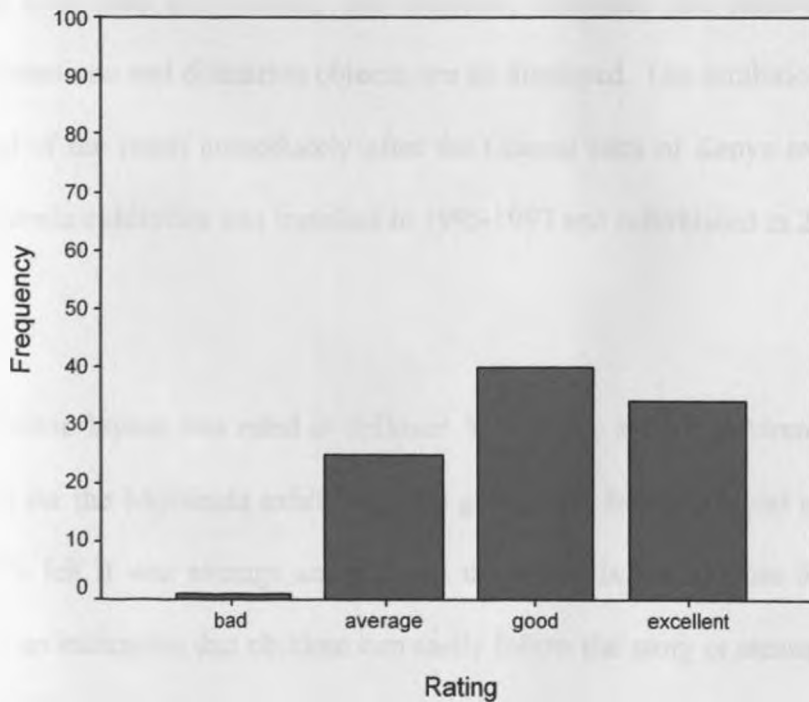


Figure 5.1: Evaluation of the layout of the Coastal Sites of Kenya exhibition

Of the 100 respondents interviewed, 40% said the layout of the coastal sites of Kenya was good, 34% felt that it was excellent, 25% said it was average and 1% said it was bad (Figure 5.1). These findings suggest that layout plays a vital role in determining how visitors will interact with the exhibitions. It, therefore, implies that as it is, the layout of this exhibition is not a hindrance to learning. The problem could probably be the showcases in the middle of the room, which contribute to the reduction of space for free movement in the gallery (Plate 5.1).

### **5.1.2 The Mijikenda exhibition**

The Mijikenda exhibition (Plate 5.2) is an exhibition that talks about the nine tribes of the coast and their life style in the kayas (sacred forests). The way of dress for both men and women, and economic activities like black-smithing, social interactions and divination objects, are all displayed. The exhibition is right at the end of the room immediately after the Coastal sites of Kenya exhibition. The Mijikenda exhibition was installed in 1995-1997 and refurbished in 2001.

The exhibition layout was rated as follows: 36% of the school children felt that the layout for the Mijikenda exhibition was good, 30% felt that it was excellent, while 29% felt it was average and 5% felt the layout is bad (Figure 5.2). This finding is an indication that children can easily follow the story or message being relayed by the exhibition and, more so, they can identify themselves with the exhibition, since it is part of their day-to-day life.





Plate 5.2 Mijikenda Life in the Kayas

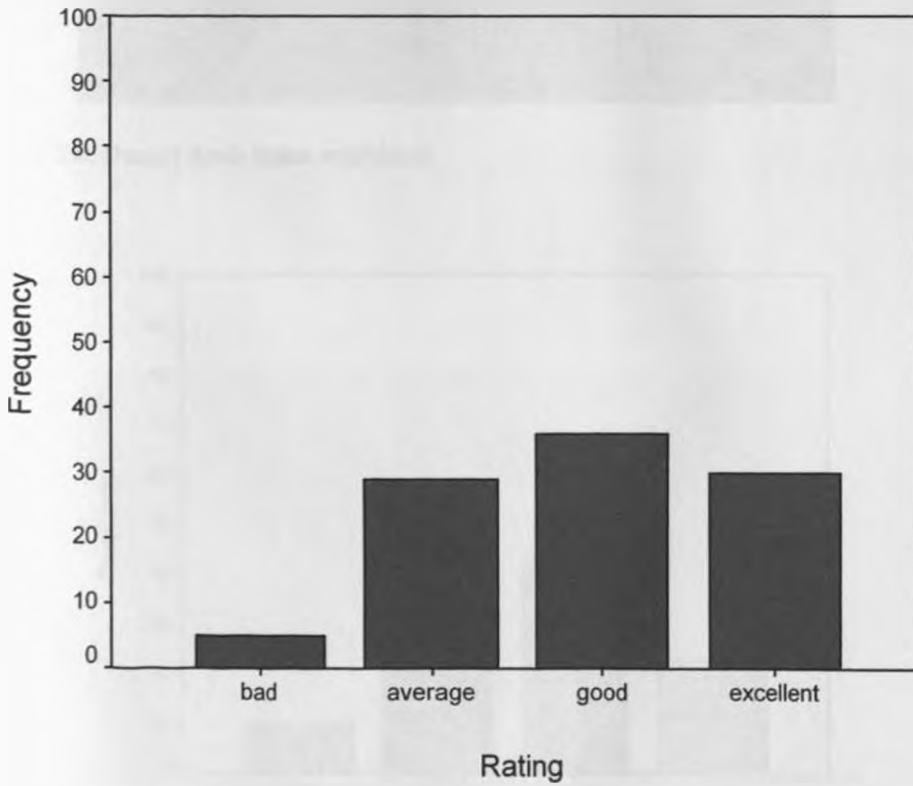


Figure 5.2: Evaluation of the Mijikenda exhibition layout.

### 5.1.3 The Omani Arab house exhibition

The Omani Arab house exhibition (Plate 5.3) is an *in situ* exhibition that talks about the Omani Arabs who once occupied the fortress. The Omani Arabs are well remembered for the siege that saw them grab the fort from the Portuguese.



Plate 5.3: The Omani Arab house exhibition

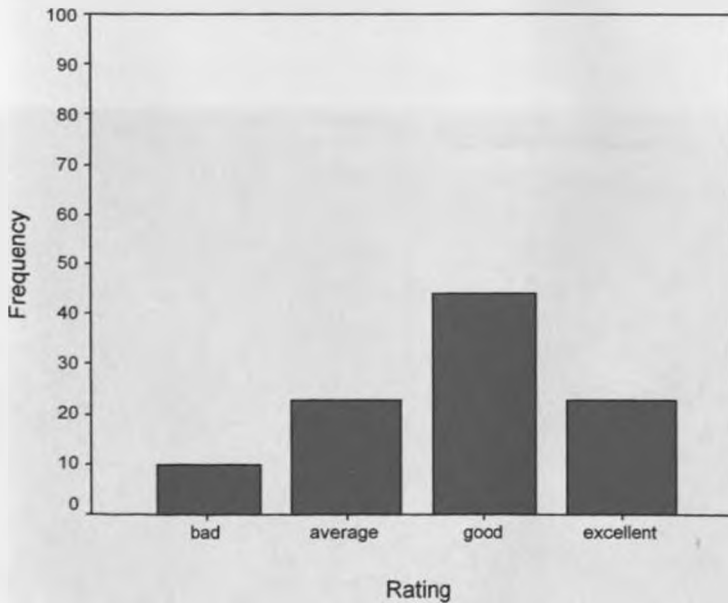


Figure 5. 3: Evaluation of the Omani Arab exhibition layout

From Figure 5.3 above, it can be seen that 44% of the respondents felt the Omani Arab house exhibition layout was good, another 23% felt it was excellent, 23% felt it was average and 10% felt it was bad. The results suggest that *in situ* exhibitions are able to communicate even the most remote of messages. However, there were also suggestions that the house be painted to make it look appealing and bring out its importance in the history of the Fortress.

#### 5.1.4 The Portuguese wall painting

This is a wall painting that was excavated and reinforced to look like it was painted on the current wall it is on today. The eighteenth century painting is an awesome piece of work that brings out the power of language and art on it, shows paintings of dhows, boats and the many things associated with the Portuguese activities on the East African coast (Plate 5.4). The painting has been exhibited in its authentic state.



Plate 5.4: Portuguese wall painting

Of the 100 children interviewed, 42% said the layout was good while 28% said it was excellent, 22% felt it was average and 8% said it was bad (Figure 5.4). The result indicates that people appreciate spacious environments, that is, those that do not make them strain to see objects on display as is the case with the Portuguese wall painting which allows free standing.

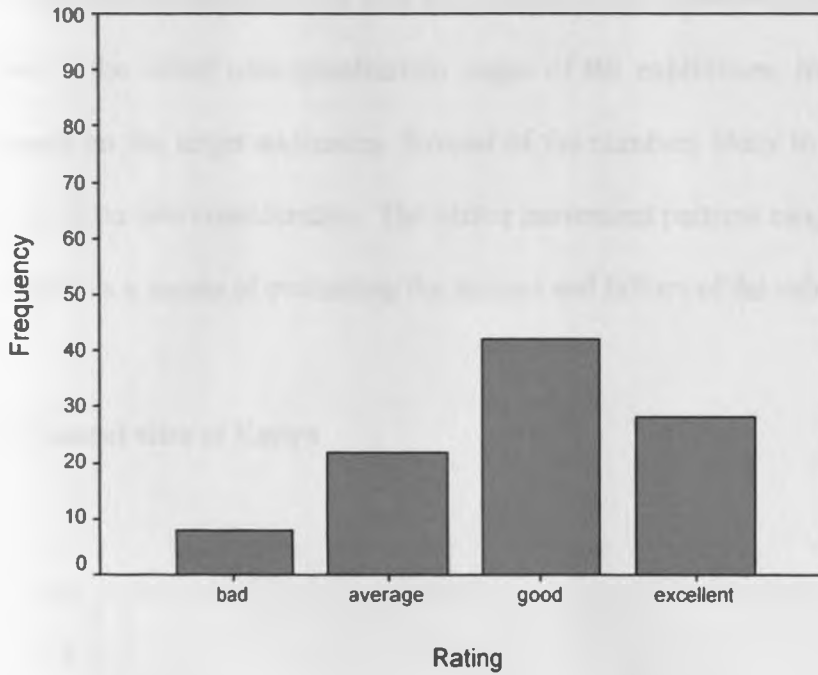


Figure 5.4: Evaluation of the Portuguese Wall painting exhibition layout

## 5.2 Flow of information

Museums provide information to their users in many ways, for example, through publications, posters, lectures, and through exhibitions. It is important that the information

provided by the museum is accurate, clearly presented and communicated. It is therefore important that exhibition designers and education officers remember that if information is inconsistent, people tend to pick that which is more comfortable with them, hence hindering the process of education.

Flow of information determines how much time visitors spend in the various galleries or on certain exhibitions. It will also determine the direction they take. It is vital that in the initial conceptualisation stages of the exhibitions, movement patterns based on the target audiences, forecast of the numbers likely to visit the exhibition is taken into consideration. The visitor movement patterns can, to some extent, be used as a means of evaluating the success and failure of the exhibitions.

### 5.2.1 The Coastal sites of Kenya

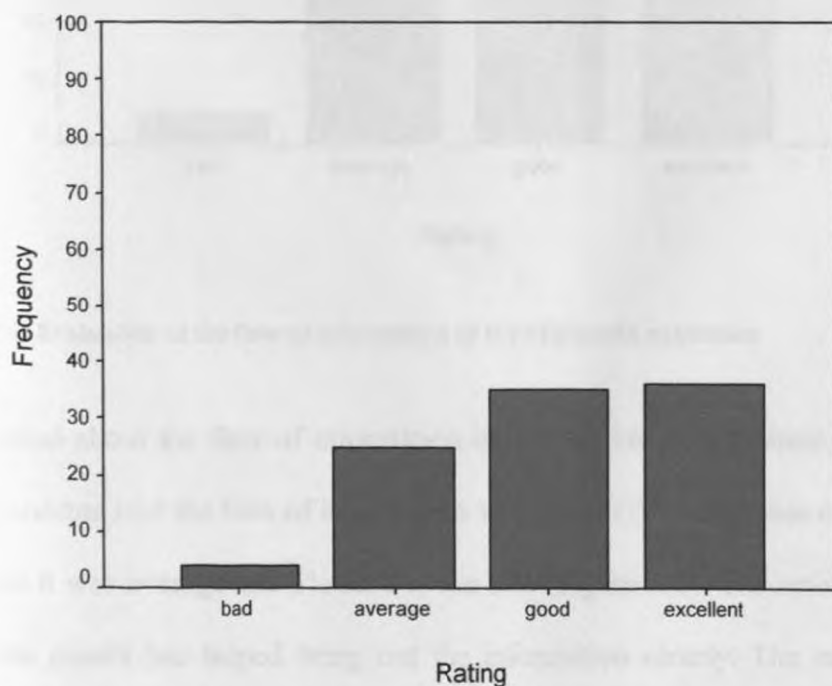


Figure 5.5: Evaluation of the flow of information of the Coastal Sites of Kenya exhibition

Out of the 100 children interviewed for this study, 36% felt the flow of information was excellent, 35% said it was good, 25% said it was average and 4% said it was bad (Figure 5.5). The basis for this result may be that the children spend more time on this exhibition probably because the sites in question are those they can easily identify with.

### 5.2.2 The Mijikenda exhibition

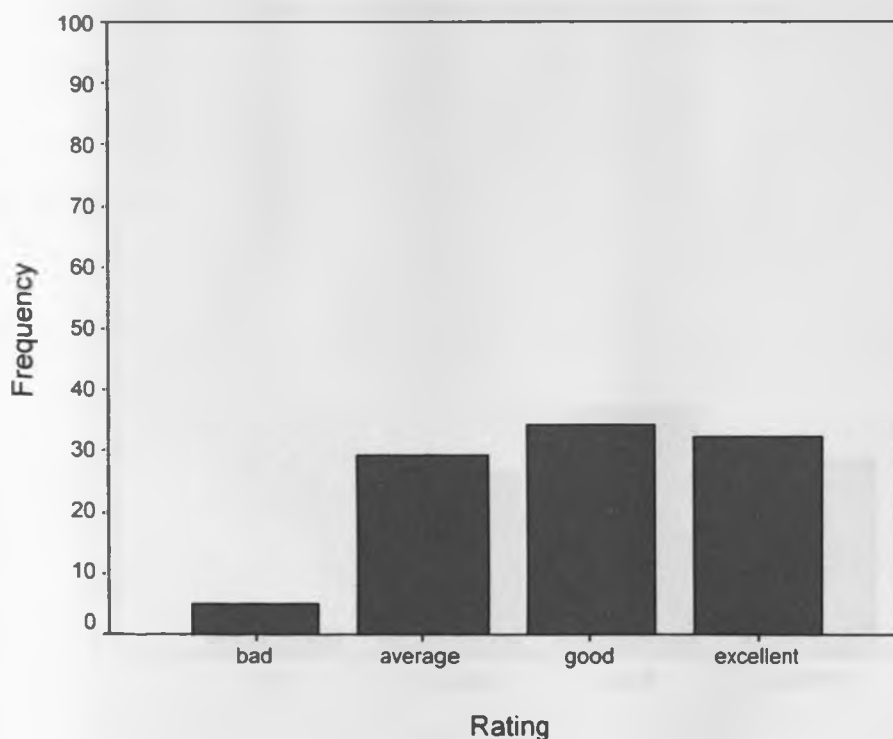


Figure 5.6: Evaluation of the flow of information of the Mijikenda exhibition

When asked about the flow of information of the Mijikenda exhibition, 34% of the respondents said the flow of information was good, 32% said it was excellent, 29% said it was average and 5% said it was bad (Figure 5.6). The set-up of the exhibition panels has helped bring out the information clearly. The exhibition

opens with an introduction of the Mijikenda through a diorama depicting their way of life in the kayas. The general outlay allows the visitors to go through the life of the Mijikenda with ease, thereby making them willing to assimilate new knowledge and allow the process of education to take place.

### 5.2.3 The Omani Arab house

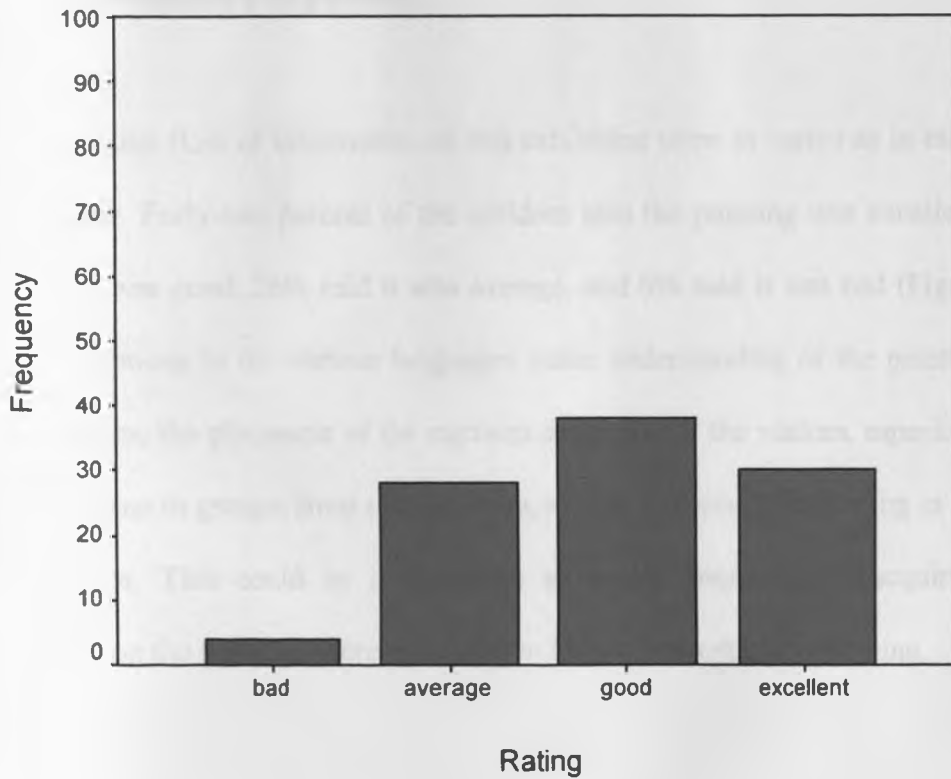


Figure 5.7: Evaluation of the flow of information Omani Arab house exhibition

When asked about the flow of information of the Omani Arab house exhibition, 38% respondents said the flow of information was good, 30% said it is excellent, 28% said it was average and 4% said it was bad (Figure 5.7). These findings are a clear indication that visitors enjoy going through exhibitions that are not complex.

The simplicity with which the information is laid in the gallery helps people to appreciate it. However, a few touch-ups need to be made to improve the flow of the information and give direction to the visitors in terms of movement in the house. Clear signage is also needed to prevent visitors from going to prohibited rooms.

#### **5.2.4 The Portuguese wall painting**

Opinions on the flow of information of this exhibition were as varied as in other cases already. Forty-two percent of the children said the painting was excellent, 26% said it was good, 26% said it was average, and 6% said it was bad (Figure 5.8). The captions in the various languages make understanding of the painting easy. However, the placement of the captions could hinder the visitors, especially those that come in groups, from reading them, as they will end up crowding in the limited space. This could be a hindrance to people interested in acquiring information on the painting, thereby leading to loss of interest in the painting.



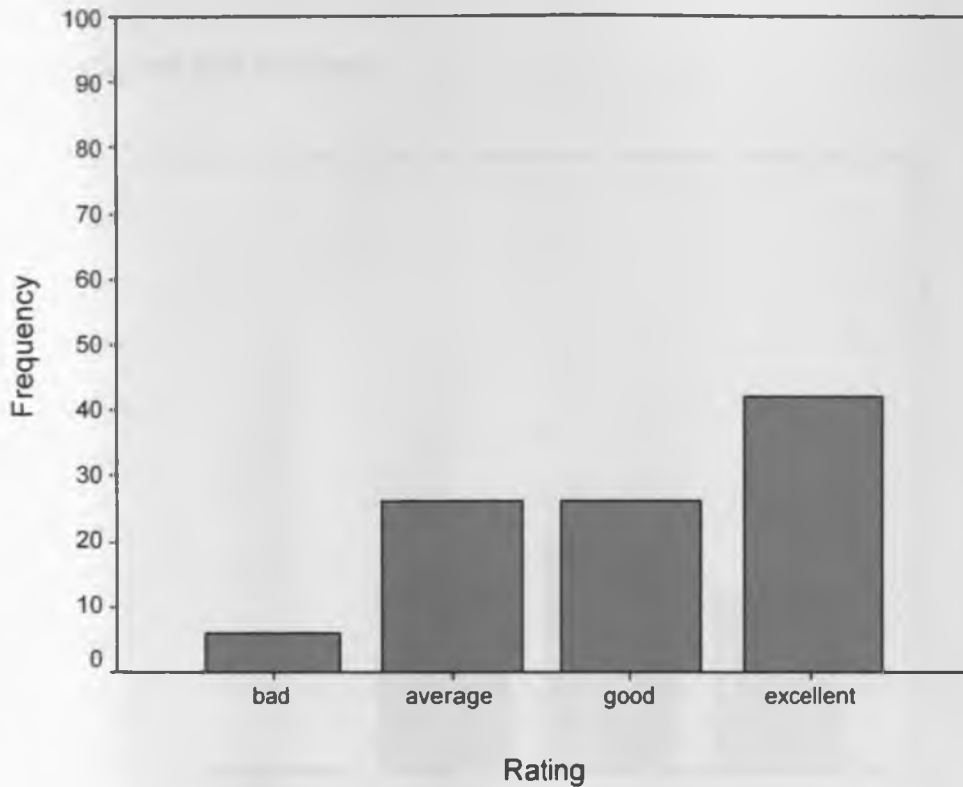


Figure 5.8: Evaluation of the flow of information of the Portuguese wall painting

### 5.3 Exhibition Content

Exhibition content plays a vital role in the process of education in that visitors tend to shun things that they cannot readily relate to. Furthermore, too many objects in a showcase tend to discourage visitors. There is, therefore, need to reduce the contents of the most showcases in the exhibition at Fort Jesus Museum if visitors are to engage with them. The content can be thematic in orientation or informative to a point where it explains associations between groups of objects and also tells the rationale for the exhibition. In this way visitors would see the worthiness of the exhibition and want to spend a little more time on it.

### 5.3.1 The Coastal sites of Kenya

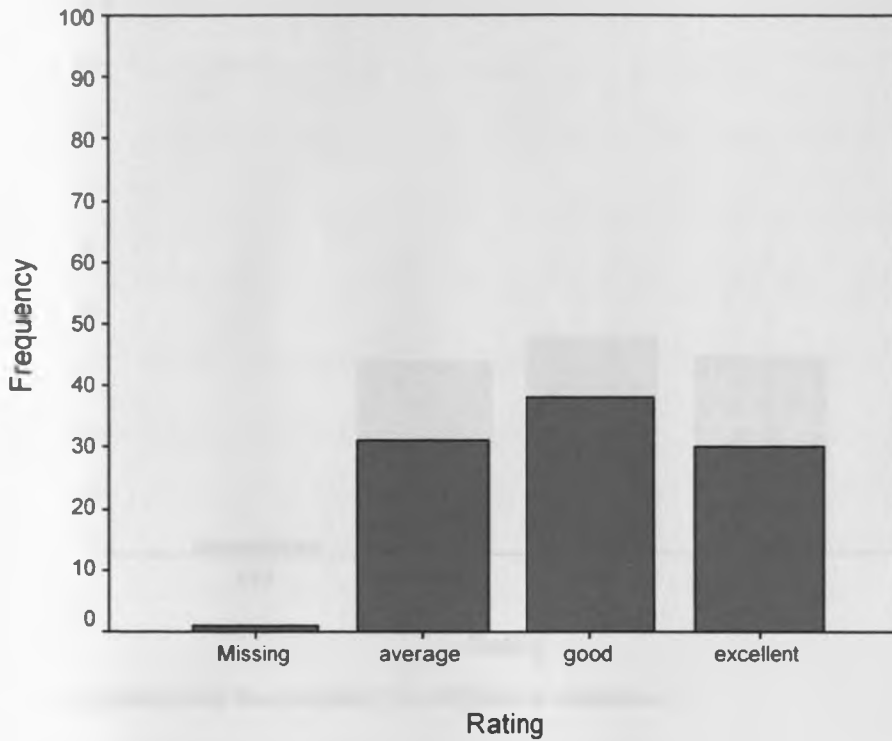


Figure 5.9: Evaluation of the content of the Coastal Sites of Kenya exhibition

Asked about the content of the Coastal Sites of Kenya exhibition, 38% of the respondents stated that it was good, 30% said it was excellent, 31% said it was average, while 1% did not comment (Figure 5.9). The results are impressive in that they suggest that in school children learn about these sites. Therefore, seeing the exhibition enhanced what they had learnt in class but this time in an environment that allowed them to see the actual objects that were excavated from these sites. Among the sites covered are the Gede ruins, the former Portuguese capital Malindi and Kwale.

### 5.3.2 The Mijikenda exhibition

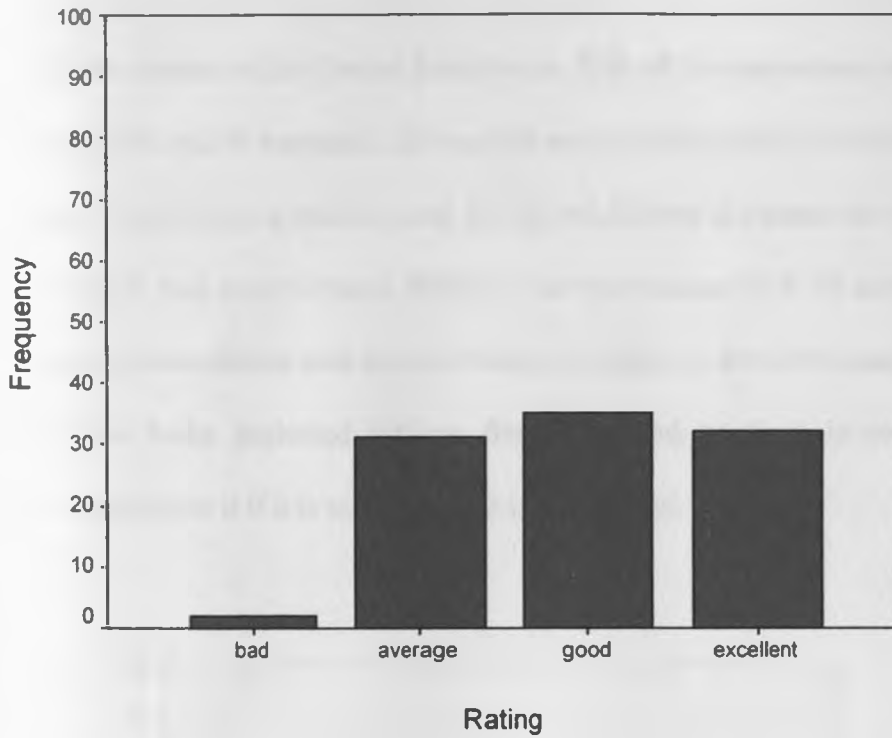


Figure 5.10: Evaluation of the content of the Mijikenda exhibition

Of the 100 respondents interviewed 35% said it was good, 32% said it was excellent, 31% said it was average and 2% said it was bad (Figure 5.10).

The Mijikenda exhibition as indicated above allows visitors to identify with the contents with ease. The content of the exhibition also promote cultural appreciation and tolerance. It also brings out some of the activities that the Mijikenda are well known for, like blacksmithing.

### 5.3.3 The Omani Arab House

In terms of the content of the Omani Arab house, 38% of the respondents said it was average, 35% said it was good, 23% said it was excellent and 4% said it was bad (Figure 5.11). This is a wake-up call for the exhibitions designers; the result could be due to too many objects being in the showcases, lack of adequate information on some objects and over-crowding of objects in the showcases. The exhibition also looks neglected just on first sight, and so there is need to frequently improve on it if it is to achieve the intended goal.

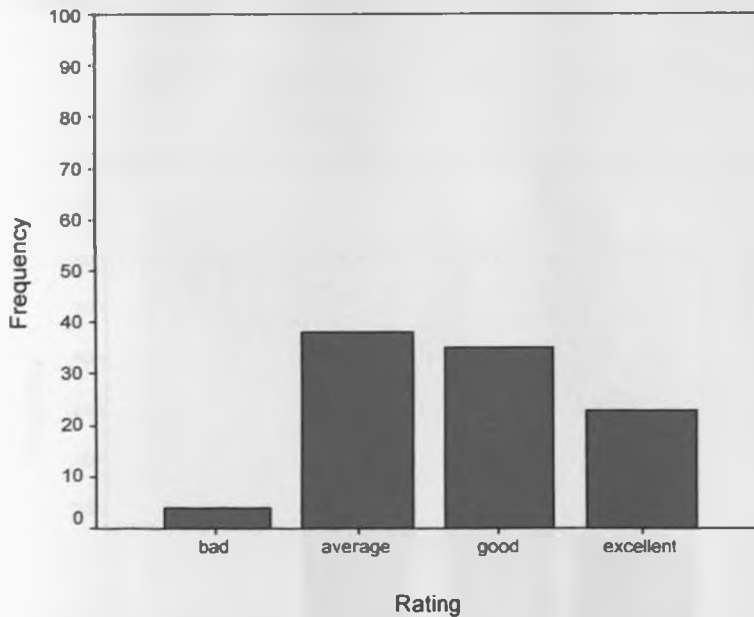


Figure 5.11: Evaluation of the content of the Omani Arab House exhibition

### 5.3.4 The Portuguese wall painting

When asked about the content of the Portuguese wall painting, 44 % of the respondents said it was good, 26% said it was average, 23% said it was excellent

and 7% said it was bad (Figure 5.12). This result, to some extent, confirms the fears that museum professionals usually tend to think visitors will understand the exhibition content because, if they do not, there is a caption to tell the story. More often, however, captions are technical and beyond the understanding of certain audiences. For example, the children could not clearly understand why such an object would be considered worth displaying when it looks like it was just picked from a 'child's drawing bag'. It is, therefore, imperative that a simpler way of presenting the painting be adopted for easy understanding of the different groups. It is also true that most of the young audiences to the museum do not appreciate artistic paintings that are dull as is the case with the Portuguese wall painting at Fort Jesus Museum.

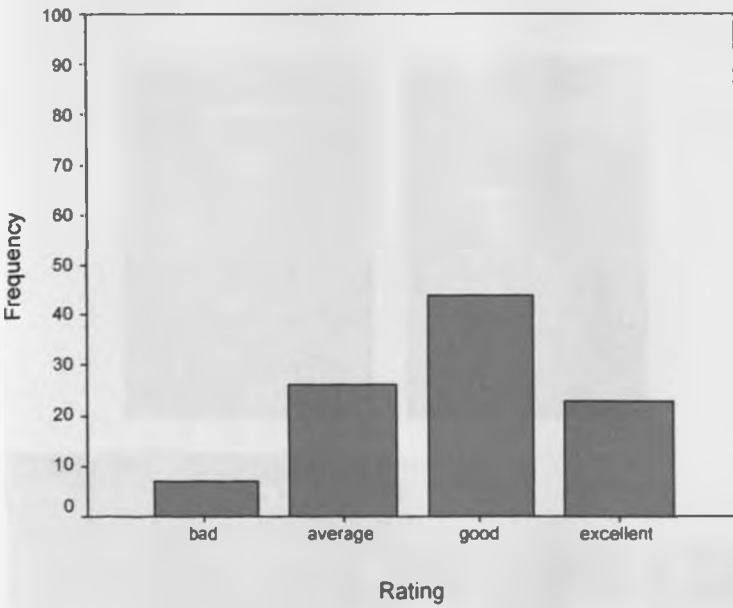


Figure 5.12: Evaluation of the content of the Portuguese wall painting exhibition

## 5.4 Exhibition Text/Labels

Text labels in any museum are intended to pass on the intended message and give the reader a deeper understanding of the subject matter. Museum labels therefore need to be appropriately structured, readable and simple. Education in the museum implies the use of the exhibitions as teaching aids, and so the writer of the labels should be someone in close contact with the intended audiences. Issues of label clarity, accuracy, suitability and tone, should never be overlooked. It is therefore important that labels are simple but at the same time capable of providing information that will help the visitor to have a deeper understanding of the subject. Placement of the labels should be taken care of too. Labels should not obstruct the visitor and neither should they be placed everywhere in the showcase.



Plate 5.5 Some of the captions in the different galleries at Fort Jesus Museum

The exhibitions at Fort Jesus museum need to be reviewed. Some are too long while others lack precision and informative information that a visitor would utilise as new knowledge. Considering the fact that in exhibitions like the coastal sites a lot of potsherds are used, there is a tendency to want to put a label on each, thereby defacing the whole exhibition. What one sees are small pieces of paper with only “ceramic earthenware” or decorated ceramic plate.

Labels should be able to give an indication as to why the objects on display are important and worthy being part of human heritage. Through observations labels like “plate believed to be a hundred years old”, are obviously not as informative as they are meant to. When was the plate 100 years old? Such a label means year in year out the plate is 100 years old, which is not true.

#### 5.4.1 The Coastal Sites of Kenya

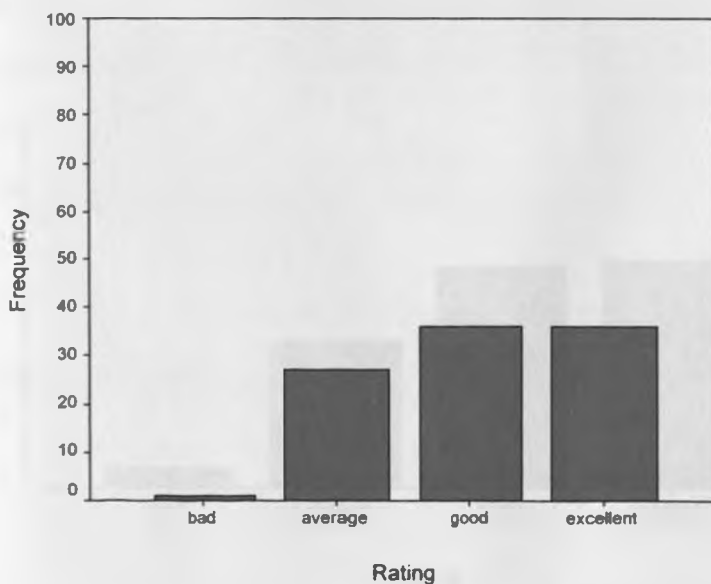


Figure 5.13: Evaluation of the text of the Coastal sites of Kenya exhibition

Regarding the text of the Coastal Sites of Kenya exhibition, 36% of the respondents said the labels were excellent, 36% said they were good, 27% said they were average, and 1% said they were bad (Figure 5.13). This is an impressive result. However, in as much as the labels were rated highly, there is need to make a number of improvements on them in terms of tone, removing the fading ones. Over and above this, there is need to ensure that the labels in the whole gallery are uniform, in terms of the font size. All labels should be neat, clean and clear, and the technique used in their production should be readily accessible and available in case there is need to produce replacements.

#### 5.4.2 The Mijikenda exhibition

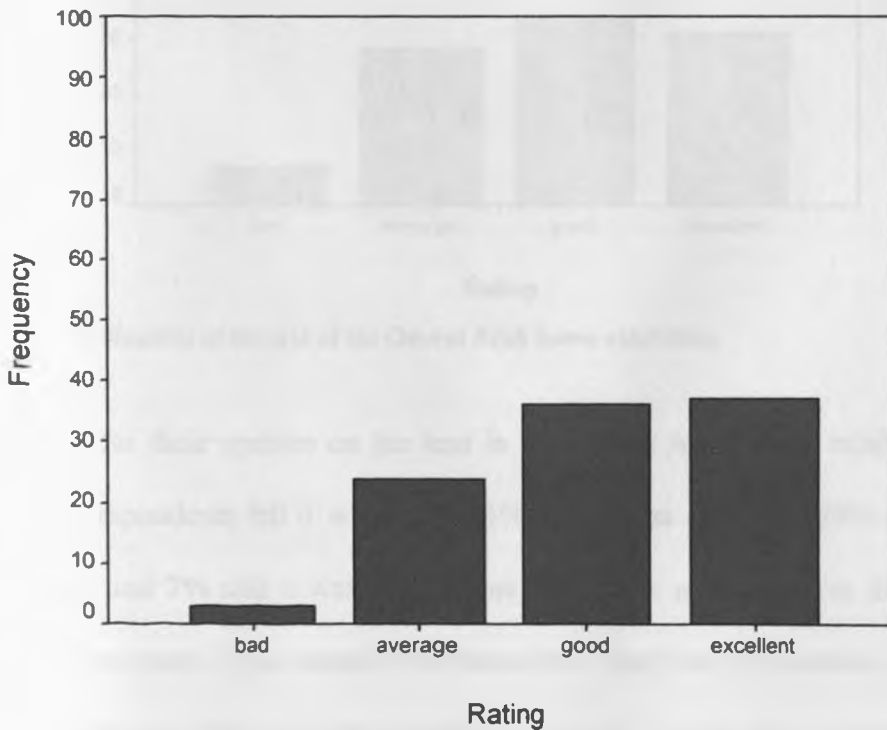


Figure 5.14: Evaluation of the text of the Mijikenda exhibition



Of the 100 respondents interviewed, 37% said it is excellent, 36% said it is good, 24% said it is average and 3% said it is bad (Figure 5.14). There is need to reduce on the number of captions in the showcases and also reduce them in size. This will help in increasing visitor interest in reading the captions and at the same time stimulate their wonder.

#### 5.4.3 The Omani Arab house

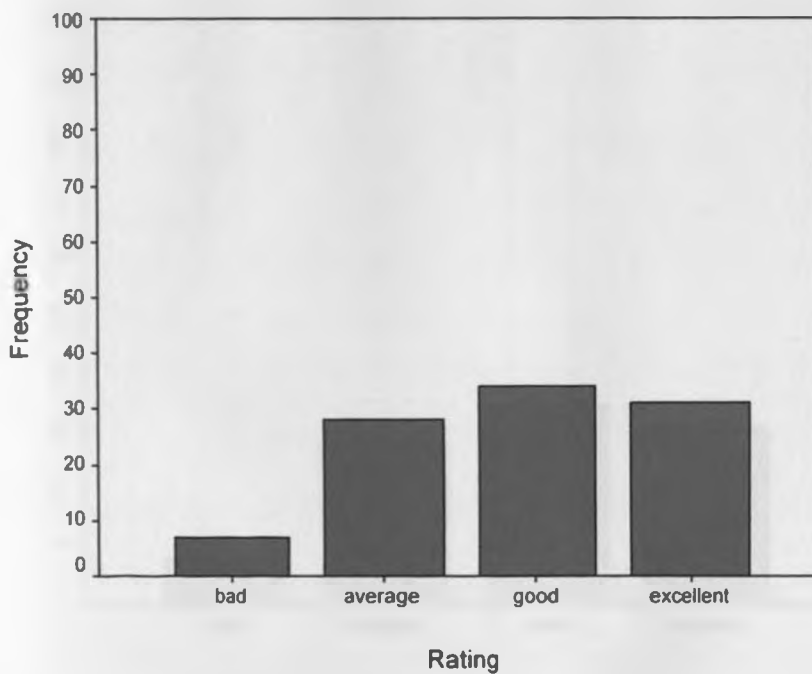


Figure 5.15: Evaluation of the text of the Omani Arab house exhibition

When asked for their opinion on the text in the Omani Arab house exhibition, 34% of the respondents felt it was good, 31% said it was excellent, 28% said it was average, and 7% said it was bad (Figure 5.15). The result requires that the captions be reviewed. From casual observation it is clear that the captions in the Omani Arab house have not been attended to for quite a long time and some of

them do not transmit any message, nor do they add value to the exhibition. For Example, the caption on the photograph of an Omani Arab boy simply reads 'Omani Arab boy'. It does not add any new information to what the visitor is seeing in the picture. Such captions do not promote the process of education and should therefore be avoided.

#### 5.4.4 The Portuguese wall painting

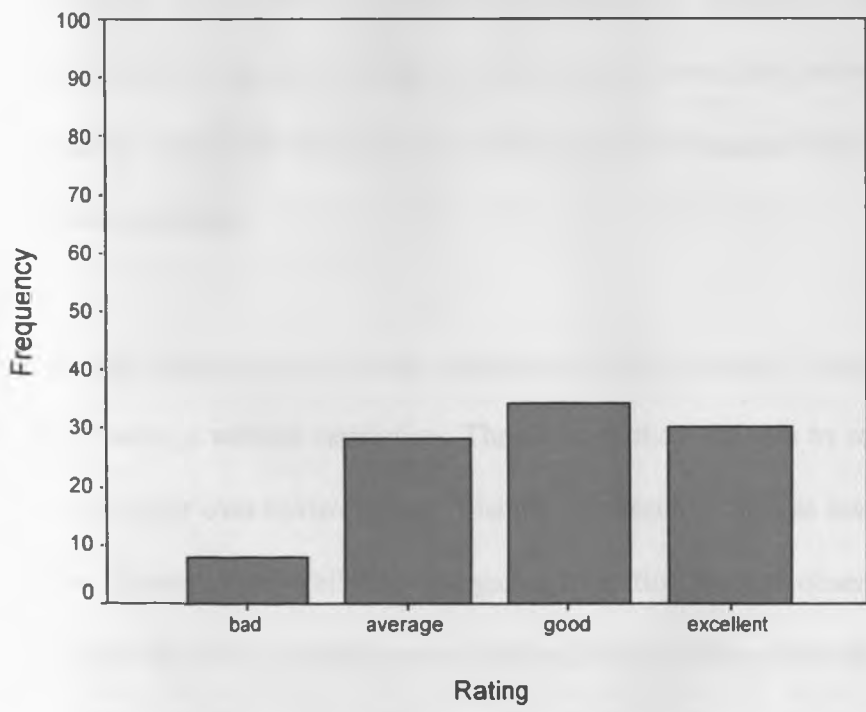


Figure 5.16: Evaluation of the text of the Portuguese wall painting

The 100 school children were asked to give their opinion on the text in the Portuguese wall painting exhibition. Thirty-four percent said it was good, 30% said it was excellent, 28% said it was average, while 8% said it was bad (Figure 5.16). The results show that the children appreciated the painting. However, there

is need to spread out the captions on the painting to allow bigger groups read them without crowding in one place.

### **5.5 Exhibition objects**

Objects are tangible human evidence that allow visitors to explore and respond to that past world they are part of. The manner of presentation of these objects invites the visitor to explore, participate in and gain a better understanding of human experience over time. The education department therefore needs to enhance the interaction among all visitors by forming a connection between the audiences and the objects on display and in storage, because museums are object-oriented in their teaching.

The visitors to the museum are given an opportunity to view authentic objects and describe their feelings without restriction. Through this they are able to compare what they see in their own environments. Visitors are therefore able to learn both to observe the objects in the exhibition and gain information through observation. Thus, the objects become a cardinal part of any exhibition as they form the basis of that particular exhibition and therefore careful selection of these objects should be made priority.

### 5.5.1 The Coastal sites of Kenya



Plate 5.6 Part of the Coastal sites Exhibition

Of the 100 respondents, 47% felt the objects on display in the exhibition (Plate 5.6) were excellent, 27% said objects were average, 25% said they were good, while 1% said they were bad (Figure 5.17). This seems to suggest that the school children did not understand why objects are exhibited as broken pieces. It would appear, therefore, that there is need for the education department to emphasise on the importance of exhibiting them, as they are to make the visitors understand and appreciate them the way they are.

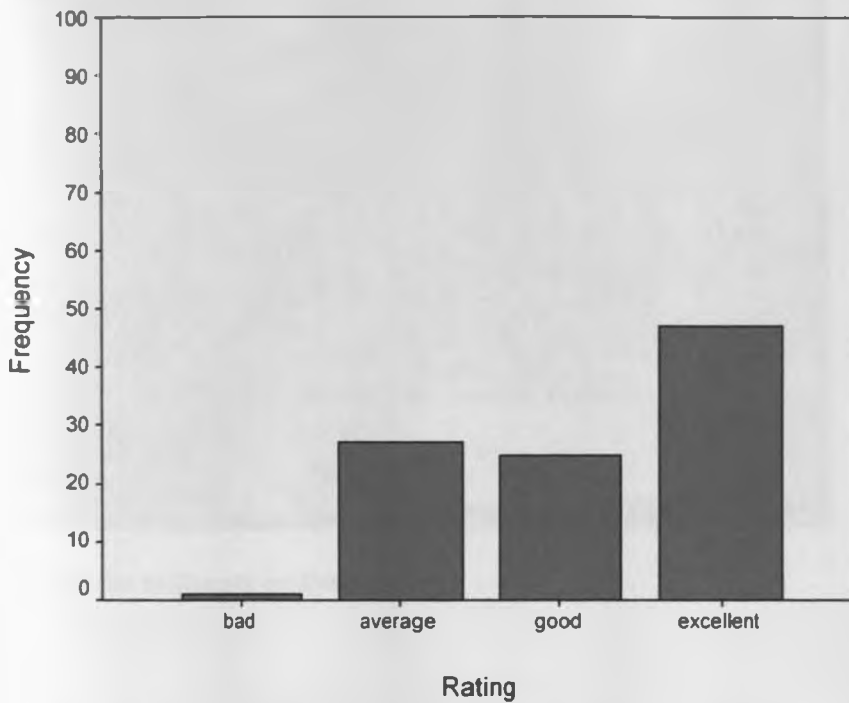


Figure 5.17: Evaluation of the objects in the Coastal Sites of Kenya exhibition

### 5.5.2 The Mijikenda

The respondents were asked to give their opinion on the objects in the Mijikenda exhibition (Plate 5.7). Thirty-eight percent of the respondents said it was good, 35% said it was excellent, while 25% said it was average and 2% felt it was bad (Figure 5.18). The children felt that objects from the other 8 “tribes” should be included in the exhibition, as only those from the Agiriama are represented in the current exhibition. This seems to suggest that children from those communities whose objects are not exhibited felt let down by the exhibition.



Plate 5.7 Part of the Mijikenda exhibition

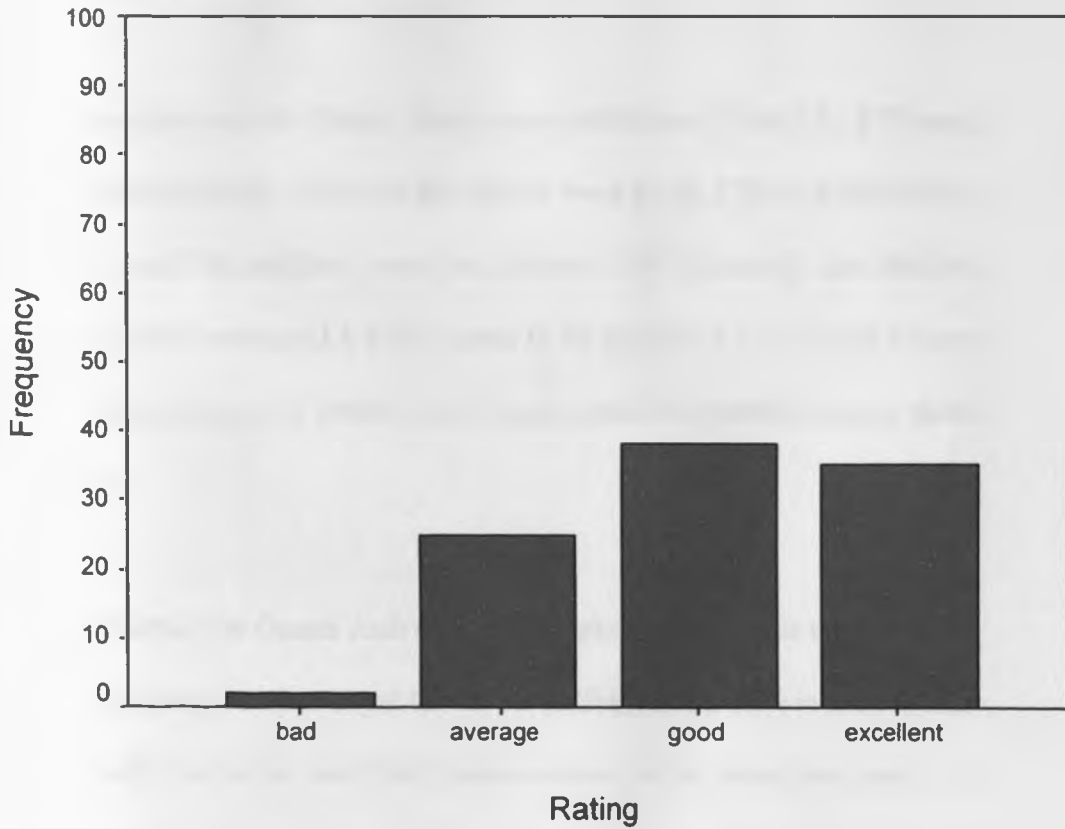


Figure 5.18: Evaluation of the objects in the Mijikenda exhibition

### 5.5.3 The Omani Arab house



Plate 5.8 Part of the Omani Arab house exhibition

Regarding the objects in the Omani Arab house exhibition (Plate 5.8), 37% said the objects were excellent, 35% said the objects were good, 25% said the objects were average, and 3% said they were bad (Figure 5.19). Generally, the children felt the exhibitions were good but they need to be improved and a more history based exhibition put up. The Omani Arab house should be painted to make them look attractive.

As earlier indicated, the Omani Arab exhibition looks neglected just on contact. It is important that care be taken to put life in the exhibition and there is need to also bring out clearly the use to which the various rooms in the house were put to as they form part of the object which is the Omani Arab House.

Plate 5.8 above clearly shows the appearance of the objects on display. Crowded objects on display tend to be a visual put-off. The number of objects in the showcases should, therefore, be reduced to make them more attractive and appealing to the eyes of the visitors. In this way, there is a possibility that the visitors will see the real value of these objects.

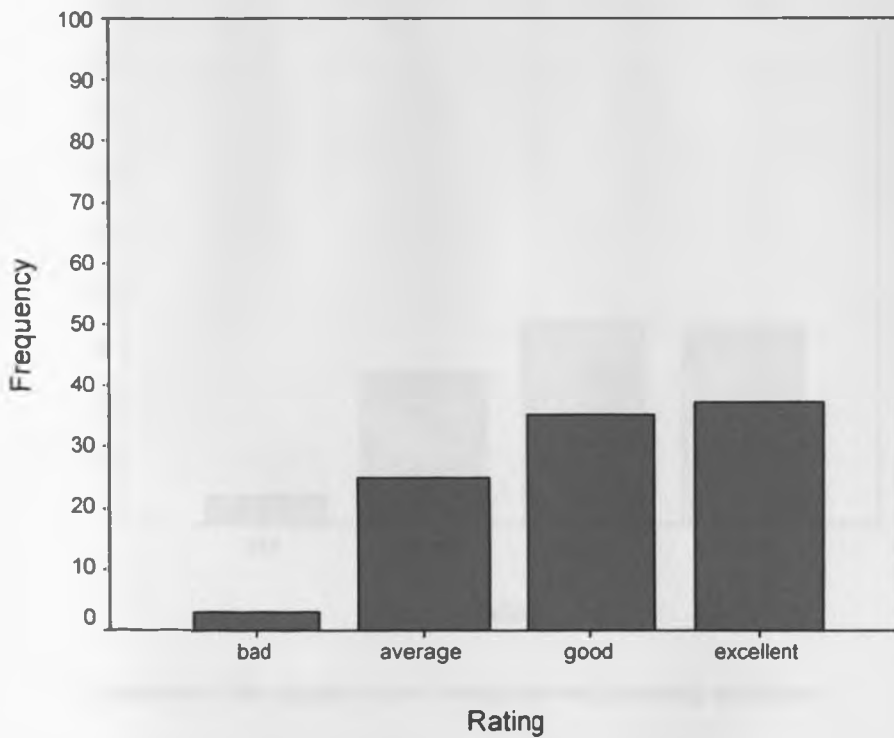


Figure 5.19: Evaluation of the objects in the Omani Arab house exhibition

#### 5.5.4 The Portuguese wall painting

Opinions on the Portuguese wall painting were as varied as those in other cases already described. Thirty-five percent of the respondents said it was good, 34%



said it was excellent, 26% said it was average while 5% said it was bad (Figure 5.20). As already noted, it is the duty of museum professionals to help the visitors to see the real value of museum objects. The Portuguese painting needs a lot of public awareness for it to be appreciated as it is. The visitors should be made aware that the painting is an original piece of work that is very unique and special.

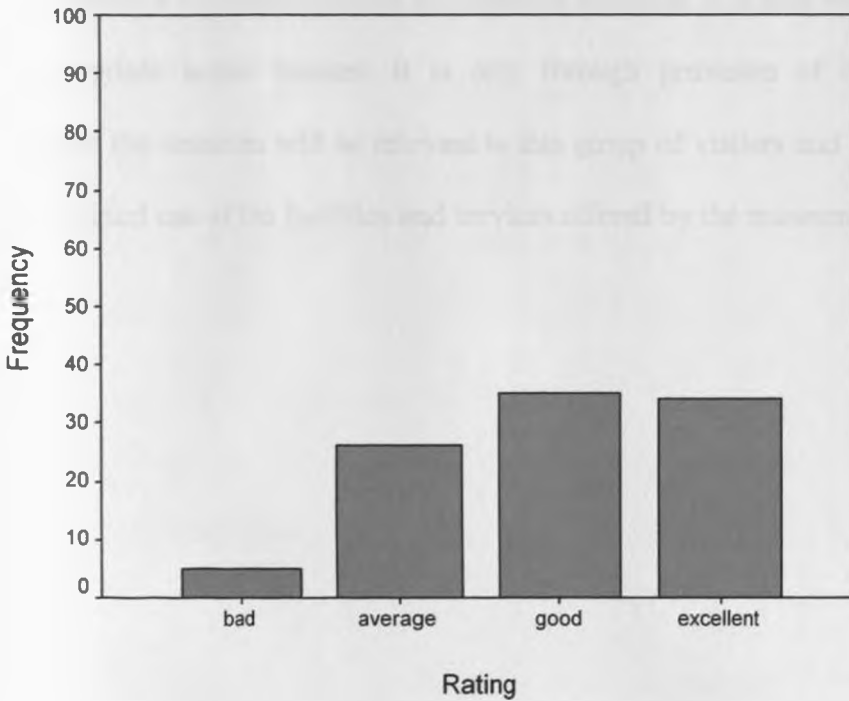


Figure 5.20: Evaluation of the objects in the Portuguese wall painting exhibition

The teachers, on the other hand, felt that the exhibitions as they are, are not elaborate enough to meet the needs of secondary school groups. However, for primary schools they are good because at this stage the children not only identify the objects but also have questionnaires from school to fill in as they move through the exhibitions.

The teachers further stated that that they use Fort Jesus museum as a source of authentic objects. Thus, bringing the children to the museum is a way of confirming what they would have learnt in class. The teachers further suggested that something be done about the texts in terms of fonts.

From the results above, it is clear that a lot of work needs to be done in order to address the needs of the school groups and enhance learning. It is also important to take appropriate action because it is only through provision of relevant exhibitions that the museum will be relevant to this group of visitors and be able to witness repeated use of the facilities and services offered by the museum.

## **CHAPTER SIX**

### **What needs to be done**

#### **6.0 Introduction**

Museums offer enjoyable ways of assimilating information. The mere fact that the visitor is viewing the real thing is in itself intellectually pleasing for many people. The comfortable informal environment where school children can interact with real objects and be able to share with their experiences with peers without any restriction leads to retention and personalisation of information. Therefore, the entertainment value of exhibitions as communication tools should not be overlooked. Communication occurring in a relaxed environment promotes learning.

#### **6.1 Exhibitions to be changed**

An understanding of community needs and interests could help Fort Jesus museum to be more effective in reaching and retaining wider audiences. It is up to the management and education department to make their visitors' experience worthwhile and valuable.

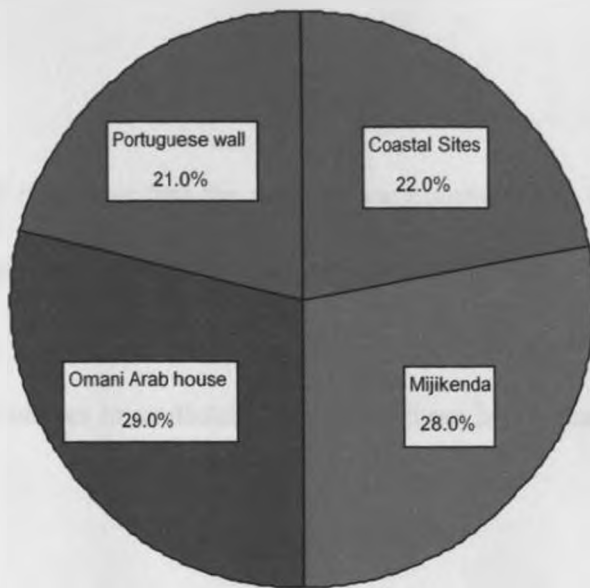
The children felt that since Fort Jesus was a military site, it should bring out the facts they are taught in class, for example, how the cannons were used and who the people in charge of the camp were.

They also stated that they only come to the museum to fulfil school policy for museum education cannot help them find white-collar jobs, and is simply there for purposes of telling people about the past.

The museum is a physical setting in which visitors usually freely choose to enter. The physical context therefore includes the architecture and feel of the building as well as the objects on display. To ensure communication the museum should sequence information in a manner that will facilitate understanding.

From the findings obtained, it is the Omani Arab house that needs complete change. Twenty-nine percent of the respondents suggested that the exhibition be changed because it was not expressive enough and the objects on display look worn out and fragile. They are not interesting to look at (Figure 6.1).

On the other hand, 28% suggested that the Mijikenda exhibition be changed completely. One of the reasons was that since Mijikenda means 'nine tribes', why exhibit only the Agiriama artefacts? It was further suggested that the models in the exhibition be improved upon as they are not even close to what the Agiriama look like. The female models look depressed and oppressed while their clothing tells a story of poverty.



**Figure 6.1: Exhibitions to be completely changed**

Twenty-two percent of the respondents suggested that the Coastal sites of Kenya be changed completely. One thing that came out clearly was that the school children did not understand why the museum exhibits broken pieces instead of whole objects. Furthermore, the combination of artefacts from various sites around the coast in one showcase seems to be a source of confusion. A number of them wondered why the objects from Malindi and Gede ruins should be mixed with those from Fort Jesus.

Finally, 21% of the respondents felt that the Portuguese painting be completely changed, as it is not attractive. The colours used on the wall painting look like they are remnants of children learning how to write. It was also suggested that the interpretations in the different languages be spread in the room to allow for use by

bigger groups, because now people have to squeeze to read the specific translation they understand.

From observation it is clear that the visitors use guesswork to know that the two long wings of the exhibition gallery house the coastal sites of Kenya exhibition. Furthermore, the visitors do not know how to join the story to the Mijikenda exhibition, which comes immediately after when there is no clear-cut break.

## 6.2 Exhibitions to be upgraded

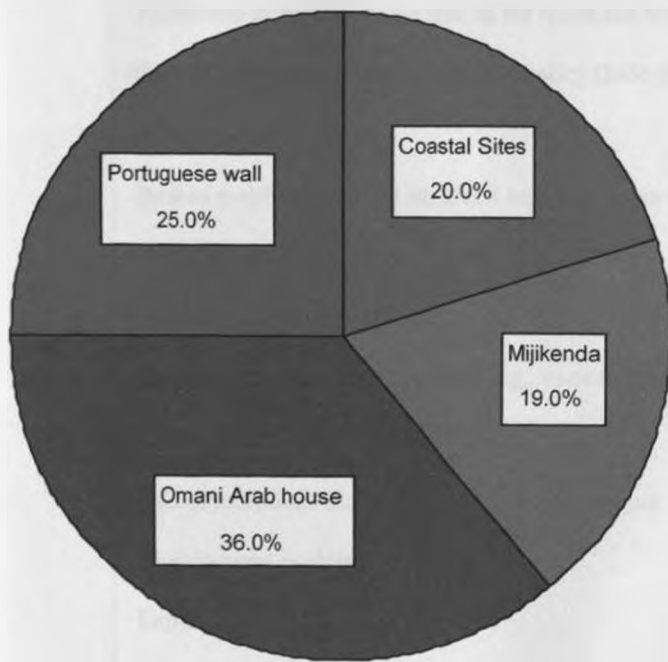


Figure 6.2: Exhibitions to be upgraded

For the exhibition designer knowing the exact condition of materials on display is the first step to taking care of them. From the study it is clear that 36% of the

respondents want the Omani Arab house exhibition upgraded, while 25% suggested that the Portuguese wall painting be changed, 20% suggested the Coastal sites of Kenya and 19% suggested the Mijikenda one (Figure 6.2).

Table 6.1 below summarises the suggested changes that need to be taken into consideration. It must be understood that some of the suggested actions are as a result of the limited information that the respondents' possess in terms of knowing why certain objects have to be exhibited the way they are.

Name of exhibition	Suggested changes and comments
Coastal sites of Kenya	<ul style="list-style-type: none"> <li>-Layout should be improved to allow free movement.</li> <li>-Exhibition to be put on one side of the room not both sides</li> <li>Flow of information should be systematic; Gede should be separated from Malindi, and so on.</li> <li>-Broken potsherds should be glued together so as to have full objects on display instead of broken pieces.</li> <li>-Too many objects on display. reduce on the numbers so that objects are not squeezed.</li> <li>-Introduction should be coast-like, e.g., use of makuti</li> </ul>
Mijikenda	<ul style="list-style-type: none"> <li>-Flow of information</li> <li>-Add objects from the other groups as well, not just Agiriama</li> <li>-Clothing and models should be improved</li> <li>-Expand the scope of the exhibition</li> <li>-Women models look depressed, improve on them</li> </ul>
Omani Arab house	<ul style="list-style-type: none"> <li>-Flow of information as exhibition is not educative</li> <li>-Pictures should be placed in proper frames and more information added</li> <li>-Objects should be arranged properly not heaped up in show cases</li> <li>-Improve on the layout, especially room with pictures</li> </ul>

	-Put a coat of paint on the walls
Portuguese wall painting	<ul style="list-style-type: none"> <li>-Make the painting attractive, expressive and very visible</li> <li>-Captions to be separated, font increased and spread out</li> <li>-Remove algae from face of painting</li> <li>-Message of painting should be clearly brought out for it is difficult to understand the way it is, or there should be someone readily available to interpret the painting</li> <li>-Paint it with brighter colours</li> <li>-More evidence about the Portuguese should be collected and displayed</li> </ul>

**Table 6.1: Respondents' suggested changes and improvements to the exhibitions**

**6.3: Tour guiding services**



**Plate 6. 1: A tour guide speaking to visitors**

The use of tour guides as a method of presenting and interpreting objects in the museum has been going on since time immemorial. It is important to remember as



museum managers that people, whoever they are, have their time segmented. Visitors would not want to arrive at a museum and be lectured and this is true with school children. The classroom environment, once introduced in the museum, will reduce the rate of concentration of the children, as this is what they do day in and day out in school. It is unlikely that the visitors would want to be a captive audience and so in whatever programming the museum undertakes it is vital to remember that the visitors want to engage in experiences that will enrich their personal lives.

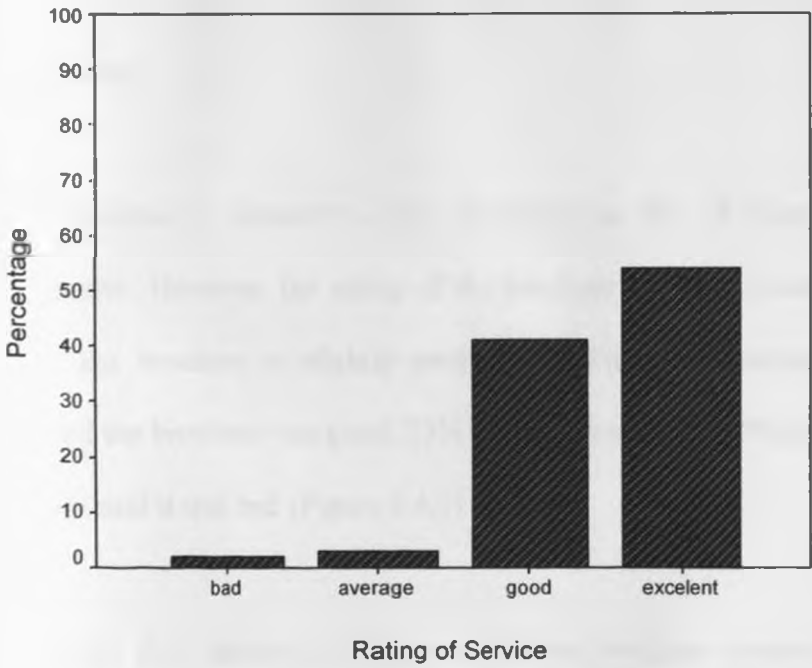


Figure 6.3: Tour guiding service

From the responses given by the 100 respondents, 54% of the respondents said the tour guide service was excellent, 41% said it was good, 3% said it was average and 2% said it was bad (Figure 6.3).

The most important thing for the exhibition makers is to communicate information and ideas but how this will be accomplished depends on how the presentation is done. If human beings are to be used and, in this case, tour guides, these guides have to be well informed, skilled, and be able to read the mood of the visitors. Guides also need to have a natural flair and enthusiasm for the job, and experienced in talking to different groups of people. In as much as a guide can be a source of inspiration a bad guide can put off visitors. The most interesting guide is one who not only talks well but one who knows what they are talking about.

#### **6.4 The Brochures**

The museum brochure is intended to give the visitor an idea of what they are about to encounter. However, the rating of the brochure against the tour guides indicates that the brochure is slightly problematic. Fifty-nine percent of the respondents said the brochure was good, 33% said it was excellent, 5% said it was average and 3% said it was bad (Figure 6.4.1).

One of the things that came out clearly was that the brochure colours are not attractive and so do not encourage reading. The colour combination and lack of pictures in the brochure makes reading a bore. Moreover, the children felt that the lack of photographs in the brochure makes it 'flat'.

Considering that the brochure, apart from giving information on Fort Jesus Museum is also a marketing tool that people will go away with, it should be improved and made more attractive.

From the discussion the children said they would like to see exhibitions that portray Fort Jesus as a military site. This, they said, does not come out clearly even with the help of the brochure, which they said was not interesting to read. They said it was difficult to connect the current exhibitions with the history of the Fort apart from the cannons but which are not really explained as the information on them was behind pillars and there was no clear indication that the information is there.

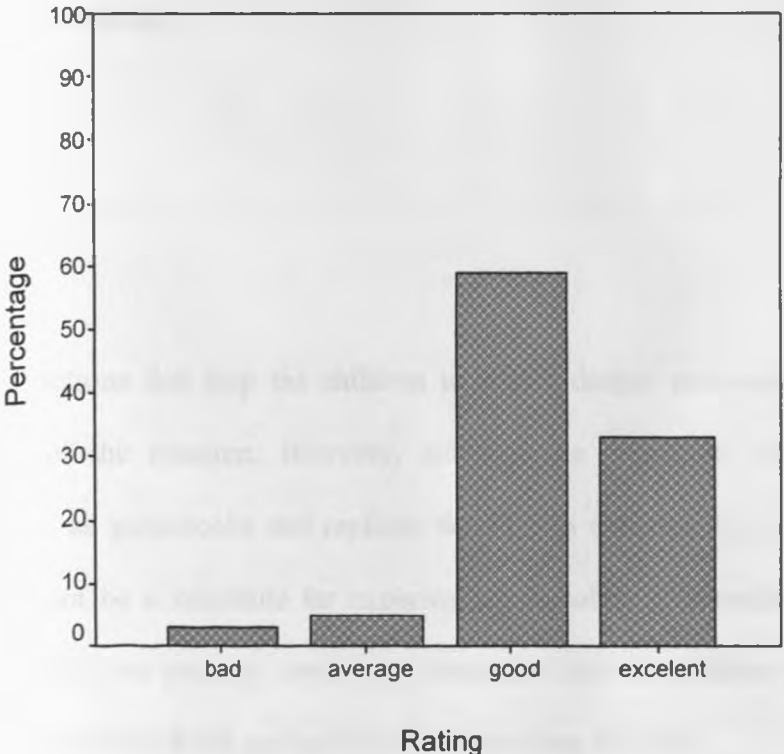


Figure 6.4: Evaluation of the Museum brochures

## **Chapter Seven**

### **Discussion and Conclusion**

#### **7.0 Introduction**

The provision of interactive educational services will help build an understanding of museum work among its young visitors. Therefore, the museum should help the children gain real educational value from their visits and correct the misconception these visits are meant to fulfil school policy. From casual observation, it was clear that the children were just wandering in a state of comparative bemusement. It therefore becomes very important to always remember when developing educational services for schools that the objects, which are the visual aids, should be brought into contact with the visitors in the case of school children.

#### **7.1 Discussion**

It is the collections that help the children to gain a deeper understanding and appreciation of the museum. However, although the production of resource materials such as guidebooks and replicas would help enhance the contact, but these should not be a substitute for experiencing the objects themselves. If the resource materials are properly used, they could also help the children to look at museum collections in detail and not just as objects from the past.

Ideas of how, to make the museum more educative and interactive can be obtained from a lot of sources, for example, other members of staff, teachers and, of course, the children themselves. The museum is better off having a whole vast of ideas from which to choose when it comes to programmes than to continue holding on to the traditional ways of doing things. Some of these programmes should be able to provide an opportunity for the museum to work closely with the stakeholders in the creation of better educational resources available through display and exhibitions databases.

The look of wonder on a child's face can be the reward for a lifetime's work in the museums. It is the aim of museum education to foster contracts between people, whether children or adults, and objects: not to teach facts, but sow a seed of interest, a spark of inspiration (Ambrose and Paine, 1992: 32).

On the other hand, however, it is important to bear in mind that many of our visitors do not understand why some objects are exhibited as broken pieces. It is, therefore, important that education department officers are at hand to welcome the different school groups to the museum so as to give them an introduction of what they will be seeing in the museums. Requests for 'general tours' should be discouraged, since they yield little learning for school children. Motivating and communicating in meaningful ways to these children requires different techniques. These should be at least different from those used in the classroom. The museum should identify factors that affect productive use of exhibitions.

The study findings suggest that it is the dull painted objects or environs that do not really attract visitor attention. A good example is the Portuguese wall painting, which most of the children found to be generally not very visible.

Many museum exhibitions are founded on public support and satisfaction. Therefore, the museum should go a step further to invite people to come to the museum and learn about their heritage. How then does the museum commit itself to turning these visitors into learners? Unless the system of imposing programmes on the visitors is changed, learning in the museum will be a far-fetched dream. The best way of doing this is to provide stimulation that will arouse a sense of wonder, and then give enough information to renew this when the visitor looks again. The idea should be transmitted through the objects, as it is to see originals that visitors will come to the museum.

It must be remembered that quality control must be priority in every exhibition, be it temporary or permanent. The museums in general and exhibitions in particular have the potential to enlarge, expand and reshape visitors' conceptions or misconceptions. This is because visitors assimilate a great deal of new information but at the same time hold on to their previous ideas and come into contact with objects to extend their existing beliefs, and in the process add on to what they know and correct misconceptions, which is the real essence of learning.

## 7.2 Conclusion

The study has shown that visitors prefer more interesting and interactive exhibitions. Furthermore, the manner of exhibitions also plays a very vital role in the way visitors perceive the objects. This being the case a high level of creativity and imagination on the part of the exhibition designers, education officers and all other stakeholders becomes cardinal.

This means the layout, flow of information, the content, text and labels as well as objects, should be displayed using methods that make them attractive and interesting to allow for interaction and the final product, which is education. Considering the fact that research is an on-going process, new findings should be used to upgrade some of the exhibitions. It is frustrating for visitors to come in every year to find the same information and objects in the same position. This gives the visitor good reason to lose interest in the museum.

The use of temporary exhibitions to break the monotony of permanent exhibitions could be a good idea, but then temporary exhibitions have a lifespan and can be costly to put up considering the meagre resources that most museums have. Smart partnership and networking could help the museum get round the problem of resources as most temporary exhibitions are based on topical issues, which could be sponsored by outsiders. Temporary exhibitions help create a visible change in the museum and also help target new visitors and encourage repeat visits.

However, this is not to say that Fort Jesus Museum has not had temporary exhibitions. The fact of the matter is that it has, and some of the memorable exhibitions include the World Press Photo Exhibition, Mombasa 100 years ago, world of the Khanga and the Coast Art Association. Evaluation of such events could help improve planning and programming and assist in coming up with strategies that will make Fort Jesus Museum even livelier.

### **7.3 Recommendations**

- The museum must make needs assessment a priority, as finding out what the visitors need is best value strategy for the museum. This will enable the management to know what changes to make on which exhibitions and which exhibitions need upgrading in terms of objects labels.
- There should be an exhibitions planning and designing committee at Fort Jesus to plan and oversee the exhibitions.
- Fort Jesus Museum should use partnership networks to come up with a more attractive brochure, other information packs and a whole new range of souvenirs, e.g. key holders, bookmarks.
- The education department should carry out regular exhibitions evaluations to be able to respond to the needs of their visitors.



- The education department should come up with a deliberate programme that will allow them to educate the public on various reasons why certain artifacts have to be exhibited the way they are.
- The museum should have trained guides who will be answerable to the museum management and guides who will disseminate correct information about the Fort to avoid inconsistencies.

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**APPENDIX 1:**

**QUESTIONNAIRE FOR THE RESPONDENTS**

**UNIVERSITY OF NAIROBI**

**INSTITUTE OF AFRICAN STUDIES**

Dear respondent,

I am a Postgraduate student at the University of Nairobi, carrying out research on the use of the Fort Jesus museum exhibitions as educational tools. This is in partial fulfilment of the requirements of a postgraduate course. You have been purposefully selected to participate in this survey, which will be used to bring out issues that will make these exhibitions more exciting and educative. Your input will really go a long way in the improvement of the Fort Jesus museum exhibitions. Information received will be solely used for the purposes of this research and treated very confidentially.

Please answer all the Questions in the sections that follow as accurately as possible.

Date of Interview

Time of interview

**PART ONE: BACKGROUND INFORMATION OF RESPONDENT. (Tick in the appropriate box)**

1. Sex:

Male	<input type="checkbox"/>
Female	<input type="checkbox"/>

2. Age:

5-9	<input type="checkbox"/>
10-14	<input type="checkbox"/>
15-20	<input type="checkbox"/>

3. Level of education:

Standard	<input type="checkbox"/>
Form	<input type="checkbox"/>

4. Where do you live?

Urban	
Rural	

**PART TWO: GENERAL INFORMATION.** (*Tick in the appropriate box*)

6. Is this your first visit to Fort Jesus museum?

Yes	
No	

7. How did you know about Fort Jesus Museum?

At school	
Friend	
Family Member	
Media	
Church	

Other Specify .....

8. Have you ever visited any museum anywhere else?

Yes	
No	

9. How many times have you visited a museum?

0-10 times	
11-20 times	
21-30 times	
31 and above times	

10. In your opinion, what is a Museum? (*Write your answer in the space below*)

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**PART THREE. EXHIBITIONS. (Tick in the appropriate box)**

11. How did you find the exhibitions in the museum?

(A)

Not interesting	
Slightly interesting	
Interesting	
Very interesting	

(B)

Not Interactive	
Slightly interactive	
Interactive	
Very interactive	

(C)

Not educative	
Slightly educative	
Educative	
Very educative	

12. What is your comment on the following exhibitions? (Tick in the appropriate box)

(A) **Mombasa shipwreck**

	Bad	Average	Good	Excellent
Layout				
Flow of information				
Content				
Text/labels				
Objects				

(B) **Coastal sites of Kenya**

	Bad	Average	Good	Excellent
Layout				
Flow of information				
Content				
Text/labels				
Objects				

(C) **Mijikenda (Life In the Kayas)**

	Bad	Average	Good	Excellent
Layout				

Flow of information				
Content				
Text/labels				
Objects				

**(D) Omani Arab house**

	Bad	Average	Good	Excellent
Layout				
Flow of information				
Content				
Text/labels				
Objects				

**(E) The Portuguese wall paintings**

	Bad	Average	Good	Excellent
Layout				
Flow of information				
Content				
Text/labels				
Objects				

13. Which ones of the following exhibitions would you like completely changed?  
*(Tick in the appropriate box)*

Mombasa shipwreck	
Coastal sites of Kenya	
Mijikenda Exhibition ( <i>Life In the Kayas</i> )	
Omani Arab house	
The Portuguese wall paintings	

14. What are the **changes** you would like made to the exhibitions you have ticked above? *(Write your answers in the spaces below)*

**Mombasa shipwreck**

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**Coastal Sites of Kenya.**

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**Mijikenda (*Life in the Kayas*)**

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**Omani Arab house**

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**The Portuguese wall paintings**

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15. Which ones of the following exhibitions would you like upgraded? (*Tick in the appropriate box*)

Mombasa shipwreck	
Coastal sites of Kenya	
Mijikenda Exhibition ( <i>Life In the Kayas</i> )	
Omani Arab house	
The Portuguese wall paintings	

16. How do you rate the tour guide services? (*Tick in the appropriate box*)

Bad	Average	Good	Excellent



17. What is your opinion on the accompanying literature (brochures, leaflets)?

Bad	Average	Good	Excellent

**Thank you for your time.**

## APPENDIX 2:

### KEY INFORMANT INTERVIEW GUIDE

**Position of respondent:**

**How long have you served in the position:**

1. Do you have any educational policy in place?
2. If yes, what does it say about educational programming?
3. If No, what do you use as a guide for educational programming?
4. Does the museum have an exhibition policy? (*Give a brief outline*)
5. Do all the exhibitions in the museum have a story line?
6. Are the story lines related to the History of Fort Jesus in any way?
7. Who is responsible for the formulation of museum exhibitions?
8. Have the exhibitions been modified or changed in the past five years?
9. How many of these exhibitions are permanent exhibitions?
10. How long have they been in the museum?
11. How many of these exhibitions are temporary exhibitions?
12. How long have they been in the museum?
13. What is your opinion on the current exhibitions in the Fort Jesus Museum  
as educational tools

## APPENDIX: 3

### FOCUS GROUP DISCUSSION GUIDE.

The focus group discussion used the themes from the respondents' questionnaire.

The following themes were used

**The exhibitions layout in general.**

- ❖ Exhibitions to be changed or upgraded
- ❖ Service provision at Fort Jesus Museum