



RE-ORG NIGERIA

RECONNECTING WITH COLLECTIONS TO RIGHT THE WRONG

An appraisal of the RE-ORG activities in National Museum of Unity, Ibadan, Nigeria

NATIONAL MUSEUM OF UNITY IBADAN, OYO STATE
NATIONAL COMMISSION FOR MUSEUMS AND MONUMENTS

With the support of the US Ambassadors Fund for Cultural Preservation



RE-ORG NATIONAL MUSEUM OF UNITY, IBADAN, NIGERIA

**RECONNECTING WITH COLLECTIONS
TO RIGHT THE WRONG**

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National Museum of Unity, Ibadan

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PREFACE

The Re-Org Nigeria home project is a storage reorganisation project initiated by ICCROM in collaboration National Commission for Museums and Monuments (NCMM) and Ahmadu Bello University (ABU), Zaria with the support of the U.S. Ambassador's Fund for Cultural Preservation. This is aimed at addressing the growing problem facing museum collections in storage, the problem of space to accommodate the growing collections of objects and the preservation of these objects. National Museum of Unity, Ibadan and other 10 museums in Nigeria took part in the pilot project where National Museum, Jos storage was reorganised in May, 2017 so that the participating museums can in turn do a reorganisation of their storage.

The National Museum of Unity, Ibadan, Re-Org home project with the theme *'Reconnecting with collections to right the wrong'* as presented in this brochure was carried out to address the four main areas – management, building and space, collection, furniture and small equipment - of responsibilities that relate to storage. The project addressed the major challenges, such as inadequate storage furniture, objects out of storage unit, large number of archaeological boxes out of storage, poor object localisation and inability to access object within 3 minutes, associated with National Museum of Unity, Ibadan storage.

The home project involved about 43 personnel, trained in storage reorganisation techniques and methodology, grouped into 5 teams to execute the project. The execution of the home project entails the assessment of the general condition of collections and storage area and reporting; development of proposal to address the problems identified in line with the basics of re-org; implementation of the proposals; and presentation commissioning.

This experience has been so inspiring, educative and an eye opener for all the parties involved in the re-org process from the planning to implementation. The National Museum of Unity, Ibadan has been able to create additional shelves for objects placement to avoid overcrowding of objects and ensure all objects out of storage are in storage and unit; upgrade and update the documentation of the collections and its localisation for easy accessibility; and make collections in storage accessible to the public through exhibition.

Friday S. Awonusi

Assistant Chief Heritage Officer

National Museum of Unity, Ibadan

FOREWORD

RE-ORG is a step-by-step method developed by ICCROM and UNESCO to help those who work with cultural collections to reorganize their current storage rooms and to regain control of their collections in storage. This initiative was brought to Nigeria by these organisations in collaboration with the National Commission for Museums and Monuments and Ahmadu Bello University, Zaria. Professionals from 11 museums, National Museum of Unity, Ibadan inclusive, were trained on the application of the RE-ORG method with the view to domesticate it. The trained museum professionals in turn imparted the knowledge in personnel at their various museums who were used to implement the home museum projects.

The National Museum of Unity, Ibadan home project was successfully executed and the home project final report presented at Re-org Nigeria Evaluation workshop held at the Ahmadu Bello University, Zaria from 4th-7th June, 2018, where the National Museum of Unity, Ibadan won a trophy for the best presentation.

The re-org method and its application in National Museum of Unity, Ibadan is a very reach experience that calls for adequate documentation. This brochure gives a complete account of the events and activities from the initiation of the project in Nigeria to the home projects at the National Museum of Unity, Ibadan. It presents the old state vis-a-vis the new state of the museum store and a brief synthesis of selected objects used for exhibition titled '*showcasing the unseen treasure within the National Museum of Unity, Ibadan*'. Initially it was our intention to include the pottery section of the storage, but due to some logistics such as fund, it was excluded from the project.

It is hoped that this document will serve as a catalyst to bring to awareness the importance of care for collections in storage and ensuring a connection between them and the public as well as researchers and other cultural expertise. It will also serve as a reference point for future storage re-organisation and improvement. We appreciate all that made the project a very successful one.

This brochure, titled ***Reconnecting with collections to right the wrong*** is recommended to all and sundry, particularly researchers, students and other professionals in the culture and tourism sector. It could be used by anyone who needs to re-organise their storage collections as well as in other sectors of human endeavour.

Elder Dr. Amos E. Olorunnipa

Deputy Director, Heritage/Curator and project co-ordinator

National Museum of Unity, Ibadan

ACKNOWLEDGEMENT

Our appreciation goes to God Almighty, who granted the Re-org team the grace to produce this educative book. The team and the entire Museum Ibadan staff sincerely appreciate the brain behind the exercise Re-org Project in Nigeria. These are ICCROM (the International Centre for the Study of the Preservation and Restoration of Cultural Property), the United Nation Educational Scientific and Cultural Organisation (UNESCO), and the Ambassador of the United States of America in Nigeria for the funding.

Also acknowledged are Ahmadu Bello University (ABU) Zaria, the management of the National Commission for Museums and Monuments, Abuja for their efforts and contributions to the success of Re-org training project, Nigeria.

The Re-org mentor, Mr. Nwosu Uzoma, our able curator and coordinator, Elder Dr. Amos Olorunnipa; ICCROM staff members and consultants, Catherine Antomarchi, Gaël de Guichen, Terry Little, Isabelle Verger and Clara Fernandez are also appreciated.

Thank you all for your cooperation and your roles in the production of this unique book. May God bless you all.

Adeyeye Peter B

Principal Curator/Chairman, Editorial Board

Re-org Nigeria National Museum of Unity, Ibadan

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CHAPTER ONE

GENERAL INTRODUCTION TO RE-ORG NIGERIA

Introduction

Cultural heritage collections require a great deal of care and protection in order to ensure their safety from external loss or damage, but they also require in-depth documentation to assist in tracking the life of the object within the holding institution. Collections are the powerhouse of museums but they are nothing without good management and the engagement of the audience and these days they are being opened up more and more to the public, which is becoming the driving force to a better understanding of assets and their potential. Museum collections are what make museums enjoyable, educational and exciting and the management of these collections is at the centre of a successful organisation because the objects and their stories are what make museums special and different from other visitor attractions.

Museum collections management includes the handling and transporting of works of art, storage, preventive conservation (collections care), conservation and restoration, digitization and documentation of the collections, as well as the mounting of works for exhibitions. Museum storage as one of the key aspects of museum collection management is a vital part of any museum and generally contains the larger part of the collection. It also plays an essential role in the development of a museum and its programmes as it is closely linked with other activities, such as research, consultation, exhibitions, conservation and loans (UNESCO, 2010).

The storage area guarantees the preservation of and accessibility to the collection, and as a result the proper care and management of collections in storage is an important challenge for museums if they are to maintain their roles as centres of knowledge, research and inspiration. The proper care of the collections while in storage and the correct management of the storage area are integral parts of preventive conservation for museum collections, and good management of the storage area is the first defence against the deterioration of a collection. In a well-planned and well-run storage environment, most forms of deterioration will be either slowed or avoided. Costly and complicated conservation treatments are of little use if the objects treated are kept in an unsuitable storage space.

To this end, storage facilities, built or re-organised (Re-Org) to the highest specification possible, are seen as very essential in the management of museum collections in order to allow the displays to be changed, helping to maintain public interest in the museum; protect the items against the harmful effects of light, unfavourable temperature/ humidity, dust and stresses resulting from display techniques, ensuring the preservation of the collection for the future; provide space for expansion of the collection; and provide space for reserve collections and items that are of academic or educational interest, but which are not suitable for display.

Justification for Re-Org Programme

The museum storage is a place where, objects or collections are kept. It can also be a strong room where treasures are kept. Most objects are kept in the storage while only few are exhibited. According to de Guichen, there are more than 55,000 museums in the world in which about 90% of the objects are in the storage, most of which are in poor condition, making it difficult to be used for the purpose of museum activities such as learning, research and exhibition. Over the past twenty years, museum storage has been receiving an increasing amount of attention in specialist circles and in the general media. Since the early 1980s, ICCROM has become increasingly interested in the storage of collections and documentation. Expert missions, combined with consultations and sample surveys, have demonstrated that collections in storage worldwide are in grave danger and require reorganisation.

In many countries, this is a growing awareness that vast amounts of public funds are being spent annually to maintain collections that are neither accessible to the public, nor in satisfactory condition to be used for research, exhibitions or loans. Research on access to collections has linked these problems to existing deficiencies in museum documentation and to the disorganisation of storage areas (Keene *et al.* 2008, 68). It is believed that in about 60% of institutions worldwide, the conditions of storage areas are so devastating that using the collection for any museum activity has been rendered entirely impossible (de Guichen, pers. comm.).

World over, most museums do not have adequate storage facilities because the amount of collections is higher compared to the available space. In developed country like the United States of America, only 11% of institutions have adequate space (Heritage Preservation, 2005), while in developing countries such as Nigeria, storage facilities are inadequate. Many of the museum

storage collections across Nigeria are faced with lack of proper and standard storage facilities, and most of the storage area is in poor condition. Where stores are available, the objects are not grouped according to categories, non-collections (materials that are not important to the store) abound in the stores, objects are placed on the floor with no alley and objects are arranged haphazardly thereby making access to collections difficult.

All these challenges make the collections to be in great danger, which need to be rescued through re-organisation of the storage rooms. Thus, in an effort to remedy such situation, ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) in collaboration with UNESCO came up with the concept of RE-ORG programme for the storage collection in 2012.

ICCROM - the International Centre for the Study of the Preservation and Restoration of Cultural Property - is an international organization promoting the conservation and preservation of all types of cultural heritage. ICCROM contributes to preserving cultural heritage in the world today and for the future through five main areas of activity: **Training, Information, Research, Cooperation and Advocacy**. ICCROM maintains network of professionals from around the world who are passionate about heritage and its protection.

Background to Museum Storage Re-Org Programme

Re-org, which means re-organisation, is a new storage concept developed by ICCROM and UNESCO, which aimed at the technical restoration and optimum use of museum collections as well as saving museum collections and ensuring easy retrieval of collection within a time frame of three minutes. This involves a step-by-step approach with specific objectives and procedures to re-organise collections in the museum storage and regain control of the collections by accessing the situation of the collections, identify the needs and making meaningful improvement to the storage.

Re-org helps to acquire more professional knowledge in storage management, engage in various communication and knowledge sharing activities and acquire more skills about museum techniques in museum management. The Re-org programme is made in phases, which outlines what one needs to have, to know or to do before beginning to reorganise storage. It involves example, the Self-evaluation tool, which is used to obtain a snapshot view of the situation and to

identify the most important problems. Key elements of this phase are the creation of a re-organisation team and the definition of the cultural project. The cultural project is a clear and concise expression of the projected use of the stored collection and the experience that its users are expected to have.

Re-org projects have been implemented in 18 countries of the world, Nigeria makes the 19th countries as at 2018. The Re-org project in Nigeria was launched by ICCROM, National Commission for Museums and Monuments (NCMM) and Ahmadu Bello University (A.B.U), Zaria with the support of the United States Ambassador Funds for Cultural Preservation. The project included the following activities:

- A. Preliminary visit to Jos Museum, 13rd February to 19th February, 2017.
- B. Re-org 15 day's workshop where all the storage areas of Jos Museum were reorganized.
It was attended by 32 participants from 10 museums coming from several Nigerian regions. One person each from the National Museum of Ibadan and the University of Ibadan were part of this project between 20th May to 2nd June, 2017
- C. Back in their museum, the 32 participants made a proposal of reorganization of their storages with a 1500 \$ contribution, July 2017 – November 2017
- D. When the proposal was accepted the participants received a grant of 1500 \$ to implement the proposal, November 2017 – February 2018
- E. A final meeting of three days in Ahmadu Bello University Zaria attended by all participants to share the results of their works 27th March to 29th March, 2018.



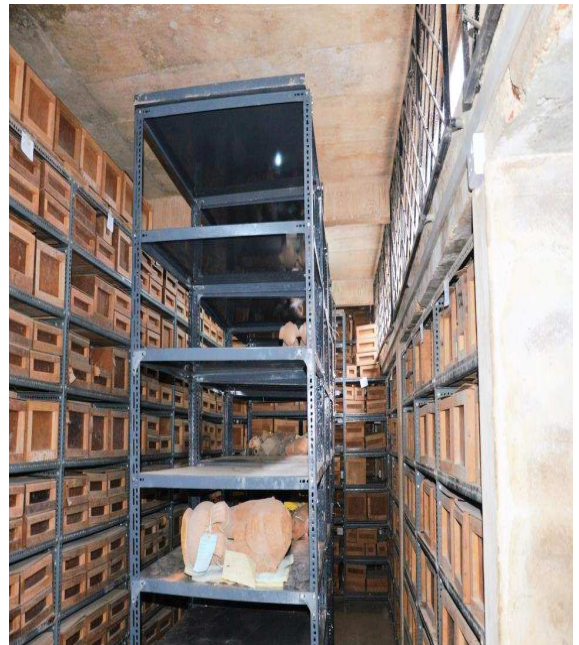
Ethno Store - before Re-Org at Jos museum



Ethno Store - after



Archaeological Store - before Re-Org at Jos Museum



Archaeological Store - after

CHAPTER TWO

BACKGROUND TO RE-ORG IBADAN HOME PROJECT

Brief Synthesis on the National Museum of Unity, Ibadan

The National Museum of Unity, Ibadan was established in 1976 after the Nigerian Civil war upon the pronouncement by General Yakubu Gowon, the then Nigerian Head of State that a Museum of Unity be established in the capital city of each state of the federation. Amongst all, the National Museum of Unity, Ibadan was the first to be established. The museum is rightly cited close to the well-known Aleshinloye market and on the same street with the Ibadan South-West Local Government Secretariat. It is accessible through air, rail and road.



Symbol of Unity at National Museum of Unity Ibadan



Main Museum Complex

National Museum Ibadan is a full fledged museum with functional exhibition galleries with the theme ***Music, Dance and Yoruba Culture*** where objects collected from various cultural ethnic groups of Nigeria as well as objects from the South-west are exhibited for purposes of study, research, education and entertainment. The galleries include the Unity gallery, which exhibits various cultural objects that reflect the unity of Nigeria. They include objects of traditional music, dance, masks and masquerades that cut across the length and breadth of various Nigeria ethnic groups. There is also the gallery of ancient Yoruba culture and tradition. Objects of archaeological interests that reflect on Yoruba traditional political system, belief system, music and dance, traditional warfare, arts and crafts are exhibited in this gallery. There is the pottery gallery with the theme “*The Potters’ Products – A Special Exhibition of Yoruba Pottery*” sponsored by the Ambassador fund for cultural preservation. There is an exhibition on collections of Yoruba Aso-Oke titled “*Five Decades of Aso-Oke in Nigeria*. There is also *Indigenous Tree Bank* within the premises where trees that are peculiar to Nigeria and West Africa sub-region are planted for the purpose of preservation and usage.



Some of the Objects on Exhibition

The National Museum of Unity, Ibadan is devoted to serving the public interest and the protection of the cultural heritage resources. The museum has the capacity to promote the rich heritage of Yorubas and Nigerian as well as contribute to the economic development of the country by the virtue of its rich collections. The museum is easily accessible and its environ is relatively secure due to its location close to the Directorate of State Security, Oyo State Command as well as a few metres from the Iyaganku Area command of the Nigerian police.

National Museum of Unity, Ibadan Re-org Nigeria Home Project

The theme for the home project is, “Re-org National Museum Ibadan: Reconnecting with collections to right the wrong”. Staffers were trained in the various storage Re-org methods, how these methods work, what they need to have or do before one starts using the storage Re-Org methodology and what we want to achieve by Re-org. This involves five main activities; namely: Training, Information, Research, Collation and Advocacy

The Re-Org Ibadan home project had 4 components:

1. The preparatory training in Jos, Plateau state
2. The training of staff of the National Museum of Unity Ibadan
3. The re-organisation of the storage rooms
4. Exhibition

5. The presentation of the work done and Evaluation

The Objectives of the Home Project are:

1. To ensure museum professionals acquire more knowledge of storage management using the re-org method of storage collections
2. To develop and implement a proposal on the re-organisation of collections in Ibadan museum storage
3. To ensure the physical re-organisation that aim at improving accessibility and retrieval of objects within 3 minutes and conservation of the collections in Ibadan museum storage

Team Formation and Training

After the Jos workshop, the acquired professional knowledge on the Re-Org Methodology for storage collections was impacted into the staff of the National Museum of Unity, Ibadan. The training in Ibadan started on the 6th of June, 2017 which followed all the process of the Re-Org methodology.



For the purpose of convenience the storage rooms were divided into store 1-3, the participants were divided into 4 teams with Dr. Amos E. Olorunnipa as the coordinator and Mr Uwozu Ozoma as Mentor. Team 1 handled the Ethnographic store 1, team 2 handled ethnographic store 2, team 3 handled the pottery store and archaeological collections and team 4 serves as the Support/Technical team. There was also the home project secretariat managed by a team of participants.

Training was conducted for the participants with Elder Dr. A.E. Olorunnipa, as the training moderator/coordinator. The training covers aspects of the storage management, building,

collections, furniture & equipment. It involved the Re- org background, its methodology, how it works (step-by-step tool) designed to assess storage situation, identify the needs, and make meaningful improvements to storage.



Participants at the Training

Participants were taught what professional storage is, the need to improve storage situation for proper documentation, visibility and accessibility. Criteria for professional storage, who a museum professional is and attributes of the professional were also given. They were also taught what a collection is, what museum's collections are, characteristics of collections and proper storage of these collections.

The formation of team and training were done to build team spirit-with the following characteristics: Common objective; common language; common management of time; common methodology; happy to be together; has a clear task- what each will do, the size and time to complete; respect for one another's time and opinion; and has a recognised Leader.

The objective must be measurable and starts with verb of action, with time frame the objectives must take cognizance of the following:

- To re-organise Ibadan Museum storage collections
- Make the store objects conducive environment
- To ensure storage Equipment are provided
- To train professionals.
- To ensure no object is on the floor

Team 1, 2 and 3

Team 1, 2 and 3 worked in their various store rooms to do a complete diagnosis of the storage situation in order to make recommendations and develop proposal for the home project. This involves condition assessment, identification of key problems, report analysis and presentation of the current situation of the storage.



Team One

- Kareem K *Team Leader*
- Adeyera Kolawole
- Ogundiran Funmilayo (Mrs)
- Alagbe Christiana (Mrs)
- Olayemi Rufus A.
- Adefaye O.G. A (Mrs)
- Ogunyemi D.O (Mrs)
- Akanbi Femi



Team Two

- Afolayan T.O (Mrs) *Team Leader*
- Odunewu Iyiola
- Adekola Rukayat. I.(Mrs)
- Madayese Adebisi
- Adeleke Fasilat. B(Mrs)
- Adeyeye Peter
- Paul Jayeola
- Ajiwe-Ezomo A. (Mrs)
- Awoyera S.A



Team Three

- Oyeyele K.T *Team Leader*
- Mrs. Bisiriyu K. T.
- Mr. Alli Adebayo
- Mrs. Adewoye Olufunke
- Mr. Akinwunmi Julius
- Mr. Adewuyi Adetunji
- Mrs.Akinmeji C.F.
- Mr. Iruobe Chiedu
- Mr. Adeyemo Oluwaseun
- Mr Jibonuh Noel

The Support/Technical Team

The technical team worked with other teams. They assisted in taking photographs of the observations and activities of all other teams. They are involved in drawings, measurements, dimensions taken to precision and specifications of the storage which include: floor plan, furniture, building, collections, leakages and gathering information from other teams' observations.



Team Four

- Awonusi Friday S. *Team Leader*
- Oloyede O. I.
- Kolade O
- Saanu Oyeyinka (Mrs)
- Aremu Florence (Mrs)
- Ogunsusi Cecilia (Miss)
- Adegboyega Francis
- Johnbull Oisamoje
- Mrs. Adekunle A.

The Secretariat

The secretariat served as administrative unit. It co-ordinates and collates the general activities and events of the whole group thereby producing one comprehensive and complete report of the Re-Org activities of the National Museum of Unity Ibadan home Project.

- Oluwatudimu Opeyemi
- Abidakun Victor
- Fatunsi Olufunke
- Olajide A. Henrietta

CHAPTER THREE

CONDITION ASSESSMENT AND PROJECT PROPOSAL

Introduction

Condition assessment of the storage room was the first practical work to be done after the training.

The following actions were taken during the condition assessment:

- Identification of collections and non-collections
- Identification of the numbers of objects on the ground
- Counting the number of shelves, racks, boxes, cupboards and their dimensions
- Identification of the numbers of objects in each of the stores, their types and the categories
- Assessment of the store house condition
- Identification of collections out of storage rooms and their location
- Identification of infested objects
- Writing of report on the stores situation and the challenges
- Evaluation of the needs to re-organise the stores
- Proffering possible solutions to the problems and challenges identified

Description of the Store

The store has an entrance, with a corridor that leads to ethnographic storage one and two. Storage two has two openings that introduce the storage. There are eight (8) eye level windows which allow for illumination and ventilation. It was observed that the wire net at the upper windows are weak and falling off. Leakages were observed in some parts of the roof and there are few cracks on the wall. There is no detailed floor plan for the storage and it is poorly lighted.



The corridor leading to the storage

The Pottery store

There are 10 cupboards, each contains 3 drawers with a total number of **356** pottery objects, 5 pottery objects are arranged in a wooden box. Total pottery collection is 422 with the highest- 80cm and width: 0.6m while the smallest is Height: 40cm and width: 0.2m. However, the wooden drawers are too tight for the pottery collections. Hence, the drawers cannot be completely closed; making it not easily accessible and retrieval is difficult.

The store is poorly ventilated containing 4 doors and 10 windows. There are 6 lightening points. The store is fairly dusty. There is presence of non-collection materials in the store.

Assessment of Storage Furniture and Space

Unit type	Unit ID	Floor space occupation (m)	Number of surfaces	Storage surface offered (m ²)	Unit fullness (%)
<i>a</i>	<i>b</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>F</i>
Cupboard Pottery Store	Unit 1	1.1	3	3.3	100
	Unit 2	1.1	3	3.3	100
	Unit 3	1.1	3	3.3	100
	Unit 4	1.1	3	3.3	100
	Unit 5	1.1	3	3.3	100
	Unit 6	1.1	3	3.3	33.3
	Unit 7	1.1	3	3.3	100
	Unit 8	1.1	3	3.3	100
	Unit 9	1.1	3	3.3	100
	Unit 10	1.1	3	3.3	100
	Total	11	30	33	AVR - 93.3

Collections Analysis

- Overcrowding of objects (both on the ground and on the shelves)
- Collections not well arranged and placed
- Poor localization of collections
- Retrieval of collection is time consuming sometimes it takes 25 to 30 minutes to locate an object
- Objects are not properly grouped and some placed each other
- Some objects are infested by termites

- Archaeological boxes are scattered in offices and stores, and some infested by termites
- No strong room for valuables/ treasured objects
- Objects arrangement is not sequential
- Partial documentation
- No strong room for valuables/ treasured objects
- Non-collection in all the storage rooms



Sample of objects on the floor

Furniture and Equipment

- Insufficient shelves to accommodate the number of collections
- The laboratory is used as an office for the conservators
- The laboratory is poorly equipped
- There is no ladder for easy arrangement and retrieval of the high objects

Assessment of storage furniture and space

Unit type	Unit ID	Floor space occupation (m)	Number of surfaces	Storage surface offered (m ²)	Unit fullness (%)
<i>a</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>F</i>
Open shelves Ethnographic Store 1	Unit 1	0.42	4	1.68	75
	Unit 2	0.45	4	1.80	75
	Unit 3	0.46	4	1.84	80
	Unit 4	0.46	4	1.84	-
	Unit 5	0.42	4	1.68	70
	Unit 6	0.45	4	1.80	60
	Unit 7	0.45	4	1.80	85
	Unit 8	0.45	4	1.80	65
	Unit 9	0.71	4	2.84	75
	Unit 10	0.77	4	3.08	75
	Unit 11	0.75	4	3.00	60
	Unit 12	0.76	4	3.04	70
	Unit 13	0.75	4	3.00	75
	Unit 14	0.74	4	2.96	75
	Unit 15	0.71	4	2.84	100
	Unit 16	0.72	4	2.88	75
	Unit 17	0.74	4	2.96	65
	Unit 18	0.74	4	2.96	100
	Unit 19	0.74	4	2.96	85
	Unit 20	0.74	4	2.96	50
	Unit 21	0.74	4	2.96	80
	Unit 22	0.74	4	2.96	100
	Unit 23	0.71	4	2.84	90
	Unit 24	0.60	4	2.40	75
	Unit 25	0.60	4	2.40	50
	Unit 26	0.60	4	2.40	50
	Unit 27	0.57	4	2.28	100
	Unit 28	0.60	4	2.40	75
	Unit 29	0.60	4	2.40	95

	Unit 30	0.60	4	2.40	90
	Unit 31	0.50	4	2.00	50
		19.29	124	77.16	AVR – 73.23
Open shelves Ethnographic Store 2	Unit 1	0.57	4	2.28	60
	Unit 2	0.57	4	2.28	100
	Unit 3	0.57	4	2.28	100
	Unit 4	0.57	4	2.28	100
	Unit 5	0.57	2	1.14	100
	Unit 7	0.43	4	1.72	95
	Unit 8	0.43	4	1.72	95
	Unit 9	0.43	4	1.72	100
	Total	4.14	30	15.42	AVR - 83.33
	GRAND TOTAL	23.43	154	92.16	78.27

Collection Analysis

Collection		INSIDE STORAGE ROOMS: number of objects in and out of Units				OUTSIDE STORAGE ROOMS: number of objects (and NOT on display)	Total number of objects	
Object type	Object category (use 12 object categories)	Room1: Ethnographic		Room 2: Ethnographic			In a unit	NOT in a unit
		In a unit	NOT in a unit	In a unit	NOT in a unit			
A	B	C				D	E	F
STONE	2	1		1	-		2	
STONE	6	3		3	-		6	
METAL	6	50		21	2		71	2
BEAD	6	10		1	-		11	
WOOD	6	139	3	75	12		214	15
WOOD	2	29	6	13	25		42	31
IVORY	6	10		2	-		12	
CLAY	6	4		2	-		372	
CLAY	2	2		-	1		2	1
ARCH. BOXES	6		3		91	228		94
ARCH BAGS	7				95			95
STONE	7	3				2	3	
METAL BOX	7					3		
CLAY	8					1		66
BRONZE	6	22		9			31	
TEXTILE	6	3					3	
RAFFIA	6	5					5	
MASQURADE	2	2	2				2	2
TERRACOTTA	6			7			7	
BRONZE	7	2					2	
HORN	6	2					2	
CALABASH	6	10					10	
LEATHER	6	2					2	
CERAMIC	6	1					1	
COWRIES	6	3					3	
RINGS	7	6					6	
NEEDLES	7	1					1	
CURRENCY	7	88					88	
VINYL RECORDS	7	31					31	
DRUM	6	2					2	
	TOTAL	431	14	134	226	234	931	306

Collection Analysis (objects with special requirements)

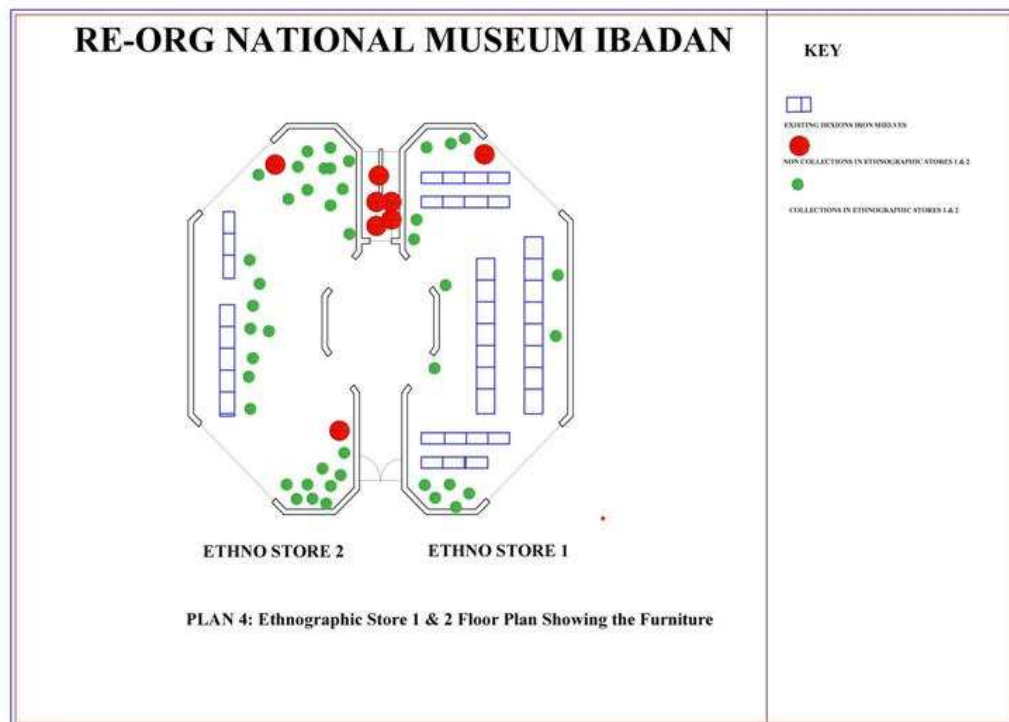
Objects with active deterioration	What? (Type of Objects)	How many? (Numbers)	Where? (storage locations)
Insect/rodent infestations	Wooden objects	23	Ethno. Store 1 Ethno. Store 2
Mould	Metal objects	2	Ethno. Store 2
Metal with active corrosion	Metal objects	5	Ethno. Store 2
Termite infestation	Archaeological Boxes	173	Outside of storage

Lack of Archaeological Store

There is no archaeological store. The archaeological objects are kept in the boxes found in the offices and locations. There are 318 boxes of archaeological objects of which 173 boxes were infested by pests.



Sample of archaeological boxes outside the storage



Plan of Present storage outlook

Project Proposal

A closer look at the various aspects of storage management, space planning and the key observation, condition assessment made by the various teams, suggests improvement of the storage room, re-assigned of space, adjustment/provision of storage furniture and enhancement of the general storage condition within available resources. The following key issues were therefore considered in the re-org of the store:

- Development of proposal budget
- Schedule of tasks for group and personnel
- Cleaning of the store and removal of non-collections
- Re-arrangement of the existing stores to optimise the existing space
- Re-grouping of objects into their different categories
- Plan for new space and shelves for archaeological objects in boxes
- Placement of objects in various units of the shelves

- Localization and documentation of objects
- Selection and exhibition of specific rare objects
- The stocking of the laboratory with necessary working materials such as: chemicals and relocation of staff members presently occupying the laboratory space.

Proposed Plan of Action

- All non-collections in the stores to be removed
- Objects to be regrouped according to material composition
- Objects to be categorised according to sizes
- Objects on shelves to be re-arranged to create more space on the shelves
- Storage space for racks to be created in ethnographic store 2 to accommodate objects on the floor
- Two shelves to be moved from ethnographic store 1 to store 2 to avoid overcrowding
- Three shelves to be re-adjusted to accommodate large and voluminous objects
- Three (3) new shelves to be constructed and mounted in ethnographic store 2 to accommodate the archaeological boxes
- Infected objects to be separated and treated
- Damaged objects to be restored
- Labelling and tagging of objects to be upgraded
- Bad electricity bulbs to be replaced. Electricity and fixing bulbs into the different stores and the Re-Org exhibition hall should be carried out
- Upgrading/improvement of the inventory and documentation of the collection

Pottery Store

- Provision of 5 iron shelves (Dimension: Length - 3.7m, Breadth - 1.2m, Height – 2.2m) in place of drawers
- 61 objects on the floor to be re- arranged on the new iron shelves when created
- Provision of base and pad for the large objects on the floor
- There should be adequate ventilation for the objects
- There should be good lightening system in the storage (six (6) ultra violet bulbs needed).
- All non-collection materials must be removed.
- Arrangement of the objects according to their numbers and paste on each drawers

- Cleaning of the store.

N.B: the proposed plan of action for pottery store was not implemented due to limited funding and as recommended by the mentor that the pottery store plan be removed from the budget for future consideration. This enables us to limit the re-org implementation to store one and two which accommodates the total objects on the floor.

Proposed Iron/Wooden Shelves

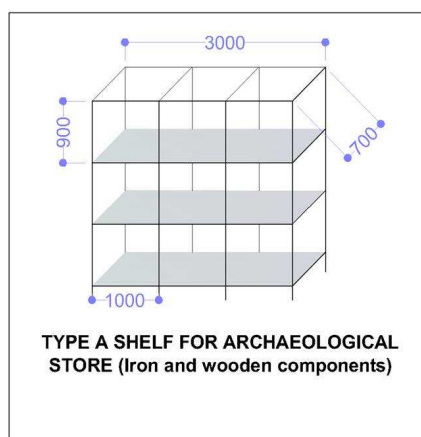
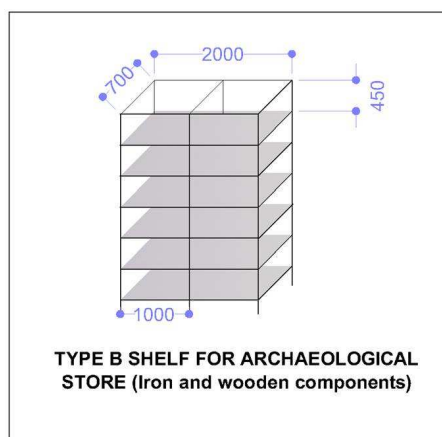
New plan for the Re-org of each of the stores was made with particular attention to creating new archaeological shelves. 3 unit composite shelves are to be constructed to take care of the archaeological objects. The 3 units were majorly 2 types:

Type A-0.7mx3mx2.75m composite shelf, made of angle iron frame and with wooden horizontal plates to take the boxes. The components are summarized as below:

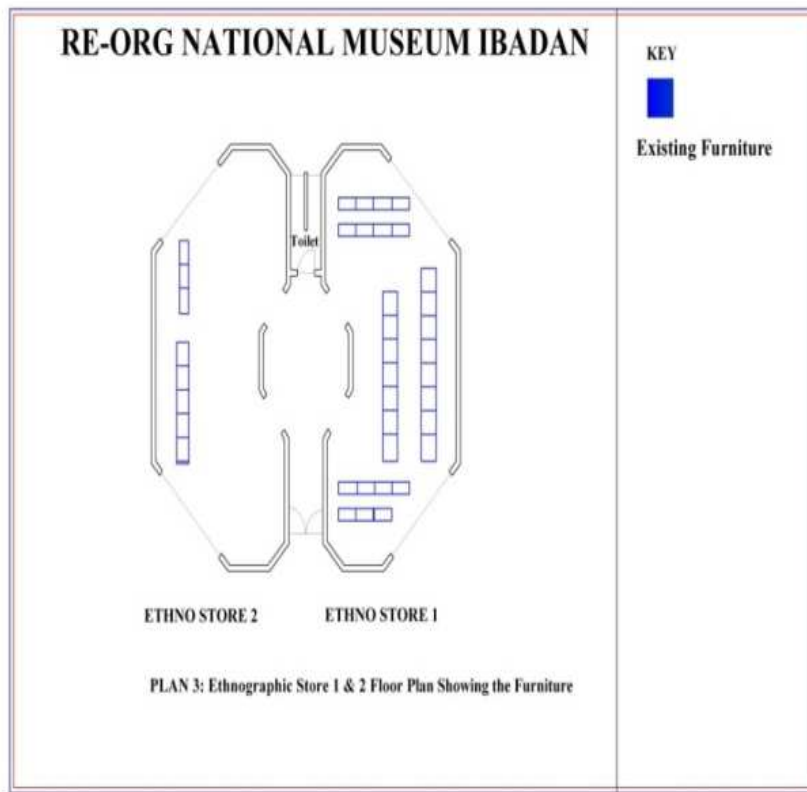
Vertical frames-	2" angle iron (3mm thick)
Rectangular and Horizontal frames-	1 1/2 angle Iron (2mm thick)
Horizontal plates-	1"(250mmx700mm) wooden planks
Number of Units-	9units (0.9mx0.7mx1m) each

Type B-0.7mx2.0mx2.75m composite shelf made of angle iron frame and with wooden horizontal plates to take the boxes. The components are summarized below:

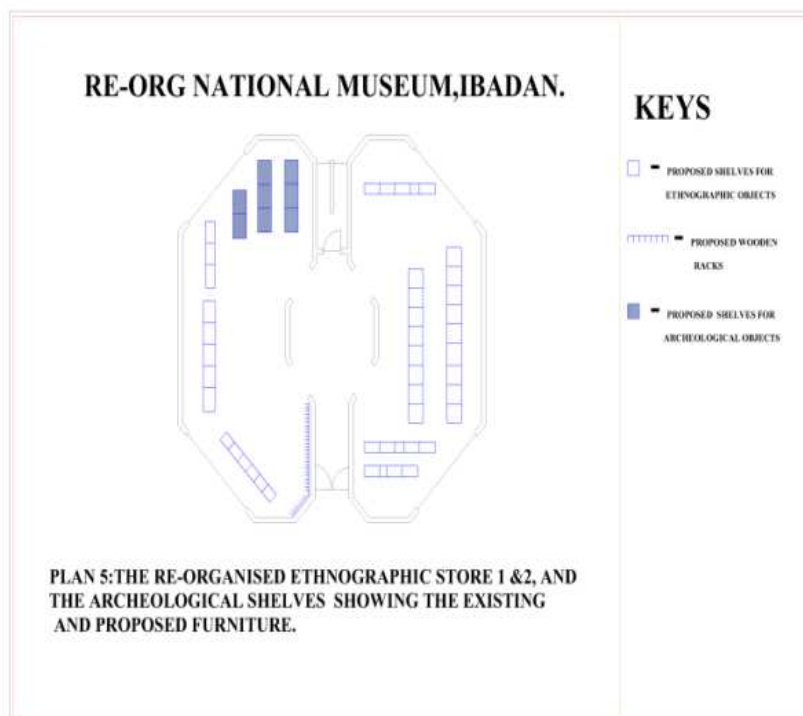
Vertical frames-	2" angle iron (3mm thick)
Rectangular and horizontal wooden plates-	1" (250mmx700mm) wooden planks
No of units-	12 units of 0.45mx0.7mx1m each.



Existing and Proposed New Store Plan



Existing Plan of the Store



The new Plan of the Store

CHAPTER FOUR

RE-ORG EXHIBITION

Introduction

The Re-org exhibition tagged “**Showcasing the unseen treasure within the National Museum of Unity Collections, Ibadan**” came out of a desire to fulfill one of the Re –Org home projects and responsibilities of the museum in the service to the society. The exhibition used the museum collections to communicate to the wider public, particularly objects that have never been displayed but rather hidden in the storage. With the exhibition, objects numbers of historical importance have been discovered as part of the unique cultural heritage in Nigeria. The exhibition is opened to the general public and tourists at all levels. The exhibition was commissioned and opened to the public by the representative of the Director General with seven curators from neighbouring museums: Ife, Akure, Ogbomoso, Osogbo, Oyo, Abeokuta were in attendance. Also students, friends of the museum, pressmen and staff of the museum were present at the opening.

Pictures Showing Exhibition Activities



Preparation of Exhibition Venue



Selection of Objects



Construction Of Exhibition Stands



Painting of Exhibition Stands



The Exhibition



Opening of Exhibition



Visit to the Exhibition

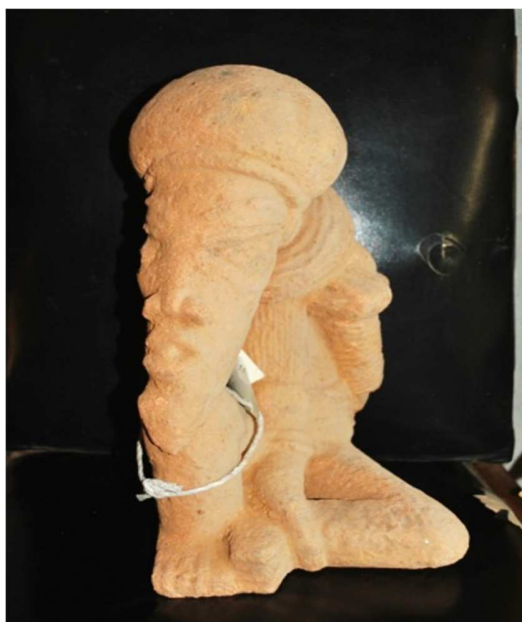
Brief description of objects used for the exhibition

The objects selected for the exhibition were about twenty six but twenty were finally picked. They are: Nok Terracotta, Manilas, cowry shells, Ifa bowls, Agere, Ifa tray, Ekoi, Queen Idia, Royal stool, Sopono, Ose Sango, Shigidi, Royal chess, Mumuye, Ife Bronze head, Okpa, Beads and Bells. All these objects are in the store, which have not been exposed to the public in the National Museum of Unity, Ibadan.

1. Nok Terracotta



The first Nok terracotta was discovered in 1928 by Colonel Dent Young, a co-owner of a mining partnership, near the village of Nok on the Jos Plateau in Nigeria. The terracotta was accidentally unearthed at a level of 24 feet from an alluvial tin mine. Young presented the sculptures to the museum of the Department of Mines in Jos. Fifteen years later, in 1943 near the village of Nok, in the center of Nigeria, a new series of clay figurines were discovered by accident while mining tin. The Nok Culture is regarded as the most strategic heritage resource that depicts the evidence of the oldest known African civilisation.



2. Manilas

Manilas entered the local economies as a form of currency and were highly profitable items of trade. They circulated West Africa from the end of the 15th century to 1948. Manilas were originally made of copper or brass and later composed of a mixture of other metals. Copper and brass manilas were heavy open bracelets shaped like house shoes, with bulbous ends.



3. Cowry Shells



Cowry is one example of odd and curious early pre-coinage currency. Cowry shells of many varieties and species were the first universal currency. Most used worldwide as currency, the value was judged based on how many bags of cowries that is in possession.

Cowry is known by different names in Nigeria. E.g. in Igboland– Umbudamba/Nwefe/Okpokpo; Fulani – Sedere; Yoruba – Owoeyo.

4. Ifa Bowls



The Yoruba lidded bowls are used for storing Ifa oracle materials and implements. When divination apparatus is not in use, they are stored within the Igede Ifa and in some regions the bowls are used in place of the Agere Ifa cups.

Ifa Divination Bowls (Opon Igede Ifa), Wood, Yoruba

5. Agere Ifa

Agere Ifa is a Yoruba divination vessel, consisting of a bowl supported by a female caryatid, served as a receptacle for the sixteen sacred palm nuts (ikin). Through this medium, Ifa priests communicated with the god of fate, Orunmila, in order to obtain insights into an individual's destiny. This depiction of a woman bearing an offering in a devotional attitude conveys the notion that it was conceived as a form of prayer/appeasement to the divine.

Ifa Divination Vessel, Wood, Yoruba



6. Ivory



Ivory is a hard, white material from the tusks (traditionally elephant's) and teeth of animals, that can be used in art or manufacturing. Elephant ivory is the most important source, but ivory from mammoth, walrus, hippopotamus, sperm whale, killer whale, narwhal and wart hog are used as well. The Benin bronze and Ivory works are the most striking legacies of the Benin Culture; dated 15th – 19th Century.

Ivory from Benin, Nigeria

7. Ekoi

This is a head dress from the Ekoi or Boki people of Nigeria. The type of masks is used during funeral ceremonies of the Ekpe society, within the Cross River region.



Ekoi head dress, Ekpe, Cross River, Nigeria

Ekoi people, also known as Ejagham, is an ethnic group in the extreme southeast of Nigeria and extending eastward into the southwest region of Cameroun. They speak the Ekoi language.

8. Queen Idia



The Bronze Head of Queen Idia is a commemorative bronze head from mediaeval Benin that probably represents Queen Idia (King's Mother), who was a powerful figure during the early sixteenth century at the Benin court. Four of these cast bronze heads of the queen are currently in the collections of the British Museum, the World Museum in Liverpool, the Ethnological Museum of Berlin and the Nigerian National Museum in Lagos.

9. Royal Stool



Carved wooden stool with relief-carved figures used in the royal court of Benin, Nigeria.

10. Sopona Figure

“Sopona” is the god of smallpox in the Yoruba religion. **Sopona** was exported to the New World during the slave trade, where it has become known as Babalú-Ayé, among many other names, in the Orisha deity religion. Among the Yoruba people of Nigeria, it is



believed that smallpox was a disease foisted upon humans due to Sopona's "divine displeasure", and formal worship of the god of Smallpox was highly controlled by specific priests in charge of shrines to the god of Sopona.

11. Ose-Sango



Sango Staff Standing Female Figure (Ose Sango), Wood, Yoruba

The ritual paraphernalia associated with worship of the god Sango (god of Thunder) was originally developed at the court of the kings of Oyo, Nigeria in the eighteenth century. The primary emblem of Sango's followers is the *Ose Sango (Sango Staff)*, a wooden staff with a double axe-head motif at the summit. Within the parameters of this artifact's basic form, the design of its shaft has been endlessly reinterpreted with great imagination by Yoruba artists.

On the occasion of annual festivals, *Ose Sango* are removed from the altars of shrines dedicated to Sango and carried as dance wands by devotees who sing his praises. While the imagery evoked in that form of oral poetry focuses upon Sango's hot temper and capricious behavior, the visual representation featured on the Ose Sango presents his followers in attitudes of devotion, serenely balancing the god's twin thunderbolts upon their heads.

12. Shigidi

Shigidi figure, Clay, Yoruba - Nigeria

Shigidi is deified nightmare. The name appears to mean "something short and bulky," and the god, or demon, is represented by a broad and short head, made of clay or commonly, by a thick, blunted cone of clay, which is ornamented with cowries, and is an emblematic of the head. Shigidi is a deity, and enables man to gratify his hate in secret and without risk to



himself. When a man wishes to revenge himself upon another, he offers a sacrifice to Shigidi. His mode of procedure is to squat upon the breast of his victim and "press out his breath;" but it often happens that the tutelary deity of the sufferer comes to the rescue and wakes him, upon which Shigidi leaps off, falls upon the earthen floor, and disappears, for he only has power over man during sleep. This superstition still lingers among the negroes of the Bahamas of Yoruba descent, who talk of being "hagged," and believe that nightmare is caused by a demon that crouches upon the breast of the victim.

13. Royal Chest



Royal Chest (Olowe Box), Wood, Oyo, Yoruba, Nigeria

Carved wooden box used by princess or presented to her during marriage ceremony, knotted pattern and other knots on top, radial and knotted patterns on sides. It is decorated with carved wooden figures that depicted royalty of the princess.

14. Mumuye

This wonderful example of sculpture is carved after figures used by the Mumuye who live along the eastern bank of the Benue River in Northern Nigeria in an area of mixed art and influences. It is much larger, sculpturally and stylistically exuberant than most figures found among the Mumuye reflecting its high quality.



Mumuye Head Mask, Wood, Benue, Nigeria

Traditionally, the Mumuye use figurative sculptures for a number of wide ranging purposes. Highly abstracted figures called “Lagalagan” are in the care of a trusted elder who keeps them in a shrine of small hut in the family compound where they are involved in family and community life. They are believed to be able to manipulate the forces of nature and control human behavior.

Mumuye figures are used in ceremonies to bring rain, make iron, heal, advise, sit at trials and officiate at funerals. Mumuye figures are some of the most highly stylized figures found in Nigeria. They are highly attuned figures and are prime examples of the best of abstract and stylistic development available in Nigeria sculpture. Figures such as this represent females with a high crested hairstyle and large wooden plugs placed into the lobes of the ears.

15. Ife Bronze Head

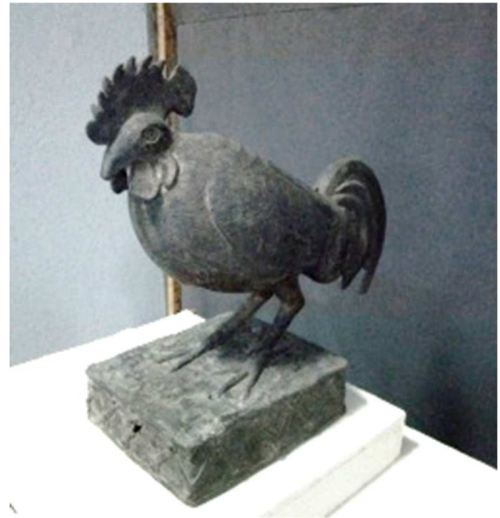


Obalufon Alayemore, 5th Oni of Ife, Bronze, Ile-Ife, Yoruba

Ilé-Ifè is known worldwide for its ancient and naturalistic bronze, stone and terracotta sculptures, which reached their peak of artistic expression between 1200 and 1400 A.D. Ancient Ife also was famous for its glass beads which have been found at sites as far away as Mali, Mauritania, and Ghana.

16. Okpa Cock

The Okpa was commissioned by the Oba of Benin for the Queen Mother in Nigeria. This is for decoration of her ancestral shrine in Uselu. These bronze roosters or cockerels are placed on ancestral altars. They stand for fowls and other animals that are sacrificed during rituals honouring royal ancestors. These explicitly male creatures acknowledge that the Queen Mother was different from other women and shared powers and privileges with men in Benin Kingdom.



Benin Rooster, Bronze, Benin, Nigeria

17. Beads



Beads are used in age past as currencies which were highly cherished, as well as highly demanded as a medium of trade because of its use as measure of wealth, for body adornment and also as ritual sacrifices. It is mostly won by female folks.

Metal Bells, Iron, Edo, Nigeria

18. Bells

Bells are hollow vessels with flared mouth struck by tongue or clapper and are instruments for giving ringing sound but taking many other forms as a shallow cup or a coiled spring struck by



a hammer. Bell materials, shapes and sizes are very common among the Edos as single and multiple clapper bells, single and double clapperless bells. Clapper bells are struck by a movable clapper hung within the bell. Clapperless bells are struck from outside with a beater. The clapperless bell is also known as gong. Single clapper bells made of bronze or brass can be found in most shrines to ancestors and deities, where they are used to evoke and invoke the spirit of the ancestors.

Large bells are used to summon meetings in the village community gathering. They are also used to give signals and to indicate the number of hours of the watch that have elapsed jingle of bells twice and thrice, meaning that there are two, three hours past. A warning bell from the ancient fable of the mice who proposed to hang a warning bell round the cat's neck, and to bell the cat is to take leading part in any harzardous movement. Bells may be conical, quadrangular, circular or oval in cross section. Brass or bronze clapper bells have been used by Edo people since the time of bronze casting while the metal type existed from the time of Iron smelting.

CHAPTER FIVE

IMPLEMENTATION AND QUALITY OF THE FINAL PRODUCT

Implementation

The implementation of the home project was carried out in line with the approved proposal. The implementation activities, as presented in this chapter, involve cleaning of store and removal of non-collections, creation of space in the shelves and adjustment of shelves units to accommodate large objects, regrouping and categorisation of objects, treatment of objects, treatment of archaeological boxes, construction and installation of archaeological shelves, placement of objects and archaeological boxes in storage unit, and localization and documentation.



Objects and store cleaning



- 1) *Regrouping and categorization of objects*
- 2) *Placement of objects in storage unit*
- 3) *Localization and documentation*



Construction and Installation of archaeological shelves



Treatment of archaeological boxes and placement in storage unit

Collection and Storage

The following have been achieved through the implementation of the Re-org home project.

- One trained member of staff is in charge.
- The storage room contains only objects that are accessioned to museum's collection
- The storage room has dedicated support spaces (offices, work room).
- No object is placed directly on the floor.
- Every object is assigned specific location in storage
- Every object can be physically retrieved without moving more than two other objects
- Key policies and procedures exist and are applied
- Every object can be located within three minutes
- The building and storage room offer adequate protection for the collection
- Every object is free from active deterioration and is ready to be used for the museum's activities.
- Informing the sponsor, the Museum staff, other professionals- networking with other museums and the public, specifically the visitors through exhibition
- Improved security of objects
- Right object in the right storage unit
- Reduction in the cost of conservation
- Ensures adoption of new storage method

Present Storage Capacity

The storage consists of objects dispatched in rooms i.e store 1&2

- Total Surface area of the storage: 183.51 m²
- Area of Store 1: 83.57 m²
- Used surface Area (shelf + walkway) = **74.92m²**
- Free space available for future expansion = **8.65m²**
- Area of store 2: 83.57 m²
- Used surface Area (shelf + walkway) = **62.2m²**
- Free space available for future expansion = **21.37m²**
- Area of the passage: 16.37 m²

Benefits of the project to the Museum collections and the Public

- Saving the collection objects from deterioration
- Ensuring that all objects are properly documented and secured in a safe environment
- Promoting preservation and protection of local traditions, customs and culture
- Ensuring the security of objects as well as creating space for more storage area thereby preventing overcrowding
- Local residents and visitors are attracted to the cultural arts, history and preservation through exhibition
- Ensuring that the museum keep up to date international storage standard in line with ICCROM guidelines
- Creating partnership among different stakeholders of museum, thereby improving the community's image and pride
- Providing research, education and work-placement opportunities for students and researches
- Ensuring the use of museum objects as teaching catalyst or tools to schools and the public as a whole

Challenges faced and how it was handled

One of the challenges is that the storage room has no dedicated spaces for support functions (office, workroom, non-collection storage) as well as ill equipped conservation laboratory activity room and lack of strong room.

- None inclusion of the pottery store in the re-org project sponsorships being sourced.
- One personnel with the knowledge of store re-org. 38 members of staff in National museum, Ibadan were trained to equip them with the concept and techniques of store re-org.
- Challenge of taking big objects off the ground in the ethnographic store into existing shelves. Adjustment was made on two of the shelves to accommodate the big objects without building special shelves.
- Limited financial resources and the challenges of building shelves to house the archaeological boxes. The initially proposed iron shelves were changed to iron and wooden shelves of the same sizes built at reduced cost to achieve the same result.

- Inflation effects between the time of budgeting and release of fund. The museum made additional financial provision to take care of the difference.

Recommendation

- The re-org knowledge should be passed down to other members of staff for the sole purpose of continuity.
- Proper documentation should be made on objects entering the museum before being added to the storage collections so as not to muddle up the already documented objects.
- Upgrading the laboratory and moving the staff presently occupying the place to a new staff room.
- Regular cleaning and maintenance of the storage and the environment
- Staff training on other aspects of collection management within and outside Nigeria should be ensured.
- The re-org project be extended to other museums across the country, particularly those with storage collections.

APPENDIX I

SOME OF THE RE-ORG TERMINOLOGY USED

Collections

A collection is a group of objects in a place that have in common a similar message or similar materials, sizes, history or that belong to one person or same institution. In addition, such materials could also be of the same group in one place (or re-grouped in one-place)

Non-collection item: Any item, object or material that has not, and will never, be accessioned into the museum collection. These include publications, exhibition panels, office furniture, showcases, wrapping and packing materials, personal belongings of staff and rubbish. Even if archaeological mass is not part of the collection, it is considered as a non-collection item, as it has its own registration system.

Object: Throughout RE-ORG, whenever the term "object" is used, it usually refers to pieces that are formally part of the museum collection.

Object circulation route: The path taken to move objects throughout a museum, from one functional area to another (e.g. from storage to research area, from conservation laboratory to photography, etc.).

Object type: Category of objects with distinctive similarities. Also called "collections." For example, masks, books, canvas paintings, works on paper, wooden sculptures, basketry, etc.

Occupancy: How space is used, by what, by whom.

Organic: That consists of, or that is derived from, anything living (or once living). For example, wood, paper, bone, ivory, wool, feathers, leather, etc.

Padding: Any soft or resilient material used to fill gaps and protect an object in storage, in transit or on display.

Pest: Any animal or insect that is potentially harmful to the collection.

Phase: Distinct period of time in a sequence.

Preventive conservation:- This refers to measures and actions aimed at avoiding and minimizing future deterioration or loss. They are carried out within the context or on the surroundings of an item, but more often a group of items, whatever their age and condition. These measures and actions are indirect – they do not interfere with the materials and structures of the items. They do not modify their appearance.

Procedural manual: Collection of all museum procedures, complete and regularly updated.

Procedure: Officially accepted and accepted mode of conduct for various activities such as documentation, cleaning, security, object movement, emergency response, etc.

Progress log: Personal area of the RE-ORG website where one can track one's progress in the methodology and send comments, questions or feedback.

Project schedule: A schedule in which tasks of a given duration are sequenced in logical order over a certain period.

Public: People in general. They are the main focus of museum activities.

Registrar: Custodian of museum records who is responsible for maintaining documentation on acquisitions, condition reports, accessioning, cataloguing, loans, shipping, insurance, and storage of the museum collections.

Regulation: An authoritative rule.

Responsibility: Expectations from someone as related to his work.

APPENDIX II

RE-ORG COMMITTEE MEMBERS

Mr. Uzoma Nwosu	Mentor
Elder Dr. Olorunnipa A.E	Deputy Director/Project Coordinator
Akinmeji C.F	Chief Museum Education Officer
Kareem Kolawole .A.	Chief Technical Officer (Antiquity)
Oyeyele K.T	Chief Archaeologist
Afolayan T.O	Chief Curator
Bisiriyu K.T	Chief Archaeologist
Odunewu J.I	Assistant Chief Curator
Olayemi R.A	Assistant Chief Curator
Adeyera Kolawole S.	ACTO (Conservator)
Mrs Aremu F.N	ACTO (Electrical)
Julius Akinwumi	ACTO (Guide)
Kolade S.O	Assistant Chief Museum Education Officer
Mrs. Adeleke Fasilat B.	Assistant Chief Curator
Awonusi Friday	Assistant Chief Heritage Officer
Oloyede Akintunde	Asst. Chief Civil Engr
Adegboyega Francis	Assistant Chief Antiquity Protection officer
BamisileAdewale	Assistant Chief Antiquity Protection Officer
Adekola Rukayat I	Assistant Chief Conservator
Ogunsusi Cecilia	Principal Ethnographer
Jayeola Paul	Principal Heritage Officer
EzomoAjiwe	Principal Librarian
Adewoye O.A	Principal Ethnographer
Awoyera S.A	Principal Heritage officer
Alli Adebayo	Principal Conservator
Adeyeye Peter	Principal Curator
Ogundiran F.T.	Principal Tech. Officer II
Adekunle Adetutu	Principal Antiquity Protection Officer
Oluwaseun Adeyemo	Senior Conservator
Madayese Adebisi	Senior Ethnographer
Adefaye M.A	Senior Conservator
Iruobe Chinedu E.	Senior Exhibition Officer

Adewuyi A.O	Senior Curator
Mrs Saanu O.I	Senior Architect
Mrs Ogunyemi D.O	Senior Antiquity Assistant
Oisamoje Johnbull	Senior Technical Officer (Antiquity)
Adefaye O.G.A.	Senior Curator
Alagbe C.E	Senior Conservator
Olajide A.H	Conservator I
Olorunnipa E.K	Monument Officer I
Sonia Didier	Ethnographer II
Fatunsi Olufunke	Conservator I
Adedoyin Temitope J.	Librarian II
Jibunoh Noel	Higher Tech Officer (Antiquity)

APPENDIX III

SCHEDULE OF TASKS

S/No	Tasks	Names
1.	Project coordination	Elder Dr. Amos E. Olorunnipa
2.	Report Writing	Ogunsusi Cecilia Oluwaseun Adeyemo Oyeyele K.T. Jayeola Paul Ezomo- Ajiwe
3.	Budget management	Mr. Oloyede O.I. Mrs. Akinmeji C. F. Mr. Adegboyega Francis
4.	Taking pictures and videos Editing of the pictures	Kolade S.O Madayese Adebisi
5.	Communication (inside the museum/ to the public) Exhibition	Mrs. Afolayan T.O Mr Iruobe Chiedu Mr Madayese E.A Mr Adeyeye P.B Mr Adefaye M.A Mrs Adeleke F.B Mr Johnbull Oisamoje Mr Olayemi R.A Mr Odunewu T.I Mr Jayeola Paul Mr Jibunoh Noel
6.	Taking care of equipment and materials	Adeyera Kolawole S. Oisamoje J.A. Mrs. Bisiriyu K.T. Olayemi R.A.
7.	Taking care of the materials	Adefaye M.A. Adewuyi A.O. Adeleke Fasilat B. Adekola Rukayat I.
8.	Cleaning during the RE-ORG project	Ogunsusi Cecilia Odunewu J.I.

		Oisamoje J.A. Mrs Bisiriyu K.T. Oyeyele K.T. Alagbe C.E. Adefaye O.G.A. Adeyera Kolawole S. Olayemi R.A. Adeleke Fasilat B. Adekola Rukayat I. Jibunoh Noel Adewoye O.A. Awoyera S.A.
9.	Taking care of repair of the building/Furniture	Oloyede Akintunde Saanu O.I. Julius Akinwumi
10.	Taking care in the repair or acquisition of storage	Adeyera Kolawole S. Alli Adebayo F. Oluwaseun Adeyemo Oloyede Akintunde Ogunyemi D.O. Ogundiran F.T.
11.	Collections care	Mrs. Afolayan T.O. Odunewu J.I. Adefaye M.A. Iruobe Chiedu E. Kareem K.A. Adewuyi A.O. Mrs. Bisiriyu K.T. Alli Adebayo .F Alagbe C.E. Adefaye O.G.A. Adeyera Kolawole S. Olayemi R.A. Adeyeye Peter B. Adeleke Fasilat B. Adekola Rukayat I. Madayese Adebisi

		Jibunoh Noel Ogunyemi D.O. Oisamoje J.A. Olajide A.H.
12.	Compilation of proposal for the re-org home project Drawing of the store plans Taking measurement Repairs of store building	Oloyede Akintunde Friday Awonusi Oisamoje J.A. Saanu O.I. Jayeola Paul Aremu F.N.
13	Electrical in general Fixing and replacement of electrical fittings	Aremu F.N. Akinwumi Julius
14	Scheduling (order of activity and sequence)	Secretariat Team
15	Ensuring security of equipment & personnel	Adegboyega Francis Bamisile Adewale AdekunleAdetutu
16	Time keeping	Adefaye O.G.A. Adeyeye Peter B.
17	Secretariat	Oluwatudimu Opeyemi Abidakun Victor Fatunsi Olufunke Olajide A.H. Ogunsusi Cecilia
18	Mobilisation	Awonusi Friday Alli Fatai Adekola Rukayat I.
19	Treatment of objects (Conservators)	Adeyera K.S Adekola R.I Alli A.F Ogunleye T.A Adefaye M.A Ogunbiyi K.O Ojo O.A Adeyemo O.O Oladele O.C