A STUDY OF THE STRUCTURE AND ORGANIZATION OF THE DEPARTMENT OF ARCHAEOLOGY MUSEUM, AHMADU BELLO UNIVERSITY, ZARIA

BY

CHRISTIANA OLUWAYEMISI FIKI-GEORGE

DEPARTMENT OF ARCHAEOLOGY
FACULTY OF ARTS
AHMADU BELLO UNIVERSITY, ZARIA
NIGERIA.

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CHRISTIANA OLUWAYEMISI FIKI-GEORGE
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APRIL, 2013

DECLARATION

I hereby declare that this dissertation is a product of my research work. It has not been presented in any previous application for the award of any degree. All sources of information have been duly acknowledged by means of references.

_____ _____

Christiana Oluwayemisi Fiki-George Date

CERTIFICATION

This dissertation has been thoroughly read and approved as adequate in scope, standard and contents for acceptance in partial fulfillment of the requirement for the award of Master of Arts (M.A.) Degree in Archaeology.

_____	_____
Dr. J.D. Ndera (Chairman, Supervisory Committee)	Date
_____	_____
Dr. M.K. Aliyu (Member, Supervisory Committee)	Date
_____	_____
Dr. M.K. Aliyu (Head, Department of Archaeology)	Date
_____	_____
Prof. J.Adebayo (Dean, Postgraduate School)	Date
_____	_____
Dr. J. Mangut (External Examiner)	Date

DEDICATION

This work is dedicated to God Almighty. To Him be praise forever and ever, Amen.

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I give thanks, praises, honour and adoration to the Most High God, the King of Kings, and Lord of Lords, for the Mercies, Love, Favour and Wisdom He has granted me to start and complete this project. To Him I give all the glory for the success of this job.

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ABSTRACT

This research deals with the structure and organization of the Department of Archaeology Museum, Ahmadu Bello University Zaria. Its main aim is to appraise the Museum's functions and its organizational structure then provides solutions. This is with the view to ascertaining it's educational, cultural and tourist potentials to the University Community at large. More so, the methodology adopted for the research involves; literature review, oral interview, examination of the standard of museums set by the National Commission for Museum and Monuments, and the examination of the entire objects in the Department of Archaeology Museum. The research established the problems faced by the museum such as lack of space, staffing and documentation of artifacts in the museum and proffered solutions to its structure and organization in line with N.C.M.M. It has also contributed immensely to the aspect of written records about the museum. It is therefore hoped that it will serve as a basis for further research work, being the first of its kind.

CHAPTER ONE

INTRODUCTORY BACKGROUND

1.1 INTRODUCTION

Based on the current trend of problems of identity and misplaced values and the several fruitless efforts of trying to harmonize peoples and cultures, it is very clear that the need for an avenue for bringing various cultures together and the idea of making known cultural values cannot be overlooked. It is based on this reason that the importance of the museum as an avenue for bringing people together irrespective of their cultural differences cannot be over emphasized. Archaeological materials are kept and displayed for posterity in museums. A museum is a building or space within a building meant for the preservation and exhibition of collections, whether archaeological or ethnographic. (Okpoko, 2006). The museum plays a very vital role in preserving and harmonizing the people's cultural heritage. Therefore, the cultural integration envisaged can come to play when the various values in different cultural works of antiquities kept in the museum are used as an instrument for educating people on the uniqueness of these works of arts and what they represent. Museums have been playing vital roles over the years in exploring great works of cultural values of the different societies and how they depend on one another in a chair of mutual friendship and kinship for human progress.

Having seen the museum as an instrument of bridging people, it is very important to know that the cultural materials or works of arts found in the museum are collected mostly by archaeologist, a professional group laddened with the responsibility of the retrieval and custodianship of cultural materials (Burcaw 1975:9).

1.2 STATEMENT OF RESEARCH PROBLEM

Museums provide a significant range of social and cultural benefits to their environment. Museums ensure the preservation and conservation of the community's cultural and natural heritage. They serve as a cultural focus and a centre of expertise, providing opportunities for community involvement in their work through friends' groups, volunteers, project work and in other ways museums give support to educational organizations, and offer facilities such as exhibitions for cultural events and activities. In a very real sense museums enhance the quality of people's lives and can play a key role in developing a sense of identity for the area in which they are located. In order to provide social and cultural benefits to humans, a museum needs to be effectively structured, organized and managed. Timothy A. and Crispin P. (1993:9).

The author has observed that, the Ahmadu Bello University Archaeology Museum lacks proper organization and structure necessary for it to perform its functions to its immediate community and beyond. Therefore, this research is appropriate for a total overhaul of the Museum.

Above all, the choice of Archaeology Museum, in Ahmadu Bello University for this research is encouraged due to lack of proper Organization and Structure as well as no single documentation has been made. Therefore, these gaps develop a need for this research which is also aimed at encouraging the Department of Archaeology to establish a modern museum in strategic area, which can answer the above challenges that Archaeology Museum is passing through.

1.3 AIM AND OBJECTIVES OF THE RESEARCH

The main aim of this research is to appraise the department of Archaeology Museum, Ahmadu Bello University, Zaria with the view to ascertaining its educational, cultural and tourist potentials to the University community and general public. At the end, the work is targeted to achieve the following objectives:

(i) To examine the current nature, structure and organization of the Department of Archaeology Museum.

(ii) To have a proper documentation of the cultural inventory in the museum for research and teaching of students.

(iii) To recommend a standard structure and organization for the Department of Archaeology Museum.

1.4 SCOPE OF RESEARCH

According to Idowu (1973:106),"the more limited the area covered the more effective and honest the study will be". This research work will cover only the museum at the Department of Archaeology, Ahmadu Bello University Zaria, Nigeria. It shall examine the Museum structure and organization, facilities, cultural materials in the Museum and the relevance of the Museum to the Department and Ahmadu Bello University at large.

1.5 RESEARCH METHODOLOGY

Research methodology involves the various methods employed to achieve the research goal and objectives. They include:

(a) Review of Literature.

(b) Oral Interviews

(c) Examination of the Standard of Museum Set By National Commission for Museums and Monuments.

(d) Examination of the entire objects in the Department of Archaeology Museum.

1.5.1 LITERATURE REVIEW

These involve the consulting of various literature that give information of what museum are, types of museums, role of museums to the public, definitions of museums, importance of an Archaeological museum. This is to help put in proper perspectives the issues that need to be understood concerning museum and museum studies.

1.5.2 ORAL INTERVIEWS

These involve interviews of people to know their opinions or contributions in museum creation, development and use towards making the museum better and more effective. In the course of this research, fifteen people where interviewed.

1.5.3 EXAMINATION OF THE STANDARD OF MUSEUM SET BY NATIONAL COMISSION MUSEUMS MONUMENTS.

This has to do with a careful study of the NCMM, Nigeria to see how their museums are structured and organized so that it can be used as a set standard for the re-organization of the Department of Archaeology Museum, Ahmadu Bello University, Zaria. This involves the study of the guidelines set for establishment of Museum in Nigeria. The author visited two National Museums (Kaduna and Ilorin) and consulted Book, journals and other relevant document.

1.5.4 EXAMINATION OF THE ENTIRE OBJECTS AND FACILITIES IN THE DEPATMENT OF ARCHAEOLOGY MUSEUM.

This involves the taking of inventory of objects in the Department of Archaeology Museum and the methods of collection of this museum. This is to know or document the objects in the museum, and to know the capacity of space required for the display of the objects professionally. Here the author and other industrial Training students (I.T students) sorted out all the Museum collections into appropriate groups and identified both the documented and undocumented collections. The Museum facilities (Show cases, Computers, Chemicals, Air-conditioners, Furniture, Offices and Gallery and so on).

CHAPTER TWO

LITERATURE REVIEW AND MUSEUMS IN NIGERIA

2.1 LITERATURE REVIEW

The word museum was culled from the Greek word "Muses" which means house of learning; it was attributed to Ptolemy 1 of Alexandria in Egypt in the year 300BC. (Okita, 1985a:64). This house of learning comprised of "a lecture hall, a mess hall, a court, a cloister, a garden, an astronomical observatory living quarters, the library and collections of biological and cultural objects. These collections made up the museum which was headed by a priest with four groups of scholars in the following order: astronomers, writers, mathematicians and physicians who were receiving salaries from the royal treasury (Okpoko, 2006). Therefore, the museums from the outside was meant to be a place of great educational standard and a breeding ground of enlightenment hinged on the culture and science of the people. More so, the first museum was associated with the Aristotelian idea that knowledge can be acquired through direct observation of Nature. Thereafter, it is pertinent to state that the museum was organized like a University in its entirety. The idea is for all to see beyond the nose and locate the intellectual role of the museum and the reason for its establishment in the first place (Abun 1987:1).

There are different meanings and interpretations of what museums are to different scholars. Some people view museums as publicly or privately owned institutions which collect, preserve and display objects that are either natural or cultural to the public. Most of these objects are collected with the basic aim of entertaining, educating and providing materials for research on aspects of man's heritage and development. (Burcaw

1975:9).While, the American People Encyclopedia in 1962, sees "Museum as an institution for research, teaching, exhibition and conservation in one or more fields of human activity such as art, science, history or industry".

For George Brown, a Museum is "an institution for the preservation of these objects which best illustrate the phenomena of nature and the works of man, and the utilization of these for the increase in knowledge and for the culture and enlightenment of the people.'' The International Council of Museums (ICOM) in 1951 sees museum as a ''permanent, educational, non-profit institution with catalogued collections in art, science, or history with exhibitions open to the public.'' (ICOM Newsletter 2004:2, 3-8, 2006).

According to Okpoko,(2011:4-5),the theory and practice of Museum Work have generally been referred to as Museology and Museography respectively. Museology deals mainly with the philosophical, educational, cultural and scientific functions of museums and how these can contribute to solving economic and socio-political problems, which hinder the development and achievement of societal and national goal. Museography on the other hand, deals with the location and structure of the Museum building (Including its size and various sections) and its methods of constructions, collection of objects, their preservation, storage and exhibition.

In relation to the above discussion, Museology is concerned with the study of the purpose and organization of Museums that is the classification of different kinds of Museum, their historical background, as well as their functions in society, specific systems for research, conservation, education and organization and relationship with

physical environment. Then, Museography deals with methods and practices in the operation of Museums (Burcaw, 1975:12-13)

From the above quotation, it is evident that the traditional mission of museum is still pertinent today. It can be further explained that an ideal museum must be cosmopolitan in its character and it must present the whole stream of our history or past and all nations and ages. According to Montebello, a work of art serves as a link in the great aesthetic development of the human race. "A museum's mission is to acquire, conserve, display, and publish its collections" (Montebello, 2012: 55)

The goals of acquiring, conserving and displaying are the Museum's obligation to provide the broadest possible access to the works of art in its care in order to encourage their being studied and preserved for the benefit of current and future generations. In actual fact, it is through the display of works of ancient art that the Museum will continue to conserve as an inspiration for young people who are aspiring to a profession in archaeology.

2.2 DEVELOPMENT OF MUSEUMS IN NIGERIA

The history of Museums in Nigeria dates back to the pre-Arab and European times. It is very clear that during these periods, various cultural materials of religious and political importance were collected and preserved or conserved in Temples or traditional shrines or palaces of kings or rulers which were also converted into monuments as time went on (Andah, 1999:157).

Other custodians of these objects were the heads of households and priests of the various shrines who were responsible for the safety of the objects under their supervision, surveillance and protection. More so, those heads or priests taking care of these objects

were known as curators. These objects which were wooden objects, iron bronze staffs, statues and thrones, ceremonial regalia of past kings were kept in royal palaces. It is worthy of note that most of these objects were kept because of their utilitarian or symbolic value. Therefore, objects in the king's palaces were used in displaying the political structure or ritual significance of the kingship system.

Later on, museums were developed as a result of colonialism as Nigeria was fast loosing the production, purchase, use and appreciation of it or her traditional arts and crafts for the western ones. This was because the imported materials were cheap, traditional craftsmen were not selling and making profits on traditional crafts, so they abandoned their trade for more income yielding employments in other fields. This resulted to the diminishing of traditional arts and crafts, This was not farfetched from the fact that more children went to school or were employed under the colonial missionaries or organizations, the skills which took the traditional artist so long to acquire could no longer be passed onto the next generation. Thus, Nigerian started loosing, both unique and priceless art works and also the skills and technology that have been the result of several centuries of perfection was gradually disappearing, coupled with the fact that some were stolen and others were rejected and abandoned as a result of the advent of Christianity and Islam. It was based on this gradual disappearance that samples of these various arts and crafts we collected preserved in a museum before they were completely lost.

Importantly, the development of modern museum took off during the colonial period, which brought open the activities of Mr Keneth Murray an art teacher who was appointed in 1927 to collect some works of art and he advised the colonial government

to establish Museums in three centre's in Nigeria in order to salvage and preserve works of arts (Nzewunwa 1984:101). The Nigerian Antiquities service was establishing on July 28, 1943 due to the concerted effort put in by Murray and Duck Work (Nzewunwa1984:101).

In 1946, Mr. .J.H. Braun HoHz who was a keeper in the British Museum came to Lagos on the orders of the British government for reasons connected with the need for the presentation of Nigerian Cultural Resources. Also, Mr. B.E.B. Fagg a trained Archaeologist was appointed the Government Archaeologist and assistant surveyor of antiquities in 1947. He successfully carried out his responsibilities and helped in setting up the first museum in 1952 in Jos. The museum housed most of the archaeological materials which have been preserved till date. (Okpoko 2006).

Subsequently, the National Department of Antiquities was formed and charged with the task of exploration, care and conservation of the antiquities following the Antiquities ordinance No.17 passed in 1953 to stop the illegal exportation of artifacts. In 1975, there was a comprehensive review of the legislation concerning cultural resources in Nigeria which come on the Decree No.77 that jettisoned the National Antiques Commission and the Department of Antiques created by earlier decrees and replaced it with the National Commission for Museums and Monuments which was designed as a corporate body with powers to generate fund and enter into contracts. Apart from this, it also made new provisions for the designation of National Monuments and ensured strict penetrates for the illegal confiscation of any artifact or destruction, unauthorized or removal of monuments in Nigeria, (Nzewunwa 1984:102-103).

Another act pioneered by the council was the creation of museums across the federation and with at least one museum in each state beginning with the National museum Onikan, Lagos which is also the seat of the headquarters of the National Commission for Museum with all facilities. As at 1990, there were about 29 federal museums including others in the making in Nigeria. The prominent ones are those in strategic or major historic town like Benin, Kaduna, Calabar and Kano. These Museums have galleries and are known to render services in addition to reflecting the history of the locality. The Museum in Benin has antiquities related to it while that of Nok Culture (Terracotta). (Okpoko 2006).

Also, today there are different museums in Nigeria some of which are Oron, Esie, Benin, Ife, Efon Alaye, Owo, Kano, Igbo Ukwu and its likes.

Apart from the Department of Archaeology Museum, Ahmadu Bello University, Zaria, we have the Arewa museum and other small departmental museums in Ahmadu Bello University. University Museums exist in places like Obafemi Awolowo University, Ife, University of Nigeria, Nsukka, University of Ibadan and University of Lagos.

There are other state owned museums such as the Kanta museum. Argungu, which is Sokoto state-owned museum, Geological museum Kaduna, and the Veterinary museum, Vom. Of special interests are the war museums in Nigerian Military School Zaria and the war museum in Umuahia Abia State which are both owned and maintained by the federal government of Nigeria.

2.3 COLLECTION OF CULTURAL MATERIALS

Collection of objects is the historical reason for the existence of any museum. Hence what determines any kind of museum are the kinds, volume and quality of objects in its collection and the use to which they are put (Burcaw, 1975:4).

According to Okpoko (2006:76-78) the type and scope of a museum determine amongst other things what it can acquire. And having decided on what objects or materials to acquire the collecting policy permits and encourages their acquisition. The following are some of the ways in which objects can be acquired.

(a) Field Collection

This method includes both archaeological and ethnographic field work and for scholarly reasons this is the best method of acquiring museum objects or specimens depends on the type of museum. Archaeological field surveys and excavations are useful for acquiring ancient objects especially of prehistoric and proto-historic periods whereas ethnographic field work makes for the acquisition of materials of present day societies.

(b) Purchasing

This is the most common mode of collection. Before museum purchases an object, the curator makes sure that such an object is what the museum really wants and is in the condition acceptable to the museum.

(c) Gifts and Donations

Gifts and donations save money for the museum but they have some inherent dangers. The museum may be tempted to accept an object it does not need. The collector therefore should not allow sentiments to overshadow his professional judgment. It is

easier to accept an offer than to reject it; but the collector should realize that a donation to the museum of an object or specimen is a legal transaction. Hence when accepting a donation the curator should make sure that no questions regarding the condition of transfer of ownership remain unclear.

(d) Loan

This involves borrowing objects from other museums or institutions. There is usually long term or short term loan. Long or short term loan is made to enable a museum fill a gap in its collection or exhibition.

(e) Transfer

Transfer can be made when a museum has a collection of objects which does not serve its purpose. Such objects could be transferred to any other museum that needs them.

(f) Exchange

These involve the giving up of one or more objects by one museum which does not need the objects to another museum that needs them in return for one or more objects of equivalent value which the first museum needs.

(g) Seizure

Objects are acquired when illicit traffickers are caught with looted objects. Such objects are handed over to the museum after the offenders have been prosecuted.

However, all of the collections or objects in Nigerian museum are acquired through most of these means discussed above.

2.4 DISPLAY TECHNIQUES OF NIGERIAN MUSEUMS

Exhibiting or displaying of objects and collections is among the foremost duties of the museum to the public. It involves the production of the collections in an educative and entertaining way to the public. Therefore, exhibitions are aimed at communicating ideas, facts or concepts by visual means to the public (Keri, 1995:6).

Display or exhibition can simply be summarized as planned and coordinated displays of works of arts (nature and manmade) with the principal aim of arousing public interest and promoting socio-cultural activities for the process of the society in which such objects exist (Adams,1978:126). Basically we have two broad types of display technique; the temporary exhibition and the permanent exhibition.

Temporary display technique is referred to as temporary because of its duration. After it has been set up and declared open, a temporary display last for about two weeks to one month or less.

Permanent display or exhibition on the other hand, even though referred to as permanent, is not all that permanent. It only suggests that these materials could be exhibited or displayed in that section for a longer period than temporary exhibition, which in some cases, could be up to six months, a year, or even more.

Majority of Nigerian museums falls under this second category, as most items or objects stay for a longer period before they are changed or replaced. In some museums objects for replacement are not even available, let alone talking about changing them for the attraction of general public.

CHAPTER THREE

STRUCTURE AND ORGANISATIONAL OF THE DEPARTMENT OF ARCHEAOLOGY MUSEUM, AHMADU BELLO UNIVERSITY, ZARIA

3.1 INTRODUCTION

Museum organization involves the arrangement of work in a museum and the allocation of duties and responsibilities among the personnel employed to run the museum. In its fullest sense, museum organization is not merely concerned with the duties of the staff, but also with the manner in which those duties and responsibilities are related. University museums are those that are located within the Universities primarily for the collections of diverse works of arts, and scientific materials among others, for research, documentation, training of students and recreation. University museums are mainly for an "academic audience, and its core audience is an internal one" (MacDonald 2000, p.75), but are also useful to the general public. In addition University museums also serve the general public. The responsibilities of the Department of Archaeology museum in Ahmadu Bello University Zaria are very enormous. The museum is expected to carry out many educational activities. For instance, the museum is a center of research on cultural, historical, aesthetic and scientific studies within the University. It has been preserving and studying the extinct and material culture of the diverse peoples of Northern Nigeria and different parts of Nigeria.

3.2 CURRENT STATE OF THE MUSEUM

The museum is situated in the School of Postgraduate Studies, Ahmadu Bello University, Zaria, Nigeria, very close to the University Dam. The museum has an

exhibition gallery and a store on the ground floor of the building. The ground floor also houses the Curator's office and a store. The store contains different Nigerian works of arts such as metal objects, pottery, musical instruments, textiles and different objects of ritual significances. The work of arts from the archaeology museum has been obtained through donations, purchases, ethnographic and archaeological research.

The office attendant, who uses the exhibition galley as her office and the curator, are the only two staff of the museum at the moment.

3.3 PRESENT ORGANISATIONAL STRUCTURE OF ARCHAEOLOGY MUSEUM.

The present organizational structure of the Archaeology Museums comprises the Head of Department, the Museum Committee, Curator and the office Attendant.

Head of Department: This is the general overseer of the department of Archaeology under which the administration of the museum is saddled.

Museum Committee: The museum committee assesses the performance in the museum and make sure that all the policies, and programmes formulated are taken care of.

Curator: The curator is the caretaker of the museum. The curator works hand in hand with other sections like the Ethnographic, Archaeological, Photographic, Conservation, Documentation, and Exhibition and so on. He receives objects from the Ethnographers and Archaeologists who come from the field work and sees that the objects are photographed, properly documented and stored at their appropriate places.

Office Attendance: She takes care of the keeping the environment clean, making sure artifacts in museum are well organized and look beautiful and attractive.

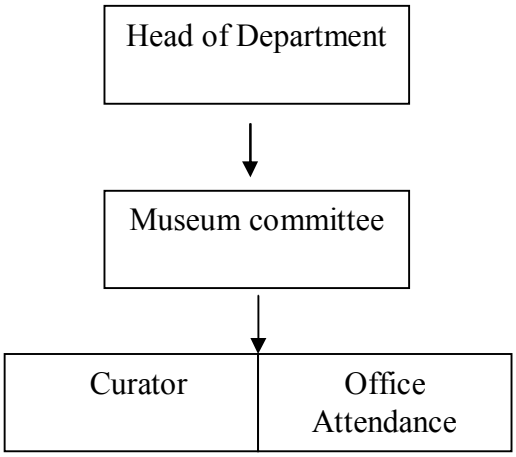


Fig. 3.1: Organogram of the Present Chart for the Department of Archaeology Museum Ahmadu Bello University, Zaria under a Curator.

3.4 IDEAL STRUCTURE FOR DEPARTMENT OF ARCHAEOLOGY MUSEUM, AHMADU BELLO UNIVERSITY, ZARIA.

The environment in which an organization operates can have a bearing on its growth or otherwise. Location of a museum is very important because it is when a museum is located within reach of its primary viewers, that its goal of teaching, educating, exhibiting and aesthetic value can be achieved. It is in line with these that we have different museums located in vantage areas. The space required for a museum is expected where it will easily be accessible not only the staff and students of Department of Archaeology, but also to the entire Ahmadu Bello University community. In order to render the best services to its immediate environment, it is expected that the Department of Archaeology Museum will be relocated to a more appropriate site and more central to the University community. In addition, the present location of the museum does not give enough room to the museum to be used to its full capacity, Teaching museum like that

of the Department of Archaeology Museum is expected to go beyond an indoor museum, it should have every possible section of an ideal museum since it is expected that the museum should be a model for other museum. For instance, an ideal museum should have acquisition, display, cataloguing, conservation, storage programs. Given an appropriate space the Department and the University may even consider the establishment of a museum village that can provide recreational facilities as well as a traditional Crafts and Industry Unit to serve the University community and to serve as a source of raising funds for the Department. What may be best for one organization might not be for another. What may be perfectly correct for an organization during one period of time may not be appropriate during a different period of time, or if the environment of culture changes. However, museums tend to have particularly traditional structures, many of which have remained intact or unchanged for some years. With this in mind, structural design and organization generally should be reviewed regularly to take account of external and internal changes, as a fundamental part of the managerial ability to properly manage his or her organization. It is not difficult to assume that if an inappropriate structure is either chosen or perpetuated after it ceases to be relevant, structural problems will ensue.

As Rinze (see Decker (1990:199), described his vision of an ideal museum, one that would tell an African story that would have its main focus on African problems, using things on the continent so that average people from the rural area would want to come in. There would be objects but they would be used in a totally different way-not just that they are art but that they have a function. The approaches that we have adopted in some of our museums are basically static. We need to talk to the people.

He further talks about a good method of museum display of ethnographic and anthropological materials to be situated as much as possible within the social and cultural context in which they functioned. Rather than displaying artifacts purely as objects of art and admiration, that it may be more instructive to provide some understanding of the part they played in the society that produced them.

For the Archaeology museum in Ahmadu Bello University Zaria to meet up with modern standard of museums globally, the following structure and organization is recommended.

3.4.1 HEAD OF DEPARTMENT

This is considered as the Administrative Head of the Department under whom the curator receives instructions for the running of the museum activities.

3.4.2 CURATOR:

According to Okita, (1985:79), the museum Curator is generally considered to be a guardian or custodian who is entrusted with the responsibility of preserving and caring for museum collections and making some of the collections available for public viewing in the form of display or through other forms of public access to the collections. As the head of the museum, the curator through the museum is meant to acquire, conserve, research, communicate and exhibit, for the purposes of study, education and enjoyment, material evidence of man and his environment. The Curator oversees that affairs of the museum in which he or she in charge. Also, there are under sub sections that are expected to work hand in hand with the curator in charge. Considering the responsibilities of the office of the curator, it is expected that he or she should have a minimum of first degree in the field of Archaeology, Museum Studies or in a related field.

3.4.3 RESEARCH SECTION

The research section will be responsible for carryout research in and outside the museum. This will involve looking at past archaeological writings and researches that involved the discovery of archaeological materials, acquisition of artifacts and ethnographic materials. They also look at identification and designation of archaeological areas that are of great cultural value. The staff of this section shall be made up of archaeologists, ethnographers and Photographers and their functions will be as follows:

Archaeologists: Archaeologists with a minimum qualification of Bachelor of Arts degree working in the museum will be responsible for identifying artifacts that meet the criteria for museum collection. They shall from time to time attend field schools together with students of the Department of Archaeology, Ahmadu Bello University, Zaria in order to identify, gather and collect artifacts during field schools.

Ethnographers: Professional Ethnographers will also be responsible for identifying materials of ethnographic value include musical instruments, tools, weapon, textiles, deities, stool and so on. They shall also advise the museum on the kind of acquisitions that should be made.

Photographers: Photographers with basic professional training in modern and digital photography shall be saddled with taking and documenting pictures of archaeological sites, artifacts among others. Photographers would also compile all the pictures of artifacts in order to produce an album for the museum. In fact they are expected to work with most of the divisions in the museum.

3.4.4 MUSEUM SECTION

The museum section will be composed of four major units which are the gallery, Documentation, conservation, and technical units. The gallery unit is responsible for arranging artifacts and ethnographic materials in the museums gallery. The unit will also be responsible for exhibitions of the materials.

The conservation unit on the other hand will oversee the protection, restoration, and survival of the artifacts and ethnographic materials. They will bear their expertise upon the museum's collections and they will work in collaboration with the technical unit. Staffs of the Museum section are:

Gallery Officer: The gallery officer with a minimum qualification of an Ordinary Diploma (OND) in Museum Studies or Tourism shall give his expertise in the provision of the right exhibition show glasses or boxes. He or She shall also make sure artifacts and ethnographic materials are properly exhibited in a way that it can capture attention.

Gallery Attendant: The responsibility of the gallery attendant who should be a holder of at least, a Senior Secondary School (SS3) certificate is to attend to visitors and give explanations on the museum materials among other functions. He is expected to keep register of all the visitors to the museum.

Security: It is very important to ensure efficient and maximum security of the museum building and its collection. Presently the museum opens for eight hours a day. There is needed to keep watch over the museum so as to guide against theft or burglary both during and after working hours. It is expected that the security personnel should have basic security training or could be made up of ex-service men.

Cleaner: It is necessary to employ cleaning staff, so that they can key the museum clean at all times before the arrival of visitors as well for the maintenance of objects, in order to avoid dust and other destructive agents.

3.4.5 DOCUMENTATION UNIT

Documentation means the systematic keeping of records and the orderly arrangement of objects in the store. The Documentation unit is charged with the responsibility of documenting and storage of museum collections for example the artifacts and the museum objects. Immediately an object gets to the museum and sent to this unit, it is registered into the Day Book with as much required information that is available from the donation or collector as possible. It is expected that he or she should have a minimum of First degree in the field of Archaeology, museum studies or a related field.

Cataloguing: the object is catalogued and this involves giving it a number called catalogue number, its height measured, its weight taken and its photograph is taken before recording it down in a card. This card now gives the accurate information of the object.

3.4.6 CONSERVATION UNIT

Conservation is the care given for the preservation of collections for present and future research. The staff of this unit shall be made as following.

Conservation Officer: The main work of the conservation officer involves bringing damaged or deteriorated objects back into good condition and to revive the original concepts of legibility of the damaged objects. It also involved the use of chemical in treating the damaged objects. It is expected to have a minimum qualification of degree in Chemistry or related field.

Junior Conservation Officer: His or her work is to assist the conservation Officer in conserving, restoring and protecting the museum collections, with a minimum qualification of an Ordinary Diploma (O.N.D. or N.C.E.) in museum studies or chemistry.

3.4.7 TECHNICAL UNIT:

They play a vital role of running any museum; this is because they deal with museum specimens, museum fabrics and furniture. The technical staff carry out every repair work of objects in the museum. They are very useful in checking the locks and keys, the door and windows with the help of the galley attendant.

Technical Officer: The work of the technical officer is to oversee the proper protection of the museum collection by giving advice based on his expertise on the kind of materials. The technical officer would also be responsible for the proper construction and maintenance of the museum building and the entire museum infrastructure. He or she should have at least, minimum qualification of an Ordinary Diploma (O.N.D. or H.N.D.), with basic professional training.

3.4.8 EDUCATION SECTION

The museum educates through its exhibitions. The primary concern of museums is sharing knowledge. It exhibits, educate and entertain the visitor and tourists. The staff is also resource persons and guides who can transmit knowledge, ensuring that the artistic expressions of the collection are not lost. The staff should be a Degree Holder.

3.4.9 MARKETING AND PUBLICITY SECTION:

The marketing and publicity section shall be responsible for creating awareness about the museum especially to the general public. This may involve adverts through

pamphlets, radio, television, one on one relationship among others, by telling them the importance of the museum and reasons why it is important for general public to patronize the museum. It is expected that he or she should have a minimum of first degree in the field of Public Administration or in a related field.

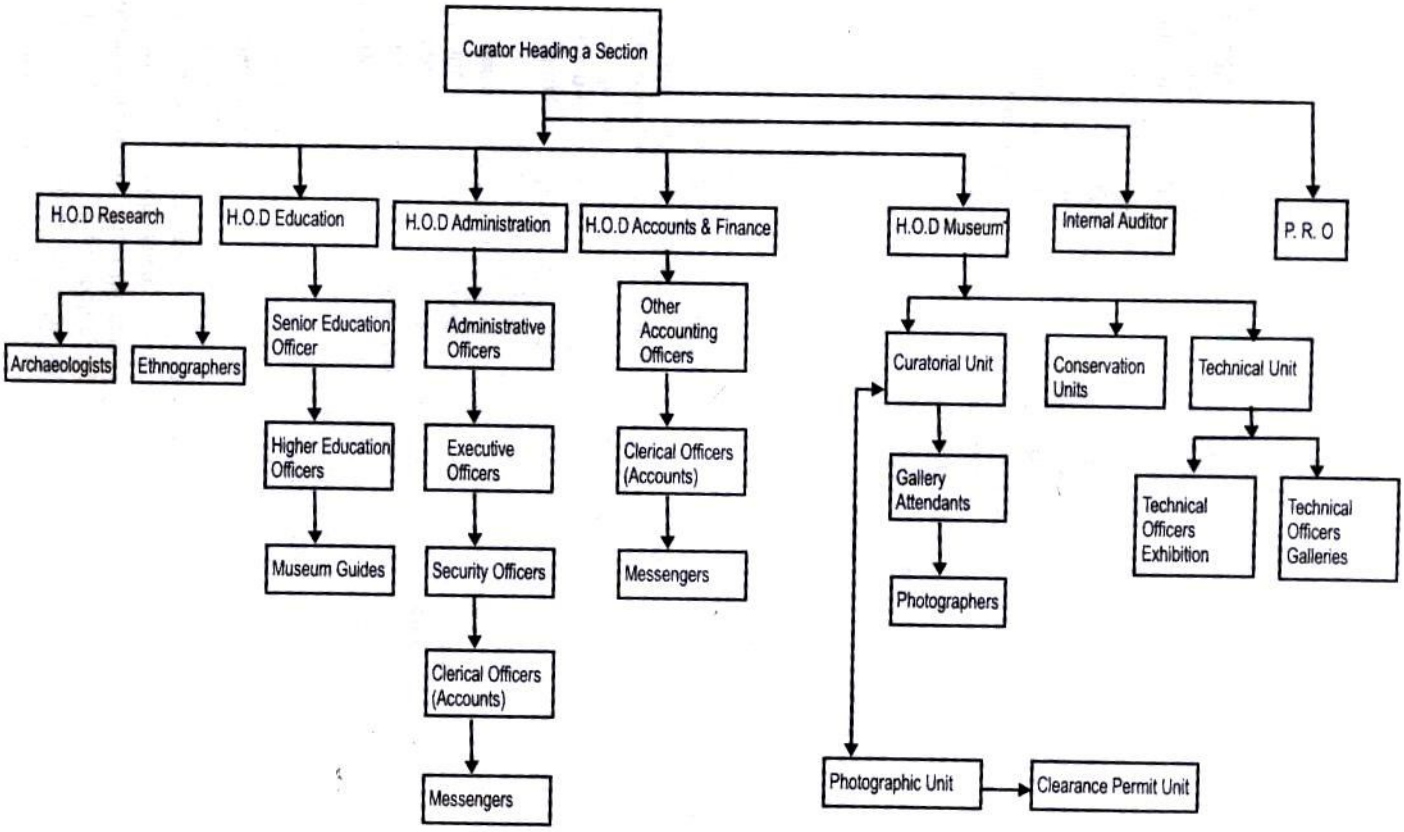


Fig. 3.2: Organizational Chart of a Museum Station of NCMM under a Curator (Source: Okpoko 2006:50)

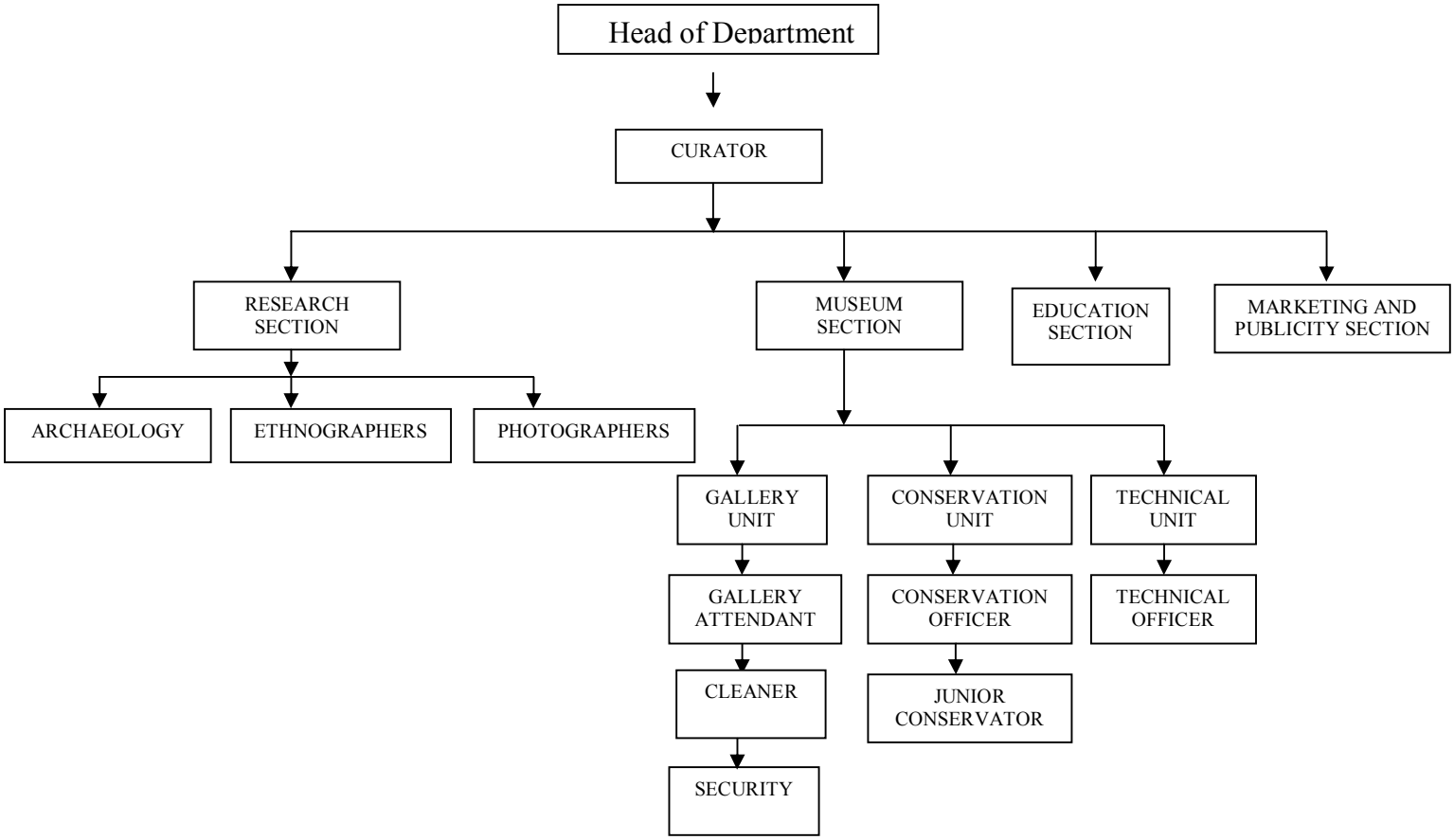


Fig. 3.3: Recommended Organogram Chart of a museum for the Department of Archaeology, Ahmadu Bello University Zaria, under a Curator.

CHAPTER FOUR

DEPARTMENT OF ARCHAEOLOGY MUSEUM

4.1 LOCATION OF THE MUSEUM

The museum is located in Zaria in Kaduna State, Nigeria, about 83 kilometers from Kaduna town. It is located on map between latitude $11^{o}3N$ and longitude $7^{o}42E$. Zaria is situated on a greatly undulating plain, which is itself a part of the vast high plains of Hausa land in central part of Nigeria. It is located within the Ahmadu Bello University, Zaria in Samaru in the present day Kaduna State.

Samaru is another major settlement within the Zaria urban complex. The establishment of Ahmadu Bello University was about the most important factor in the growth and expansion of not only Samaru but Zaria urban complex as well (Abdulkadir,2001). The university is located along Sokoto road on the way to Shika towards Funtua, Katsina State. The Department of Archaeology Museum is about one kilometer away from the main gate of the university. To locate the museum, one has to go by car, motorcycle or any other means of transportation. The museum is situated within the premises of the School of Postgraduate Studies of the University, on the northern bank of the university dam.

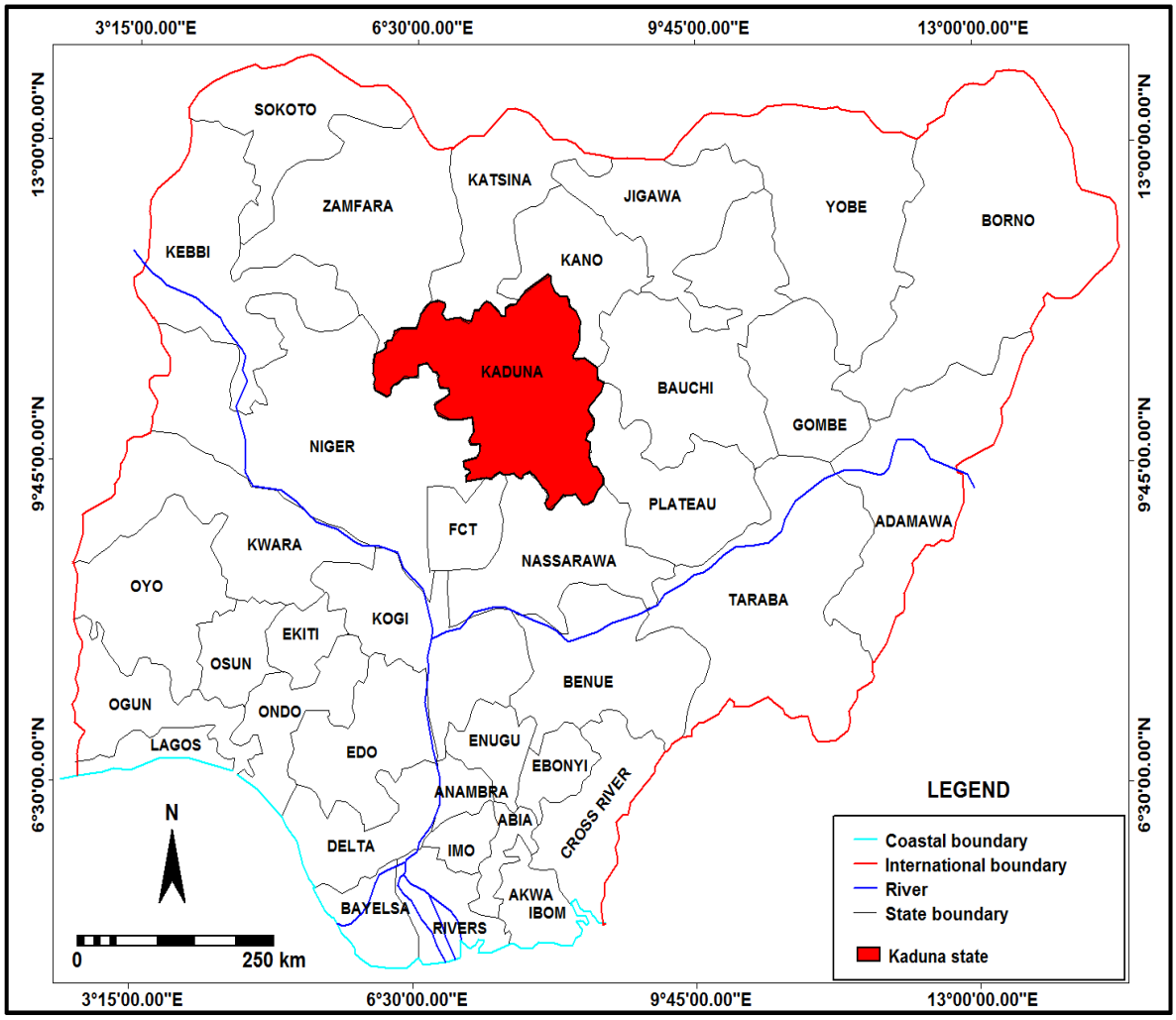


FIG.1 : NIGERIA SHOWING KADUNA STATE

Source : Adapted and Modified from Administrative Map of Nigeria

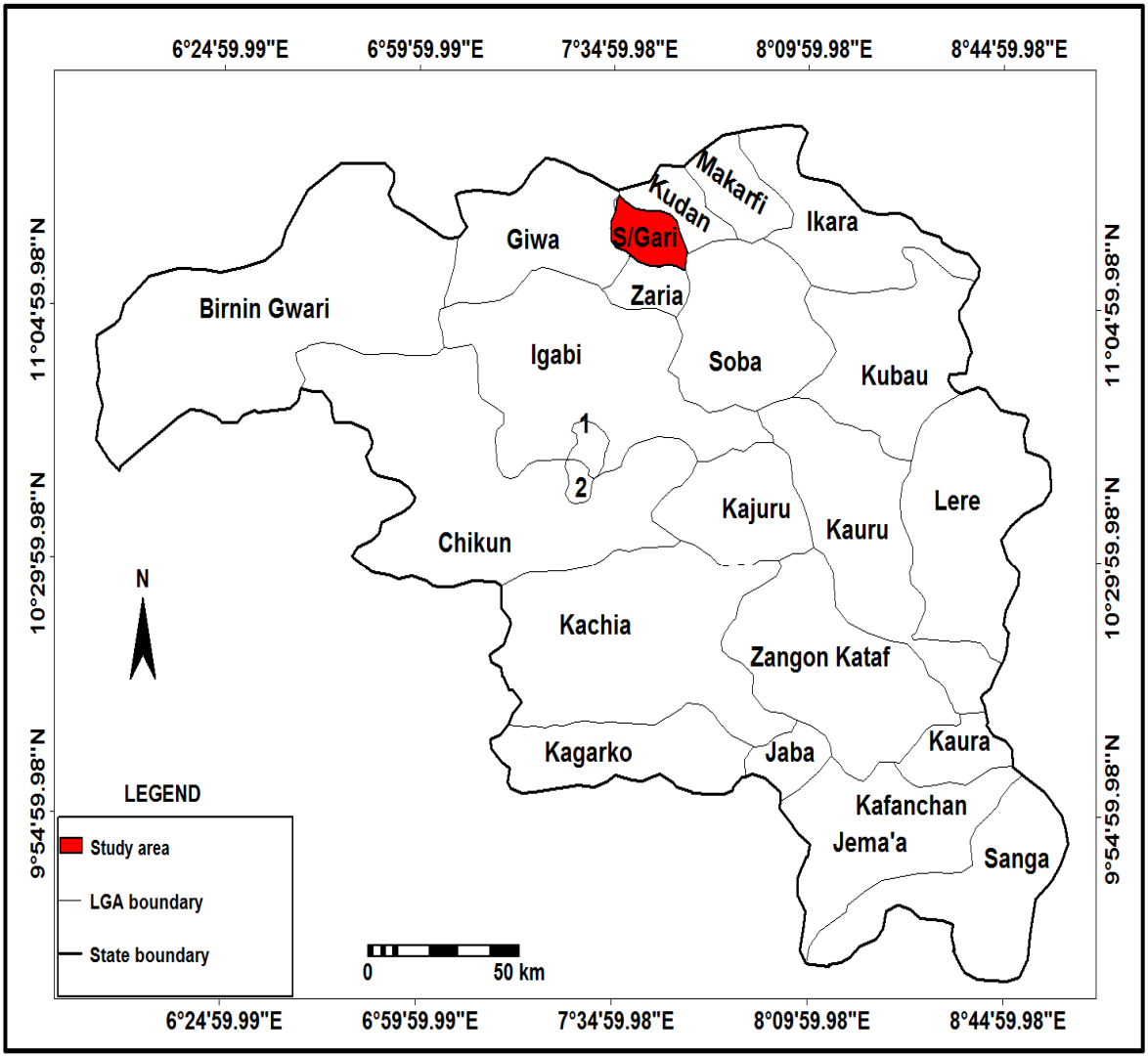


FIG. 2 : LOCATION OF STUDY AREA IN KADUNA STATE

Source : Adapted and Modified from Administrative Map of Kaduna State

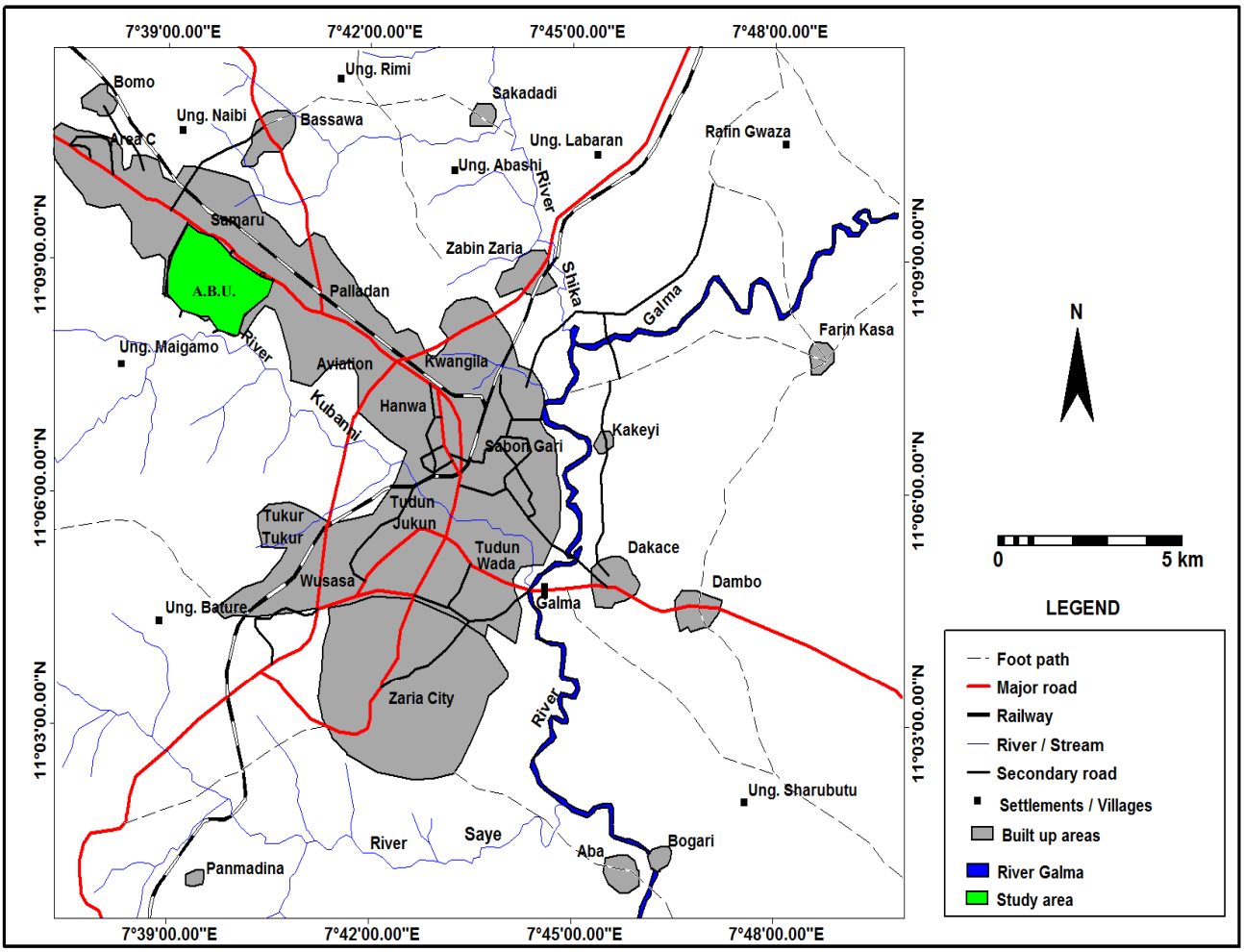


FIG. 3 : ZARIA SHOWING LOCATION OF STUDY AREA

Source : Adapted and Modified from Topographic Map of Zaria



PLATE 1: Front of Postgraduate school where the museum is located.



PLATE 2: Showing entrance to the museum Store.

4.2 HISTORY OF THE MUSEUM

A museum of cultural materials containing ethnographic, historic and archaeological materials started with Centre for Nigerian Cultural Studies (CNCS) and was opened in 1972 on the ground floor of the Old Kashim Ibrahim Library, while in 1975 a museum centre was fully established as an integral part for centre of Nigerian Cultural Studies (CNCS), and in 1976 the museum was commissioned.

By the year 2001, efforts were made to revive the museum by the Museology and Cultural Research Network of the IDR. The activities were transferred to the Institute for Development Research (IDR). The Institute caters for human development while the museum caters for the mental and physical development. The objects were moved to the IDR building due to lack of space and also to make the museum more attractive and open to the public for research and exhibition.

Prior to this, Northern Nigeria History Research Scheme and the Centre for Nigeria Cultural Studies jointly ran a small teaching museum. It was eventually closed down in 1973 because 50% of the exhibition area had been converted to office accommodation.

The Centre for Nigeria Cultural Studies was established by the team of Professor Michael Crowder, Professor Abdullahi Smith, Professor H.M.A. Obayemi, and Professor Whelm Seidensticker. The Centre for Nigerian Cultural Studies Museology Section was set up with the main aim of promoting research into the past and contemporary material, cultural heritage of the people of Nigeria and displaying to the general public the objects that were collected. The museum recorded some achievements in the area of research, collection, conservation, exhibition and communication. Over the years, the museum encountered some problems that led to the breakdown of its activities. Objects were not

documented and there was the absence of qualified musicologists, museographers and curators.

However, in 2007, the museum was transferred to the Department of Archaeology and the cultural objects from the Department of Archaeology were moved to the Museum at I.D.R. From hence, the museum was referred to as Department of Archaeology Museum.

4.3 COLLECTIONS IN ARCHAEOLOGY MUSEUM

The collections in the museum constitutes the following: Ifa Divination trays, Plaques, Inspired Arts, Masks, Bowls, Stools, Caved Staffs and Statues, Decorated Mats, Leather works, Calabash Decoration, Wooden Figures, Musical Instruments, Basketry, Ritual Objects Weapons and Pottery.

1. **Masks.**

A mask is an object normally worn on the face, typically for protection, disguise, performance or entertainment. Masks have been used since antiquity for both ceremonial purposes. Number 1 to 77 of the collections are all masks including head mask, face mask, parade mask, all are made up of different material such as wood (raffia and bamboo), mixed media (paints and wood), basketry (raffia), calabash. These items are all carved out and indigenous to different parts of the country like the Igbo Afikpo Masks (Water spirit mask called Ndemini, Agbo Gommuna in Onitsha), and Yoruba (Gelede in Oyo State), Hausa land (Zaria in Tudun Wada and Kano) but 80 percent of these objects have not be documented.



PLATE 3: Wooden masks in the Museum Store.

2. Weapons.

A weapon is an instrument used with the aim of causing damage or harm, either physically or mentally, to living beings or artificial structures or systems. In human society, weapons are used to increase the efficacy and efficiency of activities such as hunting, fighting, self-defense, crime, law enforcement, and war. There are seventy-seven (77) of these cultural materials. They are made up of different materials which range from wood, leather, metals, and bamboo plants. These weapons include bows and arrows, daggers, swords, quiver, guns, knives and so on from different region across Nigeria. Examples Bow, Quiver, arrows, axe inform of stick, Dana gun in Ikara, Zaria, and Leather Sheaths from Western State (Yoruba land) about 85% of these have not been documented.



PLATE 4 Weapons in the gallery.

3 Bowls.

The name is derived from the general resemblance to a bowl. There are fifteen of these materials. They are made up of wood, with different types of paintings. They were achieved mainly by carvings and were gotten from Yoruba (Osi, Ibadan) and Hausa (Ikara in Zaria) lands of Nigeria. They are bowls with different shapes, sizes and most of them have lids. Out of the fifteen bowls in the museum one is in a bad state while the remaining fourteen are in a good condition.



PLATE 5: Carved wooden bowls in the Store.

4 Stools.

A type of seat without back or arm rests. There are eight of these materials. They are made up of wood, raffia, iron sheets, animal skins, and metals. Some of these stools are camel, horses back rest while others are for household use. One of the stools is in a very bad state. Out of stools only one has been documented (purchased from Cameroun).



PLATE 6: Showing sitting Stools in Store.

5 Carved Statues

There are twenty eight of these materials. They are made of wood and metal. They vary in sizes and they range from small, medium and big. These staff and statues are indigenous to the Igbo and Yoruba people of Nigeria. Some of these caved statute are said to be donated by Fine Arts Department Ahmadu Bello University, Zaria and 70 percent have not be documented.



PLATE 7. Carved statues in the Store.

6 Leather works

Leather crafting or simply leather craft is the practice of making leather into craft objects or works of art, using shaping techniques, colouring technique or both. There are fourteen of these materials. Their method of production is not known said to have been bought. They include hand bands, horseback rest or head support more like a local pillow meant for the sitting room, bellows, pot hangers, and leather containers. These leather works are mainly treated goat skin works. Example of where such leather are found are Yerwa in Maiduguri and North Eastern State. 90 percent of these have not be documented.



PLATE 8: Leather materials in the gallery

7 Mats

These are materials meant for resting and sleeping. There are thirty one of the mats in the museum. They are mainly of Northern origin like Tiv land, Zaria, Langai and Chanso in the Plateau State. They are made of raffia and were achieved by the weaving technique. The materials include mats, pot covers, and basket cover.



PLATE 9: Mats in the Store.

8 Wooden Figures

Hands carved wooden figures represent a work of art in a plaything. They are alive in a way that no plastic toy can imitate. They number up to forty five. They are of Yoruba origin like Oyo, Ibadan, and Obo-Aiyegule in Igbomina land. They include plain wooden, carved stool, carved animal figures, carved standing figure, standing mask, wooden sculpture, and game board.



Plate 10: Wooden figures in the Store.

9 Agricultural implements.

They include farming implement like; sickles, hoes, cutlasses, axe, diggers. They are in big, medium and small sizes. These implements are made of metal fitted with wooden handles which was achieved through the hafting technique. They are indigenous to the North and southern part of the country (Jarawa in Plateau, Dikwa in Boron State, Tiv in Benue State and also the Yoruba's. They number up to forty-three.



PLATE 11: Farming implements in the gallery.

10 Ritual Objects

They are made of metal, woods and they include bowls, chains, divination tray, and so on. For example Shongo priest from Ibadan in Oyo State, Agere Ifa from Ado-Ekiti, (Arugba Ogun carrier) in Osi, Kwara State and Ikenga in Igbo land. There are up to twelve of such objects.



Plate 12: Ritual objects in the gallery.

11 Musical Instrument.

A musical instrument is a device created or adapted for the purpose of making sounds. In principle, any object that produces sounds can serve as a musical instrument. They include trumpets, xylophone, drum, guitar, goje e.tc. They are made up of leather, calabash, ropes, wood, strings, and bamboo plants. These musical instruments are indigenous to the Northern Nigeria.

These materials are thirty nine in number. They are said to be indigenous to northern and western Nigeria. Like (Kakaki Trumpet) from Kagoro in Kaduna State, Langtang in Jos Plateau, (Drum) from Gwari, Niger State, (Algeta – Sundu, Garaya, Ganga Tawosu) from Giwa and Funtua in Kaduna State and Talking drum (Kalangu), Tiv and Kamuri land and in Osi in Kwara State.



PLATE 13: Musical instruments in the Store.

12 Pottery.

They include vessels, jars, bowls, and pots. They are indigenous to the northern and southern part of Nigeria. Like Kanuri in Brono State, Samaru Zaria and Jere in Kaduna State, Kwali in Abuja, Benue State, and parts of the Yoruba land. There are two hundred and fifty two pots.



PLATE 14. Pottery materials in the Museum Store.

14. Broken Furnaces

These are broken iron smelting furnaces that were dug from Tsauni in Zaria local government during one of the archeological field excavation trip. They are remains of iron smelting activities carried out by the society.



Plate 15: Broken Iron Smelting Furnace in the Store.

13 Textile Materials.

A textile or cloth is a flexible woven material consisting of a network of natural or artificial fibres often referred to as threads or yarn. The textile in the show case,some of them are indigenous to Fulani people of Northern Nigeria, Tiv cap from people of Benue State and Aso Oke from people of Yoruba land.



PLATE 16: Textile materials in the gallery.

14 Plaques.

They are made mainly of wood and is being achieved by carving. They are used mainly by warriors, title holders and people from the royal families. They are indigenous to the Yoruba people of Nigeria. There are plaques eight identified.

15 Inspiring Art.

They are portraits used for inspiring people. They are made from zinc and other objects; they house human facial inscriptions, objects of primary importance to the producers etc. There are seven of such materials.

Apart from the mentioned objects, there are still others that are regarded as bad or being phased out but were very much important in the past. Examples are Bags, Farming

implement, wooden status, Bows and arrows and so on as a result of lack of good preservation.



PLATE 17: Deteriorated Leather bag in the Store.



PLATE 18: Deteriorated wooden figure in the Store.



PLATE. 19: Deteriorated wooden Calabarsh in the Store.



PLATE 20: Deteriorated mask in the Store.



PLATE 21: Deteriorated wooden bowl in the Store.



PLATE 22: Deteriorated wooden sitting stools in the Store.



PLATE 23: Deteriorated musical drums in the Store.

Mask	Weapons	Bowls	Stools	Carved statues	Leather Works	Mat	Wooden figures	Basketry	Agric implementS	Ritul objs	Inspiring art	Musical inst.		pots	plaques	Textile
77	71	15	8	28	14	31	45	11	43	12	7	97	39	252	8	25
Wood Raffia bamboo	Diff. Materials Sticks, metals etc	wood	Wood raffia, iron	Wood/ metal	leather	raffia	wood	Raffia/ Grasses Leaves	Wood/ Metal	Wood/ metal	zinc	Strings Leather				

Table indicating summary of all the materials in the museum

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 SUMMARY.

This study has made us to understand a lot about the usefulness of structuring and organizing the museum in the Department of Archaeology, Ahmadu Bello University, Zaria. This work consist the introduction, research problem, aim and objectives, scope of research and research methodology. It also explained what a museum is, development of museum in Nigeria, collection of cultural materials, display techniques of Nigerian museums, and literature review.

More so, entrenched in this work is a proposed location and structure for a modern museum in Ahmadu Bello University, Zaria, and an ideal structure for Ahmadu Bello University Archaeology Museum. Also, in chapter four emphases was placed on the department of archaeology museum, location of the museum, history of the museum and also collections in the museum. The last chapter dealt with summary, concluding remarks and recommendations was made.

5.2 CONCLUSION

In conclusion, the Department of Archaeology Museum of the Ahmadu Bello University, Zaria is yet to be considered as a standard and organized museum in its real sense. One of the basic objectives of this research is to seek to identify the loopholes associated with the structure and organization of the Department of Archaeology Museum. However, after thorough investigation and assessment, the following anomalies have been considered as the weakness to the effective and efficient running and management of Archaeology Department Museum. .

The museum is seen to be lacking space for effective exhibition of the museum objects. As a result of this, exhibitions are mostly without a standard pattern or design for the exhibition. As a result of lack of space for exhibition, public and academic visits are limited for tourism and academic purposes. This in turn is shifting the image of the museum to a mere storage unit. Also many students within the campus are not even aware of the fact that there is a museum within the school premises, because it lacks good organizational structure.

In the aspect of staffing, the Curator through his museum meant to acquire Conserve, Research, Communicate and Exhibit, for the purposes of study, education and enjoyment, for material evidence of man and his environment. The Curator in charge is expected to be a specialist that knows a little about everything that goes on in the museum. For instance in case of conservation, he or she must not be a conservation but must know enough about conservation to be able to provide the right kinds of offices for the conservation staff. He or she is a guardian or custodian who is entrusted with the responsibility of preserving and caring for museum collections (where they already exist) and making some of the collections available for public viewing in the form of displays or through other forms of public access to the collections (Okita, 1985:79). This could be as a result of lack of finance to train the Curator in charge. It was clear from the onset that the Department did not have the resources to fund the project. However, it would be easier to get some support if we had a good structure ready before requesting for help. The museum is not well financed thereby undermining the effective management of it. In terms of documentation, no significant documentation was made as regards detailed information about the bulk of the collections of the museum store and galleries. Majority

are lacking information as regards their place of origin, method of acquisition, usage, name called by the manufacturer, etc. Any object without accompanying information or proper documentation is valueless to a museum. Such is the case of many objects in the Department of Archaeology Museum.

Majority of the collections in the museum and its store have been subjected to agents of destruction such as termites, insects, and decay among others. This is due to lack of preservation of these collections. The museum lack preservative chemical and the condition to which most of these objects are subjected to are not conducive at all. No proper humidity control, temperature control, pressure control (as object in the museum store are jam-packed on each other). Showcases used for exhibition are all in dilapidated stage. No meaningful facilities in the museum that can be used for the smooth running of the museum. The museum only has, a single computer that are not working and one fridge. The lighting system is nothing to write home about. No good cataloguing system, little effort is made towards acquiring new collections into the museum. The Curator must also know about the effect of light on museum exhibits and about writing out labels to appreciate what can enhance the quality of an exhibition and at the same time prolong the life of the exhibits. As a result of all these anomalies, the museum is being reduced to a mere storage unit.

As the problems have been highlighted, in the interest of the Department and the survival of the Museum, the highlighted problems should be put into consideration and solution proffered.

I also believe that with great commitment by the Department and the entire University, this objective would be achieved, both commitment in finance and altitude would ease this problem.

In addition, being in line with the policies and programmed set by National Commission for Museum and Monuments in term of building a well structured and organized museum that would complete with the world standard is very necessary.

Conclusively, the above point or prospects would to a greater extent upgrade the entire Department and the entire University internally and externally as an image builder.

5.3 RECOMMENDATIONS.

The following are the recommendations the research considered necessary and important for the Departmental Museum.

The Departmental Museum need a more conducive and spacious structure for the proper organizational operations. This present venue is too small for effective display and presentation of museum objects or collections.

The museum needs funds. It is hereby suggested that the museum should be jointly financed by the university and the Department for the sake of efficiency and effectiveness in the aspect of the organization.

The museum collections are not in proper shape. They all require an effective preservative and conservative method and chemicals. Much action should be taken in this regard so as to prolong the lifespan of these collections and as well retain the heritage and culture of the people involved.

Proper and detailed documentation of this museum collection, one must establish here that, it was an abnormally transferred to the department by the defunct Nigerian

Centre for Cultural Studies, A.B.U. Zaria. However, the Department should look into how these objects and subsequent ones would be documented.

The museum as well requires a well trained and qualified staff, with specialists in different fields of cultural resource management, manning different spheres or segments of the museum for effective coordination of the museum. The Department of Archaeology Ahmadu Bello University should work hand in hand with the National Commission for Museums for capacity enhancement in the areas of research and the dissemination of knowledge and for collaborative staff training in archaeology and museum development. The present structure ensures that only few professional come outside the Department. The present structure museum professional within the Department may therefore not as well equipped as their counterparts in other museums who have learned to deal with problems using standard procedures and approaches and thus the museums they belong to need less of a large technical structure to plan and formalize procedure and standards.

Therefore, the curator should have periodic training to be able to embrace all aspects of museum work. For instance, the curator is expected to be a generalist who should know a little about everything that goes on in the museum. While the curator may not be expected to be a conservator, he must know enough about conservation to be able to provide that right kinds of offices for the conservation staff. He should also be able to appreciate the rationale of spending large sums of money on humidity control in tropical conditions such as we have in Zaria, although he is not expected to be a display expert.

Regular training will help the curator and the museum staff to know enough about the effect of light on museum exhibits and about writing out labels to appreciate what can

enhance the quality of an exhibition and at the same time prolong the life of the exhibits. While the curator does not have to be an ethnographer or archaeologist, he is expected to be knowledgeable about the requirements of field workers and about the kind of materials field workers retrieve in order to be able to communicate their meaning to the public by exhibiting and displaying them. Adequate training will help the curator to have administrative knowledge on running the museum efficiently and also be conversant with the entire layout of the museum and its substance, so as to be able to serve as a museum guide, especially to visiting dignitaries, when the need arises. According to Okita, essential training will make the curator to be knowledgeable enough to brief an architect so that in the design of a museum, good use can be made of natural light.(Okita, 1985:81).

Effort should be made by the Department to acquire more cultural and ethnographic materials, so as to stock the museum with objects of high cultural value for the visiting of public. Effort should also be made to acquire materials i.e. current journals, magazines and books for the library section of the museum for research purposes.

The Department should also try to get information from past custodian of the Museum, like Centre for Nigerian Cultural Studies (C N C S), and Cultural Research Networks (I D R) all in Ahmadu Bello University, Zaria. For effective running of the Museum.

Exhibition or display of museum objects should be done in a more meaningful and educative way. Objects should be organized and show-cased with detailed write up of information so as to enlighten the visiting public.

The museum also deserves quality and efficient facilities for the smooth running of the day to day activities of the museum. Quality facilities like standard computing system, ventilation and humidity regulatory system, chemicals for conservation and preservation, various departmental offices, good storage facilities, security of objects and staff among others.

If these recommendations can be looked into and adopted, the Department of Archeology Museum will definitely take a new dimension.

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APPENDIX: 'A'

SUMMARY OF OBJECTS IN THE DEPARTMENT OF ARCHAEOLOGY MUSEUM, AHMADU BELLO UNIVERSITY, ZARIA

DECORATED MAT

S/NO	OBJECT/DESCRIPTION	NUMBER	DATE	MATERIAL	LOCATION	PURCHASED/DONATION
1	Fai fai mat with handle. Woven basket/calabash .	No FA136/z/76:26:129	20/10/76	Raffia.	Not slated	Purchased
2	Circular fai fai mat. Woven basket base	z/76:26:25	20/10/76	Raffia	Not slated	Not stated
3	Small circular mat.woven basket/calabash base	z/75:15:5 (o), (e)		Raffia	Zaria	Not slated
4	A.B.U/CNCS.Coll.MA22. Pot cover fai fai	z/74:8:46	23/8/74	"	Not slated	Donated
5	A.B.U/CNCS.Coll:MA 20. Pot cover fai fai	z/74:8:7	27/8/74	"	Not slated	Donated
6	A.B.U/CNCS.Coll.MA23. Pot cover fai fai	z/74:8:33	23/8/74	"	Not slated	Donated
7	A.B.U/CNCS.Coll.MA 22. Pot cover fai fai		23/8/74	"	Not slated	Not stated
8	Woven mat basket	z/76:26:228		Raffia	Not slated	Not stated
9	Woven mat basket	z/74:8:61 (F)		Raffia	Not slated	Not stated
10	Woven mat basket	z/74:8:61 (e)		Raffia	Not slated	Not stated
11	Woven mat basket	z/74:8:61 (a)		Raffia	Not slated	Not stated
12	Woven mat basket	z/74:8:61 (b)		Raffia	Not slated	Not stated
13	Woven mat basket	z/74:8:61 (c)		Raffia	Not slated	Bought
14	Woven mat basket	z/74:8:61 (d)		Raffia	Not slated	Not stated
15	Decorated fai fai mat with handle	FA 139. z/76:26:131	20/10/76	Raffia	Tiv land	Not stated
16	Larger fai fai woven basket cover	z/75:15:6 (L)		Raffia	Not slated	Not stated

17	Woven basket cover for basket and calabash	z/75:3:7 (b)		"	Not slated	Not stated
18	Decorated fai fai woven basket	No:FA 137/z/76:26:130	20/10/76	Raffia	Not slated	Not stated
19	Plates, fai fai	z/75:15:6 (a)	17/9/76	Raffia	Geidam (Boron State	Not stated
20		z/76:26:137		Raffia	Not slated	Not stated
21	Decorated fai fai	No: FA 138 z/76:26:133		Raffia	Not slated	Not stated
22	Circular fai fai mat	No: FA 28 z/76:26:24	20/10/76	"	Not slated	Not stated
23	Circular fai fai mat	Z/75:15:6 (c)		Raffia	Not slated	Not stated
24	Decorated circular mat (fai fai)	z/75:15:6 (i)		Raffia	Langai Plateau State	Not stated
25	Small circular fai fai (decorated)	z/75:15:5 (f)		Raffia	Not slated	Not stated
26	Decorated circular (fai fai)	z/75:15:6 (h)		Raffia	Not slated	Not stated
27	Decorated circular mat (fai fai)	z/75:15:6 (g)		Raffia	Not slated	Not stated
28		z/75:15:6		Raffia	Chanso, Plateau State	Not stated
29	Decorated circular (fai fai)	z/75:15:6 (j)		Raffia	Not slated	Not slated
30	Decorated circular fai fai	z/75:15:5 (f)		Raffia	Not slated	Not slated
31		z/75:13:5		Raffia	Not slated	Not slated

BOWLS

S/NO	OBJECT/DESCRIPTION	NUMBER	DATE	MATERIAL	LOCATION	PURCHASED/DONATION
1	Mbe Opanwa	No 18/74:7:18		Not stated	Not stated	Not stated
2	Cover of the bowl	z/74:9:26 (a)	21/10/741	Wood	Not stated	Not stated
3	Yoruba carving (mother and child)	z/77:11:6 (a)		Wood	Not stated	Not stated
4	Chicken	86/z/74:1:9		Wood	Not stated	Not stated
5	Carved Animal with hinged container on toe			Wood	Not stated	Not stated
6	Ceremonial Bowl with lid	z/76:2:4 (a & b)	20/3/76	Wood	Not stated	Not stated
7	Wooden figure	z/77:14:4	14/10/77	Wood	Not stated	Not stated
8		z/76:26:128		Wood	Not stated	Not stated
9	Carved bowl	z/82:1:146	Nov. 85	Wood	Not stated	Not stated
10	Carved bowl lid			Wood	Carving	Not stated
11	Carved wood bowl with lid	z/82:1:156 (a & b)	Jan.86	Wood	Not stated	Not stated
12	The body of a Bowl	z/82:1:147 (a)		"	Not stated	Not stated
13	The lid of a Bowl	No FA 151/z/76:26:143		"	Not stated	Not stated
14	A tortoise carved bowl	z/83:1:150 (a & b)		Wood	Not stated	Not stated
15	A wooden bowl, cockerel lid, on head	No.FA 114/z/76:26:107 (a &)	20/10/76	Wood	Not stated	Not stated
16	Carved wooden Bowl	z/82:1:154 (a)	Jan.86	"	Not stated	Not stated

COPPER ALLOYS/IRON

S/NO	OBJECT/DESCRIPTION	NUMBER	DATE	MATERIAL	LOCATION	PURCHASED/DONATION
1	Undocumented Rings from Dennis Collection.	Not stated	Not stated	Not stated	Not stated	Not stated
2	Compliments gift given by Prof. R.L Tuthill from the department of Geography A.B.U. Zaria.	Not stated	Not stated	Not stated	Not stated	Not stated
3	Brass ceremonial hoes used during wedding occasions.	Not stated	Not stated	Not stated	Not stated	Not stated
4	2 small decorated brass bracelets	No:2/7 /z75:23:7 (a & b)	7/11/75		Adamawa State	Not stated
5	3 decorated brass bracelets	No.2/25/z/77:1:25 (a,b& c)	24/1/77	Not stated	Not stated	Not stated
6	Brasslet with sharp outer edges.	No.FA 187/z/76:26:178	20/10/76	Not stated	Not stated	Not stated
7	Medicine bracelet	No:FA 124/z/76:26:118	20/10/76			Not stated
8	6 Brass Bangles	No:z/14/z/75:25:14 (a)	11/11/75	Not stated	Not stated	Not stated
9	Heavy Silver brass bracelets.	No:z/14/z/75:25:14 (a)	11/11/75	Not stated	Not stated	Not stated
10	2 vere brass bangles	No:z/2/z/77:5:2 (a & b)	22/2/77	Not stated	Adamawa State.	Not stated
11	Brass	No.z/3/z/75:22:3	7/11/75	Not stated	Not stated	Not stated
12	Bronze Horse	No:FA 84 z/76:26:78 (a)	20/10/78	Not stated	Not stated	Not stated
13	Iron Ceremonial hook (shoulder hook)	z/74:9:68	Not stated	Not stated	Not stated	Not stated
14	Ceremonial Brass axe		Not stated	Not stated	Not stated	Not stated

15	Brass and Iron ceremonial axes	Unknown	Not stated	Not stated	Not stated	Not stated
16	Igede Currency used during ceremony also known as "Okpogo-Oyiobiri"	z/75:12:5	30/8/75	Brss	Not stated	Not stated
17	Untitled object	62J36		Iron	Not stated	Not stated

SANDALS

S/NO	OBJECT/DESCRIPTION	NUMBER	DATE	MATERIAL	LOCATION	PURCHASED/DONATION
1	A.B.U/CNCS Coll MA 18. Iron/leather sandal (Sango)	z/74:9:76 (a & b)	26/8/75	Brass/Leather	Zaria city	Not stated
2	Leather Sandal (1)	z/79:3:4 (a & b)	Not stated	Leather	Not stated	Not stated
3	Leather Sandal (2)	z/83:1:4 (a & b)	Not stated	Not stated	Zaria city	Not stated
4	Wooden Shoes	z/74:8:9 (a & b)	Not stated	Mixed media	Kano	Not stated

BASKET WORK

S/NO	OBJECT/DESCRIPTION	NUMBER	DATE	MATERIAL	LOCATION	PURCHASED/DONATION
1	Leather basket with cover	z/76:1 (a & b)	1930	Leather, Raffia, Coconut leaf	Not stated	Not stated
2	Sieve	z/74:8:35		Coconut leaf and Raffia.	Not stated	Not stated
3	Raffia hut	z/74:8:52	Not stated	Not stated	Not stated	Not stated
4	Small basket (Geidan)	z/75:15:5	17/04/1975	Raffia	Borno	Not stated
5	Small basket	z/75:3:8	5/5/75	Raffia	Not stated	Not stated
6	Small basket with lid	z/75:15:4 (a & b)	17/9/75	Raffia	Not stated	Not stated
7	Basket	z/74:8:39		Raffia	Not stated	Not stated

8	Basket	z/75:14:5	4/10/75	Raffia	Not stated	Not stated
9	Green plaited grass	z/75:14:9	4/10/75	Raffia	Not stated	Not stated
10	Red plaited grass inform of rope	z/75:31:11 (a&b)			Dadaga	Not stated
11	Small basket	z/74:8:1	8/1975	Raffia	Faliminaro	Not stated

LEATHER WORK

S/NO	OBJECT/DESCRIPTION	NUMBER	DATE	MATERIA	LOCATION	PURCHASED/DONATION
1	Ladies hand bag 1	z/83:1:2	Not stated	Aminal Skin	Not stated	Not stated
2	Hand bag 2	z/75:9:3	Not stated	Not stated	Not stated	Not stated
3	Hand bag 3	z/79:3:2	Not stated	Not stated	Not stated	Not stated
4	Camel figure	No:26/z/79:3:26	Not stated	Aminal skin and metal	Not stated	Not stated
5	Tuyere and Below	z/75:12:10	Not stated	Not stated	Not stated	Not stated
6	No A, no title, date of production/purchase	Not stated	Not stated	Not stated	Not stated	Not stated
7	No title, date of production/purchase	z/75:31:4	Not stated	Not stated	Not stated	Not stated
8	No title, date of production/purchase	z/76:27:2 (a & b)	Not stated	Not stated	Not stated	Not stated
9	Pair of leather sandals	z/76:26:86 (a & b)/FA 92	20/10/76	Not stated	Not stated	Not stated
10	Treated goat skin meant for prayer.	z/83:2:1	Not stated	Not stated	Not stated	Not stated
11	Treated goat skin	z/8:2:2	Not	Not stated	Not stated	Not stated

			stated			
12	Given by Ali Ango Biye	z/75:31:5	1/11/85	Not stated	Not stated	Not stated
13	Bellow used by blacksmith.	No 16	Not stated	Not stated	Not stated	Not stated
14	Leather container/Guga A.B.U./CNCS	No:MA3/23:8:74	Not stated	Not stated	Not stated	Not stated
15	Empty Puffs Bought by Mr.A Akodu made for backrest or hand support more like a local pillow meant for the sitting room.	Not stated	Not stated	Not stated	Not stated	Not stated
16	Pot hanger , bought for 50k	z/75:15:9	22/9/75		Maiduguri	Not stated
17	Leather container A.B.U/CNCS	z/74:8:55	Not stated	Not stated	Not stated	Not stated
18	Leather femani headpad serves as a headpad between the calabash, basket or load plate on the head.	FA4/z/76:26:4	20/10/76	Not stated	Not stated	Not stated

WOODEN FIGURES AND HEAD-DRESSES ONE

S/NO	OBJECT/DESCRIPTION	NUMBER	DATE	MATERIAL	LOCATION	PURCHASED/DONATION
1	Nupe Door Panel	Not stated	Not stated	Wood and paint	Lapai	Not stated
2	Yoruba Door Panel: The door is carved by Mr Gbade Akintunde from department of Fine Arts, A.B.U Zaria.	Not stated	Not stated	Wood	Not stated	Not stated
3	Wooden figure from Yoruba land	z/82:1:114		Caving	Not stated	Not stated
4	Wooden figure from Yoruba land	z/82:1:115		Carving (mixed Media)	Not stated	Not stated
5	Ibeji (IV)	z/82:R:4	Jan.'86	Carving	Yoruba	Not stated

6	Fertility Doll (I) just like Aku'aba doll of Ghana.	z/82:1:144	1/11/85	Carving	Yoruba	Not stated
7	Fertility Doll (II)	z/82:1:143	1/11/85	Carving	Yoruba	Not stated
8	Head-Dress usually worn by masquerades.	z/77:11:12		Carving	Igbo, Nigeria	Not stated
9	Carved Wood Figure (Ogun carrier) also called Arugba,Yoruba ritual bowl.	z/77:11:2	18/3/76	Carving	Not stated	Not stated
10	Ikenga, the igbo household figure:It represent power, wealth and power of the owner.	z/76:26:80		Carving	Not stated	Not stated
11	Ogun axe. God of lron.	z/77:11:9	12/4/77	Carving	Yoruba, Nigeria	Not stated
12	Ibeji (I)	z/82:1:134	23/10/85	Carving	Yoruba	Not stated
13	Ibeji (II)	z/82:1:137	23/10/85	Carving	Yoruba	Not stated
14	Sango Staff. The Yoruba god of thunder	85:1:1	8/3/85	Carving	Not stated	Not stated
15	Ibeji (III)	z/85:1:2	'86	Carving	Not stated	Not stated
16	Ayo Game			Carving	Yoruba	Not stated

WOODEN FIGURES LIST TWO

S/N	OBJECTS (Type)	NO	MATERIAL	DATE	TITLE/SIZE
17.	Standing figure	FA 159	Mix media	20/10/76	Police
18.	Game board (Yoruba)	2/74:9:43	Wood	Not stated	Ayo game with carved figures around it.
19.	Yoruba wooden sculpture	2/79:6:2	Wood	Not stated	Northern warriors
20.	Female seated figure	2/82:1:155	Wood	Not stated	-
21.	Yoruba wooden figure	2/8	Wood	20/4/76	Woman figure (kneeling)
22.	Yoruba wooden figure	Undocumented	Wood	Not stated	Female kneeling figure holding a bowl

23.	Yoruba wooden figure	Undocumented	Wood	Not stated	Female kneeling figure holding a bowl
24.	Game board	22:1:57	Wood	Not stated	Ayo game with carved figures around it
25.	Standing male figure	-	Mixed media	Not stated	-
26.	Black wooden kneeling figure	FA 147	Wood	20/10/76	- (55cm/h)
27.	Plain wooden figure (1)	FA 38	Wood	20/10/76	Male figure with no feet (63:5cm)
28.	Standing figure	2/82:1:81	Wood	Not stated	Female figure
29.	Standing mask	2/66:6:8	Wood	16/5/77	Not stated
30.	Kneeling male figure	2/74/:9:157	-	Mixed medium	Not stated
31.	Ayo board with head	FA 148	20/10/76	Wood	16cm
32.	Wooden staff	(A)	Not stated	Wood	Not stated
33.	Wooden staff	(B)	Not stated	Wood	Not stated
34.	Carved beared wooden figure	82:1:58	Not stated	Wood	A staff like
35.	Wooden staff from Aniocha (Ibo)	(C)	Not stated	Wood	A staff like
36.	Bambara woode carving	2/74:6:1	June, 1974	Wood	Tyi-wara
38.	Wooden staff with head	2/76:26:189	20/10/76	Wood	50cm
39.	'EPA' wooden Yoruba figure	2/76:15:2	26/4/76	Wood	Not stated
40.	Carved female figure with beads around its waist	2/76:15:2	26/4/76	Wood	Not stated
41.	Double carved wooden figure	82:1:51	Not stated	Wood	Not stated
42.	Wooden sculpture	2/75:24:1	7/11/75	Wood	Not stated
43.	Plain wooden figure (II)	176:26:81	20/10/76	Wood	Not stated
44.	Wooden staff with figure	2.82:1:45	-	Wood	Not stated
45.	Wooden figure	2/85/2/2	20/8/85	Wood	Not stated
46.	Large wooden figure with one arm	2/27/6/32	20/10/76	Wood	Not stated
47.	Large wooden figure, no arms, female, 2 horned hairstyle	2/76:26:33	20/2076	Wood	78.5cm
48.	Carved wooden figure (beared	2/76:5:1	26/4/76	Wood	Not stated

49.	(Standing) male figure	(D)	Not stated	Wood	Not stated
50.	Carved wooden figure	22/1/50	Not stated	Wood	Not stated
51.	Yellow and white standing figure	2/76:26/148	20/10/76	Mixed media	Not stated
52.	Standing figure with baby at the back	(E)	Not stated	Wood	Not stated
53.	Wooden figure	(F)	Not stated	Wood	Man on horse
54.	Wooden figure	(G)	Not stated	Wood	Not stated
55.	Carved female figure	2/76:12:7	20/4/76	Wood	Yoruba woman feeding a baby
56.	Carved animal figure	(H)	8/1/81	Wood	Not stated
57.	Carved stool	2/75:4:9	Not stated	Mixed media (wood & paint)	Not stated
58.	Carved female figure	(I)	Not stated	Mixed media (paint & wood)	Not stated
59.	Carved wooden staff	2/83:1:147	Not stated	Wood	Not stated
60.	Carved figure (female figure)	2/76:12>6	20/4/76	Wood	Not stated
61.	Carved Yoruba staff	75:4:1	8/2/75	Wood	Not stated
62.	Carved wooden figure	(J)	Not stated	Mixed media (paint & wood)	Not stated

RITUAL OBJECTS

S/NO	OBJECT/DESCRIPTION	NUMBER	DATE	MATERIAL	LOCATION	PURCHASED/DONATION
1	Metal staff used by the chief priest.	z/75:3:1	Not stated	Metal	Not stated	Not stated
2	Metal staff used by priest	No:FA135 z/76:26:127	Not stated	Metal (Iron)	Not stated	Not stated
3	Ifa Bowl	z/77:11:7 (a & b)		Mixed Media Carving	Not stated	Not stated
4	Ifa Divination tray(I)	z/76:26:231	20/10/76	Carving	Yoruba	Not stated
5	Ifa Divination tray (II)	z/76:26:122	20/10/76	Carving	Yoruba	Not stated
6	No title	z/82:1:43	Not stated	Not stated	Not stated	Not stated

7	No title	z/82:1:42	Not stated	Not stated	Not stated	Not stated
8	No title	z/82:1:152	Not stated	Not stated	Not stated	Not stated
9	No title	z/82:1:148	Not stated	Not stated	Not stated	Not stated
10	Ifa tray	FA140/z/76:26:132	20/10/76	Not stated	Not stated	Not stated
11	No title	z/74:9:86	Not stated	Not stated	Not stated	Not stated
12	No title	z/62:2:7 (pon 61.335)	Not stated	Not stated	Not stated	Not stated
13	Shakeu Idiophone rattle	z/82:7:6	Not stated	Iron (metal)	Not stated	Not stated
14	Shango staff	z/74:9:5	Not stated	Not stated	Not stated	Not stated
15	Iron altar rod for ritual	z/74:9:1 (b)	Not stated	Not stated	Not stated	Not stated
16	Ritual staff		Not stated	Not stated	Not stated	Not stated
17	Ritual staff	70 J:23:24	Not stated	Not stated	Not stated	Not stated
18	Ritual staff	Not stated	Not stated	Not stated	Not stated	Not stated
19	Ritual object for holding candle	z/74:9/155	Not stated	Iron rod an chain	Not stated	Not stated
20	A welded metal arrow	z/74:9:1 (a)		Iron rod	Not stated	Not stated

PLAQUES

S/NO	OBJECT/DESCRIPTION	NUMBER	DATE	MATERIAL	LOCATION	PURCHASED/DONATION
1	Jagun Jagun (Yoruba Warrior)	z/77:11:16	17/3/77	Carving	Not stated	Not stated
2	Shango Woshippers	z/77:11:15	17/3/77	Wood carving	Not stated	Not stated
3	Minature (Yoruba)	z/74:9:9	Not stated	Not stated	Not stated	Not stated
4	Helmet	z/74:9:46	Not stated	Not stated	Not stated	Not stated
5	No title	z/58:26:19		Not stated	Not stated	Not stated
6	Cowries decorated leather object	FA212/z/76:26:	20/10/76	Not stated	Not stated	Not stated
9 & 10	Name and code unknown.	Not stated	Not stated	Not stated	Not stated	Not stated

AGRICULTURE (FARMING IMPLEMENTS)

S/NO	OBJECT/DESCRIPTION	NUMBER	DATE	MATERIAL	LOCATION	PURCHASED/DONATION
1	Decorated Hoe	No:FA53z/76:26:47	20/10/76	Not stated	Not stated	Not stated
2	Go –to-hell or sickle used for harvesting crops.	z/85:5:11				Wood and steel
3	Garma large hoe	z/85:5:1	March'86	Wood and steel	Not stated	Not stated
4	Small iron axe (I)	z/76:7:10 (a)	Not stated	Wood and Iron	Not stated	Not stated
5	Small wooden iron axe	Unknown	Not stated	Not stated	Not stated	Not stated
6	Large Hoe	z/85:5:2	11/8/86	Wood and Metal	Not stated	Not stated
7	Small Hoe	z/85:4:2	2/85	Not stated	Not stated	Not stated
8	Large hoe	z/76:7:1 (A)	24/4/76	Not stated	From Danjuma	Not stated

					Bako of Kukoki village	
9	Yam Digger	z/75:9:17	2/2/75	Not stated	Unknown	Unknown
10	Large hoe	z/76:7:1 (b)	24/4/76	Not stated	From Danjuma Bako of Kukoki village	Unknown
12	Hoe with a small handle	z/75:2:16	Not stated	Not stated	Not stated	Not stated
13	Hoe	z/76:7:2 ©	24/4/76	Not stated	3 of 3 Hoe from Ikara	Not stated
14	Hoe	z/74:8:15	26/8/74	Not stated	Kastina	Not stated
15	Axe	z/76:7:11	27/4/76	Not stated	Not stated	Not stated
16	Large hoe	z/85:5:3	1985	Not stated	Not stated	Not stated
17	Axe	z/85:4:5		Not stated	Not stated	Not stated
18	Cutlass	z/85:5:10	4/85	Metal	Not stated	Not stated
19	Small hoe	z/75:9:5		Metal and wood	Not stated	Not stated
20	Small hoe	No label (A)			Not stated	Not stated
21	Small hoe	z/85:5:44	4/85		Not stated	Not stated
22	Large hoe	z/76:7:2 (b)			Not stated	Not stated
23	Hoe (Garuma)	(B) no label			Not stated	Not stated
24	Iron currency hoe	z/76:26:183	23/10/76	Metal	Not stated	Not stated
25	“Dungulusu”	z/78:5:1		Wood	Not stated	Not stated
26	Suwagh	z/75:9:4	3/5/75		Not stated	Not stated
27	Stirrup	z/75:4:3		Metal	Not stated	Not stated
28	Iron currency hoe	z/76:26:184	20/10/76	Metal	Not stated	Not stated
29	Adze (iyyough)	z/75:9:12	8/5/75	Metal	Not stated	Not stated
30	Small currency hoe	z/51:30:2		Metal	Not stated	Not stated
31	Sickle Large	z/85:4:8	3/86		Not stated	Not stated
32	Local Hoe	z/74:8:20 (b)	23/8/74		Not stated	Not stated

33	Large hoe	z/78:6:	1/78		Not stated	Not stated
34	Axe	z/85:5:6		Metal	Not stated	Not stated
35	Hoe	z/74:8:14			Not stated	Not stated
36	Small knife	z/85:4:9			Not stated	Not stated
37	Long Hoe (Ashasha)	z/74:8:5	25/8/74		Not stated	Not stated
38	Hoe (Ashasha)	z/74:8:4	25/8/74		Not stated	Not stated
39	Currency hoe (half broken)	z/76:26:230	20/10/76		Not stated	Not stated
40	Cutlass	C		Wood	Not stated	Not stated
41	Iron craw bar	z/76:7:22	27/4/76	Metal	Not stated	Not stated
42	Hoe	z/85:4:3		Wood and metal	Not stated	Not stated
43	Hoe	z/85:5:5	Not stated	Not stated	Not stated	Not stated

BEADS

S/NO	OBJECT/DESCRIPTION	NUMBER	DATE	MATERIAL	LOCATION	PURCHASED/DONATION
1	Necklace of Brass beads	z/74:9:57	1974	Brass and Raffia used as tread	Not stated	Not stated
2	Jigida used for female decoration	Not stated	Not stated	Not stated	Not stated	Not stated
3	Beaded skirt	z/75:20:3	17/10/75	Beads cowries thread and copper alloy	Not stated	Not stated

WEAPONS

S/NO	OBJECT/DESCRIPTION	NUMBER	DATE	MATERIAL	LOCATION	PURCHASED/DONATION
1	Dane gun	Unknown	Not stated	Iron	Not stated	Not stated
2	Hand spear (I)	z/74:1:1	Unknown	Wood	Not stated	Not stated
3	Club (Gora) I	Unknown	Not stated	"	Not stated	Not stated
4	Club (Gora) II	Unknown	Not stated	Wood and Iron	Not stated	Not stated
5	Short Sword	z/75:12:2	29/8/95	Wood and Iron	Not stated	Not stated
6	Long Sword	Not stated	Not stated	Wood	Not stated	Not stated
7	Breast plate	Not stated	Not stated	Iron	Not stated	Not stated
8	Arrows and Quiver	z/82:1:17 (a)-(e)	Not stated	Wood and iron	Not stated	Not stated
9	Bow	Not stated	Not stated	Carved wood	Not stated	Not stated
10	Local made Gun	z/76:7:17	Not stated	Wood carving	Not stated	Not stated
11	Fighting stick	z/75:5:7 (a)	Not stated	Wood and metal	Not stated	Not stated
12	Primitive weapon	z/74:9:19	Not stated	Wood and metal	Not stated	Not stated
13	Spear	z/75:14:2	4/10/75	Wood	"	Not stated
14	Gun	z/75:6:1	Not stated	Wood & iron	"	Not stated
15	Axe (Gora)	z/76:7:6	27/4/76	Leatherwood and metal	"	Not stated
16	Arrow	z/76:26:22		Metal	Northern Region	Not stated
17	Gora (rod-like)	z/76:7:28 (I)	Not stated			Not stated
18	Gun		Not stated	Carved gun		Not stated
19	Bow	(B)	Not stated	Not stated	Not stated	Not stated
20	Arrow	(C)	Not stated	Not stated	Not stated	Not stated
21	Arrow	(D)	Not stated	Not stated	Not stated	Not stated
22	Gora	z/76:7:20 a & b	27/6/76	Wood	Not stated	Not stated
23	Gora	z/76:7:16	21/4/74	Not stated	Not stated	Not stated

24	Sword	z/75:1:1	Not stated	Metal and Leather	Not stated	Not stated
25	Quiver and Arrow	z/76:26:249 (a) & (b)	Not stated	Not stated	Not stated	Not stated
26	Cutlass	z/85:4:6	March 1986	Metal	Not stated	Not stated
27	Quiver	z/85:27:1	Not stated	Not stated	Not stated	Not stated
28	Quiver and five arrows plus one small gourd .	z/76:7:19 (a-h)	27/4/76	Not stated	Not stated	Not stated
29	Gun	z/75:6:1	Not stated	Not stated	Not stated	Not stated
30	Gun	z/76:7:17		Not stated	Not stated	Not stated
31	2 bowls with the strings .	z/76:7:21 a	27/4/76	Not stated	Not stated	Not stated
32	Quiver and arrow	z/75:15:11	23/9/75	Not stated	Maiduguri	Not stated
33	Spear	z/75:6:2	Not stated	Not stated	Not stated	Not stated
34	Bow	z/76:7:13 (a)	Not stated	Not stated	Not stated	Not stated
35	Bow	z/75:13:7	1/9/75	Not stated	Not stated	Not stated
36	Dagger with leather case	z/74:9:51	Not stated	Wood and leather	Not stated	Not stated
37	Household knife "IHYO"	z/75:9:1	Not stated		Not stated	Not stated
38	Quiver (E)	(E)	Not stated	Leather	Not stated	Not stated
39	Leather Scabbard	z/75:7:19	24:4:76		Not stated	Not stated
40	Sword with leather case	z/75:4:1	30/1/75	Metal and leather	Not stated	Not stated
41		z/76:7:23 (a)	4/76	Not stated	Not stated	Not stated
42	(F)	No label	Not stated	Not stated	Not stated	Not stated
43	Quiver and 5 arrows	z/76:7:13	Not stated	Not stated	Not stated	Not stated
44	Quiver	z/75:161:1	Not stated	Not stated	Not stated	Not stated
45	Ceremonial Iron Axe	z/82:1:73	Not stated	Not stated	Not stated	Not stated
46	Quiver (H)		Not stated	Not stated	Not stated	Not stated
47	Knife with leather case	z/76:26:8	Not stated	Not stated	Not stated	Not stated

48	Quiver with arrows "AKPA"	z/75:14:3	4/10/75	Not stated	Not stated	Not stated
49	4 Mada arrow	z/76:26:128 (a-d)	20/10/76	Not stated	Not stated	Not stated
50	15 Arrows found at the scene of IKARA	z/76:7:25 (a)-(o)	27/4/76	Not stated	Not stated	Not stated
51	Quiver and 12 arrows	z/76:9:1 (a-m)	29/4/76	Not stated	Not stated	Not stated
52	Knife	z/85:4:7 (a)-(b)	Not stated	Not stated	Not stated	Not stated
53	Sword	z/82:1:5	Not stated	Not stated	Not stated	Not stated
54	Quiver and arrows (a)-(g)	z/75:5:3	Not stated	Not stated	Not stated	Not stated
55	Quiver	z/75:13:1	Not stated	Not stated	Not stated	Not stated
56	(J)	Not stated	Not stated	Not stated	Not stated	Not stated
57	Wooden stick	z/76:7:14	27/4/76	Not stated	Not stated	Not stated
58	Not stated	z/76:7:28(b)	Not stated	Not stated	Not stated	Not stated
59	Wooden stick	z/76:7:28 (o)	Not stated	Not stated	Not stated	Not stated
60	Wooden stick	z/76:7:28(k)	Not stated	Not stated	Not stated	Not stated
61	Wooden stick	z/75:7:28(n)	Not stated	Not stated	Not stated	Not stated
62	Wooden stick	z/76:16:8	27/4/76	Not stated	Not stated	Not stated
63	Wooden stick	z/76:7:28(j)	27/7/76	Not stated	Not stated	Not stated
64	Wooden stick	z/76:7:28(i)	Not stated	Not stated	Not stated	Not stated
65	Wooden stick	z/76:7:28 (Q)	Not stated	Not stated	Not stated	Not stated
66	Wooden stick	z/76:7:8	Not stated	Not stated	Not stated	Not stated
67	Wooden stick	z/76:7	Not stated	Not stated	Not stated	Not stated
68	Wooden stick	z/76:7:28(d)	Not stated	Not stated	Not stated	Not stated
69	Wooden stick	z/76:7:28(j)	Not stated	Not stated	Not stated	Not stated
70	Wooden stick	z/76:7:28(m)	Not stated	Not stated	Not stated	Not stated
71	Wooden stick	z/76:7:5	27/7/76	Not stated	Not stated	Not stated
72	Wooden Stick	(K)	Not stated	Not stated	Not stated	Not stated
72	Wooden stick	(L)	Not stated	Not stated	Not stated	Not stated
73	Wooden stick	(M)	Not stated	Not stated	Not stated	Not stated
74	Wooden stick	(N)	Not stated	Not stated	Not stated	Not stated

75	Wooden stick	z/76:7:28(A)	Not stated	Not stated	Not stated	Not stated
76	Wooden stick	z/76:7:28 (F)	Not stated	Not stated	Not stated	Not stated
77	Wooden stick	z/76:26:271	Not stated	Not stated	Not stated	Not stated

MASK

S/NO	OBJECT/DESCRIPTION	NUMBER	DATE	MATERIAL	LOCATION	PURCHASED/DONATION
1	Gelede Mask (Yoruba):Abeokuta, Igbo-gila, Ogun State to be precise	Not stated	Not stated	Carving	Not stated	Not stated
2	Parade Mask (walk on bye)	Not stated	Not stated	Carving	From Igbo land Known as Agbo gomnaa Mask;Afikpo	Not stated
3	Mask of mba Opan-wa	Not stated	2/74	Wood and paint	Not stated	Not stated
4	Mask(kelme)	z/74:9:35(b)	Not stated	Wood	Not stated	Not stated
5	Mba Opan-wa Africa mask	z/74:2:10	Not stated	Not stated	Not stated	Not stated
6	Ndemini Mask	AF5	11/12/75	Not stated	Not stated	Not stated
7	Mask	z/74:9:31	Not stated	Not stated	Not stated	Not stated
8	Whitish face mask	Not stated	19/7/75	Mixed media	Not stated	Not stated
9	Face mask with colours	Not stated	20/10/76	Not stated	Not stated	Not stated
10	Mask	z/74:7:18	Not stated	Not stated	Not stated	Not stated
11	Africa Mma Ubi mask	z/74:2:8	Not stated	Basketry	Not stated	Not stated
12	Wabebe mask	Not stated	21/10/74	Not stated	Not stated	Not stated
13	African mask	z/14:9:31	Not stated	Wood	Not stated	Not stated
14	Mask	z/75:2:1	21-2-75	Not stated	Not stated	Not stated
15	Mask	z/26:20:1	Not stated	Not stated	Not stated	Not stated

16	Ibo Mask	z/74:1:5	Not stated	Not stated	Not stated	Not stated
17	Headress	52:18:21	Not stated	Not stated	Not stated	Not stated
18	Mask (wooden female figure)	Not stated	07/8/89	Wood	Not stated	Not stated
19	Headress	z/76:26:115	20/1076	Wood	Onisha	Not stated
20	Wooden head mask	z/82:R:6	8/1/81	Wood	Not stated	Not stated
21	Face mask	z/77:6:10	1977	Wood	Not stated	Not stated
22	Carved Yoruba head mask	z/82:1:37		Wood	Tundu Wada	Not stated
23	Head mask	z/77:6:2	16/5/77	Wood	Not stated	Not stated
24	Mask	No 58.7.3	Not stated	Wood	Not stated	Not stated
25	Head mask	(C)	Not stated	Wood	Not stated	Not stated
26	Mask	No 25/z/74:7:6	Not stated	Wood	Not stated	Not stated
27	Mask (head Mask H	z/74:9:2	Not stated	Wood	Not stated	Not stated
28	Mask	No 64:17:1	Not stated	Wood	Not stated	Not stated
29	Mask (Ibo Mask)	z/74:1:2	Not stated	Wood	Not stated	Not stated
30	Mask	64:17:1	Not stated	Wood	Not stated	Not stated
31	Mask (Atikpo) ihu Opara Iugulu	z/74:2:13	Not stated	Wood	Not stated	Not stated
32	Mask	z/82:1:28	Not stated	Wood	Not stated	Not stated
33	Mask	z/74:9:25	Not stated	Wood	Not stated	Not stated
34	Mask face	No:FA 118/z/76:26:111 (a)	Not stated	Wood	Not stated	Not stated
35	Mask	z/77:6:14	Not stated	Wood	Not stated	Not stated
36	Mask	No:FA119/z/76:26:112		Wood	Not stated	Not stated
37	Mask (Atikpo) 'Okunkpa'.	z/74:2:1		Wood	Not stated	Not stated
38	Face mask	No:2/4/z75:22:4	7/11/75	Wood	Not stated	Not stated
39	Mask	z/74:9:21		Wood	Not stated	Not stated
40	Mask(Mma)	No:A/3/z/75:29:3	11/12/75	Wood	Not stated	Not stated
41	Mask	z/74:9:31		Wood	Not stated	Not stated
42	Mask	FA 205/z76:26:195		Wood	Not stated	Not stated

43	Mask face	z/76:2:1	20/3/76	Wood	Not stated	Not stated
44	Mask	z/82:1:67	Not stated	Wood	Not stated	Not stated
45	Face mask	z/76:2:3	20/7/76	Wood	Not stated	Not stated
46	Wooden face mask	z/82:1:151	Nov.85	Wood	Not stated	Not stated
47	Face mask	z/76:2:2	Not stated	Wood	Not stated	Not stated
48	Head mask	No title	Not stated	Wood	Not stated	Not stated
49	Head mask	z/74:9:10	Not stated	Wood	Not stated	Not stated
50	Mba-Mask/Atikpo	z/74:2:11	Not stated	Wood and Rafia		Not stated
51	Odaka-Ekpa mask	No:13/z/74:7:13	21/10/no74	Wood	Not stated	Not stated
52	Ibibo mask	No:5/z/74:7:5	21/10/74	Wood	Not stated	Not stated
53	Ihin Abebe mask	No:16/z/74:2:16	Not stated	Wood	Not stated	Not stated
54		z/74:2:7	Not stated	Wood	Not stated	Not stated
55	Okponkpo Mask (Atikpo)	z/74:2:9	Not stated	Wood	Not stated	Not stated
56	Egede mask	2/z/74:7:2	21/10/74	Wood	Not stated	Not stated
57	Face Mask	z/82:1:65	Not stated	Wood	Not stated	Not stated
60	Face mask	6c/z/74:7:4	Not stated	Wood	Not stated	Not stated
61	Face mask	z/76:12:2	Not stated	Wood	Not stated	Not stated
62	Mask	z/82:1:56	Not stated	Wood	Not stated	Not stated
63	Face mask	FA117/z/76:26:110	Not stated	Wood	Not stated	Not stated
64	Face mask	FA116/z/76:26:109	Not stated	Wood	Not stated	Not stated
65	Face mask (Afikpo)	z/74:2:15	Not stated	Wood	Not stated	Not stated
66	Mask (Helmet)	No:FA111/z/76:26/104	Not stated	Wood	Not stated	Not stated
67	Mask (grotesque)	FA115/z/76:26:108	Not stated	Wood	Not stated	Not stated
68	Face mask	z/74:2:3	Not stated	Wood	Mbeke-Afikpo	Not stated
69	Mask	z/82:1:25	Not stated	Wood	Not stated	Not stated

70	Mask with three figure surmounted at the top	2/1	20/4/76	Wood	Not stated	Not stated
71	Mask	2/74	Not stated	Wood	Not stated	Not stated
72	Nuade Okurkpo	z/74:2:2	Not stated	Wood	Not stated	Not stated
73	Okasue, Afikpo mask	z/74:2:5	Not stated	Wood and basketry	Not stated	Not stated
74	Head mask(Egbeju-Okumu-igede)	z/75:12:6	31/8/75	Wood	Not stated	Not stated
75	Mask	z/82:1:7	Not stated	Wood	Not stated	Not stated
76	Mask	z/82:1:25	Not stated	Wood	Not stated	Not stated
77	Head mask	z/74:7:1	9	Wood	Not stated	Not stated
78	Mask	z/82:1:68	Not stated	Wood	Not stated	Not stated
79	Mask	z/75:29:1	Not stated	Wood and basket	Not stated	Not stated
80	Mask (face)	(B)	Not stated	Wood	Not stated	Not stated

STOOLS

S/N	Object/Description	Number	Material	Date	Location	Purchased/Donation
1	Stool	z/76:27:4	Wood	Not stated	Not stated	Not stated
2	Wonden Stool 1	z/75:4:8	Wood and paint	19/11/64	Not stated	Not stated
3	Stool	z/74:8:56	Wood	Not stated	Not stated	Not stated
4	Wonden stool II	z/85:2:8	Wood and paint	Feb.86	Not stated	Not stated
5	Stool lighter	z/77:11:1	Ironshhet,wood and paint	Not stated	Osi,Yoruba	Not stated
6	Camel's Backrest chair I	No6/z/74:8:30	Rafia,wood and Animal	Not	Not stated	Not stated

			skin	stated		
7	Camel's Backrest chair II	z/74:3:22	Ironsheets and Nails	Not stated	Not stated	Not stated
8	Horse Saddle	z/74:8:5a	Wood and Animal skin	23/8/74	Not stated	Not stated
9	Stool	z/75:4:9	Wood	Not stated	Fine Arts Dept.A.B.U	Donated
10	Stool used by the chief priest at the palace	z/77:11:14	Wood and paint	Not stated	Not stated	Not stated

INSPIRED ART

S/N	Object/Description	Number	Material	Date	Location	Purchased/Donation
1	Part of face modern mask (Angel)	No FA118/z76:26:111(F)	Mixed media	20/10/76	Not stated	Not stated
2	Part of face modern mask (Angel)	No FA118/z76:26:111 (e)	Mixed media	20/10/76	Not stated	Not stated
3	Part of face modern mask	No FA118/76:26:111 (d)	Mixed media	20/10/76	Not stated	Not stated
4	Part of face modern mask (miltary person)	No FA/118?z/76:26:111 (c)	Mixed mdia	20/10/76	Not stated	Not stated
5	Part of face modern mask (Animalief)	No FA 118/z/76:26:111 (b)	Mixed media	20/10/76	Not stated	Not stated
6	Airplane made from Bulk of cane	No z/76:26:220			Not stated	Not stated

CARVED STAFFS & STATUTES

S/N	Object/Description	Number	Material	Date	Location	Purchased/Donation
1	Staff	z/74/:9:1	Wood		Not stated	Not stated
2	Staff	z/74:9:27	Wood		Not stated	Not stated
3	Staff	FA 126/z76:26:119	Wood	20/10/76	Not stated	Not stated
4	Sculpture Head Staff	z/74:1:7	Wood	Not	Kwara	Not stated

				stated		
5	Statute staff	z/74:9:34	Mixed media	Not stated	Oyo	Not stated
6	Carved ceremonial wooden axe	z/82:1:48	Not stated	Not stated	Not stated	Not stated
7	No means of identification (A)	Not stated	Not stated	Not stated	Not stated	Not stated
8	No means of identification (B)	Not stated	Not stated	Not stated	Not stated	Not stated
9	Carved Staff	z/82:1:107	Wood	Not stated	Not stated	Not stated
10	Carved Yoruba figure holding its breast	z/74:9:23	Wood	Not stated	Not stated	Not stated
11	Carved staff	z/76:5:15	Wood	Not stated	Not stated	Not stated
12	Carved staff	z/77:11:6 (b)	Wood	Not stated	Not stated	Not stated
13	No title, number and means of translation (D)	Not stated	Wood	Not stated	Not stated	Not stated
14	2 Horned Ikenga	z/76:26:194/FA204	Wood, plain colur	20’10’76	Not stated	Not stated
15	Carved staff	z/82:1:106	Wood	Not stated	Ibadan	Not stated
16	Ikenga dog	FA 26/z/76:26:22		20/10/76	Not stated	Not stated
17	Carved staff	FA24/z/76:26:20	Wood	20/10/76	Not stated	Not stated
18	No date, title or means of identication (C)	Not stated	Not stated	Not stated	Not stated	Not stated
19	No date,title or means od identification (E)	Not stated	Not stated	Not	Not	Not stated

				stated	stated	
20	Looks like a fertility doll from Ghana known as the Aku'aba doll. But made in Nigeria.	z/74:9:24	Wood	Not stated	Not stated	Not stated
21	Carved Yoruba figure blowin flute	z/10/76/1/111	Wood	20/4/76	Not stated	Not stated
22	Complete figure with ams and legs	FA23/z/76:26:19	Wood	20/10/76	Not stated	Not stated
23	Carved Yoruba figure bought from Shehu Tareda	z/13/z/76:12:13	Wood	20/4/76	Not stated	Not stated
24	Carved Yoruba frmale figure (Stunting)	z/11/z76:12:11	Mixed media	20/4/76	Not stated	Not stated
25	Horse River	z/77:11:3	Wood	11/4/77	Not stated	Not stated
26	Red painted dog puppet	FA93/z/76:26:27	Mixed media	20/10/76	Not stated	Not stated
27	Ifa staff	z/74:9:82	Metal	Not stated	Not stated	Not stated
28	Ifa staff	z/74:9:82 (b)	Not stated	Not stated	Not stated	Not stated

POTTERY

S/N	Object/description	Code	Date	Medium	Material	Location
1.	Kolanut container	z/75:2:14	21-2-75	Modeling with engravings	Clay and paint	Northern region
2.	Container for storing money	z/78:9:56 (d)	Unknown	Modeling	Clay and paint (ferva colta)	Northern region
3.	Water pot with handle (1)	z/77:6:26	16/5/77	Modeling Fired terra-cotta	Clay	Northern region
4.	Water pot with handle (2)	Unknown	Unknown	Modeling (fired terra-cotta	Not stated	Northern region
5	Decorated container	Not stated	Not stated	Not stated	Not stated	Not stated
6.	Poultry Jug (A)	Unknown	Unknown	Unknown	Unknown	Unknown
7.	Plate (B) with scratchy design	z/79:7:50 (a)	Unknown	Terra- cotta (modeling	Unknown	Unknown
8.	Pot supporter and Jug	z/74:8:44 / z/77:6:31	23/8/74	Modeling	Clay	Unknown
9.	Small cup with handle	z/77:6:22	16/5/77	Modeling	Clay and paint	Northern region
10	Stove and frying pan (wai na pan)			Not stated	Not stated	Hunkuyi
11	Pot and cover with stove	z/79:7:93 (a,b,& c)		Not stated	Not stated	Northern Region
12	Candle stand (glazed)			Not stated	Not stated	Not stated
13	Ritual pot (1) with engravings	z/78:9:59	16/5/76	Not stated	Not stated	Not stated
14	Ritual Jug	Unknown		Not stated	Not stated	Not stated
15	Decorated pot/container with stove	z/76:10:		Not stated	Not stated	Not stated

CALABASH/DECORATION

S/NO	OBJECT/DESCRIPTION	NUMBER	DATE	MATERIAL	LOCATION	PURCHASED/DONATION
1	Decorated Calabash.		Not stated	Calabash	Not stated	Not stated
2	Decorated calabash	No.FA 62 z/76:26:56	Not stated	Calabash	Northern Region	Not stated
3	Calabash:Kwarya	z/74:8:50	23/8/74	Calabash	Not stated	Not stated
4	Calabash with burnt and red-stained decoration	No FA67 z/76:26:16	20/10/76	Calabash	Sokoto	Not stated
5	Plain calabash with little decoration	z/75:3:10 (c)	Not stated	Calabash	Not stated	Not stated
6	Calabash bowl usually used by the Northerner's especially the fulani's ladies for preservation ans sales	No FA63 z/76:26:57	Not stated	Calabash	Not stated	Not stated
7	Weaved cover mat used for coving the calabash against dirt and germs.	Not stated	Not stated	Calabash	Not stated	Not stated
8	Calabash ladle used for fetching .	No FA 160 z/76:26:152	20/10/76	Calabash	Not stated	Not stated
9	Small decorated calabash	z/79:5:4 (a)	9/8/79	Calabash	Not stated	Not stated
10	Wooden mixer			Calabash	Northern Region	Not stated
11	Sieve (1)	z/75:1:11	22/1/75	Calabash		Not stated
12	Sieve (11)	Z/81:1:4		Calabash	Northern Region	Not stated
13	Hand woven Broom locally called Ishughul.	z/75:9:2	3/5/75	Calabash	Not stated	Not stated
14	Carved decorated calabash	z/76:26:58	Not stated	Calabash	Not stated	Not stated
15	Carved decorated calabash with less design	Unknown	Not stated	Calabash	Not stated	Not stated
16	Calabash	FA79/z/76:26:72	"	Calabash	Not stated	Not stated
17	Carved decorated calabash	FA 76 z/76:26:70	Not stated	Calabash	Not stated	Not stated
18	Plain calabash with little	z/75:3:10 (d)	Not stated	Calabash	Northern Region	Not stated

	decoration					
19	Carved calabash cover with intricate designs	FA 66 z/76:26:60	"	Calabash	Oyo	Not stated
20	Carved calabash "Bakana Kufu", bought from Rabo Ahmed	z/76:26:240	Not stated	Calabash	Not stated	Bought
21	Carved calabash lade	FA 167 z/76:26:155	20/10/76	Calabash	Not stated	Not stated
22	Calabash and paint	FA 167 z/76:26:154	Not stated	Calabash	Not stated	Not stated
23	Decorated calabash with intricate designs	FA 169 z/76:26:153	Not stated	Calabash	Not stated	Not stated
24	Not stated	z/76:26:156	Not stated	Calabash	Not stated	Not stated
25	Not stated	z/76:26:161	Not stated	Calabash	Not stated	Not stated
26	Bought Muh.Baba Musdafa	z/76:26:160	Not stated	Calabash	Yola	Bought
27		z/76:26:159	Not stated	Calabash	Northern Region	Not stated
28	Large decorated calabash bowl	FA58/ z/76:26:52	Unknown	Calabash	"	"
29	Large decorated calabash bowl	z/76:26:50	Unknown	Calabash	"	Not stated
30	Large decorated calabash bowl	z/76:26:51	Unknown	Calabash	"	Not stated
31	Large decorated calabash bowl	z/76:26:75	Unknown	Carving Calabash	"	Not stated
32	Decorated calabash bowl (Fulani type)	FA59	1970s	Carving Calabash	"	Not stated
33	From the Yoruba ethnic group	z/74:8:53	25-8-74	Calabash	"	Not stated
34	Carved decorated calabash	FA55/ z/76:26:49	20/10/76	Calabash	Not stated	Not stated
35	Carved decorated calabash	FA61 z/76:26:55	20/10/76	Calabash	Not stated	Not stated
36	Decorated calabash	z/76:26:71	Not stated	Calabash	Not stated	Not stated
37.	Decorated calabash	z/76:26:246	Not stated	Calabash	Not stated	Not stated

38.	Carved decorated calabash	FA227/ z/76:26:217	Not stated	Calabash	Calabash and paint	Not stated
39.	Decorated calabash	z/76:26:71	Not stated	Calabash	Not stated	Not stated
40	Carved calabash decoration	z/75:1:5	Not stated	Calabash	Not stated	Not stated
41	Bowl	z/76:26:242 (a)	Carving	Calabash	Not stated	Not stated
42	Decorated calabash	FA 60 z/76:26:54	Not stated	Calabash	Not stated	Not stated
43	Decorated calabash	z/76:26:63	Not stated	Calabash	Not stated	Not stated
44	Calabash	No:FA 70 z/76:26:64	Not stated	Calabash	Not stated	Not stated
45	Calabash. Bought from Mayo-Balwa	No:FA 75 z/76:26:69	20/10/76	Calabash	Adamawa (Yola)	Bought
46	Calabash Ladle. Bought from Mayo Balwa	No:FA 166 z/76:26:158	Carved and burnt	Calabash	Not stated	Bought
47	Calabash Ladle	No:FA 152 z/76:26:144	18/5/87	Calabash	Not stated	Not stated
48	Calabash Ladle bought from Mayo-Balwa	No:FA 3 z/76:26:3	20/10/76	Calabash	Yola	Bought
49	Calabash used for fetching water	z/75:31:9 (a)	Not stated	Calabash	Not stated	Not stated
50	Calabash	z/75:31:9 (a)	Not stated	Calabash	Not stated	Not stated
51	Calabash	z/75:31:10 (a)	"	Calabash	Not stated	Not stated
52	Drinking calabash bowl	No:FA 224 z/76:26:214	20/10/76	Calabash	Not stated	Not stated
53	Calabash for storing water	z/76:26:234	Not stated	Calabash	Not stated	Not stated
54	Calabash	z/74:8:60 (a)	23/5/77	Calabash	Not stated	Not stated
55	Calabash	z/75:5:1	Not stated	"	Not stated	Not stated
56	Calabash:H.Bota. A.B.U/CNCS	MA37 z/74:8:60 (b)	25/8/74	"	Not stated	Not stated
57	Small decorated calabash	z/76:26:239	20/20/76	"	Not stated	Not stated
58	Calabash Ladle (small)	No:FA 98 z/76:26:91	20/10/76	"	Not stated	Not stated
59	Calabash	No:FA 97 z/96:26:90	20/10/76	"	Not stated	Not stated
60	Decorated calabash cover	No.I	Not stated	"	Not stated	Not stated

61	Calabash	No.II	Not stated	"	Not stated	Not stated
62	Calabash decorated carved	z/75:3:10 (a)	Not stated	"	Not stated	Not stated
63	Calabash:Kwarya	A.B.U/CNCS:MA15/z/74:8:51	23/8/74	"	Not stated	Not stated
64	Carved decorated calabash	z/76:26:59	Not stated	"	Not stated	Not stated
65	Decorated calabash (Fulani type)	FA 54/z/76/26:48	20/10/76	"	Not stated	Not stated
66	Decorated calabash (carved)	z/81:1:2	Not stated	"	Not stated	Not stated

MUSICAL INSTRUMENTS

S/NO	Object/description	Number	Date	Material	Location	Purchased/Donation
1	Long leading trumpet called Kaakaki by Hausa's	z/74:9:154		Steel	Northern Region	Not stated
2	Xylophone.Bought from Alhaji Shehu Bungudu.		21/10/85	Wood & animal skin	Northern Region (Plateau State)	Not stated
3	Ekpe or Ikoro is a wooden object used as both musical instrument and container for ritual substances.	z/82:5:1:a	Not stated	Not stated	Not stated	Not stated
4	Ogboni Drum	z/82:6:2	Not stated	Animal skin and wood	Not stated	Not stated
5	Small Drum	z/75:8:1	28/6.75	Wood	Not stated	"
6	Small Drum	z/75:1:9	1/75	"	Not stated	"
7	Small Drum	z/75:27:2 (a-c)	17/12/75	"	"	"
8	Drum	z/82:7:3	Not stated	"	"	"
9	Drum	z/80:1:1(c)	9/1/86	"	"	"
10	Small drum	(A)	Not statenot stated	"	"	"
11	Small drum	(B)	Not stated	"	"	"

12	Gwari drum (unkwa)	z/80:1:1(b)	9/1/80	"	Abuja	"
13	Talking drum	z/77:3:1(b)	9/2/77	"	Not stated	"
14	Small talking drum	z/75:9:8(a)	Not stated	"	Not stated	"
15	Undocumented drum	(c)	Not stated	"	"	"
16	Drum	(D)	17/12/75	"	"	"
17	Drum	z/82:1:11	Not stated	"	"	"
18	Double face drum	z/77:6:12 (a & b)	16/5/77	"	"	"
19	Drum	(E)	Not stated	"	"	"
20	Drum	z/82:5:4	Not stated	"	"	"
21	Drum	(F)	Not stated	"	"	"
23	Drum	z/75:9:7 (a)	5/5/75	"	"	"
24	Drum	z/80:1:1(d)	7/1/80	"	"	"
25	Drum	(G)	Not stated	"	"	"
26	Drum	(h)	Not stated	"	"	"
27	Talking drum	z/75:21(b)	Not stated	"	"	"
28	Talking drum	z/74:9:42	"	"	"	"
29	Talking drum	(I)	"	"	"	"
30	Small drum	z/82:2:1	"	"	"	"
31	Drum	(J)	"	"	"	"
32	Undocumented drum	(K)	"	"	"	"
33	Goje	z/82:7:2	"	"	"	"
34	Goje	(L)	"	"	"	"
35	Goje	(M)	"	"	"	"
36	Drum stick	z/76:14:1(b)	‘’	"	"	"
37	Drum	z/77:5:1(b)	‘’	‘’	"	"
38	Drum	z/77:10:1	"	‘’	"	"
39	Drum stick	z/75:16:1(a)	"	"	‘	"
40	Drum	z/75:9:8(b)	"	"	"	"
41	Drum	z/75:27:3(c)	"	"	"	"

42	Drum	z/77:3:1(a)	“	“	“	“”
43	Drum	z/75:27:3	“	“	“	“”
44	Drum	(N)	“	“	“	“
45	Drum	z/77:9:1	“	“	“	“
46	Drum	z/76:17:2(a)	“”	“	“	“
47	Drum	z/82:3:	“”	“	“	“
48	Drum	z/75:30:1	“	“	“	“”
49	Drum	(O)	“	“	“	“
50	Drum	(P)	“	“	“	“
51	Drum	(Q)	“	“	“	“
52	Drum	(R)	“	“	“	“
53	Large drum	(S)	“	“	“	“
54	Large drum	Not stated	“	“	“	“
55	Goje	(T)	“	“	“	“
56	Goje	z/75:30:3	“	“	“	“
57	Goje		“	“	Not stated	Not stated
58	Goje	U	“	“	Not stated	“
59	Goje	V	“”	“	Not stated	“
60	Goje	W	“	“	Not stated	“
61	Goje	X	“	“	Not stated	“
62	Stock rattle	z/74:9:154	“	“	“	“
63	Local tamborire	z/75:18:2 (b)	“	“	“	“
64	Local tamborire	z/76:26:22		“	“	“
65	Large drum	(Y)		“	“	“
66	Large drum	(Z)		“	“	“
67	Drum stick	z/77:9:1(b)		“	“	“
68	Calabash Zungun	FA94 z/96:26:88	20/10/76	“	“	“
69	Calabash shantu	z/75:15:8	22/9/1975	“	“	“
70	Calabash shantu	z/82:5:6		“	Northern Nigeria	Not stated
71	Calabash shantu	z/75:31:1		“	Not stated	Not stated

72	Calabash (H) Zungun	FA 96/z/76:26:89	20/10/76	"	Not stated	Not stated
73	Calabash Zungun	FA 95 z/76:26:85	20/10/76	"	Hausa North	Not stated
74	Calabash Zungun	FA 172/z/76:26:164	20/10/76	"	Not stated	"
75	Guard (finger paint)	z/75:3:6	5/3/75	"	"	"
76	Shantu	z/76:26:163		"	"	"
77	Wooden flute	z/81:1:6 (a)	6/1/81	"	"	"
78	Wooden flute	z/75:16:3(b)		"	"	"
79	Wooden musical instrument	z/82:1:9		"	"	"
80	Tandu container	FA 100/z/76:26:100	20/10/76	Skin and leather	"	"
81	"Kukuma"	z/75:21:2	7/11/75	Skin, leather and calabash	"	"
82	Small Lamella phone		15/12/80	"	Kenya	"
83	Unknown	A 13/z/76:16:13		"	Not stated	"
84	Tandu containerZ/76:226:94	20/10/76		"	"	"
85	Tandu container (D)			"	"	"
86	Wooden flute	z/75:16:2 (b)		"	"	"
87	Musical instrument	z/74:9:153		"	"	"
88	Alageta	z/75:20:2 (a-b)	18/12/75	"	"	"
89	Shantu	Bo2 z/75:31:2		"	"	"
90	Musical instrument	z/74:9:153		"	"	"
91	Iron Ankle	z/2/2/z/75:26:2	6/12/75	"	"	"
92	Tandu container	z/76:26:97(e)		"	Plateau State	"
93	Local Piano	z/74:7:8	8/5/87	Wood and metal	Not stated	"
94	Tandu container (small)	FA 104/76:26:97		"	Not stated	"
95	Zither	A 11 /z/76:11	28/6/76	"	Not stated	"
96	Zither	z/75:14:8	4/10/75	"	Not stated	"
97	Piano	z/11:6:5	16/5/77		Not stated	"

APPENDIX "B"

LIST OF ORAL INFORMANTS

S/NO	NAME	GENDER	OCCUPATION	AGE	STATE	DATE
1	Muhammmed Isaq	Male	Curator	32	Kaduna, National Museum.	2011
2	Dr. Akodu Abidun	Male	Lecturer	62	Department of Fine Arts, A.B.U, Zaria.	2010
3	Mr. Caleb Samuel	Male	Lecturer	48	Department of Fine Arts, A.B.U.Zaria.	2011
4	P.M.Usman	Male	Curator	47	National Museum, G.R.A, Ilorin.	2010
5	Rotimi Gbenga	Male	Curator	42	National Museum, G.R.A,Ilorin	2012
6	B.G Rotimi	Male	Conservator	38	National Museum, G.R.A.Ilorin	2012
7	N.Opadiran	Male	Conservator	37	National Museum,G.R.A, Ilorin	2011
8	E.T.Oyinloye	Female	Exhibitionist	34	National Museum, G.R.A,Ilorin	2011
9	Latana Nnaji	Female	Chief technical officer	27	National Museum, Kaduna	2012
10	Sunday Kantyok	Male	Senior Museum	30	National Museum,Kaduna	2012
11	Akorede Bode	Female	Chief Auditor	28	National Museum, Kaduna	2012
12	Grace Benson	Female	Asst. Chief Museum education Officer	26	National Museum,Kaduna	2012
13	Adegboye Adebayo	Male	Chief technical officer	34	National Museum, Kaduna	2012
14	Yusuf Mary	Female	Principal Secretary	37	National Museum, Kaduna	2012
15	Bashaya Adamu	Male	Senior Security Officer	35	National Museum,Kaduna.	2012