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PP/1981-1983/4/7.6/04

UGANDA

Participation and co-operation
for develoment programmes
and international campaigns

The Uganda Museum: Priorities for Improvement and Development

by
René Rivard

Serial No. FMR/CLT/CH/84/148

United Nations Educational, Scientific
and Cultural Organization

Paris 1984

U G A N D A

THE UGANDA MUSEUM : PRIORITIES FOR IMPROVEMENT AND DEVELOPMENT

by René Rivard

Report prepared for the Government of Uganda by the United Nations Educational, Scientific and Cultural Organization (Unesco)

U N E S C O

Technical Report
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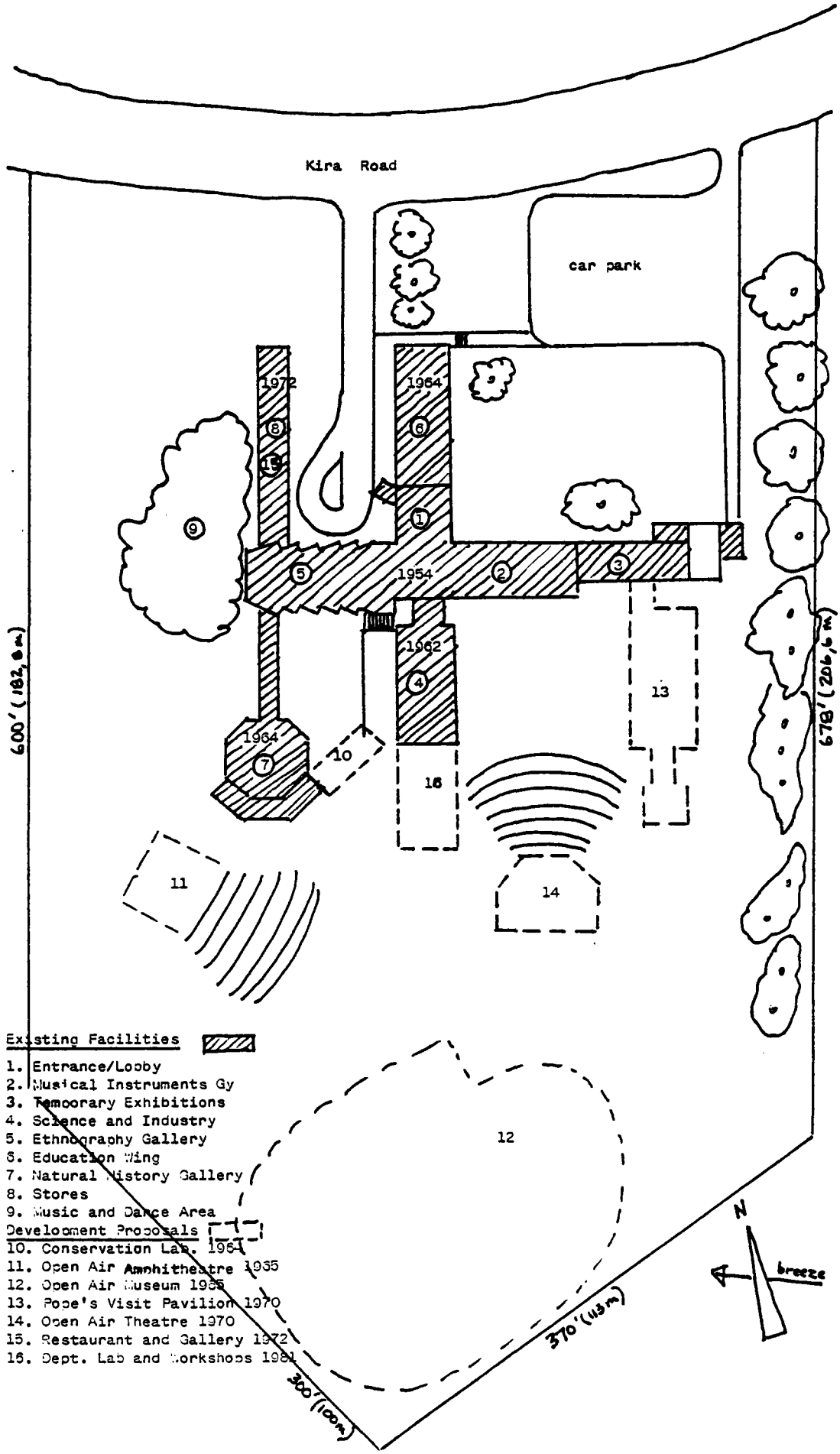
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1. Entrance/Looby
2. Musical Instruments Gy
3. Temporary Exhibitions
4. Science and Industry
5. Ethnography Gallery
6. Education Wing
7. Natural History Gallery
8. Stores
9. Music and Dance Area
Development Proposals
10. Conservation Lab. 1961
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INTRODUCTION AND BACKGROUND

1. The mission described in the present report was carried out in December 1983/January 1984 at the request of the Government of Uganda, and was funded by Unesco under its Participation Programme for 1981-1983. The terms of reference of the mission were :

- to advise the Uganda authorities - the Ministry of Culture and Community Development and the Uganda Museum - on the re-organization of the Uganda Museum natural science exhibitions and the reserve collections ;
- to advise the above-mentioned authorities on the best way of re-organizing the ethnographic exhibitions and reserve collections at the Uganda Museum ;
- within the period covered by the contract, to undertake any other duties, as required by the above-named authorities in connection with the re-organization of the National Museum Service.

2. The consultant had been preceded in December 1983 by Mr. J.O. Lengyel, civil engineer [1], who looked into the necessary repairs to the leaking roof of the Uganda Museum. In February 1980, Miss Alexandra Trone visited the Museum. Her report : *Priorities for Conservation* [2] has been of great help in the consultant's evaluation of present conditions. However, even though some of her recommendations have been implemented, the major ones are still left pending for action.

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[1] The Uganda Museum, Kampala - Roof Renovation Project (Technical Report by O.J.Lengyel) - Mission financed by the Unesco Regular Programme 1981/83.

[2] The Uganda Museum: Priorities for Conservation by A.V.Trone - Serial No. FMR/CC/CH/81/123.

3. Immediately upon arrival in Kampala, the consultant met with Mr. Paul Wamala, Chief Conservator of the Department of Antiquities and Museums, and some of the Museum staff, to discuss and agree upon the following additional topics, and to report, if need be, on his findings:

- investigation of staff organization in the Museum as well as its relations with the Antiquities staff, in order to establish organizational charts and examine ways for better operations of conservation in general ;
- review of all storage and documentation space and facilities at the Uganda Museum, making appropriate recommendations ;
- review of problems of conservation of the collections following A. Trone's report ;
- assessment of training needs of the professional and technical staff, and proposals of training opportunities suitable to the Museum's needs ;
- discussion with the staff of the Museum, as well as of the Antiquities, on topics such as : problems of preservation of the cultural and natural heritage, role of the museum in society, and exhibition planning and production.

4. It was also requested that the conservation of thatched-roofed historic buildings in Uganda be discussed. The consultant declined this term of reference as being outside his field of competence. He suggested that an ICOMOS expert on the subject should be consulted and pertinent information should be sent to the Department of Antiquities and Museums.

5. Needless to say, this long list of terms of reference has been examined, and in spite of the short duration of the visit to Uganda, most points have been investigated with a view to the improvement and future development of the Uganda Museum. General museum planning and remarks have been included in this report.

ACKNOWLEDGEMENT AND NOTES

6. The consultant wishes to acknowledge and thank Mr. Paul Wamala, Chief Conservator of Antiquities, for arranging his stay and for the interesting, albeit too short, discussions ; Mr. Sam Angura, Permanent Secretary of the Ministry of Culture and Community Development for his support; Mrs. A. Nakkazi, Assistant Secretary General, Uganda National Commission for Unesco, for her welcome. The personnel of the UNDP office in Kampala should also receive thankful regards, especially the Administration Officer, Mr. Awil Ahmed, for extending daily transportation and various other services, and Mr. T. Howick-Smith, Officer-in-Charge, UNDP, for his support.

7. The consultant wishes mostly to acknowledge the warm and ever-present cooperation he received from the Uganda Museum staff, especially from Mr. Livingstone Nkata, Acting Curator, and other professionals : Mr. James Ssebadduka, Mr. Samuel Chalo Mugogoto and Mr. Simon Musango, with whom working was pleasant, intensely productive and most encouraging for the future improvement of the Museum. Other staff members also proved to be most eager to help, and the consultant will listen to the wonderful musicians of the Uganda Museum, under Maestro Sempeke, thanks to the taped music he was able to bring back with him to Quebec.

8. He would, however, like to state that although this report contains many ideas and possible ways of improving the Uganda Museum, they should be interpreted and adapted in the best suitable manner. The consultant is sure that with this report and their vast experience, the staff can

devise a true improvement programme so that in three to four years the Museum will not only be back to its full operation capacity, but will be developing even further.

9. However, any report, no matter how good in content, and no matter how much interest momentarily kindled, will remain dead if there is no firm will on the part of higher authorities to support the reported recommendations and to give the necessary tools, leadership, funds, etc., so that implementation keeps a steady pace, thus fostering renewed motivation, initiative and finally success.

10. Given the terms of reference and the limited time allowed for investigation, the consultant is satisfied that he has done the best he could under the circumstances in writing this report, and his only wish now is that the Uganda Government, Unesco and others will give more and better support to the endeavours of the Uganda Museum.

THE UGANDA MUSEUM

11. The Uganda Museum, the oldest existing museum in East Africa (Posnansky, 1960), was founded in 1908. Even though its early history was hectic, one can see that as early as 1939, under the skillful curatorship of Mr. K.M. Trowell, it developed from a single room with ill-kept collections to a museum of recognized status. Housed in a building at Makerere University from 1942 to 1952, it occupies since 1954 a purpose-built museum building in the Kitante sector, some two miles from the centre of Kampala.

12. An extensive quote from A. Trone's report sums up so well the Uganda Museum :

> "The principal collections in the Uganda Museums are of ethnographic material, including a very fine collection of musical instruments that dates mainly from the period when Dr. K.P. Wachsman was curator (1947-1957) ; from this period, too, date nearly all of the large collection of tapes of Ugandan music. There are also many photographs and transparencies of ethnographic interest.
>
> "The other collections in the Museum consist of archaeological finds from various excavations, geological specimens, natural history specimens - mostly skins and bones of birds and mammals, also some articulated skeletons and stuffed specimens - and the material in the Science and Industry Pavillion.

"The Uganda Society Library, which is housed in the Museum, should for practical purposes be regarded as belonging to the Museum for the time being, as the Uganda Society has not functioned for some time. The Library contains many rare books on Uganda and other African subjects.

"Considering the recent history of Uganda, the collections - with the exception of natural history, science and industry and the Library - have not suffered nearly as much as might have been feared. The Museum has on several occasions been broken into, but, with the exception of a pair of elephant tusks, the thieves confined themselves to stealing carpenters' tools, typewriters, film projectors and other equipment that was saleable in the prevailing conditions.

"The skins and stuffed animals in the natural history collection have suffered badly from insect attack as a result of difficulties in obtaining insecticides, from lack of storage cabinets that exclude dust effectively, and from water damage when the roof leaks. The books in the Uganda Society Library are also suffering, in some cases badly, from insect and fungal attack. The Science and Industry Pavillion is depleted of some exhibits ; others are visibly suffering from excessive exposure to light ; the working models no longer work.

"Until the early 1970s, the Uganda Museum was a flourishing institution : in 1961, the first year for which figures are readily available, the Museum had 50,000 visitors. The number rose more or less steadily to 150,000 in 1970, with an exceptional year in 1963 when a science and industry display that included a working television studies drew huge crowds (123,000 visitors in three weeks). In 1962 there were 13 temporary exhibitions ; by 1971 the Museum could undertake to put on 21 temporary exhibitions in one year. The list of publications by members of the staff in these years is impressive. The Museum was active in archaeological excavations. The collections were increasing, the staff were actively engaged in adding to them. The Museum was growing : in 1962 (Independence Year) the Science and Industry Pavillion was opened.

"The Museum Education Department, started in 1963, organized large numbers of school parties and showed them round the Museum, as well as giving introductory lectures with slides, films and other visual aids. Its lecture theatre could seat 200 people. This department also went out into the more remote areas of the country to teach in villages whose school-children might never have a chance to visit the Museum in Kampala. An impressive collection of visual aids was built up, many of these thought out and made by the Museum Education Department with the help of the museum carpenters. The Natural History

"Building was built in 1964. Including the Natural History Gallery, the Uganda Museum has 15,000 square feet (1450m^2) of public galleries. In 1972 the new stores were completed - 2,322 square feet (215m^2) of additional storage space, including a strong room. At this time the number of visitors began to drop slowly [1] ; in 1972 there were still close to 139,000 - but by 1978 there were only 67,000. In 1979, the year of the war, nearly 40,000 visitors are still recorded. The musicians attached to the Museum, for whose performances the Uganda Museum was known internationally, are still employed by the Museum, and they still perform on occasions."

13. The Museum today is still struggling to keep its status in spite of adverse conditions. Some events have badly affected its operations as well as its development since 1972. Apart from political unrest, the war of 1979 and subsequent "troubled times", other events have specifically hampered the Museum's performance. To enumerate only a few:

1974 : the Education Department motorcar is stolen at gun point.

1975 : Mr. Charles Sekintu, the Curator of the Museum, was forced to flee the country, and this curatorship is still vacant although Acting Curators have been nominated.

1977 : closure to the public of the Natural History Gallery, badly damaged by water leaking from the roof.

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1 See Appendix 1 for visitor attendance figures, 1961-1983.

1977 : the Museum, formerly under a Board of Trustees, is integrated to the Ministry of Culture and Community Development, thus losing support and some autonomy.

1979-80 : lack of materials and equipment is worsened by their subsequent unavailability, and gradually day-to-day museum operations are rendered extremely difficult. Presenting new temporary exhibitions is also difficult, and reprinting some of the former museum publications almost an impossibility.

"Considering the general shortages of the essential commodities of everyday life and the shortages of funds even for basic necessities, it is hardly surprising that an institution such as the Uganda Museum should be desperately short of supplies and equipment. Considering overall conditions in the country, it is a tribute to the staff that the Museum has survived the hazards of the last decade as well as it has." (A. Trone, 1981)

14. The consultant concurs with this appraisal and tribute, tipping his hat to these unsung heroes of museum dedication.

I. PRESENT CONDITIONS

15. The following paragraphs review the existing physical condition of the various assets and facilities of the Uganda Museum, as well as its staff component.

The buildings and grounds

16. As can be read from the above short history of the Uganda Museum, the first core-building was opened to the public in 1954. Unfortunately, subsequent extensions to house the various galleries as well as stores seem to have been built haphazardly, not respecting or matching the original architecture, going in various directions with different roof lines, openings and textures, and most of all, not respecting the then-known conservation requirements. Many of today's problems of operation, exhibitions and collection conservation and storage are partly imputable to poor museum planning and construction.

1954 : first building is opened to the public.

1962 : opening of Science and Industry Pavillion.

1964 : Natural History Building and Education Wing are built with Ford Foundation grant.

1972 : collection stores are built facing the main entrance, but hidden by the slope and screened by shrubs. Many other construction or extension proposals have been thought of since the Museum opened its doors in the present location on Kira Road :

1964 : proposal to build a Conservation Laboratory between the Science and Industry Pavillion and the Natural History building.

1965 : proposal to implement an open-air museum and crafts village on the grounds at the back of the Museum.

1970 : proposal for a new wing commemorating the Pope's visit, coupled with an open-air theatre.

1972 : proposal to build over the stores a new Regalia Gallery, as well as a restaurant facing the Education Wing (still under consideration).

1981 : proposal to build a Departmental Workshop and Laboratory to the rear of the Science and Industry Pavillion.

17. A site plan showing the existing buildings as well as most proposals is shown as a frontispiece to this report.

18. From the above account, one can conclude that better museum planning could have given a better-operating and, frankly, a "better-looking" institution ...Since not much can now be done to reverse this situation, one must stress the importance of sound planning, both by staff and architects, of any new facilities for the Museum, using planning techniques suitable for each addition or renovation. One must stress also the team-approach, and even though planning takes time, it may avoid costly errors and deficient operational situations, with which one must live painfully for a long time.

19. As far as the grounds are concerned, they are well kept and offer good to excellent potential for development and embellishment. Nowadays, the Museum occupies with its immediate surroundings and parking lot about half of the total area of the property and thus has good buffer distances from the neighbouring properties and roads. A car park conveniently located in the north-east corner of the grounds can accommodate 30-40 vehicles, and it can overflow on the grassy area next to the Museum.

20. The Music and Dance Practice Ground, located under magnificent and shady Euphorbiae Candelabrum in front of the collection stores, is a much-visited area. The ground there is frequently occupied by the on-going activities and visitors.

The galleries and public areas

Entrance and lobby

21. A wide entrance hall explaining and presenting the various activities - public and otherwise - of the Museum, in a big, fading-away, photographic mural, leads into a domed pavillion linking the two main exhibition galleries. An information desk with attendants, a book-stall in need of being replenished, some tables and long benches, furnish this facility, completed by public toilets.

Musical Instruments gallery

22. To the left of the lobby, a 52-foot-long case (15.85m) shows the sequence of musical instruments in Uganda. Simple percussion, stringed and wind instruments are well explained with photographs, suitable graphics

and labels. The intensity of light is very high in mid-day as a very large bay facing south opens in the wall in front of the long case. In the foyer it creates, an "omweso" game stand is played constantly by young visitors. To its left are displayed various works of art - paintings and sculpture - by contemporary Ugandan artists. To its right, a small closed room displays dioramas and artifacts of the Stone Age.

Temporary exhibition halls

23. Past the Musical Instruments gallery, two rooms in file provide space for various temporary exhibitions. Themes such as basketry, the Pope's visit, X-ray invention and money were among those presented during the consultant's visit.

Ethnography gallery

24. Located to the right-hand side of the lobby, this gallery is a very wide and high room with many cases depicting various ethnographic themes. A raised level was constructed in the south-west corner and covers about one quarter of the available floor area. Exhibition space was thereby increased by using the tops of the ground level cases as table-top cases to display more material. The overall effect is to create a pleasant element of surprise and to add interest to the circulation pattern, however detrimental stairs can be for the handicapped visitor. As in many museums in Africa and elsewhere, the displays are mostly of the "shop-window" style, in preference to a purely didactic display. These attemps to communicate better with a multi-lingual,

often illiterate, public. Here in the ethnography gallery, "windows" deal with dubjects like tribal dress, dancing and games, war and violence, traditional architecture and native industries such as bark cloth, pottery, basket-weaving and leather work. Most cases deal with their subject in a comparative approach. Some, on the contrary, show typologies of objects and tools. On the whole, one can say this gallery has not suffered too much, except for unreplaced fluorescent lights which leave many cases in the dark and therefore of diminished use for the visitor. Museographically, this gallery is not "obsolete" and only minor improvements are necessary. Let us read the words of a former visiting consultant concerning these displays :

> "The displays ... are most attractive, showing the objects either in a context of use in a diorama, or in a context of related objects, with explanatory labels. The Museum has style, one striking display leads to another in a logical sequence, the eye-catching quality of the displays emphasizes and enhances the objects rather than swamping them, as is the danger with stylish displays." (A. Trone, 1981)

25. This evaluation is accurate and reflects the findings of the author.

Science and Industry Pavillion

26. Covering more than 2800 square feet ($260m^2$), this gallery is located

immediately in front of the main lobby and its access is commanded by a wide corridor, in which a long wooden Kiganda boat as well as some displays on the geology of Uganda are exhibited at the moment. In the gallery itself is presented a Model-T Ford motorcar which merits some attention. This hall is quite high and surrounded with long windows which allow too much light and direct sun-rays into the room and on the objects. Some displays in the Pavillion date from its opening in 1962. Most of them are in a dilapidated state and will need a lot more refurbishing than the displays in the ethnography gallery. Many of the objects have deteriorated and are badly in need of restoration. Again, one is faced with what were interesting displays, but as is frequent in this type of display, working models have broken down and have had to be taken out : no replacement can actually be found and very soon dilapidation will be remarkably high. Fortunately some gifts from the United States of America, mostly small-scale models concerning space exploration, have been added to supplement the displays.

Natural History Pavillion

27. Closed to the public in 1977, this hall is of no use until the leaking roof is repaired thoroughly. The displays were so affected that they had to be removed; the cases have withstood these watery conditions not too badly but here again repairs will be costly. This pavillion had three long window cases showing water fowl, savanna birds and forest avian residents. Other cases dealt with elephants, the evolution of the horse, etc. From the upper floor, the visitor could go downstairs to see three large dioramas on water, savanna and forest mammals. These

dioramas have also been damaged beyond repair and should be completely renewed, depending on the new proposal for re-organization. In front of the dioramas, some windows used to allow the visitor to see live snakes in cages - pythons, vipers ... as well as lake and river fish in two aquaria. The snakes are still alive and cared for by the senior technician, but the fish had to be removed as the air culculation pumps broke down and could not be repaired or replaced. If this pavillion is to be re-opened to the public, major roof repairs are necessary, a new exhibit storyline and displays must be planned and produced, including the badly affected displays in the corridor leading to the pavillion. These latter are still visited by the public.

Education Wing

28. Sitting some 200 people and equipped for film and slide shows, the auditorium covers 1525 square feet ($142m^2$) making it a large room with a very high ceiling. It can be used for conferences, demonstrations and various other educational activities. The Uganda Society Library, with its rare books and reading facilities, is also housed on the ground floor of this wing. The Library can be used by any serious visitor wishing to do so. It covers 900 square feet ($84m^2$) and uses the same entrance lobby as the auditorium, thus providing easy control of public access to both areas.

The stores and work areas

29. Throughout the Museum buildings, one finds various rooms used as offices, work areas, stores and for other purposes. It is not the consultant's intention here to cover each one in detail, but to make necessary descriptions and comments.

The Ethnographic collection stores

30. Located in a specific building as well as underneath the Ethnography Gallery, these are by far the largest stores of the Museum as they hold its most important collections. Well-equipped with a strong room and partitioned by strong mesh-wire walls, they are, however, badly in need of shelving and cabinets, as the impressive collections are lying in great part on the floor. Additional shelving would allow a lot more storage space, better circulation and more floor space. Both storage rooms cover approximately 3,400 square feet (316m^2) including the strong room with 165 square feet (15.3m^2). One can only concur with the following appraisal :

> "At present, the pottery store is crowded, due not to lack of space, but to lack of shelving. A large part of the pottery stands on the floor, taking up far more lateral space than it needs to. Additional shelving is required throughout the stores to reduce over-crowding." (A.Trone, 1981)

Archaeology and geology stores

31. Located in two separate rooms upstairs among the offices, these stores, although adequate for the moment, would be better with proper shelving, thus reducing overcrowding. Strong cabinets are also needed for the geology specimens, as the cardboard boxes at present used are giving way.

The Natural History store and work area

32. On the ground floor of the Natural History Pavillion, these stores should be adequate once the problem of the leaking roof has been solved.

The collections, however, are in very bad condition, and from a conservation point of view, it is not certain that all can be saved, as they are suffering badly from insect and fungus attack. Some of the storage cabinets are not adapted at all to keep specimens, skins and stuffed animals. An adequate and bench-equipped working area for taxidermy, as well as two rooms for the office and work area of the Conservator in charge complete these facilities. They cover in all approximately 1450 square feet (135m^2) of usable floor space.

The Science and Industry work area

33. Two small rooms, one an office, the other a work area with a bench and two sinks, offer adequate space for the Conservator in charge of this section. The rooms are located on both sides of a back exit in the Pavillion and cover approximately 300 square feet (27.9m^2).

The Curator's office and others

34. Located on the upper floor of the main building and above the Library in the Education Wing, offices can be found for the Museum Curator, the clerical staff, the Conservator in charge of Education and the Librarian, often coupled with some little storage spaces and cupboards. These seem to be adequate for present needs and staff.

The staff library

35. The staff library, located upstairs in the main building, was found to be of fair size, well documented, but badly in need of bookshelves. The reading table is at present literally covered with periodicals and

books for which no room can be found on the shelves. Such a situation does not foster much research and documenting within the library itself. Titles concerning museum education, museum and exhibit planning/ production as well as the latest issues of museum periodicals are somewhat limited in this library, not having been received for a number of years due to the fact that membership fees and subscription remain unpaid.

The display workshop and dark-room

36. The display workshop is inconveniently located in the Musical Instruments gallery. It could be larger and better equipped with drawing material, lettering stencils, etc. The dark-room is of good size, with three enlargers and most of the necessary equipment. Photographic paper and chemicals are lacking.

The carpentry and repair workshop

37. Situated partly under the Ethnography gallery and under the corridor leading to the Natural History Pavillion, this workshop seems adequate at present, and the competence of both of the carpenters sometimes makes up for some of the missing or stolen equipment. The problem of procuring wood for display cases and repairs is less acute than that of obtaining hardware materials.

Note : There is no conservation laboratory as such in the Uganda Museum, although plans for one have been studied repeatedly in the last 20 years. The conservation activities are carried out mostly in the main ethnographic stores area.

Museum organization and staff

38. The staff at present employed by the Uganda Museum are highly qualified, compared with those employed by similar institutions in other countries. It is also varied, as can be seen from the different topics cared for by the Museum, and has been recruited from a variety of scientific, artistic, technical and crafts backgrounds. A brief list of staff members with their experience and formal training can be found in Appendix 7.

39. The staff at present employed are as follows :

	Employed	Vacancies
Professional and technical staff	9	4
Operational staff - clerical	5	
- musicians	11	
- attendants	7	
- maintenance	3	
- cleaners	22	
- security	8	
Total at present employed	65	

40. Three key positions are unfortunately vacant and this can only hinder operations and research at the Museum. These posts are : Assistant Conservator of Antiquities in charge of Ethnology, Assistant Conservator of Antiquities in charge of Archaeology and Assistant Conservator of Antiquities in charge of History.

41. The position of A.C.A. (Assistant Conservator of Antiquities) in charge of Education suffers greatly from the absence of Mr. L. Nkata, who has for some time been employed as Acting Curator of the Museum. This position has not had a permanent occupant since 1975, which weakens direction and policy-making at the Museum.

42. Mr. Augustine Wanzama, who has worked at the Museum since 1977, has undergone formal training in Museum Techniques and Museology at the Jos Centre for Museum Studies, Nigeria (1973/74) and at the University of Colorado, United States of America (2 years). In 1983, however, he was appointed to the post of A.C.A. in charge of Inspection of Monuments, in the Antiquities Section. His expertise will be useful to the Museum. Mr. G.W. Sempagala, also of Antiquities, has been trained at the Jos Museum Training Centre, Nigeria, and could give support to the Museum.

43. As far as hierarchy is concerned, the organizational chart in Appendix 8 shows the various posts in the Department of Antiquities and Museums, as well as the various interacting functions. Hierarchical order was found to be simple and no duplication or bureaucratic confusion existed. The fact that many staff members are directly responsible to the Curator does not seem to impede action, as operational arrangements have been made by the professional staff to divide the responsibilities of supervision in a coordinated manner.

44. On the other hand, some concern was expressed on the managerial dependency of the Museum on the Ministry of Culture and Community Development. Prior to 1977, the Museum was controlled to some advantage by an independant board of trustees. It was also suggested that the Museum should come under the Ministry of Education, as it is concerned

mainly with educational activities. The present trend, however, is to revert state-managed museums to elected or designated boards of trustees. In some countries, the move has been to transfer museums from Ministries of Culture to Ministries of Education. This follows a more people-oriented perception of the role of museums in society. Should the Uganda Museum be reverted to a board of trustees ? Should it be transferred to the Ministry of Education ? Or should it remain under the Ministry of Culture and Community Development ? These are questions which should be positively and thoroughly debated by the Museum and the Government of Uganda, advice being sought from related institutions. A sound decision can only be made on this basis. **It is essential that such a debate take place.**

II. EVALUATION SUMMARY

45. After having reviewed as much as possible in the limited time allocated, the consultant made the following assessment to show how present conditions at the Uganda Museum were perceived. Necessary adjustments may be made by competent local staff, who are doubtless in a position to judge the various implications of this evaluation and add the missing differences.

46. The Summary has a simple 3-grade key, the third section of which is subdivided in its turn :

1. Good to excellent
2. Adequate to satisfactory
3. Inadequate to defective : major
   medium
   minor

A. Good to excellent

. Number and quality of professional, technical and operational staff.
. Site potential for further development, from the building and activity points of view.
. Gallery space in general.
. Size, equipment and activity potential of the Education Wing.
. Uganda Society Library with rare books.
. Quality of most of the displays in the Ethnography gallery and the Musical Instruments showcase, from the point of view of communication with the visitor.
. Entrance and lobby with displays on museum functions and activities (to be refreshed).
. Dark-room space and equipment.
. Good landscaping and well-kept grounds.
. Buffer zones between Museum and neighbouring properties and roads.
. Security in general and in particular during opening hours.

B. Adequate to satisfactory

. Former training of professional and technical staff ; some exposure to new museum trends and techniques at present needed.
. Staff library on scientific and conservation topics.
. Architectural compatibility or "ensemble" of the Museum buildings.
. Accessibility of most of the museum to handicapped visitors.

. Location and space of temporary exhibition hall.

. Displays and dioramas in the Stone Age room.

. Storage space for the ethnographic collections.

. Conservation of the ethnographic collections.

. Display workroom space, not its equipment.

. Office space and some of its equipment.

. Car park which will be improved once covered by grass or hard-surfaced.

. Museum sign and entrance.

. Anti-theft bars on doors and windows.

c. Inadequate to defective

Major

. Roofs leaking almost everywhere but badly in the Natural History Pavillion.

. Displays of the Natural History Pavillion (hall, dioramas and corridors).

. Conservation of the natural history collection.

. Very high light intensity (over 1000 lux) with direct sunlight on objects and displays, especially in the Musical Instruments gallery, Science and Industry Pavillion, and Stone Age room.

. Broken or ill-adjusted windows and window-panes, allowing dust and rain to enter the buildings.

. Minimal conservation laboratory facilities.

- Displays in the Science and Industry Pavillion.
- Transportation facilities for education staff and for administrative purposes.

Medium

- Isolation of Museum staff for some years.
- Staffing of vacant positions.
- Training possibilities of newly-recruited staff (Jos Centre not available).
- Larger conservation laboratory facilities.
- Display and conservation of three major transportation displays: 32-foot Kiganda boar, Model-T Ford and two-wheel cart.
- Displays depleted or obsolete in Science and Industry Pavillion.
- Ventilation in Natural History Pavillion, Education Hall, older parts of the stores, dark-room and workshops.
- Shelving in all stores and bookshelves in staff library.
- Conservation of books in Uganda Society Library.
- Books on museology and museum techniques in staff library are not up-to-date and are lacking in numbers.
- Equipment of carpentry shop.

Minor

- Equipment and location of display workroom and location of photographic laboratory (dark-room).
- Conservation of books in staff library.

. Temporary under-utilization of Education Hall.

. Conservation and proper storage of contemporary paintings.

. Electrical wiring and switches of many cases in the Ethnography gallery.

. Road signs along the roads leading to the Museum.

. Erosion of ground and conservation of Euphorbiae at the Music and Dance grounds.

. Promotional material : leaflets, posters, publications.

III. GENERAL RE-ORGANIZATION OF SERVICES

47. Discussions were held on three occasions with the professional and technical staff of both the Museum and the Department of Antiquities and Museums of Uganda, in order to assess the gradual re-organization of services with a view to increasing efforts and results in the preservation of cultural and natural heritage. Each of the functions of the Museum and of the Department of Antiquities and Museums was appraised, and ways and means of improvement found. In general, for each of these functions, it was found to be essential to possess or to improve each of the seven following assets :

- well-trained staff ;
- transportation facilities ;
- equipment and adequate supplies ;
- good programming for each function ;
- support and leadership from the authorities ;
- interest and dedication from staff ;
- budgets and funds to support action.

48. These requirements apply to each and every one of the following eight terms of re-organization, which in turn have their own specific requisites.

(i) Collecting objects and making inventories of sites

- sound ethical behaviour ;
- good collection/classification policies ;
- good documentation ;
- successful public relations ;
- records and registration ;
- safe transportation to sites and collecting areas ;
- exchange of data and objects with other museums and institutions;
- retrieval of cultural property.

(ii) Research

- well-established A.C.A.'s responsibilities ;
- good research and staff library ;
- good contacts with scholars, at home and abroad ;
- procedures for the retrieval of research data and objects from non-staff researchers ;
- initiatives to foster free research by non-staff scholars and students ;
- topic listings and advertising.

(iii) Restoration, conservation and storage

- well-defined responsibilities ;
- environmental controls and adjustments ;
- sufficient laboratory facilities, well supplied ;
- proper storage conditions and space ;
- good technical documentation and equipment ;
- better safety of collections when used by non-staff researchers and visitors.

(iv) Displays

- sound evaluation and knowledge of potential visitors ;
- good use of the collections' communication potential ;
- good communication skills ;
- creativity and good design ;
- artful production of displays ;
- evaluation techniques.

(v) Education

- teaching experience ;
- adequate educational kits and visual aids ;
- good design of these kits and visual aids ;
- continuous transportation facilities ;
- search for multiplication-effect in training school teachers;

- good activities programming and integration to school curricula;
- foundation of Youth Heritage or Young Friends of the Museum clubs.

(vi) Crafts revitalization

- obtain central location for production ;
- development of identified craftsmen/women;
- market analysis and search ;
- promotion and sales ;
- adequate supplies and buildings ;
- trainee programme.

(vii) Exchange of ideas

- with outside visitors and consultants ;
- by attending conferences, seminars ;
- by visiting museums outside Uganda ;
- correspondence with foreign museologists and experts ;
- membership and participation in activities of associations and international bodies such as Unesco, ICOM, OMMSA, IIC, ICOMOS, ICCROM, WCC and others ;
- by publishing and mailing publications on the Uganda Museum, and by staff exchange between associations, museums and correspondents.

(viii) Museum image and promotion

- radio/television interviews and U.M. music ;
- visible identification of transportation, music groups when they perform outside the Museum ;
- adequate road signs ;
- U.M. posters in hotem lobbies, public places ;
- reprinting of leaflets and hand-outs ;
- production of U.M. music records or tapes in cooperation with a private firm ;
- upkeep of buildings and grounds, addition of benches and outside conveniences.

49. One might stress once more the most urgent requirements :

Transportation, trained staff, adequate funding, good equipment and supplies.

50. The balance will come by itself, through the interest and dedication of the Museum and Antiquities staff.

IV. SPECIFIC IMPROVEMENTS

51. Here we shall discuss various topics which are not major ventures and which may be gradually implemented, within the framework of the re-organization of the Uganda Museum.

52. These various improvements should be arranged in order of priority depending on funds, circumstances and the degree of competence of the Museum staff. This wide range of necessary improvements must, however, be tackled at once if the re-organization of the Museum is to proceed at a steady pace and if the Government of Uganda is determined to restore

this unique and praiseworthy institution to its former status, to improve it and to give morale to its dedicated staff. It is of utmost importance to cater to the educational and inspirational needs of its users, the people of Uganda.

Staffing and staff training

53. This improvement should be carried out between 1984 and 1986-87. Its duration should be specific for each case. Maximum effort will be required and the cost will be comparatively high but specific in each case.

a) Staffing

54. It is of great importance to fill the three vacant A.C.A. posts and to appoint a permanent Curator. The consultant suggests that priority be given firstly to the post of A.C.A. in charge of Ethnology (the size of the collection warrants this staffing) and secondly to the nomination of a permanent Curator. The Archaeology and History posts could be assigned whenever suitable and competent candidates are found as Assistant Conservators.

Note : Should Mr. Nkata be nominated as permanent Curator, it would be necessary to recruit immediately to fill the post of A.C.A. in charge of Education.

b) Training

55. It is important in the re-organization of a museum that staff be granted the possibility of further training and exposure to museum

techniques, especially if some members of staff are to be very actively involved in this re-organization. The consultant therefore considers the training of two A.C.A.s at the Uganda Museum to be urgent.

56. **Mr. Simon Musango**, recently appointed A.C.A. in charge of Natural History, will be a key person in the rehabilitation of the Natural History Pavillion's displays and collections. Since this is an urgent matter, it is also imperative that such training be granted as soon as possible. The consultant suggests a 6 to 9-month stay in a major natural history museum either in the United States of America or Canada, to learn the theoretical and technical aspects of displays and collections. This training should start as early as September 1984 and possibilities of training could certainly be arranged for him either at the Manitoba Museum of Man and Nature in Winnipeg (Canada) or at the National Museum of Natural Sciences in Ottawa (Canada). Other American museums of some status could also be approached. During his stay, Mr. Musango should have the opportunity of travelling to various other museums to broaden his knowledge of the field as much as possible.

57. **Mr. Emmanuel Kateeba**, A.C.A. in charge of Science and Industry, will also be a key person in the renovation of the Science and Industry Pavillion, an important part of the re-organization scheme. He was trained in Kenya in 1980, but needs experience of new trends and practices in science and industry museums. The possibility of training in India was discussed but it is the opinion of the consultant that Japan (with its three recently-

opened museums of science and technology) would offer greater possibilities of better training. In neither case - India or Japan - would there be a language problem. Members of the ICOM Japanese National Committee could be approached to help selecting and arranging a two to three month training course in Japan. The International Committee of Science and Technology Museums could also be of help.

58. **Mr. James Ssebadduka** has, throughout the last decade, been a persistent and dedicated member of the Uganda Museum staff. His last training course, however, took place at Jos, Nigeria, in 1974. He needs exposure to new methods of registration and documentation of collections, collection management and storage, as well as to new trends in ethnology museums and the ways they use collections and data. A trip to various German museums specializing or interested in African ethnological collections would be very appropriate. A thorough visit to the Tropens Museum in Amsterdam would also be useful. Again, the ICOM German Committee and the Director of the Tropens Museum could be of great help in organizing a two to three month training tour for Mr. Ssebadduka.

59. Lastly, **Mr. Nkata**, now acting Curator while still A.C.A. in charge of Education, is in need of exposure to education services, curatorial duties, museum management and planning. A study tour of six to eight weeks in the United States of America and possibly London would be a step towards providing Mr. Nkata with useful tools and ideas for the future development of the Museum, and would alleviate the isolation in which he at present finds himself. This study tour would be dependent

upon the nomination of a permanent curator.

60. It must be remembered that training is essential to the re-organization of the Museum. **Mr. Chalo Mugogoto,** who trained for four months at ICCROM in Rome in 1982 is now using profitably the skills he acquired and the consultant is confident that the conservation conditions and controls at the Uganda Museum have improved greatly as a consequence, and will continue to do so. This would also be true of the four staff members the consultant recommends for training and museum exposure abroad. The training of future A.C.A.s should be dealt with when they are appointed, and provision should be made to allow for this training.

61. Training and exposure of senior technicians is also imperative. **Mr. Ddamba** could follow a course with **Mr. Sekintu** at the National Museum of Swaziland, while **Mr. Nzabonimpa** could learn modern techniques at the new Natural History Centre at the Nairobi Museum, where the consultant is sure great training opportunities could be provided.

Transportation

62. This improvement should be carried out immediately. It is of minimum duration. It is a necessary effort which will cost between 15,000 and 20,000 US$.

63. It is imperative, in order to carry out all the improvements proposed, to procure **as soon as possible** the means of transportation necessary for the museum staff to fulfil their administrative, curatorial and educational responsibilities. Without transport, work benefits are

curtailed drastically and all suggested improvements will be of no avail or will take too long to accomplish. Lack of transportation will tarnish the image of the Uganda Museum, which will be unable to regain its reputation of 12 - 15 years ago.

64. A small van is urgently needed to carry staff and equipment, to ensure liaison with the Department of Antiquities and Museums and other institutions and to reinstate effective school programmes. This van might be equipped with a loud-speaker system for various cultural events in the capital and in other parts of the country. To ensure the safety of those using it, the vehicle should be in excellent condition.

U-V light control

65. This improvement should be carried out as soon as possible. Its duration would be two to three months, requiring medium effort. Its cost would be approximately 1,500 US$.

66. The light intensity must be reduced in three main areas of the Museum and all direct sunlight on objects and displays must be eliminated. Henry Hodges[1] said of U-V light in 1983 :

> "The removal of this source of damage is hence obligatory and should never be seen as either an afterthought or a mere frill in museum design. Unfortunately, however, simply to remove from all light sources the U-V component is not enough. Visible light, too, has a deleterious effect, admittedly far less than U-V, but nevertheless sufficient to cause concern. As a result, levels of illumination have to be very carefully considered in a museum."

1 HODGES, Henry. Planning for conservation. Identifying the dangers (in planning our museums). Edited by Barry Lord and Gail Dexter Lord, Ottawa, National Museums of Canada,1982,p.202-209.

67. Maximum intensity is exceeded by many hundred lux in the Science and Industry Pavillion, the Musical Instruments gallery and the Stone Age room. The level is also high in the lobby, but since there are no exhibits it could remain as it is for the time being. Other areas should be checked.

68. A simple and relatively inexpensive way to cut down all incident sunlight in the three areas mentioned above would be to cover the windows with wooden *louvers*. The slats could be slanted just enough to prevent sunlight from entering while admitting indirect lighting to the three galleries. These louvers could be constructed by the Museum carpenters at relatively low cost after the necessary experiments to find the perfect slat slant angle have been carried out for each window. The glass on the inside of the galleries should be left in place and once U-V filters have been obtained, they should be applied to the glass to cut down U-V rays even from indirect or bouncing light. Light intensity will thus be reduced and it may be necessary to add U-V light-controlled fluorescents to some of the displays. This simple solution may be applied wherever light intensity and U-V light pose a problem to conservation. Not only will the objects be preserved, but displays, labels and illustrations will last much longer without fading.

69. Moreover, as stipulated in the Trone report (recommendations 7-8, page 23), all fluorescent tubes in the display cases should be fitted with U-V filtering jackets and window panes should be covered with U-V filters as recommended.

Dust control

70. This improvement should be carried out as soon as possible. It would be of two to three months' duration, subject to availability of glass. The cost would depend on the price of the aforesaid glass.

71. It must be remembered that dust acts like an abrasive on objects. Broken or badly-fitting windows are undoubtedly the main source of dust accumulation in the Museum. The unpaved parking lot is certainly responsible for some of that dust, but visitors carry dust when they enter a museum. Sweeping and cleaning sometimes displaces dust as much as removing it.

> "It is the fabric of the building and its furnishing that provide the major part ... cement and plaster are great generators of dust, and should therefore always be sealed and painted..." (H. Hodges, 1983)

72. Although the Trone report does not make any recommendations on dust control, it is the responsibility of the A.C.A. in charge of Conservation and of the staff to look for simple ways of eliminating dust and its sources.

Humidity control and ventilation

73. This improvement should be carried out in 1984-85, and would be of two to three weeks' duration. Contractors should be used and the cost would be 1,500 - 2,500 US$.

74. In 1980, Alexandra Trone reported extensively on RH conditions

in the stores (ref. paragraphs 30, 31, 33, 37, 45-47). Since then, some steps have been taken and the staff know more about humidity levels and controls since hygrometer readings have been taken and analysed in view of finding the causes as well as means of controlling humidity.

> "Ventilation is poor in various parts of the Museum : in the present workshop, in the Natural History building including the carpenter's shop beneath the Natural History galleries, in the Museum Education Lecture Theatre, as well as in the older parts of the stores. Professional advice should be sought on improving the ventilation in these parts of the Uganda Museum. The installation of extractor fans might well be the answer, but sound professional advice will ensure correct siting of the right number of extractors of the correct size for each area to be ventilated. An extractor fan should also be installed in the photographic dark-room." (A. Trone, 1981)

75. Little has been done to improve ventilation. The above paragraph from the Trone report should be used as a basis for future action.

Conservation laboratory

76. This improvement should be carried out in 1984 and would last three to four weeks. It would require a medium effort at minimal cost.

77. In 1964, the construction of a conservation laboratory was planned but did not materialize. Following the Trone report (1981), larger facilities were proposed behind the Science and Industry Pavillion,

to house all necessary laboratories of the Department of Antiquities and Museums. This proposal has not been followed up either. Meanwhile, conservation facilities are urgently needed to allow the A.C.A. in charge of Conservation and Environmental Controls to work adequately. It is therefore suggested that facilities for conservation and restoration be temporarily installed in the two small offices behind the Science and Industry Pavillion. These rooms will offer adequate space for the time being and are conveniently located with regard to the stores. They offer many advantages such as running water, facility of ventilation of toxic fumes, a work bench and good lighting. The office of the A.C.A. in charge of Science and Industry would be moved to a vacant room on the upper floor of the main building. It is very important, moreover, that objects should only be exposed in this laboratory for a minimum period as the light level and U-V rays are intense. It is preferable to arrange for storage in appropriate cupboards. Such an improvement can be carried out at minimal cost by the A.C.A.s concerned.

Education services

78. This improvement should be carried out from 1984 to July 1985. It is of on-going duration, the effort required is constant and the cost is estimated at 4,000 to 5,000 US$.

79. The Education Services of the Museum should be reorganized in order to equal the performance achieved from 1970-1973 and possibly even to improve upon it.

80., These activities have direct and beneficial results on the attitudes of the younger generation towards its cultural heritage. Art, ethnology, natural sciences, economy can all form part of the education programmes. 154 kits and visual aids were already listed in the Catalogue of Loan Material in 1966. Many have been added in recent years. A full-time A.C.A. in charge of Education, a good Museum education van and the basic equipment listed in Appendix 3 are most urgently needed.

Displays - Science and Industry Gallery

81. This improvement should be carried out in 1984 and would last four weeks. The effort required is medium and the cost, about 1,000 US$.

82. This gallery is badly depleted and needs complete refurbishing. In the meantime, however, some temporary action should be taken with regard to :

a) high-level light intensity and U-V rays on objects and displays (see section on U-V Light Control);

b) conservation of large objects such as the Model-T Ford, two-wheel cart and long Kiganda boat, which are being touched by visiting children (see Trone report, para. 25). It is suggested that a new display be created in the north-east corner of the pavillion, entitled "Transportation". It is important to create a psychological barrier between the visitors and two of these objects, while increasing their communication potential. The display could cover an area of 380-400 square feet ($36m^2$) and integrate such objects as the railway and lake transport mural, the car, the cart, the model steam locomotive, the

2-piston engine, pictures of the lake boat and other transportation-related illustrations, comparing at times traditional means and modern technology. A wooden beam could be placed on the floor and the display area filled with pre-washed pebbles or stones, making approach to the objects noisy and uncomfortable. The locomotive and the engine could be integrated in this psychological barrier. The plan on the following page illustrates this proposal and serves as a basis for display planning. The A.C.A. in charge of Science and Industry should be responsible for this project, using a team approach at least for the planning stage.

83. Gradually, on a minimal cost basis, other displays could be re-arranged until the time and money necessary for major improvements are available.

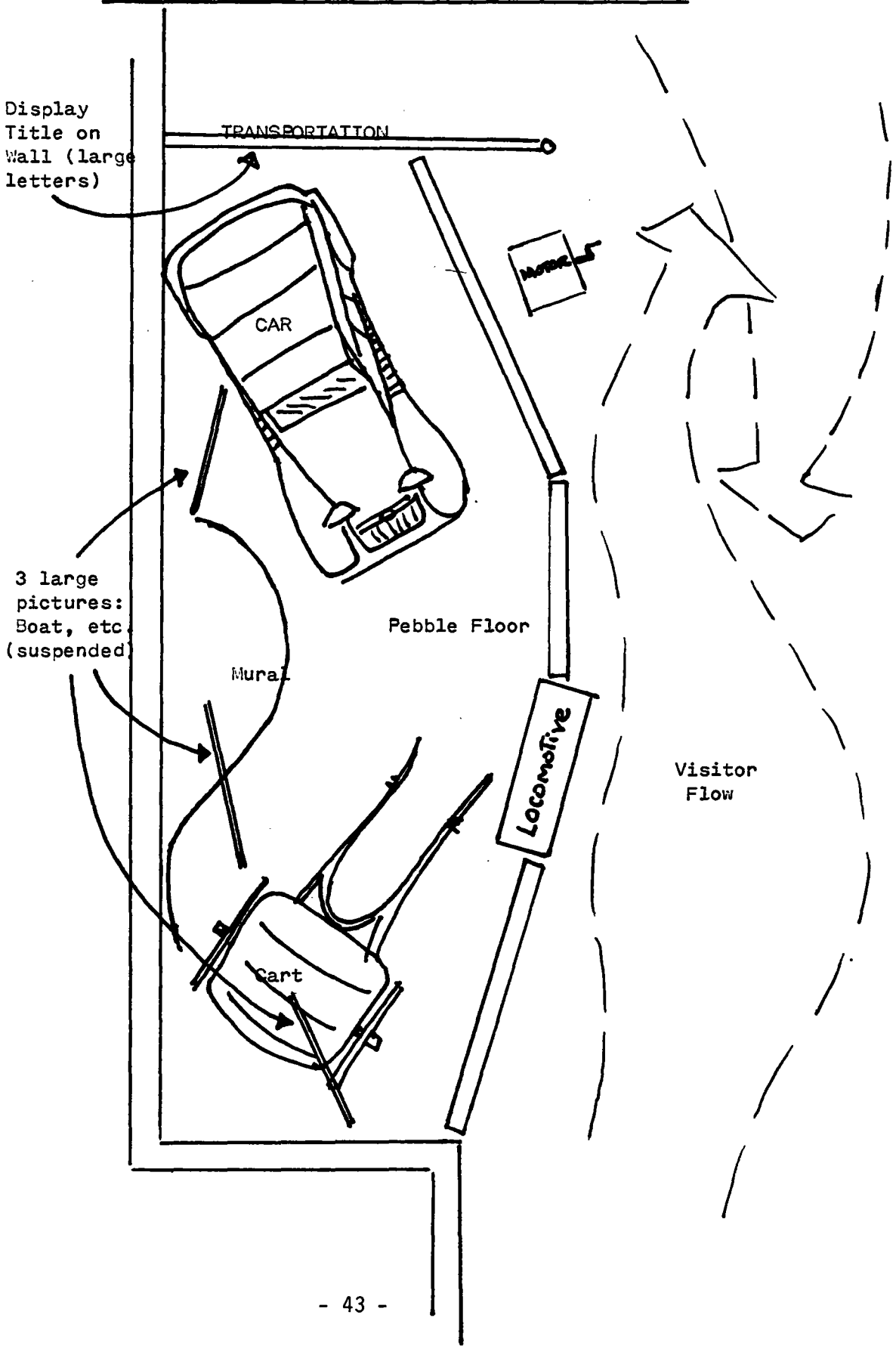
84. The consultant has not yet been able to find a means of placing the Kiganda boat out of reach of visitors, other than hanging it in the pavillion. He is reluctant to adopt such a solution. The boat should, however, receive a central tripod to prevent sagging and possible breaking. Further reflection should be given to this problem.

Care of the Ethnography Gallery

85. This improvement should start in July 1984 and would last three to four months. The effort required is medium and the cost, 200-300US$.

86. The Ethnography gallery can be used for a few more years in its present state. Most display cases are well kept and their content meaningful. Some minor improvements, however, would up-grade this gallery.

Proposed TRANSPORTATION Display
in Science and Industry Pavilion



- repairs to all broken blinds ;
- removal of Parliament Buildings case to another area, possibly an empty space in the Science and Industry Pavillion (after reduction of light intensity by louvers) ;
- transfer of two-wheel cart to proposed transportation display in Science and Industry Pavillion ;
- repair of electrical wiring and switches of the various unlit cases ;
- provision of U-V filtering jackets to all fluorescent lights in cases ;
- filling the two display cases on each side of the reed entrance with touchable material and labels if glass cannot be obtained;
- improvement of display cases (especially B2, B3 and B4) in the Archaeology-History area (see plan of gallery display cases);
- removal of the relief map of Uganda with location of various ethnic groups to a more suitable location ;
- other improvements considered necessary or desirable by the Museum staff to maintain the standard of the gallery until new developments are undertaken.

Collecting natural history specimens

87. This improvement could take place after inventory and assessment of the collection. The duration and effort needed would be constant. The cost would depend on items required.

88. Search for suitable specimens to illustrate the preliminary plan of the permanent displays of the Natural History gallery will begin as soon as this plan has been drawn up. The help of the personnel of the National Parks and Reserves, the various faculties at Makerere University and interested collectors will be sought in this matter.

89. The evaluation of the present collection and specimens should be undertaken as soon as possible, however. Objects which do not meet collection standards should be discarded, and collecting of replacements may start immediately, allowing the taxidermist to catch up on his work gradually.

Staff library

90. This improvement should be carried out in 1984-85 and would last one year. It requires a sustained effort and would cost 2,000 US$.

91. It may be argued that this improvement can wait : there are more urgent matters to pursue. The scientific and technical library will, however, be useful and much used in days to come and must be improved in order to provide the staff with the necessary tools to implement the various and numerous specific improvements proposed in this report.

92. Adequate bookshelves should be provided (approximately 18 linear feet - 5.5m - of shelving is needed) and recent or much-needed books on museum techniques, planning and operations obtained. A list has been drawn up in Appendix 2. It should be noted that almost all books recommended in the Trone report (1981) have been received. One can cound over 45 books and 24 technical bulletins in the conservation field alone.

Storage space and shelving

93. This improvement should be carried out in 1984-85 and would last six to eight months. It would require great effort and cost 8,500 - 10,000US$.

94. As mentioned earlier in this report, there is an urgent need for shelving in the stores, mainly for ethnographic collections but also for other stores. Better storage and conservation conditions would thus be ensured.

> "The furnishing of the storage area is best kept as simple as possible. Steel furnishings are best for ease of maintenance and because they normally are manufactured in a modular form ... One must guard against crowding too much furniture into the storage area. Circulation space is vital if the objects are not to be damaged in transit ; ideally two-thirds of the floor area should be reserved for this purpose, the extreme limit being half furniture and half circulation space ... The space between rows of shelving or cupboards should never be less than three feet."
> (Henry Hodges, 1983)

95. A list of urgently needed shelving follows :

- ethnography stores	400 linear feet
- geology stores	10 " "
- natural history stores	70 " "
- archaeology stores	20 " "
- other shelving	10 " "
TOTAL	510 linear feet

96. Appendix 4 lists shelving needs and gives a suggested plan of location of each of the stores. Shelves could be either of steel or of wood if it is properly treated to withstand insect attack. Modular supporting posts and transverse bars should be of steel. The Museum has a cutting knife for 2 1/4 inch bars. If steel shelves are not available, pre-treated wood may be used as it is available in Kampala and would allow greater flexibility and expandability of the shelving system.

97. If wood shelving is to be installed, the Museum should consult with the Kenya National Museums in Nairobi, where plenty of efficient shelving has been built at minimal cost in the new Natural Sciences Pavillion. A rough sketch showing this type of shelving is shown in Appendix 4. The Uganda Museum has already received a copy of Verner Johnson's *Museum Collection Storage* [1].

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[1] Verner Johnson, *Museum Collection Storage* (Unesco Technical Manual no.2)

Equipment and supplies

98. This improvement should be carried out in 1984-85, and would be on-going after establishment of priorities. It would require a constant effort, and would cost 6,500 US$.

99. Equipment and supplies at the Uganda Museum have been very much depleted in the last decade. Immediate action must be taken gradually to reach the operational and technical levels suitable for such a museum. A list taken from the Trone report and adjusted to the 1984 situation will be found in Appendix 3. The Museum staff should order all missing equipment and unavailable material in due time and according to an established list of priorities, so that refurbishment may take place gradually over the next three years. Steady ordering and allocation of funds go hand in hand to achieve this most important improvement, without which operations and development will always be impaired.

Conservation of books : Uganda Society Library

100. This improvement should be undertaken AT ONCE. A contractor should be employed for two to three days at a cost of 100 US$.

101. It is of utmost importance that measures be taken to save this important collection of rare books. The Trone report recommended "that the Uganda Society Library be fumigated and treated to combat insect infestation and fungal attack" (no. 9), and explained at length the necessary steps in its appendix III. Now that chemicals seem to be

available, and a competent contractor can be employed for this work, no time should be lost in carrying out this basic conservation action. Hesitation will result in greater degradation and possible loss of some books.

Publications and printing

102. This improvement should start in October 1984 and would be on-going, requiring a constant effort. The costs would depend on programmed printing.

103. Publications and pamphlets are essential to promotion and image-building. Although the Uganda Museum had such items in the 1960s and 1970s, supplies have been exhausted and should now be gradually replaced.

104. The following publications should be printed or reprinted, according to a list of priorities to be drawn up by the Museum staff :

- a folding pamphlet such as the one previously printed (data should be revised in the case of a reprint) ;
- promotional posters for public places, hotel lobbies, tourist bureaux, travel agencies ;
- occasional papers to be reprinted and new ones published on interest-catching subjects related to the Museum collections;
- cooperative production of records or tapes of traditional music for sale not only at the Museum but in stores and abroad ;
- any other promotional or museum-oriented publications considered necessary and appropriate.

105. The Museum staff and members of the Department of Antiquities and Museums should meet to establish types of publications, the priorities,

ties and the responsibilities of the Museum staff and of the Department in writing, editing and printing this material.

Road signs and promotional aids

106. This improvement should be carried out as soon as possible, and is of on-going duration. It would require a constant effort and cost would depend on promotional plans.

107. Some relatively simple steps must be taken to revive the name of the Uganda Museum in the minds of the people of Kampala and visitors to the country. None of the visitors interviewed during the consultant's stay knew of the Museum's existence and Kampala residents could only remember the distant times when they used to go to "see the snakes" (illustrating the importance of the Natural History galleries). Some efforts should be made to obtain :

- appropriate signs on roads leading to the Museum (Kitante, Acacia, Kira, Mulago and others) ;
- suitable signs, posters or banners to identify the Museum dancers whenever they perform outside the Museum grounds or abroad, thus making politicians proud of an institution which strives so much to preserve Uganda's cultural heritage ;
- radio and television interviews and programmes, as was the practice not so many years ago, allowing properly identified traditional music to be broadcast and invitations to visit the Museum emitted ;

- any other promotional aids necessary under special circumstances or according to a list of priorities to be drawn up by the Museum staff, the Department of Antiquities and Museums and the Ministry of Culture and Community Development of the Government of Uganda.

V. MAJOR RENOVATIONS

Roof repairs

108. This renovation should be carried out as soon as possible, preferably during July and August of 1984. The work, to be carried out by a contractor, would last one week and would cost 60,000 to 80,000 US$.

109. The problem of Uganda Museum's leaking roof is well known. Unesco sent an engineering consultant, Mr. J.O. Lengyel, in December 1983 to make a report and recommendations on the permanent repair of the various

roofs of the Museum. Funds should be released as soon as possible in order to carry out these major repairs at least partially, the totality to be completed within the year. THIS MATTER IS URGENT and the consultant recommends that no major developments or improvements take place before this problem has been solved. Mr. Lengyel would certainly agree with this recommendation and his report should be made available immediately so that action be taken in the near future.

Natural History gallery

110. This renovation should be carried out as soon as the roof has been repaired. The work would take 20 - 24 months and would require an important effort on the part of all staff, but especially of the A.C.A. in charge of Natural History. The cost would depend on the option retained.

111. The consultant's first term of reference was the reorganization or renovation of the Natural History galleries. Three options are available, one of which should be selected according to the following criteria : cost, effort, impact on the public, content available, competence and expertise of staff.

Option 1 : all display cases and dioramas are used and efforts directed to fitting renewed exhibits into a new story-line.

Option 2 : display cases in the main gallery and corridor are replaced by new ones developed to accommotate the new

storyline. Dioramas downstairs are, however, kept refurnished.

Option 3 : all display cases and dioramas are replaced with an expanded storyline to include displays downstairs.

112. The consultant considers all three options feasible, present display cases being repaired only where they have been damaged by water. He recommends, however, that option 2 be retained, if possible, following an evaluation of the criteria mentioned above.

113. For best results, good display programming should be the basis of the exercise. Methodology should be sound, simple and constantly evaluated. Henry Sears' paper entitled *Planning for Galleries and Displays*[1] was copied and left with the Museum staff. It could serve, along with other documentation which will be sent by the consultant, as a basis for the establishment of :

- the display team ;
- the display objectives ;
- the physical concept : choice of option ;
- the "storyline" of the displays ;
- the implementation programme, including design.

114. This display planning exercise should also serve as internal training for all staff, the experience of those specifically involved being transmitted to, and discussed with other staff.

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1 SEARS, Henry. Planning the galleries and displays (in planning our museums). Edited by Barry Lord and Gail Dexter Lord, Ottawa, National Museums of Canada, 1982, P.153-180.

Science and Industry gallery

115. This renovation should be carried out from 1985 to 1987, since its duration is estimated at 18 to 24 months. It would require a major effort and would cost from 30,000 to 40,000 US$.

116. As mentioned in paragraph IV.8 above, this gallery will need complete refurbishing sooner than the Ethnography gallery. The condition of the displays warrants such a renovation. As in the case of the Natural History Pavillion, sound programming is imperative to such a venture. Cooperation should be sought from various enterprises and foundations and the themes developed should highlight Uganda's industrial achievements and potentiel. As in the case of the Natural History gallery, proper planning should take place prior to the installation of the displays, to avoid costly errors and provide continuity. The experience gained in the Natural History gallery displays should be exploited and developed. Team effort is also important, science and industry being vast fields needing the expertise of both the human and the natural sciences. A goal-setting exercise should be undertaken so that realistic objectives can be presented to prospective firms and foundations. These objectives should be respected. As in the case of the displays for the Natural History Pavillion, it will probably be necessary to send an exhibit planner and designer to assist in the planning exercise, even after the Assistant Conservators have been trained.

VI. FUTURE DEVELOPMENTS

117. In the early 1960s, some developments were already planned and this planning was, for the most part, in accordance with the necessary expansion of the services and scope of the Uganda Museum. As early as 1965, a conservation laboratory, an open-air museum, a crafts village and an amphitheatre were planned, thus providing new goals for the Museum staff and the Board of Trustees. However, these important museum tools are still on the drawing board and the consultant feels that this report should bring to the attention of the Uganda authorities the work necessary in future years to take a leap forward and make up for lost time. Six possibilities for future development are briefly reviewed here. Their priority rating should be allocated in due time, once the Uganda Museum is back on its feet, and some help should be extended to ensure proper planning and phasing.

Open-air amphitheatre

118. A natural amphitheatre already exists in the north-west corner of the museum grounds, between the school road, the Museum and Kira Road. The difference in level is approximately 20 feet (6m) and the slope is very suitable to allow visitors to attend concerts, cultural events such as traditional wrestling, dexterity games, dances, theatre and the like. In the initial stages, a platform could be erected and an experimental programme tried out before serious investment is made.

The public could sit on the grass for the first years ; later, if necessary, benches could be added around the platform and a backdrop constructed.

Extension and displays : Ehtnography gallery

119. In order to exhibit more of the valuable ethnographic collections the Museum holds, it was suggested in 1972, when the new stores were built, that a new wing be constructed over them to expand the gallery by about 1500 square feet (139.4m^2). This additional space would have been used to display some Regalia and additional ethnographic material. Although the consultant agrees with this planned extension, he considers the space provided to be very narrow, and if trouble is taken to build such a wing, thought should be given to making it at least 10-13 feet (3-4m) wider, by construction of an overhang or some other architectural means. A space much more suitable for a gallery would thus be obtained. This could easily be done by using the new stores as part of the base and extending the new wing towards the main entrance.

120. This extension would allow complete renovation of all displays in the present Ethnography gallery, using a fresh storyline, new display cases and new exhibits. Planning is once again of the utmost importance in order to use this new asset to the best possible advantage. It should be carefully prepared by staff training, team building and sound methodological programming.

Restaurant and visitor services

121. When the extension proposed in paragraph VI.2 above is foreseen, thought should be given to providing a restaurant-bar facility, half indoors, half outdoors, for Museum visitors. The north end of the proposed extension, above the present garage, could easily be reserved for this purpose. The restaurant should not be too elaborate - unless traditional meals are prepared for tourists - but should offer light lunches, cold drinks, etc. The location proposed for this facility would be appropriate as it would serve not only those visiting the galleries but also those attending the open-air amphitheatre. The terrace of the restaurant should also give onto the amphitheatre.

122. As far as other visitor services are concerned, they should be minimal : suitably-located benches, stairs leading to the amphitheatre, and one or two picnic tables. Toilets should be renewed in the present Museum building and thought should be given to providing additional facilities around the amphitheatre and restaurant.

Open-air museum

123. In 1964-65, plans were drawn to build an open-air museum in the southern part of the grounds, representing the ways different ethnic groups cope with their environment in their traditional architecture and land-use. This plan is reproduced in Appendix 6 and shows areas of some of the main groups such as the Acholi, Bwamba, Karamoja, Buganda, etc. A new plan should now be made giving thought to representation

and the possibility of placing the various groups in their geographical location, making the open-air museum a "micro-Uganda". Political considerations should be avoided, since the goal of this open-air museum is to positively increase knowledge of the various groups and people by common understanding of their living conditions. The aim is Ugandan unity, not tribal dissention.

Crafts village

124. Part of the open-air museum in the 1965 plan, the village should, in the opinion of the consultant, form a separate entity and become a centre for the development of crafts in evolution and not a repetitive production. In other African countries, crafts villages, whether or not they form part of an open-air museum, group craftsmen and women not according to ethnic groups, but according to production : basket weavers of all groups work together, a Hausa sandal maker works with a Tuareg leather worker (in Niamey, Niger), silversmiths with jewellers, wood carvers and cabinet makers in woodworking shops, etc. Each ethnic group is thus open to cultural stimulation from the other groups instead of being isolated in tribal centrism. Skills from various tribes can be developed and taught to young apprentices (see paragraph III.6 above). Adequate buildings and the possibility for craftsmen and women to buy raw materials in larger quantities from cooperatives would certainly increase productivity and quality while retaining competitive prices. Marketing research and analysis will be necessary, as well as good promotion and sound sales policies.

125. The consultant suggests that before planning such a crafts village, Mr. Livingstone Nkata or some other keen and competent staff member, well-versed in art and crafts education, should be sent to various African museums where such villages already exist - Lesotho, Niger, Mali, Ghana, etc. - to make a study of their physical assets, the goals they strive to achieve, their organization, training programmes, activities, sale outlets and policies : in other words, all the various components of such villages. He should then report on his findings and actively participate in the development of the crafts village at the Uganda Museum. This study tour could take the form of a contract awarded to Mr. Nkata and possible to two other candidates from other countries, the report thus produced serving as reference materials for others in developing countries desiring to establish, develop or improve crafts villages and crafts development in general.

Department conservation laboratory

126. In 1981, thought was given and plans made for a large conservation laboratory to be built at the south end of the Science and Industry Pavillion. Although the consultant concurs with the need for such a facility, he suggests that its location be reconsidered so that the link with the main body of the Museum does not lead through a display gallery. This would prevent staff and material using this route when visitors are present in the galleries. A possible alternative location

would be the most easterly end of the buildings - at the moment a yard and a small garage - which is self-contained : separate entrances, offices, etc. Other locations should also be studied.

VII. PRIORITIES

127. The following table lists the time schedule of the various improvements, renovation and developments. Their relative importance should be set against their cost, the effort involved and the human resources needed to implement them.

No.	Start	End	Description	Para.ref.
1	1984	1984	Roof repairs	V.1
2	1984	1984	Conservation laboratory	IV.6
3	1984	1987	Training	IV.1
4	1984	1985	Recruitment	IV.1
5	1984	1984	Transportation	IV.2
6	1984	1986	Education services	IV.7
7	1984	1985	Light control	IV.3
8	1984	1985	Storage shelving	IV.12
9	On-going		Equipment/supplies	IV.13
10	ASAP		Books conservation	IV.14
11	1985	1986	Natural History gallery	V.2
12	1984	1985	Science and Industry gallery	IV.8
13	On-going		Collection of specimens	IV.10
14	1985	1985	Road signs/promotion	IV.16

No.	Start	End	Description	Para.ref.
15	1984	1985	Ethnographic gallery	IV.9
16	1985	1986	Amphitheatre	VI.1
17	1984	1985	RH-ventilation	IV.5
18	ASAP		Dust control	IV.4
19	On-going		Staff library	IV.11
20	1986		Study tour/crafts	VI.5
21	1985	1986	Science and Industry gallery	V.3
22	On-going		Publicity/printing	IV.15
23	1986	1987	Conservation laboratory	VI.6
24	1986	1988	Open-air museum	VI.4
25	1987	1988	Crafts village	VI.5
26	1987	1989	Ethnographic gallery	VI.2
27	1987	1987	Restaurant	VI.3
28	On-going		Luzira Head	IV.17

128. These priorities and schedules should of course be thoughtfully reviewed and adjusted by the Museum staff and the competent Ugandan authorities. Any of these priorities may be advanced or retarded, but the consequences of such action must be thoroughly evaluated and proper planning mechanisms set up for each improvement, renovation or development.

VIII. RECOMMENDATIONS

1. A debate should be conducted to investigate once again under whose responsibility the Uganda Museum should be placed : the Ministry of Culture and Community Development, the Ministry of Education or an appointed/elected board of trustees. A decision should be taken accordingly (see I.4).

2. Recruitment should be immediately undertaken to fill the positions of permanent Curator and A.C.A. in charge of Ethnology (see IV.1).

3. Staff training should be granted high priority by the Ugandan authorities along the lines of the programme and opportunities described in para. IV.1.

4. Roof repairs should be undertaken AS SOON AS POSSIBLE, in order to enable other improvements and renovations to be implemented (see V.1).

5. Transportation facilties should be provided AS SOON AS POSSIBLE so that the Museum staff may offer better education services and administrative support (see IV.2).

6. All conservation improvements - light, dust control, ventilation, a laboratory - should be given due priority and fumigation of the Uganda Society Library should be undertaken immediately (see IV.3, IV.4, IV.5, IV.6 and IV.14).

7. All education, publications and promotion programmes should be given immediate attention, in order to foster public awareness of the Museum (see III, IV.7, IV.15 and IV.16).

8. All galleries should be cleaned and renewed as suggested as soon as funds and resources are available (see IV.8 and IV.9).

9. Advice and help should be sought by the Uganda Museum and the responsible authorities concerning proper planning of all new developments at the Museum (see section VI).

10. The Natural History Pavillion, once the roof has been repaired, should be given immediate priority for planning and production of the necessary displays, not forgetting as preliminary steps the training of the A.C.A. in charge, and the collection of fresh specimens once the present collections have been assessed and unsuitable material discarded (see V.2, IV.1 and IV.10).

11. In due time, the Science and Industry Pavillion should be given the same attention as the Natural History displays and action taken accordingly (see V.3).

12. Proper storage conditions and shelving should be provided for all stores, especially the ethnographic collections (see IV.12 and IV.13).

13. An ICOMOS expert should advise the Department of Antiquities and Museums of Uganda on the conservation of thatched-roofed buildings and on preservation methods of other historic sites.

A P P E N D I C E S

APPENDIX 1

Numbers of visitors to the Uganda Museum from 1961 to 1983

Year	Total	Year	Total
1961	50,000	1978	67,926
1962	88,000	1979	39,862 (during the War)
1963	125,000 (British Science Display - 123,000)	1980	109,669
		1981	79,180
1964	58,486	1982	112,480
1965	77,662	1983	56,180
1966	88,018		
1967	99,000		
1968	122,000		
1969	152,000		
1970	151,000		
1971	142,819		
1972	138,818		
1973	115,734		
1974	145,244		
1975	127,594		
1976	102,435		
1977	83,217		

APPENDIX 2

Books needed for the staff library

Barry Lord, et al., *Planning our Museums*, Canadian Museums Association, Ottawa, 1983. 309 p.

Communicating with the museum visitor : Guidelines for planning. Royal Ontario Museum, Toronto, Canada, 1976. 491 p.

Nathan Stolow, *Fundamental Case Design for Humidity-Sensitive Museum Collections.* Museum News, Technical Supplement, no. 11, 1966.

Ellis Burcaw, *Introduction to Museum Work*, American Association for State and Local History, AASLH, Nashville, 1975. 202 p., ill.

Ralph L. Lewis, *Manual for Museums.* US National Parks Service, Washington, 1976. 413 p., ill.

Edward P. Alexander, *Museums in Motion.* AASLH, Nashville, 1979. 308p., ill.

Manfred Lehmbruck, "Museum Architecture", in : *Museum*, Vol. XXVI, no. 3/4, 1974, pp. 125-180, ill. Unesco, Paris.

Dorothy Dudley, et al., *Museum Registration Methods.* 3rd ed. rev., American Association of Museums, Washington, 1979. 437 p., ill.

Daniel B. Riebel, *Registration Methods for the Small Museum.* AASLH, Nashville, 1978. 127 p.

William T. Alderson, *Interpretation of Historic Sites.* AASLH, Nashville, 1976. 169 p., ill.

Barbara Newsom and Adele Silver (eds.), *The Art Museum as Educator.* The Cleveland Museum of Art, Cleveland, 1978. 830 p., ill.

Appendix 2 (continued)

Hands on. Setting a discovery room in your Museum or School. Royal Ontario Museum, Toronto, Canada, 1979. 170 p., ill.

APPENDIX 3

List of missing equipment and supplies

Conservation

- Water distillation apparatus	1
- Vacuum dessicators	2
- Electric vacuum pump with pressure gauge	1
- Electric drill with flexible drive shaft, variable speed control and a full assortment of grinders, drills, mops, etc.	1
- Laboratory glassware, an assortment of :	
beakers test tubes measuring cylinders graduated pipettes and a pipette filter Pasteur pipettes with teats funnels - both glass and plastic watch-glasses thermometers stirring rods - both glass and plastic	
- Scales - accurate to 0.5 gr.	1
- Electric hot plates with covered elements and thermostatic controls (220 and 240 V)	2
- Drying oven	1
- Small hand-held vacuum cleaner of the type used in libraries	1
- Stereoscopic binocular microscope with magnification x10 and x20	1
- Ultraviolet portable inspection lamp	1
- Infrared lamp	1
- Adjustable table lamps of the sort used by architects and draughtsmen	4
- A light industrial hot-air blower	1

Appendix 3 (continued)

- Whirling hygrometer 1
- Respirators 2
  - gass and vapour filters for above 60
  - dust filters 60

This list of equipment for the conservation laboratory is basically found in A. Trone's report and has not been acquired up to now. More equipment is needed and one should refer to the above report for the following :

- Chemicals and equipment for insect and fungal control p. 13
- Additional tools p. 14
- Safety equipment p. 15
- Chemicals p. 16
- Resins, lacquers, adhesives p. 16
- Leather dressings p. 17
- Miscellaneous and sundries p. 17

Exhibition and display

- Neoprint accessories : frame for printing signs on wall 1
  graduated guide-wall rails 1 set
  inks : black 6
  red 2

Appendix 3 (continued)

cleansing liquid and solvent	6 each
rubbing pads, round	2
inking ribbons, 7x11 and 15x18cm	3 each

- Drawing board - portable plastic with clamping device for paper, with transparent set-square running in grooves along edge of board ; graduated scales, etc.
- Tape recorder with slide synchronizer
- Kodak interval timer - to go with Kodak SAV 1000 slide projector
- Remote control for changing slides on Kodak SAV 1000 slide projector
- Suction lifters (Grief/Gesch/ZU/made in Germany) 4

Photography

- Tripod - tilt and pan type ; sturdy 1
- Exposure metre - Sixtar (made by Gossen GmbH) 1
- No. 8 darkroom lamps 2
- Big rolls of photographic paper (glossy and mat) 2 grades 6
- 4x5 film (ASA rapid and slow) for Linhof Camera (boxes) 4
- Darkroom alarm timer 1
- Drying cabinet for film 1
- 35mm adjustable film processing frame and loading bracket - Kodak 1
- Plastic forceps for prints 3
- Trimming desk (guillotine) 1

- Print numbering machine - 001 to 999 — 1
- 5½ inch printer - Graber, photographic and letter press 3½ x 5½ — 1
- Industrial spotlights - 2 Kw — 4
- Retouching knives with steel blades - numbers 1, 2 and 3

Geology

- Geological hammer
- Prismatic, or, preferably, telescopic compass
- Horseshoe magnet
- Small button-type magnet
- Hand lens, magnification x20 or x30

Natural History

- Air circulators for 3 fish tanks + spares — 5
- Deep freeze for small mammals — 1
- Scalpel handles, Swann-Morton Nos. 4 and 5 — 1 each
- Scalpel blades, No. 10 — 300
  No. 21 — 300
- Electric grindstone for sharpening ends of wire
- Wire cutters, pincer type, large and small — 1 each
- Scraper with toothed edge for fleshing and removing fascia from mammals.

Most other tools for taxidermy are also lacking.

Appendix 3 (continued)

Museum Education

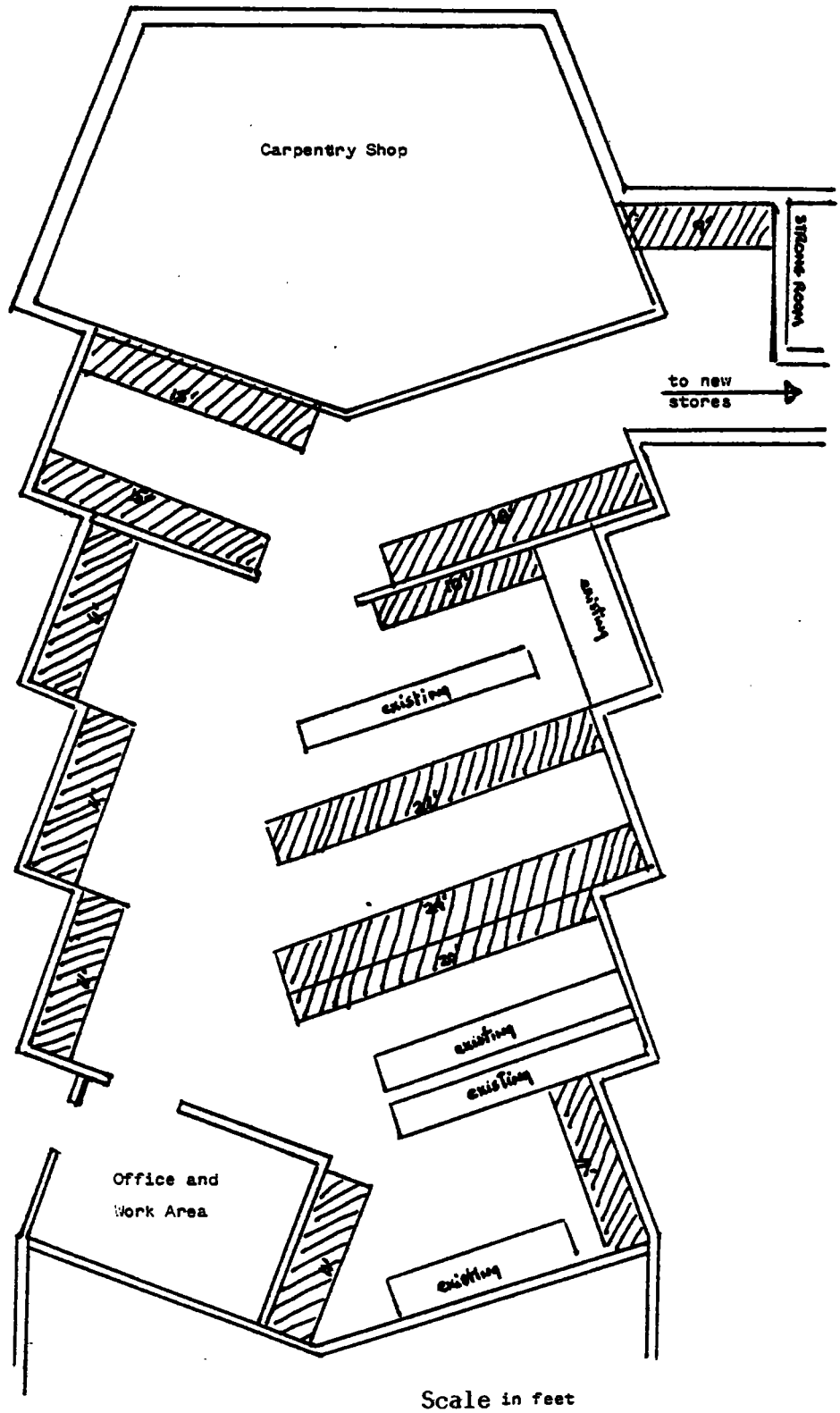
- 16mm sound film projector
- Screen, 50 x 50 inches (portable)
- Filmstrip projector for short films, manually worked
- Slide projector, Kodak SAV 1000 with remote control for changing slides
- 10 Frohse Anatomical Charts for Museum Schools Service, obtainable from the United States : 33W 5401 to 33W 5410
- Loudspeaker suitable for fixing to Museum Education Department van to announce impending events
- Replacement seating for lecture hall (app. 150 seats)
- A simple means of stacking the seats
- Fluorescent ceiling lights, to replace present lamp fittings that take very hot tungsten bulbs which overheat the lecture hall
- Extractor fans or some other means of improving ventilation when blinds are drawn for the showing of films or slides
- Four-wheel-drive car in good condition and large enough to transport equipment
- Visitor count hand-meter

Carpentry

Since none of the equipment listed in the Trone report (Appendix III, pp. 30-32, no. 23-40) has been obtained, the consultant considers this

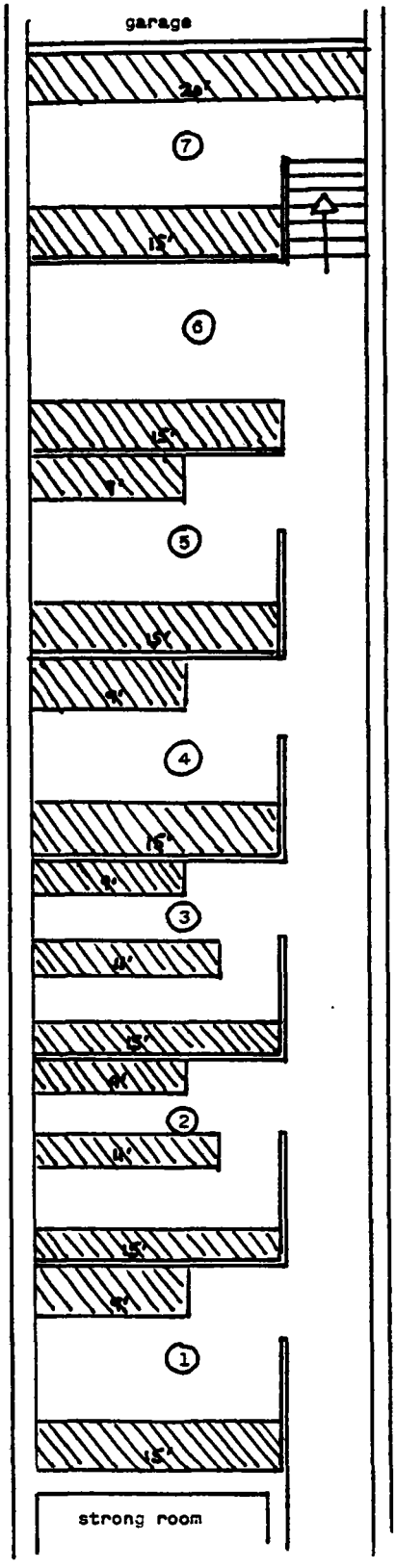
list still to be valid. It should be referred to whenever carpentry tools are to be bought as it is a good basic list of necessary implements.

PROPOSED SHELVING FOR THE OLD STORES

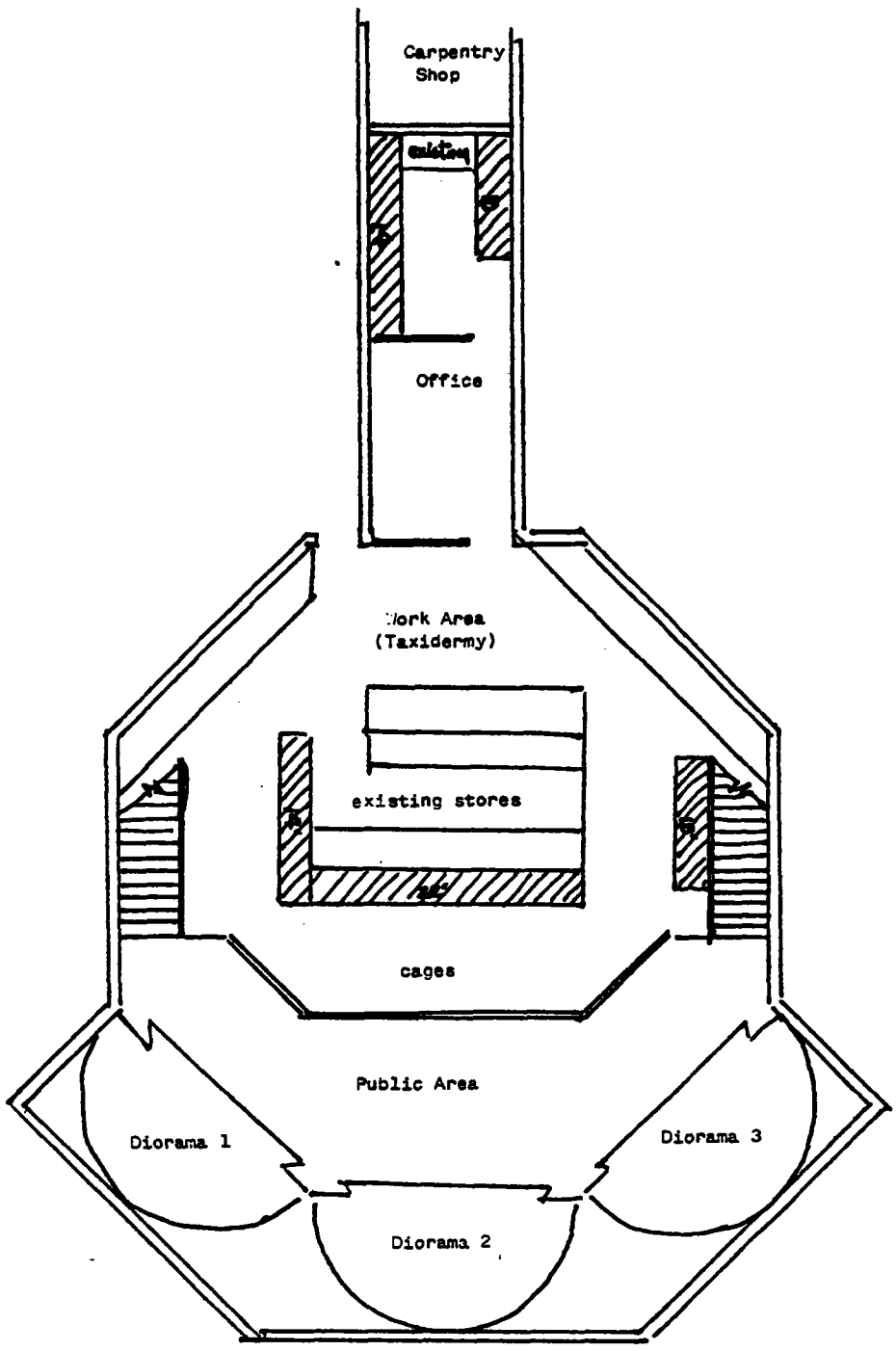


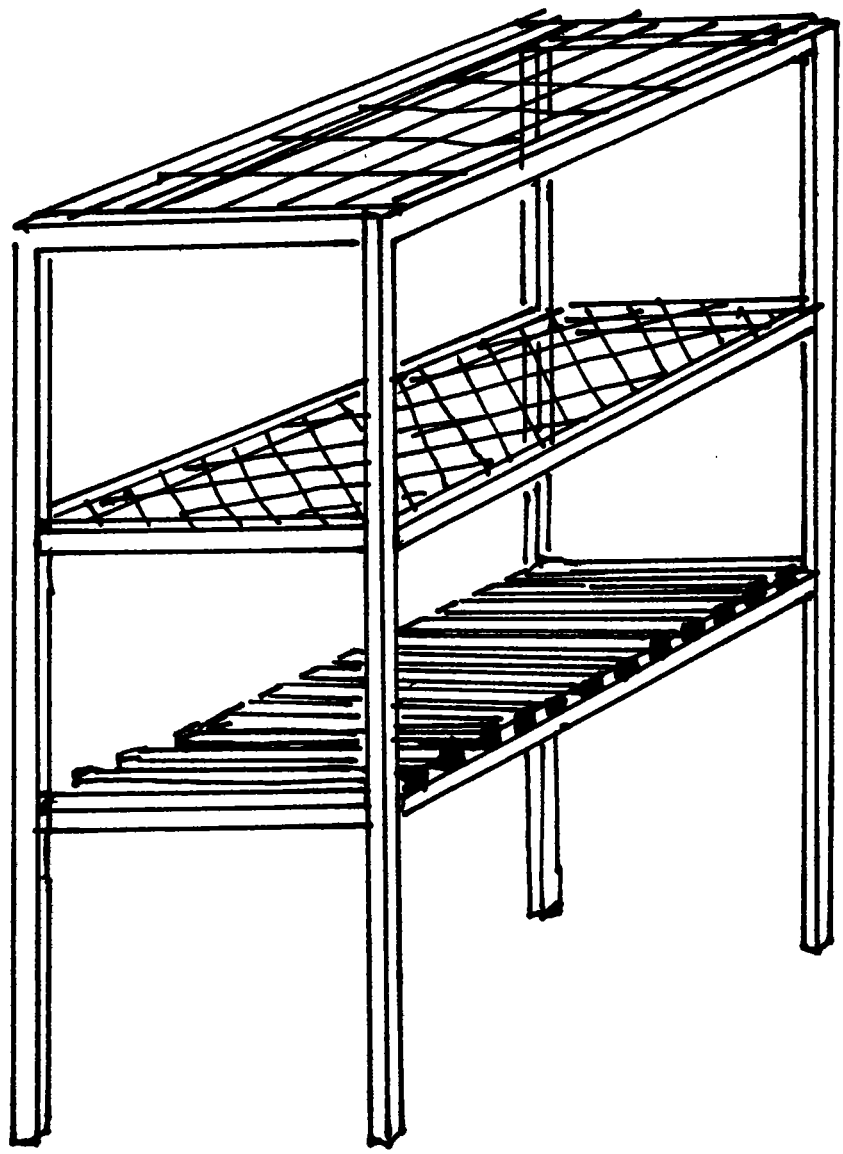
Scale in feet
1 foot = 0,3048 meter

PROPOSED SHELVING FOR THE NEW STORES



PROPOSED SHELVING FOR THE N.H. STORES





Appendix 5

RESUME OF IMPROVEMENTS AND RENOVATIONS

SPECIFIC IMPROVEMENTS

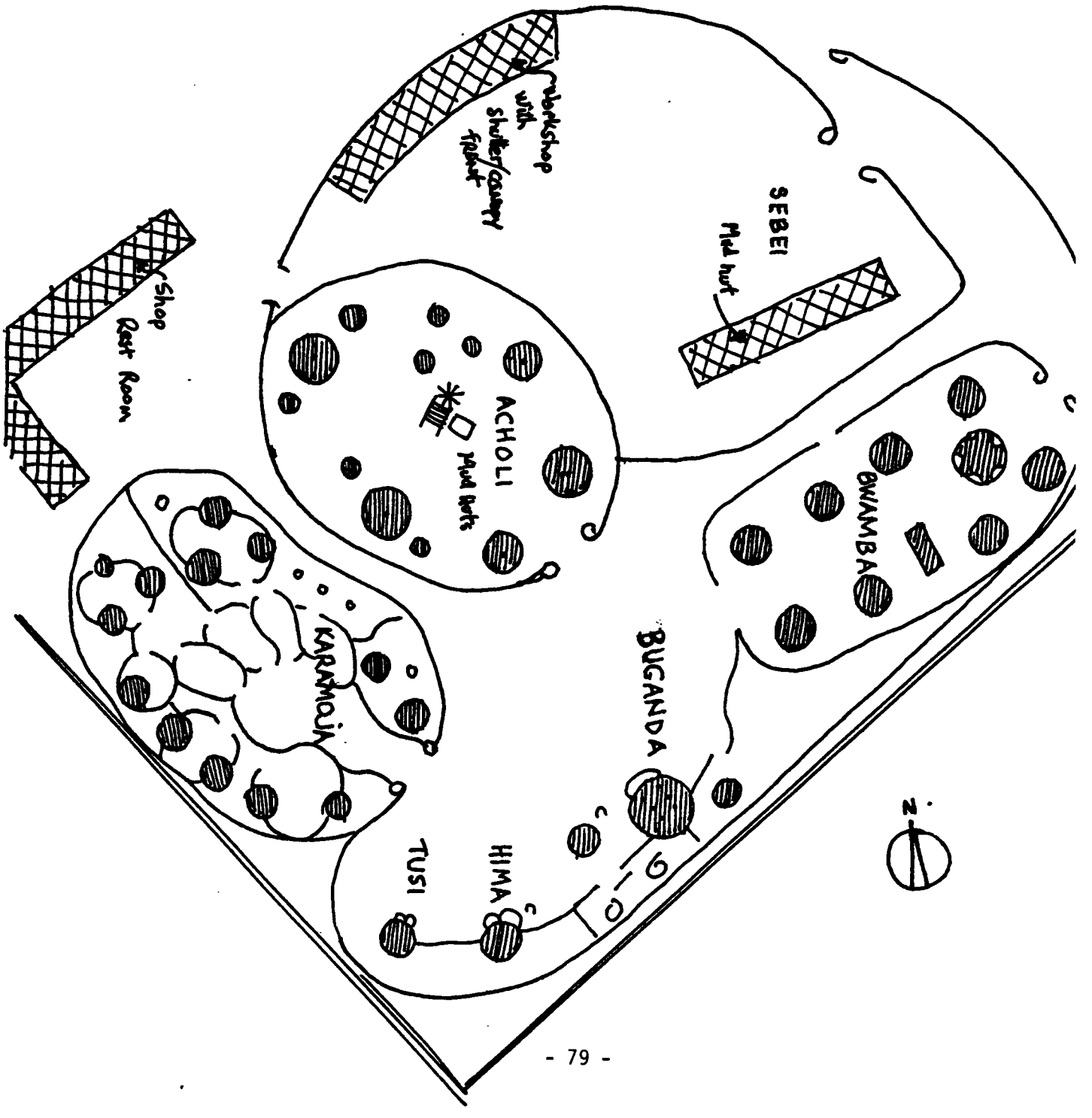
No.	Description	Time	Duration	Effort	Cost ($US)
1	Training/Staffing	1984 to 87	Specific	Maximum	High
2	Transportation	NOW	Minimum	Necessity	±15000
3	Light Control	ASAP	2-3 months	medium	±1500
4	Dust Control	ASAP	2-3 months	Available glass	Price of glass
5	RH-Ventilation	84-85	2-3 weeks	Contracted	±1800
6.	Cons. Laboratory	84	3-4 weeks	Medium	Minimal
7	Educ. Services	84 to 86	On-going	Constant	±5000
8	S.I. Displays	84	4 weeks	Medium	±1000
9	Ethno Gallery	July 84	3-4 months	Medium	± 300
10	Coll. specimens	Condition	Constant	Constant	as required
11	Staff Library	84-85	One year	Sustained	±2000
12	Storage Shelving	84-85	6-8 months	Great	±8500
13	Equip/Supplies	84-85	On-going	Constant	±6500
14	Books/Ug. Library	ASAP	2-3 days	Contracted	100
15	Publications	Oct.84	On-going	Constant	Contingent
16	Signs/Promotion	ASAP	On-going	Constant	Contingent
Approximate Costs (for now-priceable improvements)					41 700 $

MAJOR RENOVATIONS

1	Roof Repairs	URGENT	One week	Contracted	±70000
2	Nat.H.Gallery	After 1	20-24 months	Major	±55000
3	S.I.Gallery	85-86	18-24 "	Major	±35000
Approximate costs					160 000 $

Appendix 6

1965 PLAN FOR OPEN-AIR MUSEUM



APPENDIX 7

Staff members of the Uganda Museum

Professional and technical staff

Livingstone Nkata : Acting Curator of the Uganda Museum, Assistant Conservator of Antiquities in charge of Education ; joined in 1968. B.A. in Fine Arts from Makerere University ; diploma in Education ; M.A. in Art Education at the Pratt Institute, Brooklyn (USA) ; teaching experience.

James Ssebadduka : Senior Assistant and Records Officer, responsible for museum documentation, photography and ethnographic collections ; joined in 1966. Mengo Senior School Certificate. Trained at Unesco Training Centre in Jos (Nigeria) in 1970 and 1974.

Samuel Chalo Mugogoto : Assistant Conservator of Antiquities in charge of Conservation Services and Environmental Control ; joined in 1979. Degree in chemistry and geology from Makerere University. Four months' training in "Scientific Principles of Conservation" at ICCROM, Rome (Italy) in 1982.

Emmanuel Kateeba : Assistant Conservator of Antiquities in charge of Science and Industry ; joined in 1977. Degree in geology and mathematics from Makerere University. Trained for six months in Museum Technology at the National Museum of Kenya in 1980.

Appendix 7 (continued)

Simon Musango : Assistant Conservator of Antiquities in charge of Natural History ; joined in November 1983. Degree in botany and geography from Makerere University.

James Ddamba : Principal Technician (Exhibitions) ; joined in 1963. Trained in Fine Arts at Makerere University, specializing in graphic design.

James Nzabonimpa : Senior Technician (Taxidermy); joined in 1960. First training in taxidermy four months at the Nairobi Museum in 1963. Further training in 1965 at Leicester Museum (United Kingdom) for six months. Responsible for live specimens.

Ezra Musiime : Antiquities Assistant Grade I (conservation and exhibitions) ; joined in 1976. A-level in art subjects. Trained at Jos Museum Training Centre (Nigeria) in 1978.

Edward Katende Kibazo : Antiquities Assistant Grade II (records and collections) ; joined in 1980. School Certificate.

Operational Staff

Office clerks

E. Zahura
M. Bawera
A. Turyamureba
J. Bigabwa

Appendix 7 (continued)

Telephone operator

B. Kasuy

Musicians/attendants

A. Sempeke, Head

I. Obaloker

L. Serwanga

T. Kisolo

A. Ssettuba

B. Ssebumpenje

M. Achayo

G. Tabingwa

K. Namiiro

J. Odoi

B. Naiga

Carpenters

Paul Odwong

Vero Obiza

Attendants

J. Kwebiha, Head

K. Assimwe

C. Kamulegeya

J. Kirobozi

S. Ssebuyira

R. Nairambwe

N. Naruboha

Electrician

F. Rusoka

Cleaners - 22

Nightwatchmen - 6

Daywatchmen - 2

DEPARTMENT OF ANTIQUITIES AND MUSEUMS

APPENDIX 8