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UNESCO Region: AFRICA

SITE NAME: Osun-Osogbo Sacred Grove

DATE OF INSCRIPTION: 15th July 2005

STATE PARTY: NIGERIA

CRITERIA: C (ii)(iii)(vi)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Decisions of the 29th Session of the World Heritage Committee

Criterion (ii): The development of the movement of New Sacred Artists and the absorption of Suzanne Wenger, an Austrian artist, into the Yoruba community have proved to be a fertile exchange of ideas that revived the sacred Osun Grove ;

Criterion (iii): The Osun Sacred Grove is the largest and perhaps the only remaining example of a once widespread phenomenon that used to characterise every Yoruba settlement. It now represents Yoruba sacred groves and their reflection of Yoruba cosmology.

Criterion (vi): The Osun Grove is a tangible expression of Yoruba divinatory and cosmological systems; its annual festival is a living thriving and evolving response to Yoruba beliefs in the bond between people, their ruler and the Osun goddess.

BRIEF DESCRIPTIONS

The dense forest of the Osun Sacred Grove, on the outskirts of the city of Osogbo, is one of the last remnants of primary high forest in southern Nigeria. Regarded as the abode of the goddess of fertility Osun, one of the pantheon of Yoruba gods, the landscape of the grove and its meandering river is dotted with sanctuaries and shrines, sculptures and art works in honour of Osun and other Yoruba deities. The Grove, which is now seen as a symbol of identity for all Yoruba people, is probably the last sacred grove in Yoruba culture. It testifies to the once widespread practice of establishing sacred groves outside all settlements.

1.b State, Province or Region: Osogbo, Osun State

1.d Exact location: N7 45 20.0 E4 33 08.0



Nomination to the World Heritage List

OSUN-OSOGBO SACRED GROVE

Osogbo, Osun State, Nigeria



by
The Government of the Federal Republic of Nigeria
National Commission for Museums and Monuments
Abuja

January 2004



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of**

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by

**The Government of the Federal Republic of Nigeria
National Commission for Museums and Monuments**

Signed on behalf of the State Party by :

.....
Dr. (Chief) Omotoso Eluyemi

**Director General
National Commission for Museums and Monuments
Abuja - Nigeria**

Osogbo, January 10, 2004



The ritual path used by the votary maid (Arugba) during the Osun-Osogbo festival to reach the Osun temple

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- Appendix 11. Video Cassette, Osun-Osogbo Festival



Fetching sacred water in river Osun



Consultation of Yeye Osun, the first priestess of the sacred grove

1. IDENTIFICATION OF THE PROPERTY

1.1. Country Nigeria

1.2. State Osun, Osogbo Local Government

1.3. Name of the property Osun-Osogbo Sacred Grove

1.4. Exact location Coordinates of the Ataoja stones stool
7° 45' 20" N / 4° 33' 08" E

1.5. Area of site proposed Area of the property: 75 ha
Area of buffer zone: 47 ha

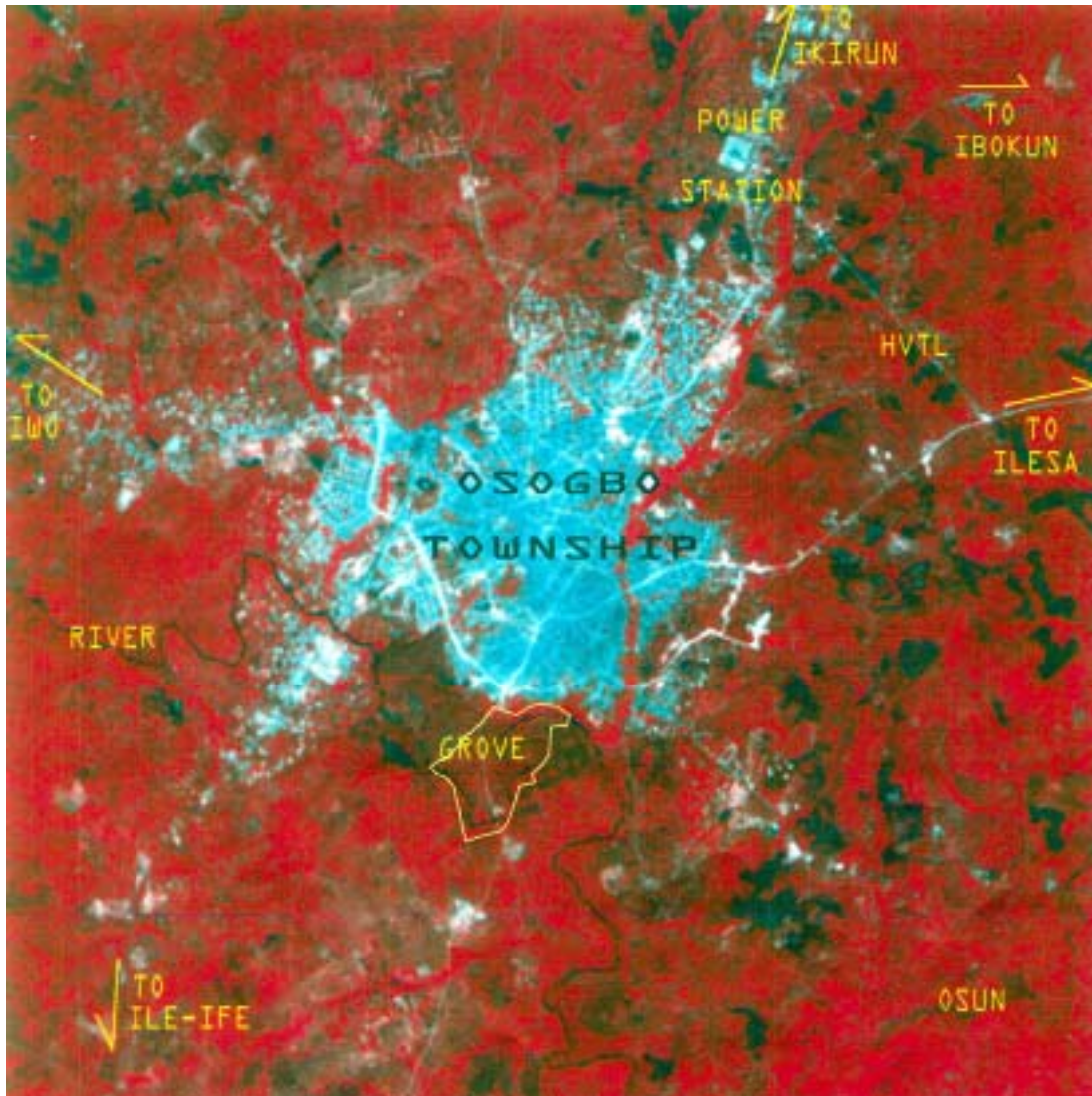
1.6. Maps and plans



Location of the grove within Osogbo town



Satellite image showing location of the grove and adjacent Osogbo town



Plan of the grove indicating buffer zone and major components



2. JUSTIFICATION FOR INSCRIPTION

2.1. Statement of significance

The Yoruba people are the predominant ethnic group in South Western Nigeria with a population of nearly 40 million. Their tradition is closely linked to nature. There is one Supreme Being – God, the God of all creations, called **Olorun**, and over 200 lesser gods, called **Orisha**. Many of these gods are represented by natural creations in the environment. For example, **Sango** is the god of thunder, **Yemoja**, the goddess of the sea and fish, **Oya** who was **Sango's** wife, goddess of the storms, ...

Osun is the goddess of the “waters of life”, of fertility. It is known that after some disputes with other lesser gods, Osun was impersonated in the Osun river. Therefore the whole of the river is sacred. But the sacred grove is even more particular as it is where Osun actually stays. The grove was discovered by a renowned elephant, hunter **Olutimehin** who suggested to his friend, **Larooye**, who was the **Owaroki** of **Ipole-Omu** in search of abundant water to settle because of drought in **Ipole-Omu** and so to establish his people in Osun Forest.



The river Osun meanders in the grove

Convinced, **Larooye** made a pact with Osun. The pact included the respect and protection of the grove by himself and his people and, in turn, their prosperity and protection from their enemies. Osun also promised to multiply them if they would

build a shrine to worship her. This occurred, making the grove too small for the expanding population. Therefore, the settlement was moved outside the sacred place. This phenomenon could be compared to development of an embryo into a foetus which after maturation can be born and enter into further stages of development, in co-existence with the mother.

In the first half of the 19th century, Osogbo was known to have been the northerly place of resistance against the Fulani attacks (Jihad), thanks to the resistance of the people of Osogbo who benefited from stratagems developed by the Osun goddess that reinforced the community efforts in alliance with the Ibadan forces.

These successes of the past are acknowledged and the pact renewed annually by the Osogbo community during what is now called the Osun-Osogbo festival. The community brings offerings to Osun and in turn revives its energies through the collection of some of the “Waters of life”.



Fetching sacred water during the festival

But the grove is also a place of weekly worship (in fact, every 5 days) where devotees come individually to renew themselves, to offer presents or to consult Osun and some other gods. One can also consult the **Ifa** (the Yoruba divination system) oracles. Initiation of priestesses and priests, as well as of oracles and Osun devotees are carried out. The grove in itself is a giant natural pharmacy which houses more than 200 species of plants that have medicinal values.

By the middle of the 20th century, the grove was threatened by the gradual decrease of the Oba's political importance that started during the colonial period, and by the incursion of Islam and Christianity whose influence gathered momentum in the 1950^s. Sacred spaces began to be desecrated, shrines were looted and parts of the grove encroached upon for various purposes.

However, the site was saved through a combined initiative of the Oba (the King of Osogbo) and an Austrian Artist (Susanne Wenger, who had been initiated to the Yoruba cult of **Obatala**, the god of creation and whiteness) in collaboration with traditional artists. The strategy was to clearly demarcate sacred places within the sacred grove through the erection of huge and impressive sculptures. Each of these sculptures portrays the divinity or deity of the place and illustrates some aspects of the mythology attached to it. This interchange of human values has been extremely fertile, with a complete revival of sacred art in Osogbo, resulting in more than 40 powerful sculptures (or ensemble of sculptures) and sculptural architectures. The "New Sacred Art" and the artists attached to that movement which started in the 1950's are today internationally recognized.



The Ogboni cult house

In addition to this unique modern feature, and as a result of this protection effort, the Osun-Osogbo sacred grove is today the only remaining sacred grove in Nigeria that has kept all its traditional functions and remains so closely related to the community. In addition, Osogbo has gained a specific recognition amongst the Yorubas as a major place of resistance against Fulani attacks. As a result, the sacred grove has today an added dimension. It has become a symbol of

identity for the whole Yoruba community and for those who are adepts of the Ifa divination system, in Western Africa and in the African Diaspora related to the slave trade; in Brazil and in the Antilles (Cuba, Puerto Rico, Trinidad & Tobago) and the Afro Americans in America.



Statue of Oya and Sango located in Igbo Oya

2.2. Comparative Analysis

In South West Nigeria, each large settlement was, by nature and tradition, attached to a sacred grove which was said to be the source of its growth and development. Most of these groves have either been abandoned or are now limited to very small areas. Osun-Osogbo sacred grove is today the only remaining sacred grove of its nature and size in Nigeria and it still possesses numerous traces of its historical occupation and its sacred qualities, with all the daily practices attached to it.

The Osogbo community still maintains its mythological bonds with the grove through its unique annual 12 day festival. On this occasion reverence to the goddess and other protective divinities are reaffirmed. In turn, protection and blessing are assured for the entire community against the coming year.

There are quite a number of sacred groves in the whole of Africa, but most of them are not very active and have lost either their spiritual or physical integrity. However, the uniqueness of Osun-Osogbo sacred grove is that it has gradually evolved from a local significance to a regional and global dimension. It has become a landmark and a place of pilgrimage for the whole Yoruba people (about 40 million in Nigeria) and for all those in West Africa whose culture is similar and are also adepts of the Ifa divination system. Moreover, it has become a symbol of identity for many Africans in the Diaspora, more specifically for the descendants of the Yorubas who were transferred to the Americas (Brazil, Antilles Islands,...) during the slave trade era (15th-19th Centuries).

2.3. Authenticity and integrity

Osun-osogbo sacred grove is an organically evolved cultural landscape related to the Yoruba culture which, by nature, has itself evolved within time. Therefore it is necessary to discuss authenticity and integrity of this property with reference to the changes that have and will probably continue to occur in its significance and use. As happens for many ancient properties, there are different strata of tangible traces that illustrate the successive periods and different facets of the overall significance of the grove that need to be taken into account.

From the early periods of occupation, and comparing oral traditions with current practices, one can easily affirm that all the objects or places in the grove where it was discovered that Osun as well as some other gods were living, are still known. Moreover, they are still used as places of worship. All of them are located in the grove, within the protected area. Therefore, it is possible to affirm that the property is fully authentic and integrate from the points of view of spirit, setting and function.

There are some traces of the early occupation of the grove that are sufficient to buttress the oral history which reckons two successive settlements before the community migrated out of the grove as a result of limited space. This evolution of the location of the settlement which is fundamental to the significance of the site is very well illustrated in the current location of the city of Osogbo vis a vis the one of the sacred grove.

Since this major shift of the settlement, the grove has retained all its significance as having been the matrix from which the Osogbo community has been able to develop. The role of the grove in the historical development of the community is still strongly acknowledged during the annual Osun-Osogbo festival. Even though new places of worship have been replicated within the later settlement at Osogbo town, the ancient ones within the grove remain patronized, thus retaining age long traditions and their significance.

There are two main features at the site which are superimposed by the original ones. They are the result of developments. This occurred since the 1950s by the approval of the **Ataoja** not by decision.

The first one is the development of “New Sacred Art” at the worship places in the grove. This occurred since the 1950’s by decision of the **Ataoja** (King of Osogbo) on the suggestion made by an Austrian artist, Madame Susanne Wenger. What could appear as an intrusion in the grove however needs to be examined with care. In fact, several factors prove that, on the contrary, that lady just provided

the right idea at the right moment, being regarded by many as “a supernatural being and a manifestation of the gods sent by them to protect the grove”.

It is to be noted that by that time the grove was beginning to lose importance and could have easily disappeared under pressures from the colonial government and religious fundamentalists.

Susanne Wenger, with the support of the **Ataoja**, formed a group with native traditional artists who started to erect decorated walls, giant sculptures and buildings around the shrines and remains of the palaces.

Before she started to work, Susanne Wenger had been initiated to the cult of **Obatala**, the deity responsible for creation and creativity whose symbol is white. As an **Olorisa** (adherent of the gods), she became a daughter of **Obatala**, mastering Yoruba cosmology and so, was able to create art works in reverence to the gods.

The artworks were done in full respect of the specific significance of each place, getting inspiration from the Yoruba mythology, and decisions taken after consultation with the gods, as had always been done in traditional context.

If any artist created works outside the prescription, the anger of the God would be visited on him/her in the form of illness, so that this would be known. Re-orientation would then be given through consultation of **Ifa**. For reasons attached to their specificity, some gods never accepted any sculptural work; and their shrines remain natural spaces or natural objects to this day.

Instead of the ancient wooden sculptures that could have easily be stolen, the materials used were chosen as heavy as possible (mud, Iron, cement). This has proved successful as encroachment to the grove was stopped. Moreover, the added dimension revitalized the grove and the traditional practices attached to it.

This work that has been developed over the past 50 years in the grove is not only a masterpiece of modern art (Modern Sacred Art) but also an authentic illustration of the myths attached to the grove, and, more simply, has saved it from vanishing. The history and nature of these structures are properly explained at the site to avoid confusion with ancient carving practices or ancient local architecture.

The second one is the elevation of the grove from a local significance to the status of symbol of identity for all Yoruba people and other **Ifa** devotees and practitioners in West Africa and in the African Diaspora; the descendants of

slaves that were exported to the “West Indies” who kept their tradition of consulting gods through the Ifa divination, alive to this day.

What has happened to the grove is probably the destiny of any surviving example of a culture that has been devalorized to the point that it has been abandoned by a majority. After some time, some members of the community realized the imminent danger and decided to salvage the situation. Thus, they were attracted by places where the tradition is still living.

The pilgrimage to Osogbo is also undertaken by peoples of the Diaspora whose families cherish their tradition, but did not have the opportunity to experience it fully out of their spiritual home. This pilgrimage has become a new tradition and is extremely authentic in the sense that it is a highly spiritual and fulfilling experience for those who attend it.

The fact that Osogbo is recognized to have been a strong place of successful resistance against Fulani attacks adds to making the place a symbol of pride and identity for the Yorubas and all other **Ifa** devotees in the world.

This new pilgrimage has broadened the scope of the Osun-osogbo festival, but has not changed its character and aim. The festival remains first and foremost the tradition of the Osogbo community. The rituals that they undertake have not changed. Therefore, the Osun-Osogbo festival remains fully authentic.

One important aspect of that added value is that it has reinforced the pride of the Osogbo community in its culture. That obviously contributes to the value and the protection of the grove as it relates to possible threats to it by saboteurs or religious fundamentalists.

2.4. Criteria under which inscription is proposed

2.4.1. Criteria iii

Osun sacred grove is the largest and only remaining of such groves in West Africa that used to characterize every Yoruba settlement. What is more; the grove has kept most of its characteristics alongside Yoruba traditional religious activities to the extent that it has been elevated from its local status to a regional and global center for the practice of Yoruba traditional religion and medicine. In Osun-Osogbo all Yorubas have their landmark, identity and a rich sense of history, deep oral traditions which are testimonies to a living cultural tradition and civilization.

2.4.2. Criteria vi

The Osun grove is directly and tangibly linked with the Osun Osogbo festival which takes place in August every year bringing all Osogbo people and their Yoruba kith and kin into spiritual and temporal contact with their deity, reenacting the bonds that exists between the king and their people; the Osun goddess and **Larooye**, the founder; between gods and men; between the town and the grove; between water and life.

As a large sanctuary where people come to consult and communicate with the gods and where priestesses and oracles are initiated, Osun grove is an outstanding and living witness of the Yoruba divinatory and cosmological system called IFA, widely practiced not only in many parts of West Africa, but also in Brazil, Cuba, Puerto Rico and other Antilles islands by descendants of African slaves.

2.4.3. Criteria v

The Osun grove illustrates the land-use practice in the sub region, a testimony of the traditional wisdom of man (inspired by the gods and the **Ifa** knowledge system) who has always maintained an appropriate equilibrium between nature and man. The Osun sacred grove and the city of Osogbo are complementary. The grove which is mostly kept wild is both a sanctuary for Osun and other lesser gods that can be consulted for protection and a natural reserve with full biodiversity that can be used for medical purposes. The grove is a microcosm of the optimal utilization of space within the ecosystem for sacred-secular purposes that parallels the use of space in town.

2.4.4. Criteria ii

The Osun sacred grove has been a fertile ground for the creation of the “New Sacred Art” movement as a result of the encounter between an Austrian artist who was initiated into the Yoruba cult of **Obatala** (the god of creation and whiteness) and a group of local traditional artists. It is recognized that new sacred art installed within the grove has revived its importance and that this has helped to save it from encroachment and extinction, the way it has gone in other Yoruba Towns. The “New sacred Art” movement is today flourishing in Osogbo and has international recognition.

2.4.5 Criteria i

The initiation of the New Sacred Art Movement and its deployment in the reawakening of a threatened heritage, (the grove, the shrines and the Yoruba belief system) in the form of giant and “intimidating” sculptural architectural forms inspired by the supernatural forces constitute a master piece of a human creative genius on the part of Susanne Wenger and the group of Osogbo traditional artists that she formed.

3. DESCRIPTION

3.1. Description of the property

3.1.1. Overall description and intangible aspects

In Yoruba cosmology, Osun is one of the wives of **Sango**, the god of thunderstorm and lighting, who was metamorphosed into a river as a result of a misunderstanding between her and “**Oba**”, an other co-wife of **Sango**. The Osun River takes its source at **Igede-Ekiti**, flows within Osogbo town and empties itself in the Atlantic Ocean. Her “waters of life” are strongly believed to have healing, divination, protective and fertility powers. But it is also believed that the goddess inhabits the grove located inside one of the meanders of the river, nearby Osogbo: the Osun-Osogbo Sacred Grove.

This grove is highly sacred, a sanctuary where different shrines, sculptures and art works have been erected to honor, celebrate and remember Osun and other Yoruba deities. Traditionally, sacred trees, sacred stones, metal objects, mud and wooden sculptures were used in defining and impersonating the various deities inside the grove. The fishes in the Osun River and the animals in the Osun-Osogbo sacred grove are the totemic representation of Osun. Fishing and hunting are therefore forbidden by customary law and religious sanctions.

Inside the grove, lay the origin of the Osogbo Kingship institution; inside it lay the foundation of the Osogbo Kingdom which started from the grove to what it is today. The grove and the town are parallels to each other. The first two ancient palaces lay in the grove (Osun-Osogbo) whilst the 3rd palace lay in the town (Ode-Osogbo). As the “first” market lay in the grove, so its replica, the king’s market, lies in the town. As there is a shrine to honor Osun in the grove, so there is an Osun house (**Ile-Osun**) in the present palace grounds of the town.

Thus, Osun-Osogbo grove is replicated in Osogbo town. The grove is the repository of the fundamental values of all tangible and intangible heritage of the Osogbo people. That is why, in August every year, her devotees from within and outside Nigeria attend the Osun festival in large numbers. Osun grove is therefore an outstanding pilgrimage centre where religious activities are conducted daily, weekly and annually. It is the spiritual fulcrum on which the Osogbo kingdom stands. It is a melting pot for all religions; Muslims, Christians and Traditionalists.

However, under the umbrella of colonialism, Islam and Christianity in the 1950’s, the Osun-Osogbo grove was threatened by encroachment in the form of

Government forest, farming and building projects which involved the felling of some sacred trees and the cracking of stones.

It was at this point that one Susanne Wenger, an Austrian Artist came to the rescue with the support of the king of the town. After being initiated into the **Obatala** cult – the divinity (**Orisha**) in charge of creation and creativity, she mobilized traditional Osogbo religious artists, artisans and builders to rehabilitate derelict shrines, erect new sculptures in place of felled trees and physically confronted poachers and land speculators.

3.1.2. The grove

The Grove is a large area of undisturbed primary forest along the banks of Osun River. It is located in Osogbo, a town situated on the margin of the Southern forests of Nigeria on a raised parcel which is about 350 meters above sea level.

The grove covers an area of 75 hectares and it is a typical example of a true primary rainforest that is fast disappearing in the West African Sub-region and one of the few vestiges of the rainforests in Nigeria. The grove is fenced with a 4 kilometers chain link or wall in areas where land pressure exists. It has a buffer zone of about 47 hectares surrounding it.

The land mass of the grove is of pre-cambrian rocks, the so called basement complex from which the fairly fertile clayed loam of the grove is derived. During the dry season when the river cuts into pools/lakes within the banks, the underlying rocks at the bed are exposed. The microclimate within the grove is less humid than it is in a greater part of Southern Nigeria. The average rainfall is about 50 inches per annum. Still, the grove consists of an exceptionally rich floral and faunal life.



The number of floral species (400) and families (63) encountered in Osun grove is higher than the values (127 species and 44 families) encountered in the permanent sample plot (PSP 85) of Okomu Forest Reserve in Edo State

(Soladoye and Oni; 1996) as well as in Akure Forest Reserve, where there are only 31 families represented by 80 species.

The grove is a mature, reasonably undisturbed forest canopy which supports a broad diversity of small mammals, birds, reptiles and associated insects.

Seven species of primates are encountered in the grove and it is of note that the endangered white – throated monkey (*Cercopithecus erytrogaster*) with an estimated population of 60 abound here. Vulnerable and threatened species like putty-nosed monkey (*Cercopithecus nictitans*) (98) and red-capped mangabey (*Cercocebus sp*) (70) are found in the Osun rain forest.

Two species of pangolins, (*Manis tricuspis*) with estimated population of 20 each, fall into rare status. Sitatunga (*Tragelaphis spekei*) (51) is the only vulnerable artiodactyla out of the six species recorded several species of birds are either restricted or are rare like the black Kite (*Milvus migrans*) and the Abyssinian lanner. Within the reptilian group, the Nile Monitor Lizard (*Varanus niloticus*). The African Rock Python (*Python sebae*) and the Royal Python (*Python regius*) are also rare specimens.

3.1.3. The river

The river, (Osun River) drains the grove. It takes its course from the swampy grounds of **Igede** Ekiti in the neighbouring Ekiti State of Nigeria, flowing through Ijesha land into Osogbo where it becomes broader meandering through the sacred grove, and finally empties itself into the Atlantic Ocean.



Osun's image of water signifies a relation between nature, spirit and human being, as water in the Yoruba cosmology expresses divine action and symbolizes life. Thus, mystic natural and metaphorical significance in natural processes is attached to it. It is believed that the sacred water of Osun can make barren women pregnant, heal various diseases, ward off evil machination of the enemy, and open the doors to prosperity and great success.

Moreover, the fish in Osun River was said to have been used by Osun, the goddess as a messenger of peace, blessings and favor dating back to the pact between her and the founders of Osogbo. The annual ritual reenactment of this episode is the hallmark of the Osun Osogbo festival which links the **Ataoja** (king) of Osogbo land with the grove.

In spite of the non-point polluting source typified by the refuse dump, the nutrient level in the river Osun is still found to be within the acceptable limits for tropical rivers.

Examination of the planktonic, floristic and faunistic composition revealed that it consisted of seventeen (17) green algae, eleven (11) diatomic and five (5) rotiferic 300 planktonic species.

Twenty one (21) fish species belonging to seven (7) fish families were also recorded in Osun river within the grove. Ten (10) species of fish were found to be herbivorous, while seven (7) were omnivorous and four (4) were piscivorous.

3.1.4. Roads and footpaths

There are two principal roads and several footpaths leading to sacred locations; mythological palaces, the primordial market (**Oja-Ohun toto**), the river side altars, the New Sacred Art works and the suspension bridge (built in 1935 to facilitate movement of men and materials during World War II).



A tarred road from the **Ataoja's** palace in town (**Ode-Osogbo**) about 1^{1/2} kilometers from the grove forms part of the pilgrimage route into the grove; and traverses it, linking a farm settlement with a village at the Southern end of the grove. The second road (untarred) pilgrimage route branches off the major road through the metal gate stretches into the Osun courtyard where the temple, the Osun Shrine and the river side altar are located. This latter route bifurcates to a suspension bridge which also provides a link with the farm settlement on the Southern end.

Several footpaths lead to various shrines numbering over forty (40); and to the sacred and interpretative architectural works in the grove. Among them is the ritual route which is a parallel narrow footpath to the main pilgrimage public path. The votary maid uses this ritual path during the grand final of the Osun-Osogbo Festival on her way to the paramount Osun Shrine situated within the first palace in the Osun courtyard.

3.1.5. The first palace

The first palace is where the first **Ataoja** of Osogbo, **Larooye**, and his people settled first. It is located in the Osun courtyard (**Agbala Osun**) which is reached from the Iron Gate through the pilgrimage trail which bifurcates into two-private and public routes (see above). The first palace (**Ile Osun**) houses the Osun Shrine and the Temple. The Temple contains the sacred stone stool, the rock of authority of **Ataoja** used some 600 years ago.

According to Susanne Wenger, the outer shrine walls of the Osun Temple and central altar were almost intact in the 1960s when the Osun Priestess then appealed to Susanne Wenger and other devotee Artists to salvage it from termites that had started a subterranean invasion of the walls, pillars and roof. It was in the process of doing this that art was created on the walls of the temple (which represents today the first palace) by the New Sacred Art movement artists.



The first palace

3.1.6. The second palace

The sacred palace (**Iledi Ohuntoto**) was the second residence of **Larooye**. It is about 600 meters from the first palace. It was built to avoid the effect of constant flooding experienced at the first palace. Today the **Ogboni** Cult House stands within a symbolic reconstruction of the second palace. The **Ogboni** Cult is an elitist society of men of influence and affluences, similar to European Lodges. Their patron is the goddess of earth, **Onile**, which they consult for taking decisions. Today it comprises members among the Yorubas as well as non-Yorubas. It wields tremendous economic and political influence as **Ogboni** members are said to be of great integrity. Members have their regular meetings here at least once a week and daily during the Osun-Osogbo Festival.



Ogboni (second palace)

3.1.7. Sacred Spaces

The Osun-Osogbo Grove has five main sacred divisions which are associated with different gods and cults. While three of these are primordial, originating with the grove, two are later ones which were said to have been transferred into the grove in the 1950's when their existence was threatened in the main town of Osogbo as a result of religious fundamentalism.

3.1.7.1. Primordial Sacred Spaces

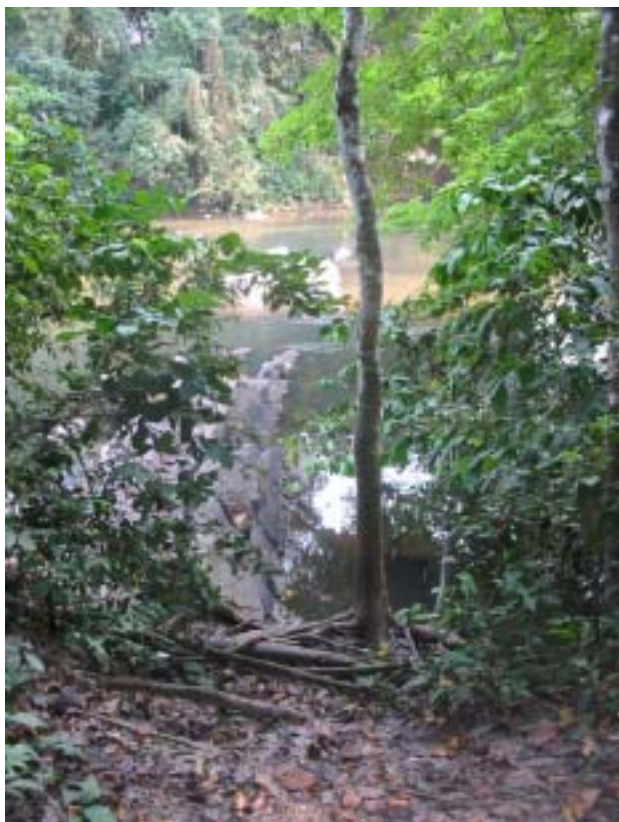
Igbo Oya (Oya Bush): **Igbo Oya** is dedicated to **Oya**, one of the three wives of **Sango**, god of thunder and lightning. It was at this spot that the great hunter of **Osogbo**, **Timehin** first encountered the god of herbal medicine, called **Osanyin**.



Statue in Igbo Oya

Igbo Oro (Oro Bush): This is the divine agency connected with winds which its member invokes, before major ritual events, to cleanse the community of evil spirits. In Osogbo, the **Oro** ceremony takes place three months before the Osun-Osogbo Festival in August when ancestral masquerade (**egungun**) appears in the context of the **Oro** ceremony.

Igbo Orubu (Orubu Bush): Igbo Orubu is one of the worshipping points on the Osun river. It is under the custody of a priest diviner who through the **Ifa** Oracle may carry out purification rituals which involves the bathing of the candidates in a river.



Igbo Orubu

3.1.7.2. Later Sacred Spaces

Igbo Ifa (Ifa Bush): This is a sacred space dedicated to Ifa oracle devotees and medicinal herbalists (**Babalawos**). Here is a school of practitioners who through the divination and [practical study are able to identify the causative agents of diseases, the appropriate and herbal prescriptions.



Igbo Epa (Epa Bush): This is the location of the cult associated with hunting and marksmanship as well as the ceremony associated with marshal art. It would be recalled that the co-founder of Osun Grove was Timehin a hunter and friend to Larooye the first Ataoja.



3.1.8. Individual Shrines

At the entrance to the Osun Osogbo Grove are some shrines dedicated to central Yoruba gods, hosted by Osun. These are:

Sango and Oya: The gods of thunder, lightning and storms (husband and wife respectively). Sango visits **Olodumare's** (Supreme God's) wrath on wrong doers.

Esu: The god of natural justice and messenger of **Orunmila** (the god of divination and oracles). He is also an adviser and friend of **Obatala**.



Obatala: The god of creativity, co-worker and assistant to **Olodumare** (Supreme God).

Ogun: Within the Osun courtyard (**Agbala Osun**) opposite the first palace is the Ogun shrine, the Yoruba god of iron.

At the “meditation ground” located opposite the entry gate are the following shrines dedicated to other Yoruba gods

Ela: The god of peace and reconciliation.

Sopoona: The governor of the world and manager of open spaces. He inflicts diseases such as small and chicken pox when its rules and taboos are violated.



In front of the first palace is the shrine with offering pots belonging to specific groups of people for their cult to the goddess Osun

3.1.9. Osun Worship points in the Grove

There are ten sacred worship points along the right bank of River Osun with designated priests and priestesses connected with different quarters (residential lineage groups). From these points Osun is worshipped, her waters collected and drunk for healing cases of infertility and other diseases. Spiritual cleansing through bathing also takes place at these points, namely:

1. Busanyin
2. Ijumu
3. Daeke
4. Asaba
5. Osogbo (Ojubo)
6. Laro
7. Orubu
8. Elegba
9. Lakokan/Iweda

All these are strung along the Osun river beds within the grove. Other worship points along the same river bed are located in Osogbo town (i.e out of the grove) and are as follows:

1. Gbodofon
2. Eleiyele
3. Ororun
4. Olomowewe
5. Oloyo
6. Ajangboro
7. Ibuaje
8. Ajigun
9. Omiyanmerin



Lakokan

3.1.10. Oja Ontoto Shrine

Oja Ontoto market is a mythological market where human and spirit beings are said to have interacted. It is the first market in Osogbo. A traditional shrine (**Oja Ontoto Shrine**) is located on its grounds. According to Osogbo mythology this was a market place for the gods, subterranean and supernatural beings. Evidence of grinding activities are represented by oval pits out of the pre-cambrian outcrops of stone slabs that covers the “market space”. Relying on the myths of the Osogbo people one of the New Sacred Artists **Saka**, has recreated in dramatic cement sculptures the typical scenery of **Ontoto** market bringing intangible myths into tangible format; thus serving as an educational value.



3.1.11. The sculptures and sculptural architectures

Susanne Wenger enjoyed the support of the **Ataoja** (king) of Osogbo who is the traditional custodian of the grove. As a white person she fitted perfectly into the Yoruba conception of **Obatala** the god whose manifestation, symbol, and shrine are all white.

Under the influence of **Obatala**, the god of creation and creativity; and Osun, the female goddess associated to him, Susanne Wenger and her traditional associates of the Sacred Art Movement started erecting sculptures in place of old ones that were destroyed, and giant immovable ones as protection of threatened spaces in the grove. Her art was therefore to support and strengthen the traditional religion, as she believed that Western art was at a time also inspired by African Art. The two must therefore reinforce each other in the service of the gods (**Orisa**).



Individual sculptures, ensembles, decorated walls and sculptural monuments have been erected at more than forty different points in the grove. Though modern, the sculptures and accompanying art works in the grove have become part of the cultural landscape bringing into tangible relief, the otherwise intangible heritage of the Yoruba people of Osogbo.

As an example, the second palace as reconstructed is very imposing in shape and style. The complex hexagonal architectural is an hyperbolic expression of the overwhelming powers and influence of the **Ogboni** cult. The designs have symbolic significance. On the right wing, the Yoruba god of creation and creativity, **Obatala**, is represented stretching out his two arms with palms facing the sky whilst sitting on top of an elephant. Sitting upon an elephant is an appropriate sculptural metaphor to symbolize **Obatala's** greatness among other Yoruba deities as it is referred to as (**Orisanla**); i.e the giant divinity. Surrounding the elephant are ferocious lions representing the messengers (**Apena**) of **Obatala**. Terminating on the extreme left are three elderly men (**agba meta**) clasping their hands in the typical **Ogboni** cult symbolism of solidarity.



At the age of 88, **Susanne Wenger** is constructing what she regards as her last work (**Odi**) in the grove; a hyperbolic multi-layered anthropomorphic and weird combination of forms and structures. She named it **Odi**; that is dumb and deaf, as she is yet to reveal the message of the art as revealed by the gods.







3.1.12. Other features

The Suspension Bridge



This is a colonial creation built over the Osun river within the heart of the grove in 1935. It probably served as a temporary bridge to link Osogbo with other southern Yoruba towns and to carry supplies and men during the World War II. It now serves as a tourist trail and a viewing point of the Osun river as well as the surrounding grove.

The pavilion



The pavilion was constructed by the ministry for tourism. It is a very common type of construction, opened on one side that was built to house the **Ataoja** during the festival when he is pronouncing his address to the devotees. This building located just besides the first palace is very intrusive and the **Ataoja** plans to demolish it and to reconstruct something that would be better integrated in the overall cultural landscape.

3.2 History and development

3.2.1. Foundation myths

In the popular mythology, Yoruba traditional deities (**Orisas**) are said to have landed on earth on a mountain close to **Ile-Ife**. After the **Orisas** had finished creating earth, they transformed into natural elements. In that respect, Osun-Osogbo sacred grove has been in existence from time immemorial, inhabited by Osun and other traditional deities.

The people who were later called the Yoruba were divided into kingdoms founded by the sixteen (16) children of **Oduduwa** whose abode was Ile-Ife, regarded as the spiritual home of the Yoruba people. Some of those Yoruba kingdoms were Oyo, Ake (now part of Abeokuta), Ijesha, Ado-Ekiti, Ondo, Owu, Ketu amongst others.

In the Ijesha town of **Ipole**, there was drought and famine which tempted people to migrate. During one of his hunting expeditions, **Olutimehin**, a friend of **Larooye**, and a famous hunter, discovered what is now called Osun-Osogbo sacred grove as being a very suitable place to settle within the thick of the forest. He informed his friend **Larooye** who immediately left **Ipole** with his people to settle at the flood plains of river Osun where he built his first palace later known as "Ile Osun".

He and his people tempted to interact with the local spirits and engaged in farming activities which involved the clearing of part of the thick forest and felling of trees. Incidentally, one of the trees felled on the dye pots of the Osun goddess who was yet to manifest herself to the immigrants. Provoked by this damage, a loud voice came from the river shouting "**Laro, Timehin** you have broken all my dye pots". Thereafter, voices of other spirits came out from the forests commiserating with Osun saying "Spirit of the bush" (**Oso-Igbo** in Yoruba), we empathize with you". This was how the migrant ruler, **Larooye, Timehin** the hunter and their people, got to know that the name of the spirit of the forest was "**Oso-Igbo**". This was the genesis of the name Osogbo by which the town is now known.

The myth goes further to say that Oba **Larooye** entered into a pact with Osun on behalf of his people. While Osun will solve their physical and spiritual problems, they would respect the deities "houses". Osun also promised to multiply them if they would build a shrine for her and worship her.

This was not only accepted by **Larooye**, but also probably occurred. At first, **Larooye** and his people migrated (the oral history says: as they found life in the flood plains of the Osun river unbearable) to a new settlement within the grove in the upper terrace (**Oke Ontoto**) where a flourishing market (**Oja Laro**) and a second palace (now **Ogboni** House) were established.

But as the community continued to grow, it probably became impossible for the community to remain within the grove. It was then that the settlement was moved outside the sacred place. That could be compared to the growth of a baby (the Osogbo community) within the matrix of the sacred grove, its birth and maturity to a stage when it is born and continue to develop still keeping contacts with its mother and protecting her.

Today, Ode Osogbo, the town, is a mirror of the grove (Osun-Osogbo). The palaces in the grove are parallels of the palaces in the town. There is a shrine (Ogun Shrine) in commemoration of **Oguntimehim** in the grove as there is one in the town palace. As there is an Osun Shrine in the bush (grove) so there is one in the palace in the town.

The Osun Festival follows a route that can be considered as an umbilical cord between the town (**Ode Osogbo**) and the grove (Osun-Osogbo). As the socio-political system under the king (**Ataoja**) is sustained by the strong spiritual forces in the grove, so is the grove sustained by the strong belief system and ritual practices of the political establishment.

The title of the king of Osogbo is **Ataoja**; a title which emanated from the first sacrifice offered by **Larooye** to the Osun goddess to seal the pact between them. On the presentation of the sacrifice, a golden fish (**Iko**) regarded as a totemic symbol of Osun came out of the water front to receive the sacrifice from the outstretched hands of **Larooye**. This action was translated in Yoruba language in praise of the king (Oba) thus: Oba **Atewo-Gbeja** (ie Oba who received the gold fish with his outstretched palms). This was later shortened into **Ataoja**, a title by which every incumbent to the Osogbo throne is addressed.

3.2.2. Genealogical time scale

The **Ataoja** is not a single family affair. When the **Ataoja** dies, the new **Ataoja** is selected amongst several families. A consensus needs to be found so that taking a decision sometimes takes time. That is why when the **Ataoja** dies, a regent who is the head of the "King Makers" the **Ilumuye**, called **Jagun**, automatically takes over the affairs until a new **Ataoja** is designated.

The following ruled in succession with dates as the **Ataoja** of Osogbo (Source: History of Osogbo, Osogbo Cultural Heritage Council)

1. Larooye Gbadewolu 1570-1760
2. Sogbodede 1760-1780
3. Aina Serebu 1780-1810

Regency (1810-1815)

- | | |
|--------------------|-----------|
| 4. Abogbe..... | 1810-1812 |
| 5. Obodegbewa..... | 1812-1815 |

6. Lahanmi Oyipi 1815-1840
7. Ojo Okege 1840-1854
8. Matanmi I 1854-1864
9. Fabode 1864-1891
10. Bamigbola 1891-1893
11. Oyetona 1893-1903
12. Olugbeja Matanmi II 1903-1917
13. Latona I 1918-1920
14. Lawole 1920-1933
15. Oyedokun Latona II 1933-1943
16. Adenle 1944-1975
17. Iyiola Oyewale Matami III 1976 to date

The analysis of the genealogy suggests that Osogbo was founded before the Yoruba wars which started at about 1820. It is known that Osogbo became a refugee town of other Yoruba migrants fleeing from the Fulani Jihad which had begun to unsettle Yoruba land from 1840 when **Ataoja Ojo Okege** (1840 – 1854) was on the throne (Ajayi and Smith, 1971).

After the fall of old Oyo, around 1837, many Yoruba withdrew southwards towards the protective forest founding new towns or enlarging old ones. According to Ajayi and Smith (1971), Osogbo was one of the most northerly of these cities of the migrants. As it lays on the edge of the forest it became an important centre of the bush tracks, connecting other towns of Yorubaland.

All the three Fulani attacks on Osogbo were repelled through an alliance with the kingdom of Ibadan. The battle of 1840 is believed to have owed its success to

the Osun goddess who disguised herself as an old woman who sold powdered yam flour (**amala**) to the enemies resulting in diarrhoea which infected the Fulanis, thereby weakening their soldiers to the extent that they had to flee Osogbo. The oral tradition says that they had abandoned so many of their horses that it became possible to acquire one at the cost of one cowry only.

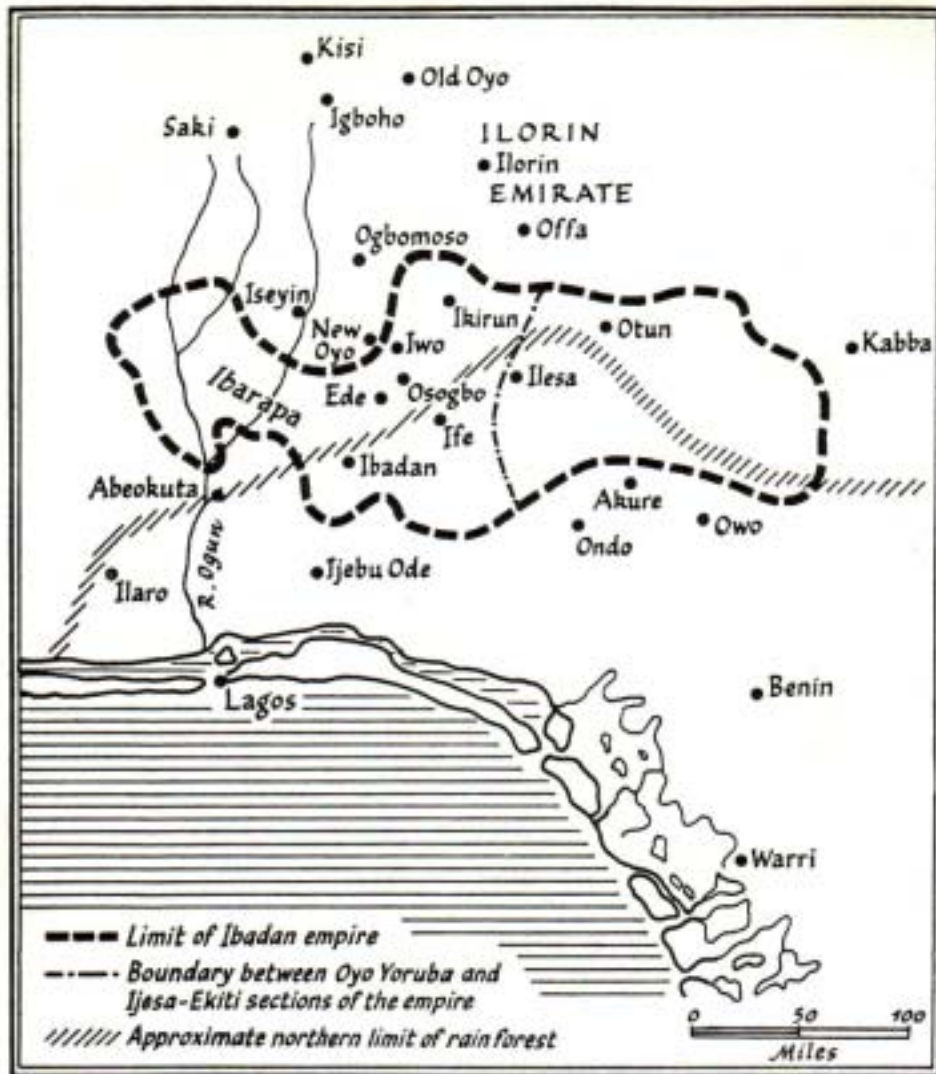
3.2.3. Effect of the World religions and colonization

Islam was first introduced to Yorubaland in the 17th century through Yoruba traders and itinerant preachers who travelled as far south to old Oyo and a few other urban centers along the trade route. Islam was then seen as a religion of alien Muslim travellers, merchants and scholars. It was in the middle of 19th century that Islam started taking roots in Yorubaland. It expanded fast, first in the major urban centers and from then to neighboring villages and towns such as Osogbo, Ede, etc.

The reasons for the rapid expansion of Islam in Yorubaland owes much to the support of traditional rulers and chiefs who were proud to associate with the prestige, knowledge and skill associated with Muslim traders, medicine men and occupation such as masonry, tailoring and baking which brought wealth associated with returning ex-slave Muslims from Cuba, Brazil and Sierra-Leone. This was how prestigious Brazilian architecture became wide spread in Yoruba towns.

Christianity first came to Yorubaland in the 1840s through Badagry in the wake of liberated slaves returning home to Nigeria. Christianity entered into other towns in Yorubaland such as Ede near Osogbo during the second half of the nineteenth century.

Islam dominated Osogbo town as it became a religion of most of the ruling houses and the traders. Islam, Christianity and traditional religion tended to exist side by side in most part of Yorubaland where most families embraced the three religions without rifts and rancor as we find in the northern part of Nigeria. This is because of the strong attachment to traditional beliefs, families' ties and the common language and literature embodied in **Ifa**.



Map 4. Ibadan and its Neighbours, 1862-86

During the first half of the 20th century, the town of Osogbo has expanded tremendously, accommodating all religions; but with a dominant Islamic presence. For Christians and Muslims it became less fashionable to be openly identified with traditional institutions such as **Ogboni** and Osun cults system.

British colonial rule of Nigeria started in 1914 with the amalgamation of the southern and Northern protectorates. The British had a high regard for the Yoruba chiefs which included the **Ataoja** (**Matanmi II**, **Lantona I**, etc).

Under the system of indirect rule, traditional chiefs (and kings) became middle men between the British colonial administration and the people from whom taxes were collected and remitted to the colonial authorities. The **Ataoja** remained the judge of the customary courts and was responsible for the maintenance of order and good government in his domain.

3.2.4. Decline and safeguard

By the 1950s, when Susanne Wenger came, the effect of all these political changes, as well as the strong development of Islam and Christianity had begun to have a seriously negative impact on traditional beliefs in Yorubaland. Shrines were neglected. Illegal trafficking in antiquities had also begun to take their toll in the looting of shrines and theft of statues and moveable sculptures.

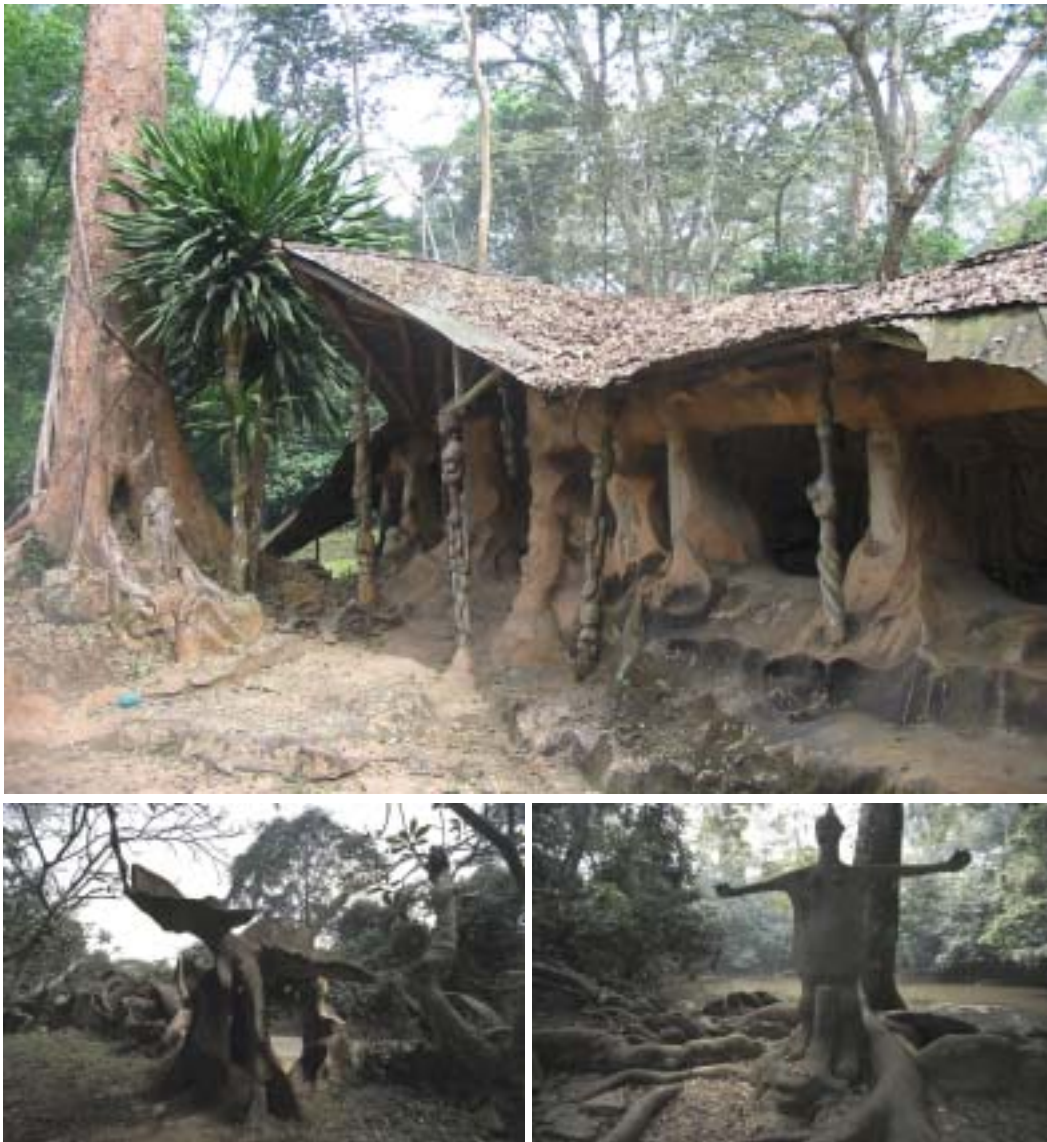
Susanne Wenger came into contact with an already disappearing generation of Yoruba traditional Priests in Ede, about 18 km from Osogbo where she was initiated with the **Obatala** cult, the deity responsible for creation and creativity whose symbol is white and whose altar is always decorated with white.

She later moved to Osogbo where she came into contact with Osun Priests and the **Ataoja** (king) of Osogbo. Just as **Obatala** married Osun in Yoruba mythology so did the initiation of Susanne Wenger into the **Obatala** cult qualify her as **Olorisa** (adherent of the gods). Susanne Wenger fitted into the Yoruba imagery of the concept emanating from “the white god” (**Obatala**). As a white woman, she was totally accepted as a daughter of **Obatala** whose creative works in reverence of the gods were totally acceptable in Yoruba cosmology.

During this period, parts of the sacred grove were acquired by the Colonial Department of Forestry and Agriculture for agricultural experiments. This involved the felling of trees in parts of the grove leading to demystification in the power of Osun and the gods. Some traditional sculptures in the grove were reportedly stolen and cases of hunting and fishing began to be recorded. Land speculators entered into the grove and contractors began to think of undertaking quarrying works on the rocks. This pricked the heart of Susanne Wenger and the devotees of the gods who rallied round her to form the New Sacred Art movement (NSA) in a bid to save what remained of the sacred grove.

This group started erecting walls and giant sculptures in and around the grove. They physically challenged lands speculators and drove away poachers. With the support of the **Ataoja** (the king), Susanne Wenger and the members of the New Sacred Art group erected buildings around the shrines and the temple of the first palace and the second palace. Open spaces were filled with anthropomorphic structures which brought Yoruba mythology and folklore into sharp focus.

Many believed and still believe that Susanne Wenger is a “supernatural being and a manifestation of the gods sent by them to protect the grove”. This has had an awe-inspiring effect that has kept many land speculators out of the grove.



The coming of Susanne Wenger provided an added support to the **Ataoja**, leading to the revival of ancient practices associated with the grove as the primordial centre of the development of Osogbo-Yoruba identity and hence a refuge for the threatened gods and deities of the people.

The efforts of the New Sacred Art group drew the attention of the Federal Department of Antiquities, now the National Commission for Museums and Monuments, who took over the management of the grove by employing caretakers, watchmen and gardeners, some of them being artists of the New Sacred Art group. In 1965 the grove was declared a National Monument. In 1992, after further surveys, the National Commission for Museums and Monuments managed to extend the property to what is now its present area of 75 hectares.

The grove is now protected by Decree No 77 of 1979. It is also protected by the Land Use Act of 1990 (Caption 202) which confers on the Federal Government of Nigeria through a State Government trusteeship of lands in urban areas. The law also empowers the Federal Government to acquire any piece of land for national interest. However, the Federal Government recognizes the customary rights of indigenous peoples and traditional institutions as stated in section 21 of the Land Use Act.

3.2.5. Osun-Osogbo sacred grove today



Osun Osogbo Sacred Grove today has a number of values attached to it. It remains the symbol of the development of Osogbo society from its prehistoric beginning to the present. Thus, the Grove is like a matrix from which Osogbo was incubated, giving birth to the child in the form of Osogbo society. The roots of Osogbo town lay deep in the grove which still harbors various land marks and features in the form of shrines, temples, rocks, market, trees, animals, etc., and of course the river itself. These are still active in the spiritual and physical well being of Osogbo people.

Amongst them, the most important is the sacred stone stool on which the first king, **Larooye**, sat to rule within the first palace in the grove, followed by the shrine of Osun where the **Yeye Osun** (the head priestess) can consult the goddess.

At the place of the second **Ataoja** palace lies now the **Ogboni** House concerned with the traditional worship of the earth goddess (**Onile**). This is where the members of the **Ogboni** Secret Society meets. These two sacred palaces constitute the spiritual power base of the political authority of the **Ataoja** (king).

The grove can also be regarded as a school of some kind where Priests and Priestesses as well as devotees are initiated into their religious callings.

Membership into various cults such as the **Ogboni**, herbal medicine and the art of divination, the IFA oracle system, are also initiated and taught in the grove.



Strong customary taboos and sanctions still exist against fishing, hunting, poaching and refuse dumping. This has protected a great variety of medicinal herbs that now constitute a part of the heritage just as the Osun waters which are believed to be useful for healing and procreation.

The grove also has an educational and research value more specifically with the presence of an amazing botanical, faunal and an aquatic life in the grove. School groups and researchers visit the grove as part of their learning process.

Tourism has been formally organized since National Commission for Museums and Monuments (NCMM) has taken over the responsibility of the conservation of the site. This had primarily been done to present the exceptional fauna and flora of the grove, leaving behind the cultural practices. Tourism is gradually developing, but is still practiced at a low level, with today about 1000 - 2000 paying visitors per year.

Nigerian Video film makers utilize sections of the grove with the permission of the **Ataoja** and the National Commission for Museums and Monuments for recording and practices exercises.

3.2.6. The Osun-Osogbo festival

Osun Osogbo Sacred Grove Festival is an annual affair which revolves round the king, **Ataoja**, and the Osogbo people. It is the renewal of the mystic bonds between Osun and the other deities of the grove and the people.

The 12th day festival starts and ends in the town palace of the **Ataoja**, beginning with (**Iwopopo**) the physical and ritual *cleaning* of the pilgrimage route from the palace in the centre of the town (**Gbaemu**) to the grove by the royal priestess (**Iya Osun**) and the priest (**Aworo**) accompanying the household of the king with traditional chiefs, High Chiefs and other notables with dancing and singing.



The second to the fifth day of the festival witnesses the appearance of masquerades dedicated to ancestors as well as **Sango**, the Yoruba god of thunder.

The night of the 6th day of the festival is dedicated to **Osanyin**, a Yoruba deity responsible for healing through the knowledge of the use of herbs. On this occasion a sixteen-point lamp is lit using palm oil soaked in cotton wicks (from 7pm to 7am).



The **Ataoja**, his wives, **Ifa** priests and traditional priests would dance round the sixteen-point lamp, three times to the admiration of a cross section of the Osogbo people present at the palace grounds.

The 7th day is dedicated to the **Ifa** (divination) priests who also dance round Osogbo town. While the 8th day includes acrobatic performances by personified goddesses like **Oya**, one of the wives of **Sango** with whom Osun was in good terms (**Oya** has a sacred area within the main grove).

It is also to be noted that in the same way, and as a preliminary to the festival, a cleansing ceremony is dedicated to **Oro**, the god of wind, who also has a sacred area within the main grove.



On the 9th day the **Ataoja** and his high chiefs pay compliments to his in-laws in a procession that leads from one house to the other.

In a build up towards the grand finale, the tenth day witnesses the laying out of the crowns of the past and present kings for a rededication to Osun. On this occasion, chiefs, priests and priestesses will prostrate before the crowns as a salute to the royal ancestors. The occasion is to invoke the spirit of the ancestors of the king (**Ataoja**) for a bestowal of blessings on Osogbo people. This is followed by eating and drinking at the Courtyard.

The 11th day is devoted to the final preparation for the grand finale that occurs on the 12th day. The whole population of Osogbo undertakes a procession into the sacred grove. The procession begins at about 9 a.m. It is led by the votary maid, (**Arugba**), the king, and devotees supported by high chiefs to the Osun goddess to the Osun Courtyard, around the location of the first palace within the grove, where is **Ojubo**, the point of offering on the bank of the river.



The procession is accompanied with drumming, singing and dancing. One of the star attractions is the flogging ceremony by youths of Osogbo. Flexible twigs of plants are used to whip each other to the admiration of the king and all spectators. The flogging stops when the king gives out money to the youths. The festival also witnesses the display of various **Egungun** – (ancestral) masquerade.

The votary maid (**Arugba**) who carries the ritual calabash of medicine follows the ritual route to the Osun temple where she put down the calabash in front of the Osun Priests who accompany her to the shrine. When the **Arugba** arrives, there are loud ovations with beating of drums and dancing. The **Ataoja** is then called into the temple where he sits on the stone throne to offer prayers to the Osun goddess with a calabash of sacrifice prepared by the Priestess, the priest and other relevant Osun devotees. The **Ataoja** offers prayers, after which the Priestess and Priest pray fervently for the **Ataoja**, Osogbo community, other citizens, and participants. The sacrifice is then carried to the river for offering. This discharge of offering is hailed by all and sundry and every one present begins to pray earnestly to the Osun goddess for individual and collective needs at the river side. Vows, which must be honored are made. The votary maid

meanwhile retires into the inner part of the temple and stays there till the end of the festival.

Therefore, the king who leads the pilgrimage along the public route to the **Ojubo** shrine addresses the audience and prays that the Osun goddess will make it possible for them to come same time next year and then everyone disperses.

The Osun Osogbo festival officially ends when the votary maid successfully returns to the Osun shrine in the palace. For the people of Osogbo the role of the votary maid (**Arugba**) goes beyond that of a precarious being. She is the soul and represents the life giving force of their spiritual being.

She is the soul of the celebration, two bitter cola nuts are placed in her mouth so that she cannot speak out the wondrous things that fill her mind on visiting Osun. She must not stumble lest her fate and subsequently that of Osogbo (i.e. all human kind) will be exposed to the hazards of stumbling throughout the following year. This is evidence of the inseparable links of the **Orisa** and its followers.



The votary maid (Arugba)

3.3. Form and date of most recent records of site.

As a regular practice, the National Commission for Museums and Monuments curator is producing monthly reports on activities carried-out at the grove and on specific issues related to its conservation.

Recent formal records includes :

A work carried out by Suzanne Wenger which is a collection of information on all works produced by the New Sacred Art movement. This work has been published in a book which title is "The Sacred Grove of Osogbo, published by Augustine Merzeder, Austria in 1990, 88p.

An overall inspection of the natural aspects of the grove carried out by Divine Grace Consult which has resulted in a 178 pages detailed and comprehensive report.

A report on the first three phases of the project titled "Development of a Management Plan for 75 Hectares of Osogbo Forest Groves" carried out by Dr. Terry A. Olowu, of the Department of Agricultural Extension and Rural Development, University of Ibadan for Osun Grove Support Group, 212 pp.

3.4. Present state of conservation.

3.4.1. Overall state of conservation

The overall state of conservation of the grove is good. It still possesses all its assets and most of them are in an overall good condition. The grove is therefore extremely powerful and is able to provide thorough and powerful experience to visitors.

3.4.2. The grove

As a result of the detailed study that was carried out in 1999 it was established that about 70% of the grove is still covered by a primary forest. About 10 % has been transformed in open air areas and 20 % is covered by plants. The most problematic fact is that there are some plants which have developed in some of the formally deforested areas which tend to colonize the place. However, these plants do not grow under shadow and to eradicate them is feasible.

3.4.3. The river

The river remains natural as there is no dam or water irrigation in its upper part. In the region there are no major industrial plants and there is no project for such industrial activities. The pollution in the river comes from villages and town refuses as well as from washing activities. Tests carried out have proved that the nutrient level in the river Osun is found to be within acceptable limits for tropical rivers. The river banks, however are quite affected by plastic bags that are retained by tree roots.

3.4.4. The structures

Overall the structures are in good condition. However, those built with traditional building materials need to be maintained, repaired or replaced over time. That has not always been done and currently, there are some leakages in the roofs that start to have some effect on the protected structures.

The earth and iron-cement sculptures have some specific conservation problems such as cracks or broken fragile parts (thin ones). Still the sculptures are majestic and keep their powerful significance. However, repairs done do not always prove satisfactory and specific techniques to repair them properly need to be developed.



Maintenance practices and maintenance schemes would probably reduce their rate speed of deterioration and should be developed.

3.4.5. Intangible aspects

Traditional beliefs and practices are still strongly anchored in the people of Osogbo. However, if the founding myth is shared by a great majority which explains the success of the Osun-Osogbo annual festival, daily practices and worship are reserved to a rather small proportion of the Osogbo population. But these are nowadays reinforced in their practice by people coming from outside Osogbo.

3.5. Policies and programs related to the presentation and promotion of the property

The Policy related to the presentation and promotion of Osun-Osogbo Sacred Grove aims at balancing eco-cultural tourism with conservation without affecting of the sacredness of the grove. To achieve that, the proposed draft management plan suggests the following:

Under objective 2: To **improve general aspect of the site** through

- creation of a new road and displacement of electrical line traversing the grove.
- establishment of proper gates at entries
- renovation of panels including updating of information on rules and regulations at the grove
- finalization of the construction of the visitors centre and installation of a mini small exhibition
- demolition of pavilion and erection of a more adapted structures (just a platform that can be covered by a canopy for the festival)



Under objective 3: To **improve conservation of the grove and of structures** through

- setting up a schedule for the regular cleaning of the roofs of the structures
- setting up a schedule for the regular cleaning of the sculptures, including light
- cutting of surrounding plants and trees.
- cleaning of the river bed
- gradual regeneration of the forest and eradication of the colonizing plants
- (Awolowo)
- defining circulation plan and no-go zones during the grand finale of the festival
- launching of sensitization campaigns for a better respect of the river within the whole of Osun state
- gradual repair of decorative walls

Under objective 5: To **ensure that results of researches are widely made available** for education and for interpretation to visitors

- Publish elements contained in the management plan (description part)
- Update the scientific background information of the visitors guides
- Publish results of research works.

- Adopt a pro-active attitude for developing more activities in partnership with primary and secondary schools in Osogbo
- Reinforce educational programs for schools and colleges through proper utilization of former Coranic School.

Under Objective 6: To **upgrade capacity for the regular maintenance** as well as gradual and sustained improvement of the site

- Develop materials to be sold at the site (postcards, leaflets, booklets...)
- Identify possible new activities to be proposed to visitors (taking baths in the river, specific trails,...)

Under Objective 7: To **promote the site** and ensure that it serves the purpose of contributing to development and poverty alleviation

- Ensure that the site is well promoted within national tourism campaigns
- Establish a web site dedicated to the grove and to the yearly festival, including practical information on Osogbo town
- Create craft village
- Revive traditional indigenous industry, as well as arts and crafts and ensuring that benefits actually reach local people and local traditional craftsmen.



4. MANAGEMENT

4.1. Ownership

The Federal and State Government are the legal owners of all declared sites and monuments in Nigeria, while the communities exercise cultural rights.

4.2. Legal status

Osun–Osogbo Sacred Grove was declared a National Monument in the year 1965, while further extension of this was made in 1992.

The National Commission for Museums and Monuments (NCMM) is vested by Decree 77 of 1979 with the custodianship of all monuments, shrines and antiquities in the territory of Nigeria.

4.3. Protective measures and means of implementing them

(Full documents are in appendix)

4.3.1. Nigerian National Cultural Policy of 1988

The Nigerian National Cultural Policy of 1988 states that: “The State shall preserve as Monuments old city walls and gates, sites, palaces, shrines, public buildings, promote buildings of historical significance and monumental sculptures.

(Paragraphs 7.3.1 to 7.3.2 a – g)

4.3.2. Decree N° 77 of 1979

The decree No 77 of 1979 established the National Commission for Museums and Monuments with power to declare and gazette monuments, sites and buildings as well as administer them.



4.3.3. Land Use Act, (CAP 202) Laws of the federation, 1990

The land use act forbids a State Government from infringement on any land owned by the Federal Government of Nigeria or its agencies.

4.3.4. Federal Republic of Nigeria Gazettes

(a) Declaration off Osun Grove as National Monument. Federal Republic of Nigeria Official Gazette. (supplement to Official Gazette No. 62, Vol. 52 of 5th August, 1965 part B.

(b) Declaration of Osun Grove as National Monument, Federal Republic of Nigeria Official Gazette, No. 24, Vol 80 of 1st September 1993 (S. 10 of 1993 Museums and Monuments (Declaration) (Amendments) Notice 1992. B23...

4.4. Agencies with Management Authority

At the national level

- . Federal Government of Nigeria
- . National Commission for Museums and Monuments

At the State level

- . Government of Osun State

At the local level

- . National Commission for Museums and Monuments, Osogbo
- . The Oba of Osogbo (**Ataoja**) and his Council
- . Osogbo Local Government
- . Olorunda local Government

4.5. Level at which management is exercised

As a measure for protection, the National Commission for Museums and Monuments employed twenty seven (27) patrol guards to monitor this property on a daily basis. While the Federal Government protects the forest grove through legal means, the traditional and cultural control measures are supplied by the King (**Ataoja**) and his Council. The Osogbo Cultural Heritage Council (OCHC) works harmoniously with the National Commission for Museums and Monuments (NCMM). The Osun Grove Support Group (OGSG) and Adunni Olorisa Trust (AOT) both of them being non-governmental organizations (NGO) have shown great interest in the management and protection of the Osun-Osogbo Sacred Grove.

The National Commission for Museums and Monuments (NCMM) would continue to play its statutory role in ensuring that conservation standards are kept. National Commission for Museums and Monuments (NCMM) would put in place a training program and ensure a technical cooperation as well as participatory community development programs in collaboration with Osun State government, traditional authorities, NGOs and donor agencies.

4.6. Agreed plans related to the property

4.6.1. Regional/Local Plan

- a) Conservation and development of Osun Osogbo sacred grove is part of the current National 5 years Rolling Plan.
- b) Local developments plan take into account the holiness of the grove. For example, in the coming year, a new road, replacing the one passing right in the middle of the grove will be constructed. In the same respect, the electricity line that goes along that road will also be displaced this year.

4.6.2. Tourism Development Plan

- a) National Tourism development Master Plan is currently being worked out with World Tourism Organization (WTO) and United Nations Development Program (UNDP). Osun-Osogbo sacred grove will be part of this plan as will be all sites including Nigerian sites inscribed on the Tentative list submitted to the World Heritage Centre.
- b) Participation in the valorization of Osun Osogbo sacred grove as a tourist attraction is included in Osun State Government Budget for 2004-2008

Extract of Budget speech by Osun State Government in 2003 :

“A Total sum of ₦ 222,200,000 (Two Hundred and Twenty Two Million, Two Hundred thousand nairas) or 3.22 % of the Capital Budget ha been set aside for the information, Arts and Culture and Tourism in the year 2004 budget. Also the government is working strenuously with the National Commission for Museums and Monuments to provide the relevant facilities to the Osun Osogbo Shrine and Grove that would enable the United Nations Educational, Scientific and Cultural organization (UNESCO) to confer a World Heritage Status on it.”

4.7. Sources and levels of finance

The National Commission for Museums and Monuments is providing salaries to the seventy-five personnel attached to the site. This represents an annual budget of about nine million Naira, about sixty two thousand US Dollars (USD 62 000).

Besides that, the National Commission for Museums and Monuments (NCMM) representative in Osogbo is allowed to make use of the revenues generated at the site for conservation activities. The revenue is mainly realized through the collection of entry fees.

Adults pay ₦100 (USD 0.8) – Students ₦10 (USD 0.08).

Rights for video/filming for corporate use are paid to the National Museum, Osogbo Accounts.

The revenue is shared on 40/60 ratio by the Osogbo Cultural Heritage Council (NGO related to the traditional authority of the King) and the National Commission for Museums and Monuments.

A small gift shop has also been opened recently.

Revenues are used for the daily maintenance of the site. However, major repair works are executed with funds originated from National Commission for Museums and Monuments (NCMM) budget.

As is imposed by the tradition, the priestess and priest operating at the site rely on the goodwill of the devotees who come to consult them.

4.8. Sources of expertise and training in conservation and management techniques

National Commission for Museums and Monuments (NCMM) staff members are selected according to their educational or professional background. Since its inception, National Commission for Museums and Monuments (NCMM) has always tried to engage skilled artisans and when possible taken under contract the local experts. In the case of Osun-Osogbo sacred grove, 6 traditional artisans who have worked together with Susanne Wenger since the early beginnings of the Modern Sacred Art movement have been employed. Susanne Wenger herself is under contract with National Commission for Museums and Monuments (NCMM) on a part time basis.

National Commission for Museums and Monuments (NCMM) staff have benefited from internally organized training programs, which have equipped them for their jobs. From time to time, they also undergo re-training programs.

Osun-Osogbo sacred grove is also benefiting from the expertise provided by specialized staff of National Commission for Museums and Monuments (NCMM) headquarters.

The products of the Africa 2009 program are already been utilized by National Commission for Museums and Monuments (NCMM). The preparation of the management plan of the sacred grove for the next few years is being conducted by a team which includes one of National Commission for Museums and Monuments (NCMM) staff who has benefited from a 3 month course organized by this international program. It is foreseen that the curator, National Museum, Osogbo, will be chosen as the Nigerian candidate for the forthcoming Anglophone course in 2005.

4.9. Visitors facilities and statistics

Access to the grove is through a bitumen road which allows visitors to reach the main entry gate which in fact is located in the central zone of the grove. The ticket office is currently being enlarged to house a small shop, a small exhibition (that will engage visitors waiting for a guide), toilets and a small bar where refreshments will be served. This facility will be operational by mid 2004.

A meditation area has been established in an area that had been deforested some 50 years ago, it is surrounded by several giant statues.

Access to all areas is through footpaths of various sizes. Some of these footpaths are narrow, but this is obviously part of the authenticity of the grove. Access route for pilgrims have been enlarged, while still respecting the tradition of the required different route taken by the votary maid during the procession. This allows for the fluid flow of the pilgrims, even though new increases in number of pilgrims could become problematic and will probably need to be addressed.

A leaflet providing a brief about the major sites that can be visited is proposed to visitors.

Visitors statistics for the last four years :

	INDIVIDUAL VISITORS	PILGRIMS TO ANNUAL OSUN - OSOGBO FESTIVAL	TOTAL
2000	12,218	38,670	40,888
2001	11,540	41,960	43,500
2002	11,690	42,632	44,322
2003	17,000	45,835	52,835

4.10. Site management Plan and statement of objectives

Up to now, plans related to the grove that have been agreed upon with stakeholders are mostly concerning the organization of the Osun-Osogbo annual festival.

Stakeholders participating in these meetings comprise representatives of:

- . The National Commission for Museums and Monuments
- . The Government of Osun State
- . The Oba of Osogbo (**Ataoja**) and his Council
- . Osogbo Local Government
- . Olorunda Local Government
- . The traditional assembly of Osogbo
- . The Osun priestess and priests
- . The Ogboni secret society
- . The Police
- . Tour operators
- . The Osun Grove Support Group (OGSG)
- . The Adunni Olorisa Trust (OAT)

However the meetings organized at this occasion provided the opportunity to discuss issues concerning the property and to define priorities for its protection and conservation as well as share of responsibilities.

At the occasion of the preparation of the nomination file to the World Heritage, and after consultation with these stakeholders, a draft management plan has been elaborated. Process for the fine-tuning and adoption of this plan by stakeholders is on-going. The 8 objectives set up in this plan for the next five years are:

1. To ensure full respect of protected zone and improve control over buffer zone
2. To improve general aspect of the site
3. To improve conservation of the grove and of structures
4. To continue to carry-out researches on the different facets of the grove
5. Ensure that results of researches are widely made available for education and for interpretation to visitors
6. Upgrade capacity for the regular maintenance as well as gradual and sustained improvement of the site

7. Promote the site and ensure that it serves the purpose of contributing to development and poverty alleviation
8. Establish a management committee that will ensure that the site can benefit from the capacities of all government bodies (Federal and State levels), traditional authorities and organizations as well as NGOs and that initiatives can be favored and synchronized.

This draft management plan has been tentatively adopted by some of the major stakeholders awaiting the inputs of tour operators, the Osun State Government and the two Local governments of Osogbo who have indicated interest in carrying some activities in the buffer zone.

4.11. Staffing levels

There are seventy-five personnel of the National Commission for Museums and Monuments that take care of the site as well as of two individual shrines within Osogbo town. These comprise:

The curator

He is the resident Site Manager, responsible for the sacred grove as well as two other shrines located within Osogbo town. He undertakes visits on regular basis, to ascertain the state of the site. In addition, he conducts important dignitaries on tour of the site. Furthermore, he ensures that the heritage guides are professionally oriented for their effective presentation and interpretation of the site to the visitors.

Heritage caretakers

They are four in number and they are charged with the responsibilities of patrolling, maintenance and watching over the grove. They also supervise the activities at the site.

Heritage guards

There are twenty seven personnel who carry out security duties in the grove. They also patrol and assist in maintenance works.

Guides

The guides conduct visitors round the grove. This is made up of seven personnel who also assist to checkmate any unauthorized activities in the grove.

Education officers

They are 7 in number. They carry out Museum Education Services and conduct schools/group visits to the site.

Masons

They are three in number. Their duties include carrying out maintenance works, assisting in construction works and supervising.

Traditional artists

They are three in number. They carry out necessary conservation activities involving ensuring proper restoration of the physical structures works in the groves.

Carpenters

The three carpenters are involved in construction works at the site. The head carpenter equally assists the local artists to produce works for the craft shop.

Administration

There are twenty two administration officers to assist the curator in the administration of staff and site works.

5. FACTORS AFFECTING THE SITE

5.1. Development Pressures

The grove is located South West of Osogbo town. The town has rather expanded on its Northern side, but the population that lives between the grove and the palace zone is quite numerous. The recent construction of a two way road in this area has made necessary the displacement of some houses. This has increased the pressure on the grove. However, the pressure is restricted to the buffer, zone, where people are developing agricultural activities. Construction of houses in the areas close to the fence of the grove has been successfully checked by the Museum and traditional authorities. However, constant monitoring is needed.

On the West side, there is a zone used by the Forestry Department. The forest is mainly composed of teak trees. A portion of this area has recently been allocated to the college for nursing. This has led to the construction of a conference hall, just at the edge of the buffer zone. But it is quite far from the grove itself. However, trees are to be planted around that building so as to reduce its intrusive tendency.

5.2. Environmental Pressures



Satellite Map showing the position of the grove in the south of Osogbo town

There are not many industries in Osogbo which means that the environment is not very polluted. However, as is the case for many cities in Africa, the heavy traffic is starting to affect the quality of the air in the town. The grove is rarely affected by this pollution as winds often blow from East to West preventing polluted air to reach the forest.

There are more risks on the river side, as many parts of Osogbo town are not equipped with sewage system. However, again, the town has developed rather on the lower side of the river so that it is not much affected; still the course of the river is getting spoiled by remains of plastic materials, more specifically remains of plastic bags which take very long time to disintegrate. They tend to accumulate within the roots of trees located on the banks of the river and therefore are not much destroyed by ultra-violets.

The river also goes through numerous smaller cities where population presence tends to result in an overflow of refuse in gutters and the Osun river. On the long term this situation could become alarming. Campaigns for the cleanliness of the river should be mounted by the State Government.

5.3. Natural disasters and risk preparedness

The main natural disaster that could affect the site is fire. The practice of bush fire is still used in the region and there are also accidental fires that sometimes become uncontrollable.

The forest is however a rather humid environment that can hardly be much affected. The climate is also humid with rains during a long period of the year. However, in case of long periods of dryness the risk exist for fire to develop in the grove.

However, the main sacred zone of the forest is on one side of the river which therefore forms a natural protection.

The risk is therefore mostly on the western side. But as explained earlier, wind tends rather to blow from east. There is also a cement block wall fence on that side. So the risk is not that high. However, the Forest Department has established a protection zone between the teak forest and the grove itself which reinforces the security of the grove. That zone needs to be extended up to the extreme northern end of this block wall.

5.4. Visitor/Tourism Pressures

The number of visitors and tourists to the site is very limited as compared to the existing capacity of the grove. Well protected, animals could be considered as semi wild. They are not frightened by human beings even though they rather tend to stay at a reasonable distance from visitors.

However, the organization of the festival that attracts now around 40,000 people has to be studied seriously as pressure at the occasion of the Grand Finale is quite high. The committee formed at this occasion has already studied the situation and proposals have been made to channel the pilgrims in a more systematic manner. New routes could be created so as to reduce the influx. Quiet zones need to be maintained on festival day so that the animals would not be too affected. It must be mentioned that it is said that the animals hide in strategic position on trees to observe the procession.

5.5. Number of Inhabitants within Property, Buffer Zone

There are no residential populations in the grove and in the buffer zone. People only come as visitors.

5.6. Others

Another threat to the grove are various religious and spiritual movements who use the river banks outside the grove, but sometimes very close to the buffer zone for their invocation and purification sessions, some of them done against the traditional religious practices. These most particularly affect the sacred place on the river which is outside the main grove but still is related to it. In collaboration with the body of artists and the Forestry Department, National Commission for Museums and Monuments (NCMM) plans to establish in this area an artist village (in addition to the planned craft village) within an inspiring reconstituted natural forest environment. That zone would be planted with species useful for the artists and crafts men (carving, dyeing textile industries,..) and managed in the view of its constant regeneration after use.

6. MONITORING

6.1. Key indicators for measuring state of conservation

- ³ Comprehensive Inventory of cultural assets completed
- ³ Number of fauna and flora species present
- ³ Areas where colonizing plants have been eradicated
- ³ Regular maintenance schedules/Record exist.
- ³ Funds allocated to maintenance/conservation.
- ³ Improved conservation and maintenance standards.
- ³ Number of sculptural structures requiring repairs
- ³ Length of sculptural walls requiring repairs
- ³ Number of visitors
- ³ Number of tourists
- ³ Number of courses provided for school children inside and outside site
- ³ Funds generated at the site (entries, sales, various activities / fundraising)
- ³ Regularity of stakeholders meetings.
- ³ Monthly and periodic Reports

6.2. Administrative arrangements for monitoring property

The Curator National Museum Osogbo has been re-designated Site Manager. He is responsible for the Day-to-Day management and monitoring of the site.

Under the Site Manager are Guards, Heritage Officers, Artisans and Patrol men who carry out their designated duties.

Every 5 years, National Commission Museums Monuments will organize an evaluation activity in order to gather all information necessary to prepare the periodic report as requested by the World Heritage Centre.

6.3. Results of previous reporting exercises

The Site Manager sends monthly reports to the Director, Monuments, Heritage and Sites at Abuja.

An overall inspection of the natural aspects of the grove carried out by Divine Grace Consult which has resulted in a 178 pages detailed and comprehensive report.

7. DOCUMENTATION

7.1. Photographs, slides and audio-visuals

7.1.1. Photographs

Photographs presenting the site have been inserted in the present document.

7.1.2. Slides

A pack containing 40 slides are submitted in appendix, together with a full list and captions for each slide.

7.1.3. Audio Visuals

A 45 minutes documentary video cassette on the “Osun-Osogbo festival is submitted.

7.2. Management plan(s) and extracts of other plan related to the property

A draft 5 – year Management Plan on Osun-Osogbo Sacred Grove is submitted in appendix. The Management Plan is divided into short term, medium-term and long-term projects and activities. Its aim is to develop measures and activities to protect and enhance the values of the property and to promote it, however into consideration taking measures that would ensure that the sacredness of the grove and the activities attached to it would not be disturbed. A more comprehensive operational plan based on the on-going consultations with newly identified stakeholders and interest groups is being worked out to accommodate sustainable tourism and poverty alleviation programs of the Osun State government and the two Local Governments in Osogbo municipality.

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7.4. Address where inventory, records and archives are stored.

The Headquarters,
National Commission for Museums and Monuments
Plot 2018, Cotonou Crescent
Wuse Zone 6,
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Garki, Abuja.
Nigeria.

8. CONTACT INFORMATION

8.1. Official national institution

The Director-General

The Headquarters
National Commission for Museums and Monuments
Plot 2018, Cotonou Crescent, Wuse Zone 6,
P. M. B. 171
Garki, Abuja
Nigeria

Telephone: 234-09 – 5230823, Fax : 234-09 – 5238254

8.2. Preparation of nomination dossier

National Coordinator

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Director, Monuments, Heritage and Sites and
Coordinator Nigeria World Heritage Committee
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France
Telephone 33 (0) 476 40 66 25
Fax : 33 (0) 476 22 72 56

8.3. Official local institution

National Museum

Ataoja palace

P. M. B. 4376

Osogbo

Osun State, Nigeria.

Telephone; 035 – 241471

8.4. Other local institutions

His Royal Highness Oyewale Matanmi III

JP, OFR, FCA, ACCA, MNIM

The Ataoja of Osogbo

Ataoja's Palace

Osogbo

Osun State

Nigeria.

The Secretary

Osogbo Cultural Heritage Council

Ataoja's Palace

Osogbo

Osun State, Nigeria.

The Project Coordinator

Osun Grove Support Group

4 Canon Odunsawo Close

Bodija Oyo State

Ibadan

Nigeria.

APPENDICES

Appendix 1. Nigerian World Heritage working team

Dr. Joseph Eboreime (Anthropologist) National Coordinator

Mr. Akin Liasu (Ecologist) Secretary

Mr. Debo Areo (Ecologist)

Mr. Remi Adedayo (Natural Historian)

Dr. Abu Edet (Conservator)

Mr. Godwin Imonirhua (Monuments Superintendent)

Mr. Dipo Alafiatayo (Photogrammetrist)

Mr. Amos Olorunnipa (Ethnographer)

Mr. O. W. Makinde (Archaeologist)

Mrs P. Erhenhi (Documentalist)

Secretariat:

Mrs Mercy Ebioh

Miss Ruth Enakaye

Miss Helen Enahoro

STAKEHOLDERS

The Ataoja of Osogbo

HRH, Oba Oyewale Iyiola Matanmi III (JP, OFR, FCA, ACCA, MNIM)

Susanne Wenger

Chief Jimoh Braimoh

Chief Adebisi Akanji

Mr. Kasali Akangbe

Members of the New Sacred Art Movement

Appendix 2. Yoruba Glossary

Agba Meta	Three elderly wise men.
Agbala Osun	Osun Courtyard.
Amala	Dried yam powder turned into a paste on fire-a Yoruba diet.
Apena	The messenger of a god or divinity/king.
Arugba	Carrier of calabash of ritual objects. In case of Osun Festival, she must be a virgin girl from the family of Ataoja.
Ataoja	King of Osogbo.
Atewo-Gbeja	He who holds the fish in his hands, a phrase from which the name Ataoja was contrasted.
Aworo	Osun high priest – the male counterpart of Iye Osun (Osun Priestess).
Babalawo	A diviner/adept of the Yoruba Ifa Oracle.
Egungun	The Ancestral Spirits animated in masquerades.
Ela	The god of peace.
Esu	The god of natural justice and messenger of Orunmila who is the god of divination.
Ifa	The art of divination, the scripture of Orunmila. It is believed to be the word of God loaded with knowledge and power and given to Orunmila by Almighty God.
Igbo Epa	Epa Bush or Forest – sacred grove where hunters and Ogun priests burial-rituals are performed.
Igbo Ifa	Ifa Bush or Forest – the grove where forest altar is still frequented by the oracle priest
Igbo Oro	Oro Bush or Forest – it is for the divine agency connected with winds, tabooed to women and children and non-initiates.
Igbo Orubu	Orubu Bush/Forest; a point in the worship of Osun where spiritual cleansing is performed.
Igbo Oya	Oya Bush or forest – the wilderness of the goddess Oya, one of Sango's wives.
Igede-Ekiti	A name of a town in Ekiti State of Nigeria where Osun River is said to have its source.
Iko	The gold fish.
Iledi Ohuntoto	The seat or house of Ohuntoto (see glossary for Ohuntoto).
Ile-Osun	Osun's house or Osun's Temple.
Illumuye	King makers.
Ipole-Omu	A settlement in Ijeshaland where the founder of Osogbo Laroooye was said to have been a ruler before the discovery of Osun.

Iya Osun	Osun Priest (literally meaning the mother of Osun or she who nurtures Osun).
Jagun	Head of king makers (Ilumoyes) and in former times a war lord.
Laro	A shortened name of Larooye, the mythical founder of Osogbo.
Larooye	The first king (Ataoja) of Osogbo and its founder.
Obatala	The god of creation and creativity.
Ode-Osogbo	Present day Osogbo town.
Odi	Deaf and dumb.
Oduduwa	Mythic founder of Ile-Ife and the father of all Yorubas.
Ogboni	An elitist society of men of influence and affluence. It is similar to European Lodges.
Ogun	The god of iron.
Oguntimehim	Same as Olutimehin (see below).
Oja Laro	Larooye's market.
Oja Ontoto	Ontoto's market where mythological human and spirit beings are said to have interacted. Ontoto is believed to be a mighty goddess with great knowledge.
Ohun toto	Same as Oja Ontoto above.
Ojubo	Point of worship or sacrifice offering. It is an altar or focus of rituals, e.g Ojubo Osun (Osun altar at the River side).
Oke Ontoto	Ontoto Hill.
Olodumare	The Supreme Being or God.
Olorisa	An adherent of a god.
Olorun	Used interchangeably with Olodumare as the Supreme Being or God – literally meaning the owner of heaven.
Olutimehin	The name of the co-founder of Osogbo; he is said to be Larooye's friend; an elephant hunter who first discovered the Osun River.
Onile	Interchangeable with Ogboni – literally means the earth god.
Orisa	A god; divinity of the Yorubas.
Orisanla	The big divinity. It is used in reference to Obatala to show its relative greatness in relationship to other Yoruba divinities.
Oro	The divine agency connected with winds and known to cleanse the environment of evil spirits. It is a taboo for women, children or non-initiates to see it.
Orunmila	The god of divination and oracles.
Osanyin	The god of herbal medicine.
Oso-Igbo	The fairy of the forest which, a name from which Osogbo was coined.
Owaroki	A title connecting Ijeshaland with Osogboland (<u>Owa</u> is a praise name for Ijsha people while <u>Oroki</u> is for Osogbo people).
Oya	One of the wives of Sango, the god of thunder and lightning.

Saka	A Yoruba name. He is the artist of the “amphitheatre” of Oja-Ontoto (Ontoto market).
Sango	The god of thunder and lightning. He is believed to be the 4 th king of Oyo, a Yoruba town and who became deified as a result of his mystical disappearance.
Sopoona	The governor of the world and messenger of open spaces.
Timehin	Shortened form of Oguntinmehin or Olutimehin.
Yemoja	The goddess of the Sea/River.
Yeye Osun	Same as Iya Osun, literally meaning the mother of Osun

WHO REGISTRATION
 Date 2/2/04
 Id N° 1118
 Copy 1 Item 2



1079 ✓

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FEDERAL REPUBLIC OF NIGERIA

Annual Volume

of the

Laws of the

Federal Republic of Nigeria

1965

CONTAINING

THE ACTS

AND SUBSIDIARY LEGISLATIONS
OF THE REPUBLIC

ENACTED IN THE YEAR TOGETHER WITH A CUMULATIVE
INDEX OF ACTS IN FORCE WITH AMENDMENTS THERETO

Thirty Shillings (Cloth Bound-Boards)
Twenty-five Shillings (Cloth Bound-Limp)

1966

FEDERAL MINISTRY OF INFORMATION, PRINTING DIVISION, LAGOS



107^e

L. 84 of 1965

ANTIQUITIES ACT (CHAPTER 12)

Antiquities (Monuments) Declaration Notice 1965

Commencement : 5th August 1965

WHEREAS the Antiquities Commission has submitted an application in accordance with section 14 (+) of the Antiquities Act for the declaration as monuments of the Antiquities set forth in the Schedule hereto :

AND WHEREAS the application has been considered by the Federal Minister of Education :

NOW THEREFORE in exercise of the powers conferred by section 14 (5) of the Act the Minister, hereby gives the following notice :

1. This notice may be cited as the Antiquities (Monuments) Declaration Notice 1965.

Citation.

2. The antiquities set forth in the Schedule of this notice are declared to be monuments.

Declaration of Monuments.

SCHEDULE

1. The rock Paintings of Dutsen Habude at Birnin Kudu in Kano Province, Northern Nigeria, consist of two rock shelters and have many paintings of long-horned humpless cattle.

* * * 2. The river-side shrine and sacred grove of Oshun at Oshogbo, Western Nigeria together with the shrine, its grove, the surrounding land within a radius of 400 feet from the Northernmost corner of the shrine building.

* 3. The shrine of Oshun, in the King's market at Oshogbo, Western Nigeria together with the surrounding land to a distance of 25 feet.

* 4. Fine carved stone figure situated at Igbajo in Oshun Division, Western Nigeria. It is 24 inches high, mounted on a base embedded in the ground dedicated to Esu which stands by the roadside in the centre of the town. *

5. Shira Rock Paintings found in the Shira Town in Azare Division of Bauchi Province, Northern Nigeria. It is within a radius of three miles of the town and the land covering a radius of 300 feet of the Centre of each site. There are ten different sites containing rock paintings.

6. Ijara Stone Figures situated at Ijara in Ilorin Province, Northern Nigeria, and made up of a group of eight stone figures which are related artistically to those of Esie.

7. The Ancient City of Surame in Sokoto Province, Northern Nigeria. Although abandoned about 260 years ago, the walls still stand to a height of 15 to 20 feet. It includes the line of the main roads of the area lying within a distance of 300 feet on the crest of the walls.

MADE at Lagos this 16th day of July 1965.

N. R. Ugo,
for Permanent Secretary,
Federal Ministry of Education.

Extraordinary



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Lagos—1st September, 1993

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Government Notice no. 45A

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10 of 1993

**NATIONAL COMMISSION FOR MUSEUMS AND MONUMENTS
ACT
(CAP 242 LFN)**

Museums and Monuments (Declaration) (Amendment) Notice 1992

Commencement. 23rd November 1992:

In exercise of the powers conferred upon me by section 13(5) of the National Commission for Museums and Monuments Act and of all other powers enabling me in that behalf, I, General Ibrahim Badamasi Babangida, President, Commander-in-Chief of the Armed Forces, Federal Republic of Nigeria, with the approval of the National Council of Ministers hereby give the following Notice:-

1. The Antiquities (Monuments) Declaration Notice 1965 is hereby amended in the Schedule thereto by substituting for paragraph 2 thereof the new paragraph as set out in the Schedule to this Notice.
2. This Notice may be cited as the Museums and Monuments (Declaration) Notice 1992.

Amendment of
LN 84 of 1965.

Citation.

"SCHEDULE

The river-side shrine and sacred grove of Osun at Osogbo, Osun State together with the shrine, its grove, the surrounding land starting as a concrete pillar marked G. 1303 the co-ordinates of which are 00.00 metres and 00.00 metres of a concrete pillar marked G. 1303 the origin of Local cadastral surveys, the boundaries run in straight lines, the bearing and lengths of which are as follows:

From	Bearings	Lengths	To
	Segment A		
G1303	111°55'	95.9m	G1304
G1304	111°41'	137.5m	G1305
G1305	66°14'	152.2m	G1306
G1306	83°43'	98.5m	G1307
G1307	101°06'	151.1m	G1308
G1308	126°35'	148.9m	G1309
G1309	200°1108'	86.1m	G1310

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G1310	269°30'	66.1m	G1311
G1311	268°28'	90.3m	G1312
G1312	190°07'	233.7m	G1313
G1313	221°45'	99.3m	G1314
G1314	234°55'	134.8m	G1315
G1315	166°38'	72.1m	G1316
G1316	262°58'	151.3m	G1317
G1317	201°58'	115.0m	G1318
G1318	206°59'	154.7m	G1319
G1319	213°25'	101.6m	G1320
G1320	235°14'	64.1m	G1321
G1321	261°52'	39.5m	G1322
G1322	354°00'	68.9m	G1343
G1343	354°24'	61.4m	G1323
G1323	347°43'	78.2m	G1324
G1324	346°44'	58.2m	G1944
G1944	347°29'	67.7m	G1325
G1325	358°39'	128.7m	G1326
G1326	01°39'	375.8m	G1327
G1327	03°43'	50.0m	G1328
G1328	20°57'	56.4m	G1329
G1329	43°54'	173.4m	G1303

Segment B.

G1666	176°19'	79.0m	G1330
G1330	180°38'	205.0m	G1331
G1331	182°20'	140.7m	G1332
G1332	180°28'	147.0m	G1333
G1333	168°15'	82.8m	G1945
G1945	168°04'	58.7m	G1334

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G334	172°31'	73.0m	G1949
G1948	172°59'	64.0m	G1335
G1335	175°20'	68.1m	G1947
G1947	262°04'	39.4m	G1336
G1336	260°16'	233.3m	G1337
G1337	350°41'	116.4m	G1338
G1338	353°49'	156.6m	G2043
G2043	347°38'	75.5m	G2044
G2044	357°01'	108.0m	G2045
G2045	328°11'	98.0m	G2046
G2046	309°47'	47.3m	G2047
G2047	292°01'	70.6m	G2048
G2048	319°24'	83.1m	G2049
G2049	60°38'	113.3m	G2050
G2050	136°22'	24.6m	G2051
G2051	58°57'	62.4m	G1663
G1663	51°44'	201.8m	G1664
G1664	53°44'	128.2m	G1665
G1665	54°24'	59.3m	G1666

2.(a) All property beacons are concrete pillars;

(b) All bearings and lengths are approximate; and

(c) All bearings are referred to true north.

3. Total Area-

(a) $A + B = 49.01 + 26.10$

(b) $A + B = 75.11 \text{ ha}^2$

Decree No. 77 of 1979

Establishing the

NATIONAL COMMISSION

FOR

MUSEUMS AND MONUMENTS

**NATIONAL COMMISSION FOR MUSEUMS AND
MONUMENTS DECREE 1979**



Decree No. 77

[28th September 1979]

Commence-
ment.

THE FEDERAL MILITARY GOVERNMENT hereby decrees as follows:—

PART I—NATIONAL COMMISSION FOR MUSEUMS AND MONUMENTS

Establishment of the Commission

1.—(1) There is hereby established a body to be known as the National Commission for Museums and Monuments (hereinafter in this Decree referred to “the Commission”) which shall have the functions assigned to it by this Decree.

Establish-
ment of
National
Commission
for Museums
and Monu-
ments.

(2) The Commission shall be a body corporate with perpetual succession and common seal and may sue or be sued in its corporate name.

2.—(1) The Commission shall consist of a Chairman to be appointed by the Federal Executive Council on the recommendation of the Commissioner and the following other members, that is—

Membership
and tenure
of office.

(a) five persons to be appointed by the Federal Executive Council on the recommendation of the Commissioner, being persons who by reason of their ability, experience or specialised knowledge in—

- (i) education,
- (ii) culture,
- (iii) natural history,
- (iv) science and technology, and
- (v) sciences,

are capable of making useful contributions to the work of the Commission ;

(b) nine representatives of the States to be appointed in rotation, so however that no State shall have more than one representative at any one time ; and

(c) the Director.

(2) The Commissioner may appoint one of the members of the Commission referred to in paragraph (a) of subsection (1) above to be the Deputy Chairman of the Commission for such period as the Commissioner may determine, so however that a Deputy Chairman who ceases to be a member shall also cease to be Deputy Chairman.

(3) Subject to subsection (4) below, a person appointed as a member of the Commission (not being and *ex-officio* member) shall hold office for three years and shall be eligible for re-appointment for one further period of three years.

(4) The appointing authority may terminate the appointment of a member (not being an *ex-officio* member) on grounds of misbehaviour or inability to discharge the duties of his office by reason of physical or mental incapacity.

(5) The supplementary provisions contained in Schedule 1 to this Decree shall have effect with respect to the proceedings of the Commission and other matters therein mentioned.

Functions
of the
Commission.

3.—(1) The functions of the Commission shall be—

- (a) to administer national museums, antiquities and monuments ;
- (b) to establish and maintain national museums and other outlets for or in connection with, but not restricted only to the following, that is—
 - (i) antiquities,
 - (ii) science and technology,
 - (iii) warfare,
 - (iv) African, Black and other antiquities,
 - (v) arts and crafts,
 - (vi) architecture,
 - (vii) natural history, and
 - (viii) educational services ;
- (c) to make recommendations to any State Government or other person or authority concerning the establishment and management of museums and the preservation of antiquities and monuments, not being national museums or antiquities and monuments declared to be national antiquities and monuments ; and
- (d) to approve any museum, which is privately established and maintained, for the purposes of this Decree and at any time withdraw such approval.

(2) For the purposes of the proper discharge of its functions under this Decree, the Commission—

- (a) shall have power to acquire and dispose of any interests in land or other property ; and
- (b) may by agreement of the owner of any antiquity undertake or make arrangements for the maintenance of any such antiquity on such terms and conditions as may be approved by the Commission.

Declaration
of national
museums.

4.—(1) The museums specified in Schedule 2 to this Decree are hereby declared to be national museums for the purposes of Item 26 of the Exclusive Legislative List in Part I of the Schedule to the Constitution of the Federation and references in this Decree to national museums shall be construed accordingly.

(2) The Commissioner may, as and when national museums are declared as prescribed by law, amend Schedule 2 to this Decree accordingly.

Staff of the Commission

The
Director-
General
of the
Commission.

5.—(1) There shall be an officer of the Commission to be known as the Director-General who shall be appointed by the Federal Executive Council on the nomination of the Commission.

(2) The Director-General shall be the chief executive officer of the Commission and shall hold office on such terms and conditions as may be specified in his letter of appointment or on such other terms and conditions as may be determined from time to time.

6.—(1) There shall be appointed by the Commission the following officers, that is—

- (a) an Administrative Secretary ;
- (b) a Director of Museums and Monuments ; and
- (c) a Director of Research and Training.

Appointment of Secretary, Directors and other staff of the Commission.

(2) The Administrative Secretary shall be responsible to the Director-General for the day-to-day administration and for the finances of the Commission.

(3) The Director of Museums and Monuments shall be responsible to the Director-General for the upkeep and general maintenance of museums and monuments under the control or management of the Commission, and the collection of stock for such museums and identification of antiquities to be declared as monuments.

(4) The Director of Research and Training shall be responsible to the Director-General for co-ordinating research staff and research projects of the Commission and the collation and publication of research material and for training of technical staff of the Commission and from elsewhere.

(5) There may be appointed from time to time by the Commission such other staff as may be required for the purposes of the efficient performance of the functions conferred on the Commission under or pursuant to this Decree.

7.—(1) Notwithstanding the provisions of the Pensions Act, it is hereby declared that service in the Commission shall be approved service for the purposes of that Act and accordingly, the employees of the Commission shall in respect of their service in the Commission be entitled to such pensions, gratuities and other retirement benefits as are enjoyed by persons holding equivalent grades in the public service of the Federation, so however that nothing in this section shall prevent the appointment of a person to any office in the Commission on terms which preclude the grant of a pension, gratuity or other retirement benefits in respect of that office.

Service in the Commission to be pensionable. Cap. 147.

(2) For the purpose of the application of the provisions of the Pensions Act in accordance with this section—

(a) subsection (1) of section 7 of that Act (which confers on the Commissioner for Establishments of power to waive the requirement to give notice of desire to retire at the age of 45) shall have effect as if references therein to that Commissioner they were substituted references to the Commission ; and

(b) the power under subsection (1) of section 9 of that Act to require an officer to retire at any time after attaining the age of 45, subject to his being given six months' notice in writing, shall be exercisable by the Commission and not by any other authority.

Financial Provisions

Establishment of fund by the Commission.

8.—(1) The Commission shall establish and maintain a fund which shall be applied towards the promotion of the objectives specified in this Decree.

(2) There shall be paid and credited to the fund established pursuant to subsection (1) above—

(a) such sums as may be provided in each financial year to the Commission by the Federal Government ;

(b) fees charged for services rendered by the Commission ; and

(c) subject to section 9 (2) of this Decree, all sums accruing to the Commission by way of gifts, testamentary disposition, endowments or contributions from philanthropic persons or organisations or otherwise howsoever.

Power to accept gifts.

9.—(1) The Commission may accept gifts of any antiquity, monument or museum or of any land, money, loan, building, work of art or other property connected with its functions under or pursuant to this Decree upon such trusts and conditions, if any, as may be specified by the person or organisation making the gift.

(2) The Commission shall not accept any gift if the conditions attached by the person or organisation making the gift to the acceptance thereof are inconsistent with the functions of the Commission.

Borrowing power, etc.

10.—(1) The Commission may, with the consent of the Commissioner or in accordance with any general authority given in that behalf by the Federal Government, borrow by way of loan or overdraft from any source any sums required by the Commission for meeting its obligations and discharging its functions under this Decree.

(2) The Commission may, subject to the provisions of the Decree and the conditions of any trust created in respect of any property, invest all or any of its funds with the like consent or general authority.

(3) The Commission may invest any surplus funds of the Commission in such securities as may be approved by the Commissioner, so however that in respect of any securities specified in the Government and other Securities (Local Trustees' Powers) Act or the Trustee Investments Act 1962, no such consent shall be necessary.

Cap. 78.
1962 No. 20.

Annual estimates, accounts and audits.

11.—(1) The Commission shall cause to be prepared not later than 31st December in each year, an estimate of the expenditure and income of the Commission during the next succeeding financial year and when so prepared, it shall be submitted to the Commissioner for approval.

(2) The Commission shall cause to be kept proper accounts of the Commission and proper records in relation thereto and when certified by the Commission such accounts shall be audited as provided in subsection (3) below.

(3) The accounts of the Commission shall be audited as soon as may be after the end of each financial year by auditors appointed by the Commission with the approval of the Federal Executive Council and the fees of the auditors and the expenses of the audit generally shall be paid from the funds of the Commission.

(4) Before appointing auditors as provided in subsection (3) of this section, the Commission shall consult the Federal Commissioner for Finance.

PART II—DECLARATION OF ANTIQUITIES AS NATIONAL
MONUMENTS, ETC.

National Monuments

12.—(1) For the purpose of the discharge of its functions under this Decree, the Commission may—

Special
powers
of the
Commission.

(a) for the purpose of discovering antiquities in any area, carry out excavation with the knowledge of the State Government concerned ;

(b) by agreement with the owner of any antiquity (other than a monument) undertake its maintenance or any other measures which the Commission would have power to undertake if such antiquity were a national monument ;

(c) if the Commission considers it expedient that any antiquity (other than a monument) should be preserved in a museum, and with the knowledge of the State Government concerned, arrange for the purchase or loan of the antiquity and its removal to a national or other approved museum ;

(d) enter upon any land where archaeological excavations or other operations are being carried on, and inspect same.

(2) The powers conferred on the Commission under this section may be exercised on its behalf by any person or authority authorised either generally or specially by the Commission in that behalf.

13.—(1) The Commission may if it considers that any antiquity is in need of protection or preservation and ought in the national interest to be protected or preserved publish notices to that effect in the *Federal Gazette* and in the appropriate *State Gazette* and cause a copy of the notice to be served on the owner of the antiquity concerned and every such notice shall—

Steps
towards
declaration
of antiquity
as a national
monument.

(a) specify the antiquity and the place where it is or is believed to be ;

(b) state that it is intended to make an application to the Head of the Federal Military Government to declare the antiquity to be a national monument ; and

(c) state that any objection to such declaration shall be lodged with the Commission within two months from the date of publication of the notice.

(2) The Commission shall in any case in which it is reasonably practicable so to do, cause a copy of any notice published under subsection (1) above to be posted in a conspicuous place on or near the antiquity to which it relates and additional copies shall be sent to the local government in which the antiquity is located and the Secretary to the local government concerned shall post a copy of such notice in a conspicuous place in the principal office of such local government.

(3) From the date of publication of a notice under subsection (1) above, until the publication of an order by the Head of the Federal Military Government under subsection (5) of this section or if no such order is published until the expiry of three months thereafter, it shall be an offence to destroy, deface, alter, remove or excavate or to transfer the possession of the antiquity to which the notice relates except with the permission in writing of the Commission.

Provided that nothing in this subsection shall be deemed to prohibit the doing by the holder of a mining title of any act in relation to an antiquity which is within the area to which the mining title relates if such act is authorised by the mining title and the holder has given the Commission at least one month's notice in writing of his intention to do such act.

(4) The Commission shall within one month after the publication of a notice under subsection (1) of this section, submit to the Head of the Federal Military Government in such manner as may be prescribed, its application for the declaration as a national monument of the antiquity to which the notice relates.

(5) An application submitted under subsection (4) of this section shall be considered by the Head of the Federal Military Government together with any objections furnished in relation thereto and the Head of the Federal Military Government may with the prior approval of the National Council of States by order published in the *Gazette* either declare the antiquity to which the application relates to be a national monument, or notify his refusal to do so :

Provided that no such declaration shall be made after the expiry of three months from the date of publication of the notice under subsection (1) to which the application relates.

(6) An order made under subsection (5) of this section—

(a) may at any time be revoked by the Head of the Federal Military Government with the like consent whereupon the antiquity to which it relates shall cease to be a national monument ; and

(b) shall, unless and until it is revoked, be conclusive evidence of the fact that the antiquity to which it relates is a national monument.

(7) Any person who contravenes the provisions of subsection (3) of this section shall be guilty of an offence and shall be liable on conviction to a fine of ₦200 or imprisonment for six months or to both such fine and imprisonment.

Powers in relation to an antiquity pending declaration as national monument.

14. Where a notice has been published in respect of antiquity under subsection (1) of section 13 of this Decree, and the Commission considers that it is necessary to take immediate steps for the protection or preservation of an antiquity, the Commission may if so authorised by the Military Administrator of the State where the antiquity is, do all such things as it would have been entitled to do if the antiquity had been declared a national monument :

Provided that the Commission shall not, save with the consent of the owner of the antiquity, exercise the power conferred by this section at any time after the Commission has been informed that the Head of the Federal Military Government has refused to declare the antiquity to be a national monument or, if the Commission has not been so informed, within three months of the publication of the notice aforesaid and the antiquity has not been so declared after the expiry of the said three months.

Power to maintain other monuments.

15. The Commission may with the consent of the owner of a monument, or if it appears to the Commission that the monument is in danger of decay, destruction or removal or damage from neglect or injudicious treatment, maintain such monument and may—

(a) have access at all reasonable times to the monument for the purposes of inspecting it and doing such acts as may be required for maintenance thereof ; and

(b) where practicable remove the monument or any part of it for the purposes of repair or protection for such period as may be agreed between the owner thereof and the Commission.

16. The public shall have access to a monument to such extent including where applicable the payment of such fees as may be provided in rules made by the Commission with the consent of the Commissioner.

Public access to monuments.

17.—(1) Where an antiquity has been declared to be a national monument as provided in this Decree, the owner thereof shall be entitled to compensation for the value at the date of such declaration and thereafter any estate, right, title and interest in and to such antiquity shall be extinguished.

Compensation to owner.

(2) In case of dispute as to the amount of compensation payable under this section such dispute shall be referred to a court of competent jurisdiction in the area concerned.

18.—(1) Any person who, save as it is provided in this Decree, wilfully destroys, defaces, alters, removes or excavates any monument, shall be guilty of an offence and shall be liable on conviction to a fine of ₹1,000 or twice the value of such monument (whichever is higher) or to imprisonment for 12 months or to both such fine and imprisonment.

Offences in relation to monuments.

(2) Any person who without lawful authority destroys, defaces, alters or removes any notice, mark or sign, denoting any monument or any fence, covering or other thing erected or provided for the maintenance of a monument, shall be guilty of an offence and liable on conviction to a fine of ₹500 or to imprisonment for six months or to both such fine and imprisonment.

(3) Nothing in the foregoing provisions of this section shall be construed as prohibiting the doing by the holder of a mining title of any act in relation to a monument or a thing erected or provided for the maintenance of a monument which is within the area to which a mining title relates if—

(a) such act is authorised by the mining title ; and

(b) the mining title was granted or became effective before the date on which the monument was so declared ; and

(c) the holder has given the Commission at least three months' notice in writing of his intention to do such act.

Excavations and Discoveries

19.—(1) No person shall by means of excavation or similar operations search for any antiquities unless authorised by permit issued by the Commission and with the consent of the State Government in whose territory the search is to be carried out.

Restrictions on excavations.

(2) The Commission shall before issuing a permit under this section satisfy itself that the applicant is competent by training and experience to carry out the operations for which the permit was required and may in its discretion require to be satisfied that he has the financial means or the financial or other support of an archaeological or scientific society or institution of good repute.

(3) A permit issued under this section—

(a) may be made subject to such conditions as the Commission may think fit to impose ;

(b) may at any time be revoked by the Commission without any reason being assigned ;

(c) shall not of itself confer any right to enter upon any land without the consent of the holder or occupier of the land or of any other person entitled to grant such consent.

(4) Notwithstanding the issue of a permit under this section, the person to whom the permit was issued and all persons engaged in any excavation or other operations to which the permit relates shall, if so required by any person duly authorised in writing by the Commission, suspend such operations until notified by the Commission that they may be resumed.

(5) Any person who contravenes the provisions of subsection (1) or (4) of this section or fails to comply with any conditions of a permit granted to him under this section, shall be guilty of an offence and liable on conviction to a fine of ₦500 or to imprisonment for six months or to both such fine and imprisonment.

Discovery of objects of archaeological interest.

20.—(1) Any person who discovers an object of archaeological interest in the course of operations permitted under section 19 of this Decree shall, not later than 7 days thereafter, give notice thereof to the Commission.

(2) Any person who discovers an object of archaeological interest otherwise than in the course of operations mentioned in subsection (1) above shall, not later than 7 days thereafter, give notice thereof together with particulars of the place and the circumstances of the discovery to the Commission and to the Secretary to the local government where such discovery is made or to such other person as may be prescribed.

(3) Any person who knowingly fails to comply with any of the foregoing provisions of this section shall be guilty of an offence and liable on conviction to a fine of ₦500 or to imprisonment for six months or to both such fine and imprisonment.

PART III—PROHIBITED TRANSFERS

Ban on buying or selling of antiquities.

21.—(1) No person shall—

(a) buy any antiquity unless he is an accredited agent ; or

(b) sell any antiquity to any person other than an accredited agent.

(2) Any person who contravenes the provisions of this section shall be guilty of an offence and on conviction shall be liable to a fine of ₦2,000 or five times the value of the antiquity, whichever is the greater, or to imprisonment for three years, and the court imposing the fine or the imprisonment shall make an order for the forfeiture of the antiquity connected with the offence to the State.

Search without warrant by police or custom.

22.—(1) Any police officer may at any time search without warrant any person or the property of any person he reasonably suspects of—

(a) buying any antiquity while he is not an accredited agent ; or

(b) selling any antiquity to a person who is not an accredited agent and he may seize anything he reasonably suspects to be an antiquity together with any container in which it is kept.

(2) Any officer of the Department of Customs and Excise may at any time search without warrant anything intended to be exported from Nigeria if he reasonably believes that the thing intended to be exported from Nigeria contains any antiquity, and he may seize the thing he reasonably suspects to be an antiquity together with any container in which it is kept.

(3) Anything seized under subsection (1) or (2) above shall as soon as possible be taken before a magistrate who—

(a) in respect of seizure under subsection (1) above, shall make an order for the forfeiture of the thing seized together with any container in which it is kept to the State, if it is established that the thing seized is an antiquity and that it has been bought or sold contrary to the provisions of section 21 of this Decree ;

(b) in respect of seizure under subsection (2) above, shall make an order for the forfeiture of the thing seized together with any container in which it is kept to the State if it is established that the thing seized is an antiquity and that no export permit in respect thereof has been issued by the Commission.

(4) A magistrate shall notwithstanding the provisions of any other enactment, have jurisdiction for the summary trial of any matter under this Part of this Decree and may impose any fine, any sentence or any other penalty, provided by this Decree.

(5) Any antiquity forfeited to the State under any of the provisions of this Part of this Decree shall be kept in the custody of the Director-General and shall be disposed of in such a manner as the Commission may direct.

(6) Any person obstructing a police officer or an officer of the Department of Customs and Excise in the performance of his duties under this Decree shall be guilty of an offence and liable on conviction to a fine of ₦1,000 or to imprisonment for three years.

23.—(1) Any person who has an antiquity in his possession or under his control either before or after the commencement of this Decree shall, if so demanded by an accredited agent, register the antiquity with the accredited agent who may call upon him in person between the hours of 8 a.m. and 6 p.m. any day, except on work-free days, for that purpose.

Registration
of
antiquities.

(2) Any antiquity not so registered by a person who is in possession or control of it when an accredited agent has called upon him in person for the registration thereof shall be liable to seizure by a police officer, but the antiquity shall not be forfeited except on the order of a magistrate.

24.—(1) Where a person is in any doubt as to whether or not an object in his possession is an antiquity, he may apply in person, or in writing, attaching the object in his possession or a photograph of it, to the Director-General, or any person authorised in writing by the Director-General, for the determination of the matter.

Clearance
permit.

(2) Where the Director-General or the person authorised in writing by him, is satisfied that the object in the possession of the applicant is not an antiquity, he may issue a permit (hereinafter called a "clearance permit") in respect of that object.

(3) A clearance permit issued in respect of an object shall be conclusive proof that the object is not antiquity.

Restriction
on export of
antiquities.

25.—(1) Subject to the provisions of subsection (4) of this section and to any exceptions which may be prescribed, no antiquity shall be exported from Nigeria without a permit issued in that behalf by the Commission.

(2) An application for a permit under this section shall be made in such manner as may be prescribed.

(3) Before issuing a permit under this section in respect of an antiquity the Commission may cause the antiquity to be inspected and to be sealed.

(4) A permit under this section shall not be required for the export of an antiquity which has been lawfully imported into Nigeria, but if in any legal proceedings against any person in respect of a contravention of this section any question shall arise whether an antiquity has been lawfully imported into Nigeria the onus of proof thereof shall lie upon that person.

Compulsory
purchase of
antiquity.

26.—(1) Where any person has applied to the Commission for a permit to export any antiquity from Nigeria and the permit is refused, the Commission acting through an accredited agent may for a fair and reasonable local price compulsorily buy the antiquity from the applicant.

(2) Any person who is dissatisfied with the local price offered or paid for his antiquity by an accredited agent may, within thirty days of the offer or the payment, apply to the High Court having jurisdiction in the place where the offer or the payment was made to determine a fair and reasonable local price for his antiquity.

(3) Any application under subsection (2) above shall be by summons and as in the Form set out in Schedule 4 to this Decree.

(4) Any applicant for a permit under subsection (1) above who intentionally destroys or damages the antiquity for which a permit to export from Nigeria has been refused shall be guilty of an offence and on conviction shall be liable to a fine of ₦200 or to imprisonment for six months.

Interpreta-
tion of this
Part.

27. In this Part of this Decree—

“export permit” means the permit issued under section 25 of this Decree ;

“the State” means the Government of the Federation ;

“value” means the price for which an antiquity would be sold if it were offered for sale in an international art market.

PART IV—MISCELLANEOUS AND SUPPLEMENTARY

Annual
reports.

28. The Commission shall, not later than 30th June in each year, submit to the Federal Executive Council through the Commissioner a report on the activities of the Commission and its administration during the immediately preceding year and shall include in such report the audited accounts of the Commission.

Staff
regulations.

29.—(1) Subject to the provisions of this Decree, the Commission may make staff regulations relating generally to the conditions of service of the employees of the Commission and, without prejudice to the generality of the foregoing, such regulations may provide for—

(a) the appointment, promotion and disciplinary control (including dismissal) of employees of the Commission ; and

(b) appeals by such employees against dismissal or other disciplinary measures ;

and until such regulations are made, any instrument relating to the conditions of officers in the public service of the Federation shall, with such modifications as may be necessary, be applicable to the employees of the Commission.

(2) Staff regulations made under subsection (1) above shall not have effect until approved by the Commissioner ; and when so approved they may not be published in the *Gazette* but the Commission shall cause them to be brought to the notice of all affected persons in such manner as it may from time to time determine.

30. Subject to the other provisions of this Decree, the Commissioner, with the approval of the Federal Executive Council, may make regulations generally for the purposes of this Decree and the due administration thereof.

Regulations.

31.—(1) The Antiquities Act and the Antiquities (Prohibited Transfers) Decree 1974 are hereby repealed and the Antiquities (Amendment) Decree 1969 is hereby consequentially repealed.

Repeals, etc. and transitional and savings provisions.

(2) The Antiquities Commission established under the aforementioned Act is hereby dissolved and notwithstanding the provisions of this section, the transitional and savings provisions in Part A of Schedule 3 to this Decree shall have effect in relation to the assets and liabilities of the dissolved Commission and the other matters mentioned in the said Schedule.

Cap. 12.
1974 No. 9.
1969 No. 19.

(3) As from the date of commencement of this Decree, the department of the Federal Ministry of Information known and styled as the Federal Department of Antiquities shall cease to exist and the transitional and savings provisions in Part B of Schedule 3 to this Decree shall have effect in relation to the public officers in the dissolved Department, the assets and liabilities held by or on behalf of the Federal Government for any purpose in respect of which the said Department had responsibility and the other matters mentioned in the said Schedule.

32. In this Decree, unless the context otherwise requires—

Interpretation.

“accredited agent” means the Director-General or any employee of the Commission authorised in writing by the Commission or any person or body in any State authorised in writing by the Commissioner to act for the Commission in the State concerned ;

“antiquity” means—

(a) any object of archaeological interest or land in which any such object was discovered or is believed to exist ; or

(b) any relic of early human settlement or colonisation ; or

(c) any work of art or craft work, including any statute, model, clay figure, figure cast or rust metal, carving, house post, door, ancestral figure, religious mask, staff, drum, bolt, ornament, utensil, weapon, armour, regalia, manuscript or document if such work of art or craft work is of indigenous origin and—

(i) was made or fashioned before the year 1918 ; or

(ii) is of historical, artistic or scientific interest and is or has been used at any time in the performance and for the purposes of any traditional ceremony,

and in the case of any object or relic mentioned in paragraph (a) or (b) of this definition includes for the purposes of this Decree any land adjacent thereto which in the opinion of the Commission, a State Government or, as the case may require, the Head of the Federal Military Government is reasonably required for the purpose of maintaining the same or the amenities thereof or for providing or facilitating access thereto, or for the exercise of proper control or management with respect thereto ;

“approved museum” means a museum approved by the Commission under section 3 of this Decree ;

“the Commission” means the National Commission for Museums and Monuments established under section 1 of this Decree ;

“the Commissioner” means the Federal Commissioner charged with responsibility for antiquities, museums and national monuments ;

“local government” means any local government authority established by law in any State of the Federation ;

“maintenance”, in relation to an antiquity, includes the fencing, repairing and covering any antiquity and the doing of any other act or thing which may be required for the purpose of repairing the antiquity or protecting it from decay or injury, and “maintain” shall be construed accordingly ;

“mining title” means any licence, right or lease granted under the provision of the Minerals Act, the Quarries Decree 1969 and the Petroleum Decree 1969 or under the provisions of any other enactment regulating or authorising the winning of solid or other minerals ;

“monument” or “national monument” means any antiquity declared to be such under section 13 of this Decree ;

“object of archaeological interest” means—

(a) any fossil remains of man or of animals found in association with man ; or

(b) any side trace or ruin of an ancient habitation, working place, midden or sacred place ; or

(c) any cave or other natural shelter or engraving, drawing, painting or inscription on rock or elsewhere ; or

(d) any stone object or implement believed to have been used or produced by early man ; or

(e) any ancient structure, erection, memorial, causeway, bridge, cairn, tumulus, grave, shrine, excavation, well, water tank, artificial hole, monolith, grove of stores, earthwork, wall, gateway or fortification ; or

(f) any antique tool or object of metal, wood, stone, clay, leather, textile, basket wear or other material,

which is (or are) of archaeological interest ;

“owner” includes a joint owner invested with powers of management in respect of an antiquity on behalf of himself and other joint owners and any agent or trustee exercising such powers and the attorney of any such person.

33. This Decree may be cited as the National Commission for Museums and Monuments Decree 1979. Citation.

SCHEDULES

SCHEDULE 1

Section 2

SUPPLEMENTARY PROVISIONS RELATING TO THE COMMISSION

Proceedings

1. Subject to this Decree and section 26 of the Interpretation Act 1964 (which provides for decisions of a statutory body to be taken by a majority of its members and for the person presiding to have a second or casting vote), the Commission may make standing orders regulating the proceedings of the Commission or any committee thereof. 1964 No. 1.

2. Every meeting of the Commission shall be presided over by the Chairman or in his absence by any Deputy Chairman appointed pursuant to section 2 (2) of this Decree but in the absence of both the members present at the meeting shall elect one of their number to preside at the meeting.

3. The quorum at a meeting of the Commission shall consist of the Chairman (or in an appropriate case the person presiding at the meeting pursuant to paragraph (2) above) and 8 other members of whom at least 2 shall be members appointed pursuant to paragraph (a) of section 2 (1) of this Decree.

4. Where upon any special occasion the Commission desires to obtain the advice of any person on any particular matter, the Commission may co-opt that person to be a member for as many meetings as may be necessary, and that person while so co-opted shall have all the rights and privileges of a member except that he shall not be entitled to vote.

Committees

5.—(1) Subject to its standing orders, the Commission may appoint such number or standing and *ad hoc* committees as it thinks fit to consider and report on any matter with which the Commission is concerned.

(2) Every committee appointed under the foregoing provisions of this paragraph shall be presided over by a member of the Commission and shall be made up of such number of other persons, not necessarily members of the Commission, as the Commission may determine in each case.

(3) The quorum of any committee set up by the Commission shall be as may be determined by the Commission.

6. Where standing orders made pursuant to paragraph 1 above provide for a committee of the Commission to consist of or co-opt persons who are not members of the Commission, the committee may advise the Commission on any matter referred to it by the Commission.

Miscellaneous

7. The fixing of the seal of the Commission shall be authenticated by the signature of the Chairman or of the Director-General of the Commission.

8. Any contract or instrument which, if made by a person not being a body corporate, would not be required to be under seal may be made or executed on behalf of the Commission by the Director-General or by any other person generally or specially authorised to act for that purpose by the Commission.

9. Any document purporting to be a contract, instrument or other document duly signed or sealed on behalf of the Commission shall be received in evidence and shall, unless the contrary is proved, be presumed without further proof to have been so signed or sealed.

10. The validity of any proceedings of the Commission or of a committee thereof shall not be affected—

(a) by any vacancy in the membership of the Commission, or any committee thereof ; or

(b) by any defect in the appointment of a member of the Commission or any committee thereof.

11. Any member of the Commission or a committee thereof who has a personal interest in any contract or arrangement entered into or proposed to be considered by the Commission or committee thereof shall forthwith disclose his interest to the Commission or the committee and shall not vote on any question relating to the contract or arrangement.

12. No member of the Commission shall be personally liable for any act or omission done or made in good faith while engaged on the business of the Commission.

SCHEDULE 2

Section 4

NATIONAL MUSEUMS

1. National Museum, Lagos
2. National Museum, Jos
3. National Museum, Kaduna
4. National Museum, Oron
5. National Museum, Benin
6. National Museum, Owo
7. Ife Museum, Ile-Ife
8. Esie Museum, Esie
9. Kano Museum (Gidan Makama), Kano.

SCHEDULE 3

Section 31

TRANSITIONAL AND SAVINGS PROVISIONS

Part A—Provisions relating to the dissolved Antiquities Commission

1. By virtue of this Decree, there shall be vested in the National Commission for Museums and Monuments (in this Part of this Schedule hereafter referred to as "the new Commission") on the appointed day without further assurance all assets, funds, resources and other movable and immovable property which immediately before the appointed day were vested in the Antiquities Commission dissolved by this Decree (in this Part of this Schedule hereafter referred to as "the old Commission").

2. As from the appointed day—

(a) the rights, interests, obligations and liabilities of the old Commission existing immediately before the appointed day under any contract or instrument, or at law or in equity apart from any contract or instrument, shall by virtue of this Decree be assigned to and vested in the new Commission ;

(b) any such contract or instrument as is mentioned in paragraph (a) above shall be of the same force and effect against or in favour of the new Commission and shall be enforceable as fully and effectively as if instead of the old Commission, the new Commission had been named therein or had been a party thereto ; and

(c) the new Commission shall be subject to all the obligations and liabilities to which the old Commission was subject immediately before the appointed day, and all other persons shall as from the appointed day have the same rights, powers and remedies against the new Commission as they had against the old Commission immediately before the appointed day.

3. Any proceeding or cause of action pending or existing immediately before the appointed day by or against the old Commission in respect of any right, interest, obligation or liability of the old Commission may be commenced continued or enforced by or against the new Commission as if this Decree had not been made.

4. Notwithstanding the dissolution of the old Commission by this Decree, any person who immediately before the appointed day held office as a member of the old Commission shall, as from the appointed day, continue to hold such office as a member of the new Commission as if appointed pursuant to section 2 of this Decree and until such time as new appointments are made thereunder.

Part B—Provisions Relating to the Dissolved Federal Department of Antiquities

5. Notwithstanding the dissolution of the Federal Department of Antiquities by this Decree but subject as hereinafter provided, any person who immediately before the appointed day held office in the said Department shall, on the appointed day, be deemed to have been deployed to the Commission by the Federal Public Service Commission.

6.—(1) The Commission shall, not later than 3 months after the appointed day, by notice in writing offer, to every person remaining deployed to its service at that time, employment on terms and conditions as are not less favourable than those enjoyed by that person immediately before his deployment.

(2) For the purposes of this Schedule, the terms and conditions comprised in any offer shall not be construed as being less favourable merely because they are not in all respects identical with or superior to the terms and conditions enjoyed by the person immediately before the deployment, if the first-mentioned terms and conditions taken as a whole offer substantially equivalent or greater benefits.

7.—(1) Any person to whom an offer of employment is made pursuant to paragraph 6 of this Schedule and who fails within 30 days thereafter to give the Commission an acceptance in writing of the offer shall be deemed to have refused the offer.

(2) If a person refuses an offer of employment made to him pursuant to the said paragraph 6 (either as provided in sub-paragraph (1) above or otherwise howsoever), the obligation imposed on the Commission to employ that person shall thereupon determine :

Provided that nothing herein shall be construed as extinguishing the right of any such person to be re-absorbed in the public service of the Federation if, immediately before the appointed day, he was a member of that public service.

8. When a person accepts an offer of employment made pursuant to paragraph 6 of this Schedule, such person shall be deemed to have been transferred to the Commission and his previous service in the Department shall be deemed to be service in the Commission for pensions purposes.

9.—(1) The provisions of this paragraph shall apply to all contracts or other instruments subsisting immediately before the appointed day and entered into by or on behalf of the Federal Government for any purpose in respect of which the dissolved Department had responsibility and which are not excluded by that Government from the operation of the provisions of this paragraph.

(2) By virtue of this Decree, there shall be vested in the Commission as from the appointed day and without further assurance, all assets, funds, resources and other moveable or immovable property which immediately before the appointed day were vested by the Government in the dissolved Department and held by it on behalf of the Government of the Federation and which are not excluded as aforesaid.

(3) As from the appointed day—

(a) the rights, interests, obligations and liabilities of the Government existing immediately before the appointed day under any afore-mentioned contract or instrument, or at law or in equity apart from any contract or instrument, shall by virtue of this Decree vest in the Commission ;

(b) any such contract or instrument as is mentioned in sub-paragraph (a) above shall be of the same force and effect against or in favour of the Commission and shall be enforced as fully and effectively as if instead of the Government, the Commission had been named therein or had been a party thereto ; and

(c) any proceeding or cause of action pending or existing, or which could have been taken by or against the Government immediately before the appointed day in respect of any right, interest, obligation or liability of the Government may be commenced, continued or enforced or taken by or against the Commission as if this Decree had not been made.

(4) For the avoidance of doubt, it is hereby declared that the provisions of this paragraph or any other provision of this Decree shall be without prejudice to the Petitions of Right Act.

Cap. 149

Part C—Supplementary

10. Within the twelve months next after the making of this Decree the Commissioner, if he thinks fit, may by order in the *Gazette* make additional transitional or saving provisions for the better carrying out of the objectives of this Schedule.

11. In this Schedule, the "appointed day" means the date of coming into force of this Decree.

SCHEDULE 4

Section 26

NATIONAL COMMISSION FOR MUSEUMS AND MONUMENTS DECREE 1979

IN THE HIGH COURT OF.....

DETERMINATION OF REASONABLE PRICE FOR ANTIQUITY

Let all parties attend at.....on
the.....day of.....19.....

at.....o'clock in the.....noon on

the hearing of an application on the part of.....for
the determination of the following questions :—

What should be a fair and reasonable local price for the antiquity for which—

(a)

demands a price of.....

(b) the National Commission for Museums and Monuments has paid/
offered to pay.....
and any other questions connected with the local price of the antiquity.

If any party fails to attend at the date, place and time above-mentioned such order may be made as the court thinks just.

DATED the..... day of..... 19.....

.....
Signature of Judge

The summons was taken out by.....
.....

MADE at Lagos this 28th day of September 1979.

GENERAL O. OBASANJO,
*Head of the Federal Military Government,
Commander-in-Chief of the Armed Forces,
Federal Republic of Nigeria*

EXPLANATORY NOTE

*(This note does not form part of the above Decree but is
intended to explain its purport)*

The Decree provides for the dissolution of both the Antiquities Commission and the Federal Department of Antiquities and their merger to form the National Commission for Museums and Monuments. While repealing various enactments relating to antiquities, the Decree consolidates most of the provisions thereof and makes fresh provisions in connection with the declaration of national monuments. The penalties for the destruction or unauthorised alteration or removal of monuments have been considerably stiffened up.

The procedure to be followed in relation to the exportation of antiquities is also spelt out in the Decree.



10

LAND USE ACT

(CAP 202)

Laws of the Federation

1990

WHC REGISTRATION
Date 2/2/04
Id N° 1148
Copy 1 Item 7

CHAPTER 202

LAND USE ACT

ARRANGEMENT OF SECTIONS

SECTION PART I. - GENERAL

1. Vesting of all land in the State.
2. Control and management of land; advisory bodies.
3. Designation of urban areas.
4. Application law of the interim management of land.

PART II.-PRINCIPLES OF LAND TENURE, POWER OF GOVERNOR AND LOCAL GOVERNMENTS, AND RIGHT OF OCCUPIERS.

5. Powers of the Governor in relation to land.
6. Power of Local Government in relation to land not in urban areas.
7. Restriction on rights of persons under age of 21.
8. Special contracts.
9. Certificates of occupancy.
10. Conditions and provisions implied in certificate of occupancy.
11. Power of Governor or public officer to enter and inspect land and improvements.
12. Power of Governor to grant licences to take building materials.
13. Duty of occupier of statutory right of occupancy to maintain beacons.
14. Exclusive rights of occupiers.
15. The right to improvements.

PART III.-RENTS

16. Principles to be observed in fixing and revising rents.
17. Power of Governor to grant rights of occupancy free of rent or at reduced rent.
18. Acceptance of rent not to operate as a waiver of forfeiture.
19. Penal rent.
20. Additional penal rent for unlawful alienation.

PART IV.- ALIENATION AND SURRENDER OF RIGHTS OF OCCUPANCY

21. Prohibition of alienation of customary right of occupancy except with requisite consent or approval.
22. Prohibition of alienation of statutory right of occupancy without consent of Governor.
23. Sub-underlease.
24. Devolution of rights of occupancy on death.

25. Effect of deed or will where non-customary law applies.

SECTION

26. Null and void transactions and instruments.
27. Surrender of statutory rights of occupancy.

PART V.- REVOCATIONS OF RIGHTS OF OCCUPANCY AND COMPENSATION THEREFOR.

28. Power of Governor to revoke rights of occupancy.
29. Compensation payable on revocation of right of occupancy by Governor in certain cases.
30. Reference of dispute as to compensation.
31. Exclusion of the application of the Public Land Acquisition (Miscellaneous Provisions) act 1976.
32. Debt due to Government not extinguished by revocation.
33. Option to accept resettlement in case of revocation of right of occupancy.

PART VI.- TRANSITIONAL AND OTHER RELATED PROVISION

34. Transitional provisions on land in urban areas.
35. Compensation for improvements in certain cases.
36. Transitional provisions on land not in urban areas.
37. Penalty for false claims, etc., in respect of land.
38. Preservation of power of Governor to revoke rights of occupancy.

PART VII.- JURISDICTION OF HIGH COURTS AND OTHER COURTS

39. Jurisdiction of High Courts.
40. Special provisions in respect of pending proceedings.
41. Jurisdiction of area courts or customary courts, etc.
42. Proceedings for recovery of rent in respect of certificate of occupancy, etc.

PART VIII.- SUPPLEMENTAL

43. Prohibition of and penalties for unauthorised use of land.
44. Service of notices.
45. Delegation of powers.
46. Power to make regulations.
47. Exclusion of certain proceedings.
48. Modification of existing laws.
49. Exemption with respect of Federal Government lands, etc.
50. Validity of Laws, etc.
51. Interpretation.
52. Short title.

CHAPTER 202

LAND USE ACT

An Act to vest all land comprised in the territory of each State (except land vested in the Federal Government or its agencies) solely in the Governor of the State, who would hold such land in trust for the people and would henceforth be responsible for allocation of land in all urban areas to individuals resident in the State and to organisations for residential, agricultural, commercial and other purposes while similar powers with respect to non-urban areas are conferred on Local Governments.

1978 No. 6.

[29th March, 1978]

Commence-
ment

PART I. -GENERAL

1. Subject to the provision of this Act, all land comprised in the territory of each State in the Federation are hereby vested in the Governor of that State and such land shall be held in trust and administered for the use and common benefit of all Nigerians in accordance with the provisions of this Act.

Vesting of
all land in
the State

2. (1). As from the commencement of this Act-

- (a) all land in urban areas shall be under the control and management of the Governor of each State; and
- (b) all other land shall, subject to this Act, be under the control and management of the Local Government within the area of jurisdiction of which the land is situated.

Control and
management
of land;
advisory
bodies.

(2). There shall be established in each State a body to be known as "the Land Use and Allocation Committee" which shall have responsibility for-

- (a) advising the Governor on any matter connected with the management of land to which paragraph (a) of subsection (1) of this section relates;
- (b) advising the Governor on any matter connected with the resettlement of persons affected by the revocation of rights of occupancy on the ground of overriding public interest under this Act; and
- (c) determining disputes as to the amount of compensation payable under this Act for improvements on land.

(3). The Land Use and Allocation Committee shall consist of such number of persons as the Governor may determine and shall include in its membership-

- (a) not less than two persons possessing qualifications approved for appointment to the civil service as estate surveyors or land officers

and who have had such qualification for not less than five years; and
(b) a legal practitioner.

(4). The Land Use and Allocation Committee shall be presided over by such one of its members as may be designated by the Governor and; subject to such directions as may be given in that regard by the Governor, shall have power to regulate its proceedings.

(5). There shall also be established for each Local Government a body to be known as "the Land Allocation Advisory Committee" which shall consist of such persons as may be determined by the Governor acting after consultation with the Local Government and shall have responsibility for advising the Local Government on any matter connected with the management of land to which paragraph (b) of subsection (1) of this section relates.

Designation
of urban
areas

3. Subject to such general conditions as may be specified in that behalf by the National Council of States, the Governor may for the purposes of this Act by order published in the State *Gazette* designate the parts of the area of the territory of the State constituting land in an urban area.

Applicable
by for the
tenm
management
land.

4. Until other provisions are made in that behalf and, subject to the provisions of this Act, land under the control and management of the Governor under this Act shall be administered-

(a) in the case of any State where the Land Tenure Law of the former Northern Nigeria applies, in accordance with the provisions of that Law; and

(b) in every other case, in accordance with the provisions of the State Land Law applicable in respect of State land in the State, and the provisions of the Land Tenure Law or the State Land Law, as the case may be, shall have effect with such modifications as would bring those Laws into conformity with this Act or its general intendment.

PART II.-PRINCIPLES OF LAND TENURE, POWERS OF GOVERNOR AND LOCAL GOVERNMENTS, AND RIGHTS OF OCCUPIERS.

Provisions of the
Act in
relation to

5. (1) It shall be lawful for the Governor in respect of land, whether or not in an urban area-

(a) to grant statutory rights of occupancy to any person for all purposes;

(b) to grant easements appurtenant to statutory rights of occupancy;

(c) to demand rental for any such land granted to any person;

(d) to revise the said rental-

(i) at such intervals as may be specified in the certificate of occupancy, or

(ii) where no intervals are specified in the certificate of occupancy at any time during their term of the statutory right of occupancy;

(e) to impose a penal rent for a breach of any covenant in a certificate of occupancy requiring the holder to develop or effect improvements on the land, the subject of the certificate of occupancy, and to revise such penal rent as provided in section 19 of this Act;

(f) to impose a penal rent for a breach of any condition, express or implied, which precludes the holder of a statutory right of occupancy from alienating the right of occupancy or any part thereof by sale, mortgage, transfer of possession, sub-lease or bequest or otherwise howsoever without the prior consent of the Governor;

(g) to waive, wholly or partially, except as otherwise prescribed, all or any of the covenants or conditions to which a statutory right of occupancy is subject where, owing to special circumstances, compliance therewith would be impossible or great hardship would be imposed upon the holder;

(h) to extend except as otherwise prescribed, the time to the holder of a statutory right of occupancy for performing any of the conditions of the right of occupancy upon such terms and conditions as he may think fit.

(2) Upon the grant of a statutory right of occupancy under the provisions of subsection (1) of this section, all existing rights to the use and occupation of the land which is the subject of the statutory right of occupancy shall be extinguished.

6. (1) It shall be lawful for a Local Government in respect of land not in an urban area-

(a) to grant customary rights of occupancy to any person or organisation for the use of land in the Local Government Area for agricultural, residential and other purposes;

(b) to grant customary rights of occupancy to any person or organisation for the use of land for grazing purposes and such other purposes ancillary to agricultural purposes as may be customary in the Local Government Area concerned.

Powers of
Local
Government
in relation to
land not in
urban areas.

(2) No single customary right of occupancy shall be granted in respect of an area of land in excess of 500 hectares if granted for agricultural purposes, or 5,000 hectares if granted for grazing purposes, except with the consent of the Governor.

(3) It shall be lawful for a Local to enter upon, use and occupy for public purposes any land within the area of its jurisdiction which is not-

(a) land within an area declared to be an urban area pursuant to section 3 of this Act;

(b) the subject of a statutory right of occupancy;

(c) within any area compulsorily acquired by the Government of the Federation or of the State concerned;

(d) the subject of any laws relating to minerals or mineral oils,

and for the purpose, to revoke any customary right of occupancy on any such land.

(4) The Local Government shall have exclusive rights to the lands so occupied against all persons except the Governor.

(5) The holder and the occupier according to their respective interests of any customary right of occupancy revoked under subsection (3) of this section shall be entitled to compensation, for the value at the date of revocation, of their unexhausted improvements.

(6) Where land in respect of which a customary right of occupancy is revoked under this Act was used for agricultural purposes by the holder, the Local Government shall allocate to such holder alternative land for use for the same purpose.

(7) If a Local Government refuses or neglects within a reasonable time to pay compensation to a holder and an occupier according to their respective interests under the provisions of subsection (5) of this section, the Governor may proceed to the assessment of compensation under section 29 of this Act and direct the Local Government to pay the amount of such compensation to the holder and occupier according to their respective interest.

7. It shall not be lawful for the Governor to grant a statutory right of occupancy or consent to the assignment or subletting of a statutory right of occupancy to a person under the age of twenty-one years:

Provided that-

(a) where a guardian or trustee for a person under the age of 21 years has been duly appointed for such purpose, the Governor may grant or consent to the assignment or subletting of a statutory right of occupancy to such guardian or trustee on behalf of such person under age;

(b) a person under age of 21 years upon whom a statutory right of occupancy devolves on the death of the holder, shall have the same liabilities and

obligations under and in respect of his right of occupancy as if he were of full age, notwithstanding the fact no guardian or trustee has been appointed for him.

8. Statutory right of occupancy granted under the provisions of section 5 (1) (a) of this Act shall be for a definite term and may be granted subject to the terms of any contract which may be made by the Governor and the holder not being inconsistent with the provisions of this Act.

Special contracts.

9. (1) It shall be lawful for the Governor-

- (a) when granting a statutory right of occupancy to any person; or
- (b) when any person is in occupation of land under a customary right of occupancy and applies in the prescribed manner; or
- (c) when any person is entitled to a statutory right of occupancy, to issue a certificate under his hand in evidence of such right of occupancy.

Certificates of occupancy.

(2) Such certificate shall be termed a certificate of occupancy and there shall be paid therefore, by the person in whose name it is issued, such fee (if any) as may be prescribed.

(3) If the person in whose name a certificate of occupancy is issued, without lawful excuse, refuses or neglects to accept and pay for the certificate, the Governor may cancel the certificate and recover from such person any expenses incidental thereto, and in the case of a certificate evidencing a statutory right of occupancy to be granted under paragraph (a) of subsection (1) of this section, the Governor may revoke the statutory right of occupancy.

(4) The terms and conditions of a certificate of occupancy granted under this Act and which has been accepted by the holder shall be enforceable against the holder and his successors in title, notwithstanding that the acceptance of such terms and conditions is not evidenced by the signature only or, in the case of a corporation, is evidenced by the signature only of some person purporting to accept on behalf of the corporation.

10. Every certificate of occupancy shall be deemed to contain provisions to the following effect-

- (a) that the holder binds himself to pay the Governor the amount found to be payable in respect of any unexhausted improvements existing on the

Conditions and provisions implied in certificate of occupancy

land at the date of his entering into occupation;

- (b) that the holder binds himself to pay to the Governor the rent fixed by the Governor and any rent which may be agreed or fixed on revision in accordance with the provisions of section 16 of this Act.

11. The Governor or any public officer duly authorised by the Governor in that behalf, shall have the power to enter upon and inspect the land comprised in any statutory right of occupancy or any improvements effected thereon, at any reasonable hours in the day time and the occupier shall permit and give free access to the Governor or any such officer to enter and inspect.

12.(1) It shall be lawful for the Governor to grant a license to any person to enter upon any land which is not the subject of a statutory right of occupancy or of a mining lease, mining right or exclusive prospecting license granted under the Mineral Act or any other enactment, and remove or extract therefrom any stone, gravel, clay, and or other similar substance (not being a mineral within the meaning assigned to that term in the Minerals Act) that may be required for building or for the manufacture of building materials.

(2) Any such license may be granted for such period and subject to such conditions as the Governor may think proper or as may be prescribed.

(3) No such license shall be granted in respect of an area exceeding 400 hectares.

(4) It shall not be lawful for any license to transfer his license in any manner whatsoever without the consent of the Governor first had and obtained, and any such transfer effected without the consent of the Governor shall be null and void.

(5) The Governor may cancel any such license if the license fails to comply with any of the conditions of the license.

13.(1) The occupier of a statutory right of occupancy shall at all times maintain in good and substantial repair to the satisfaction of the Governor, or of such public officer as the Governor may appoint in that behalf, all beacons or other land marks by which the boundaries of the land comprised in the statutory right of occupancy are defined and in default of his doing the Governor or such public officer as aforesaid may by notice in writing require the occupier to define the boundaries in the manner and within the time specified in such notice.

Power of Governor or public officer to enter and inspect land and improvement.

Power of Governor to grant licenses to take building materials Cap. 226.

Duty of occupier of statutory right of occupancy to maintain beacons.

(2) If the occupier of a statutory right of occupancy fails to comply with a notice served under subsection (1) of this section he shall be liable to pay the expenses (if any) incurred by the Governor in defining the boundaries which the occupier has neglected to define.

14. Subject to the other provisions of this Act and of any laws relating to way eaves, to prospecting for minerals or minerals oils or to mining or to oil pipelines and subject to the terms and conditions of any contract made under section 8 of this Act, the occupier shall have exclusive rights to the land the subject of the statutory right of occupancy against all persons other than the Governor.

Exclusive rights of occupiers

15. During the term of a statutory right of occupancy the holder-

(a) shall have the sole right to and absolute possession of all the improvements on the land;

(b) may, subject to the prior consent of the Governor, transfer, assign or mortgage any improvements on the land which have been effected pursuant to the terms and conditions of the certificate of occupancy relating to the land.

The right to improvements

PART III.-RENTS

16. In determining the amount of the original rent to be fixed for any particular land and the amount of the revised rent to be fixed on any subsequent revision of rent, the Governor-

Principles to be observed in fixing and revising rents.

(a) shall take into consideration the rent previously fixed in respect of any other like land in the immediate neighbourhood, and shall have regard to all the circumstances of the case;

(b) shall not take into consideration any value due to capital expended upon the land by the same or any previous occupier during his term or terms of occupancy, or any increase in the value of the land the rental of which is under consideration, due to the employment of such capital.

17. (1) The Governor may grant a statutory right of occupancy free of rent or at a reduced rent in any case in which he is satisfied that it would be public interest to do so.

Power of Governor to grant rights of occupancy free of rent or at reduced rent.

(2) Where a statutory right of occupancy has been granted free of rent the Governor may, subject to the express provisions of the certificate of occupancy, nevertheless impose a rent in respect of the land the subject of the right of occupancy if and when he may think fit.

Acceptance
of rent not to
operate as a
waiver of
forfeiture.

18. Subject to the provisions of sections 20 and 21 of this Act, the acceptance by or on behalf of the Governor or any rent shall not operate as a waiver by the Governor of any forfeiture accruing by reason of the breach of any covenant or condition, express or implied, in any certificate of occupancy granted under this Act.

Penal rent

19. (1) When in any certificate of occupancy the holder has covenanted to develop or effect improvements on the land the subject of the certificate of occupancy and has committed a breach of such covenant the Governor may -

(a) at the time of such breach or at any time thereafter, so long as the breach remains unremedied, fix a penal rent which shall be payable for twelve months from the date of such breach; and

(b) on the expiration of twelve months from the date of such breach and on the expiration of every subsequent twelve months so long as the breach continues revise the penal rent to be paid.

(2) Such penal rent or any revision thereof shall be in addition to the rent reserved by the certificate of occupancy and shall be recoverable as rent; Provided that the first penal rent fixed shall not exceed the rent so reserved and any revised penal rent shall not exceed double the penal rent payable in respect of the twelve months preceding the date of revision.

(3) If the Governor fixes or revises a penal rent he shall cause a notice in writing to be sent to the holder informing him of the amount thereof and the rent so fixed or revised shall commence to be payable one calendar month from the date of the receipt of such notice.

(4) If the breach for which a penal rent has been imposed is remedied before the expiration of the period for which such rent has been paid, the Governor may in his discretion refund such portion of the penal rent paid for such period as he may think fit.

(5) The fact that a penal rent or a revised penal rent has been imposed shall not preclude the Governor in lieu of fixing a subsequent penal rent, from revoking the statutory right of occupancy:

Provided that the statutory right of occupancy shall not be revoked during the period for which a penal rent has been paid.

20.(1) If there has been any breach of any of the provisions of section 22 or 23 of this act the Governor may in lieu of revoking the statutory right of occupancy concerned, demand that the holder shall pay an additional and penal rent for and in respect of each day during which the land the subject of the statutory right of occupancy or any portion thereof or any buildings or other works erected thereon, shall be or remain in the possession, control or occupation of any person whomsoever other than the holder.

Additional
penal rent for
unlawful
alienation.

(2) Such additional and penal rent shall be payable upon demand and shall be recoverable as rent.

(3) The acceptance by or on behalf of the Governor of any such additional and penal rent shall not operate as a waiver by the Governor of any breach of section 22 or 23 of this Act which may continue after the date up to and in respect of which such additional and penal rent has been paid or is due and owing and the Governor shall accordingly be entitled to exercise in respect of any such continuing breach all any of the powers conferred upon him by this Act.

PART IV.-ALIENATION AND SURRENDER RIGHTS OF OCCUPANCY

21. It shall not be lawful for any customary right of occupancy or any part thereof to be alienated by assignment, mortgage, transfer of possession, sublease or otherwise howsoever-

Prohibition of
alienation of
customary
right of
occupancy
except with
requisite
consent or
approval.

(a) without the consent of the Governor in cases where the property is to be sold by or under the order of any court under the provisions of the applicable Sheriffs and Civil Process Law: or

(b) in other cases without the approval of the appropriate Local Government.

22. It shall not be lawful for the holder of a statutory right of occupancy granted by the Governor to alienate his right of occupancy or any part thereof by assignment, mortgage, transfer of possession, sublease or otherwise howsoever without the consent of the Governor first had and obtained:

Prohibition of
alienation of
statutory
right of
occupancy
without
consent of
Governor.

Provided that the consent of the Governor-

(a) shall not be required to the creation of a legal mortgage over a statutory right of occupancy in favour of a person in whose favour an equitable mortgage over the right of occupancy has already been created with the consent of the Governor.

(b) shall not be required to the reconveyance or release by a mortgagee to a holder or occupier of a statutory right of occupancy which that holder or occupier has mortgaged to that mortgagee with the consent of the Governor.

(c) to the renewal of a sub-lease shall not be presumed by reason only of his having consented to the grant of a sub-lease containing an option to renew the same.

(2) The Governor when giving his consent to an assignment, mortgage or sub-lease may require the holder of a statutory right of occupancy to submit an instrument executed in evidence of the assignment, mortgage or sub-lease and the holder shall when so required deliver the said instrument to the Governor in order that the consent given by the Governor under subsection (1) of this section may be signified by endorsement thereon.

Sub-under-leases. 23. (1) A sub-lessee of a statutory right of occupancy may, with the prior consent of the Governor and with the approval of the holder or the statutory right of occupancy, demise by way of sub-underlease to another person the land comprised in the sub-lease held by him or any portion of the land.

(2) The provisions of subsection (2) of section 22 of this Act shall apply mutatis mutandis to any transaction effected under subsection (1) of this section as if it were as sub-lease granted under section 22 of this Act.

Devolution of rights of occupancy on death. 24. The devolution of the rights of an occupier upon death shall-

(a) in the case of a customary right of occupancy, unless non customary law of any other customary law applies, be regulated by the customary law existing in the locality in which the land is situated; and

(b) in the case of a statutory right of occupancy (unless any non customary law or other customary law applies) be regulated by the customary law of the deceased occupier at the time of his death relating to the distribution of property of like nature to a right of occupancy:

Provided that-

(a) no customary law prohibiting, restricting or regulating the devolution on death to any particular class of persons or the right to occupy any land shall operate to deprive any person of any beneficial interest in such land (other than the right to occupy the same) or in the proceeds of sale thereof to which he may be entitled under the rules of inheritance of any other customary law;

(b) a statutory right of occupancy shall not be divided into two or more parts on devolution by the death of the occupier except with the consent of the Governor.

25. In the case of the devolution or transfer of rights to which any non-customary law applies, no deed or will shall operate to create any proprietary right over land except that of a plain transfer of the whole of the rights of occupation over the whole of the land.

Effect of deed or will where non-customary law applies.

26. Any transaction or any instrument which purports to confer on or vest in any person any interest or right over land other than in accordance with the provisions of this Act shall be null and void.

Null and void transactions and instruments.

27. The Governor may accept on such terms and conditions as he may think proper the surrender of any statutory right of occupancy granted under this Act.

Surrender of statutory rights of occupancy.

PART V. -REVOCATION OF RIGHTS OF OCCUPANCY AND COMPENSATION THEREFORE.

28. (1) It shall be lawful for the Governor to revoke a right of occupancy for overriding public interest.

Power of Governor to revoke rights of occupancy.

(2) Overriding public interest in the case of a statutory right of occupancy means-

- (a) the alienation by the occupier by assignment, mortgage, transfer of possession, sub-lease, or otherwise of any right of occupancy or part thereof contrary to the provisions of the Act or of any regulations made thereunder;
- (b) the requirement of the land by the Government of the State or by a Local Government in the State, in either case for public purposes within the State, or the requirement of the land by the Government of the Federation for public purposes of the Federation;
- (c) the requirement of the land for mining purposes or oil pipelines or for any purpose connected therewith.

(3) Overriding public interest in the case of a customary right of occupancy means-

- (a) the requirement of the land by the Government of the State or by a Local Government in the State, in either case for public purpose within the State, or the requirement of the land by the Government of the Federation for public purpose of the Federation;
- (b) the requirement of the land for mining purposes or oil pipelines or for any purpose connected therewith;
- (c) the requirement of the land for the extraction of building materials;
- (d) the alienation by the occupier by sale, assignment, mortgage, transfer of possession, sub-lease, bequest or otherwise of the right of occupancy

without the requisite consent or approval.

(4) The Governor shall revoke a right of occupancy in the event of the issue of a notice by or on behalf of the President if such notice declares such land to be required by the Government for public purposes.

(5) The Governor may revoke a statutory right of occupancy on the ground of-

- (a) a breach of any of the provisions which a certificate of occupancy is by section 10 of this Act deemed to contain;
- (b) a breach of any term contained in the certificate of occupancy or in any special contract made, under section 8 of this Act;
- (c) a refusal or neglect to accept and pay for a certificate which was issued in evidence of a right of occupancy but has been cancelled by the Governor under subsection (3) of section 9 of this Act.

(6) The revocation of a right of occupancy shall be signified under the hand of a public officer duly authorised in that behalf by the Governor and notice thereof shall be given to the holder.

(7) The title of the holder of a right of occupancy shall be extinguished on receipt by him of a notice given under subsection (6) of this section or on such later date as may be stated in the notice.

29. (1) If a right of occupancy is revoked for the cause set out in paragraph (b) of subsection (2) of section 28 of this Act or in paragraph (a) or (c) of subsection (3) of the same section, the holder and the occupier shall be entitled to compensation for the value at the date of revocation of their unexhausted improvements.

(2) If a right of occupancy is revoked for the cause set out in paragraph (c) of subsection (2) of section 28 of this Act or in paragraph (b) of subsection (3) of the same section the holder and the occupier shall be entitled to compensation under the appropriate provisions of the Minerals Act or the Petroleum Act or any legislation replacing the same.

(3) If the holder or the occupier entitled to compensation under this section is a community the Governor may direct the any compensation payable to it shall be paid-

- (a) to the community; or
- (b) to the chief or leader of the community in accordance with the applicable

Compensa-
tion payable
on revocation
of right of
occupancy
by Governor
in certain
cases.

Cap 22b
Cap 350

customary law; or

(c) into some fund specified by the Governor for the purpose of being utilized or applied for the benefit of the community.

(4) Compensation under subsection (1) of this section shall be, as respects-

(a) the land, for an amount equal to the rent, if any, paid by the occupier during the year in which the right of occupancy was revoked;

(b) buildings, installation or improvements thereon, for the amount of the replacement cost of the building, installation or improvement, that is to say, such cost as may be assessed on the basis of the prescribed method of assessment as determined by the appropriate officer less any depreciation, together with interest at the bank rate for delayed payment of compensation and in respect of any improvement in the nature of reclamation works, being such cost thereof as may be substantiated by documentary evidence and proof of the satisfaction of the appropriate officer;

(c) crops on land apart from any building, installation or improvement thereon, for an amount equal to the value as prescribed and determined by the appropriate officer.

(5) Where the land in respect of which a right of occupancy has been revoked forms part of a larger area, the compensation payable shall be computed as in subsection (4) (a) of this section less a proportionate amount calculated in relating to that part of the area not affected by the revocation, but of which the portion revoked forms a part and any interest payable shall be assessed and computed in the like manner.

(6) Where there is any building, installation or crops on the land to which subsection (5) of this section applies, then compensation shall be computed as specified hereunder, that is as respects-

(a) such land, on the basis specified in that subsection;

(b) any building, installation or improvement or crops thereon (or any combination of two or all of those things) on the basis specified in that subsection and subsection (4) of this section, or so much of those provisions as are applicable, and any interest payable under those provisions shall be computed in the like manner.

(7) For the purposes of this section, "installation" means any mechanical apparatus set up or put in position for use or materials set up in or on land or other equipment, but excludes any fixture in or on any building

Reference of dispute as to compensation 30. Where there arises any dispute as to the amount of compensation calculated in accordance with the provisions of section 29 of this Act, such dispute shall be referred to the appropriate Land Use and Allocation Committee.

Exclusion of the application of the Public Lands Acquisition (Miscellaneous Provisions) 1976 No. 33. 31. The provision of the Public Lands Acquisition (Miscellaneous Provisions) Act shall not apply in respect of any land vested in, or taken over by, the Governor or any Local Government pursuant to this Act or the right of occupancy to which is revoked under the provisions of this Act but shall continue to apply in respect of land compulsorily acquired before the commencement of this Act.

Debt due to Government not extinguished by revocation. 32. The revocation of a statutory right of occupancy shall not operate to extinguish any debt due to the Government under or in respect of such right of occupancy.

Option to accept resettlement in case of revocation of right of occupancy. 33. (1) Where a right of occupancy in respect of any developed land on which a residential building has been erected is revoked under this Act, the Governor or the Local Government, as the case may be, may in his or its discretion offer in lieu of compensation payable in accordance with the provisions of this Act, resettlement in any other place or area by way of a reasonable alternative accommodation (if appropriate in the circumstances).

(2) Where the value of any alternative accommodation as determined by the appropriate officer or the Land Use and Allocation Committee is higher than the compensation payable under this Act, the parties concerned may by agreement require that the excess in value in relation to the property concerned shall be treated as a loan which the person affected shall refund or repay to the Government in the prescribed manner.

(3) Where a person accepts a resettlement pursuant to subsection (1) of this section, his right to compensation shall be deemed to have been duly satisfied and no further compensation shall be payable to such person.

PART VI.-TRANSITIONAL AND OTHER RELATED PROVISIONS

Transitional provisions on land in urban area. 34. (1) The following provisions of this section shall have effect in respect of land in an urban area vested in any person immediately before the commencement of this Act.

(2) Where the land is developed the land shall continue to be held by the person in whom it was vested immediately before the commencement of this Act as if the holder of the land was the holder of a statutory right of

occupancy issued by the Governor under this Act.

(3) In respect of land which subsection (2) of this section applies there shall be issued by the Governor on application to him in the prescribed form a certificate of occupancy if the Governor is satisfied that the land was, immediately before the commencement of this Act, vested in that person.

(4) Where the land to which subsection (2) of this section applies was subject to any mortgage, legal or equitable, or any encumbrance or interest valid in law such land shall continue to be so subject and the certificate of occupancy issued, shall indicate that the land is so subject, unless the continued operation of the encumbrance or interest would in the opinion of the Governor be inconsistent with the provisions, or general intendment of this Act.

(5) Where on the commencement of this Act the land is undeveloped, then-

(a) one plot or portion of the land not exceeding half of one hectare in area shall subject to subsection (6) of this section, continue to be held by the person in whom the land was so vested as if the holder of the land was the holder of a statutory right of occupancy granted by the Governor in respect of the plot or portion as aforesaid under this Act; and

(b) all the rights formerly vested in the holder in respect of the excess of the land shall on the commencement of this Act be extinguished and the excess of the land shall be taken over by the Governor and administered as provided in this Act.

(6) Paragraph (a) of subsection (5) of this section shall not apply in the case of any person who was on the commencement of this Act also the holder of any undeveloped land elsewhere in any urban area in the State and in respect of such a person all his holdings of undeveloped land in any urban area in the State shall be considered together and out of the undeveloped land so considered together-

(a) one plot or portion not exceeding half of one hectare in area shall continue to be held by such a person as if a right of occupancy had been granted to him by the Governor in respect of that plot or portion; and

(b) the remainder of the land (so considered together) in excess of half of one hectare shall be taken over by the Governor and administered in accordance with this Act and the rights formerly vested in the holder in respect of such land shall be extinguished.

(7) No land to which subsection (5) (a) or (6) of this section applies held by any person shall be further subdivided or laid out in plots and no such land shall be transferred to any person except with the prior consent in writing of the Governor.

(8) Any instrument purporting to transfer any undeveloped land contravention of subsection (7) of this section shall be void and of no effect whatsoever in law and any party to any such instrument shall be guilty of an offence and liable on conviction to imprisonment for one year or a fine of ₦5,000.

(9) In relation to land to which subsection (5) (a) or (6) (a) of this section applies there shall be issued by the Governor on application therefore in the prescribed form a certificate of occupancy if the Governor is satisfied that the land was immediately before the commencement of this Act vested in that person.

Compensation for improvements in certain cases 35. (1) Section 34 of this Act shall have effect notwithstanding that the land in question was held under a leasehold, whether customary or otherwise, and formed part of an estate laid out by any person, group or family in whom the leasehold interest or reversion in respect of the land was vested immediately before the commencement of this Act. so however that if there has been any improvements on the land effected by the person, group or family in whole the leasehold interest or reversion was vested as aforesaid the Governor shall, in respect of the improvements, pay to that person, group or family, compensation computed as specified in section 29 of this Act.

(2) There shall be deducted from the compensation payable under section (1) of this section, any levy by way of development or similar charges paid in respect of the improvements on the land by the lessee to the person, group or family in whom the leasehold interest or reversion was vested and the amount to be deducted shall be determined by the Governor taking into consideration all the circumstances of the case.

Transitional provisions on land not in urban areas 36. (1) The following provisions of this section shall have effect in respect of land not in an urban area which was immediately before the commencement of this Act held or occupied by any person.

(2) Any occupier or holder of such land, whether under customary rights or otherwise howsoever, shall if that land was on the commencement of

this Act being used for agricultural purposes, continue to be entitled to possession of the land for use for agricultural purposes as if a customary right of occupancy had been granted to the Government and the reference in this subsection to land being used for agricultural purposes includes land which is, in accordance with the customary law of the locality concerned, allowed to lie fallow for purposes of recuperation of the soil.

(3) On the production to the Local Government by the occupier of such land, at his discretion of a sketch or diagram or other sufficient description of the land in question and on application therefore in the prescribed form the Local Government shall, if satisfied that the occupier or holder was entitled to the possession of such land whether under customary rights or otherwise howsoever, and that the land was being used for agricultural purposes at the commencement of this Act, register the holder or occupier as one to whom a customary right of occupancy had been issued in respect of the land in question.

(4) Where the land is developed, the land shall continue to be held by the person in whom it was vested immediately before the commencement of this Act as if the holder of the land was the holder of a customary right of occupancy issued by the Local Government, and if the holder or occupier of such develop land, at his discretion, produces a sketch or diagram showing the area of the land so developed, the Local Government shall, if satisfied that that person immediately before the commencement of this Act has the land vested in him, register the holder or occupier as one in respect of whom a customary right of occupancy has been granted by the Local Government.

(5) No land to which this section applies shall be sub-divided or laid out in plots and no such land shall be transferred to any person by the person in whom the land was vested as aforesaid.

(6) Any instrument purporting to transfer any land to which this section relates shall be void and of no effect whatsoever in law and every party to any such instrument shall be guilty of an offence and liable on conviction to a fine of N5,000 or to imprisonment for 1 year.

37. If any person other than one in whom any land was lawfully vested immediately before the commencement of this Act enters any land purported exercise of any right in relation to possession of the land to the Governor or any Local Government for any purpose under this section he shall be guilty of an

Penalty for
false claims,
etc. in
respect of
land.

offence and liable on conviction to imprisonment for one year or to a fine of ₦5,000.

Preservation
of power of
Governor to
revoke rights
of occupancy

38. Nothing in this Part shall be construed as precluding the exercise by the Governor or as the case may be the Local Government concerned of the powers to revoke, in accordance with the applicable provisions of this Act, rights of occupancy, whether statutory or customary, in respect to any land to which this Part of this Act relates.

PART VII - JURISDICTION OF HIGH COURTS AND OTHER COURTS.

Jurisdiction
of High Courts

39. (1) The High Court shall have exclusive original jurisdiction in respect of the following proceedings-

- (a) proceedings in respect of any land the subject of a statutory right of occupancy granted by the Governor or deemed to be granted by him under this Act; and for the purposes of this paragraph, proceedings includes proceedings for a declaration of title to a statutory right of occupancy.
- (b) proceedings to determine any question as to the persons entitled to compensation payable for improvements on land under this Act.

(2) All laws, including rules of court, regulating the practice and procedure of the High Court shall apply in respect of proceedings to which this section relates and the laws shall have effect with such modifications as would enable effect to be given to the provisions of this section.

Special
provisions in
respect of
pending
proceedings

40. Where on the commencement of this Act proceedings had been commenced or were pending in any court or tribunal (whether at first instance or on appeal) in respect of question concerning or pertaining to title to any land or interest therein, such proceedings may be continued and be finally disposed of by the court concerned but any order or decision of the court shall only be as respects the entitlement of either of the parties to the proceedings to a right of occupancy, whether statutory or customary, in respect of such land as provided in this Act.

Jurisdiction
of area courts
or customary
courts, etc.

41. An area court or customary court or other court of equivalent jurisdiction in a State shall have jurisdiction in respect of proceedings in respect of a customary right of occupancy granted by a Local Government under this Act; and for the purpose of this paragraph proceedings includes proceedings for a declaration of title to a customary right of occupancy and all laws including rules of court regulating practice and procedure of such courts shall have effect with such modifications as would enable effect to be given to this section.

42. (1) Proceedings for the recovery of rent payable in respect of any certificate of occupancy may be taken before a Magistrates Court of competent jurisdiction by and in the name of the Chief Lands Officer or by an in the name of any other officer appointed by the Government in that behalf.

Proceedings for recovery of rent in respect of certificate of occupancy, etc.

(2) Proceedings for the recovery of rent payable in respect of any customary right of occupancy may be taken by and in the name of the Local Government concerned in the area court or customary court or any court of equivalent jurisdiction.

PART VIII.-SUPPLEMENTAL

43. (1) Save as permitted under section 34 of this Act, as from the commencement of this Act no person shall in an urban area-

(a) erect any building, wall, fence or other structure upon; or

(b) enclose, obstruct, cultivate or do any act on or in relation to, any land which is not the subject of a right of occupancy or licence lawfully held by him or in respect of which he has not received the permission of the Governor to enter and erect improvements prior to the grant to him of a right of occupancy.

Prohibition of and penalties for unauthorised use of land

(2) Any person who contravenes any of the provisions of subsection (1) of this section shall on being required by the Governor so to do and within the period of time fixed by the Governor, remove any building, wall, fence, obstruction, structure or thing which he may have caused to be placed on the land and he shall put the land in the same condition as nearly as may be in which it was before such contravention.

(3) Any person who contravenes any of the provisions of subsection (1) of this section shall be guilty of an offence and liable on conviction to imprisonment for one year or to a fine of ₦5,000.

(4) Any person who fail or refuses to comply with a requirement made by the Governor under subsection (2) of this section shall be guilty of an offence and liable on conviction to a fine of ₦100 for each day during which he makes default in complying with the requirement of the Governor.

44. Any notice required by this Act to be served on any person shall be effectively served on him-

Service of notices.

(a) by delivering it to the person on whom it is to be served; or

(b) by leaving it at the usual or last known place of abode of that person; or

(c) by sending it in a prepaid registered letter addressed to that person at his usual or last known place of abode; or

- (d) in the case of an incorporated company or body, by delivering it to the secretary or clerk of the company or body at its registered or principal office or sending it in a prepaid registered letter addressed to the secretary or clerk of the company or body at that office; or
- (e) if it is not practicable after reasonable inquiry to ascertain the name or address of a holder or occupier of land on whom it should be served, by addressing it to him by the description of "holder" or "occupier" of the premises (naming them) to which it relates, and by delivering it to some person on the premises or, if there is no person on the premises to whom it can be delivered, by affixing it, or a copy, of it, to some conspicuous part of the premises.

Delegation of powers. 45. (1) The Governor may delegate to the State Commissioner all or any of the powers conferred on the Governor by this Act, subject to such restrictions, conditions and qualifications, not being inconsistent with the provisions, or general intendment, of this Act as the Governor may specify.

(2) Where the power to grant certificates has been delegated to the State Commissioner, such certificates shall be expressed to be granted on behalf of the Governor.

Power to make regulations. 46. (1) The National Council of States may make regulations for the purpose of carrying this Act into effect and particularly with regard to the following matters-

- (a) the transfer by assignment or otherwise howsoever of any rights of occupancy, whether statutory or customary, including the conditions applicable to the transfer of such rights to persons who are not Nigerians;
- (b) the terms and conditions upon which special contracts may be made under section 8 of this Act;
- (c) the grant of certificates of occupancy under section 9 of this Act;
- (d) the grant of temporary rights of occupancy;
- (e) the method of assessment of compensation for the purposes of section 29 of this Act.

(2) The Governor may, subject to subsection (1) of this section make regulations with regard to the following matters-

- (a) the method of application for any license or permit and the terms and conditions under which licenses may be granted;
- (b) the procedure to be observed in revising rents;
- (c) the fees to be paid for any matter or thing done under this Act;
- (d) the forms to be used for any document or purpose.

47. (1) This Act shall have effect notwithstanding anything to the contrary in any law or rule of law including the Constitution of the Federal Republic of Nigeria and, without prejudice to the generality of the foregoing, no court shall have jurisdiction to inquire into-

Exclusion of certain proceedings cap. 62.

- (a) any question concerning or pertaining to the vesting of all land in the Governor in accordance with the provisions of this Act; or
- (b) any question concerning or pertaining to the right of the Governor to grant a statutory right of occupancy in accordance with the provisions of this Act; or
- (c) any question concerning or pertaining to the right of a Local Government to grant a customary right of occupancy under this Act.

(2) No Court shall have jurisdiction to inquire into any question concerning or pertaining to the amount or adequacy of any compensation paid or to be paid under this Act.

48. All existing laws relating to the registration of title to, or interest in, land or the transfer of title to or any interest in land shall have effect subject to such modifications (whether by way of addition, alteration or omission) as will bring those laws into conformity with this Act or its general intentment.

Modification of existing laws.

49. (1) Nothing in this Act shall affect any title to land whether developed or undeveloped held by the Federal Government or any agency of the Federal Government at the commencement of this Act and, accordingly, any such land shall continue to vest in the Federal Government or the agency concerned.

Exemption with respect to Federal Government lands, etc.

(2) In this section, "agency" includes any statutory corporation or any other statutory body (whether corporate or unincorporate) or any company wholly-owned by the Federal Government.

50. (1) Notwithstanding anything to the contrary in this Act or any other enactment, all laws and subsidiary legislation made at any time between the commencement of this Act and 30th September 1979 by an Administrator (or former Governor), the Executive Council, a Commissioner or any other authority or any public officer of a State shall be deemed to have been validly made and shall have effect as if they had been made under or pursuant to the Act and accordingly, shall hereafter continue to have effect according to their tenor and intentment as if they were regulations made under or pursuant to section 46 of this Act.

Power of Governor to grant licenses to take building materials Cap. 226

(2) For the purposes of subsection (1) of this section-

- (a) all contracts and all executive and judicial acts, including acts pertaining to the establishment, membership and functions of any Land Use and Allocation Committee or any other authority or to the appointment of any person, shall be deemed to have been validly entered into or done and shall hereafter continue to have effect as provided in the said subsection; and
- (b) any instrument or other evidence relating to the allocation of any land, whether or not expressed to have been made under this Act, shall be deemed to have been validly issued or given under or pursuant to this Act and shall continue to have effect according to its tenor and intendment accordingly.

Interpreta-
tion.

51. (1) In this Act, unless the context otherwise requires-
“agricultural purposes” includes the planting of any crops of economic value;

“appropriate officer” means the Chief Lands Officer of a State and in the case of the Federal Capital Territory, Abuja, means the Chief Federal Lands Officer;

“customary right of occupancy” means the right of a person or community lawfully using or occupying land in accordance with customary law and include a customary right of occupancy granted by a Local Government under this Act;

“developed land” means land where there exists any physical improvement in the nature of road development services, water, electricity, drainage, building, structure or such improvement that may enhance the value of the land for industrial, agricultural or residential purposes;

“easement” means a right annexed to land to utilize other land in different holding in a particular manner (not involving the taking of any part of the natural produce of that land or of any part of its soil) or to prevent the holder of the other land from utilizing his land in a particular manner;

“Government” means the Government of the Federation or the Government of a State;

“Governor” means the Governor of the State concerned;

“grazing purposes” includes only such agricultural operations as are required for growing fodder for livestock on the grazing area;

“High Court” means the High Court of the State concerned;

“holder”, in relation to a right of occupancy, means a person entitled to a right of occupancy and includes any person to whom a right of occupancy has been validly assigned or has validly passed on the death of a holder but does not include any person to whom a right of occupancy has been sold or transferred without a valid assignment, nor a mortgagee, sub-lessee or sub-underlessee;

“improvements” or “unexhausted improvements” means anything of any quality permanently attached to the land, directly resulting from the expenditure of capital or labour by an occupier of any person acting on his behalf, and increasing the productive capacity, the utility or the amenity thereof and includes buildings, plantations of longlived crops or trees, fencing, wells, road and irrigation or reclamation works, but does not include the result of ordinary cultivation other than growing produce;

“interest at the bank rate” means a simple interest payable at the rate per cent per annum at which the Central Bank of Nigeria will rediscount bills of exchange;

“Local Government” means the appropriate Local Government or any other body having or exercising the power of a Local Government as provided by law in respect of the area where the land in question is situated;

“mortgage” includes a second and subsequent mortgage and equitable mortgage; and equitable mortgage.

“occupier” means any person lawfully occupying land under customary law and a person using or occupying land in accordance with customary law and includes the sub-lessee or sub-underlessee of a holder;

“public purposes” includes-----

- (a) for exclusive Government use for general public use;
- (b) for use by anybody corporate directly established by law or anybody corporate registered under the Companies and Allied Matters Act as respects which the Government owns shares, stocks or debentures;
- (c) for or in connection with sanitary improvements of any kind;
- (d) for obtaining control over land contiguous to any part or over land the value of which will be enhanced by the construction of any railway, road or other public work or convenience about to be undertaken or

- provided by the Government;
- (e) for obtaining control over land required for or in connection with development of telecommunications or provision of electricity;
 - (f) for obtaining control over land required for or in connection with mining purposes;
 - (g) for obtaining control over land required for or in connection with planned urban or rural development or settlement;
 - (h) for obtaining control over land required for or in connection with economic, industrial or agricultural development;
 - (i) for educational and other social services;

“statutory right of occupancy” means a right of occupancy granted by the Governor under this Act;

“sub-lease” includes a sub-underlease:

“urban area” means such area of the State as may be designated as such by the Governor pursuant to section 3 of this Act.

(2) The powers of a Governor under this Act shall, in respect of land comprised in the Federal Capital Territory, Abuja or any land held or vested in the Federal Government in any State, be exercisable by the President or any Minister designated by him in that behalf and references in this Act to Governor shall be construed accordingly.

Short title. 52. This Act may be cited as the Land Use Act.

CHAPTER 203

LAND USE ACT (VALIDATION OF CERTAIN LAWS, ETC.) ACT

ARRANGEMENT OF SECTION

SECTION

1. Validation of certain Laws, etc.
2. Short title.

An Act to regularise the issuance of regulations by State Governments pursuant to the Land Use Act.

1979 No 94

[28th September 1979]

Commence-
ment

1] (1) Notwithstanding anything to the contrary in the Land Use Act or any other enactment, all Laws, and subsidiary legislation made at any time between the commencement of the Land Use Act and 30th September 1979 by a Military Administrator (or former Military Governor), the Executive Council, a Commissioner or any other authority or any public officer of a State shall be deemed to have been validly made and shall have effect as if they had been made under or pursuant to the Land Use Act and accordingly, shall hereafter continue to have effect according to their tenor and intendment as if they were regulations made under or pursuant to section 46 of that Act.

Validation of
certain Laws,
etc.
Cap. 202.

(2) For the purpose of subsection (1) of this section-

(a) all contracts and all executive and judicial acts, including acts pertaining to the establishment, membership and functions of any Land Use and Allocation Committee or of any other authority or to the appointment of any person, shall be deemed to have been validly entered into or done and shall hereafter continue to have effect as provided in the said subsection; and

(b) any instrument or other evidence relating to the allocation of any land, whether or not expressed to have been made under the Land Use Act, shall be deemed to have been validly issued or given under or pursuant to that Act and shall continue to have effect according to its tenor and intendment accordingly.

Cap. 202.

2. This Act may be cited as the Land Use A (Validation of Certain Laws, etc.) Act.

Short title.

Osun Osogbo Sacred Grove



- First Palace
- Second Palace
- Ojantoto Market
- Other Shrines and Temple
- Decorated Walls
- - - Ritual path for the votary maid
- Procession path to the river
- Path, Road
- Osun Workshop Points
 1. Busanyin
 2. Ijumu
 3. Daeke
 4. Ojubo Osun
 5. Laro
 6. Orubu
 7. Elegba
 8. Elewure
 9. Lakokan/Iweda
- Primary Sacred Forest
 - I. Orubu
 - II. Oro
 - III. Ogboni
 - IV. Oya
- Later Sacred forest
 - A. Ifa
 - B. Epa
- Osun Osogbo Sacred Grove Area
- Buffer Zone
- Forest to be regenerated
- Deforested Areas (from earlier settlements)
- Recently Deforested Areas
- Urbanised Area
- Forest and Agricultural Area
- Main Road
- Access Road
- Osun River
- Schools Compounds



CULTURAL POLICY FOR NIGERIA

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CULTURAL POLICY FOR NIGERIA

PART I

PREAMBLE

1. Introduction

1.1. Culture is the totality of the way of life evolved by a people in their attempts to meet the challenge of living in their environment, which gives order and meaning to their social, political, economic, aesthetic and religious norms and modes of organisation thus distinguishing a people from their neighbours.

1.2. Culture comprises material, institutional, philosophical and creative aspects. The material aspect has to do with artefacts in its broadest form (namely ; tools, clothing, food, medicine, utensils, housing, etc.) ; the institutional deals with the political, social, legal and economic structures erected to help achieve material and spiritual objectives ; while the philosophical is concerned with ideas, beliefs and values ; the creative concerns a people's literature (oral or written) as well as their visual and performing arts which are normally moulded by, as well as help to mould other aspects of culture.

1.3. Culture is not merely a return to the customs of the past. It embodies the attitude of a people to the future of their traditional values faced with the demands of modern technology which is an essential factor of development and progress.

1.4. When therefore we talk of self-reliance, self-sufficiency and a national identity as the core of our national development objectives, we are referring to culture as the fountain spring of all policies whether educational, social, political or economical. The strategies of national development would thus depend on the understanding of the culture, the adaptation of its elements for political, educational and economic development, as well as its strengths for social integration and development.

2. Scope

2.1. In the effort to elaborate and work out a cultural policy, the real task is not so much to prescribe a normative definition of culture, as to grapple with the understanding of the nation's cultural conditions, needs, aspirations and goals, and on the basis of such understanding, to enunciate a set of rules, decide on requirements and priorities and sketch the ways and means for attaining the laid down goals.

2.2. A cultural policy is imperative in order to incorporate such an essential part of our history into our general national development process, because, culture as a force has both its own economic and political consequences in the life of any nation.

2.3. It is equally part of the process of retrieving and restoring our history and our heritage, in order to protect and project them for posterity. As such, it forms an integral part of our educational process.

2.4. A sound cultural policy can determine how best this vital element can be used as a factor in our domestic and foreign policies.

2.5. Finally, a cultural policy would facilitate the management, rational selection and determination of cultural programmes with emphasis on specific areas of government participation.

3. Objectives of the Cultural Policy

3.1. The policy shall serve to mobilise and motivate the people by disseminating and propagating ideas which promote national pride, solidarity and consciousness.

3.2. The policy shall serve to evolve from our plurality, a national culture, the stamp of which will be reflected in African and world affairs.

3.3. The policy shall promote an educational system that motivates and stimulates creativity and draws largely on our tradition and values, namely : respect for humanity and human dignity, for legitimate authority and the dignity of labour, and respect for positive Nigerian moral and religious values.

3.4. The policy shall promote creativity in the fields of arts, science and technology, ensure the continuity of traditional skills and sports and their progressive updating to serve modern development needs as our contribution to world growth of culture and ideas.

3.5. The policy shall establish a code of behaviour compatible with our tradition of humanism and a disciplined moral society.

3.6. The policy shall sustain environmental and social conditions which enhance the quality of life, produce responsible citizenship and an ordered society.

3.7. The policy shall seek to enhance the efficient management of national resources through the transformation of the indigenous technology, design-resources and skills.

3.8. The policy shall enhance national self-reliance and self-sufficiency, and reflect our cultural heritage and national aspiration in the process of industrialisation.

4. Methods of Implementation

4.1. The Cultural Policy shall be expressed in four broad categories of State action, namely :

- (a) preservation of culture,
- (b) promotion of culture,
- (c) presentation of culture, and
- (d) the establishment of administrative structure and the provision of funds for its implementation.

4.2. Preservation of Culture

4.2.1. Cultural preservation in this context shall relate to the promotion of cultural property whether of concrete or non-concrete nature, past or present, written or oral, or relating to values or facts of history.

4.2.2. Its objective is not to ossify or mystify, but to ensure harmony with contemporary realities and the demands of change and development and to prevent a mindless sweeping away of our cultural heritage ; a situation which can only result in disorderly change and societal instability and eventual creation of a people completely cut off from its cultural roots.

4.2.3. Cultural preservation, to be meaningful and have integrity, must be aided by research. Documentation on audio and video tapes, film, etc. will constitute an important part of this research.

4.3. Promotion of Culture

4.3.1. The State shall take steps to encourage the integration of traditional values into the fabric of daily life.

4.3.2. The State shall promote formal and informal education as vehicles of inculcating these values in consonance with our national aspirations.

4.3.3. The State shall ensure the provision of conscious cultural dimensions to all aspects of national planning.

4.3.4. The State shall give practitioners in the arts relevant roles and assignments in the development process.

4.3.5. The State shall foster the development of Nigerian languages and pride in Nigerian culture.

4.4. Presentation of Culture

4.4.1. Cultural presentation refers to the means by which culture is disseminated. Its objective is to facilitate the accessibility of arts and culture to the widest spectrum of Nigerians.

4.4.2. Nigeria culture shall be presented through the popular vehicles of the theatre, films, exhibitions, seminars, workshops and publications. Presentation shall involve the active use of the mass media.

4.5. Administration and Financing of Culture

4.5.1. The State shall establish administrative structures and institutions for promoting the objectives of the cultural policy.

4.5.2. The State shall provide the framework to enable these administrative structures and institutions to generate funds.

4.5.3. State action shall enhance the generation of revenue from private sources.

PART II
FOCUS OF IMPLEMENTATION

5. Education

5.1.1. The State shall recognise the fact that a people who have succeeded in transmitting their culture to the younger generation have succeeded in promoting and perpetuating that culture.

5.1.2. The State shall encourage the promotion of culture right from the homes through informal education, through the school system to the universities.

5.1.3. Since education is a life-long process, the State shall also involve older folks through continuing of further education.

5.1.4. The State shall ensure the cultural relevance of education and make it serve as a means of integrating the individual into his society and environment.

5.1.5. The State shall promote the mother tongue as the basis of cultural education, and shall ensure the development of Nigerian languages as vehicles of expressing modern ideas and thought processes.

5.1.6. The State shall ensure cultural education featuring traditional games, recreation, civic and moral values, arts and crafts.

5.1.7. The State shall recognise that culture is dynamic and ensure that the educational system reinforces the nation's capacity for change.

5.2. Curriculum

5.2.1. The State shall ensure at all levels of education, a curriculum featuring aspects of education which will enhance the common heritage of Nigerians as brothers and fellow citizens with a common destiny.

5.2.2. The State shall also seek to inculcate in the child at all levels of education an awareness of his history, folklore, beliefs and thought-system to enable him gain knowledge of the physical, as well as the spiritual properties of the society in which he lives.

5.2.3. The State shall seek to make the content of education relevant to Nigerian and African societies, their problems, goals and aspirations.

5.2.4. The State shall encourage the participation of pupils and students in vocational and leadership training programmes which will prepare them for positions of responsibility in the society.

5.2.5. The State shall seek to orientate teacher education towards ability to inculcate in the pupils Nigerian values, pride in and empathy for the national cultural heritage.

5.2.6. The State, at the university level, shall give emphasis to cross-cultural researches.

5.3. Total School Environment

5.3.1. The State shall ensure the structuring of the total school environment from its physical organisation to its pattern of inter-personal relationship such that an authentic Nigerian message as well as pride in the Nigerian cultural heritage is easily transmitted to the child.

5.4. Continuing Education

5.4.1. The State shall promote functional literacy for improving the occupational capacity of the masses and their vocational skills, in order to prepare them adequately for a meaningful role in national development.

5.5. Educational Materials and Book Development

5.5.1. The State shall ensure that books and teaching aids used in our educational system are products of our society with most of their messages drawn from the Nigerian experience.

5.5.2. The State shall promote the book industry and local authorship through writers' workshops, grants and awards.

5.5.3. The State shall promote a reading culture.

5.5.4. The State shall promote the development of indigenous manpower in the printing, publishing and distribution of books.

5.5.5. The State shall provide incentives for the development of the printing industry.

5.5.6. The State shall provide special encouragement to the writing of books in Nigerian languages.

5.6. Libraries

5.6.1. The State shall recognise that Libraries play a crucial role in the promotion of the cultural heritage.

5.6.2. The State shall promote the establishment of library services at Federal, State and Local Government levels.

5.6.3. The State shall ensure that libraries are stocked with books, films, records and tapes on arts and culture.

5.6.4. The State shall promote the integration of library services into the educational system.

5.6.5. The State shall promote the establishment of special and public libraries in order to encourage and popularise reading.

5.6.6. The State shall promote the establishment of mobile libraries in order to reach the widest spectrum of Nigeria.

5.7. Archives

5.7.1. The State shall recognise that a nation's archives are its most important source of information for the study of her political, social, economic and other developments.

5.7.2. The State shall promote the establishment of archival institutions at Federal, State and Local Government levels.

5.7.3. The State shall provide adequate regulations for the acquisition and protection of and access to these rare assets.

5.7.4. The State shall promote the collection, preservation and dissemination of important documents relating to governments, private bodies and individuals.

5.7.5. The State shall encourage their accessibility to the widest Nigerian public.

6. The Arts

6.1.1. The State shall preserve, promote and establish conducive conditions for creativity by encouraging the establishment of strong national professional associations for artists, authors, dramatists, film makers, etc.

6.1.2. The State shall promote and encourage the establishment of writers' clubs, art clubs, creative centres, for encouraging creativity and popularising the arts.

6.1.3. The State shall support the associations and clubs through government subventions, grants and other forms of assistance.

6.1.4. The State shall encourage through these creative movements and government institutions international links and exchanges for the nation's developmental and cultural benefits.

6.1.5. The State shall make provision for the custodianship of international cultural materials in order to bring into proper focus, Nigerian culture in the Black and African world.

6.1.6. The State shall establish institutions and programmes for the preservation, presentation, promotion and development of the literary, performing and visual arts.

6.1.7. The State shall promote the continuity of traditional arts, and the development of Nigerian arts and artists, and give full scope to artists to project their art and skills as part of national growth and development.

6.1.8. The State shall promote the functionality of the arts in order to enhance their viability.

6.1.9. The State shall enact laws to protect Nigerian artists and writers and ensure that they enjoy the fullest material and spiritual benefits from the products of their artistic and literary works.

6.1.10. The State shall guarantee freedom of artistic expression and make institutional and infrastructural provisions for housing and developing the arts, and promote competitions, expositions and talent hunts in all the arts.

6.2. Literature

6.2.1. The State shall preserve and present oral tradition, folklore, poetry, drama, essays, novels and short stories through the theatre, film, video and audio tapes and in written form, and popularise them by producing them in Nigerian languages and promoting them through the school system, language centres, writers' workshops, book development councils, the media, etc.

6.3. Performing Arts

6.3.1. The State shall preserve and present Nigerian music, dance and drama on film video and audio tapes, slides and in written form, etc.

6.3.2. The State shall establish a National Troupe of Nigeria whose repertoire shall draw their materials from drama, dance and music.

6.3.3. The National Troupe of Nigeria shall be part of the National Arts Theatre.

6.4. Fine Art

6.4.1. The State shall preserve and present Nigerian antiquities in wood, fabric stone, metal, bone, clay, ivory, etc., as well as on rocks, walls and in sacred shrines and make appropriate laws to protect them from theft and illegal exportation, or destruction as a result of ignorance or hostility.

6.4.2. The State shall :

(a) Establish a comprehensive survey on a continuous basis to identify and locate these artefacts.

(b) enhance the recording of items by photographs and slides, films and film-strips, and descriptions of their ethnographic nature and significance,

(c) provide physical protection against damage and steal, and

(d) enact appropriate legislation to protect these artefacts against damage, theft or sale and to provide for means of their recovery within or outside the country.

6.4.3. The State shall :

(a) negotiate recovery of Nigerian works of art taken away during colonial time as well as since independence,

(b) ensure Nigeria's participation in international conventions which shall aid the recovery of works of arts taken away to foreign countries during colonial times or illicitly transferred from the country since independence, and provide for the restitution of any stolen work of art, and

(c) sign all relevant international conventions which can aid Nigeria's attempts to protect and recover her cultural property.

6.4.4. The State shall promote competitions, exhibitions and talents hunts in fine and applied arts.

6.4.5. The State shall establish a National Gallery of Art whose objectives shall be :

(a) to serve as repository for artistic creations since the birth of the country as a nation,

(b) to promote the creative genius in Nigerian artists, and

(c) to promote research, art education and appreciation.

6.4.6. The State shall establish legislation to vest in the State or its National Gallery of Art all works acquired with government funds wherever they may be located.

6.4.7. The State shall establish a legislation which shall regulate the outflow of contemporary art from the country and at the same time establish a fund to enable those that should remain in the country in the national interest to be acquired.

6.4.8. The State shall ensure that the National Gallery of Arts is located in the Federal Capital with centres in other parts of the country.

6.5. Crafts

6.5.1. The State shall recognise the fact that crafts are a valuable material heritage which form a tangible part of historical and contemporary culture.

6.5.2. The State shall recognise the economic and cultural roles of crafts in national development and shall provide adequate resources for their identification, preservation, promotion and development.

6.5.3. The State shall establish a National Crafts Advisory Council whose objectives will be :

(a) to foster the preservation and development of craft skills and document the indigenous technology responsible for the creation,

(b) to enhance the status of the Nigerian artist/craftsman by protecting his rights and promoting his works,

(c) to promote and encourage the adaptation of traditional design and craft to the needs and requirements of modern times, and

(d) to provide marketing avenue for Nigerian crafts at home and abroad.

6.5.4. The State shall encourage the establishment of craft villages, craft shops and training facilities, develop crafts as small scale industries and make appropriate laws for ensuring the protection of designs, and processes of the creations of Nigerian craftsmen.

6.5.5. The State shall recognise the role of women in the handing down and renewal of craft activities and encourage women organisations to set up craft shops and co-operatives.

7. Tourism and Mobility of People within Nigeria

7.1.1. The State shall recognise that the mobility of people is a major factor of cultural growth and development.

7.1.2. The State shall :

(a) make it possible for any Nigerian to move into and settle in any community,

(b) preserve and protect our traditional modes of leisure and promote them alongside imported ones, and

(c) institute appropriate means of travel and leisure which shall be at the disposal of all citizens and shall encourage Nigerians and non-Nigerians to spend their vacations within Nigeria.

7.1.3. The State shall promote and encourage domestic tourism by creating facilities that would encourage Nigerians to travel on holidays within the country.

7.1.4. The State shall protect and preserve traditional institutions like craft villages and centres, and make available for public leisure open spaces and squares for recreation.

7.2. National Parks and Sites

7.2.1. The State shall establish parks, beaches, zoos and game reserves for the, recreation and leisure of the public and shall create easy access to them and the country's national springs, waterfalls and other attractions.

7.3. Monuments

7.3.1. The State shall preserve as monuments, old city walls and gates, sites palaces, shrines, public buildings, private buildings of historical significance and monumental sculptures, and protect them from neglect, desecration or destruction.

7.3.2. The State shall ensure that monuments shall be preserved by :

- (a) declaration as monuments under existing laws,
- (b) acquisition as monuments under existing laws,
- (c) appropriate maintenance for public educational purposes,
- (d) legislation to enable government exercise planning control in matters threatening structures and sites of historical importance,
- (e) documentation through photographs and other means,
- (f) legislation to enable the State protect private buildings of historical importance by preventing :
 - (i) alteration to their structures or facades,
 - (ii) encroachment or other actions which shall endanger them, and
- (g) legislation empowering the State to protect contemporary buildings of exceptional design and excellence.

7.4. Museums

7.4.1. The State shall establish museums as repositories of relics of our past achievements and as sources of inspiration to the present generation.

7.4.2. The State shall promote the accessibility of Museum objects to the generality of the people through mobile Museums.

7.4.3. The State shall promote the appreciation of museum objects and assist the public to understand and animate them by means of exhibitions and live performances.

7.5. Halls of Fame, and Light and Sound Shows—*Son et Lumiere*

7.5.1. The State shall promote the establishments of exhibition employing varying display techniques to enhance the appreciation of Nigerian cultural heritage, and project its cultural assets in order to develop tourism.

7.5.2. The State shall promote the establishment of halls of fame and *Son et Lumiere* (light and Sound) shows which shall :

(a) serve as a vehicle for national ethical orientation, commemorating pride in service to the nation and promoting a sense of patriotism and national consciousness.

(b) inculcate in Nigerians at all levels, a proper sense of history and the permanence and durability of values and achievement, and

(c) provide a window display for visitors of our value system and the outstanding achievements of Nigerians in different fields of human endeavour.

7.5.3. The State shall promote the animation of public monuments by means of *son et lumiere* (light and sound) shows re-enacting their history and origin.

7.6. Galleries and Craft Centres

7.6.1. The State shall recognise that galleries are repositories for display and sales of works of plastic artists and encourage each State capital to have at least one gallery and each community, a craft centre for the sale and promotion of crafts.

7.6.2. The State shall encourage the establishment of design studios and other facilities for training and apprenticeship of artists and craftsmen and the establishment of private galleries, studios and crafts shops.

7.7. Theatres

7.7.1. The State shall promote the establishment of theatres which shall be sources of education, leisure and entertainment to the people through presentation of concerts, revues, musicals, operas, plays, film shows, etc.

7.7.2. The State shall promote mobile and non-mobile theatres and the continuity of indigenous manifestations like puppetry and itinerant players.

7.8. Festivals

7.8.1. The State shall recognise festivals as periodic celebrations, marking significant events in the life of the community for the transmission of perceptions, ideals, aspirations and philosophies of the people for meaningful living. They may be a re-enactment or re-creation of history or tradition or religion ; or contemporary expositions organized by the State or education institutions for talent-hunt or for promoting and developing the arts. They may also have as their subject, sports and games.

7.8.2. The State shall :

(a) promote traditional festivals in order to preserve them '*in situ*' so that they may continue to be factors of communal interaction and cohesion in their localities and develop interaction of larger national and international dimensions ;

(b) promote Arts Festivals at the Federal, State and Local Government levels for the purpose of discovering talents, developing skills and promoting creativity in the arts,

(c) promote and develop indigenous forms of arts and sports, as Nigeria's contributions to world culture and civilization, and

(d) preserve them by documentation on film, video and audio tapes and other methods.

8. Mass Media

8.1.1. The State shall recognise culture as a mass-participation subject which requires mass-oriented systems for its propagation.

8.1.2. The State shall establish a comprehensive communication policy for :

(a) ensuring the effective use of the press, radio, television and film for promoting Nigeria's cultural image and aspirations,

(b) promoting national consciousness, national self-sufficiency and a national identity, and

(c) establishing adequate institutions and facilities for training media personnel.

8.2. Radio

8.2.1. The State shall enhance national consciousness and self-reliance by :

(a) making the programme content of radio relevant to Nigerian realities, history and achievements,

(b) giving adequate attention and coverage to children, public service and cultural programmes ; and

(c) ensuring a percentage of Nigerian to non-Nigerian broadcast materials that would protect the interests of Nigerian artistes and rights.

8.2.2. The State shall promote :

(a) radio as a vehicle for projecting Nigerian arts and culture and value system, and

(b) the production of programmes in Nigerian languages.

8.3. Television

8.3.1. The State shall promote television as a vehicle for :

(a) projecting Nigerian arts and culture and value system,

(b) enhancing national consciousness and self-reliance by :

(i) producing at least 80 per cent of its programme content locally,

(ii) making its programme content relevant to Nigerian realities, history and achievements, and

(iii) giving adequate attention and coverage to children, public service and cultural programmes.

8.3.2. The State shall strengthen the production capacity and capability of television establishments so that they can produce high quality materials for Nigeria.

8.3.3. The State shall ensure judicious balance between Nigerian and non-Nigerian broadcast materials.

8.3.4. The State shall promote easy accessibility of television sets to Nigerians.

8.4. Newspapers and Magazines

8.4.1. The State shall regard printing materials and equipment as education.

8.4.2. The State shall promote the newspaper industry through concessional tariffs, direct subsidy or waiving of duties on printing materials and equipment.

8.4.3. The State shall encourage Nigerian newspapers to provide adequate coverage for arts and culture and promote high critical standards through awards and prizes to journalists.

8.4.4. The State shall encourage the production of newspapers in Nigerian languages, children's magazines, and comics for promoting Nigerian culture and values.

8.5. Cinema

8.5.1. The State shall recognise cinema as an important means of entertainment and a vehicle for promoting the social, political, economic and cultural objectives of the nation.

8.5.2. The State shall promote a virile film industry in Nigeria by :

- (a) establishing institutions and agencies for film development ;
- (b) promoting the indigenisation of film distribution and exhibition, and establishing standards in exhibition facilities compatible with accepted theatre usage,
- (c) promoting an effective film censorship policy that reflects Nigerian values and national interest, and
- (d) providing incentive to productivity by funding and financing of private sector film production.

8.5.3. The State shall :

- (a) encourage the establishment of local production facilities such as laboratories and equipment hire for enhancing the self-reliance, productivity and viability of the industry,
- (b) establish institutions for film archival documentation and for training film personnel, and
- (c) encourage the use of mobile, cottage and drive-in cinema as vehicles for extending entertainment and education to the rural communities and the grassroots.

9. General Focus

9.1. Religion

9.1.1. The State shall recognise Nigeria as a multi-religious nation.

9.1.2. The State shall encourage the positive values of religion particularly :

- (a) respect of the sacred, and the dignity of man.
- (b) the spirit of openness, tolerance, hospitality, self-sacrifice, struggle and honour, and
- (c) the life of communion, union, active solidarity and co-responsibility.

9.2. Nigerian Languages

9.2.1. The State shall recognise Language as an important aspect of culture and a vehicle for cultural expression and transmission.

9.2.2. The State shall promote Nigerian languages at various levels of the educational system. Nigerian languages shall thus serve as media of instruction in all subjects in the early years of primary education with appropriate books being designed and produced in such languages for that purpose.

9.2.3. The State shall seek to :

- (a) develop technical terms in various fields in Nigerian languages,
- (b) develop literacy, post-literacy and other adult education facilities ; and
- (c) promote the publication of books, newspapers, learned and academic journals in Nigerian languages.
- (d) cultivate a common language for the nation.

9.3. Foods

9.3.1. The State shall institute research for developing technology associated with Nigerian foods so that they can satisfy the requirements of international usage and environmental planning.

9.3.2. The State shall recognise Nigerian dishes as predominant feature of menu in public catering institutions.

9.4. Dress

9.4.1. The State shall encourage the preservation of Nigerian traditional design resources in dresses and hairdo, and promote their adaptation for making strong impact in international fashion.

9.4.2. The State shall encourage research collaboration between the industrial sector and design institutions.

9.4.3 The State shall promote the adaptation to local design of regalia, uniforms, etc. for institutional and ceremonial usage.

9.5. Traditional Medicine

9.5.1. The State, in recognition of the potentiality of traditional medical practice, shall encourage its development and integration into the health-care delivery system.

9.5.2. The State shall protect the right of the traditional medical practitioners and establish funds and incentives for promoting collaboration between them and research institutions.

9.6. Economic Development

9.6.1. The State shall recognise that the purpose of development planning is the improvement of the quality of life of the people.

9.6.2. The State shall ensure that economic development serves the cultural needs of the people by :

- (a) involving cultural experts in the process of national planning ; and
- (b) promoting the exploitation of internal resources and the necessary manpower capacity for developing them.

9.6.3. The State shall :

- (a) recognise the economic viability of the arts, promote and sustain them through loans and extension services,
- (b) promote local self-sufficiency in the production and manufacturing of essential commodities, and
- (c) develop indigenous technology and traditional medicine to compliment importation.

9.6.4. The State shall recognise the importance of rural areas to agricultural development and ensure that industrialization is introduced in a manner compatible with the development needs of rural dwellers.

9.6.5. The State shall seek to improve the quality of life in the rural areas in order to discourage rural-urban drift.

9.7. Environmental Planning

9.7.1. The State shall recognise that the most graphic mirror of any culture is the layout of its cultural manifestations within the environment.

9.7.2. The State shall ensure that environmental planning takes into account the peculiar needs of the people.

9.7.3. The State shall ensure the preservation of :

- (a) open spaces and recreational grounds, and
- (b) historical places and buildings and the plans of such buildings in drawings, photographs, slides, etc.

9.7.4. The State shall ensure the establishment of recreational facilities for children in every community.

9.7.5. The State shall encourage the development of architectural designs that promote Nigerian values and the aspiration of the people in a manner compatible with environmental aesthetics.

9.7.6. The State shall encourage high creative standards in architectural and environmental design through awards and prizes.

9.7.7. The State shall :

- (a) establish guidelines and rules for preserving the environment and maintaining sanitation standards compatible with the national image ;
- (b) establish the machinery for effective monitoring of building and environmental laws ; and
- (c) establish appropriate institutions for funding and supporting the upkeep of national monuments and historical places.

9.7.8. The State shall in planning towns, estates and public buildings :

- (a) give due consideration to national security ; and
- (b) promote employment opportunities for Nigerian designers and planners.

PART III

ADMINISTRATION AND FINANCE

10. Administration and Financing of Culture

10.1. Administration of Culture at the Federal Level

10.1.1. The State shall recognise as agents for cultural preservation, presentation, promotion and development :

(a) traditional, religious and chieftaincy institutions, guilds, age grades, etc. and

(b) voluntary associations, craft guilds and co-operatives.

10.1.2. The State shall promote the active collaboration of these agencies and ensure their creative interaction within the nation's economic and political circumstance.

10.1.3. The State shall encourage the active collaboration of these agencies and ensure their creative interaction within the nation's economic and political circumstance.

10.1.4. The State shall encourage the establishment of national associations of the various cultural and artistic interests, to assist it in the preservation, presentation and promotion of arts and culture.

10.1.5. The State shall promote public accountability of cultural agencies and governing bodies by ensuring strong representation of related interest groups on their governing boards.

10.1.6. The State shall :

(a) establish a powerful administrative body for culture with access to the highest policy-making council of the nation, and

(b) establish national bodies specialising in specific areas of preservation, presentation and promotion including galleries, film development, film censorship, tourism, museums and monuments, theatres, archives, etc.

10.1.7. The State shall establish a Ministry of Culture comprising three departments, namely :

(a) Policy and Management,

(b) Department of Archives, (as established by Act No. 43 of 1957),

(c) Department of Culture (responsible for administration of cultural policy, including copyright and legal matters) ; and

(d) The following parastatals :

(i) National Council for Arts and Culture,

(ii) National Commission for Museums and Monuments,

(iii) Centre for Black and African Arts and Civilization,

- (iv) Nigerian Tourist Board,
- (v) Nigerian Film Censorship Board,
- (vi) Nigerian Film Corporation,
- (vii) National Theatre Management Board (incorporating the National Troupe of Nigeria),
- (viii) National Gallery of Art, and
- (ix) National Academy for the Arts.

10.1.7. The State shall, as exigencies dictate, incorporate the structures enumerated in 10.1.7. intact, within any existing Ministry such that proper delimitation of functions between the parastatal and administrative sections of the Ministry is ensured.

10.2. Administration of Culture at State and Local Government Levels

10.2.1. States and Local Governments shall establish appropriate institutions at their levels to facilitate national co-ordination and inter-state cultural exchange and promote even development in the preservation, presentation and promotion of arts and culture.

10.3. Financing of Cultural Activities

10.3.1. Consistent with the resolutions of the inter-governmental Conference on Cultural Policies in Africa (Accra 1975) and the UNESCO Conference on Cultural Policies in Mexico (1982), to which Nigeria is a signatory, cultural activities shall be funded by :

- (a) government,
- (b) non-governmental, industrial, commercial, financial and other organisations operating in Nigeria making voluntary financial contributions which shall be tax-deductible,
- (c) a national endowment fund to which government, organisations and individuals shall contribute,
- (d) percentage contributions from entertainment tax charged during artistic performances and presentations,
- (e) special funding and endowment of specific research projects in related institutions and establishments by private sector organisations in commerce and industry.
- (f) compulsory percentage contribution from building budgets for landscaping and environmental planning, and
- (g) public earnings from cultural activities.

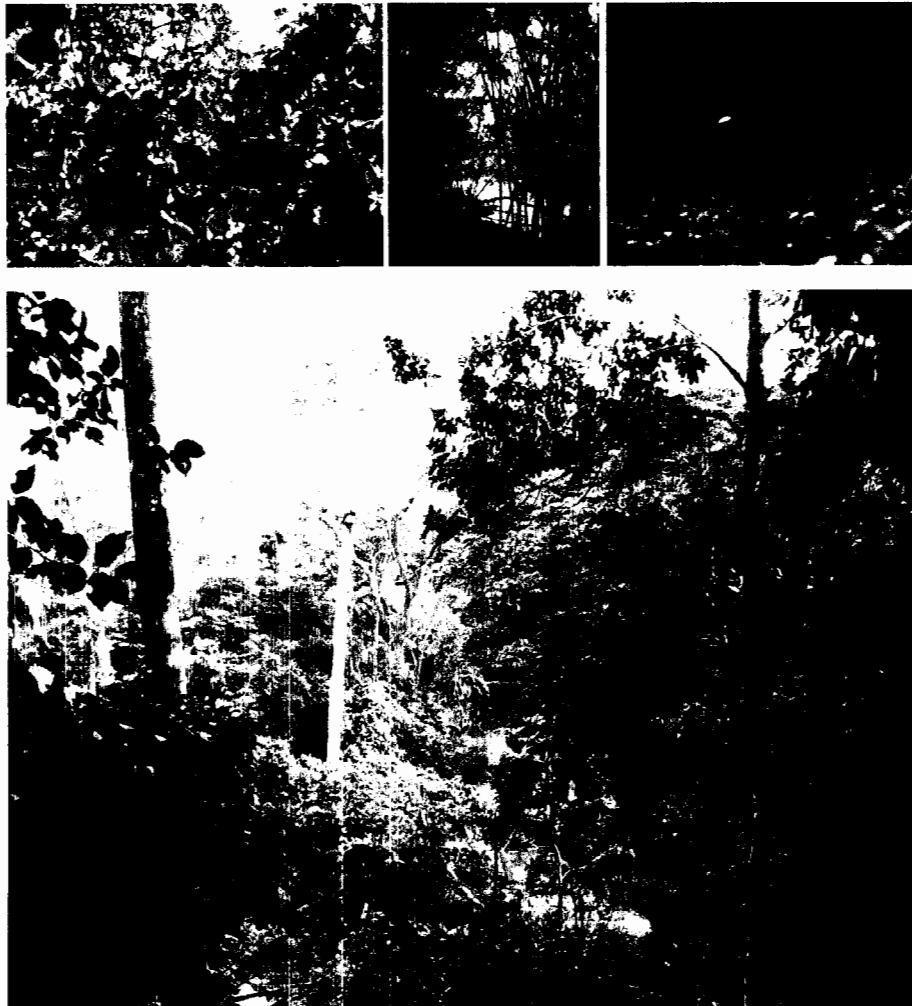
10.3.2. The State shall enact appropriate legislations for enforcing the implementation of the sources of funding culture as enumerated in 10.3.1

WHC REGISTRATION	
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Nomination to the World Heritage List

OSUN-OSOGBO SACRED GROVE

Osogbo, Osun State, Nigeria



List of faunal and floral species
encountered in Osogbo grove

LIST OF PLANT SPECIES IN OSUN OSOGBO GROVE

NO.	PLANT SCIENTIFIC NAME	FAMILY	HABIT
1.	<i>Abuliton muritiana</i>	Malvaceae	Herb
2.	<i>Abrus prceatorius</i>	Papilonoideae	Climber
3.	<i>Acacia ataxaantha</i>	Mimosoideae	Climber
4.	<i>Acanthus montanus</i>	Acanthaeae	Shrub
5.	<i>Acacia pennata</i>	Mimosoideae	Shrub
6.	<i>Adenia lobata</i>	Passiflrceae	Climber
7.	<i>Acasia sp</i>	Mimosoideae	Tree
8.	<i>Adansonia digitata</i>	Bombacaccae	Tree
9.	<i>Ageratum conzoides</i>	Composite	Herb
10.	<i>Alchornea cordifolia</i>	Euphorbiaceae	Shrub
11.	<i>Alchornea laxiflora</i>	Euphorbiaceae	Shrub
12.	<i>Agelaea obligua</i>	Connaraeeae	Herb
13.	<i>Adhortia sp</i>	Acanthaeae	Shrub
14.	<i>Albizia adianthifolia</i>	Mimosoideae	Tree
15.	<i>Albizia ferruginea</i>	Mimosoideae	Tree
16.	<i>Aframamum melegunta</i>	Zingiberaceae	Herb
17.	<i>Albizia gumifera</i>	Mimosoideae	Tree
18.	<i>Albizia sp</i>	Mimosoideae	Tree
19.	<i>Albizia zygia</i>	Mimosoideae	Tree
20.	<i>Andropogon gayanus</i>	Poaceae	Grass
21.	<i>Amphimas pteroearpoides</i>	Papilionoideae	Tree
22.	<i>Annanas comosus</i>	Bromeliaceae	Herb
23.	<i>Andropogon tectorum</i>	poaceae	Grass
24.	<i>Anchomanes difformis</i>	Araceae	Herb
25.	<i>Azelia africanna</i>	Caesalpinioides	Tree
26.	<i>Ananas sativa</i>	Bromrliaceae	Herb
27.	<i>Aneilema beninense</i>	Commelinaceae	Herb
28.	<i>Annona senegalensis</i>	Annonacease	Tree
29.	<i>Antiaris toxiearia</i>	Moraceae	Tree
30.	<i>Amorphophallus dracontioides</i>	Araceae	Herb
31.	<i>Asphilia latifolia</i>	Astericaceae	Herb
32.	<i>Aphannnostitis manii</i>	Apocynaceae	Herb
33.	<i>Asphilia aafricanna</i>	Apocynaceae	Herb
34.	<i>Alstonia boonei</i>	Apocynaceae	Tree
35.	<i>Alstonia congensis</i>	Apocynaceae	Tree

36.	<i>Asystasia gangetica</i>	Acantaceae	Herb
37.	<i>Anthonotha macrophylla</i>	Caesalpinioideae	Tree
38.	<i>Alternanthera repens</i>	Amaranthaceae	Herb
39.	<i>Alternanthera sessilis</i>	Amaranthaceae	Herb
40.	<i>Axonopus compressus</i>	Poaceae	Grass
41.	<i>Azadirachta indica</i>	Meliaceae	Tree
42.	<i>Baobab axillaris</i>	Apocynaceae	Herb
43.	<i>Baobab subsessilis</i>	Apocynaceae	C/Shrub
44.	<i>Baobab gossypifolia</i>	Apocynaceae	Herb
45.	<i>Bambusa vulgaris</i>	Poaceae	Tree
46.	<i>allophyllus africanus</i>	Sapindaceae	Tree
47.	<i>Bracharia deflexa</i>	Poaceae	Herb
48.	<i>Bracharia repens</i>	Poaceae	Herb
49.	<i>Bridelia micrantha</i>	Euphorbiaceae	Tree
50.	<i>Bridelia ferruginea</i>	Euphorbiaceae	Tree
51.	<i>Bridelia sapida</i>	Sapindaceae	Tree
52.	<i>Bignonia unijugata</i>	Sapindaceae	Tree
53.	<i>Bombax buonopozense</i>	Bombacaceae	Tree
54.	<i>Burmannia hirtellus</i>	Burmanniaceae	Grass
55.	<i>Boreria reticulata</i>	Rubiaceae	Herb
56.	<i>Baphia nitida</i>	Papilionoideae	Tree
57.	<i>Trilepisium madagascariense</i>	Moraceae	Tree
58.	<i>Trilepisium madagascariense</i>	Moraceae	Tree
59.	<i>Burchardia umbellata</i>	Caesalpinioideae	Tree
60.	<i>Brachystegia curyae</i>	Caesalpinioideae	Tree
61.	<i>Boringia</i> sp	Boraginaceae	Tree
62.	<i>Brysonia occidens</i>	Cornaceae	Tree
63.	<i>Albizia lebbekii</i>	Mimosoidae	Tree
64.	<i>Cactus feruginea</i>	Cornaceae	Tree
65.	<i>Albizia coriaria</i>	Mimosoideae	Tree
66.	<i>Canthium mannii</i>	Rubiaceae	Tree
67.	<i>Canthium horizontale</i>	Rubiaceae	Tree
68.	<i>Canthium mannii</i>	Rubiaceae	C/Shrub
69.	<i>Canthium subcordata</i>	Rubiaceae	C/Shrub
70.	<i>Canthium subcordata</i>	Rubiaceae	C/Shrub
71.	<i>Canarium schweinfurthii</i>	Burseraceae	Tree
72.	<i>Cassia suberiana</i>	Caesalpinioideae	Herb
73.	<i>Canthium</i> sp	Rubiaceae	Tree
74.	<i>Canthium subcordatum</i>	Rubiaceae	Tree
75.	<i>Canthium vulgare</i>	Rubiaceae	Tree

76.	<i>Ceiba pentandra</i>	Bombacaceae	Tree
77.	<i>Coccinia bateri</i>	Cucurbitaceae	Climber
78.	<i>Colocasia esculentum</i>	Araceae	Herb
79.	<i>Carica papaya</i>	Cariaceae	Tree
80.	<i>Anthoelista vogelii</i>	Longanaceae	Tree
81.	<i>Colocasia sp (xanthosoma)</i>	Araceae	Herb
82.	<i>Cochlospermum tinctorium</i>	Conchlospermaceae	Shrub
83.	<i>Clerodendron capitatum</i>	Verbenaceae	Shrub
84.	<i>Anthoelista djalensis</i>	Longanaceae	Tree
85.	<i>Clerodendron capitatum</i>	Verbenaceae	C/Shrub
86.	<i>Baphia pubescens</i>	Papilionaceae	Tree
87.	<i>Celtis integrifolia</i>	Ulmaceae	Tree
88.	<i>Celtis brownii</i>	Ulmaceae	Tree
89.	<i>Celtis milbraedii</i>	Ulmaceae	Tree
90.	<i>Celtis zenkeri</i>	Ulmaceae	Tree
91.	<i>Chasmanthera dependens</i>	Menispermaceae	Climber
92.	<i>Chromolaena odorata</i>	Compositae	Shrub
93.	<i>Cissampelos mueronata</i>	Menispermaceae	Climber
94.	<i>Chassalia kolly</i>	Rubiaceae	Tree
95.	<i>Corynanthe pachyeras</i>	Rubiaceae	Tree
96.	<i>Chrysophyllum albidum</i>	Sapotaceae	Tree
97.	Climbers	Climbers	Climber
98.	<i>Cleistopholis patens</i>	Annonaceae	Tree
99.	<i>Crotalaria retusa</i>	Papilionaceae	Tree
100.	<i>Commelina diffusa</i>	Commelinaceae	Tree
101.	<i>Commelina hirsuta</i>	Commelinaceae	Herb
102.	<i>Commelina nigritiana</i>	Commelinaceae	Herb
103.	<i>Commelina racemosa</i>	Commelinaceae	Shrub
104.	<i>Combretum smeathmannii</i>	Commelinaceae	Tree
105.	<i>Commelina sp</i>	Commelinaceae	Herb
106.	<i>Cynometra vogelii</i>	Caesalpinioideae	Tree
107.	<i>Cynastrum cordifolia</i>	Tecophilaeaceae	Herb
108.	<i>Cynometra megalophylla</i>	Caesalpinioideae	Climber
109.	<i>Corynanthe pachyeras</i>	Rubiaceae	Tree
110.	<i>Cola accuminata</i>	Sterculiaceae	Tree
111.	<i>Cola gigantea</i>	Sterculiaceae	Tree
112.	<i>Cola hispida</i>	Sterculiaceae	Tree
113.	<i>Cola millenii</i>	Sterculiaceae	Tree
114.	<i>Cola nitida</i>	Sterculiaceae	Tree
115.	<i>Cola sp</i>	Sterculiaceae	Tree

116.	<i>Capsicum annum</i>	Solanaceae	Shrub
117.	<i>Capsicum frutescens</i>	Solanaceae	Shrub
118.	<i>Caarpolobia lutea</i>	Polygalaceae	Shrub
119.	<i>Carpologonium mucunoides</i>	Papilionoideae	Climber
120.	<i>Cordia millenii</i>	Boraginaceae	Tree
121.	<i>Cordia tisseerantii</i>	Boraginaceae	Shrub
122.	<i>Cissus adenopoda</i>	Vitaceae	Climber
123.	<i>Cissus barbeyana</i>	Vitaceae	Climber
124.	<i>Cussonia barteri</i>	Araliaceae	Tree
125.	<i>Cissus debilis</i>	Vitaceae	Climber
126.	<i>Cassia mummosoides</i>	Caesalpinioideae	Tree
127.	<i>Cassia occidentalis</i>	Caesalpinioideae	Tree
128.	<i>Cissus sp</i>	Vitaceae	Herb
129.	<i>Costus afer</i>	Costaceae	Herb
130.	<i>Cissua polyanthia</i>	Ampelidaceae	Herb
132.	<i>Centrosema pubesens</i>	Papilionoideae	Creeper
133.	<i>Cuberia acutifolia</i>	Rubiaceae	Herb
134.	<i>Culeeasia nitida</i>	Araceae	Climber
135.	<i>Daniellia ogea</i>	Caesalpinioideae	Tree
136.	<i>Culeeasia saxatillis</i>	Araceae	Climber
137.	<i>Culeeasia scandens</i>	Araceae	Climber
138.	<i>Cuveria truneata</i>	Rubiaceae	Tree
139.	<i>Cyathula achyranthiodes</i>	Amaranthaceae	Herb
140.	<i>Cyaanotis lanata</i>	Commelinaceae	Herb
141.	<i>Cyanastrue cordifolin</i>	Thymelliaceae	Herb
142.	<i>Cythula prostrata</i>	Amaranthaceae	Herb
143.	<i>Cythula sp</i>	Amaranthaceae	Herb
144.	<i>Cyperus umbelatus</i>	Cyperaceae	H/Sedges
145.	<i>Desmodium velutinum</i>	Papilionoideae	Herb
146.	<i>Deinbolla pinnata</i>	Sapindceae	Tree
147.	<i>Discoglypremna calonuera</i>	Euphorbiaceae	Tree
148.	<i>Diospyros iturensis</i>	Ebenaceae	Tree
149.	<i>Diospyros mombutensis</i>	Ebenaceae	Tree
150.	<i>Diospyros alboflavescens</i>	Ebenaceae	Tree
151.	<i>Diospyros dendo</i>	Ebenaceae	Tree
152.	<i>Diospyros barteri</i>	Ebenaceae	Tree
153.	<i>Discoreophyllum cumminsu</i>	Menispeermaaceae	Climber
154.	<i>Dioclea reflexa</i>	Papilionoideae	Climber
155.	<i>Diospyros sp</i>	Ebenaceae	Tree
156.	<i>Diospyros piscattoria</i>	Ebenaceae	Tree

157.	<i>Dialium guineense</i>	Caesalpinioideae	Tree
158.	<i>Dichapeetalum barteri</i>	Dichapetalaceae	Herb
159.	<i>Dichaptalum madagascariense</i>	Dichapetalaceae	Herb
160.	<i>Digitaria debilis</i>	Poaceae	Strangler
161.	<i>Digitaria exilis</i>	Poaceae	Strangler
162.	<i>Drypetes gilgiana</i>	Euphorbiaceae	Shrub
163.	<i>Drypetes aaframensis</i>	Euphorbiaceae	Tree
164.	<i>Drypetes gossweileri</i>	Euphorbiaceae	Tree
165.	<i>Drypetes cchevalieri</i>	Euphorbiaceae	Tree
166.	<i>Drypeteia molyduana</i>	Euphorbiaceae	Tree
167.	<i>Drypetes welwistchii</i>	Euphorbbiaceae	Tree
168.	<i>Dioscorea alata</i>	Dioscoreaceae	Climber
169.	<i>Disthemonanthus bentham</i>	Caelsalphinitoidae	Tree
170.	<i>Dissomeria crenata</i>	Samydaceae	Tree
171.	<i>Dioscorea dumentorum</i>	Dioscoreaceae	Climber
172.	<i>Dioscorea procubens</i>	Dioscoreaceae	Climber
173.	<i>Dioscorea rotundifolia</i>	Melastomaceae	Herb
174..	<i>Dioscorea sanense</i>	Dioscoreaceae	Climber
175.	<i>Desplatsia subericarpa</i>	Tiliaceae	Shrub
176.	<i>Draeaena aarborea</i>	Liliaceaeon	Tree
177.	<i>Draeaena barteri</i>	Agavaceaeen	Tree
178.	<i>Draeaena bicolor</i>	Liliaceaeon	Shrub
179.	<i>Draeaena mannii</i>	Liliaceaeon	Tree
180.	<i>Draeaena petetroli</i>	Agavaceaeen	Tree
181.	<i>Draeaena petetroti</i>	Agaavaceaeen	Tree
182.	<i>Draeaena sp</i>	Liliaceaeae	Shrub
183.	<i>Entandrophragma clindricum</i>	Meliaceae	Tree
184.	<i>Eclipta prostrata</i>	Asteraceae	Herb
185.	<i>Elacis guinesis</i>	Asteraceae	Palm
186.	<i>Entandrophragma angolense</i>	Meliaceae	Tree
187.	<i>Entandrophragma candolii</i>	Meliaceae	Tree
188.	<i>Entandrophragma utile</i>	Meliaceae	Tree
189.	<i>Euriosema pulcherrima</i>	Papilionoideae	Shrub
190.	<i>Euphorbia heterophylla</i>	Euphorbiaceae	Herb
191.	<i>Euphorbia hirta</i>	Euphorbiaceae	Herb
192.	<i>Euphorbia poisonii</i>	Euphorbiaceae	Herb
193.	<i>Euphorbia sp</i>	Euphorbiaceae	Herb
194.	<i>Zanthoxyllum xanthoxyloides</i>	Rutaceaea	Tree
195.	Ferns	Ferns	Fern
196.	<i>Ficus capensis</i>	Moraceae	Tree

197.	<i>Ficus elastiocoides</i>	Moraceae	Tree
198.	<i>Fibristylis feruginea</i>	Moraceae	Tree
199.	<i>Fibristylis feruginea</i>	Poaceae	Grass
200.	<i>Ficus macoso</i>	Moraceae	Tree
201.	<i>Ficus thonnigii</i>	Moraceae	Tree
202.	<i>Funtumia africanna</i>	Apoeynacene	Tree
203.	<i>Funtumia africanna</i>	Apoeynacene	Tree
204.	<i>Funtumia elastica</i>	Apoeynacene	Tree
205.	<i>Gareinia kola</i>	Guttiferae	Tree
206.	<i>Gareinia Manni</i>	Guttiferae	Tree
207.	<i>Geophila obvallata</i>	Rubiaceae	Herb
208.	<i>Geophila repens</i>	Rubiaceae	Herb
209.	<i>Glyphaea brevis</i>	Tuliaceae	Tree
210.	<i>Glirocidia sepium</i>	Papilionoideae	Shrub
211.	<i>Gloriosa superba</i>	Liliaceae	Herb
212.	<i>Gmelina arborea</i>	Verbanaceae	Tree
213.	<i>Gnestis ferruginea</i>	Connaraceae	Shrub
214.	<i>Gongronema latifolia</i>	Asclepiadaeae	Climber
215.	<i>Grewia carpinifolia</i>	Tiliaceae	Tree
216.	<i>Grewia coriacea</i>	Tiliaceae	Tree
217.	<i>Guarea cedrata</i>	Meliaceae	Tree
218.	<i>Guarea thompsonii</i>	Meliaceae	Tree
219.	<i>Cynastrum cordifolium</i>	Tecophilaceae	Herb
220.	<i>Homalium grandis</i>	Ulmaceae	Tree
221.	<i>Hippoeratea pallens</i>	Celastraceae	C/Shrub
222.	<i>Hedranthera barteri</i>	Apoeynaceae	Tree
223.	<i>Hillieria latifolia</i>	Phytollaeaceae	Herb
224.	<i>Homallium floribunda</i>	Apoeynaceae	Tree
225.	<i>Homallium afrieanum</i>	Samydaceae	Tree
226.	<i>Homallium aylmerii</i>	Samydaceae	Tree
227.	<i>Homallium letrstai</i>	Samydaceae	Tree
228.	<i>Hosluandia opposita</i>	Labiatae	Herb
229.	<i>Holoptelia grandis</i>	Ulmaceae	Tree
230.	<i>Hyptis suaveolens</i>	Labiatae	Herb
231.	<i>Heisteria parvifolia</i>	Olaenceae	Shrub
232.	<i>Hunteria nitida</i>	Apocynaceae	Tree
233.	<i>Hunteria umbellate</i>	Apocynaceae	Tree
234.	<i>Ieacinia trichantha</i>	Icaeinaceae	Shrub
235.	<i>Imperata cylindrica</i>	Poaceae	Grass
236.	<i>Iodea genipliflora</i>	Ieaninaceae	Tree

237.	<i>Ipomea involucrate</i>	Convulaceae	Creeper
238.	<i>Irvingia gabonensis</i>	Irvinginseeae	Tree
239.	<i>Isolona capannulata</i>	Annonaceae	Tree
240.	<i>Jatropha caueas</i>	Euphorbiaceae	Shrub
241.	<i>Jatropha multifida</i>	Euphorbiaceae	Shrub
242.	<i>Lanohana camara</i>	Verbanaceae	Shrub
243.	<i>Lonchocarpus cyanensis</i>	Papilinoideae	C/Shrub
244.	<i>Lonchocarpus sericeus</i>	Papilinoideae	Tree
245.	<i>Landophia duleis</i>	Apocynaceae	Climber
246.	<i>Landophia owariensis</i>	Apocynaceae	Climber
247.	<i>Leccanodiscus cupanioides</i>	Sapindaceae	Tree/Shrub
248.	<i>Lippia multiflora</i>	Verbanaceae	Shrub
249.	<i>Lankesteria elegans</i>	Acanthaceae	Shrub
250.	<i>Lannen welwitsehii</i>	Anaerdinceae	Tree
251.	<i>Leptoderris mierantha</i>	Papilionoideae	C/Shrub
252.	<i>Leptaulus daphnoides</i>	Iencinaceae	Tree/Shrub
253.	<i>Mariscus alternifolius</i>	Cyperaceae	Herb
254.	<i>Magarieteria discoides</i>	Euphorbiaceae	Tree
255.	<i>Mangifea indica</i>	Anacardiaceae	Tree
256.	<i>Microberlinia bisulcata</i>	Caesalpiniodea	Tree
257.	<i>Macaranga barteri</i>	Euphorbiaceae	Tree/Shrub
258.	<i>Mueuna pruriens</i>	Papilionoideae	Climber
259.	<i>Microdesmis puberula</i>	Pandaceae	Shrub
260.	<i>Manihot ultissima</i>	Euphorbiaceae	Shrub
261.	<i>Manihot esculenta</i>	Euphorbiaceae	Shrub
262.	<i>Mitragyna eiliata</i>	Rubiaceae	Tree
263.	<i>Millicia excelsa</i>	Moraceae	Tree
264.	<i>Manilkara obovata</i>	Sapotaceae	Tree
265.	<i>Malaeantha alnifolia</i>	Sapotaceae	Tree
266.	<i>Milletia barteri</i>	Papilionoideae	Tree
267.	<i>Melantheraa elliptica</i>	Asteraceae	Tree
268.	<i>Mallotus oppositifolius</i>	Euphorbiaceae	Shrub
269.	<i>Monodora tenuifolia</i>	Annonaceae	Tree
270.	<i>Mallotus oppositifolius</i>	Euphorbiaceae	Herb
271.	<i>Mallotus subulatus</i>	Euphorbiaceae	Shrub
272.	<i>Milletia thorningii</i>	Papilionoideae	Tree
273.	<i>Marhania tomentosa</i>	Bignoniaeae	Tree
274.	<i>Montandra guineensis</i>	Apocynaceae	Shrub
275.	<i>Monodora myristica</i>	Annonaceae	Tree
276.	<i>Markhamia scadens</i>	Bignonaceae	Tree

277.	<i>Monodora tenuifolia</i>	Annonaceae	Tree
278.	<i>Moridia whitei</i>	Periploceareae	Tree
279.	<i>Morinda lucida</i>	Rubiaceae	Tree
280.	<i>Mariseus alternifolius</i>	Cyperaceae	Herb
281.	<i>Mormodia charanthia</i>	Cubeurbitaceae	Climber
282.	<i>Maranthoclea leucantha</i>	Marantaceae	Herb
283.	<i>Mariscus umbelata</i>	Cyperaceae	Herb
284.	<i>Musa paradisiacal</i>	Musaceae	Herb
285.	<i>Musa sapientum</i>	Musaceae	Herb
286.	<i>Maesobotrya barteri</i>	Euphorbiaceae	Tree
287.	<i>Mezoneuron benthamianum</i>	Papilionoideae	Herb
288.	<i>Musanga cecrepioides</i>	Moraceae	Tree
289.	<i>Myrianthus arboreus</i>	Moraceae	Tree
290.	<i>Newbouldia laevis</i>	Bignoniaceae	Tree
292.	<i>Nesogordonia papverifera</i>	Sterculiaceae	Tree
293.	<i>Nauclea diderichii</i>	Rubiaceae	Tree
291	<i>Nephtyitis sp</i>	Araceae	Herb
294.	<i>Napoleonaea imperalis</i>	Lecythidaceae	Tree
295.	<i>Napoleona sp</i>	Lecythidaceae	Tree
296.	<i>Napoleonea vogelii</i>	Lecythidaceae	Tree
297.	<i>Ochna kibbiensis</i>	Ochnaceae	Shrub
298.	<i>Octolobus spcctabilis</i>	Stereuliaceae	Tree
299.	<i>Oldenlandia corymbosa</i>	Rubiaceae	Herb
300.	<i>Octolobus angustatus</i>	Sterculiaceae	Tree
301	<i>Olax gambecola</i>	Olacaceae	Tree
302.	<i>Olax manii</i>	Olacaceae	Tree
303.	<i>Olax subcorpioides</i>	Olacaceae	Tree
304.	<i>Olax viridis</i>	Olacaceae	Tree
305.	<i>Oplismenus burmannii</i>	Poaceae	Herb
306.	Ochid		
307.	<i>Ostryoderis impressa</i>	Papipioniodeae	C/Shrub
308.	<i>Ostrocarpus riparius</i>	Papipioniodeae	C/Shrub
309.	<i>Ouratea reticulata</i>	Orchidaceae	Herb
310.	<i>Oxyanthus racemosa</i>	Rubiaceae	Shrub
311.	<i>Oxyanthus subpunctatus</i>	Rubiaceae	Shrub
312.	<i>Oxyanthus tubiflorus</i>	Rubiaceae	Shrub
313.	<i>Olyra latifolia</i>	Poaceae	Grass
314.	<i>Palisota ambigna</i>	Commelinaceae	Climber
315.	<i>Palisota confusa</i>	Commelinaceae	Herb
316.	<i>Parasitochia goldieana</i>	Aristolochiaceae	Climber

317. <i>Palisota hirsute</i>	Commelinaceae	Herb
318. <i>Palosota mannii</i>	Commelinaceae	Herb
319. <i>Parasitochia repens</i>	Aristolochiaceae	Climber
320. <i>Panicum laxum</i>	Poaceae	Grass
321. <i>Penthaeletha macrophyla</i>	Mimosoideae	Tree
322. <i>Pieralima nitida</i>	Apocynaceae	Tree
323. <i>Pennisetum purpureum</i>	Poaceae	Grass
324. <i>Pterygota macrocarpa</i>	Sterculiaceae	Tree
325. <i>Phyllanthus amarus</i>	Euphorbiaceae	Herb
326. <i>Phyllanthus discoides</i>	Euphorbiaceae	Tree
327. <i>Phaulopsis falcisepala</i>	Acanthaceae	Herb
328. <i>Phyllanthus muellerianus</i>	Euphorbiaceae	Tree
329. <i>Piper guineensis</i>	Piperaceae	Climb
330. <i>Pinus oocarpa</i>	Pinaceae	Tree
331. <i>Piper umbellate</i>	Piperaceae	Shrub
332. <i>Petersia africana</i>	Mimosoideae	Tree
333. <i>Pleiocarpa pyenantha</i>	Apocynaceae	Shrub
334. <i>Plumaria rubra</i>	Apocynaceae	Tree
335. <i>Pollia condensate</i>	Commelinaceae	Herb
336. <i>Pouzolzia guineensis</i>	Urticaceae	Herb
337. <i>Psychotria imsidens</i>	Rubiaceae	Shrub
338. <i>Psychotia latistipula</i>	Rubiaceae	Herb
339. <i>Paspalum conjugatum</i>	Grammineae	Herb
340. <i>Phaulopsis falcisepala</i>	Acanthaceae	Herb
341. <i>Paspalum scrobulatum</i>	Poaceae	Herb
342. <i>Parquetina nigrescens</i>	Periplocaceae	Herb
343. <i>Pitosporum africana</i>	Pitosporaceae	Tree
344. <i>Pseudospondias microcarpa</i>	Anacardiaceae	Tree
345. <i>Pteris buronii</i>	Adiantaceae	Shrub
346. <i>Pterocarpus erinaceus</i>	Paapilionoideae	Tree
347. <i>Pterocarpus crinaccus</i>	Sterculiaceae	Shrub
348. <i>Pteris milbraedii</i>	Adiantaceae	Shrub
349. <i>Pter;ocarppusw milbraedii</i>	Papilionoideae	Tree
350. <i>Pterocarpus osun</i>	Papilionoiddeae	Tree
351. <i>Pteris similes</i>	Adianttaceae	Shrub
352. <i>Pteris togoensis</i>	Adiantaceae	Shrub
353. <i>Paupalis labaeka</i>		
\354. <i>Rinorea oblongifolia</i>	Violaceae	Tree
355. <i>Paullinia pinnata</i>	Sapindaceae	Climber
356. <i>Pavetta cormbosa</i>	Rubiaceae	Tree

357.	<i>Pavetta genipifolia</i>	Rubiaceae	Shrub
358.	<i>Pyenanthus angolense</i>	Myristicaceae	Tree
359.	<i>Richardia brasiliensis</i>	Rubiaceae	Tree
360.	<i>Richiea exapparoides</i>	Capparidaceae	Shrub
361.	<i>Ricinodendron heudelotii</i>	Euphorbiaceae	Tree
362.	<i>Ritchiea longipendunculata</i>	Capparaidaceae	Shrub
363.	<i>Rinorea dentate</i>	Violaceae	Shrub
364.	<i>Rinorea grassilis</i>	Violaceae	Tree
365.	<i>Rinorea ilicifolia</i>	Violaceae	Tree
366.	<i>Rinorea sp</i>	Violaceae	Tree
367.	<i>Rinorea welwitschii</i>	Violaceae	Tree
368.	<i>Rothmania hispida</i>	Rubiaceae	Tree
369.	<i>Rothmania longiflora</i>	Rubiaceae	Tree
370.	<i>Rothmania lujae</i>	Rubiaceae	Tree
371.	<i>Rothmania unicelliformis</i>	Rubiaceae	Tree
372.	<i>Rothmania whitfieldii</i>	Rubiaceae	Tree
373.	<i>Rutidea paveetoides</i>	Rubiaceae	Lianes
374.	<i>Rutidea megalophylla</i>	Rubiaceae	Tree
375.	<i>Rauvolfia vomitoria</i>	Apocynaceae	Shrub
376.	<i>Rytigna nigerica</i>	Rubiaceae	Tree
377.	<i>Rytigna umbellate</i>	Rubiaceae	Tree
378.	<i>Salacia erecta</i>	Celastraceae	Liane
379.	<i>Salacia nitida</i>	Celastraceae	Liane
380.	<i>Salacia paleescens</i>	Celastraceae	Herb
381.	<i>Khaya ivorensis</i>	Meliaceae	Tree
382.	<i>Salacia togoensis</i>	Celastraceae	Herb
383.	<i>Stombosia pustulata</i>	Olacaceae	Tree
384.	<i>Scottellia coriacea</i>	Flacourtiaceae	Tree
385.	<i>Spondias mombin</i>	Anacardiaceae	Tree
386.	<i>Secamone afzeli</i>	Aselepiadaceae	Climber
387.	<i>Setaria batata</i>	Poaceae	Grass
388.	<i>Setaria caudula</i>	Poaceae	Herb
389.	<i>Sida corybosa</i>	Malvaceae	Herb
390.	<i>Sida acenta</i>	Malvaceae	Herb
391.	<i>Sida linifolia</i>	Malvaceae	Herb
392.	<i>Sida simplicifolia</i>	Malvaceae	Herb
393.	<i>Salaginela modiflora</i>	Selaginellaceae	Herb
394.	<i>Senna obtusifolia</i>	Papilionoideae	Herb
395.	<i>Solanositemon monostehus</i>	Labiatae	Herb
396.	<i>Senna occidentalis</i>	Papilionoideae	Shrub

397.	<i>Santitia trimera</i>	Burseraceae	Tree
398.	<i>Solenostemon monastachyus</i>	Lanniaceae	Herb
399.	<i>Solanium torvum</i>	Solannaceae	Shrub
400.	<i>Solanium verbasiflora</i>	Solannaceae	Shrub
401.	<i>Strophanthus hispidus</i>	poeynaceae	C/Shrub
402.	<i>Spathodea campanulata</i>	Bignoniaceae	Tree
403.	<i>Sphenocentrum jollyanum</i>	Menispermaceae	Shrub
404.	<i>Strophanthus sp</i>	Apocynaceae	
405.	<i>Sporobolus pyramidalis</i>	Poaceae	Herb
406.	<i>Sporobolus sp</i>	Poaceae	Grass
407.	<i>Sansevieria liberta</i>	Agavaceae	Herb
408.	<i>Strychnos camptoneura</i>	Loganiaceae	Lianes
409.	<i>Stachytarpheta cayensis</i>	Verbenaceae	Herb
410.	<i>Strichnos innocua</i>	Loganiaceae	Trees
411.	<i>Strchnos nigritalia</i>	Loganiaceae	Lianes
412.	<i>Tabanaemontana pachysipon</i>	Apoeynaceae	Tree
413.	<i>Sterculia rhinopetala</i>	Steteuliaceae	Tree
414.	<i>Sterculia trageantha</i>	Stetuliaceae	Tree
415.	<i>Standtia stipitatn</i>	Myristieaceae	Tree
416.	<i>Smilax Kraussiana</i>	Smilaeaeceae	C/Shrub
417.	<i>Synedrella nodiflora</i>	Asteraceae	Herb
418.	<i>Tamarindus india</i>	Caesalpinioideae	Tree
419.	<i>Treculia africana</i>	Moraceae	Tree
420.	<i>Tetrorchidium didymostemon</i>	Euphorbiaceae	Tree
421.	<i>Terminalia glaucescens</i>	Combretaceae	Tree
422.	<i>Terminalia superba</i>	Combretaceae	Tree
423.	<i>Terminalia superba</i>	Combretaceae	Tree
424.	<i>Tephrosa vogelii</i>	Papilionoideae	Herb
425.	<i>Telfaria alnifolia</i>	Dilleniaceae	Herb
426.	<i>Trichilia monadelpha</i>	Meliaceae	Tree
427.	<i>Trichilia megalantha</i>	Meliaceae	Tree
428.	<i>Trichilia monadelpha</i>	Meliaceae	Tree
429.	<i>Trichilia prieurea</i>	Meliaceae	Tree
430.	<i>Thonningia sanguinea</i>	Belanophoraceae	Herb
431.	<i>Thalia welwitsehii</i>	Marantaceae	Herb
432.	<i>Trema orientalis</i>	Ulmaceae	Tree
433.	<i>Tectona grandis</i>	Verbanaceae	Tree
434.	<i>Tetrapleura tetraptera</i>	Mimosoideae	Tree
435.	<i>Triumfetta cordifolia</i>	Tiliuaceae	Herb
436.	<i>Trievalsis discolor</i>	Rubiaceae	Tree

437.	<i>Tridax procubens</i>	Asteraceae	Herb
438.	<i>Triplochyton scleroxylon</i>	Sterculiaceae	Tree
439.	<i>Tricalysia macropylla</i>	Rubiaceae	Tree
450.	<i>Triclisia subcordata</i>	Menispermaceae	Herb
441.	<i>Thevetia neriifolia</i>	Apocynaceae	Shrub
442.	<i>Zanthoxylum zanthoxyloides</i>	Rutaceae	Tree
443.	<i>Zanthoxylum leprieuri</i>	Rutaceae	Tree
444.	<i>Urena lobata</i>	Malvaceae	Herb
445.	<i>Uvaria afzelii</i>	Annonaceae	Tree
446.	<i>Voacanga africana</i>	Apocynaceae	Tree
447.	<i>Waitheria indica</i>	Sterculiaceae	Shrub
448.	<i>Wissadula amplissima</i>	Malvaceae	Herb
449.	<i>Xylopia aethopica</i>	Annonaceae	Tree
450.	<i>Vitex rivularis</i>	Verbenaceae	Tree

MAMMAL POPULATION COUNTS IN OSUN FOREST GROVES

NAME OF ANIMAL	TOTAL COUNTS	ESTIMATED POPULATION
Bush Baby, Lesser	Spot Counts	700 – 1000
Bush buck	8	44
Cat, Civet	4	13
Cat, Genet	2	10
Duicker, Maxwell's	13	50
Duicker, Red Flanked	6	18
Hyrx, Tree	5	15
Mangabey, Red-Capped	20	70
Monkey, Mona	59	177
Monkey, Putty-nosed	33	98
Monkey, white-throated	13	60
Pangolin, Pale-bellied	9	18
Pangolin, Long-tailed	3	10
Porcupine, Brush-tailed	9	22
Potto, Bosman's	4	18
Rat, Cane	10	42
River-hog, Red	5	16
Sitatunga	12	51
Squirrel, Forcados stripped	18	58
Squirrel, Ground	10	40
Squirrel, Dil Palm	23	70
Squirrel, Redless	21	68
Sun Squirrel, Gambian	3	46

**FAMILIES OF OSUN FOREST GROVES AVIFAUNA, SHOWING
RELATIVE SIGNIFANCE IN THE FOREST ECOSYSTEMS**

FAMILIES	TOTAL SPECIES	TOTAL SCORE
NON-PASSERINES		
Accipiridae	4	8
Falconidae	2	12
Phasianidae	2	17
Columbidae	4	36
Cuculidae	3	23
Musaphagidae	3	6
Alcedinidae	3	19
Coraclidae	1	6
Capitonidae	4	34
Picidae	2	20
Podicipedidae	1	1
Total Non-passerines	29	182

PASSERINES	TOTAL SPECIES	TOTAL SCORE
Laniridae	1	2
Corvidae	1	3
Pycnonotidae	2	11
Muscicapidae	2	5
Turdidae	1	4
Nectarinidae	3	16
Ploceidae	3	24
Estrildidae	2	7
Total Passerines	15	72
GRAND TOTAL	44	254

Checklist of the Fish species Caught in River Osun Within the Osun Forest Groves

FAMILY	SPECIES	SEASON CAUGHT
CLARIIDAE (Mud Fish)	<i>Clarias lazera</i> <i>Heteronbranchus bidorsalis</i>	Dry/Wet Wet
CICHILIDAE (Ciclids)	<i>Hemichromis fasciatus</i> <i>Oreochromis niloticus</i> <i>Pelmatochromis kingslayae</i> <i>Tilapia mariae</i> <i>Tilapia melanopleura</i> <i>Tilapia zillii</i>	Dry/Wet Dry/Wet Wet Wet Wet Dry/Wet
CIPRINIDAE (Minnows)	<i>Babrus ablades</i> <i>Barbus callipterus</i> <i>Barbus lepidus</i> <i>Barbus nigeriensis</i> <i>Barbus occidentalis</i>	Dry Dry Dry Dry Dry
HEPSETIDAE (African River Pike)	<i>Hepsetus odoe</i>	Wet
MOCKOKIDAE (Upside down catfish)	<i>Synodontis batensoda</i> <i>Synodontis filamentosus</i> <i>Synodontis clarias</i>	Wet Wet Wet
MORMYRIDAE (Trunk Fishes)	<i>Marcusenius senegalensis</i> <i>Mormyrus rume</i>	Dry/Wet Wet
OPHIO CEPHALIDAE OPHOCE (Snake Heads)	<i>Chana obscura</i>	Dry/wet
SCHILBEDAE (African Glass Fish)	<i>Schilbe mystus</i>	Wet

Checklist of the Plankton Flora of Osun River within the Groves

DIVISION	SCIENTIFIC NAME	SEASON RECORDED
<p>CHLOROPHYTA (Green Algae)</p>	<p><i>Chitomorpha</i> spp. <i>Clasterium calosporum</i> <i>Closterium commine</i> <i>Closterium intermedium</i> <i>Closterium parvulum</i> <i>Lagerheimia wratislawtrensisi</i> <i>Microsterins americana</i> <i>Microsterias crux-melilensis</i> <i>Miscrosterias rotata</i> <i>Microspora</i> spp <i>Pediastrum simplex</i> <i>Pediastrum duplex</i> <i>Sceenedesmus maximus</i> <i>Scenedesmus protubernas</i> <i>Scenedesmus quadricanda</i> <i>Stranodesmus extensus</i> <i>Ultothrix viarabilis</i></p>	<p>Dry Dry/Wet Dry/Wet Dry Dry Dry Dry Dry Dry Dry Dry Dry Dry Dry/Wet Dry Dry</p>
<p>BACILLARIOPHYTA (Diatoms)</p>	<p><i>Asterionella</i> spp. <i>Biddulphia</i> spp <i>Cocconeis</i> spp <i>Cycliotelia</i> spp. <i>Diatomella</i> spp. <i>Gomphonema</i> spp. <i>Navicul;a</i> spp. <i>Nitzchia</i> spp. <i>Pinnularia</i> spp. <i>Synedra</i> spp. <i>Tabellaria</i> spp</p>	<p>Dry/Wet Dry/Wet Dry/Wet Dry/Wet Dry/Wet Dry Dry/Wet Dry Dry/Wet Dry/Wet Dry/Wet</p>

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Fetching sacred water in river Osun



Consultation of Yeye Osun, the first priestess of the sacred grove

PART I
CURRENT SITUATION

1. HISTORY AND SIGNIFICANCE OF THE GROVE

The Yoruba people are the predominant ethnic group in South Western Nigeria with a population of nearly 40 million. Their tradition is closely linked to nature. There is one Supreme Being – God, the God of all creations, called **Olorun**, and over 200 lesser gods, called **Orisha**. Many of these gods are represented by natural creations in the environment. For example, **Sango** is the god of thunder, **Yemoja**, the goddess of the sea and fish, **Oya** who was **Sango's** wife, goddess of the storms.

In Yoruba cosmology, Osun was said to have metamorphosed into a river as a result of a misunderstanding between her and "Oba", a wife of Sango. The Osun river takes its source at Igede-Ekiti, flows within Osogbo town and empties itself in the Atlantic ocean. Her "waters of life" are strongly believed to have healing, divination, protective and fertility powers. But it is also believed that the goddess inhabits the grove located inside one of the meanders of the river, nearby Osogbo: the Osun-Osogbo Sacred Grove.

The grove was discovered by a renowned elephant hunter, **Olutimehin** who suggested to his friend, **Larooye** to establish in the grove, Larooye was the **Owaroki** (king) of **Ipole-Omu**, a settlement built on a hilly area surrounded by a trench dugged to protect the community from attacks by other tribes. By that time, there was a severe drought in Ipole-Omu area so that Larooye quickly bought the idea. In fact it appears that the community was in real bad shape at that time. It was probably not more than 100 to 150 members of the community who actually managed to reach Osun grove, located some 10 km away from Ipole-Omu.

He and his people engaged in farming activities which involved the clearing of part of the thick forest and felling of trees. Incidentally, one of the trees felled on the dye pots of the Osun goddess who was yet to manifest herself to the immigrants. Provoked by this damage, a loud voice came from the river shouting "Laro, Timehin you have broken all my dye pots". Thereafter, voices of other spirits came out from the forests commiserating with Osun saying "Spirit of the bush" (Oso-Igbo in Yoruba), we empathize with you". This was how the migrant ruler, Larooye, Timehin the hunter and their people, got to know that the name of the spirit of the forest was "Oso-Igbo". This was the genesis of the name Osogbo by which the town is now known.

The myth goes further to say that Oba Larooye entered into a pact with Osun on behalf of his people. While Osun will solve their physical and spiritual problems, they would respect the deities "houses". Osun also promised to multiply them if they would build a shrine for her and worship her.

The title of the king of Osogbo is **Ataoja**; a title which emanated from the first sacrifice offered by **Larooye** to the Osun goddess to seal the pact between them. On the presentation of the sacrifice, a golden fish (**lko**) regarded as a totemic symbol of Osun came out of the water front to receive the sacrifice from the outstretched hands of **Larooye**. This action was translated in Yoruba language in praise of the king (Oba) thus: Oba **Atewo-Gbeja** (ie Oba who received the gold fish with his outstretched palms). This was later shortened into **Ataoja**, a title by which every incumbent to the Osogbo throne is addressed.

This pact was not only accepted by Larooye, the promises of Osun materialized. At first, Larooye and his people moved (the oral history says: as they found life in the flood plains of the Osun river unbearable) to a new settlement within the grove in the upper terrace (Oke Ontoto) where a flourishing market (Oja Laro) and a second palace (now Ogoni House) were established. There, the community actually grew, probably to the extent that it became impossible to remain within the grove. It was then that the settlement was moved outside the sacred place. That could be compared to the growth of a baby (the Osogbo community) within the matrix of the sacred grove, its birth and maturity to a stage when it is born and continue to develop still keeping contacts with its mother and protecting her.

In the first half of the 19th century, Osogbo was known to have been the northerly place of resistance against the Fulani attacks (Jihad), thanks to the resistance of the people of Osogbo who benefited from stratagems developed by the Osun goddess that reinforced the community efforts in alliance with the Ibadan forces.

These successes of the past are acknowledged and the pact renewed annually by the Osogbo community during what is now called the Osun-Osogbo festival. The community brings offerings to Osun and in turn revives its energies through the collection of some of the "Waters of life".

The grove is highly sacred, a sanctuary where different shrines, sculptures and art works have been erected to honor, celebrate and remember Osun and other Yoruba deities. Sacred trees, sacred stones, metal objects, wooden, mud and cement sculptures are used in defining and impersonating the various deities inside the grove. The fishes in the River and the animals in the grove are the totemic representation of Osun. Fishing and hunting are therefore forbidden by customary law and religious sanctions.

The grove is a place of daily or weekly (in fact, every 5 days) worship, where devotees come individually to renew themselves, to offer presents or to consult Osun and some other gods. One can also consult the *Ifa* (the Yoruba divination system) oracles. Initiation of priestesses and priests, as well as of oracles and Osun devotees are carried out. The grove in itself is a giant natural pharmacy which houses more than 200 species of plants that have medicinal values.

Inside the grove, lay the origin of the Osogbo Kingship institution; inside it lay the foundation of the Osogbo Kingdom which started from the grove to what it is today. The grove and the town are parallels to each other. The first two ancient palaces lay in the grove (Osun-Osogbo) whilst the 3rd palace lay in the town (Ode-Osogbo). As the "first" market lay in the grove, so its replica, the king's market, lies in the town. As there is a shrine to honor Osun in the grove, so there is an Osun house (Ile-Osun) in the present palace grounds of the town.

Thus, Osun-Osogbo grove is replicated in Osogbo town. The grove is the repository of the fundamental values of all tangible and intangible heritage of the Osogbo people. In August every year, her devotees, from within and outside Nigeria, attend the Osun festival in large numbers. Osun grove is therefore an outstanding pilgrimage centre where religious activities are conducted daily, weekly and annually. It is the spiritual fulcrum on which the Osogbo kingdom stands. It is a melting pot for all religions; Muslims, Christians and Traditionalists.

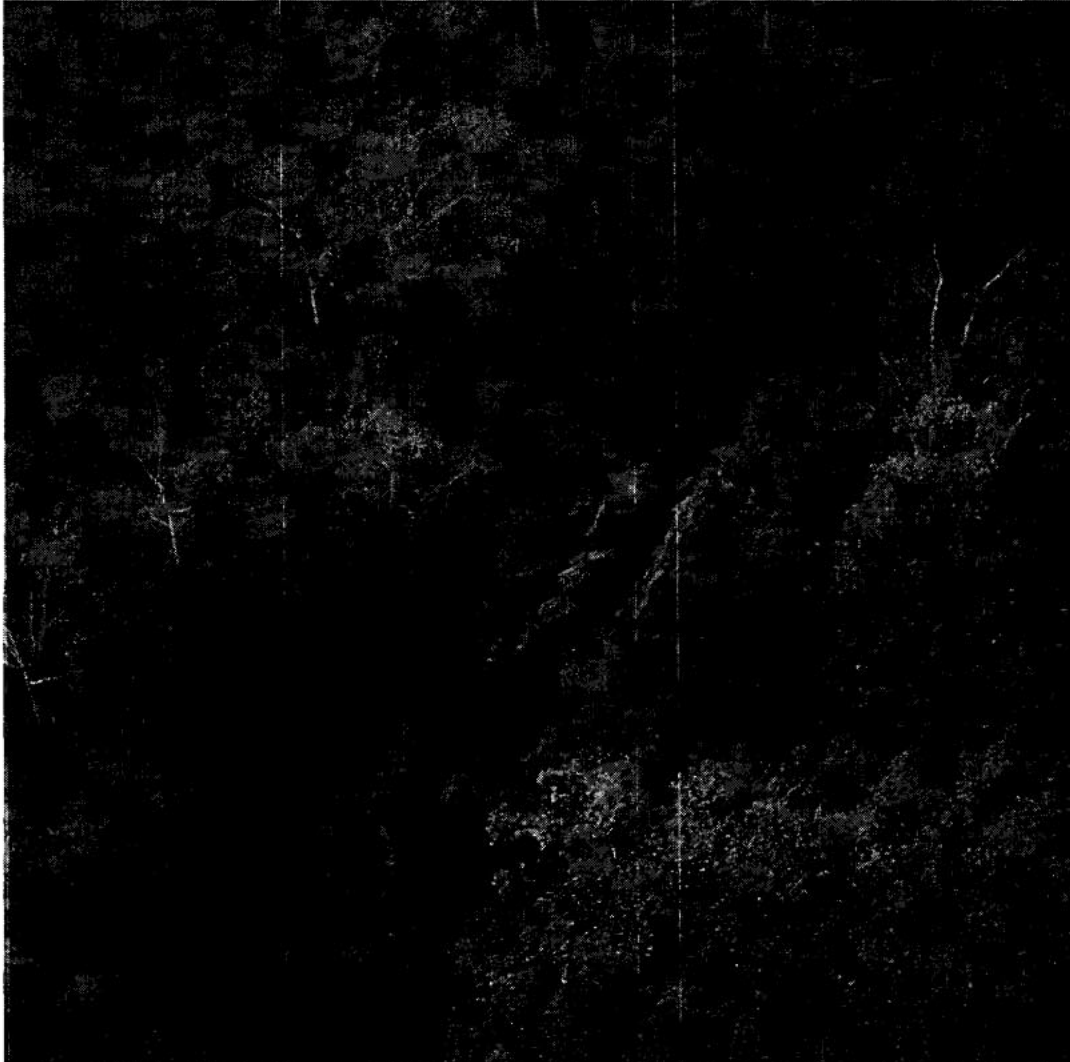
However, under the umbrella of colonialism, Islam and Christianity in the 1950^s, the Osun Osogbo grove was threatened by encroachment in the form of Government road construction projects through the grove and building projects in the grove by land speculators which involved the felling of some sacred trees and the cracking of stones.

It was at this point that one Susanne Wenger, an Austrian Artist came to the rescue with the support of the king of the town. After being initiated into the Obatala cult – the divinity (Orisa) in charge of creation and creativity, she mobilized traditional Osogbo religious artists, artisans and builders to rehabilitate derelict shrines, erect new sculptures in place of felled trees and physically confronted poachers and land speculators.

2. DESCRIPTION OF THE SITE

2.1. THE GROVE

The Grove is a large area of undisturbed primary forest along the banks of Osun River. It is located nearby Osogbo, a town situated on the margin of the Southern forests of Nigeria on a raised parcel which is about 350 meters above sea level.



The grove covers an area of 75 hectares and it is a typical example of a true primary rainforest that is fast disappearing in the West African Sub-region and one of the few vestiges of the rainforests in Nigeria. The grove is fenced with a 4 kilometers chain link or wall in areas where land pressure exists. It has a buffer zone of about 47 hectares surrounding it.

The land mass of the grove is of pre-cambrian rocks, the so called basement complex from which the fairly fertile clayed loam of the grove is derived. During the dry season when the river cuts into pools/lakes within the banks, the underlying rocks at the bed are exposed. The microclimate within the groves is less humid than it is in a greater part of Southern Nigeria. The average rainfall is about 50 inches per annum. Still, the grove consists of an exceptionally rich floral and faunal life.

The number of floral species (400) and families (63) encountered in Osun grove is higher than the values (127 species and 44 families) encountered in the permanent sample plot (PSP 85) of Okomu Forest Reserve in Edo State (Soladoye and Oni; 1996) as well as in Akure Forest Reserve, where there are only 31 families represented by 80 species.

The grove is a mature, reasonably undisturbed forest canopy which supports a broad diversity of small mammals, birds, reptiles and associated insects.

Seven species of primates are encountered in the grove and it is of note that the endangered white – throated monkey (*Cercopithecus eryrogaster*)_with an estimated population of 60 abound here. Vulnerable and area threatened species like putty-nosed monkey (*Cercopithecus nictitans*) (98) and red-capped mangabey (*Cercocebus* sp.) (70) are found in the Osun rain forest.

Two species of pangolins, (*Manis tricuspis*) with estimated population of 20 each, fall into rare status. Sitatunga (*Tragelaphis spekei*) (51) is the only vulnerable artiodactyla out of the six species recorded several species of birds are either restricted or are rare like the black Kite (*Milvus migrans*) and the Abyssinian lanner. Within the reptilian group, the Nile Monitor Lizard (*Varanus niloticus*), the African Rock Python (*Python sebae*) and the Royal Python (*Python regius*) are also rare specimens.

2.2. THE RIVER

The river, (Osun River) drains the grove. It takes its course from the swampy grounds of Igede-Ekiti in the neighboring Ekiti State of Nigeria, flowing through Ijesha land into Osogbo where it becomes broader meandering through the sacred grove, and finally empties itself into the Atlantic Ocean.

Osun's image of water signifies a relation between nature, spirit and human being, as water in the Yoruba cosmology expresses divine action and symbolizes life. Thus, mystic natural and metaphorical significance in natural processes is attached to it. The waters of this river are thus sacred, and it is believed that they can make barren women pregnant; heal various diseases, ward off evil machination of the enemy, and open the doors to prosperity and great success.



The river Osun meanders in the grove

Moreover, the fish in Osun River was said to have been used by Osun, the goddess as a messenger of peace, blessings and favor dating back to the pact between her and the founders of Osogbo. The annual ritual reenactment of this episode is the hallmark of the Osun Osogbo festival which links the Ataoja (king) of Osogbo land with the grove.

In spite of the non-point polluting source typified by the refuse dump, the nutrient level in the river Osun is still found to be within the acceptable limits for tropical rivers.

Examination of the planktonic, floristic and faunistic composition revealed that it consisted of seventeen (17) green algae, eleven (11) diatomic, five (5) rotiferic and 300 planktonic species. Twenty one (21) fish species belonging to seven (7) fish families were also recorded in Osun river within the grove. Ten (10) species of fish were found to be herbivorous, while seven (7) were omnivorous and four (4) were piscivorous.

2.3. ROADS AND FOOTPATHS

There are two principal roads and several footpaths leading to sacred locations; mythological palaces, the primordial market (Oja-Ontoto), the river side altars, the New Sacred Art works and the suspension bridge (built in 1935 to facilitate movement of men and materials during World War II).

A tarred road from the Ataoja's palace in town (Ode-Osogbo) about 1^{1/2} kilometers from the grove forms part of the pilgrimage route into the grove; and traverses it up to a bridge that crosses the river and continues up to a farm settlement and several villages.

The second road (untarred) is the last part of the pilgrimage route. It branches off the tarred road through the metal gate and stretches into the Osun courtyard where the temple and the river side altar are located. This latter route bifurcates to a suspension bridge which also provides a link with the farm settlement on the Southern end.

Several footpaths lead to various shrines, numbering over forty (40), and to the sacred and interpretative architectural works in the grove. Among them is the ritual route which is a parallel narrow footpath to the main pilgrimage public path. The votary maid uses this ritual path during the grand finale of the Osun-Osogbo Festival on her way to the paramount Osun Shrine situated within the first palace in the Osun courtyard.



The ritual path used by the votary maid (Arugba) during the Osun-Osogbo festival to reach the Osun temple

There are also some few untarred roads that give access to different locations, most of the time used to bring materials to construction sites. These roads gradually vanish with the growth of the vegetation. A more detailed plan of all those roads and paths needs to be prepared as some of them might be useful during the festival as exit roads (most specifically the one located north of the former Islamic school).



2.4. THE FIRST PALACE

The first palace is where the first Ataoja of Osogbo, Larooye, and his people settled first. It is located in the Osun courtyard (Agbala Osun) which is reached from the Iron Gate through the pilgrimage trail which bifurcates into two-private and public routes (see above). The first palace (Ile Osun) houses the Osun Shrine and the Temple. The Temple is where is located the sacred stone stool which Larooye, the first Ataoja, used some 400 years ago.



According to Susanne Wenger, the outer shrine walls of the Osun Temple and central altar were almost intact in the 1960^s when the Osun Priestess then appealed to Susanne Wenger and other devotee Artists to salvage it from termites that had started a subterranean invasion of the walls, pillars and roofs. It was in the process of doing this that art was created on the walls of the temple (which represents today the first palace) by the New Sacred Art movement artists.

2.5. THE SECOND PALACE

The sacred palace (Iledi Ohuntoto) was the second residence of Laroooye. It is about 600 meters from the first palace. It was built to avoid the effect of constant flooding experienced at the first palace. Today the Ogboni Cult House stands within a symbolic reconstruction of the second palace. The Ogboni Cult is an elitist society of men of influence and affluence, similar to European Lodges. Their patron is the goddess of earth, Onile, that they consult for taking decisions. Today it comprises members among the Yorubas as well as non-Yorubas. It wields tremendous economic and political influence as Ogboni members are said to be of great integrity. Members have their regular meetings here every 15 days (3 traditional weeks) and daily during the Osun-Osogbo Festival.



2.6. SACRED SPACES

The Osun-Osogbo Grove has five main sacred divisions which are associated with different gods and cults. While three of these are primordial, originating with the grove, two are later ones which were said to have been transferred into the grove in the 1950^s when their existence was threatened in the main town of Osogbo as a result of religious fundamentalism.

2.6.1. Primordial sacred spaces

Igbo Oya (Oya Bush): Igbo Oya is dedicated to **Oya**, one of the three wives of **Sango**, god of thunder and lightning. It was at this spot that the great hunter of Osogbo, **Timehin** first encountered the god of herbal medicine, called **Osanyin**.

Igbo Oro (Oro Bush): This is the divine agency connected with winds which its member invokes, before major ritual events, to cleanse the community of evil spirits. In Osogbo, the **Oro** ceremony takes place three months before the Osun-Osogbo Festival in August when ancestral masquerade (**egungun**) appears in the context of the **Oro** ceremony.

Igbo Orubu (Orubu Bush): Igbo Orubu is one of the worshipping points on the Osun river. It is under the custody of a priest diviner who through the **Ifa** Oracle may carry out purification rituals which involves the bathing of the candidates in a river.

2.6.2. Later sacred spaces

Igbo Ifa (Ifa Bush): This is a sacred space dedicated to **Ifa** oracle devotees and medicinal herbalists (**Babalawos**). Here is a school of practitioners who through the divination and practical study are able to identify the causative agents of diseases, the appropriate and herbal prescriptions.

Igbo Epa (Epa Bush): This is the location of the cult associated with hunting and marksmanship as well as the ceremony associated with marshal art. It would be recalled that the founder of the Osun Grove was **Timehin**, a hunter and a hunter to **Larooye** the first **Ataoja**.

2.7. INDIVIDUAL SHRINES

At the entrance to the Osun Osogbo Grove are some shrines dedicated to central Yoruba gods, hosted by Osun. These are:

Sango and Oya: The gods of thunder, lightning and storms (husband and wife respectively). **Sango** visits **Olodumare's** (Supreme God's) wrath on wrong doers.

Esu: The god of natural justice and messenger of **Orunmila** (the god of divination and oracles). He is also an adviser and friend of **Obatala**.

Obatala: The god of creativity, co-worker and assistant to **Olodumare** (Supreme God).

Ogun: Within the Osun courtyard (**agbala Osun**) opposite the first palace is the Ogun shrine, the Yoruba god of iron.

At the "meditation ground" located opposite the entry gate are the following shrines dedicated to other Yoruba gods

Ela: The god of peace and reconciliation.

Sopoona: The governor of the world and manager of open spaces. She inflicts diseases such as small and chicken pox when its rules and taboos are violated.



Statue of Oya and Sango located in Igbo Oya

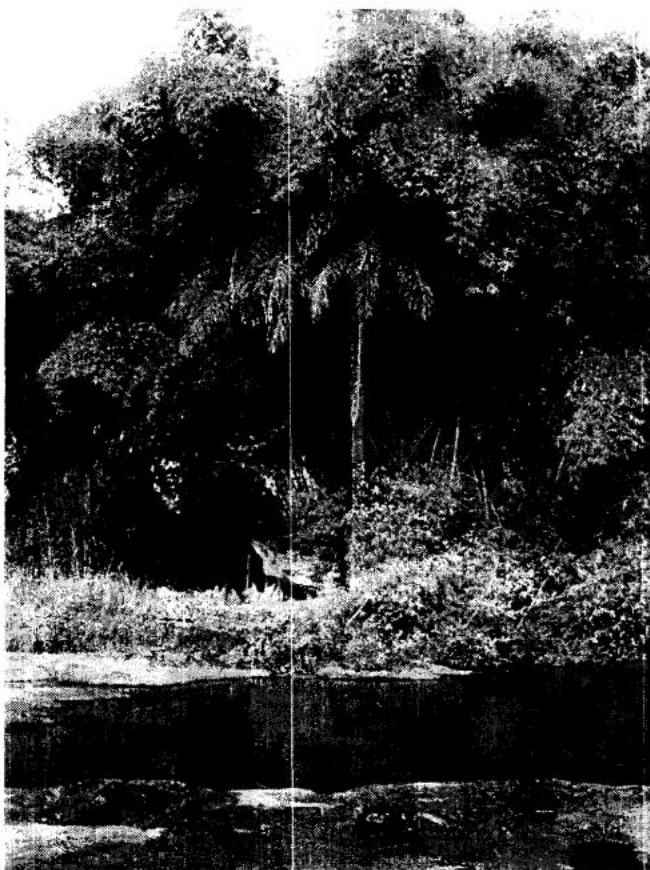
2.8. OSUN WORSHIP POINTS IN THE GROVE

There are ten sacred worship points along the right bank of River Osun with designated priests and priestesses connected with different quarters (residential lineage groups). From these points Osun is worshipped, her waters collected and drunk for healing cases of infertility and other diseases. Spiritual cleansing through bathing also takes place at these points, namely:

- | | | | |
|----|----------------|-----|---------------|
| 1. | Busanyin | 6. | Laro |
| 2. | Ijumu | 7. | Orubu |
| 3. | Daeke | 8. | Elegba |
| 4. | Asaba | 9. | Lakokan/Iweda |
| 5. | Osogbo (Ojubo) | 10. | Eleyeile |

All these are strung along the Osun river beds within the grove. Other worship points along the same river bed are located in Osogbo town (i.e out of the grove) and are as follows:

- | | | | |
|----|-----------|----|-------------|
| 1. | Gbodofon | 6. | Ajangboro |
| 2. | Aamoo | 7. | Ibuaje |
| 3. | Ororun | 8. | Ajigun |
| 4. | Olomowewe | 9. | Omiyanmerin |
| 5. | Oloyo | | |



Ijumu

2.9. OJA-ONTOTO SHRINE

Oja-Ontoto is a mythological market where human and spirit beings are said to have interacted. It is the first market in Osogbo. A traditional shrine (**Oja-Ontoto Shrine**) is located on its grounds. According to Osogbo mythology this was a market place for the gods, subterranean and supernatural beings.

Evidence of grinding activities are represented by oval pits out of the pre-cambrian outcrops of stone slabs that cover the "market space". Relying on the myths of the Osogbo people one of the New Sacred Artists **Saka**, has recreated in dramatic cement sculptures the typical scenery of **Oja-Ontoto** market bringing intangible myths into tangible format; thus serving as an educational value.



2.10. THE SCULPTURES

Susanne Wenger enjoyed the support of the **Ataoja** (king) of Osogbo who is the traditional custodian of the grove. As a white person she fitted perfectly into the Yoruba conception of **Obatala** the god whose manifestation, symbol, and shrine are all white.

Under the influence of **Obatala**, the god of creation and creativity; and **Osun**, one of the wives of **Obatala**, Susanne Wenger and her traditional associates of the Sacred Art Movement started erecting sculptures in place of old ones that were destroyed, and giant immovable ones as protection of threatened spaces in the grove.

Her art was therefore to support and strengthen the traditional religion, as she believed that Western art was at a time also inspired by African Art. The two must therefore reinforce each other in the service of the gods (**Orisa**). Individual sculptures, ensembles, decorated walls and

sculptural monuments have been erected at more than forty different points in the grove. Though modern, the sculptures and accompanying art works in the grove have become part of the cultural landscape bringing into tangible relief, the otherwise intangible heritage of the Yoruba people of Osogbo.

As an example, the second palace as reconstructed is very imposing in shape and style. The complex hexagonal architectural structure is an hyperbolic expression of the overwhelming powers and influence of the **Ogboni** cult.

The designs have symbolic significance. On the right wing, the Yoruba god of creation and creativity, **Obatala**, is represented stretching out his two arms with palms facing the sky whilst sitting on top of an elephant.

Sitting upon an elephant is an appropriate sculptural metaphor to symbolize **Obatala's** greatness among other Yoruba deities as it is referred to as (**Orisanla**); i.e the giant divinity. Surrounding the elephant are ferocious lions representing the messengers (**Apena**) of **Obatala**.

Terminating on the extreme left are three elderly men (**agba meta**) clasping their hands in the typical **Ogboni** cult symbolism of solidarity.

At the age of 88, Susanne Wenger is constructing what she regards as her last work (**Odi**) in the grove; a hyperbolic multi-layered anthropomorphic and weird combination of forms and structures. She named it **Odi**; that is dumb and deaf, as she is yet to reveal the message of the art as revealed by the gods.



2.11. OTHER FEATURES

The suspension bridge:

This is a colonial creation built over the Osun river within the heart of the grove in 1935. It probably served as a temporary bridge to link Osogbo with other southern Yoruba towns and to carry supplies and men during the World War II. It now serves as a tourist trail and a viewing point of the Osun river as well as the surrounding grove.



The pavilion:

The pavilion was constructed by the Ministry of Tourism. It is a very common type of construction, opened on one side that was built to house the **Ataoja** during the festival when he is pronouncing his address to the devotees. This building located just besides the first palace is very intrusive and the **Ataoja** plans to demolish it and to reconstruct something that would be better integrated in the overall cultural landscape.



The main gate

At the junction of the two main roads (tared and untarred), there is a huge decorated iron gate. This gate marks the entrance to the ritual path. If its design is interesting, this gate is however quite huge and so, rather intrusive. This gate could be moved to the entrance of the grove when the new road will be operational.



The meditation ground:

The meditation ground is a almost rectangular area covered with low grass and ornament trees. It possesses 3 huge sculptures and a number of smaller ones. This area can be used for picnic and there are a number of light wooden structures covered with thatch roofs where people can seat. Presently, these structures are not in very good state.

**The former Islamic school :**

It is located on the southern end of the grove, on the eastern side of the road. It comprises a three classroom block and a football ground with teak trees all around it. Being an incompatible use of the grove, this school has been moved to another area and the owner received compensation so that he could restart his school at this new location. The classroom block now belongs to NCMM. It is a bit intrusive, but this facility seems very appropriate for the reception of school kids for educational activities to be developed by NCCM education officers, and it could easily be hidden by a tree curtain that can be planted along the road side.

**Abandoned structures:**

In the same area, on the other side of the road, there are a number of abandoned construction sites. Those were also tentative of encroachment on the property, but which were stopped. These structures are now invaded by vegetation. But the forest around these sites has been cut so that plants now growing are mostly foreign species. These structures gradually decay. If they could be removed, their presence is also strong witness of what happens in case of encroachment and their removal is probably not a priority, more specifically as they are not very visible.

3. USE AND MANAGEMENT OF THE GROVE

3.1. OWNERSHIP AND PROTECTION

Osun–Osogbo Sacred Grove was declared a National Monument in the year 1965, while further extension of this was made in 1992. The Federal and State Governments are the legal owners of all declared sites and monuments in Nigeria, while the communities exercise cultural rights. The NCMM is vested by Decree 77 of 1979 with the custodianship of all monuments, shrines and antiquities in the territory of Nigeria.

The grove is further protected by a buffer zone which comprises a strip of land that surrounds the grove. The width of this buffer zone is 200m. There are however no clear rules attached to the use of this buffer zone, and it is not clearly demarcated, neither known. It should be made clearer and probably official (decree at the local government level) that within this buffer zone no building construction is allowed. Also, no noisy or possibly polluting activity should be allowed. Priority should be given to plantation of trees, with a specific focus on indigenous species that could be used by the local artists. Arrangements with the forestry department should be made for that purpose.

3.2. USES OF THE GROVE

Osun Osogbo Sacred Grove is the symbol of the development of Osogbo society from its beginning to the present. Thus, the Grove is like a matrix from which Osogbo was incubated, giving birth to the child in the form of Osogbo society. The roots of the town lay deep in the grove which harbors various land marks and features in the form of shrines, temples, rocks, market, trees, animals, etc., and of course the river itself. These are still active in the spiritual and physical well being of Osogbo people.



Spiritual uses

The devotees of the Yoruba traditional religion worship and perform rituals at the different shrines and worship points located in the grove. Amongst them, the most important is the sacred stone stool on which the first king, **Larooye**, sat to rule within the first palace in the grove, followed by the shrine of Osun where the **Yeye Osun** (the head priestess) can consult the goddess.

At the place of the second Ataoja palace lies now the Ogboni House concerned with the traditional worship of the earth goddess (Onile). This is where the members of the Ogboni Secret Society meet. These two sacred palaces constitute the spiritual power base of the political authority of the Ataoja (king).

The grove is also an important centre where Ifa, the traditional system of divination) can be consulted. Such activities happen daily, weekly, monthly, or yearly. Sacred water from the river is sometimes fetched for a relative who cannot come to the grove.

The grove can also be regarded as a school of some kind where Priests and Priestesses as well as devotees are initiated into their religious callings. Membership into various cults such as the **Ogboni**, herbal medicine and the art of divination, the IFA oracle system, are also initiated and taught in the grove.



Fetching sacred water in river Osun

Pilgrimage

Most people of Osogbo recognize the grove as the origin of the development of their town and in spite of having adopted new religious practices, gladly participate in the yearly Osun-Osogbo festival which aims at thanking Osun for her protection. Africans in the Diaspora often take the opportunity of this festival to come for a pilgrimage to their roots.



Fetching sacred water during festival

The Osun-Osogbo Festival

Osun Osogbo Sacred Grove Festival is an annual affair which revolves round the king, **Ataoja**, and the Osogbo people. It is the renewal of the mystic bonds between Osun and the other deities of the grove and the people.

The 12th day festival starts and ends in the town palace of the **Ataoja**, beginning with (**Iwopopo**) the physical and ritual *cleaning* of the pilgrimage route from the palace in the centre of the town (**Gbaemu**) to the grove by the royal priestess (**Iya Osun**) and the priest (**Aworo**) accompanying the household of the king with traditional chiefs, High Chiefs and other notables with dancing and singing.

The second to the fifth day of the festival witnesses the appearance of masquerades dedicated to ancestors as well as **Sango**, the Yoruba god of thunder.

The night of the 6th day of the festival is dedicated to **Osanyin**, a Yoruba deity responsible for healing through the knowledge of the use of herbs. On this occasion a sixteen-point lamp is lit using palm oil soaked in cotton wicks (from 7pm to 7am).

The **Ataoja**, his wives, **Ifa** priests and traditional priests would dance round the sixteen-point lamp, three times to the admiration of a cross section of the Osogbo people present at the palace grounds.

The 7th day is dedicated to the **Ifa** (divination) priests who also dance round Osogbo town. While the 8th day includes acrobatic performances by personified goddesses like **Oya**, one of the wives of **Sango** with whom Osun was in good terms (**Oya** has a sacred area within the main grove).

It is also to be noted that in the same way, and as a preliminary to the festival, a cleansing ceremony is dedicated to **Oro**, the god of wind, who also has a sacred area within the main grove,

On the 9th day the **Ataoja** and his high chiefs pay compliments to his in-laws in a procession that leads from one house to the other.

In a build up towards the grand finale, the 10th day witnesses the laying out of the crowns of the past and present kings for a rededication to Osun. On this occasion, chiefs, priests and priestesses will prostrate before the crowns as a salute to the royal ancestors. The occasion is to invoke the spirit of the ancestors of the king (**Ataoja**) for a bestowal of blessings on Osogbo people. This is followed by eating and drinking at the Courtyard.

The 11th day is devoted to the final preparation for the grand finale that occurs on the 12th day. The whole population of Osogbo undertakes a procession into the sacred grove. The procession begins at about 9 a.m. It is led by the votary maid, (**Arugba**), the king, and devotees supported by high chiefs to the Osun goddess to the Osun Courtyard, around the location of the first palace within the grove, where is **Ojubo**, the point of offering on the bank of the river.

The procession is accompanied with drumming, singing and dancing. One of the star attractions is the flogging ceremony by youths of Osogbo. Flexible twigs of plants are used to whip each other to the admiration of the king and all spectators. The flogging stops when the king gives out money to the youths. The festival also witnesses the display of various **Egungun** – (ancestral) masquerade.

The votary maid (**Arugba**) who carries the ritual calabash of medicine follows the ritual route to the Osun temple where she put down the calabash in front of the Osun Priests who accompany her to the shrine. When the **Arugba** arrives, there are loud ovations with beating of drums and dancing. The **Ataoja** is then called into the temple where he sits on the stone throne to offer prayers to the Osun goddess with a calabash of sacrifice prepared by the Priestess, the priest and other relevant Osun devotees. The **Ataoja** offers prayers, after which the Priestess and Priest pray fervently for the **Ataoja**, Osogbo community, other citizens, and participants. The sacrifice is then carried to the river for offering. This discharge of offering is hailed by all and sundry and every one present begins to pray earnestly to the Osun goddess for individual and collective needs at the river side. Vows, which must be honored are made. The votary maid meanwhile retires into the inner part of the temple and stays there till the end of the festival.

Therefore, the king who leads the pilgrimage along the public route to the **Ojubo** shrine addresses the audience and prays that the Osun goddess will make it possible for them to come same time next year and then everyone disperses.

The Osun Osogbo festival officially ends when the votary maid successfully returns to the Osun shrine in the palace. For the people of Osogbo the role of the votary maid (**Arugba**) goes beyond that of a precarious being. She is the soul and represents the life giving force of their spiritual being. She is the soul of the celebration, two bitter cola nuts are placed in her mouth so that she cannot speak out the wondrous things that fill her mind on visiting Osun. She must not stumble lest her fate and subsequently that of Osogbo (i.e. all human kind) will be exposed to the hazards of stumbling throughout the following year. This is evidence of the inseparable links of the **Orisa** and its followers.

Research and education

School groups and researchers use the grove as historical evidence and teaching aids in History, Geography, Forestry and Biology.

Cultural tourism

The grove gradually receives more visitors. In 2003 their total number reached 17,000. Tourists' visits are predominant in August.

Leisure

A section of the grove has been transformed into a "meditation ground". This primary use has been turned into a pic-nic area. Few visitors take the opportunity of their visit to take baths. Though this is traditionally a ritual, made at specific points, there are numerous places in the river where one can swim or simply take bath. This activity is proper in the dry season when the water is clean and the current reasonable.

Cultural

Professional film makers appreciate very much the grove as being an accessible "wild environment". They often use it as a shooting place for various uses: movies, music clips, dance,...

Others

As long as a new bridge crossing the river outside the sacred grove is not constructed, the tar road that passes right in the middle of the grove will still be used as an access road between Osogbo and the villages and farmlands located south of the city. Fortunately there are not too many vehicles so that the grove is not very much disturbed. However, this also allows for illegal dumping at the edge of the grove. At times, some areas besides the road are used for washing motorcycles (near the bridge), and harvesting firewood or bamboos. Better control has been established, but there is probably a need to seriously keep a guard there on permanent basis.

3.3. STAKEHOLDERS

With its new ethnic, but also national and further international status, the number of stakeholders has increased constantly within time, more specifically since the site was declared a national monument in 1965. This large number of stakeholders entails management complexities which need to be taken into account. The main stakeholders are:

Traditional stakeholders:

1. Ataoja of Osogbo
2. Yeye Osun, the main priestess and the Oworo, the main priest
3. Priests and priestesses
4. Ifa divination practitioners
5. The Ogboni secret society
6. Devotees and Ifa adepts
7. Traditional artists (New art movement artists)
8. The population of Osogbo

Institutional stakeholders :

9. National Commission for Museums and Monuments (Federal Government)
10. Nigerian Tourism Development Corporation
11. Osun State Government
12. Forestry department of the State Ministry of Agriculture
13. Local Governments Authorities.

NGO's :

14. Osogbo Cultural Heritage Council

15. Adunni Olorisa Trust
16. Osun Groves Support Group
17. Association of Tourism Practitioners of Nigeria

Others:

18. Schools teachers and school kids
19. Universities (lecturers and students)
20. The Nigerian population and more specifically the Yoruba people
21. The Africans in the Diaspora
22. Tour operators
23. Tourists

The organization of the Osun-Osogbo festival is an event that attracts a large number of people. As this poses both circulation and security problems, the Police forces play a very important role for making it possible.

3.4. STAFF

There are seventy-five personnel of the National Commission for Museums and Monuments that take care of the site as well as of two individual shrines within Osogbo town. These comprise:

The curator

He is the resident Site Manager, responsible for the sacred grove as well as two other shrines located within Osogbo town. He undertakes visits on regular basis, to ascertain the state of the site. In addition, he conducts important dignitaries on tour of the site. Furthermore, he ensures that the heritage guides are professionally oriented for their effective presentation and interpretation of the site to the visitors.

Administration

There are twenty one administration officers to assist the curator in the administration of staff and site works. That includes the senior staff, administration officers and accounting and auditing units.

Documentation and technical unit

It comprises three sub sections which are monument officers, security and export permits.

Heritage caretakers

They are four in number and they are charged with the responsibilities of patrolling, maintenance and watching over the grove. They also supervise the activities at the site.

Heritage guards

There are twenty seven personnel who carry out security duties in the grove. They also patrol and assist in maintenance works.

Masons

They are three in number. Their duties include carrying out maintenance works, assisting in construction works and supervising.

Traditional artists

They are three in number. They carry out necessary conservation activities involving ensuring proper restoration of the physical structures works in the groves.

Carpenters

The three carpenters are involved in construction works at the site. The head carpenter equally assists the local artists to produce works for the craft shop.

Export permits
Only one civil servant is part of that sub-unit.

Education unit

This is a rather new unit as it was created only three years ago. It comprises :

Education officers

They are nine in number. They carry out Museum Education Services and conduct schools/group visits to the site.

Guides

The guides conduct visitors round the grove. This is made up of seven personnel who also assist to checkmate any unauthorized activities in the grove.

Important efforts were made recently to increase the number of staff working at the grove, It however appears that those efforts have primarily been made for staff of a high level and skilled artisans when numerous works to be done would require workers and laborers that are required for :

- . the establishment of regular patrols inside the grove but also of its fence and buffer zone,
- . the regular cleaning of the structures and paths as well as that of the river bed,
- . the regeneration of the 20% surface of the forest which has been damaged in the past (it appears that the 10% of open air surfaces should be kept for accommodating the new uses of the grove).

3.5. FINANCIAL SITUATION:

The National Commission for Museums and Monuments is providing salaries to the seventy-five personnel attached to the site. This represents an annual budget of about nine million Naira, about sixty two thousand US Dollars (USD 62 000).

Besides that, the National Commission for Museums and Monuments (NCMM) representative in Osogbo is allowed to make use of the revenues generated at the site for conservation activities. The revenue is mainly realized through the collection of entry fees.

	INDIVIDUAL VISITORS	PILGRIMS TO ANNUAL OSUN - OSOGBO FESTIVAL	TOTAL
2000	12,218	38,670	40,888
2001	11,540	41,960	43,500
2002	11,690	42,632	44,322
2003	17,000	45,835	52,835

Adults pay ₦100 (USD 0.8) – Students ₦10 (USD 0.08). Taking into consideration that the entry fee goes with a guided visit which generally last about two hours, it is probably too low, even though at times some people complain about it. It is extremely cheap for foreign visitors. Adepts and devotees don't pay any entry fee which appears as being a normal practice. A problematic issue is that no entry fees are charged at the occasion of the festival procession when outsiders come in very large numbers. Looking at the flow of people and that there is a mixture of people from Osogbo (who come there as devotees), it is probably impossible to do that.

Rights for video/filming for corporate use are paid to the National Museum, Osogbo Accounts.

The revenue is shared on 40/60 ratio by the Osogbo Cultural Heritage Council (NGO related to the traditional authority of the King) and the National Commission for Museums and Monuments.

A small gift shop has been opened recently to start commercial activities like sale of brochures, art works, souvenirs, cold drinks, etc.

Revenues are used for the daily maintenance of the site. However, major repair works are executed with funds originated from National Commission for Museums and Monuments (NCMM) budget. It is recognized that the budget allocated to Osogbo station is far less than what would be required which results into under use of a great part of the staff employed, more specifically the artisans and education officers. Thus, the administration staff is probably too numerous when looking at the actual needs.

As is imposed by the tradition, the priestess and priest operating at the site rely on the goodwill of the devotees who come to consult them.

The road and electricity network falls under the responsibility of the Osun State Gvt, PW (Public Works) and NEPA (Nigerian Electricity Power Agency).

The Ministry of Tourism also contributes to the organization of the Osun Osogbo Festival. That could include specific investments. For example, the pavilion which houses the Ataoja and his special guests during the festival was built with funds provided by that institution.

Private companies also contribute to the organization of the festival. That includes Coca-Cola and other large companies which have a representation in Osogbo. This had led to the erection of a Coca-Cola Advert panel just after the entrance of the grove.

3.6. FACILITIES AND EQUIPMENT:

Offices

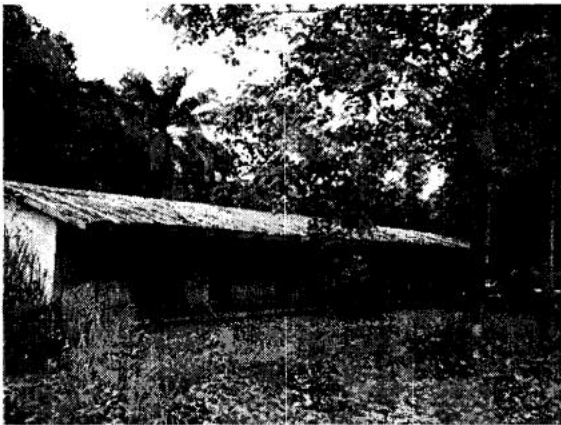
Since the declaration of the site as a national monument, the Ataoja (King) has provided a small building to the National Commission for Museums and Monuments to be used as an office. It comprises a hall and four small rooms which are sufficient to allocate a maximum of 3 personnel each. The presence of this office inside the Palace compound has greatly facilitated the establishment of good relations with the kingship and related organizations.

With the recent increase in personnel, this office is too small and the State Government has allocated an office space to NCMM in its premises. It comprises about 8 offices of various sizes that have been allocated to the different services. There is now sufficient space for all staff. Though, the education unit does not have sufficient space to receive groups.

Facilities at site

All facilities at the site are located at the junction of the two main roads (tarred and untarred). They comprise a ticket office which is also a small souvenir shop (about 3m x 3m). Besides that ticket office, a small structure is currently being turned into a small exhibition hall and it is also foreseen to equip that space with a small bar and rest rooms. There is purposely neither electricity nor tap water at the site.





The classroom block (former Islamic school) is not yet utilized, though there are 3 classrooms available and large open space, including a football playground.

Equipment

Apart from small equipments, NCMM Osogbo possesses a computer system and a TV and video set which are located at the office within the Palace. It has one old 504 station wagon but it is not in very good shape.

3.7. PROPOSED PROJECTS

A number of projects to improve the condition of the grove are under consideration.

They comprise :

- . Moving the high tension electricity line and the main road outside the grove, on its western side. This work is already in progress.
- . Moving the Coca Cola panel. Action on that has already been taken. However, the new proposed location is too near to the entrance. It is proposed to establish this panel outside the buffer zone (200m). It is probably possible to fix this panel on the side of the road, at a distance of about 50 m from the main junction as there is free space for it there.
- . rehabilitating the existing fence (composed of two sections : one with wire mesh and one with a block wall)
- . When the new road would be operational (a bridge needs to be built), gates would be established on the tarred road and ticket office moved, There is also a need to think about the possibility to establish a parking space at this entrance (could be also used for the craft village).
- . Building a craft village with a proposed location near the entrance to the grove besides the nursing school. The location of this craft village is sensitive as if it is probably good for it to be placed at the entrance, it should not be too intrusive specifically in respect to the view from the road on arrival to the grove. It is already recognized that trees need to be planted in front of the large hall of the nursing school.
- . Using the classroom block and its surrounding shaded outdoor spaces for educational programs, the football ground being useful for recreation.
- . Using the football ground as a parking space during the festival.

- . Using a secondary road to avoid double flow of people on the ritual path during the festival.
- . Using government land along the river (at the west side of the grove) to plant trees that can further be used by artists for their sculptures with a sustainable management system for its regular regeneration. That would present the advantage of making a buffer zone with the banks of the river which are also sacred at that place and are part of NCMM land.
- . playground for children. It was proposed to install that at the meditation ground but probably such a facility will be better placed somewhere along the river, outside the grove, maybe at the place where a new bridge needs to be built. Small equipment could be considered nearby the classroom block for use by children for recreation.

4. CONSERVATION OF THE SITE

4.1. OVERALL STATE OF CONSERVATION

The overall state of conservation of the grove is good. It still possesses all its assets and most of them are in an overall good condition. The grove is therefore extremely powerful and is able to provide thorough and powerful experience to visitors.

4.1.1. The grove

As a result of the detailed study that was carried out in 1999 it was established that about 70% of the grove is still covered by a primary forest. About 10 % has been transformed in open air areas and 20 % is covered by plants. The most problematic fact is that there are some plants which have developed in some of the formally deforested areas which tend to colonize the place. However, these plants do not grow under shadow and to eradicate them is feasible.

4.1.2. The river

The river remains natural as there is no dam or water irrigation in its upper part. In the region there are no major industrial plants and there is no project for such industrial activities. The pollution in the river comes from villages and town refuses as well as from washing activities. Tests carried out have proved that the nutrient level in the river Osun is found to be within acceptable limits for tropical rivers. The river banks, however are quite affected by plastic bags that are retained by tree roots.

4.1.3. The structures

Overall the structures are in good condition. However, those built with traditional building materials need to be maintained, repaired or replaced over time. That has not always been done and currently, there are some leakages in the roofs that start to have some effect on the protected structures.

The earth and iron-cement sculptures have some specific conservation problems such as cracks or broken fragile parts (thin ones). Still the sculptures are majestic and keep their powerful significance. However, repairs done do not always prove satisfactory and specific techniques to repair them properly need to be developed.

Maintenance practices and maintenance schemes would probably reduce their rate speed of deterioration and should be developed.

4.1.4. Intangible aspects

Traditional beliefs and practices are still strongly anchored in the people of Osogbo. However, if the founding myth is shared by a great majority, which explains the success of the Osun-Osogbo annual festival, daily practices and worship are reserved to a rather small proportion of the Osogbo population. But these are nowadays reinforced in their practice by people coming from outside Osogbo.

4.2. THREATS

4.2.1. Development Pressures

The grove is located South West of Osogbo town. The town has rather expanded on its Northern side, but the population that lives between the grove and the palace zone is quite numerous. The recent construction of a two way road in this area has made necessary the

displacement of some houses. This has increased the pressure on the grove. However, the pressure is restricted to the buffer, zone, where people are developing agricultural activities. Construction of houses in the areas close to the fence of the grove has been successfully checked by the Museum and traditional authorities. However, constant monitoring is needed.

On the West side, there is a zone used by the Forestry Department. The forest is mainly composed of teak trees. A portion of this area has recently been allocated to the college for nursing. This has resulted in the construction of a conference hall, and a housing block just at the edge of the buffer zone. But those remain quite far from the grove itself. However, trees are to be planted around these buildings so as to reduce their intrusive aspect.

4.2.2. Environmental Pressures

There are not many industries in Osogbo which means that the environment is not very polluted. However, as is the case for many cities in Africa, the heavy traffic is starting to affect the quality of the air in the town. The grove is rarely affected by this pollution as winds often blow from East to West preventing polluted air to reach the forest.

There are more risks on the river side, as many parts of Osogbo town are not equipped with sewage system. However, again, the town has developed rather on the lower side of the river so that it is not much affected; still the course of the river is getting spoiled by remains of plastic materials, more specifically remains of plastic bags which takes very long time to disintegrate. More specifically, they tend to accumulate within the roots of trees located on the banks of the river and therefore are not much destroyed by ultra-violets.

The river also goes through numerous smaller cities where population presence tends to result in an overflow of refuse in gutters and the Osun river. On the long term this situation could become alarming. Campaigns for the cleanliness of the river should be mounted by the State Government.

4.2.3. Natural threats

If the weather and natural environment is rather favorable for the development and regeneration of the fauna and flora, the humid climate and the thick forest cover is rather unfavorable for the conservation of the built structures and sculptural art work.

Humidity favors the presence of micro-organisms, mosses, lichens and fungus producing chemicals that attack building materials: earth, cement, metal.

The fall of the leaves on the roofs of the sculptural architecture is an important factor, as, combined with rainwater, those leaves get rotten and also develop aggressive chemicals. It is to be noted that the combination of rather flat portions of roofs combined with use of old sheets (chosen to provide a more organic aspect) render these roofs more prone to decay.

Further to roof sheets attack come leakages and humidification of the roof structure which then becomes more prone to termite attacks. As long as there are a lot of organic matters in the groove for termites to feed themselves, as well as numerous predators, those are fortunately not so destructive.

4.2.4. Natural disasters and risk preparedness

The main natural disaster that could affect the site is fire. The practice of bush fire is still used in the region and there are also accidental fires that sometimes become uncontrollable.

The forest is however a rather humid environment that can hardly be much affected. The climate is also humid with rains during a long period of the year. However, in case of long periods of dryness the risk exist for fire to develop in the grove.

However, the main sacred zone of the forest is on one side of the river which therefore forms a natural protection.

The risk is therefore mostly on the western side. But as explained earlier, wind tends rather to blow from east. There is also a cement block wall fence on that side. So the risk is not that high. However, the Forest Department has established a protection zone between the teak forest and the grove itself which reinforces the security of the grove. That zone needs to be extended up to the extreme northern end of this block wall.

4.2.5. Visitor/Tourism Pressures

The number of visitors and tourists to the site is very limited as compared to the existing capacity of the grove. Well protected, animals could be considered as semi wild. They are not frightened by human beings even though they rather tend to stay at a reasonable distance from visitors.

However, the organization of the festival that attracts now around 40,000 people has to be studied seriously as pressure at the occasion of the Grand Finale is quite high. The committee formed at this occasion has already studied the situation and proposals have been made to channel the pilgrims in a more systematic manner. New routes could be created so as to reduce the influx. Quiet zones need to be maintained on festival day so that the animals would not be too affected. It must be mentioned that it is said that the animals hide in strategic position on trees to observe the procession.

Visitors have a bad impact on the conservation of the sculptures. Some of them cannot retain their desire to touch them, or worse to climb on them, which in some cases lead to breakages. Some of the built structures present narrow corridors that are gradually affected by the regular scrapping of the walls.

4.2.6. Number of Inhabitants within Property, Buffer Zone

There are no residential populations in the grove and in the buffer zone. People only come as visitors. At times activities of few poachers, illegal fishers, or hunters are witnessed. But they are rare and generally not done within the grove itself. The use of chemicals for fishing in the river (above the grove) is harmful to the aquatic life and also disturbs the flora and fauna.

4.2.7. Others

Other threats to the grove come from various religious and spiritual movements who use the river banks outside the grove, but sometimes very close to the buffer zone, for their invocation and purification sessions, some of them done against the traditional religious practices. These most particularly affect the sacred place on the river which is outside the main grove but still is related to it. In collaboration with the body of artists and the Forestry Department, National Commission for Museums and Monuments (NCMM) plans to establish in this area an artist village (in addition to the planned craft village) within an inspiring reconstituted natural forest environment. That zone would be planted with species useful for the artists and crafts men (carving, dyeing textile industries,..) and managed in the view of its constant regeneration after use.

It is to be noted that former encroachment by religious groups had occurred. However, after negotiations, their activities were stopped, the structures that had been built within the grove have been abandoned and the land restituted to NCMM.

4.3. CONSERVATION HISTORY

There is almost no documentation about conservation works carried out at the site. However, in the olden days, a lot of sustainable development and conservation programmers were put in place through traditional sanctions and beliefs system. The territorial integrity of Osun Rainforest Grove and the pilgrimage procession routes have been protected by cultural and indigenous sanctions for about 600 years. This is because it was the height of sacrilege for anybody to kill any "Child" (offspring) of the Osun goddess.

But, by early sixties, due to the influence of western religion and culture, some people started dissociating from the traditional religion and thus emergent threats to the grove became evident. With the arrival of Susanne Wenger (Austrian), who devoted her life to the preservation of some beliefs system of the Yoruba race, its traditions and culture by a mixture of this art and cultural characteristics in both metaphysical and physical terms, the tangible has been established from the intangible. She and her local assistants were then employed as permanent staff by the National Commission for Museums and Monuments to safeguard the grove, through what came to be known as the New Sacred Art movement; an art in the service of the gods.

Other conservation efforts were carried out by the royalty through the establishment of a cultural outfit known as Osogbo Cultural Heritage Council, and the Osun Groves Support Group; both non-governmental organizations.

In 1998, Adunni Olorisa Trust coined after the Yoruba name of Susanne Wenger emerged. These organizations in collaboration with the National Commission for Museums and Monuments carry out maintenance activities. In 1999, Osun Groves Support Group embarked on a project to determine and identify the Flora and Fauna population of the grove the result of which was a Biodiversity report. Although there used to be a massive refuse dump close to the entrance of the grove, this has been evacuated and there are now refuse bins in strategic locations. In order to avert the incidence of poaching, hunting, fishing, logging, bush burning, lumbering and construction works in the grove, the management of the National Commission for Museums and Monuments in conjunction with the Osun Groves Support Group and Osogbo Cultural Heritage Council mounted enlightenment programmes and jingles on State radio and television. This was to educate the people on the need to conserve rather than destroy. This was done in both English and Yoruba languages. Further to this, different signboards with inscription of "No Burning", "No Fishing", "No Hunting", "No Logging" and other activities are located in conspicuous positions in the grove in English and Yoruba languages.

4.4. CURRENT CONSERVATION PRACTICES

The Curator-in-charge of the National Museum, Osogbo supervises the activities of the grove as the site manager. He is responsible for conservation and welfare of the property.

Osun-Osogbo Sacred Grove had twenty seven personnel, but this number has recently been increased to seventy five. These include Heritage guides, Caretakers and Guards. Others are traditional Carpenters and Bricklayers and Education officers, whose duties are to conduct visitors round the grove amongst other functions. The Caretakers double as guides, revenue collectors and conservation assistants. They assist in patrol services, and avert destruction by visitors.

Some of the artisans and artists who are part of the "New art movement" have been employed to carry out repairs on the sculptures and structures. However, if the artists have no problem for repairing or reconstructing, it is recognized that the decay processes are poorly understood and that the repair practices may not be fully appropriate. There is also a lack of practice and ideas on possibilities to develop a preventive conservation program. Regular cleaning is

recognized as a practice that would probably improve the resistance of the structures to decay. However, the level at which staff has been employed does not corresponds to such needs.

This staffing situation also occurs for the regular patrolling of the grove and moreover of its buffer zone in order to avoid any bad practice (dumping, washing of motorcycles,...) and voluntary or involuntary encroachments or improper use of the grove and its buffer zone. It may be important to remind here that the buffer zone, if existing, does not possesses any clear rules for its use.

In August, during the Annual Osun Festival, the Local Government Authorities carry out cleaning exercises on the pilgrimage routes. Apart from the regular maintenance, works by the National Commission for Museums and Monuments, most of the physical conservation works were carried out through financial assistance made by some key stakeholders.

4.5. PROMOTION AND SITE PRESENTATION

Many promotion and site presentation activities have been implemented since the year 2001 to improve the visitors' experience and promote the site. They include:

- Preparation of new signboards
- Printing of Visitors Guides (A4 leaflet plied in three)
- Video taping of features of the grove

The objective of the signboards is for site publicity, while the Visitors Guides and Video Tapes are to advertise the site and raise funds for its regular maintenance.

The main selling points are at the entrance of the grove and National Museum, Osogbo. Funds realized will be used for reprints.

4.6. AUTHENTICITY

Osun-Osogbo sacred grove is an organically evolved cultural landscape related to the Yoruba culture which, by nature, has itself evolved within time. Therefore it is necessary to discuss authenticity and integrity of this property with reference to the changes that have and will probably continue to occur in its significance and use. As happens for many ancient properties, there are different strata of tangible traces that illustrate the successive periods and different facets of the overall significance of the grove that need to be taken into account.

From the early periods of occupation, and comparing oral traditions with current practices, one can easily affirm that all the objects or places in the grove where it was discovered that Osun as well as some other gods were living, are still known and moreover, still used as places of worship. All of them are located in the grove, within the protected area. Therefore, it is possible to affirm that the property is fully authentic and integrate from the points of view of spirit, setting and function.

There are some traces of the early occupation of the grove that are sufficient to buttress the oral history which reckons two successive settlements before the community migrated out of the grove as a result of limited space. This evolution of the location of the settlement which is fundamental to the significance of the site is very well illustrated in the current location of the city of Osogbo vis-a-vis the one of the sacred grove.

Since this major shift of the settlement, the grove has retained all its significance as having been the matrix from which the Osogbo community has been able to develop. The role of the grove in the historical development of the community is still strongly acknowledged during the annual Osun-Osogbo festival. Even though new places of worship have been replicated within the latter settlement at Osogbo town, the ancient ones within the grove remain patronized, thus retaining age long traditions and their significance.

There are two main features at the site which are superimposed on the original ones. They are the result of developments that occurred during the 20th century in the context of colonization, independence and the creation of the Federal Republic, coupled with globalization of thoughts, access to information and rapid development of international exchanges.

The first one is the development of "New Sacred Art" at the worship places in the grove. This occurred since the 1950^s by decision of the **Ataoja** (King of Osogbo) on the suggestion made by an Austrian artist, Madame Susanne Wenger. What could appear as an intrusion in the grove however needs to be examined with care. In fact, several factors prove that, on the contrary, that lady just provided the right idea at the right moment, being regarded by many as "a supernatural being and a manifestation of the gods sent by them to protect the grove".

It is to be noted that by that time the grove was beginning to lose importance and could have easily disappeared under pressures from the colonial government and religious fanatics.

Susanne Wenger, with the support of the **Ataoja**, formed a group with native traditional artists who started to erect decorated walls, giant sculptures and buildings around the shrines and remains of the palaces.

Before she started to work, Susanne Wenger had been initiated to the cult of **Obatala**, the deity responsible for creation and creativity whose symbol is white. As an **Olorisa** (adherent of the gods), she became a daughter of **Obatala**, mastering Yoruba cosmology and so, was able to create art works in reverence to the gods.

The artworks were done in full respect of the specific significance of each place, getting inspiration from the Yoruba mythology, and decisions taken after consultation with the gods, as had always been done in traditional context.

If any artist created works outside the prescription, the anger of the god would be visited on him/her in the form of illness, so that this would be known. Re-orientation would then be given through consultation of **Ifa**. For reasons attached to their specificity, some gods never accepted any sculptural work; and their shrines remain natural spaces or natural objects to this day.

Instead of the ancient wooden sculptures that could have easily be stolen, the materials used were chosen as heavy as possible (mud, iron, cement). This has proved successful as encroachment to the grove was stopped. Moreover, the added dimension revitalized the grove and the traditional practices attached to it.

This work that has been developed over the past 50 years in the grove is not only a masterpiece of modern art (Modern Sacred Art) but also an authentic illustration of the myths attached to the grove, and, more simply, has saved it from vanishing. The history and nature of these structures are properly explained at the site to avoid confusion with ancient carving practices or ancient local architecture.

The second one is the elevation of the grove from a local significance to the status of symbol of identity for all Yoruba people and other **Ifa** devotees and practitioners in West Africa and in the African Diaspora; the descendants of slaves that were exported to the "West Indies" who kept their tradition of consulting gods through the **Ifa** divination, alive to this day.

What has happened to the grove is probably the destiny of any surviving example of a culture that has been devalored to the point that it has been abandoned by a majority. After some time, some members of the community realized the imminent danger and decided to salvage the situation. Thus, they were attracted by places where the tradition is still living.

The pilgrimage to Osogbo is also undertaken by peoples of the Diaspora whose families cherish their tradition, but did not have the opportunity to experience it fully out of their spiritual

home. This pilgrimage has become a new tradition and is extremely authentic in the sense that it is a highly spiritual and fulfilling experience for those who attend it.

The fact that Osogbo is recognized to have been a strong place of successful resistance against Fulani attacks adds to making the place a symbol of pride and identity for the Yorubas and all other *Ifa* devotees in the world.

This new pilgrimage has broadened the scope of the Osun-osogbo festival, but has not changed its character and aim. The festival remains first and foremost the tradition of the Osogbo community. The rituals that they undertake have not changed. Therefore, the Osun-Osogbo festival remains fully authentic.

One important aspect of that added value is that it has reinforced the pride of the Osogbo community in its culture. That obviously contributes to the value and the protection of the grove as it relates to possible threats to it by saboteurs or religious fundamentalists.

5. VALUES

A living sacred space

Osun Osogbo Sacred Grove is the symbol of the development of Osogbo society from its beginning to the present. Thus, the Grove is like a matrix from which Osogbo was incubated, giving birth to the child in the form of Osogbo society. The roots of the town lay deep in the grove which harbors various land marks and features in the form of shrines, temples, rocks, market, trees, animals, etc., and of course the river itself. These are still active in the spiritual and physical well being of Osogbo people. Apart from regular activities related to the worship of Osun and other Yoruba gods, with a specific focus on *Ifa*, the grove is the place where yearly, the Osogbo community comes to acknowledge the protection of the Osun goddess and to renew the pact that they have with her through their intense participation in the Osun Osogbo festival. The community brings offerings to the goddess and in turn revives its energies through the collection of some of its "waters of life".

A landmark for all Yorubas and IFA adepts

Osun Osogbo Sacred Grove has kept most of its characteristics alongside Yoruba traditional religious activities to the extent that it has been elevated from its local status to a regional and global center for the practice of Yoruba traditional religion and medicine. In Osun-Osogbo all Yorubas have their landmark, identity and a rich sense of history, deep oral traditions which are testimonies to a living cultural tradition and civilization.

The Osun grove is directly and tangibly linked with the Osun Osogbo festival which takes place in August every year bringing all Osogbo people and their Yoruba kith and kin into spiritual and temporal contact with their deity, reenacting the bonds that exists between the king and their people; the Osun goddess and *Larooye*, the founder; between gods and men; between the town and the grove; between water and life.

As a large sanctuary where people come to consult and communicate with the gods and where priestesses and oracles are initiated, Osun grove is an outstanding and living witness of the Yoruba divinatory and cosmological system called *IFA*, widely practiced not only in many parts of West Africa, but also in Brazil, Cuba, Puerto Rico and other Antilles islands by descendants of African slaves.

A witness of traditional land use in the sub region

Osun Osogbo Sacred Grove is the largest and only remaining of such groves in West Africa that used to characterize every Yoruba settlement. The grove illustrates the land-use practice in the sub region, a testimony of the traditional wisdom of man (inspired by the gods and the *Ifa* knowledge system) who has always maintained an appropriate equilibrium between nature and

man. The Osun sacred grove and the city of Osogbo are complementary. The grove which is mostly kept wild is both a sanctuary for Osun and other lesser gods that can be consulted for protection and a natural reserve with full biodiversity that can be used for medical purposes. The grove is a microcosm of the optimal utilization of space within the ecosystem for sacred-secular purposes that parallels the use of space in town.

A fertile ground for art creation

The Osun Osogbo sacred grove has been a fertile ground for the creation of the "New Sacred Art" movement as a result of the encounter between an Austrian artist who was initiated into the Yoruba cult of Obatala (the god of creation and whiteness) and a group of local traditional artists. It is recognized that new sacred art installed within the grove has revived its importance and that this has helped to save it from encroachment and extinction, the way it has gone in other Yoruba Towns. The "New sacred Art" movement is today flourishing in Osogbo and has international recognition.

A masterpiece of human creative genius

The initiation of the New Sacred Art Movement and its deployment in the reawakening of a threatened heritage, (the grove, the shrines and the Yoruba belief system) in the form of giant and "intimidating" sculptural architectural forms inspired by the supernatural forces constitute a master piece of a human creative genius on the part of Susanne Wenger and the group of Osogbo traditional artists that she formed.

A sanctuary for nature

As a purposely protected area for a long period, Osun Osogbo sacred grove possesses a unique biodiversity, with a number of faunal and floral species far above that of those measured in more recently created natural parks.

A very high potential for education

With all the values listed above, it is clear that a lot can be learnt from the grove and teachers of History, Geography, Forestry and Biology can use it as a practical lesson. It has a high potential for the study of Yoruba culture, knowledge systems and practices but also for the biodiversity as a rare remain of a typical rainforest ecosystem in West Africa. It has value for studies on the linkage between culture and nature, and also an enduring example of sustainable development.

A tourist attraction

With the current development of cultural tourism, it appears clearly that the grove has a good potential for tourism. With the proposed inscription on the World heritage List, it is most probable that more focus will be given to the grove and the richness of its different facets so that number of tourists will gradually increase.

A recreational ground

Considering the continuous development of the city of Osogbo, it appears that the grove will become the closest place where a peaceful and natural environment will be accessible without driving long distances. Therefore, it can be foreseen that the grove and its surrounding land will be used by the people of Osogbo not only for sacred uses, but also for taking a breath of natural environment.

6. SWOT ANALYSIS

<p><u>STRENGTHS</u></p> <ul style="list-style-type: none"> - The site has strong historical, cultural and scientific values. - It is gazetted as a National Monument and is protected by Decree 77 of 1979 - It is also protected by customary laws and spiritual taboos . - The site is authentic with strong spiritual attributes. - The grove is a unique biodiversity reserve - It is known globally through the Annual Osun Festival, a pilgrimage and tourism event - The site is a major tourist destination in Osun State, thereby leading to income generation through entry fees and other services. - It is easily accessible - There is a Buffer Zone. - There is a management mechanism in place and there are experienced guides and educators. 	<p><u>WEAKNESSES</u></p> <ul style="list-style-type: none"> - The presence of a road running through the site. - Visitors facilities are limited. - No proper circulation during the festival - Lack of staff for patrolling and regular cleaning - Forest partly replaced by foreign plants - There is no scientific monitoring of the natural environment. - some fauna-flora species are fragile, - intrinsic weaknesses of roof structures - intrinsic weaknesses of sculptures - some aspects of the conservation needs are insufficiently mastered - The pavilion is an intrusive structure, as well as some few other elements, like the large gate, the classroom block,...
<p><u>OPPORTUNITIES</u></p> <ul style="list-style-type: none"> - Great potentials for research into the receding tropical rainforest eco-system in West Africa. - Most of the Stakeholders are willing to preserve the site as being part and parcel of their identity which they are prepared to share with the rest of the world. - The Annual Osun Festival provides opportunity for pilgrims to share the ecological and spiritual values of the site with the Osogbo people. - There is available land within and besides the buffer zone for cultural tourism related investments. - There is interest to explore the possibilities of utilizing the rich medicinal plants as a basis for a pharmaceutical research. - The site has an underused great educational potential for students and their teachers. - There are possibilities of investment coming to Osun State area arising from the attendance of the Osun Festival from within and outside Nigeria. - The site offers an ideal laboratory for conservation and Natural History Studies. - The emergent filming industry in Nigeria will benefit from the use of the grove environment. 	<p><u>THREATS</u></p> <ul style="list-style-type: none"> - High rainfall and humid climate affect the religious sculptures and structures. - The activities of a few poachers, illegal fishers and hunters - Bush burning. - Pollution of the river - Erosion of footpaths and roads - Insects attacks on the structures. - Presence of religious fundamentalists - Uncontrolled initiatives for embellishment or improvement of the site

PART II
MANAGEMENT PLAN FOR 2004 – 2009

1. AN OUTSTANDING UNIVERSAL HERITAGE PROPERTY THAT DESERVES TO BE CONSERVED AND USED TO THE BENEFIT OF PRESENT AND FUTURE GENERATIONS

Osun-Osogbo sacred grove is a unique cultural and natural heritage resource of universal significance. First of all it is where the origins and identity of Osogbo town lie. It is where stay its protective goddess, Osun, as well as numerous lesser gods that are highly significant to the people of Osogbo. But as being a rare and particularly well preserved example of the traditional relationship that existed between African people, nature, and the supernatural forces attached to some of its elements, this site has gained significance and become a landmark for all Yorubas and further for all lfa adepts in Africa and in the Diaspora. This makes it also very interesting for every human being who can see in that site a peculiarly interesting example of a sustainable attitude of man towards nature which has resulted in a unique biodiversity reservoir that contains far more species than any recently declared natural reserve in the sub-region.

Osun-Osogbo sacred grove and the traditional activities related to it deserve to be protected from all possible threats to the benefit of the Osogbo community, the Yoruba People and other lfa adepts, but also for all the world community. The outstanding values of the site are of particular interest so that efforts to open the site to visitors and render it more pedagogical are to be continued. These efforts need to be done in full respect of its peaceful life and guaranteeing that investments will contribute to the sustainable development of the town and reduction of poverty for the benefit of the present and future generations.

2. GUIDING PRINCIPLES FOR THE CONSERVATION AND MANAGEMENT OF OSUN GROVE

All activities will aim at:

Protecting, preserving and managing the grove and its associated cultural features as handed down by tradition and sustained by current customary practices.

Enhancing the values of the Osogbo people and further those of the Yoruba people and that of the adepts of the Ifa system of knowledge;

Preserving the grove as a model of African tradition to link natural, cultural, tangible and intangible heritage, and as a witness of the fruitful interdependence between culture and nature.

Using the grove for educational purposes, including all the different facets and values that it can offer.

Developing cultural tourism, in full respect of the authenticity and integrity of the grove, though making sure that the values of the site would not be diminished by over patronage or bad practices in the grove.

Enriching the value of the heritage and promoting job creation through the establishment of cultural/craft centre based on the revival of threatened indigenous industries such as pit dyeing, beadworks, weaving and carving for which Osogbo was once prominent.

3. OBJECTIVES FOR THE 5 YEARS PLAN

Eight main objectives have been agreed upon. These are:

1. To ensure full control on the protected zone and improve control over its buffer zone.
2. To improve general aspect of the site, and adapt it to its developing new uses in full respect of its values
3. To improve conservation of the grove and its various assets.
4. To continue to carry-out researches taking into account the different natural/cultural/historical facets of the grove.
5. To ensure that the grove and the results of new researches are widely used for educational and further research purposes.
6. To promote the site and ensure that it serves the purpose of contributing to development and poverty alleviation.
7. To upgrade capacity for the protection, enhancement and maintenance of the site.
8. To establish a management committee that will ensure that the site can benefit from the capacities of all government bodies (Federal and State levels), traditional authorities and organizations as well as NGO's and that initiatives can effectively be synchronized.

4. STRATEGIES AND INDICATORS OF SUCCESS

Activities under Objective 1.

To ensure full control on the protected zone and improve control over its buffer zone

Strategies	Indicators of success
1.1 - Set-up regular patrol to inspect buffer zone	- Schedule for regular patrols in place . - Encroachment checked
1.2 - Reinforce control where improper activities are carried out.	- Non compatible activities checked
1.3 - Repair existing wire mesh and block fence	- Proportion of fence repaired
1.4 - Study compatible uses of buffer zone	- Feasibility, studies reports submitted
1.5- prepare clear rules to be applied to buffer zones	- rules proposed
1.6 – Establish official rules for the buffer zone	- Legal protection for the buffer zone
1.7 – Implement compatible uses / activities	- Compatible activities in place

Activities under Objective 2.

To improve general aspect of the site, and adapt it to its developing new uses in full respect of its values

Strategies	Indicators of success
2.1 - Remove Coca Cola Panel and relocate	- Coca Cola panel outside buffer zone
2.2 - Relocate high tension electrical line	- New line installed and ancient line and poles removed
2.3 - Renovate information panels	- friendly and informative panels installed
2.4 - Finalize construction of visitors' center	- visitors centre completed
2.5 – Install exhibition in visitors' centre	- exhibition installed
2.6 – Demolish pavilion	- pavilion demolished
2.7 – Study alternatives for the pavilion	- proposals
2.8 – Implement project for pavilion replacement	- new "pavilion" erected
2.9 – Develop master plan for zone at the entry of the grove, to be approved by UNESCO	- master plan developed and approved - rules for vehicle access in the grove
2.10 - Open new road	- New road operational
2.11 - Establish entries with adjoining facilities	- Gates, ticket office, parking,..., in place
2.12 – Study circulation of pilgrims during festival	- Proposals for improving flow to avoid use of forest area
2.13 – Establish new circulation of pilgrims during festival	- New circulation path established - Police crew control crowd accordingly

Activities under Objective 3.

To improve conservation of the grove and its various assets.

Strategies	Indicators of success
3.1 - Set-up a schedule for the regular cleaning of the sculptures and structures	- Cleaning schedule established
3.2 - Clean river bed regularly	- Cleaning schedule established - Awareness campaigns
3.3 - Gradual regeneration of the forest	- Number of native trees species replanted
3.4 - Set-up a research program for defining proper restoration methods for sculptures and structures	- research report
3.5 - Repair roof structures	- Number of roof structures repaired
3.6 - Gradual repair of decorative walls	- Linear meters of wall repaired

Activities under Objective 4.

To continue to carry-out researches taking into account the different natural/cultural/historical facets of the grove.

Strategies	Indicators of success
4.1 - Anthropological research on traditional uses of the site	- Activities described / papers written - Number of adepts recorded per activity
4.2 - Documentation of the history	- Details on history of Osogbo recorded
4.3 - Documentation of oral traditions	- Nb of traditional counts recorded
4.4 - Monitoring of Flora / fauna and	- Reports - Involvement of specialized institutions universities - Monitoring schedules
4.5 - Research on dyeing properties of plants and trees in the grove	- plants for dyeing identified
4.6 - Research on medicinal properties of plants	- Research reports /papers written
4.7 - Research on decay of natural/cultural assets	- Research reports
4.8 - Facilitate university research	- Nb of students that have carried out research at the grove

Activities under Objective 5.

To ensure that the grove and the results of new researches are widely used for educational and further research purposes.

Strategies	Indicators of success
5.1 – publish extracts of text of the management plan and nomination file (description)	- pamphlets, brochure - Booklets published
5.2 – Upgrade the scientific background of the visitors guides	- Formal training session for visitors guide
5.3 – Prepare new educational packages with focus on specificities of Osun grove	- Nb of packages elaborated
5.4 – Refurbish existing classroom block for educational purposes	- Spaces operational
5.5 – Use existing classroom block for educational purposes	- Frequency of the use of the classrooms
5.6 – Collect research work carried out at the site by students and researchers	- Nb of research reports collected
5.7 – Establish a system to ensure that research reports are actually gathered at the site	- System identified and established
5.8 – Establish a small resource centre where documents collected can be consulted	- Consultation of documents established

Activities under Objective 6.

To promote the site and ensure that it serves the purpose of contributing to development and poverty alleviation.

Strategies	Indicators of success
6.1 – Ensure that the site is well fitted in national / state tourism campaigns	- Presence of Osun Osogbo grove and Osun-osogbo festival in national campaigns - Nb of visitors at the grove - Nb of visitors during festival
6.2 – establish a web site dedicated to the grove	- Nb of pages on the grove available on the web.
6.3 – Construction of a craft village	- Craft village constructed - Nb of visitors at craft village
6.4 – Revived traditional indigenous industry as well as arts and crafts	- Nb of jobs attached to traditional indigenous industries
6.5 – Plant trees (indigenous species) to be used by local craftsman and artists	- Nb of trees planted

Activities under Objective 7

To upgrade capacity for regular protection, enhancement and maintenance of the site

Strategies	Indicators of success
7.1 – Update entry fees	- Revised entry fees
7.2 – Continue to develop materials to be sold at the grove	- Sales
7.3 – Start selling refreshments	- Sales
7.4 – Identify new activities / dedicated tours	- Nb of new proposals
7.5 – Launch new activities / dedicated tours (specific trails, canoe, baths,...)	- Nb of attempts - Data on these attempts - New activities established
7.6 – Increase number of laborers / guards	- Nb of laborers / guards employed
7.7 – Acquire tools and equipment for maintenance (ladders, wheelbarrows, small tools)	- Equipment acquired - State of the equipment
7.8 – Explore regular budget increase possibilities	- Budget allocated by NCMM
7.9 – Explore additional revenue generating and fund raising activities	- Projects documents prepared - Funds raised - Partnership established

Activities under Objective 8.

To establish a management committee that will ensure that the site can benefit from the capacities of all government bodies (Federal and State levels), traditional authorities and organizations as well as NGO's and that initiatives can effectively be synchronized.

Strategies	Indicators of success
8.1 – Finalise identification of stakeholders	- Complete list established
8.2 – Establish management committee	- Management committee established
8.3 – Organize meetings on regular basis	- Meetings organized on regular basis besides those organized for the festival

5. IMPLEMENTATION

Activities under Objective 1

To ensure full control on the protected zone and improve control over its buffer zone

SHORT TERM (2004)

- 1.1 - Set-up regular patrol to inspect buffer zone.
- 1.2 - Reinforce control where improper activities are carried out.
- 1.3 - Repair existing wire mesh and block fence
- 1.4 - Study compatible uses of buffer zone

ACTIVITIES TO BE ESTABLISHED ON REGULAR BASIS

- 1.1 - Set-up regular patrol to inspect buffer zone

MEDIUM TERM (2005 – 2006)

- 1.5 – prepare clear rules to be applied to buffer zones
- 1.6 – Establish official rules for the buffer zone

LONG TERM (2007 – 2009)

- 1.7 – Implement compatible uses / activities

Activities under Objective 2

To improve general aspect of the site, and adapt it to its developing new uses in full respect of its values

SHORT TERM (2004)

- 2.1 - Remove Coca Cola Panel and relocate
- 2.2 - Relocate high tension electrical line
- 2.3 - Renovate information panels
- 2.4 - Finalize construction of visitors' center
- 2.6 – Demolish pavilion

MEDIUM TERM (2005 – 2006)

- 2.5 – Install exhibition in visitors' centre
- 2.7 – Study alternatives for the pavilion
- 2.8 – Implement project for pavilion replacement
- 2.9 – Develop master plan for zone at the entry of the grove, to be approved by UNESCO
- 2.10 - Open new road (southern by-pass)
- 2.12 – Study circulation of pilgrims during festival

LONG TERM (2007 – 2009)

- 2.11 - Establish entries with adjoining facilities
- 2.12 – Establish new circulation of pilgrims during festival

Activities under Objective 3

To improve conservation of the grove and of its various assets.

SHORT TERM (2004)

3.1 - Set-up a schedule for the regular cleaning of the sculptures and structures

3.2 - Clean river bed regularly

3.3 - Gradual regeneration of the forest

3.5 – Repair roof structures

3.6 – Gradual repair of decorative walls

ACTIVITIES TO BE ESTABLISHED ON REGULAR BASIS

3.1 - Set-up a schedule for the regular cleaning of the sculptures and structures

3.2 - Clean river bed regularly

3.3 - Gradual regeneration of the forest

3.5 – Repair roof structures

3.6 – Gradual repair of decorative walls

MEDIUM/LONG TERM (2005 – 2009)

3.4 – Set-up a research program for defining proper restoration methods for sculptures and structures

Activities under Objective 4

To continue to carry-out researches taking into account the different natural/cultural/historical facets of the grove.

MEDIUM TERM (2005 – 2006)

- 4.1 - Anthropological research on traditional uses of the site
- 4.2 – Documentation of the history
- 4.3 – Documentation of oral traditions
- 4.5 – Research on dyeing properties of plants and trees in the grove

ACTIVITIES TO BE ESTABLISHED ON REGULAR BASIS

- 4.1 - Anthropological research on traditional uses of the site

LONG TERM (2007 – 2009)

- 4.4 - Monitoring of flora / fauna
 - 4.6 - Research on medicinal properties of plants
 - 4.7 – Research on decay of natural/cultural assets
 - 4.8 – Facilitate university research
-

Activities under Objective 5

To ensure that the grove and the results of new researches are widely used for educational and further research purposes.

SHORT-TERM (2004)

5.1 – publish extracts of text of the management plan and nomination file (description)

MEDIUM TERM (2005-6)

5.2 – Upgrade the scientific background of the visitors guides

5.3 – Prepare new educational packages with focus on specificities of Osun grove

5.4 – Refurbish existing classroom block for educational purposes

5.5 – Use existing classroom block for educational purposes

5.6 – Collect research work carried out at the site by students and researchers

5.7 – Establish a system to ensure that research reports are actually gathered at the site

5.8 – Establish a small resource centre where documents collected can be consulted

ACTIVITIES TO BE ESTABLISHED ON REGULAR BASIS

5.2 – Upgrade the scientific background of the visitors guides

5.3 – Prepare new educational packages with focus on specificities of Osun grove

5.5 – Use existing classroom block for educational purposes

5.6 – Collect research work carried out at the site by students and researchers

Activities under Objective 6

To promote the site and ensure that it serves the purpose of contributing to development and poverty alleviation.

MEDIUM TERM (2005 – 2006)

- 6.1 – Ensure that the site is well fitted in national / state tourism campaigns
- 6.2 – establish a web site dedicated to the grove

MEDIUM AND LONG TERM (2005 – 2009)

- 6.3 – Construction of a craft village
- 6.4 – Revived traditional indigenous industry as well as arts and crafts
- 6.5 – Plant trees (indigenous species) to be used by local craftsman and artists

ACTIVITIES TO BE ESTABLISHED ON REGULAR BASIS

- 6.2 – establish a web site dedicated to the grove
 - 6.4 – Revived traditional indigenous industry as well as arts and crafts
 - 6.5 – Plant trees (indigenous species) to be used by local craftsman and artists
-

Activities under Objective 7

To upgrade capacity for regular protection, enhancement and maintenance of the site

SHORT TERM (2004)

7.1 – Update entry fees

MEDIUM TERM (2005-6)

7.2 – Continue to develop materials to be sold at the grove

7.3 – Start selling refreshments

7.4 – Identify new activities / dedicated tours

7.6 – Increase number of laborers / guards

7.7 – Acquire tools and equipment for maintenance (ladders, wheelbarrows, small tools)

7.8 – Explore regular budget increase possibilities

LONG TERM (2007-9)

7.5 – Launch new activities / dedicated tours (specific trails, canoe, baths,...)

7.8 – Explore additional revenue generating and fund raising activities

Activities under Objective 8

To establish a management committee that will ensure that the site can benefit from the capacities of all government bodies (Federal and State levels), traditional authorities and organizations as well as NGO's and that initiatives can effectively be synchronized.

SHORT TERM (2004)

8.1 – Finalize identification of stakeholders

MEDIUM TERM (2005-6)

8.2 – Establish management committee

ACTIVITIES TO BE ESTABLISHED ON REGULAR BASIS

8.3 – Organize meetings on regular basis

6. SPECIFICATIONS AND GUIDELINES FOR ACTIVITIES TO BE IMPLEMENTED

Activities under Objective 1

To ensure full control on the protected zone and improve control over its buffer zone

1.1 - Set-up regular patrol to inspect buffer zone

Existing control of the site has to be reinforced with patrols of the buffer zone to be organized twice a week so as to detect any tentative to develop incompatible activities in the vicinity of the site and tentative of encroachment, and eventual problems with the fence.

1.2 - Reinforce control where improper activities are carried out.

When improper activities are recorded, they can generally be stopped through discussions with those undertaking them. However, in order to guarantee a long term effect, it may be need to block access to areas used and to undertake regular patrols at least for a period of time.

1.3 - Repair existing wire mesh and block fence

The existing fence has proved to be efficient. However it has deteriorated in some places. Access is than possible. In some areas, the overall fence itself is not visible any more so that it has lost its dissuading capacity. In many instances, the fence can simply be repaired. However, working on the fence could be an opportunity to render it more environmentally friendly.

This could concern in priority the portion of fence at the left of the entry which today consists of a block wall which is quite intrusive. That block wall could be replaced by a good quality wire mesh fence. In order to avoid duplication of efforts and risks of re-doing works, it would be proper to work on that fence together with the entry itself (entry gate, ticket office, minimum parking space) and the possibility to establish the proposed craft village in the area.

1.4 - Study compatible uses of buffer zone

It has been proposed to extend the existing strip of land, 50 meters large, around the grove itself to a 200 meters large one. Still with the risk of urban development south of the grove that will probably arise after the construction of the "ring road" (which on the positive side will allow to close the current road that goes in the centre of the grove), it is highly recommended to enlarge the buffer zone to the overall agricultural zone between the grove and this new road and also on the western side, between the nursing school and the river.

Only the 50 meters buffer must be fully restrictive. For the two other zone types some compatible uses could be undertaken. They need to be studied.

1.5 – prepare clear rules to be applied to buffer zones

As basic concepts to be fine tuned.

The 200 meters buffer should only allow for agricultural (without any chemical treatment) and forestry purposes. Gardens or pic nic areas could also be acceptable.

The larger zone should give priority to agriculture and, even better, to forest plantation (a choice of species useful for wood carving could be made so as to provide artists and artisans with wood). That zone could probably accommodate a very low building occupation (probably limited to a row of houses along the existing road network), making sure that no noisy or polluting activity is carried out.

1.6 – Establish official rules for the buffer zone

When areas and rules attached to them are agreed upon within the major stakeholders, a process to legalize the concepts will be launched. The new legal framework adopted will have to be published so that the overall population of Osogbo can be aware.

1.7 – Implement compatible uses / activities

Implementation will need to be closely monitored and patrolling on regular basis (at least once a month) could be necessary.

Activities under Objective 2

To improve general aspect of the site, and adapt it to its developing new uses in full respect of its values

2.1 - Remove Coca Cola Panel and relocate

The advertisement panel located inside the grove needs to be removed. It can be relocated along the access road, but in a proper place, outside the 200 meters buffer zone.

2.2 - Relocate high tension electrical line

The high tension electrical line is both a threat to animals (mainly birds) and an intrusive asset within the grove. It needs to be relocated. There is already a plan to move it towards the western side of the grove, at an average distance of 100 meters from the grove edge.

2.3 - Renovate information panels

Most of the panels have decayed over time and are now in bad state. In some places, there are several panels with similar signage or messages. Such duplication is unnecessary. Some panels have to be removed when others will be renovated.

2.4 - Finalize construction of visitors' center

The construction of the visitors centre needs to be finalized. As there may still have room for adjustments, it would be proper to already take into account the fact that in the future, the entry to the grove will be moved to the town side. The existing visitors centre would therefore only become a stop during the visit.

2.5 – Install exhibition in visitors' centre

There is a plan to prepare a small exhibition to be presented at the visitor's centre. One needs to make sure that it does not duplicates with issues that can be addressed during the visit of the site itself. Probably the exhibition should cover the Osun-Osogbo festival as being a rare event (yearly), it is difficult for all visitors to have a good idea of its meaning and development. For that purpose, more photographic material has to be prepared during the up-coming festival.

2.6 – Demolish pavilion

This should be immediately as the roof of the existing pavilion is in a bad state and could collapse in the near future

2.7 – Study alternatives for the pavilion

After discussion with the Ataoja himself, it appears that there is absolutely no need for a permanent structure at the site to be used only once a year for the festival. It has than be agreed that canopies of good quality would be really convenient. A possible option is to keep the slab of the existing pavilion and erect the canopy on top of it. A revision of the size of this slab could be envisaged so as to suit better to canopy sizes.

2.8 – Implement project for pavilion replacement

If the temporary solution (canopy) renders the issue less sensitive, it is still suggested to inform UNESCO World Heritage Centre if any work on the slab is projected so that comments can be provided to ensure full respect of international standards.

2.9 – Develop master plan for zone at the entry of the grove, to be approved by UNESCO

With the project of the opening of the new road (southern by-pass), it will be possible to close the existing road so that circulation will be reduced to domestic uses only. This will probably entail that the entry to the grove will be moved towards the town edge, at the limit of the grove. This will be a major change that needs to be studied seriously, taking into account the specific requirements at the entry (possible shift of the metallic gate, construction of a a ticket office, establishment of a minimum parking space and the possibility to establish the proposed craft village in the area.

To that end, possibility to use some of the adjoining land (currently used for car wash on one side and for block making on the other side be used. Share of land with the nursing school needs to be discussed for final implementation of craft village.

Draft proposals have to be established in partnership with stakeholders involved. For such a major project, it will be necessary to provide UNESCO WHC with a preliminary project proposals to ensure full respect of international standards.

2.10 - Open new road (southern by-pass)

(under responsibility of the Sate Ministry of Public Works)

2.11 - Establish entries with adjoining facilities

According to project developed and approved by UNESCO WHC.

2.12 – Establish new circulation of pilgrims during festival

With an increasing crowd during the festival difficulties to canalize pilgrims and visitors during the festival already occur. There is also a tendency for a great number of people to walk within the forest for getting back to town. This disturbs animals and is very destructive for the flora..

Several possibilities to establish a circular path need to be studied and probably tested during the next festivals to be organized. That comprises :

- . possibility of using football ground for parking "official cars"
- . possibility to open an exit path which would lead from the first palace to the road (close to the former Islamic school), using for its greater part, an existing (but abandoned) raw access road.
- . on a longer term, exit of pilgrims could be fully directed in the south, through the new by-pass road.

Activities under Objective 3

To improve conservation of the grove and its various assets.

3.1 - Set-up a schedule for the regular cleaning of the sculptures and structures

Before more clear data is available on the effect of mosses and lichens, it is desirable to limit cleaning of sculptures and structures to the removal of dust and more specifically of dead leaves which, when wet, start to decay and producing chemicals that affect the cement sculptures and the roof sheets.

The frequency of the cleaning needs to be assessed. Probably such a work has to be done before the rainy season starts. The question is how many times it needs to be repeated during the rainy season so as to avoid accumulations.

3.2 - Clean river bed regularly

This needs to be done at least once a year, during the dry season, when the water level is low. The cleaning consist in the removal of plastic bags from trees roots, and any other foreign item that are blocked between roots or rocks.

3.3 - Gradual regeneration of the forest

Several parts of the grove have been deforested and further "colonized" by he plant known as "Awolowo". It is proposed to regenerate those sections of the forest, through the plantation of native trees and plants, with the exclusion of any foreign tree or plant. That means that those need to be properly identified.

As it could be difficult to get such trees through the forestry department, a possibility will be take some few samples from the virgin forest and transplant them. A test plot could be started and based on the results, a gradual process of regeneration be programmed.

3.4 – Set-up a research program for defining proper restoration methods for sculptures and structures

If construction techniques of the sculptures are well mastered, it appears that this is not clearly the case for maintenance and restoration techniques. It is recommended that for this purpose, a study be made of the decay processes and that based on the result of this study specific restoration techniques be proposed and tested.

The overall will probably need a testing and monitoring period of 5 years.

3.5 – Repair roof structures

The repair of roof structures is mastered. Still there are several issues that renders the work difficult or not sufficiently efficient. It is necessary to acquire ladders that can provide easy access the upper levels of the roofs. Besides that, a more regular repair schedule needs to be put in place. That would comprise regular inspection of the roofs during rains (more specifically at the beginning of the rainy season in order to detect leakage and identify areas where repairs are needed. Change of roofing sheets is a good solution, however, in case of reduced holes in the roofing sheets, the use of pieces felt belt, or bitumen paste could be a very cheap solution. It is to be noticed that un-repaired and leaking sheets lead to humidification of the wood members and further their deterioration.

3.6 – Gradual repair of decorative walls

Repairs have already been implemented and tentative of reinforcement with using stones, at least at the upper part of the walls seems to give satisfactory results. The point is that repairs rarely respect the original shape of these walls and that gradually there may have a drastic change in their pattern. A more gradual and regular repair schedule should also be developed. Research on that could be developed simultaneously with those required for the restoration of the sculptures.

Activities under Objective 4

To continue to carry-out researches taking into account the different natural/cultural/historical facets of the grove.

4.1 - Anthropological research on traditional uses of the site

Anthropological research on traditional uses of the site needs to be carried out simultaneously on qualitative and quantitative aspects. Qualitative aspects will consider the types, aims, periods,..., of the different activities when quantitative aspects will allow to measure the evolution of the practice.

4.2 – Documentation of the history

There are still some aspects of the history of Osogbo and of the people of Osogbo before they migrated to the grove which are poorly described in the existing literature? The present palning exercise has allowed to clarify some aspects but there are still many details which are missing to get a proper history of the area. If interviews can be carried out within the Oba's family, it would also be necessary to interview some of the Osogbo people neighbors so their own version of the history of the people of Osogbo could also be taken into account to recount the true history more precisely. For the earliest periods, archives will be consulted in England and in Nigeria.

4.3 – Documentation of oral traditions

There are many tales, legends and anecdotes related to the grove and Osogbo. Those are mostly lying in the brains of older people and need to be recorded.

4.4 - Monitoring of flora / fauna

Flora and fauna of the grove has been studied recently, leading to the provision of very interesting scientific data including counting of species present in the grove. Means to repeat such an exercise on regular basis (at least every five years) has to be explored. (See 4.7)

4.5 – Research on dyeing properties of plants and trees in the grove

In his search for reviving traditional tying and dyeing methods, the educational unit will concentrate on gathering information on plants present in the grove that have dyeing properties. Plants that are known to have been those used by Osun (in the legend) should be given specific attention. Test will be made to re-find and re-establish a fully traditional "Osun Dying" (osun colors) process that can later be valorized in training and production for sale.

4.6 - Research on medicinal properties of plants

There is probably a very high potential for research in this area. Potential partners for undertaking such researches need to be identified and agreements with research groups made, specifically in the view of ensuring that results of the researches are made available to NCMM.

4.7 – Research on decay of natural/cultural assets

Specific researches are needed. A list of major conservation problems that are observed need to be made so that research subjects can be suggested. The most important of them (e.g. conservation of the sculptures) could be partly covered with funds requested to the World Heritage Centre within its research and technical cooperation grant scheme.

4.8 – Facilitate university research

The list of conservation issues has to be made available to the related university departments so that professors can make recommendations to their students for useful researches to be carried out. A mechanism has to be identified so as to guarantee that results of the researches are made available at the site. That can be achieved through installing a compulsory deposit scheme and possibly assistance for printing the necessary copies when research work is completed.

The universities involved recently will be contacted so as to get a minimum set of documents available at the site for new researchers coming. The presence of these documents will sensitize them on the importance of making documents available to others and will help setting up a more favorable environment to continue to gather documents.

Researchers will be asked to conclude their research documents with recommendations for further research to be carried out.

Activities under Objective 5

To ensure that the grove and the results of new researches are widely used for educational and further research purposes.

5.1 – publish extracts of text of the management plan and nomination file (description)

During the preparation of the present management plan and of the nomination file to the World heritage, a lot of information has been gathered and synthesized. All this valuable information can be used as a base for publication that can be used for promotion and education. Publications could be made under two different forms. One could be a rather promotional, high class booklet that could be sold to visitors. The other one could be more an information booklet to be distributed locally to school teachers, guides,..., who could use it for education and sensitization purposes.

5.2 – Upgrade the scientific background of the visitors guides

Based on the same documents, training of visitors guides should be updated. Such an activity will be repeated at times, when new results of researches and gathering of oral traditions are made available, so as to regularly update the guides capacity.

5.3 – Prepare new educational packages with focus on specificities of Osun grove

In addition to the possibility of publishing a booklet for distribution to school teachers in Osun state, the education unit will develop educational packages that will be proposed to schools. These educational packages would have various themes : historical, botanical, herbal, faunal. They could comprise a specific tour in the grove, short lectures, questionnaires, drawing exercises,...

A specific issue to be addressed by the education unit is the establishment of a strong educational programme on tying and dyeing practices, with a specific focus on "Osun dyeing" (see 4.5), but looking also at contemporary techniques.

5.4 – Refurbish existing classroom block for educational purposes

It is proposed to do that within a gradual process, classroom after classroom. Focus could first be given to the roof and to the provision of furniture. As long as the educational unit would like to install its tying and dyeing workshop there, focus will be given to the provision of large tables that are necessary for this purpose. Second priority is given to a lecture room and so provision of usual classroom furniture.

5.5 – Use existing classroom block for educational purposes

Educational activities will comprise both a regular and an ad-hoc programme. Regular programme will be on arts and crafts, with a special focus on Tying and dyeing. It will mainly be organized on Saturdays and during holiday time. Ad-hoc programmes will be organized on request by schools and universities. If specific programmes can be organized on special request, NCMM Osogbo will offer and publish specific educational packages for both half and full day. (see 5.3)

5.6 – Collect research work carried out at the site by students and researchers

Students and their universities who have recently carried out research will be contacted in order to get copies of their work.

5.7 – Establish a system to ensure that research reports are actually gathered at the site

This could be achieved through deposit of a guarantee amount of money. The modalities for the establishment of a symbolic incentive, at least covering the cost of the duplication of the work or thesis and its expedition to Osogbo has to be studied.

5.8 – Establish a small resource centre where documents collected can be consulted

One room of the office in the palace has to be allocated to that as it is near to town and will allow researchers and students to make photocopies if needed. The room will be equipped with simple shelves and one simple table and chair set.

Activities under Objective 6

To promote the site and ensure that it serves the purpose of contributing to development and poverty alleviation.

6.1 – Ensure that the site is well fitted in national / state tourism campaigns

National and state ministries of tourism will be provided several copies of the nomination file to the world heritage as well as with some digital copies of the pictures so that they can make use of them in their campaigns.

6.2 – establish a web site dedicated to the grove

NCMM can easily open a specific page in its own web site, making use of all documentation gathered during the preparation of the nomination file.

6.3 – Construction of a craft village

This project needs to be considered in the larger framework of the use of land by the foreseen new set-up at the entry to the grove. (see point 2.9). It has been suggested that this village be constructed on the top of the hill located by the right hand side of the main entry to the grove, but as long as this land is close to the nursing school, how the two projects can cope on with each other needs to be studied. Project proposals will be submitted to UNESCO for approval.

6.4 – Revived traditional indigenous industry as well as arts and crafts

A first focus will be given by NCMM Osogbo educational unit on Tying and Dying with special focus on a revived "Osun Dying technique".

Of course, wood carving will also be considered, but other traditional indigenous industry will be identified and gradually considered.

6.5 – Plant trees (indigenous species) to be used by local craftsman and artists

Artists and moreover crafts man tend to consume lot of wood which becomes scarce and expensive. In order to put the possible development of these carving practices in a more sustainable perspective, it is proposed that a large piece of land available along the river be used for planting trees species that are suitable for carving purposes. (see buffer zone ; 1.4;1.5;1.6)

Activities under Objective 7

To upgrade capacity for regular protection, enhancement and maintenance of the site

7.1 – Update entry fees

This needs to be done immediately as entry fee today is rather symbolic and does not make sense as compared to the actual service rendered (the price includes a full guided visit which never last less than one and a half hour). The entry fee and other costs (camera, video) have to be doubled.

In the future car will be taken to re-evaluate entry fees with general evolution of prices.

7.2 – Continue to develop materials to be sold at the grove

Production of booklets and postcards need to be studied.

7.3 – Start selling refreshments

A system to make available cold soft drinks and water at the current gate has to be studied and put in place.

7.4 – Identify new activities / dedicated tours

New activities can include specific trails, organization of tours in canoe, baths in the river,...

The compatibility and cost of implementing such activities need to be studied.

7.5 – Launch new activities / dedicated tours

Based on studies as described above, an order of priority will be made taking into account the level of investment necessary and the risk of success or failure.

7.6 – Increase number of laborers / guards

NCMM has to explore possibilities of recruiting more personnel at such level so as to guarantee that regular patrols can be undertaken and that all necessary maintenance and cleaning work can be undertaken within a regular schedule.

7.7 – Acquire tools and equipment for maintenance (ladders, wheelbarrows, small tools)

Equipment that needs to be acquired to facilitate site work comprises ladders, wheelbarrows, and small tools.

7.8 – Explore regular budget increase possibilities

The new system adopted by NCMM is probably an opportunity for the protection of Osun Grove as it now allows to develop project proposals that can be submitted. That way, by order of priority, activities described in this management plan will be developed into sub-projects to be included in NCMM yearly budgetary request.

7.9 – Explore additional revenue generating and fund raising activities

Some of the projects developed can also be submitted to specific donors (Private companies, private foundations, bilateral cooperation, interbational cooperation and probably for the most critical of them to UNESCO).

Activities under Objective 8

To establish a management committee that will ensure that the site can benefit from the capacities of all government bodies (Federal and State levels), traditional authorities and organizations as well as NGO's and that initiatives can effectively be synchronized.

8.1 – Finalize identification of stakeholders

The list of stakeholders has to be finalized. It has to be increased with tour operators and

8.2 – Establish management committee

To be efficient, the management committee will comprise a reduced number of members (probably a maximum of ten to Fifteen). It will comprise :

- . the Director of Monuments and sites (NCMM°
- . The curator of Osun Osogbo grove (NCMM)
- . The administrative assistant to the curator (NCMM°
- . The Oba or his representative
- . Yye Osun or a representative
- . a representative of the Ogboni society
- . The principal priest or his representative
- . The Governor or his representative
- . The State Commissioner for Tourism
- . The State Commissioner for Education
- . The State Commissioner for Land and urban planning
- . a representative of the artists
- . a representative of the artisans
- . ???

Other stakeholders will be invited when the meeting will have to address issues which affects them in particular.

8.3 – Organize meetings on regular basis

It is suggested to organize stakeholders meetings 3 times a year.

Two meetings should be organized before and after the Osun festival and one in January (that would allow to present the yearly report of NCMM station).

In order to prepare the meeting to be organized before the festival, a joint physical inspection of the site should be organized.

This is because the key stakeholders meet to deliberate on the program for the festival and that generally, there are a number of major investments made at this occasion.

At each meeting, each group of stakeholders (including NCMM) will present an assessment report of the site and their specific activities at the site or related to it. These reports will be discussed and key issues identified. This may lead to roles being assigned to each group and the establishment of working groups to address specific parts of the plan.

7 MONITORING THE IMPLEMENTATION OF THE MANAGEMENT PLAN

Monitoring is an activity mainly aimed at regularly assessing the condition of sites and progress made or difficulties encountered to implement activities proposed. This allows for the record of changes and enables the understanding of processes of decay, threats, conflicts, successes and failures, as well as identifying opportunities. It also allows checking if activities are implemented following the specifications provided and according to international conservation standards.

Monitoring is to be done by the site manager as it facilitates the decision-making process and also to foresee problems and bottlenecks.

It is also pertinent to ensure proper integration of conservation and visitors related activities in the socio-cultural environment, and also that those activities would benefit the local populations. To that end, the regular complete inspection of the site and organization of stakeholders meetings need to be implemented.

Monitoring activities

- ❖ Staff carry out regular (weekly) physical inspection of site and report to site manager
- ❖ Regular inspection by site manager (quarterly)
- ❖ Take regularly stock of progress of activities to be implemented by NCMM and other bodies
- ❖ Transmit information to the necessary stakeholders on Ad-Hoc basis
- ❖ Inform stakeholders of date of meetings long in advance
- ❖ Gather required information from persons responsible of specific tasks
- ❖ Organize meetings
- ❖ Prepare minutes of meetings and reports and make available to committee members

8 REGULAR EVALUATION AND REPORTS

The present plan has been developed to address key issues at the site. It is possible that changes will occur and that capacities will be built and more in-depth knowledge and better undertaking of the situation will be shared by the stakeholders when planned activities take off. The aim of this plan is to create avenue for the adaptation of changes when the need arises. This may necessitate the review and readjustment of the plan over time.

The evaluation should consider the following:

- ❖ Changes that occurred at the site; in its environment.
- ❖ Changes that occurred in the overall environment.
- ❖ Evaluation of the key indicators.
- ❖ State of conservation of the site
- ❖ New opportunities.

This plan is for 5 years for effective implementation; it is suggested that an evaluation be carried out within two years to give room for assessment of the plan and allow for necessary adjustments. That would be in 2007 and so will coincide with the required periodic report that needs to be provided to the World Heritage Centre in 2008.

An other evaluation will be carried out just before its completion, in 2009.

It is suggested that from this later evaluation, a revised and updated version of such a conservation and management plan be prepared and that such large evaluation exercise would follow this rhythm of seven years, therefore corresponding perfectly with the periodic reporting exercise required by WHC for World Heritage sites. That evaluation can therefore be done on the format proposed by WHC and therefore avoid duplication of efforts.

Osun-Osogbo Sacred Grove (Nigeria)

No 1118

1. BASIC DATA

State Party: Nigeria
Name of property: Osun-Osogbo Sacred Grove
Location: Osogbo, Osun State
Date received: 2 February 2004
Category of property:

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*. In terms of the *Operational Guidelines for the Implementation of the World Heritage Convention*, paragraph 39, it could also be a *cultural landscape*.

Brief description:

The dense forest of the Osun Sacred Grove, on the outskirts of Osogbo, some of the last remnants of primary high forest in southern Nigeria, are the abode of Osun, the goddess of fertility, or the waters of life, one of the pantheon of Yoruba gods. Through the forest meanders the river Osun, and set within the forest sanctuary are shrines, sculptures and art works erected in honour of Osun and other Yoruba deities, many created in the past forty years by Suzanne Wenger and fellow New Sacred Art artists. The new work has revitalised the Grove, which is now seen as a symbol of identity for all Yoruba people.

2. THE PROPERTY

Description

The Osun sacred Grove covers 75 ha of ring-fenced forest alongside the Osun River on the outskirts of Osogbo town, about 100 km north-east of Ibadan in Western Nigeria. It is encircled by a buffer zone of 47 ha. Around 2 million people live in Osogbo, which is the capital of Osun State. The community of Osogbo is mainly Yoruba speaking.

The Grove in Yoruba cosmology is the domicile of Osun, the goddess of fertility, who was metamorphosed into a river as a result of a misunderstanding between her and another co-wife of Sango, the god of thunder and lightning. She inhabits the Grove alongside the meandering Osun River.

Within the Grove, one of the few remaining vestiges of high primary forest in southern Nigeria, ritual paths lead devotees to forty shrines, dedicated to Osun and other Yoruba deities, and to nine specific worship points beside the river.

Osun is the Yoruba impersonation of the 'waters of life' and the spiritual mother of the Osogbo township.

The Grove also symbolises a pact between Larooye, the founder of Osogbo, and Osun, that the goddess would give prosperity and protection to her people if they built a shrine to her and respected the spirit of the forest. The

Grove is the site of an annual procession in August, to re-establish these mystic bonds between the goddess and the people of the town.

All Yoruba towns once had Sacred Groves, areas of virgin forest reserved for the worship of the gods. Unlike other Yoruba towns whose sacred Groves have atrophied, or disappeared, the Osogbo Grove has, over the past forty years, been re-established as a central, living focus of the town. Shrines have been recreated, or created anew in sacred spaces, by an Austrian émigré, Suzanne Wenger, working with a group of local artists called New Sacred Art, under the patronage of the *Oba* (ruler) of Osogbo. This new art was to support and strengthen traditional religion, making manifest and tangible previously intangible aspects of the Yoruba gods, in a way that staked out the Grove and acted as a powerful force against encroachment of the sacred spaces. At the age of 88, Suzanne Wenger is creating what she regards as her last work in the Grove.

The revitalisation of the Grove at a time when Groves in other Yoruba towns were disappearing, has given the Osogbo Grove much more than local importance. It is now seen as a symbol of identity for all Yoruba people, including those of the African Diaspora, many of whom make pilgrimages to the annual festival.

The property exhibits the following cultural qualities:

- *The Grove with its five sacred spaces and nine worship points*
- *The river*
- *Forty shrines*
- *Two palaces*
- *Annual Osogbo festival*

These are dealt with in turn.

- *The Grove with its five sacred spaces and nine worship points:*

The Grove is a remnant of high primary rain forest, once typical of vast areas of southern West Africa, but now fast disappearing. It is one of the few remaining areas in Nigeria. The Grove has a mature, reasonably undisturbed, forest canopy, which supports a rich and diverse flora and fauna – including the endangered white-throated monkey. Some parts were cleared in the colonial period, and teak plantations and agriculture introduced, but these are now being re-established. 70% is considered to be primary forest.

The Grove is a highly sacred sanctuary where shrines, sculptures and artworks honour Osun and other Yoruba deities.

The Grove has five main sacred divisions, associated with different gods and cults. These five spaces are located either side of a path which transects the Grove from northwest to southeast. Three of these are long established while two are said to have been transferred from Osogbo town in the 1950s, when their existence was threatened by Christian and Islamic religious fundamentalism.

The five sacred spaces are *Oya*, dedicated to Oya, one of Sango's wives; *Oro*, the divine agency connected with winds; *Oruba*, a worship point connected with the Ifa

oracle; *Ifa* dedicated also to the *Ifa* oracle as well as medical herbalists; and *Epa* associated with the cult of hunting, marksmanship, and marshal arts.

➤ *The river:*

The Osun River meanders through the whole Grove and along its length are nine worship points.

The river is a forest river rising in the swampy grounds of Ekiti State to the east and then flowing west to join the Ogun River, which flows into the Atlantic Ocean near Lagos.

Throughout the Grove the broad river is overhung with forest trees. Its waters signify a relationship between nature, the spirits and human beings, reflecting the place given to water in the Yoruba cosmology as symbolising life. The river is thus seen as the 'waters of life' and is believed to have healing, protective and fertility powers.

The fish in the river are said to have been used by the goddess Osun as messengers of peace, blessings and favour at the time of the founding of Osogbo. The annual festival re-enacts this connection.

➤ *Forty shrines:*

Traditionally sacred trees, sacred stones, metal objects together with mud and wood sculptures, defined the various deities in the Grove. During the past forty years, new sculptures have been erected in the place of old ones and giant, immovable ones created in threatened spaces in the Grove by Suzanne Wenger and the New Sacred Art artists.

These sculptures are made from a variety of materials – stone, wood, iron, and cement. Some are freestanding; others are attached to shrine buildings. There are also wall paintings and decorative roofs made from palm fronds.

Of forty shrines, fifteen have been created partly or wholly by Suzanne Wenger. These include the largest works – sculptures in the Obatala shrine complex, the arch of the flying tortoise, shrine of the goddess *Iya Popo*, the Alajogun-Alajere-Obaluaya complex and the creative concept for the main Osun-Osogbo shrine. In many of the main works, Suzanne Wenger has been assisted by Adebisi Akanji who also created four other shrines. Other artists are Saka, Buraimon Gbadamosi, and Ojewole Amoo.

The new work evolved out of the need to repair existing shrines and a campaign to save the Grove from encroachment. Repair spontaneously developed into creative expression and the beginning of the New Sacred Art group of artists. In the past, carving was mostly of wood undertaken by a priest who was from one of the families (Gbenagbena) who had inherited this craft. Only some of the present artists are from Gbenagbena families: the creative process has now been liberated from previous taboos.

The new art not only follows tradition in carving trees to liberate their innate physical reflections of the gods, or moulding sculptures in mud, but has also created new art-forms that give physical manifestation to the gods in mineral rather than vegetable materials such as stone, cement and iron.

The expressionist sculptures are loosely based on human or animal forms but are much less constrained than their

forebears flowing out from a central core into the surrounding forest.

➤ *Two palaces:*

The first palace is part of the main Osun-Osogbo shrine. This is where traditionally Larooye and his people first settled.

The second palace is where Larooye moved to before the community established a new settlement outside the Grove. The Ogboni Cult house stands on the site of this second palace. The Ogboni society is an elitist society of men of influence who wield considerable economic and political power. They hold their meetings in the cult house once a week.

Both buildings are constructed of mud walls with tin roofs supported variously by mud and carved wood pillars. The three Ogboni buildings are constructed with sweeping roofs rising high over the entrances and supported on a cluster of slender carved wooden posts.

➤ *Annual Osogbo festival:*

The Osun-Osogbo festival is a twelve-day event held once a year at the end of July and the beginning of August. The Grove is seen as the repository of kingship, as well as the spiritual heart of the community. The festival invokes the spirits of the ancestor kings and rededicates the present *Oba* to Osun, as well as reaffirming and renewing the bonds between the deities represented in the Grove and the people of Osogbo.

The finale of the festival is a procession of the whole population of Osogbo from the town to the Grove, led by the votary maid Arugba and headed by the *Oba* and priests, all accompanied by drumming, singing and dancing. The procession winds its way first to the main Osun-Osogbo shrine and then to the river where a calabash of sacrifices is offered to the Osun goddess and prayers said for the prosperity of the community. Then with the *Ataoja* (king of Osogbo) seated, traditional chiefs, families and worshippers dance to pay homage to the *Oba* in turn. The *Oba* acknowledges their cheers and blesses his people, praying for their security and peace during the coming year.

History

The town of Osogbo is believed to have been founded around 400 years ago. It is part of the wider Yoruba community, divided into 16 kingdoms, which legend says were ruled by the children of Oduduwa, the mythic founder, whose abode at Ile-Ife, south-east of Osogbo, is still regarded as the spiritual home of the Yoruba people.

The earliest settlement seems to have been in the Osogbo Grove and included palaces and a market. When the population expanded the community moved outside the Grove and created a new town, which reflected spatially the arrangements within the Grove.

In the 1840s Osogbo became a refugee town for people fleeing the Fulani *Jihad*, as it moved south from what is now northern Nigeria. The Yorubas retreated further south into the forests and Osogbo, right at the northern edge of the forest, became an important centre for northern Yorubaland.

The Fulani attacks on Osogbo were repelled and, as a result, Osogbo has become a symbol of pride for all the Yorubas.

During the first half of the 20th century, the town of Osogbo expanded considerably. In 1914 British colonial rule began. As it was delivered under a system of indirect rule through traditional rulers, the authority of the *Oba* and priests were sustained. A greater change was brought about from the middle of the 19th century through the introduction of both Islam and Christianity. Islam became the religion of traders and ruling houses – as it gave contacts to northern trade routes and links to returning ex-slaves from Central and South America. For a while all three religions co-existed but as time went by it became less fashionable to be identified with the Ogboni and Osun cults.

By the 1950s the combined political and religious changes were having a marked detrimental effect on the Grove: customary responsibilities and sanctions were weakening, shrines were becoming neglected and traditional priests began to disappear. All this was exacerbated by a rise in the looting of statues and movable sculptures to feed an antiquities market. At around this time part of the Grove was acquired by the Department of Agriculture and Forestry for agricultural experiments. Trees were felled and teak plantations established; sculptures were reportedly stolen and hunting and fishing begun to be recorded – previously forbidden in the sacred Grove.

It was at this crucial point in the history of the Grove that Austrian born Suzanne Wenger moved to Osogbo and, with the encouragement of the *Oba* and the support from local people, formed the New Sacred Art movement to challenge land speculators, repel poachers, protect shrines and begin the long process of bringing the sacred place back to life through once again establishing it as the sacred heart of Osogbo.

The artists deliberately created large, heavy and fixed sculptures in iron, cement and mud, as opposed to the smaller traditional wooden ones, in order that their intimidatory architectural forms would help to protect the Grove and stop thefts. All the sculptures have been done in full respect for the spirit of the place, with inspiration from Yoruba mythology and in consultations with the gods in a traditional context.

The new work has made the Grove a symbol of identity for the Yoruba people. Many from the African Diaspora now undertake a pilgrimage to the annual festival.

In 1965 part of the Grove was declared a national monument. This was extended in 1992 so that now the whole 75 hectares are protected.

Management regime

Legal provision:

The 55 hectares of the Osun-Osogbo Grove are the property of the Federal Government of Nigeria. The core of the Grove was declared a national monument in 1965 and an extension made in 1993 so that all the nominated property is now protected.

No details are given as to what this protection covers. The Nigerian cultural Policy of 1988 states that ‘The State shall

preserve as Monuments old city walls and gates, sites, palaces, shrines, public buildings, promote buildings of historical significance and monumental sculptures’.

Management structure:

Under the Land Use Act of 1990 the Federal Government of Nigeria confers on State Government’s trusteeship of protected lands in urban areas. In the case of the Grove, this means that the Government of Osun State has responsibility at state level. There is also involvement at local level from the Osogbo and Olorunda local governments.

The sites are owned by the Federal and State governments while the local community is allowed to exercise its cultural rights. The community’s traditional responsibilities and cultural rights are exercised through the *Oba* of Osogbo and his Council, the Osogbo Cultural Heritage Council (OCHC).

The National Commission for Museums and Monuments (NCMM) now manage the Grove under the terms of a 1979 Decree, which vested it with custodianship of all monuments shrines and antiquities. This means that it employs the staff of the site who manages access and maintains the shrines.

Two NGOs, and the Osun Grove Support Group and the Adunni Olorisa Trust also offer support.

The NCMM employs on-site a curator, 27 security guards, 7 guides, 7 education officers, 3 masons, and 3 traditional artists, 3 carpenters and 22 administrators and provides specialised staff from its headquarters.

Under a technical assistance programme supported by the French government, through CRATerre-EAG, the National Commission for Museums and Monuments has established a Centre for Earth Technology with experts in earthen architecture and conservation. This centre runs training programmes and in future the Osun-Osogbo artists will be guided in best practice by this Centre.

A Management Plan has been drawn up and adopted by all the stakeholders, including the Osun State Government, three local governments, and the *Oba* of the Osogbo communities.

Although the Plan addresses the natural aspects of the site, how these are to be managed in order to sustain the spiritual qualities of the site is not spelt out in detail.

A Management Committee has been set up under the Chairmanship of the National Commission for Museums and Monuments, and with a representative of the *Oba* as Vice-Chairman.

Resources:

The salaries of the 75 people employed on site are met by the NCMM. This represents an annual budget of US\$ 62,000. Entry fees generated on site are shared between the OCHC and the NCMM and used for conservation.

Major projects have to be funded separately from the NCMM budget.

Justification by the State Party (summary)

The Osun sacred Grove is the largest and now only remaining Yoruba Grove in West Africa, which still keeps its religious activities. The Grove stands as a symbol for the identity of the Yoruba peoples and their cultural traditions and history.

The Grove is now seen as the spiritual centre of the Yoruba divinatory and cosmological systems, which extended not only to several parts of West Africa but also to the African Diaspora.

The New Sacred Art movement has produced sculptures that are new manifestations of the Yoruba belief systems that should be seen as masterpieces of human creative genius.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS evaluation mission visited the site in September 2004.

Conservation

Conservation history:

The conservation history of the site can be seen in two ways. First there is the conservation of the whole site: it has been rescued from dereliction and possible incorporation into the town and re-established as a sacred place over the past forty years. Sculptures have been recreated and the high forest re-established in those areas where it had been cut for plantations or agriculture. This is in itself a success story.

Secondly there is the detailed conservation work necessary to sustain what is there now: the need to maintain and restore sculptures and buildings and to put in place procedures to sustain the natural qualities of the forest through encouraging regeneration and renewal.

As many of the sculptures are comparatively new, the processes to conserve them are only now being addressed.

For the natural forest, a more detailed plan to sustain this is needed which links into the cultural use of the site. This should address not only problems with erosion of the riverbanks but the overall sustainability of the natural qualities of the Grove.

State of conservation:

Overall the current state of conservation is good, although some of the roofs of structures need attention – and this is acknowledged.

Management:

Although the Management Plan addresses a holistic conservation strategy including natural, cultural and spiritual qualities of the site, the management of the natural elements could be strengthened. It would be desirable of representatives from the Agency responsible for natural resources could be represented on the Management Committee and a fuller process for sustaining the natural values of the site integrated into management practices. The Osogbo Grove could become a very

remarkable example of the way a semi-natural eco-system, including rare species, is protected by its sacred status and the activities of the local population.

Given the very high profile of the Grove and the popularity of the Annual Festival, a more detailed cultural tourism strategy would be desirable, which sets out how to manage visitors in order to minimise their impact on the spiritual and sacred qualities of the Grove.

Risk analysis:

- Natural deterioration of the sculptures and buildings

The biggest threat to the site is lack of regular maintenance that then leads to major conservation problems with the sculptures. Given the nature of the materials used – cement, iron and mud –, potentially difficult and expensive conservation problems could be caused by lack of appropriate maintenance.

The nomination acknowledges that more regular maintenance is needed and advice on the specific techniques to repair the concrete, mud and iron sculptures. This has now been put in place.

- Infrastructural threats

The tarmac road that traverses the site together with the electrical wires are recognised as being undesirable. One of the objectives of the Management Plan is to create a new road outside the site and re-align the wires.

- Intangible beliefs

Beliefs that had atrophied forty years ago are now being revived, if not on a daily basis, but certainly through the annual Osogbo festival.

- Over-visiting

This is not mentioned in the nomination but given the new significance of the Grove and the popularity of the annual festival, the impact of feet on the paths and shrines needs to be addressed through a cultural tourism strategy in order that the optimum number of people is managed on the site.

- River pollution

Some pollution of the river is acknowledged from refuse from the town and villages and from washing activities. It is stated that the nutrient level is at the moment acceptable.

- Invasive plants

Some invasive plants are reported – but the species are not listed. It is stated that as these do not like shadow, and as the new forest grows, they will gradually die out.

Authenticity and integrity

Authenticity:

The authenticity of the Grove is related to its value as a sacred place. The sacred nature of places can only be continually reinforced if that sacredness is widely respected. Over the past forty years the new sculptures in the Grove have had the effect of reinforcing the special qualities of the Grove and giving it back its spiritual qualities that imbue it with high cultural value.

At the same time the new sculptures are part of a long and continuing tradition of sculptures created to reflect Yoruba cosmology. Although their form reflects a new stylistic departure, the works were not created to glorify the artists but rather through their giant size and intimidatory shapes to re-establish the sacredness of the Grove. The new sculptures have achieved their purpose and the Grove now has wider than local significance as a sacred place for the Yoruba people.

Integrity:

There is no concern about integrity as the nominated site encompasses almost the whole of the sacred grove and certainly all that has been restored over the past forty years.

Comparative evaluation

A century ago there were many sacred groves in Yorubaland: every town had one. Most of these groves have now been abandoned or have shrunk to quite small areas. Osun-Osogbo is the largest sacred grove to have survived and one that is still revered. More than that, the restoration by Suzanne Wenger and her fellow artists has given the group a new importance: it has become a sacred place for the whole of Yorubaland and a symbol of identity for the wider Yoruba Diaspora. The new art installed in the grove has also differentiated it from other groves: Osogbo is now unique in having a large component of 20th century sculpture created to reinforce the links between people and the Yoruba pantheon.

The Osogbo Grove is unique in West Africa; it is also difficult to find comparisons more widely of sites linked to traditional religions that have been newly adorned with sculpture that is entirely site and culture specific.

There are certainly no other sites on the World Heritage List that could stand comparison.

Outstanding universal value

General statement:

The Osun-Osogbo Grove has outstanding universal value for the following cultural qualities:

- The Grove is the last surviving, flourishing, sacred grove in Yorubaland which reflects the way Yoruba towns linked their establishment and growth to the spirits of the forest.
- The Grove's sculptures created by Suzanne Wenger and the New Sacred Artists reflect and were inspired by Yoruba cosmology.
- The Grove and its sculptures are now a symbol of Yoruba identity to Yoruba peoples all around the world.
- The Grove, as host to its annual festival, sustains the living cultural traditions of the Yoruba peoples.

Evaluation of criteria:

The property is nominated on the basis of the following criteria: i, ii, iii, v and vi:

Criterion i: The giant and intimidating sculptural forms, created by Suzanne Wenger and traditional artists of the New Sacred Art movement, and inspired by supernatural forces, constitutes a masterpiece of human creative genius.

The sculptures were introduced to sustain the sacred Grove rather than being objects in their own right, and for this reason this criterion is not considered to be appropriate.

Criterion ii: The absorption of Suzanne Wenger, an Austrian artist into the Yoruba community, her initiation into the cult of Obatala, and her liaison with a group of traditional artists, proved to be a fertile exchange of ideas that revived the sacred Osun Grove.

Criterion iii: The Osun Sacred Grove is the largest and perhaps the only remaining example of a once widespread phenomenon that used to characterise every Yoruba settlement. It now represents Yoruba sacred groves and their reflection of Yoruba cosmology.

Criterion v: This criterion, which usually is used for traditional settlement or land use, is not so relevant to this nomination.

Criterion vi: The Osun Grove is a tangible expression of Yoruba divinatory and cosmological systems; its annual festival is a living thriving and evolving response to Yoruba beliefs in the bond between people, their ruler and the Osun goddess.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

The spiritual significance of the Grove relates strongly to the rain forest. Around 70% of this is natural, primary rain forest and there are plans to restore the remaining 30% through regeneration of the areas after removing plantations and stopping agricultural activities. It is clearly desirable that the equilibrium between the natural aspects of the Grove and people is conserved and strengthened to sustain the spiritual qualities of the site. It would be desirable if more specific policies and targets for this could be included in the management plan, and if representatives of Agencies dealing with natural properties were involved in the Management Committee.

As the Grove now has very high visitors number from within Nigeria, within the Region and from the wider Yoruba Diaspora, it would be desirable if a more detailed cultural tourism management plan could be put in place, based on the high value of the spiritual, symbolic and ritual qualities of the site.

Recommendation with respect to inscription

ICOMOS recommends that the World Heritage Committee adopt the following draft decision:

The World Heritage Committee,

1. Having examined Document WHC-05/29.COM/8B,
2. Inscribes the property on the World Heritage List on the basis of **criteria ii, iii and vi**:

Criterion ii: The absorption of Suzanne Wenger, an Austrian artist, into the Yoruba community, her

initiation into the cult of Obatala, and her liaison with a group of traditional artists, proved to be a fertile exchange of ideas that revived the sacred Osun Grove.

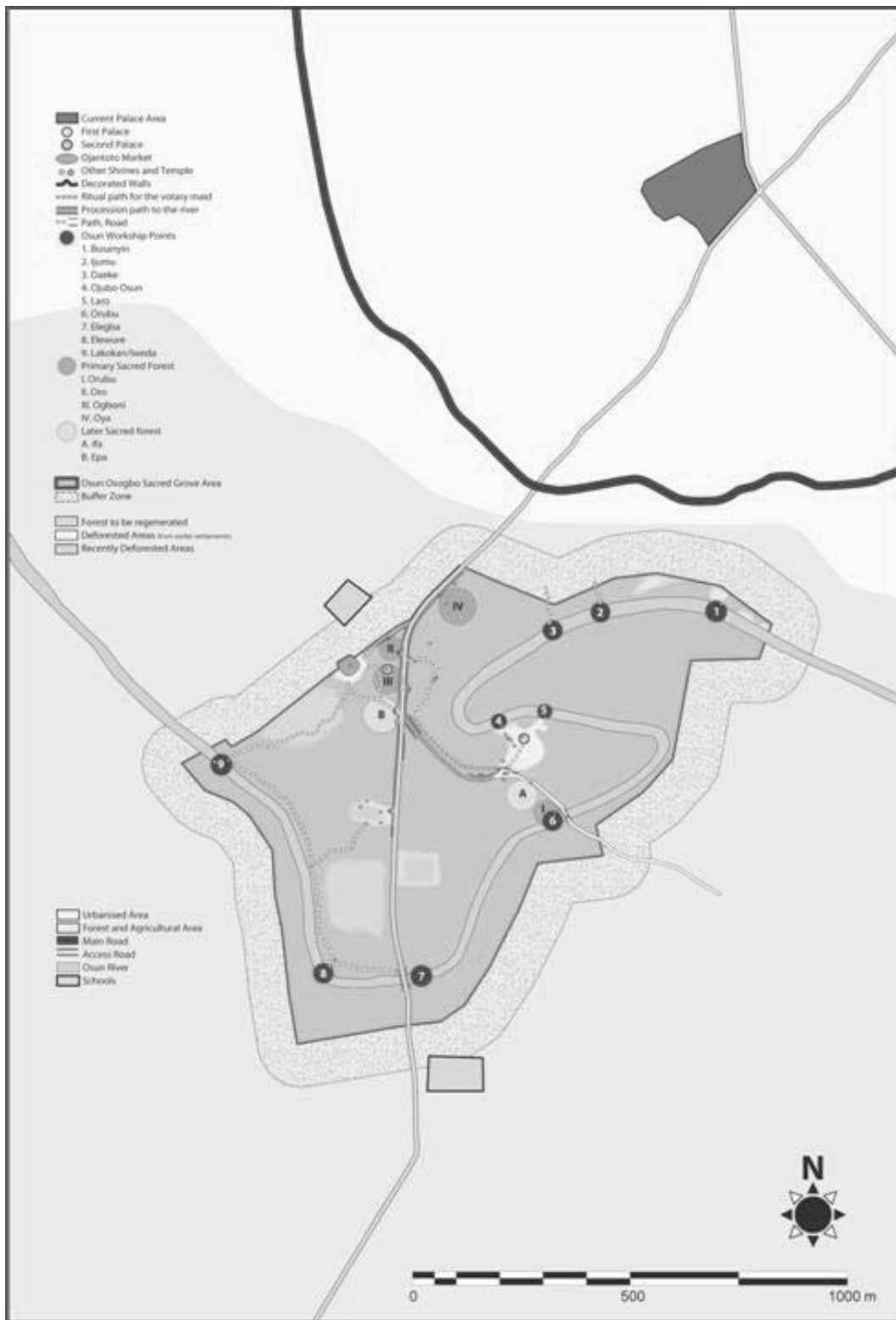
Criterion iii: The Osun Sacred Grove is the largest and perhaps the only remaining example of a once widespread phenomenon that used to characterise every Yoruba settlement. It now represents Yoruba sacred groves and their reflection of Yoruba cosmology.

Criterion vi: The Osun Grove is a tangible expression of Yoruba divinatory and cosmological systems; its annual festival is a living thriving and evolving response to Yoruba beliefs in the bond between people, their ruler and the Osun goddess.

3. Requests the State Party to consider how the management of the natural qualities of the Grove could be strengthened through being integrated into the management of the cultural qualities.

4. Further requests the State Party to consider putting in place a cultural tourism management plan to sustain the spiritual, symbolic and ritual qualities of the Grove in relation to the very large numbers of people visiting this site, particularly during the festival period.

ICOMOS, April 2005



Map showing the boundaries of the nominated property



The river Osun



The first palace: the site of first settlement

Forêt sacrée d'Osun-Oshogbo (Nigeria)

No 1118

1. IDENTIFICATION

<i>État partie :</i>	Nigeria
<i>Bien proposé :</i>	Forêt sacrée d'Osun-Oshogbo
<i>Lieu :</i>	Oshogbo, État d'Osun
<i>Date de réception :</i>	2 février 2004
<i>Catégorie de bien :</i>	

En termes de catégories de biens culturels, telles qu'elles sont définies à l'article premier de la Convention du patrimoine mondial de 1972, il s'agit d'un *site*. Aux termes de l'article 39 des *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial*, il pourrait également s'agir d'un *paysage culturel*.

Brève description :

La dense forêt sacrée d'Osun, à la périphérie d'Oshogbo, l'une des dernières zones de la forêt primaire qui subsiste au sud du Nigeria, est la demeure d'Osun, déesse de la fertilité, ou des eaux de la vie, dans le panthéon des dieux yorubas. La forêt, sillonnée par la rivière Osun, abrite des sanctuaires, des sculptures et des œuvres d'art érigés en l'honneur d'Osun et d'autres divinités yorubas, dont beaucoup ont été réalisés ces 40 dernières années par Suzanne Wenger et les artistes du Nouvel Art sacré. Ce nouveau travail a revitalisé la forêt, désormais considérée par tout le peuple yoruba comme un symbole d'identité.

2. LE BIEN

Description

La forêt sacrée d'Osun couvre 75 hectares de forêt interdite d'exploitation, le long de la rivière Osun, à la périphérie d'Oshogbo, à environ 100 km au nord-est d'Ibadan, dans l'ouest du Nigeria. Elle est entourée d'une zone tampon de 47 hectares. Oshogbo, capitale de l'État d'Osun, compte environ 2 millions d'habitants, dont la plupart de langue yoruba.

Dans la cosmogonie yoruba, la forêt est le domicile d'Osun, déesse de la fertilité changée en rivière suite à un malentendu entre elle et une autre épouse de Chango, dieu du tonnerre et des éclairs. Elle habite dans la forêt, le long de la rivière Osun et de ses méandres.

Dans la forêt, l'un des dernières zones de la forêt primaire qui subsiste dans le sud du Nigeria, les chemins rituels mènent les fidèles à quarante sanctuaires, dédiés à Osun et

à d'autres divinités yorubas, et à neuf lieux de culte à côté de la rivière.

Osun est l'incarnation yoruba des « eaux de la vie » et la mère spirituelle de la ville d'Oshogbo.

La forêt symbolise également un pacte entre Larooye, fondateur d'Oshogbo, et Osun : la déesse apporterait prospérité et protection à son peuple s'il lui construisait un temple et respectait l'esprit de la forêt. En août, une procession traverse chaque année la forêt, pour rétablir les liens mystiques entre la déesse et le peuple de la ville.

Toutes les villes yorubas avaient jadis une forêt sacrée, des zones de forêt vierge réservées au culte des dieux. À la différence des autres villes yorubas, où les forêts sacrées se sont atrophiées ou ont disparu, la forêt d'Oshogbo a, pendant ces quarante dernières années, été rétablie comme le cœur vivant de la ville. Des sanctuaires ont été rebâties ou bâties dans des espaces sacrés par une émigrée autrichienne, Suzanne Wenger, travaillant en collaboration avec un groupe d'artistes locaux, le mouvement du Nouvel Art sacré, sous le patronage de l'*Oba* (chef) d'Oshogbo. Ce nouvel art avait pour but de soutenir et de renforcer la religion traditionnelle, en rendant manifestes et tangibles des aspects jadis immatériels des dieux yorubas, de façon à jalonner la forêt et à constituer une protection puissante contre l'invasion des espaces sacrés. Âgée de 88 ans, Suzanne Wenger crée dans la forêt ce qu'elle considère comme sa dernière œuvre.

La revitalisation de la forêt d'Oshogbo, alors que les forêts des autres villes yorubas disparaissaient, lui a donné une importance dépassant largement l'échelle locale. Elle est maintenant considérée par tout le peuple yoruba comme un symbole d'identité, y compris par les membres de la diaspora africaine, dont beaucoup se rendent en pèlerinage au festival annuel.

Le bien présente les caractéristiques culturelles suivantes :

- la forêt avec ses cinq espaces sacrés et ses neuf lieux de culte ;
- la rivière ;
- quarante sanctuaires ;
- deux palais ;
- le festival annuel d'Oshogbo.

Ces éléments sont considérés tour à tour.

- la forêt avec ses cinq espaces sacrés et ses neuf lieux de culte :

La forêt est une des dernières zones de la forêt tropicale primaire jadis typique de vastes régions du sud de l'Afrique de l'Ouest, mais qui disparaît désormais rapidement. C'est l'une des rares zones qui subsistent au Nigeria. La forêt possède un couvert forestier mature et raisonnablement intact, abritant une flore et une faune riches et variées, et notamment le cercopithèque à ventre roux, espèce de singe en voie d'extinction. Certaines zones ont été déboisées à l'époque coloniale pour laisser place à

des plantations de tek et à l'exploitation agricole, mais elles sont actuellement en cours de rétablissement. On considère qu'il s'agit à 70 % de forêt primaire.

La forêt est un lieu des plus sacrés, où des sanctuaires, des sculptures et des œuvres d'art honorent Osun et les autres divinités yorubas.

La forêt compte cinq divisions sacrées principales, associées à différents dieux et cultes. Ces cinq espaces sont situés de chaque côté d'un chemin qui coupe la forêt du nord-ouest au sud-est. Trois d'entre eux sont établis depuis longtemps, tandis que deux ont été transférés dans les années 1950 depuis la ville d'Oshogbo, où leur existence était menacée par le fondamentalisme religieux chrétien et islamique.

Ces cinq espaces sacrés sont : *Oya*, dédié à Oya, l'une des épouses de Chango ; *Oro*, dédié aux vents ; *Oruba*, un lieu de culte associé à l'oracle Ifa ; *Ifa*, également associé à l'oracle Ifa ainsi qu'aux guérisseurs herboristes traditionnels ; et *Epa*, associé au culte de la chasse, du tir et des arts martiaux.

- La rivière :

La rivière Osun traverse toute la forêt ; neuf lieux de culte la jalonnent.

Il s'agit d'une rivière de forêt, sillonnant les territoires marécageux de l'État d'Ekiti à l'est et courant vers l'ouest pour rejoindre la rivière Ogun, qui se jette dans l'océan Atlantique à proximité de Lagos.

Dans toute la forêt, des arbres forment une voûte au-dessus de la rivière. Ses eaux symbolisent la relation entre la nature, les esprits et les êtres humains, reflétant la place de l'eau dans la cosmogonie yoruba, où elle incarne la vie. La rivière est donc considérée comme « l'eau de vie » ; on la croit dotée de vertus curatives et protectrices et capable de favoriser la fécondité.

On dit que, à l'époque de la fondation d'Oshogbo, la déesse Osun utilisait les poissons de la rivière comme messagers de paix, de bénédictions et de faveurs. Le festival annuel remet ce lien en vigueur.

- Quarante sanctuaires :

Traditionnellement, des arbres sacrés, des pierres sacrées, des objets en métal et des sculptures de terre et de bois définissaient les différentes divinités de la forêt. Ces quarante dernières années, de nouvelles sculptures ont été érigées à la place des anciennes et des sculptures fixes géantes ont été créées par Suzanne Wenger et les artistes du Nouvel Art sacré dans les espaces menacés de la forêt.

Ces sculptures sont réalisées dans divers matériaux – pierre, bois, fer et ciment. Certaines sont autonomes, d'autres rattachées à des sanctuaires. On trouve aussi des peintures murales et des toits décoratifs en fronde de palmier.

Sur quarante sanctuaires, quinze sont, pour tout ou partie, l'œuvre de Suzanne Wenger, notamment les plus grands ouvrages : les sculptures du sanctuaire d'Obatala, l'arche

de la tortue volante, le sanctuaire de la déesse Iya Poopo, le complexe Alajogun-Alajere-Obaluaya et le concept créatif du principal sanctuaire d'Osun-Oshogbo. Pour beaucoup des œuvres principales, Suzanne Wenger était assistée d'Adebisi Akanji, qui a également créé quatre autres sanctuaires. Les autres artistes sont Saka, Buraimon Gbadamosi et Ojewole Amoo.

Ce nouveau travail est né de la nécessité de réparer des sanctuaires existants et d'une campagne pour sauver la forêt de l'empiètement. Les réparations ont spontanément trouvé leur prolongement dans l'expression créative et la naissance de l'école artistique du Nouvel Art sacré. Par le passé, les sculptures, essentiellement sur bois, étaient réalisées par un prêtre issu de l'une des familles (Gbenagbena) qui avaient hérité de ce don. Seuls quelques-uns des artistes présents viennent des familles Gbenagbena : le processus créatif est désormais libéré des anciens tabous.

Ce nouvel art non seulement suit la tradition de la sculpture des arbres, pour libérer le reflet physique inné des dieux, ou celle des sculptures en terre, mais aussi a initié de nouvelles formes d'art donnant lieu à des manifestations physiques des dieux dans des matériaux minéraux plutôt que végétaux, comme la pierre, le ciment et le fer.

Les sculptures expressionnistes sont librement fondées sur des formes humaines ou animales, mais sont beaucoup moins limitées dans l'espace que leurs prédécesseurs, partant d'un noyau central pour pénétrer dans la forêt avoisinante.

- Deux palais :

Le premier palais fait partie du sanctuaire principal d'Osun-d'Oshogbo. Selon la tradition, c'est là que Larooye et son peuple s'installèrent à l'origine.

Le second palais est celui où emménagea Larooye avant que la communauté ne crée un nouveau peuplement en dehors de la forêt. La maison du culte Ogboni se dresse sur le site du second palais. La société Ogboni est une société élitiste regroupant des hommes d'influence, dotés d'un pouvoir économique et politique considérable. Ils se réunissent une fois par semaine dans la maison du culte.

Les deux palais ont des murs en terre et des toits de fer-blanc, soutenus par des piliers en terre et en bois sculpté. Les toits des trois édifices Ogboni sont très en pente et s'élèvent haut au-dessus des entrées, soutenus par un groupe de minces piliers en bois sculpté.

- Le festival d'Oshogbo :

Le festival d'Osun-Oshogbo se déroule sur douze jours, fin juillet et début août, une fois par an. La forêt est considérée comme la gardienne du royaume et le cœur spirituel de la communauté. Le festival invoque les esprits des rois ancêtres et dédie à nouveau l'*Oba* actuel à Osun, et réaffirme et renouvelle les obligations qui lient les divinités représentées dans la forêt et le peuple d'Oshogbo.

La fin du festival est une procession de toute la population d'Oshogbo depuis la ville jusqu'à la forêt, menée par la

vierge votive Arugba et orchestrée par l'*Oba* et les prêtres, accompagnés par des tambours, des chants et des danses. Elle va tout d'abord jusqu'au sanctuaire principal d'Osun-Oshogbo puis à la rivière, où une calebasse de sacrifices est offerte à la déesse Osun et des prières sont dites pour la prospérité de la communauté. Une fois l'*Ataoja* (roi d'Oshogbo) assis, les chefs, les familles et les fidèles dansent pour rendre hommage à l'*Oba*, à son tour. Ce dernier accueille leurs louanges et bénit son peuple, en priant pour sa sécurité et la paix pendant l'année à venir.

Histoire

La ville d'Oshogbo aurait été fondée il y a environ 400 ans. Elle appartient à la vaste communauté yoruba, divisée en 16 royaumes, dirigés selon la légende par les enfants d'Oduduwa, fondateur mythique, dont la demeure à Ile-Ife, au sud-est d'Oshogbo, est toujours considérée aujourd'hui comme le foyer spirituel du peuple yoruba.

Le premier peuplement semble avoir été situé dans la forêt d'Oshogbo ; il comportait des palais et un marché. Avec l'accroissement de la population, la communauté quitta la forêt et créa une nouvelle ville, recréant la disposition spatiale du peuplement de la forêt.

Dans les années 1840, Oshogbo devint un refuge pour ceux qui fuyaient le *djihad* fulani, descendant vers le sud depuis ce qui est aujourd'hui le Nigeria du Nord. Les Yorubas firent retraite plus loin vers le sud, dans les forêts, et Oshogbo, à l'orée Nord de la forêt, devint un centre important pour le nord de la patrie yoruba.

Les attaques fulani contre Oshogbo furent arrêtées et Oshogbo devint à ce titre un symbole de fierté pour tous les Yorubas.

Pendant la première moitié du XXe siècle, la ville d'Oshogbo s'agrandit considérablement. En 1914, elle tomba sous le joug colonial britannique. Les chefs traditionnels furent cependant maintenus, dans le cadre d'un système indirect de gestion, et l'*Oba* et les prêtres conservèrent donc leur autorité. Un changement plus radical devait intervenir à partir du milieu du XIXe siècle, avec l'introduction de l'islam et du christianisme. L'islam devint la religion des marchands et des maisons régnautes, car elle permettait des contacts vers les routes marchandes du nord et des liens avec les esclaves de retour d'Amérique Centrale et du Sud. Pendant un temps, les trois religions coexistèrent mais, au fil du temps, les cultes d'Ogboni et d'Osun perdirent la faveur des habitants.

Dans les années 1950, les changements politiques et religieux nuirent gravement à la forêt : les responsabilités coutumières et les sanctions s'affaiblirent, les sanctuaires furent négligés et les prêtres traditionnels commencèrent à disparaître. Des problèmes encore exacerbés par l'augmentation du pillage des statues et des sculptures qui étaient transportables pour alimenter le marché des antiquités. Aux environs de cette époque, le ministère de l'Agriculture et de la Sylviculture acquit une partie de la forêt pour y conduire des expériences agricoles. Les arbres furent abattus et des plantations de tek établies, des sculptures furent volées et on commença à signaler des

activités de chasse et de pêche – auparavant interdites – dans la forêt sacrée.

C'est à ce moment crucial de l'histoire de la forêt que l'Autrichienne Suzanne Wenger s'installa à Oshogbo et, avec les encouragements de l'*Oba* et le soutien des habitants de l'endroit, forma le mouvement du Nouvel Art sacré pour défier les spéculateurs fonciers, repousser les braconniers, protéger les sanctuaires et entamer un long parcours vers la revitalisation spirituelle du lieu, en le rétablissant comme le cœur sacré d'Oshogbo.

Les artistes créèrent délibérément des sculptures grandes, lourdes et fixes, en fer, en ciment et en terre, s'opposant aux plus petites sculptures traditionnelles en bois, afin que leurs formes architecturales intimidantes aident à protéger la forêt et à arrêter les vols. Toutes les sculptures ont été réalisées dans le plus grand respect de l'esprit du lieu, en s'inspirant de la mythologie yoruba et en consultant les dieux dans un contexte traditionnel.

Ces nouveaux ouvrages ont fait de la forêt un symbole d'identité pour tout le peuple Yoruba. Beaucoup des membres de la diaspora africaine se rendent désormais en pèlerinage au festival annuel.

En 1965, une partie de la forêt fut déclarée monument national. La zone fut étendue en 1992, de sorte que les 75 hectares sont maintenant entièrement protégés.

Politique de gestion

Dispositions légales :

Les 55 hectares de la forêt d'Osun-Oshogbo sont la propriété du gouvernement fédéral du Nigeria. Le cœur de la forêt a été déclaré monument national en 1965, avec une extension faite en 1993 de sorte que tout le bien proposé pour inscription est désormais protégé.

Aucun détail n'est donné quant à ce que signifie cette protection. La politique culturelle nigériane de 1988 énonce que « l'État doit préserver comme des monuments les anciens remparts et portes, sites, palais, sanctuaires, bâtiments publics, et promouvoir les bâtiments d'importance historique et les sculptures monumentales ».

Structure de la gestion :

Aux termes du *Land Use Act* de 1990, le gouvernement fédéral du Nigeria confie à la garde du gouvernement d'État les terres protégées en zone urbaine. Dans le cas de la forêt, cela signifie que le gouvernement de l'État d'Osun est responsable, au niveau de l'État. Au niveau local, les gouvernements locaux d'Oshogbo et d'Olorunda sont eux aussi impliqués.

Les sites appartiennent aux gouvernements fédéraux et d'État, tandis que la communauté locale est autorisée à exercer ses droits culturels. Les responsabilités traditionnelles de la communauté et ses droits culturels sont exercés par l'*Oba* d'Oshogbo et son Conseil, le Conseil du patrimoine culturel d'Oshogbo (OCHC).

La Commission nationale des musées et des monuments (NCMM) gère actuellement la forêt aux termes d'un décret datant de 1979 qui lui confie la garde de tous les monuments, sanctuaires et antiquités. Cela signifie qu'il emploie le personnel du site qui gère l'accès aux sanctuaires et les entretient.

Deux ONG, ainsi que le Groupe de soutien de la forêt d'Osun et le Fonds Adunni Olorisa, apportent également leur appui.

Le NCMM emploie un conservateur, 27 gardes de sécurité, 7 guides, 7 responsables éducatifs, 3 maçons, 3 artistes traditionnels, 3 charpentiers et 22 administrateurs, et fournit un personnel spécialisé depuis son siège.

Un plan de gestion a été élaboré, et a été adopté par toutes les parties prenantes, comprenant : le gouvernement de l'État d'Osun, trois gouvernements locaux, et l'*Oba* des communautés d'Oshogbo.

Bien que le plan traite les aspects naturels du site, il n'explique pas clairement en détail comment ceux-ci vont être gérés afin de maintenir les caractéristiques spirituelles du site.

Un comité de gestion a été établi sous la présidence de la Commission nationale des musées et des monuments et dont le vice-président est un représentant de l'*Oba*.

Ressources :

Le NCMM paie les salaires des 75 personnes employées sur le site, ce qui représente un budget annuel de 62 000 US\$. Les recettes des entrées sur le site sont partagées entre l'OCHC et le NCMM et utilisées pour financer la conservation.

Les projets majeurs doivent être financés par d'autres budgets que celui du NCMM.

Justification émanant de l'État partie (résumé)

La forêt sacrée d'Osun est la plus grande des forêts yorubas d'Afrique de l'Ouest et la seule à avoir conservé ses activités religieuses. La forêt est un symbole de l'identité du peuple yoruba, de ses traditions culturelles et de son histoire.

Elle est aujourd'hui considérée comme le centre spirituel des systèmes divinatoires et cosmogoniques yorubas, qui s'étendent non seulement à plusieurs régions d'Afrique de l'Ouest mais aussi à la diaspora africaine.

Le mouvement du Nouvel Art sacré a créé des sculptures qui sont de nouvelles manifestations des systèmes de croyance yorubas et qui devraient être considérées comme des chefs-d'œuvre du génie créateur humain.

3. ÉVALUATION DE L'ICOMOS

Actions de l'ICOMOS

Une mission d'évaluation de l'ICOMOS s'est rendue sur le site en septembre 2004.

Conservation

Historique de la conservation :

L'historique de la conservation du site peut s'envisager sous deux aspects.

Tout d'abord, la conservation du site dans son ensemble. Celui-ci a été sauvé de l'abandon et de la possible intégration dans la ville, et rétabli comme un lieu sacré ces quarante dernières années. Des sculptures ont été recrées, et la forêt restaurée dans les zones qui avaient été déboisées pour permettre des plantations ou l'agriculture. Il s'agit déjà, en soi, d'un réel succès.

Ensuite, vient le travail détaillé de conservation nécessaire pour maintenir ce qui existe aujourd'hui : le besoin d'entretenir et de restaurer les sculptures et les édifices, et de mettre en place des procédures de conservation des caractéristiques naturelles de la forêt, en encourageant la régénération et le renouvellement.

Beaucoup des sculptures étant relativement nouvelles, on ne se penche que maintenant sur leur conservation.

Il faut, pour la forêt naturelle, un plan plus détaillé qui la relie à l'utilisation culturelle du site. Celui-ci devrait traiter non seulement les problèmes liés à l'érosion des rives de l'Osun, mais aussi la durabilité globale des caractéristiques naturelles de la forêt.

État de conservation :

Globalement, l'état actuel de conservation est bon, quoique certains des toits des structures doivent faire l'objet d'une attention particulière – un point reconnu.

Gestion :

Bien que le plan de gestion comporte une stratégie de la conservation holistique comprenant les caractéristiques naturelles, culturelles et spirituelles du site, la gestion des éléments naturels pourrait être renforcée. Il serait souhaitable que des représentants de la direction en charge des ressources naturelles soient associés au comité de gestion, et qu'un processus plus complet pour le maintien des valeurs naturelles du site soit intégré aux pratiques de gestion. La forêt d'Oshogbo pourrait devenir un exemple remarquable de la façon dont un écosystème semi-naturel, incluant des espèces rares, est protégé par son statut sacré et les activités de la population locale.

Compte-tenu de l'importance de la forêt et de la popularité du festival annuel, il serait souhaitable de développer une stratégie plus détaillée visant le tourisme culturel, qui établirait la façon de gérer les visiteurs afin de minimiser leur impact sur les caractéristiques spirituelles et sacrées de la forêt.

Analyse des risques :

- Détérioration naturelle des sculptures et des édifices :

La plus grande menace qui pèse sur le site est l'absence d'entretien régulier, entraînant d'importants problèmes de conservation par rapport aux sculptures. Étant donné la nature des matériaux utilisés, ciment, fer et terre, l'absence d'un entretien approprié risque de poser des problèmes de conservation potentiellement lourds et onéreux.

La proposition d'inscription reconnaît qu'un entretien plus régulier est nécessaire, ainsi que des techniques spécifiques à la réparation des sculptures en ciment, en terre et en fer. Ceci est désormais en place.

- Menaces liées aux infrastructures :

On reconnaît que la route goudronnée, qui traverse le site, et les câbles électriques sont indésirables. L'un des objectifs du plan de gestion est donc de créer une nouvelle route en dehors du site, et de réaligner les câbles.

- Croyances immatérielles :

Des croyances qui s'étaient étioilées il y a 40 ans revivent aujourd'hui, peut-être pas au quotidien mais très certainement grâce au festival annuel d'Oshogbo.

- Visites excessives :

La proposition d'inscription ne mentionne pas ce point mais, étant donné l'importance nouvelle de la forêt et la popularité du festival annuel, l'impact du piétinement sur les chemins et dans les sanctuaires doit être considéré dans le cadre d'une stratégie sur le tourisme culturel, afin d'assurer sur le site la gestion optimale du nombre de personnes.

- Pollution de la rivière :

Les déchets de la ville et des villages et les activités de lavage provoquent une certaine pollution de la rivière. On indique que le niveau nutritif est pour l'instant acceptable.

- Plantes envahissantes :

On signale certaines plantes envahissantes, mais les espèces ne sont pas indiquées. Il est cependant affirmé qu'il s'agit de plantes n'aimant pas l'ombre et, au fur et à mesure que la nouvelle forêt repousse, elles s'éteindront progressivement.

Authenticité et intégrité

Authenticité :

L'authenticité de la forêt est liée à sa valeur en tant que lieu sacré. La nature sacrée des lieux ne peut être continuellement renforcée que si son caractère sacré est respecté par le plus grand nombre. Ces quarante dernières années, les nouvelles sculptures dans la forêt ont renforcé les caractéristiques particulières de la forêt et lui ont rendu

les caractéristiques spirituelles qui la dotent d'une immense valeur culturelle.

Parallèlement, ces nouvelles sculptures s'inscrivent dans une tradition ancienne et continue de sculptures créées pour représenter la cosmogonie yoruba. Bien que leurs formes reflètent un nouvel élan stylistique, les œuvres n'ont pas été créées pour glorifier les artistes mais plutôt, par leur gigantisme et leurs formes intimidantes, pour rétablir le caractère sacré de la forêt. Elles ont atteint leur but, et cette forêt est désormais pour les Yorubas un lieu sacré dont l'importance dépasse l'échelle locale.

Intégrité :

L'intégrité ne pose aucun problème, le site proposé pour inscription englobant la totalité de la forêt sacrée et très certainement tout ce qui a été restauré sur les quarante dernières années.

Évaluation comparative

Il y a un siècle, la terre des Yorubas comptait quantité de forêts sacrées : chaque ville avait la sienne. La plupart de ces forêts ont désormais été abandonnées ou ont été réduites à des dimensions mineures. Osun-Oshogbo est la plus grande forêt sacrée à avoir subsisté, et une forêt toujours vénérée à ce jour. Qui plus est, la restauration entreprise par Suzanne Wenger et ses collègues artistes ont donné à l'ensemble une importance nouvelle : il est devenu un lieu sacré pour toute la communauté yoruba et un symbole d'identité pour toute la diaspora yoruba. Les nouvelles œuvres d'art installées dans la forêt l'ont également distinguée des autres. Oshogbo est désormais unique en ce qu'elle comprend une grande partie de sculptures du XXe siècle créées pour renforcer les liens entre le peuple et le panthéon yoruba.

La forêt d'Oshogbo est unique en Afrique de l'Ouest ; il est également difficile d'établir des comparaisons plus poussées avec des sites liés à des religions traditionnelles nouvellement ornés de sculptures entièrement propres au site et à sa culture.

Il n'en existe certainement aucun autre sur la Liste du patrimoine mondial capable de soutenir la comparaison.

Valeur universelle exceptionnelle

Déclaration générale :

La forêt d'Osun-Oshogbo possède une valeur universelle exceptionnelle, pour les caractéristiques culturelles suivantes :

- Elle est la dernière forêt sacrée survivante et même florissante sur le territoire yoruba, et reflète la façon dont les villes yorubas associent leur établissement et leur expansion aux esprits de la forêt ;
- Les sculptures de la forêt créées par Suzanne Wenger et les artistes du Nouvel Art sacré sont des chefs-d'œuvre du génie créateur illustrent la

cosmogonie yoruba dans laquelle ils puisaient leur inspiration ;

- La forêt et ses sculptures sont désormais un symbole de l'identité yoruba pour tous les membres du peuple yoruba disséminés dans le monde ;
- La forêt, qui accueille un festival annuel, maintient les traditions culturelles vivantes du peuple yoruba.

Évaluation des critères :

Le bien est proposé pour inscription sur la base des critères i, ii, iii, v et vi :

Critère i : Les formes sculpturales, gigantesques et intimidantes, créées par Suzanne Wenger et les artistes traditionnels du mouvement du Nouvel Art sacré, inspirées par des forces surnaturelles, constituent un chef-d'œuvre du génie créateur humain.

Ces sculptures ont été réalisées dans le but de maintenir la forêt sacrée plutôt que dans celui de constituer des objets à part entière ; pour cette raison, il est considéré que ce critère n'est pas approprié.

Critère ii : L'intégration de Suzanne Wenger, artiste autrichienne, à la communauté yoruba, son initiation au culte d'Obatala et ses liens avec un groupe d'artistes traditionnels, se sont révélés être le terreau d'un échange fertile d'idées qui ont ressuscité la forêt sacrée d'Osun.

Critère iii : La forêt sacrée d'Osun est le plus grand exemple, et peut-être le seul restant, d'un phénomène jadis largement répandu qui caractérisait tous les peuplements yoruba. Elle représente aujourd'hui les forêts sacrées yorubas et leur illustration de la cosmogonie yoruba.

Critère v : Ce critère, habituellement utilisé pour les peuplements ou l'occupation traditionnelle des sols, n'est pas d'une grande pertinence pour cette proposition d'inscription.

Critère vi : La forêt d'Osun est l'expression tangible du système divinatoire et cosmogonique yoruba ; son festival annuel est une réponse vivante, florissante et en perpétuelle évolution aux croyances yorubas quant au lien entre le peuple, ses dirigeants et la déesse Osun.

4. RECOMMANDATIONS DE L'ICOMOS

Recommandations pour le futur

La valeur spirituelle de la forêt est étroitement associée à la forêt dense équatoriale. Il s'agit à 70 % d'une forêt primaire naturelle, et on prévoit de restaurer les 30 % restants par la régénération des zones, après élimination des plantations et interruption des activités agricoles. Il est clairement souhaitable que l'équilibre qui existe entre les aspects naturels de la forêt et la population soit conservé et renforcé afin de maintenir les caractéristiques spirituelles du site. Il serait souhaitable que des directives et des objectifs plus spécifiques concernant cet aspect soient inclus dans le plan de gestion, et que des représentants des

directions traitant des biens naturels soient impliqués dans le comité de gestion.

Comme la forêt attire désormais de nombreux visiteurs venus du Nigeria, de la région et associés à la diaspora yoruba, il serait souhaitable qu'un plan de gestion du tourisme culturel soit mis en place et qu'il se fonde sur les valeurs élevées des caractéristiques spirituelles, symboliques et rituelles du site.

Recommandation concernant l'inscription

L'ICOMOS recommande que le Comité du patrimoine mondial adopte le projet de décision suivant :

Le Comité du patrimoine mondial,

1. Ayant examiné le document WHC-05/29.COM/8B,
2. Inscrit le bien sur la Liste du patrimoine mondial sur la base des *critères ii, iii et vi* :

Critère ii : L'intégration de Suzanne Wenger, artiste autrichienne, à la communauté yoruba, son initiation au culte d'Obatala et ses liens avec un groupe d'artistes traditionnels, se sont révélés être le terreau d'un échange fertile d'idées qui ont ressuscité la forêt sacrée d'Osun.

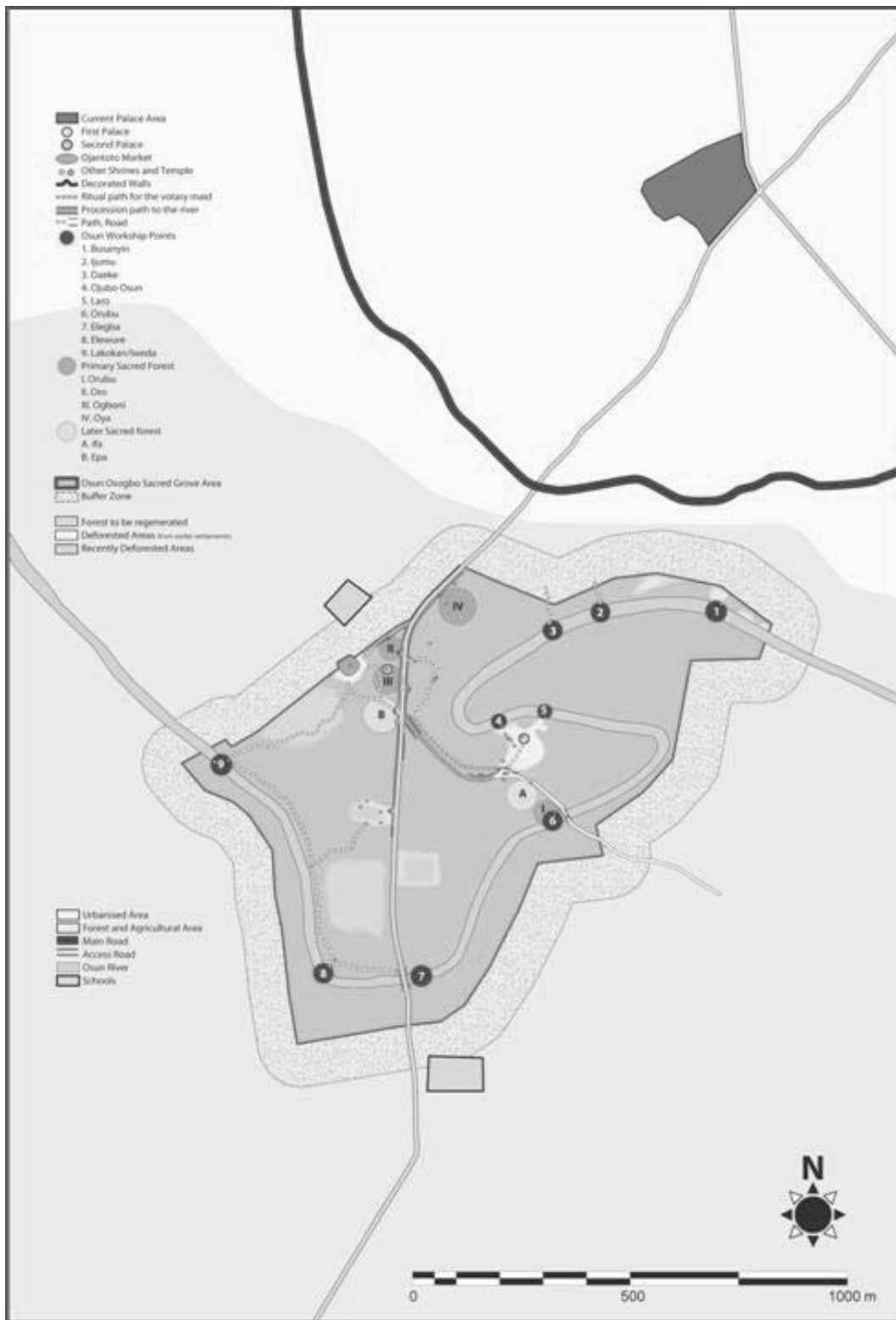
Critère iii : La forêt sacrée d'Osun est le plus grand exemple, et peut-être le seul restant, d'un phénomène jadis largement répandu qui caractérisait tous les peuplements yorubas. Elle représente aujourd'hui les forêts sacrées yorubas et leur illustration de la cosmogonie yoruba.

Critère vi : La forêt d'Osun est l'expression tangible du système divinatoire et cosmogonique yoruba ; son festival annuel est une réponse vivante, florissante et en perpétuelle évolution aux croyances yorubas dans les liens qui unissent le peuple, ses dirigeants et la déesse Osun.

3. Demande à l'État partie de considérer comment la gestion des caractéristiques naturelles de la forêt pourrait être renforcée par leur intégration à la gestion des caractéristiques culturelles de celle-ci.

4. Demande également à l'État partie de considérer la mise en place d'un plan de gestion du tourisme culturel afin de préserver les caractéristiques spirituelles, symboliques et rituelles de la forêt par rapport au grand nombre de personnes qui visitent le site, notamment durant la période du festival.

ICOMOS, avril 2005



Plan indiquant la délimitation du bien proposé pour inscription



Le fleuve Osun



Le premier palais : le site du premier établissement

AFRICA

OSUN-OSOGBO SACRED GROVE

NIGERIA

WORLD HERITAGE NOMINATION – IUCN TECHNICAL EVALUATION

OSUN-OSOGBO SACRED GROVE (NIGERIA) ID N° 1118

IUCN undertook a desk review of this Cultural Landscape nomination, the full text of which was provided to ICOMOS as an input to their evaluation process. In addition the IUCN World Heritage Panel approved the following brief summary for the information of the World Heritage Committee.

Natural values

The Osun-Osogbo Sacred Grove is situated in the southern part of Nigeria. The property is nominated as an “organically evolved cultural landscape”.

The nomination dossier displays some information on the natural features of the 75 ha property, mainly consisting of forests, the Osun river and its banks. According to this the “Grove is a large area of undisturbed primary forest along the banks of the Osun river.” With 400 plant species of 63 families, including more than 200 plant species of medicinal values, the floral biodiversity is remarkable, but there is only a comparison to a permanent sample plot in a forest reserve and another forest reserve. There are also 7 species of primates, among them some threatened species, and other vertebrate species in the property. A comprehensive ecological study of the property is apparently existing but not added to the file. On basis of the given information, the natural values are significant on a local to regional level but would not be of ‘outstanding universal value’.

Management aspects

The following management issues and recommendations were highlighted by the IUCN desk review:

No specific information is given on the legal state of protection of the ecosystem and the species. However, the strict sacred state of this place might be an example of nature protection by other means than legal ones. In general the factual state of protection is obviously high.

The draft management plan (exclusively relating to cultural aspects) highlights impacting activities by poachers, illegal fishers, hunters and encroachment arising from Christian and Islamic fundamentalists. There is a report on the “Development of a Management Plan”, carried out by the University of Ibadan, but there is a need to prepare a comprehensive management plan that takes into consideration impacts on the natural and cultural values.

There is some confusion resulting from the fact that the property is nominated as an “organically evolved cultural landscape”. Such a landscape should be the result of the interaction of humans and nature, which normally becomes manifest by significant changes of the natural ecosystems (like in agricultural landscapes). In this

case, however, the nomination file claims that the property is covered by a “true primary rainforest”. Nonetheless, the ecosystem structure is impacted and changed by harvesting medical plants and the considerable pressure by pilgrims and visitors, including two roads and several footpaths.

AFRIQUE

FORÊT SACRÉE D'OSUN-OSHOGBO

NIGERIA

L'UICN a réalisé une étude théorique de cette proposition d'inscription d'un paysage culturel dont le texte intégral a été communiqué à l'ICOMOS, dans le cadre de son processus d'évaluation. En outre, le Groupe d'experts du patrimoine mondial de l'UICN a approuvé le bref résumé suivant à titre d'information pour le Comité du patrimoine mondial.

Caractéristiques naturelles

La forêt sacrée d'Osun-Oshogbo se trouve dans le sud du Nigéria. Le bien est proposé en tant que «paysage culturel ayant évolué biologiquement».

Le dossier de proposition donne quelques informations sur les caractéristiques naturelles de ce domaine de 75 hectares qui se compose essentiellement de forêts, du fleuve Osun et de ses rives. Selon le dossier, «le sanctuaire est une vaste région de forêts primaires non perturbées le long des rives du fleuve Osun». Avec 400 espèces de plantes appartenant à 63 familles et comprenant plus de 200 plantes d'importance médicinale, la biodiversité floristique est remarquable mais la seule comparaison est faite avec une parcelle échantillon permanente dans une réserve forestière et avec une autre réserve forestière. Il y a aussi sept espèces de primates, parmi lesquelles quelques espèces menacées, ainsi que d'autres espèces de vertébrés. Il existe apparemment une étude écologique complète du domaine mais elle ne figure pas dans le dossier. Sur la base de l'information apportée, les caractéristiques naturelles sont importantes du niveau local au niveau régional, mais ne seraient pas de «valeur universelle exceptionnelle».

Aspects relatifs à la gestion

L'étude théorique réalisée par l'UICN a mis en évidence les questions et recommandations suivantes relatives à la gestion :

- La proposition d'inscription en tant que «paysage culturel ayant évolué biologiquement» prête à confusion. Un tel paysage doit être le résultat de l'interaction entre l'homme et la nature qui se manifeste normalement par des changements importants apportés aux écosystèmes naturels (comme dans les paysages agricoles). Or, la proposition prétend que le bien est couvert par une «véritable forêt pluviale primaire». Quoi qu'il en soit, la structure de l'écosystème subit les effets du prélèvement des plantes médicinales et des pressions considérables exercées par les pèlerins et les visiteurs le long, notamment de deux routes et de plusieurs chemins ; l'écosystème a donc, en conséquence, subi des changements.
- Aucune information précise n'est donnée sur le statut juridique de protection de l'écosystème et des espèces. Toutefois, le caractère strictement sacré du lieu pourrait être un exemple de protection de la nature par d'autres moyens que des moyens juridiques. En général, l'état de protection est évidemment élevé.
- Le projet de plan de gestion (qui a uniquement trait aux aspects culturels) met en évidence des activités délétères par des braconniers, des pêcheurs illégitimes, des chasseurs et un empiétement par des chrétiens et des musulmans fondamentalistes. Il est indiqué que l'université d'Ibadan est en train «d'élaborer un plan de gestion», mais il importe de préparer un plan de gestion complet tenant compte des incidences sur les caractéristiques naturelles et culturelles.