A NEW CHAPTER

GHANA'S MUSEUMS & CULTURAL HERITAGE

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PRESIDENTIAL COMMITTEE ON GHANA'S MUSEUMS & CULTURAL HERITAGE

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Arts & Knowledge.

General inquiries:
info@anoghana.org

Press inquiries:
Jane Quinn, Bolton & Quinn
+44 (0)20 7221 5000
jq@boltonquinn.com

Download report:
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Foreword

by Prof. Edward S. Ayensu

Since the beginning of human history, every civilisation has recorded its activities and progress by establishing national museums and monuments. In fact, when humans lived in caves during the Old Stone Age or Palaeolithic Period, they used the walls of those caves to document both their history and their impressions of events that they did not want to forget.

In addition, our ancestors respected and revered the natural history in and around their areas of habitation.

Fast forward: there is evidence that there were human settlements dating back 30,000 to 40,000 years along the coast of what is now Ghana . It is also documented that, in around the 12th century, the ancestors of present-day Ghanaians migrated from parts of the northern areas of what is Ghana today. All of this occurred at the time of the fall of the once-prosperous kingdom, the Ghana Empire, which included parts of present-day Mali, Mauritania and Senegal.

The very first Europeans in Ghana were the Portuguese, arriving in the 15th century. They were very interested in the treasures of the place, particularly gold. To establish their imprint, the Portuguese built magnificent forts and castles as a defence against other European seafarers. Although the search for gold was foremost on their minds, they soon realised that slave trading was a more lucrative business. This infamous trade became so attractive that, by the late 16th century, the Dutch, British, Danes and Germans had also become major participants. For almost 250 years, Europeans competed in the slave trade industry and, by the end of the slave trade era the Europeans had constructed some 60 castles, forts and lodges along the coast of Ghana.

The significance of these edifices in Ghana's museums and monuments history is legendary. The British took over the forts and castles and signed various treaties with the chiefs along the coast. Realising that the Ashantis were warlike and very determined people, the British attacked Kumasi, the capital of the Ashantis and even wanted to confiscate the Golden Stool—which is believed to represent the "soul" of the Ashanti people. After the Ashanti War, the British turned the Gold Coast into a British colony and helped themselves to a substantial portion of the country's antiquities.

The history of Ghana's Museums and Monuments Board has been chronicled by Nana Oforiatta Ayim, the director of the ANO Institute of Arts and Knowledge, and her excellent contributors. Most significantly, their essays indicate the need for the country to modernise and expand the activities of the Ghana Museums and Monuments Board with the

establishment of a new act, entitled National Museum Board. It is important to note that the National Museum Board has a pivotal role to play in the social and economic development of the country.

During the inauguration of the President's 12-member Ghana Museums and Monuments Committee on 29 October 2020, the Honourable Minister of Tourism, Arts and Culture, Mrs. Barbara Oteng Gyasi, and the Chairman of the Ghana Museums and Monuments Board, Mr. Kwame Sowu, jointly echoed President Nana Addo Dankwa Akufo-Addo's expectations that his new Committee will assist the Ministry of Tourism, Arts and Culture and the Museums and Monuments Board to ensure the preservation of Ghana's heritage, especially since the President believes that the "heritage, arts and culture are the very roots of the nation's psyche".

In almost all developed and rapidly developing countries, tourism represents a major source of foreign revenue. In consultation with the Ministry of Tourism, Arts and Culture, the National Museum Board can capitalise on the national heritage of Ghana, including its forts and castles, festivals, ecotourism, arts and crafts, and more. Ghana's forts and castles, for example, represent a set of historical monuments that are considered to be a kind of mecca for people of African descent. The Elmina and Cape Coast Castles are the darlings of African-American tourists.

The Ministry of Tourism, Arts and Culture is currently setting up new museums, such as the Mampong Cocoa Museum, the Bonwire Kente Museum and the impending Gold Museum to be established in the Western Region, each of which is a meaningful addition to Ghana's museum complex.

Ghana is a country that celebrates numerous festivals, which tourists could visit throughout the year. The Museum Board has an unusual opportunity to help the Ministry of Tourism, Arts and Culture to plan and publicise tourist trips to Ghana to help visitors enjoy the festivals that the various regions of the country offer.

Ecotourism is also attracting new kinds of tourists, who are focusing on the natural environment. Ghana has many nature-based sites such as Mole National Park, Kakum Nature Park, the Shai Hills Game Production Reserve, Paga Crocodile Pond in the Upper Region—and the less friendly crocodiles in the Western Region, Boti Falls, Wli and Tagbo Falls. Lake Bosomtwe, a sacred crater lake some 32km south-west of Kumasi, is very well-known. There are other interesting and educational sites that need a facelift. The Tong Whispering Rocks is a fantastic rock formation, which is seemingly endless in its stretch. There are human settlements sporadically dispersed within the rocks. And, in addition to the Aburi Botanical Gardens situated in the Akwapim Mountains, there are almost 280 forest reserves in Ghana. These provide a variety of places to visit.

The arts and crafts in Ghana are widely celebrated. Tourists collect the various handicrafts as gifts: perhaps the most popular materials the tourists seek are the gold jewellery that is developed and produced by artisanal goldsmiths and, of course, the famous kente fabrics the outstanding designs of which are internationally renowned. Ghana's food items are also becoming very popular. Many of the tourists are eager to taste various dishes that locals only eat occasionally.

The President's Ghana Museums and Monuments Committee is poised to suggest new and innovative ways of establishing the museums of the 2020s. The contents of this book are by no means a definitive treatise on modern museology. However, these essays are a reflection of the enthusiasm of the committee members who have been assigned to serve the nation.

Editor's Introduction

by Nana Oforiatta Ayim

The Committee on Museums and Cultural Heritage and its report have come together during a time in which museums across the world have begun going through a reevaluation. The Imperialist principles on which many of the so-called Universal or Encyclopaedic Museums were built no longer hold, with many of the objects taken as colonial loot now contested.

How do we reimagine museums in this new moment where cultures stand shoulder to shoulder, rather than as coloniser and colonised? What kind of structures do we create? What kinds of relationships and narratives do we build? This report goes some way towards answering these questions for a specific place and context, and, in doing so, hopefully informs those of many others.

The history of the Ghana Museums and Monuments Board (GMMB), which governs our museum structures, did not originate from our ways of being but instead, as William Nsuiban Gmayi outlines, from the need of English colonisers to survey and preserve a material culture that they in the same breath had been intent on destroying. In his essay, Nsuiban Gmayi outlines that the foundations for GMMB were collections amassed by foreigners and, like many museums built during that last colonial gasp, unrepresentative of the communities they came from. Today they are outdated and neo-colonial in their presentation of the cultures that make up Ghana.

I write about what our future national and regional museums might look like based on the work I've been doing these past several years with a mobile museum traveling into communities, inviting them in as co-creators and curators; as well as the work I did on Ghana's first pavilion at the Venice Biennale in 2019. I write about what a museum might look like if made of local sustainable materials, inspired by local ontologies, made of interlinked chambers that showcase the pluralities of place and time; how our Science and Technology Museum could embrace future technologies that have been kickstarted by other fields in Ghana; how museums in monuments, such as the slave castles along the coast, could be holders of narratives for how these pasts created our presents; and how museums in national parks can be dynamic crucibles of narratives, archaeologies, ecologies and communities.

Professor Kodzo Gavua goes into more detail on the creation of monuments as part of the process of a top-down nation definition and forming. He writes on the importance of National Monuments beyond revenue generation: their function as archives of Ghana's early architectural history, of how communities contributed to

their construction and function, and of the impact they and the activities associated with them had on the societies, cultures, economies and cognitive structures of these communities. He writes of the monuments as keepers of historical narratives, and of the importance of those narratives on unarchiving subdued local and other histories; and of the need for their reconceptualisation as holders of shared heritages beyond borders. He, like almost all the contributors, stresses the need for the involvement of local communities.

Dr William Gblerkpor advocates for the inclusion of national parks, resource reserves, sacred groves and wetlands into the GMMB fold. He writes on the presence of historical caves, cultural and archaeological sites that have not yet been mediated, and of the inclusion of the narratives and cultural heritage of surrounding communities. He points in particular to the natural and bio-cultural heritage of the peoples whose past and contemporary engagement with their landscape and environment form the larger story of the parks. He posits that park museums can serve as memory centres for understanding indigenous knowledge systems and practices that reflect innovative technologies and arts, the balance of humans and nature over millennia; as well as places for crafting the possible futures, for example, in herbal medicines.

Since community was such a significant thread in everyone's contributions, it was important to have Dr Dickson Adom outline what communities might mean in our contexts, and how they might share governance—as well as take on leadership, advisory, and curatorial roles—in museums, which might in turn take on board their needs.

Participation can especially be enhanced through education, as Kwasi Adi-Dako elucidates in his section, where he advocates for increased interactivity and cohesiveness of storytelling and flow. He also outlines methodologies on the inclusion of new technologies, of gamification, virtual and augmented reality and 3D mapping.

DK Osseo-Asare shows how rethinking the architecture of museums can bring new technologies into their structures. He proposes architecture that can be affordable and used in temporary ways; how structures themselves can be design partners and co-participants in culture. He uses bamboo as an example of a material comparable to steel in tension, and to concrete in compression. He posits what building may become when reformulated as a body made up of a skeleton, skin or bounded system, and proposes the creation of open-source architecture, including technologies such as biodigesting and 3D bioprinting, designed for self-assembly. It becomes a museum not contained within walls, but a network of lightweight and mobile architectures with key building complexes to increase access to arts and culture, as well as participation in its production, curation and dissemination. He asks how one talks or listens to a building; how to dialogue or dance with architecture that is alive, or at least beginning to possess sentience, motility and a primitive metabolism. He also discusses how repatriated objects will need time and space to heal, and he contemplates how structures can provide that distributed network of accommodation, co-designed to reunite culture with land, water and spirit.

Afua Nkansah-Asamoah's section looks at how we might begin the process of repatriation from Western museums and private collections by creating inventories through blockchain-based provenance and artificial intelligence to spot, detect and compile specific types of data in custom solutions. She proposes what our next steps might be in identifying the most important objects to be returned first: how to create heritage vaults of digital content; how to share this data publicly; and how to create ongoing systems of inventory and repatriation.

Agnes Allotey starts to imagine what a new, restructured Ghana Museums and Monuments Board might look like by gathering data and benchmarking its structures against others

In their section, Dr Edith Dankwa and Magida Peregrino-Brimah begin to create financial models that make the museum sectors less reliant on the state, diversifying them to include earned income, private donations and investment income.

And finally, Maame Mensa-Bonsu outlines a new legal framework that overhauls the old one, which was primarily focused on archiving relics and antiquities. She proposes dividing the existing structure into separate entities, each enabled to achieve their complementary potential and each insulated from excessive political interference: The National Museum Board; the National Monuments Board; and the National Parks and Wildlife Board. She proposes National Trusts for each of the three entities that maintain endowments for the institutions, as well as key

research projects and partnerships with research-focused institutions to retain dynamism. She also suggests, given how critical it is that communities own their museums as spaces and experiences, that the boards decentralise and see their roles more as coordinators and regulators of those spaces, so that each site roots itself in its host community, with a national narrative, allowing the nuances of community to be owned by its host—and seen and appreciated by others.The outcome of the committee's findings is the proposal of a new Museums Act put together by Maame Mensa-Bonsu.

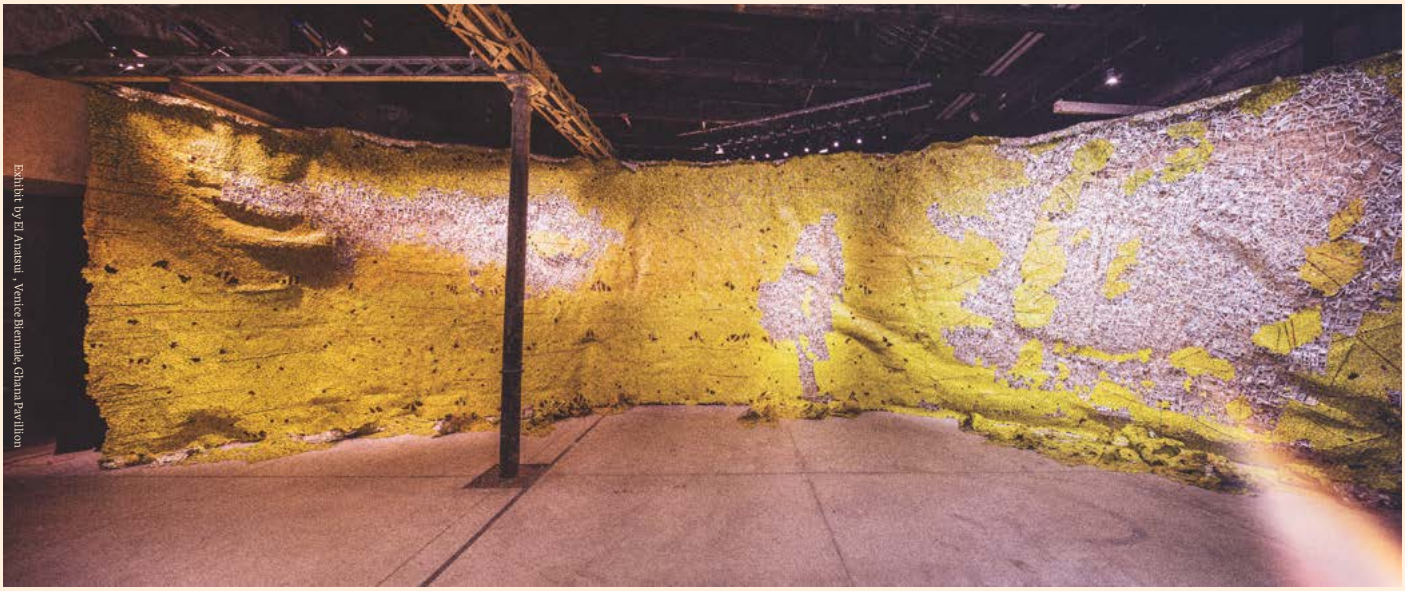

Exhibit by El Anatsui , Venice Biennale, Ghana Pavilion

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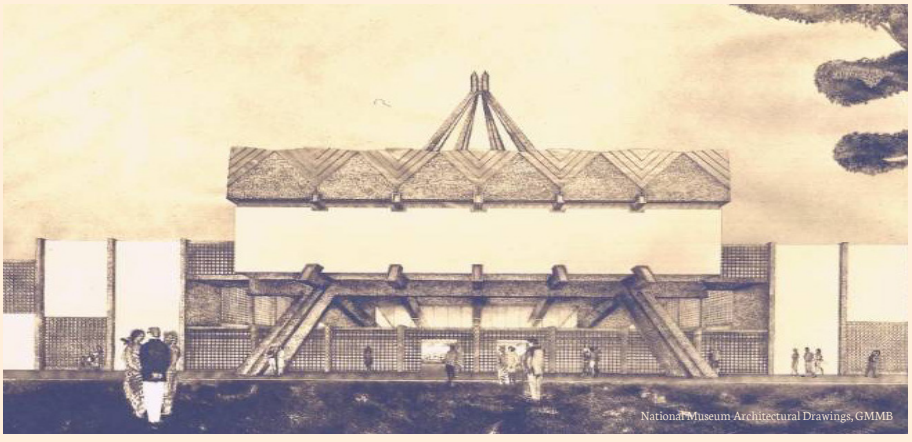
Historical Overview Of The Establishment Of The Ghana Museums & Monuments Board

by William Nsuiban Gmayi

The National Museum lives under the Ghana Museums and Monuments Board (GMMB), which was established with the Ghana Museum and Monuments Board Ordinance (no.20) of 1957, merging the Monuments and Relics Commission and the National Museum into a single unit as the governing board.

This new body was to be responsible for the protection and preservation of monuments, relics and objects of archaeological and historic interest. The duties and responsibilities of the GMMB were further described in the National Liberation Council Decree (NLCD) 387 of 1969 (now known as Act 387 of 1969), Executive Instrument 42 of 1972, and Executive Instrument 29 of 1973.

Historical and archival records at both the GMMB and the Public Records and Archives Administration Department (PRAAD) in Accra indicate that the notion of establishing a national museum began in 1943. By the following year, three individuals—Max Gluckman, Governor Alan Burns and Julian Huxley—were in regular correspondence about the museum idea. A proposal entitled Research and Development in Archaeology, Ethnography, African Art and Museums in West Africa was prepared by Huxley in 1944 and submitted to a government committee that was appointed to research the possibility of developing a museum (GMMBAF 0045 and PRAAD 3/1/347). The proposal was aimed at the conservation and exhibition functions of a museum with the view that, if action was not taken, both material culture and local traditions were in danger of disappearing or degenerating. It stated that the museum should be closely associated with what was then the University College of the Gold Coast, and placed particular urgency on the issue of collecting gold weights that were being purchased by foreigners and melted down for their metal components without regard to their importance in Ghanaian history.



National Museum Architectural Drawings, GMMB

In 1946, the British Museum's ethnographer Hermann Justus Braunholtz was invited by the British government "to survey the position with regard to the preservation of West African antiquities, and to advise the governments concerned on such action as may appear to be necessary for their collection and display". Braunholtz, while in the Gold Coast for 12 days, visited the Achimota College, toured slave forts and markets, travelled to Cape Coast and Kumasi and emphasised the importance of preserving elements of material cultures as "an indispensable means of creating in the African a balanced perspective of his own past, from which will spring confidence in his future progress" (see Adedze;1995 and Agorsah; 1978).

Braunholtz outlined four primary needs for the preservation of material cultural heritage or ethnographic documentation in the Gold Coast: (1) a systematic archaeological survey; (2) the protection of ancient and historic monuments; (3) the collection of archaeological and historic monuments; and (4) the provision of museums as storehouses for conserving and exhibiting the collections (see McCarthy, Leslie to Officer Administering the Government. 11 May 1949. PRAAD 3/1/347 and Wilkins to Chairman, Monuments and Relics Commission. 14 December 1949. PRAAD 3/1/347)

The recommendation on the provision of museums as storehouses played a significant role in the formation of the Ghana National Museum. Braunholtz suggested one central museum in Accra and three regional museums to be opened in successive years with a strong connection between the emerging National Museum and the established University College of the Gold Coast (see Lawrence, AW to DA Chapman. 8 March 1957. GMMBAF 0045 and Lawrence, AW to Mr. Nightingale, Museums Association. 8 March 1957. GMMBAF 0045)

In 1949, a four-member committee consisting of Sir Leslie McCarthy, Professor W.V. Variey, Mr. Seale (an architect with the Public Works Department) and David Mowbray Balme (then-principal of the University College of the Gold Coast), was appointed by the Monuments and Relics Committee to examine Braunholtz's report and write another proposal for the formation of a museum. The committee endorsed Braunholtz's four recommendations, adding a fifth on the establishment of an archive for the collection and preservation of the history of the colony, which later became Public Records Archives and Administrative Department (PRAAD CSO 21/9/23 #4247).

Two years later, in 1951, the government voted to allocate money to the University College of the Gold Coast to start a museum, which was incorporated into the Engineering Department, later transferred to the Archaeology Department, and largely stocked with the 1953 donation of the Achimota museum collection, consisting of some 10,000 objects and 29 showcases (GMMB 1973, National Museum of the Gold Coast 1953). That same year, an Interim Council for the National Museum was inaugurated, composed of representatives of national, regional and educational interests. At its first meeting on 10 March 1953 it was resolved that there should be an exhibition gallery built in Accra as soon as possible. Reminiscent of the recommendations made by Huxley and later by Braunholtz, the new exhibition space and National Museum was not to be an independent institution, but integrally tied to the university.

By 1954, a permanent site at the corner of Barnes and Castle Roads in Accra had been obtained for building an exhibition gallery; construction began that same year (University College of the Gold Coast 1954). The contractors completed their work on 25 January 1957, and the Ghana National Museum opened to the public weeks later on 5 March. The University College transferred ownership of the land acquired at the corner of Barnes and Castle roads and buildings of the National Museum to the Museums and Monuments

National Museum Architectural Drawings, GMMB

Board in 1958.

The National Museum was therefore founded with the same general aims of preserving the material cultural heritage of the Gold Coast, and under the same sort of arrangements as governs a number of institutions such as the University College of the Gold Coast. The National Museum was self-governing. It was created by an Ordinance of the Gold Coast Government, passed by the Legislative Council. The Ordinance was designed as a temporary measure for the purpose of getting the National Museum started and enabling it to work out its own methods.

The Ordinance was replaced by a more permanent and detailed legislation (NLCD 387), now known as Act 387 of 1969. This act also merged the National Museum and the Monuments and Relics Commission into one unit as the Ghana Museums and Monuments Board (GMMB). Under this current legislation, the GMMB is administered by a Board of Directors consisting of not more than 10 people appointed by the Minister.

Impact of the National Museum on Ghana

The GMMB and the National Museum were adequately supported from their opening in 1957 through to the 1970s, and actively engaged in collection and education. Beginning in 1962, the Museum undertook an extensive national tour to raise awareness on national cultural heritage in communities across the country. As a part of this project, local collectors were appointed to keep track of and amass material cultural heritage. This collection experiment was described in the publication Museum as an example for other museums in developing countries to follow (Agorsah; 1978 and Amelor 1996). The Ghana National Museum, the publication recalls, selected a series of candidates for regional areas and then interviewed and selected from that pool its regional collectors. The project added significantly to the Museum's collections.

Ghana ratified the United Nations Educational Scientific and Cultural Organization (UNESCO) Convention concerning the protection of the World Cultural and Natural Heritage and was among the first state parties to inscribe sites (Forts and Castles of Ghana) under the convention onto the world heritage list in 1979. In 1980, the ten Asante Traditional Buildings (ATBs) were also inscribed.

The GMMB has successfully equipped, maintained and managed two regional museums (the Upper East and Volta Regional Museums). Meanwhile, the National Museum undertook some didactic exhibitions in the country, which sought to educate the citizenry on major government policies. For example, in the 1960s, it led the Akosombo Dam Travelling Exhibition across the country to educate the Ghanaian people on the hydroelectric dam project on the Volta River. Similarly, in 2008, the Museum of Science and Technology under the National Museum worked with Nubuke Foundation for another didactic exhibition that toured the then-ten regional capitals across a five-year period to educate Ghanaians on oil formation, exploration and the impact of the by-products, as an oil and gas producing country.

Challenges

The Museum's initial collection, as passed on from Achimota via the University College to the Ghana National Museum, was an eclectic mix of archaeological and ethnographic artefacts amassed largely by foreigners. The colonial collections were at best unrepresentative of the territories under their administration. The collections were transferred directly to the Ghana National Museum and most of their biases and nuances have not been corrected post-independence by Ghanaian curators.

Collecting for the National Museum slowed significantly after independence in 1957, save additions by archaeologists who were required by law to deposit any discovered artefacts in the National Museum. General donations slowed due, in part, to a decrease in colonial administrators collecting "curiosities" and also to an increase in the presence of antiques dealers who were willing to pay for the objects the museum asked for as donations, which were then sold for great profit overseas.

Even at the very beginning, it was evident that the building would need to be expanded; in his speech at the museum's grand opening in 1957, the Minister of Education was already mentioning the need for more space. The requests for increased storage, exhibition space and offices are continuously referenced throughout the GMMB's annual reports. The situation led to collaboration with UNESCO in 1963 to expand the museum to include three large galleries, a conference hall, cinema facilities, a library and a museum school service department. Renowned museum architect Dr. Franco Minissi was invited to the facilities in 1964, with final consultation in

National Museum Exhibit Space, GMMB

1965. Construction works began and were slated to be completed in 1969. But, although plans were submitted and construction begun, the expansions never materialised; a coup overthrew the Nkrumah regime in 1966 and the UNESCO aid disappeared.

Political instability, a worldwide economic downturn in the late 1970s and the resulting International Monetary Fund (IMF) structural adjustment stipulations further hampered government interest in, or ability to support, cultural heritage and the arts. The economic and political climate under which the promising Ghanaian Cultural Resource Management (CRM) programmes existed changed rapidly during the 1970s and 1980s. Global economic crises, and especially the structural adjustment packages mandated by foreign lenders from 1981 onward, severely damaged the ability of the state to support the infrastructure developments needed by the GMMB.

After 63 years of efforts to preserve the material cultural heritage of Ghana, the National Museum itself has become a relic. The problems facing the institution are widespread. The structures of the museum are dilapidated following years of neglect. Storage facilities are overcrowded with rarely registered or otherwise un-accessioned collections kept within them, generally unrepresentative of the nation's material cultural wealth.

Good practices and approaches in heritage management require protective legislation to ensure effective management of cultural and natural heritage resources. However, the current cultural resource management legislation is largely restricting definitions of material heritage to antiques, and is lacking enforcement mechanisms to ensure effective management of cultural and natural heritage resources. There is therefore an urgent need to review and update the national heritage legislation that protects heritage, so as to align it to good practices and approaches in heritage management as explored by Maame Mensa-Bonsu in this report, in the essay "Revamping Ghana's Museums and Monuments: The Legal Dimension".

The Ghana National Museum has been internally and externally described as outdated, neo-colonial in its presentation of culture and problematic in its operations. This has led to seven attempts at restructuring plans over the past 27 years (GMMB 1993, GMMB 1996, Cooper 1998, GMMB 1998, Ricerca 2002, GMMB 2013, GMMB 2016, GMMBAF 0080).

Museum managers have often placed blame for such situations of stagnation and underdevelopment on colonial legacy; however, the GMMB as an institution has itself suffered from basic re-alignment issues with its continuous transfers between government agencies and ministries. For example, in a period of three years between 1989 and 1992 , the GMMB has been reshuffled between four different government ministries and departments, and the new leaders were unable to create a sustainable financing regime for the GMMB.

Similar to these challenges is the leadership crisis that has rocked the GMMB and the National Museum. In a 2019 report, a World Heritage Centre/ICOMOS/ ICCROM Advisory Mission to Ghana identified governance as one of the issues with the GMMB. From a governance and leadership perspective, the GMMB lacks a visionary leader for the effective management, conservation and presentation of the property. This is aggravated by the partisan political interference that has led to the appointment of four Acting Executive Directors between March 2017 and September 2020. Without an integrated and harmonised strategic framework, each of these leaders acted predominantly without any policy guidelines.

National Museum Outside View, GMMB

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4

The 'Universal' Museum

by Nana Oforiatta Ayim

Museums as we know them, at least the so-called encyclopedic museums, are based on the lie of the objective; of a flattened 'universal' that comes from a single vantage point that, looking out at all the others, labels them, others them and mutes them by way of temperature-controlled glass cases.

Worse, this way of seeing has been posited as the 'standard of care' to which we should aspire; a standard of care that allows Western museum directors to unashamedly say that we might not be able to look after our own objects when they are returned to us—objects we created and that were taken, often violently, from us.

And yet, we have had many centuries of exhibiting, of seeing, of experiencing, of caring. Some of the same objects that are present in the British Museum in London are also present in the kingdom I am from, including the stool or drum house of the palace in Akyem Abuakwa. The kente cloth that was worn by the Asante King (or 'Asantehene'), Otumfuo Osei Prempeh I when Asante self-rule was restored in 1935, was worn last year by the present Asantehene when he came to my hometown to mark the 75th anniversary of the death of the Akyem King Nana Ofori Atta I. Thousands of people saw the cloth on the day, and millions more on their television screens and across social media on the days and months to come. The cloth was not just a holder of history, but was re-imbued with meaning on this occasion, which also marked the ending of a 300-year-old taboo between the two kingdoms.

There are countless other objects like this, whose evolving material state and continued use become part of their story. They are not stuck in a static past for a mere handful of people to see; instead, their past is made present as they become alive at Afahye, which translates as the 'meeting of the year'. These are cyclical events marking renewal and featuring displays of objects, design, works of art, acts of performance, reenactment, music, poetry and dance. People from all walks of life, and from across the country and diasporas, come together to engage with one another at Afahye.

The first exhibition I curated, which was the Liverpool Biennial in 2002, was within the form of an Akan courtyard house. I was very young and had no architectural or curatorial experience, but I knew I did not want to present works of Ghanaian art within the confines of a white cube space. So, with the help of installers and of the Austrian arts collective Gelitin (who were my neighbours in the warehouse we were exhibiting in), I spent the days before the exhibition building and painting until there was some semblance of the structure of an Akan courtyard house: of earthen walls and of separate, but interlinked, chambers.

The works were arranged in a shadow form of the courtyard structure. In the middle, where

ordinarily the Nyame Dua (God's tree) would stand, were El Anatsui's upright, burnt-headed sculptures, Akua's Surviving Children (1996), made of driftwood washed out to sea; poignant in a city which, all around, was still valorising the traumatic legacies of slavery through monuments and buildings.

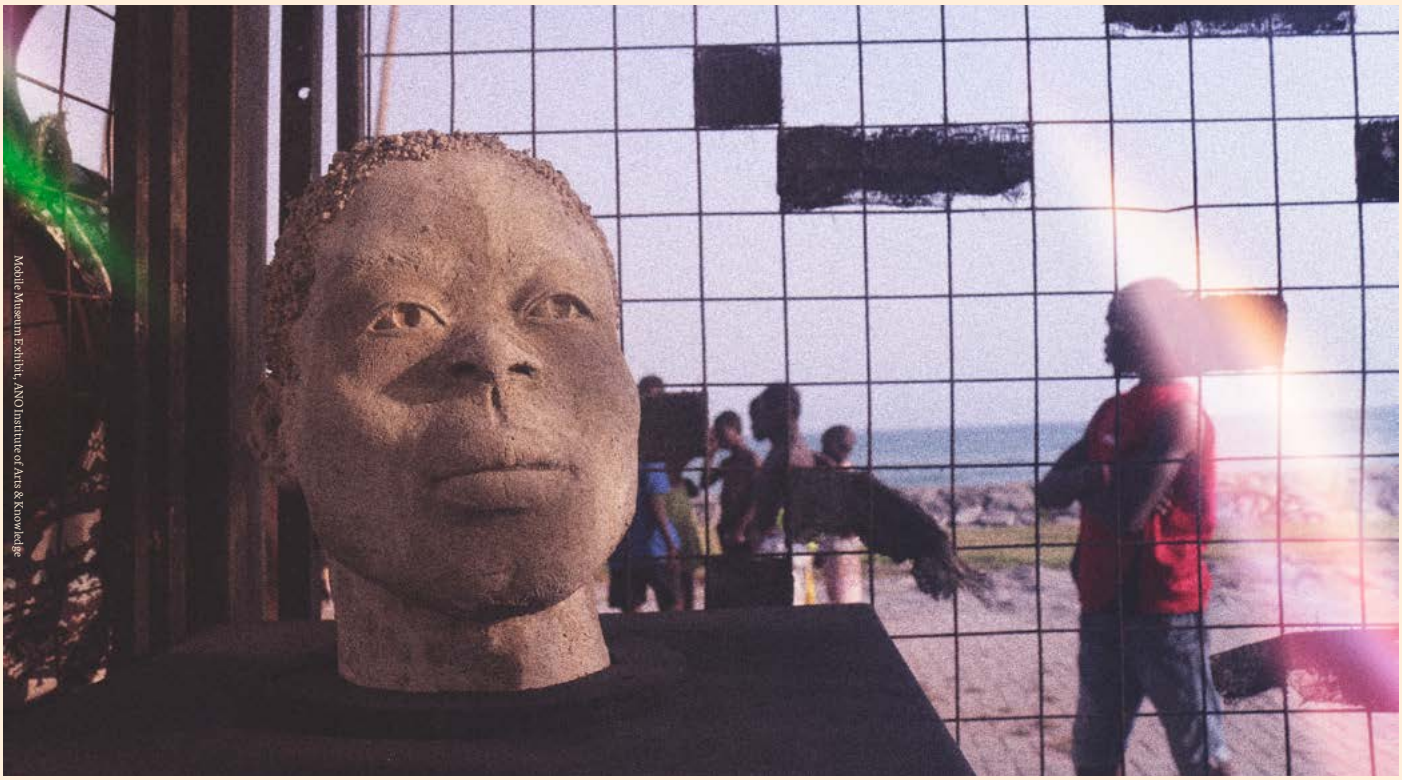
On one side of the courtyard was a painting by Owusu-Ankomah and a film by Mawuli Afatsiawo. There were also furniture design pieces by Selassie Tetevie, on which you could sit to take in the work—but also commune, converse and drink the palm wine I had brought over in my suitcase from Ghana. Next to this, there was a space with a collection of clothes created by Araba Hackman that you could try on. Or, you could take your photograph against a backdrop made by Marigold Akufo-Addo, in approximation of early West African studio photography.

In the final space, the 'spirit room'—the room which, in the courtyard house, was reserved for communion with spirits, with the ancestors, the divine—there were instruments, and music by Panji Anoff and Nii Noi Nortey, as well as cushions by Nana Hemaa on which to sit. It was the space where, curtained off, people spent the most time, often many hours.

I teach a course on History and Theory at the Architectural Association in London, in which I aim to deconstruct the usually mono-cultural theories we are taught on histories, archives, institutions; to open up to other ways of seeing and being. Asked to imagine what museums might be if they were not the spaces we had inherited but rather something else, perhaps not yet in existence, one of my students, Anna, imagined the museum not as a museum but as a home for objects, with the requisite care that might come with that, and with each space in the museum created with this in mind. The notion reminded me of the spaces I have visited in Ghana where objects are kept and treated not as inert objects, but as immanent and alive.

We live in a time where the local and the global coexist, not as a function of colonialism, but because they have survived it. This is therefore a time in which we can choose which elements to pick from in order to create a greater whole, much like the pluralistic faith systems of our pasts. With this in mind, I began to consider which structures we might select from the very best of Western museums—various art forms in a concentrated space—and of the Afahye—dynamic, many-faceted, inclusive and open-ended events. My thinking began with form, with questioning what type of structure might be right for our context, for as many people and experiences as possible, not just for a few.

I found that there was one particular structure on every corner, used for every imaginable purpose: the kiosk. It was used for low-income housing, for commerce, for entertainment, for shelter. I collaborated with the architect DK Osseo-Asare on the first Museum in a Kiosk in 2015, which was almost identical in shape and material to the traditional structure. We set it up at the Chale Wote festival in Accra, which is itself a reinvention of the Afahye.



Mobile Museum Exhibit, ANO Institute of Arts & Knowledge

The resonance of the Kiosk was even more than I could have imagined, partly because it was embedded in the community, and partly because the content was collected from and filmed within the community, and so spoke directly to it.

It did not seem enough to stage a Museum in a Kiosk only once, so I collaborated on a second version of the Mobile Museum with the architect Latifah Iddriss in Accra in 2017. This time, we constructed a kiosk using metal and mesh, and made it modular so that it could better be transported. Its porousness to the outside world meant that you could see the exhibits in the Mobile Museum from the outside as well as the inside, making it even more accessible. Unfortunately, its material could not withstand the changing weather conditions and topographies of the country. The third iteration that we are creating at the moment here in Accra is another collaboration with DK Osseo-Asare, this time made out of bamboo, with the idea that communities around the country would be able to create their own Mobile Museum.

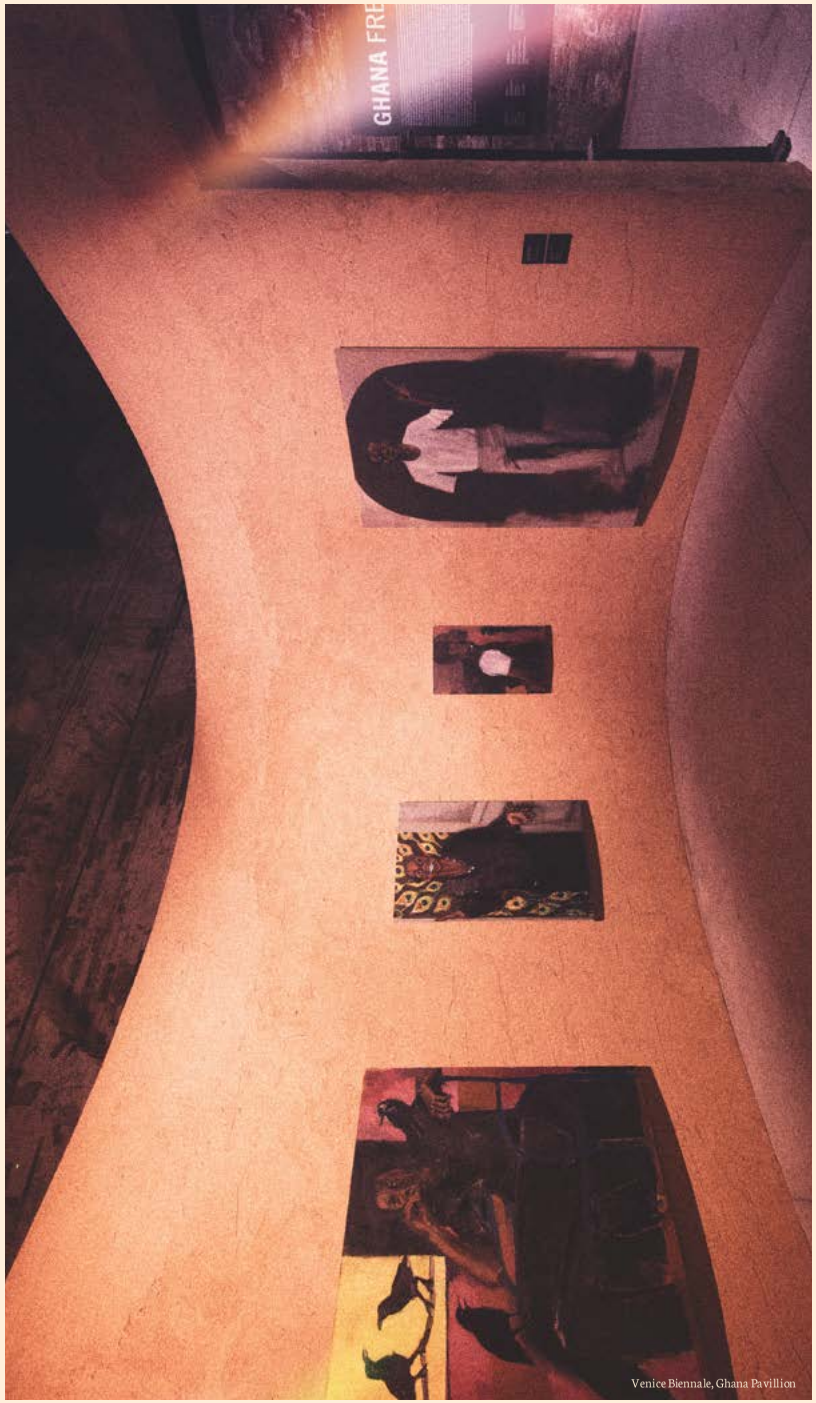
Whilst travelling the country on a research trip for the Mobile Museum, I asked many different types of people— fishermen, weavers, market women, lecturers, artists, politicians, priests, mallams, knowledge keepers and more—what art or culture means to them, and which kinds of structures they would want to see it presented in. Every encounter in every region informed and expanded what was presented in the structure, from works by contemporary artists, both internationally recognised and locally active to objects, documents, works of art and photographs from various community members, from leaders to stall keepers.

Mobile Museum Community Engagement, ANO Institute of Arts & Knowledge

How could this kind of engagement translate on a national level—both the community engagement, ownership and interaction, as well as the connection and resonance that come from such engagement? Could we stage workshops with schools, universities, community leaders and others in order to enable lots of different voices to be heard and included—representing the broad spectrum of realities, gender, class and standing, rather than just the big figures of history such as its kings and politicians? Could we include multiplicities of interpretation? Or histories that are somehow intangible, comprising more of the senses than just visual, including touch, taste and smell?

One way is to decentralise; to stop putting all of our efforts into central institutions that live in capital cities, but instead to have constant and active strategies of engagement in various regions. Another way is to bring community ownership, curatorship and narrative-making into the museum itself, so that exhibitions are not just organised statements, but explorations and co-creations. Yet another is to rethink how we exhibit objects and narratives; in what constellation and to what extent we separate them from their contexts. There are so many ways to bring the museum home, especially during this moment in which so many of us are rethinking the imperialist model that Western museums were constructed to serve; a flawed model that was then exported around the world.

In Ghana, we have our National Museum and our regional museums. We have museums that are part of monuments, telling layered narratives: of migration and exchange, of separation and fragmentation through the Atlantic slave trade and of nation building. We have themed institutions, such as the Museum of Science and Technology, that can serve as generative creative centres— whether for our space programmes or for the many technology hubs that are emerging across the country. We have museums in national parks where the work spans many professional fields, such as environment, animals, archaeology and community. All of our museums can be made more dynamic and engaging if we can move away from calcifying hierarchies, and instead acknowledge that we need to constantly learn alongside people, who are just as important as objects.



Venice Biennale, Ghana Pavillion


Venice Biennale, Ghana Pavillion

Mobile Museum Exhibit, ANO Institute of Arts & Knowledge

In 2019, I curated Ghana's first pavilion for the Venice Biennale, which is one of the world's oldest exhibitions—an event often described as the Olympics of the art world. When I first attended in 2001, there was an 'African' pavilion with artists from Ghana, South Africa, Algeria, Nigeria and Cuba. The structure was situated far from the centre of the biennale, where the 'First World' countries' pavilions were located. It was then that I decided that, one day, I would do a pavilion just for Ghana—not Africa—and that it would be built in the middle of the biennale, equal amongst other 'First World' nations. It would not be abandoned by the margins.

It was also at that 2001 edition of the Venice Biennale that I met the architect David Adjaye, with whom I would work 18 years later to create the first Ghana Pavilion. Again, its form was inspired by historical architecture from Ghana, but this time the interpretation was done by an internationally renowned architect, who is himself Ghanaian-British.

I knew that I wanted interlinked chambers; separate, but coming together in unity, like the knowledge systems I had studied. I knew that I wanted to incorporate the notion of dualities that honour the unseen as well as the seen, and for those dualities of form and content to be in conversation with the works: El Anatsui and Ibrahim Mahama in sculpture; Felicia Abban and Lynette Yiadom-Boakye in portraiture; John Akomfrah and Selasi Awusi Sosu in film. I knew that, in order to translate some of the completeness of experience, there needed to be sight, sound, smell and sensation. I knew that I wanted there to be a balance in representation, across time, gender and place. And I knew that the Ghana Pavilion could act as a template for what a museum in Ghana might look like: one that was grounded in our ways of seeing and being, not divorced from the world, but embedded in it; equal, side by side.

We live in a moment that has not yet settled into shape. In many ways, this lack of definition presents us with opportunities to break from the past and imagine radical new futures that are, as yet, unformed. Museums can play an irreplaceable role in this because they can bring us together to see anew. They help us to reflect, to exchange and to create. Museums can allow us to imagine new worlds and notions of the 'universal' in which, rather than one culture imposing its ways on others, we instead embrace the many pluralities of being. Instead of being told what to think, we can engage in mutual respect; in listening and in exchange.

A NEW CHAPTER * A NEW CHAPTER * A NEW CHAPTER *

5

Repositioning Monuments In Ghana

by Prof. Kodzo Gavua

Aerial View of Elmina Castle & Its Surroundings

This article discusses the character, functions and management of monuments in Ghana, and how these assets may be re-conceptualised and re-positioned to become more relevant both nationally and internationally.

The focus is on monuments officially recognised at international, national and community levels, including those listed by UNESCO as World Heritage Sites (WHS). Reference is also made to other monumental assets deserving of national recognition. The article suggests that, although many of the monuments have been commodified and are important sources of revenue generation, they would become more valuable—and attract a wider, more diverse local and international audience—if they were better managed, and if the official historical narratives assigned to them were revised. Following definitions offered by various scholars and international organisations such as UNESCO and ICOMOS (see Ahmad 2006), a monument in this discussion refers to a cultural property of historical value, including a physical construction and a spatial configuration intended to commemorate persons, events and other important aspects of the past and present. It may be an inherited asset or a new construction that embodies, reflects, expresses and reminds of the waywardness of the past and/or positive historical phenomena, and which may serve as reference for development action.

Official designations and constructions of monuments in Ghana commenced piecemeal when the nation's maiden political leadership sought to deliberately define the nation and to memorialise what they deemed to be of national interest (Gavua 2015). These decisions were made by people in positions of power with little or no consultation of other stakeholders. This process involved the naming of schools, roads, roundabouts, spaces and other public facilities, as well as the erection of statues of the head of state, and it ushered in a tradition of monument building, naming and renaming that has been fraught with subjective definitions of Ghana's heritage (Gavua 2015).

Categories of Monuments Found in Ghana

Cultural properties that are designated as monuments in Ghana fall into three different categories: World Heritage Sites; National Monuments; and Community Monuments. These categories each comprise historic buildings, landscapes, spatial configurations, statues and other physical constructions of symbolic, spiritual and practical value.

Ghana's World Heritage Sites include 28 of the several lodges, forts and castles of variable sizes, design and complexity that Europeans constructed with the assistance of the indigenes for trade purposes along the coast of West Africa between the 15th and 19th centuries. Although the total number of these buildings, which once dotted the 500-or-so kilometres of Ghana's coastline, could once have exceeded 60 (van Dantzig 1980), 32 have been listed by A.B. Lawrence (1963) and 33 by Abaka (2012). Apart from the 28 World Heritage Sites, many of these historic buildings have been destroyed as a result of their being abandoned, plundered for building materials or eroded by the strong tidal waves of the Atlantic Ocean (Osei-Tutu & Smith 2018).

The forts and castles, many of which were initially set up as trading posts, served at various times as warehouses, residential facilities, administrative centres and as educational and other training grounds (Lawrence 1963, van Dantzig 1980). Ownership of some of them shifted between the different groups of Europeans that operated along the coast and their local African compatriots through purchase, or force. For example, in 1693, the Akwamu forcefully seized for a brief period the Christiansborg Castle from the Danes while, in 1653 and 1644, the Fetu people of the Cape Coast area took over Fort Carolusberg, which is now known as the Cape Coast Castle. Also, between 1717 and 1724, John Conny, a local merchant with his paramilitary forces, overran and controlled Fort Gross-Friedrichsburg (Anquandah 1990).

In addition to various environmental considerations, the changes in ownership resulted in different forms of alterations to the character and function of the facilities. The global importance of these monuments stems from their association with the history of the Atlantic trade, the trade in enslaved people and the history of Diaspora Africans (Abaka 2012). The buildings also functioned as sites of contact between Africans and people from elsewhere in the world, as well as spaces through which people from the West African sub-region were initiated into international commerce and politics via European


James town Lighthouse

value systems.

Also listed as World Heritage Sites in Ghana are relics of shrines and palaces with peculiar decorative bas-relief walls, which pre-colonial African architects designed for royalty and priests of the Asante Kingdom, mostly between the 17th and early 19th centuries. Ten of these buildings, which are generally referred to as Asante Traditional Buildings or ATBs, have been found. Regardless of their universal value, these buildings, as well as the forts and castles, archive much of the history of Ghanaians and the interactions between their forebears and their neighbours and Europeans. Reinterpretations of these monuments, informed by scientific research, should increase their commercial and heritage value.

Among the cultural properties that could be classified as National Monuments are landscapes and spatial configurations laden with the deep and recent history of Ghana. These sites have national appeal, encompassing: hilltop settlements, as found on the Krobo and Akwapim hills in the Eastern Region and on the Avatime hills in the Volta Region; ancient earthworks, including ditches and embankments of the Birim Valley and Likpe; water bodies such as the Volta Lake; the stilt settlements of Nzulezu in the Western Region; Tongo-Tenzug, a settlement in the north of Ghana that is embedded in rocky outcrops in northern Ghana; and more.

Other National Monuments are spatial configurations, such as the Independence Square and the Polo Grounds in Accra; the Rattray Park in Kumasi; parade grounds or communal meeting grounds that the government has constructed and named in many regional capitals across Ghana; the Adome Bridge and highways, streets, overpasses and roundabouts with which the government has commemorated select personalities deemed to be of national importance.

The landscapes and spatial configurations—and the features that characterise them—are laden with much of the nation's history. Beyond their ambiance and utilitarian functions, they are relevant not only to local and regional histories and cultural heritages, but also to the history of Ghana and the West African sub-region at large. Many of them have been closely linked with Atlantic commerce and trade in enslaved people, and with the resilience and heroism of Ghanaians. The packaging and dissemination of the histories and surrounding stories that accompany these monuments should add to their value, rendering them more attractive to various publics. It is instructive, however, that with the exception of Tongo-Tenzug, which Ghana has unsuccessfully proposed to UNESCO for listing as a WHS, many of these monuments are yet to be defined and designated officially as National Monuments.

Community Monuments that may be found in Ghana include the palaces and residences of prominent citizens, as well as mosques, chapels, shrines and schools of historical significance. In addition to these are statues of historic personalities, such as Okomfo Anokye, the legendary priest of Asante who is acclaimed to have conjured the 'golden stool' around which the Asante rally and unite. Such monuments often appeal to the interests of specific Ghanaian communities, including ethnic, regional and religious groups. The listing and promotion of some of these monuments, coupled with the packaging of researched archaeological, historical and ecological information on them could be useful to the mainstreaming of monuments in Ghana's development agenda at local levels.

Management of Monuments in Ghana

Management here refers to the administration, conservation and promotion of monuments in Ghana. The Ghana Museums and Monuments Board (GMMB) has been mainly responsible for managing Ghana's World Heritage Sites, while various government Ministries, Departments and Agencies (MDAs) manage the National Monuments that function under their jurisdiction. Meanwhile,

Community Monuments are managed by mainly traditional authorities and local organisations.

The GMMB's efforts to actively conserve and promote the World Heritage Sites began in the mid-1990s when it was tasked by the government through the Ministry of Tourism to generate revenue internally. Since then, the Board has collaborated with UNESCO and several other international organisations to commodify the sites, since they were seen as presenting opportunities for employment and overall economic development in their host communities (Bruner 1996). Management of the monuments was thus skewed towards commodification of the facilities for revenue generation.

This commodification involved evaluating the monuments and their associated activities in terms of trade (Cohen 1998), and packaging the facilities, activities and related artefacts for the tourist market. In adopting this strategy, narratives about the role of the forts and castles in the Atlantic trade in enslaved Africans were carefully crafted and presented to attract mainly Diaspora Africans. The strategy has been partially successful, as several Diaspora African returned to the country and organised themselves into groups, such as the African American Association of Ghana, One Africa, Afrikan World Reparations, Repatriation and Truth Commission (AWRRTC) and Fihankra, which have lobbied for Pan-Africanism and the interests of their members (Gavua 2015).

Nonetheless, the commodification of the monuments, and related conservationist interventions the GMMB has made, have incurred the displeasure of some groups of Diaspora Africans, who regard them as distortions of the monuments' history and spiritual value, and who consider the differing entrance fees payable to be alienating (Gavua 2015, Osei-Tutu 2003; 2007). Members of the settlements in which the monuments are situated have also raised issues about being discriminated against by the GMMB in its bid to commodify the monuments (Gavua 2015). The paramount chief of Edina, for example, threatened in 2017 to close the Elmina Castle because the GMMB had owed his Traditional Council payment of ten remittances (StarrFM Online, January 24, 2017).

UNESCO has also raised concerns about recent attempts made by the Ministry of Tourism, Arts and Culture and the GMMB in 2018 to develop the frontage and adjoining areas of the Elmina Castle into an "Elmina Heritage Bay and Tourism Project", suggesting that the project could compromise the monument's integrity and authenticity.

Efficient management of the monuments has also been hindered by the GMMB's lack of sufficient qualified staff and adequate financial support. The monuments are frequently operated by unprofessional personnel, many of whom are unmotivated by their conditions of service. As a result, the GMMB has resorted to running some of the sites in collaboration with local stakeholders and to leasing space to private establishments for commercial purposes. It has, for example, leased Fort Metal Cross at Dixcove, a fort that the British began constructing in 1692 (Biveridge 2018), to a private company to operate as a guest house, thereby diminishing its world heritage value. Also, substantial portions of other forts like Gross-Friedrichsburg in Princestown, Western Region and Prinzenstein in Keta are in ruins, or overgrown by vegetative cover.

Reflections On The Future Of Monuments In Ghana

I have shown in this discussion that Ghana has a variety of monuments, among which are World Heritage Sites and other cultural properties that can be recognised as National Monuments and Community Monuments. While these monuments embody much of the nation's recent history—and offer opportunities for Ghanaians and other people of African descent to reconnect to their past, negotiate their lives and (re)define their identities—their commodification is also a viable means of generating revenue and fostering social and economic development at the national and community levels. Yet, management of the monuments is bedevilled by the lack of competent and professional staff, and by inadequate financial resources.

In order to forestall the major challenges that confront management of the monuments, I would like to suggest that the monuments be re-conceptualised as facilities that embody the shared heritage of Africans and Europeans. Although the monuments are Ghana's cultural property and are peculiar to Ghana's heritage, they also relate to other people from diverse geographical, social and cultural backgrounds.

It is therefore important that the various histories and nuances that shape the contexts in which these heritage assets have been produced, constructed and defined are carefully examined. The story

of Ghana's World Heritage Sites, for example, goes beyond the trade in enslaved people and its associated strife. The monuments also archive Ghana's early architectural history; the contribution of local peoples to the construction and function of the facilities; the impact that the monuments (and activities associated with them) have had on the society, culture, economy and cognitive structures of the local people; and the strategies local people used to manage physical (and other forms of) conflict that the architects of the monuments and their ways of life engendered. Documentation and dissemination of expanded storylines of these facilities should be a means of unarchiving subdued local and other histories, and a path towards attracting a cross-section of domestic and international visitors beyond the mainly Diaspora African community.

The GMMB, in its efforts to conserve the monuments, must engage a broad range of stakeholders (including representatives of various local groups, particularly those in close proximity to the monuments), and interact with them on a daily basis. Such community engagements have the potential to let the local people see themselves and their history in the monuments, and to create a sense of ownership.

Tours of the monuments should also incorporate entry of visitors into the communities in which the facilities are located. These should help to minimise tension and conflict between the monuments' management and the local people, promoting a cordial and relatively safer environment for tours than experienced today.

Above all, there is an urgent need for research, inventorying and profiling of the existing monuments. Attempts at surveying, digitising and creating digital models of the monuments using archaeological, ethnographic, architectural, civil engineering, digital heritage and visual anthropological methods and techniques, as commenced in 2017 by the Department of Archaeology and Heritage Studies at the University of Ghana and the University of Rochester, should be encouraged.

The development of digital models and virtual tours of the monuments are means by which many potential visitors to the facilities will be attracted. Thus, by adopting legislation that will permit the GMMB to recruit the professional personnel to manage Ghana's monuments in creative ways—and by redefining the monuments and revising the stories that are used to market them—Ghana's existing monuments (and others yet to be considered as such) have the potential to be major players in the nation's economic and social transformation.

Brazil House

Relics of Chief's Place in Krobo Hills

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A NEW CHAPTER * A NEW CHAPTER * A NEW CHAPTER *

6

National Parks And The Future Of Museums In Ghana

by Dr. William Narteh Gblerkpor

How can the museum sector in Ghana better harness the enormous cultural and natural heritage assets of the country's protected areas for accelerated institutional development and sustainable heritage tourism?

This essay explores the potential benefits for the museum sector in associating with Ghana's protected areas, especially the national parks and resource reserves. The goal of the paper is to identify specific opportunities that the country's national parks might avail themselves of in order to revamp the museum sector and heritage tourism (Beaudoin 1997: 21-23). The paper argues that national parks and resource reserves are crucial to facilitating a more sustainable and financially viable museum sector in Ghana. The essay is inspired by the museum sector of the National Park Service of the United States of America, where these institutions play educational and interpretive roles within the national parks (see the National Parks Service Museum Handbook, Part I, 2006).

Ghana's Protected Areas And Park Museums

According to the International Union for Conservation of Nature 2010 report on Ghana (IUCN/ PACO 2010: 7), there are 21 Wildlife Protected Areas (PAs) in the country, constituting 1,347,600 ha, or 5.6% of the nation's territory. The PAs include seven national parks, six resource reserves, two wildlife sanctuaries, one strict nature reserve, and five coastal wetlands. Many of these PAs have significant tangible and intangible cultural heritage components that are well-protected, but remain unexplored for educational and tourism purposes. For instance, the Mole and Bui National Parks and Shai Hills Resource Reserve contain several historical caves, cultural and archaeological sites that are yet to be systematically identified, documented, interpreted and exhibited by museums at these parks. The parks are also surrounded by communities, such as the Shai, Banda and Gonja communities, and by towns with rich histories and cultural heritage traditions that could better be incorporated into the interpretative narratives of national parks and reserves.

Deepened Collaborations

For the country's museum sector to contribute meaningfully to a sustainable heritage and eco-tourism development, it is important for three organisational bodies to work more closely together: the Ghana Museums and Monuments Board (GMMB); the Wildlife Division of the Forestry Commission, a key government institution responsible for the protection and conservation of

the natural and cultural heritage resources of the country; and the Department of Archaeology and Heritage Studies at the University of Ghana.

Ghana's PAs are managed by the Forestry Commission (FC), while the tangible and intangible cultural heritage resources of Ghana are managed by the GMMB. The Department of Archaeology and Heritage Studies is crucial because it is currently the only local university department responsible for training people for work in the museum sector as archaeologists, museum and heritage experts. These archaeologists and heritage experts help both the GMMB and FC to identify, document, protect, explore and manage the rich cultural and natural heritage resources of Ghana.

Of equal importance in preserving the past and building for a better future are the Ghanaian people; especially communities considered to be living heritage, or who live in or around heritage assets such as national parks and historical monuments. They form the basis of "our heritage won for us".

In working together, the museums and national parks in Ghana can enhance each other's work while developing the natural and cultural heritage conservation and promotion of eco-tourism. Already, there are promising outcomes in the interrelationship between the Department of Archaeology and Heritage Studies, the national parks and the museums of Ghana, including the founding in March 2020 of the Museum of Natural and Cultural Heritage at Shai Hills (Shai Hills Resource Reserve). Discussions are underway about further Museums of Natural and Cultural Heritage, including one at Kumasi Zoo.

Especially encouraging is the work being done on the proposed Museum of Natural and Cultural Heritage at Mole (Mole National Park) to curate surface archaeological reconnaissance that was conducted by the Department of Archaeology in the park in the 1970s, producing significant cultural materials such as pottery, terracotta rasps or 'cigars', Neolithic stone tools and fauna remains. The Mole National Park currently hosts a small museum that is expected to be expanded to curate and exhibit the natural history and cultural heritage materials of the park and the local communities in the area.

Working more closely with the museums, these sites could be better preserved and activated. An action plan for the historical, cultural and archaeological resources and sites within the reserve might incorporate:

1. Documenting key site locations with GPS
2. Recording on-site oral histories of local people from an older generation
3. Properly training guides on local history and site protocols
4. Monitoring activities at the site to ensure proper policies to protect it are in place
5. Revising policies as necessary
6. Providing adequate interpretation and educational materials, including informational notices near each historical site
7. Professional archaeological inspections of key cultural and historical sites
8. Taking advice from curators at the National Museum for any newly-discovered archaeological and cultural heritage materials.

The Potential For Park Museums

Museums can help support the mission of the national parks and assist in harnessing, conserving and promoting the enormous cultural, historical and natural heritage sites and resources of the parks. They can serve educational purposes for visitors and foster research opportunities for scholars. The site-specific nature of park museums can help build more sustainable futures for all Ghanaians in various ways:

Shai Hills National Park

Shai Hills National Park

Shai Hills National Park

Park museums can have a profound effect on the environment and landscape

Park museums (and community museums associated with parks and reserves) provide invaluable conduits for learning about the indigenous knowledge systems, resilient traditions, cultures, and creative arts of the people, whose engagement with their landscape and environment spans millennia to form the larger story of the parks and communities that host them. These museums can thus help promote Ghana's biocultural heritage and ecological history.

Site-specific museums encourage deeper environmental understanding. As seasons shift—particularly in this era of dramatic climate change—these national park museums could function as the ideal places to monitor landscape transformations, and how people adapt to them. Museums can play a vital role in helping to preserve, by way of education, species and fauna likely otherwise to become extinct in the national parks. Meanwhile, such museums can fulfill key requirements of the International Union for Conservation of Nature (IUCN) by developing a limited area of a reserve for public education and appreciation.

Park museums also serve as memory centres for understanding the recent and deep history of our people, and as places for crafting possible futures in foods and herbal medicines, for instance, for the local communities associated not only with the Protected Areas but with Ghana, Africa and the African diaspora.

Park museums provide research opportunities and historical understanding

Working together, parks and museums can advance knowledge in the humanities and sciences while providing important baseline data for park managers, scientists and other researchers. Crucially, museums can better preserve scientific and historical documentation of the parks' histories, resources and local communities. For example, the Freedom Park Heritage Site and Museum in Pretoria archives and preserves South Africa's indigenous knowledge, providing information about unique heritage and cultures.

Park museums can entertain diverse audiences

Museums in national parks can also provide entertainment for people. The Nairobi National Museum in Kenya and Nairobi Snake Park, for example, aim to interpret local heritage through enjoyable leisure activity. By creating museum spaces within national parks, the public can be better served and audiences expanded.

Success Elsewhere

Helpful examples of other park museums such as the Masorini Iron Age site and museum, Wolhuter hut museum, and Campbell 1929 Hut Museum can be found in Kruger National Park, South African National Parks (SANParks). Meanwhile, the collection of the Yellowstone museum in the United States of America, for example, contains more than 720,000 objects, in addition to archival and library collections. The museum collection comprises natural history, archaeology and items such as obsidian points and faunal remains. In both countries, these museums foster community engagement and empowerment; enhancing cultural heritage management capacity and facilitating the development of skilled curators; and establishing research partnerships with universities, museums and conservationists.

Meanwhile, the 'Take Kruger to Kasie Project' spearheaded by the Kruger National Park's People and Conservation Department, which aims to "take the park to the people", is an innovative campaign using two buses fitted with screens to spread awareness of the local environment and conservation (Kruger National Park Management Plan 2018-2028: 158). Targeting communities adjacent to the park, it provides direct access to information about what the park has to offer and is also a means of boosting tourism. SANParks places emphasis on responsible tourism as a means of creating benefits for its local communities and buoying the parks' financial sustainability. There is a focus on communicating clear interpretations throughout the sites; a process designed to reveal meaning and relationships through explanations about objects, artefacts, landscapes and sites. Opportunities for educational engagement range from guided drives, trails and walks to informational boards posted in camps, picnic grounds and on fates, as well as specific information centres at some camps including museums, education centres and libraries. These interpretive centres focus on natural and cultural heritage and are used by tourists, as well as visiting schools and communities who are welcomed through direct programmes, self-guided observation, formal presentations and films.

Conclusion

In working together, museums and national parks can develop an accelerated institutional capacity as well as more sustainable financial

The Musuem of Natural & Cultural Heritage at Shai Hills

futures and deeper knowledge bases. For the museum sector to contribute meaningfully to Ghana's cultural heritage and heritage tourism development, the GMMB needs to strengthen its partnerships with the FC, especially through the national parks and resource reserves of Ghana, and to work increasingly with researchers at the University of Ghana. Other key stakeholders with direct relationships to the national parks ought also to be engaged at a more rigorous level. For instance, the local communities surrounding the national parks, and heritage research institutions and departments such as the Department of Archaeology and Heritage Studies at the University of Ghana. The GMMB has the potential to lead the country in harnessing the rich heritage resources of Ghana for the betterment of the lives of Ghanaians and Africans on the continent and in the diaspora.

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A NEW CHAPTER * A NEW CHAPTER * A NEW CHAPTER *

7

Community Engagement And Museums In Ghana

by Dr. Dickson Adom

Museums in Ghana are storehouses of knowledge; spaces that can represent communities, allowing us to hear—and reflect on—our history and cultural heritage while charting a path for our future. Museums can foster community pride and a sense of belonging in the cultural identity of a people (Scott 2017).

They offer narratives not just of the colonial past, but also serve as important education spaces within which ideas on nation-building can be created and shared (ANO Ghana 2019).

Museums are repositories of the cultural heritage of Ghana; they enhance heritage tourism (Preko 2020), positively impacting the revenue of the tourism industry in the country. Due to Ghana's rich history and deep cultural heritage, as well as its wealth of artefacts and exhibitions, its museums have the potential to attract a large number of visitors.

Unfortunately, there is continual waning of interest from communities because of their inability to access many of the museums, and because of the disjoint in the activities and management of the museums and the absence of active community engagement. These are thwarting the realisation of the expected community patronage of museums in Ghana.

And yet, "everyone has the right to freely participate in the cultural life of the community, to enjoy the arts and to share in its scientific advancement and benefits", according to the 1948 United Nations Universal Declaration of Human Rights, Article 27. In this spirit, the development and implementation of well-planned community engagement programmes is essential to making museum's collections more accessible and to creating a sense of ownership amongst every faction of the Ghanaian public.

To achieve this, we must answer two important questions: What do we mean by community and its engagement in the context of museums in Ghana? And how can the museums in Ghana effectively engage communities—and create actual community ownership in their management, administration and activities?

Redefining Community and Community Engagement in the Context of Museums in Ghana

The description of community is relatively complex and lends itself to many definitions (Douglas 2010). The term 'community' is largely used to refer to people in

the same geographical proximity (Glandon et al. 2017; McCabe et al. 2006). However, this place-based description is skewed in the context of community engagement. Goel (2014) asserts that the definition must be broadened in its scope, especially in engagement schemes designed to include interest-based sub-groups.

In the specific context of community engagement by museums in Ghana, a better definition derives from the systems theory: an amalgamation of different communities or sub-communities within the larger and all-inclusive national community that collectively work at achieving the overarching community goals (Matarrita-Cascante & Brennan 2011). The linking together of the members in each of the sub-groups could be based on geography or interest; requiring a shared common social identity or interest that engenders a kind of connection or solidarity (Kenny 2011; Douglas 2010; George et al. 2015).

Bearing this in mind, for effective engagement in Ghana's museums, the understanding of community must be all-inclusive, amalgamating the diverse sub-groups (Christens & Zeldin 2016) in the larger Ghanaian community as a result of place or social identity as well as shared interests. Each of the sub-communities (local, urban, educational, professional or work, civil, religious, elite, informal, minority, diaspora, etc.) has an affinity and is an essential stakeholder. As such, it must be actively engaged in the museums' projects. Gathering the different sets of lived experiences, knowledge, and skills (Goel 2014) of all the factions in the larger Ghanaian community through a well-planned partnership—as well as dialogue programmes for museums from their conception and planning stages to their implementation stages–will result in richer and better-applicable ideas, or increased social capital that can be applied in the real-life context (Peters et al. 2013; Walker 2014).

Based on this understanding, the working definition adopted by the Center for Disease Control and Prevention (1997: 9) for community engagement is appropriate: "the process of working collaboratively with and through groups of people affiliated by geographic proximity, special interest, or similar situations to address issues affecting the well-being of those people".

Effective engagement calls for the active involvement in, and fair representation of, the diverse sub-communities within the Ghanaian public in the programming of museums (Morse & Munro 2018). Meaningful engagement in museum activities is where all factions of the community 'sincerely and genuinely' feel a part of the decision-making processes (Visser 2018) from its conceptualisation, planning, implementation and evaluation stages (Kreps 2020). This engagement must be genuine, meaningful and purposeful and not just a 'tick the box' activity to fulfill the museum project's planning requirement (Adamson & Bromiley 2013). Such tokenistic means of information sharing are not considered as engagement within this context (Glandon et al. 2017).

Also, for engagement to be effective, communities must not be coerced but allowed to voluntarily decide to participate in the museum activities (Linden 2002). This all-inclusive, purposeful and willing engagement is part of the current debate in museum management internationally (Larbi 2008). Community engagement was the main theme addressed in the sessions during the 2014 Annual Meeting of the Western Museums Association, (Wilmoth 2014), while its relevance was the key theme for the first African museum session at the 2018 Museums Association Conference and Exhibition organised by the International Council of Museums (ICOM), United Kingdom (Brown 2019), during which issues of engaging more diverse audiences and building partnerships with communities were discussed. Likewise, the abounding museological literature has fuelled the debate of building relationships between museums and communities (Watson 2007). These academic forums and scholarly debates underscore the need for museums to more meaningfully factor in community engagement as part of the institutions' activities.

It must be noted that a symbiotic relationship has always existed between communities and museums. Building on this for deeper engagement, the museums should link up with the communities and incorporate the voices of the Ghanaian people to create ownership of the museums (Adom 2019). This is based on the principle that everyone in the larger community possesses the inherent capabilities of social transformation (Walker 2014). It is the democratic principle that bridges the gap between museum professionals or experts and the communities, allowing for 'thicker' participation (Shaw & Crowther 2017) as well as the valuing and incorporation of the knowledge of the diverse groups into the museums' projects (Kreps 2020). It holds the promise of better and more sustainable decisions regarding the museums in Ghana

(Breuer 2002). Also, it has the great potential of enhancing museums' attractions to Ghana's plural audiences, becoming a museum without walls (Black 2012).

When the diverse communities in Ghana are effectively engaged, they are more dedicated to the outcome of the museum activities. Both their capacities to implement change and a sustainable museum-community partnership are developed (Walker 2014). Therefore, for museums to remain relevant in modern societies, active community engagement aimed at building actual ownership (and not just a sense of it) is a prerequisite (Stroja 2018; McCabe et al. 2006).

Community as Governance: Active Stakeholders in the Decision-Making and Implementation Processes of the Museums in Ghana

This section presents a discussion of engagement strategies for museums that can be implemented in Ghana to enhance the capacity for ownership among the citizenry. Museums are spaces of the cultural heritage of a place defined by communities. As such, museums need to partner with them; working closely with them to create active involvement in the institution's activities, while tailoring those activities to the communities' needs.

Community engagement in the museums' management and administration should surpass the usual information sharing and consultation stages, and extend to allowing these groups to be stakeholders in the decision-making and implementation processes of the agreed decisions (Paul 2010).

The lifeblood of a museum is the community that owns the cultural heritage represented. All the diverse sub-groups within the larger national community are stakeholders in developmental issues, and as such, projects that ignore their fair representation and active engagement are rarely successful (Adom 2017).

The Framework Convention on the Value of Cultural Heritage for Society (Faro Convention) posits that community members must be involved in the process of defining and managing cultural heritage (Sani 2012). Ferguson and Renner (2019) suggest the sharing of the curatorial authority of museums with the communities they serve. This epitomises the recent concept of 'community as governance' (McCabe et al. 2006), whereby the managerial powers of museums are extended. This step promotes local ownership of museums, which is required for their sustenance and continual maintenance. It empowers the community members to take up leadership roles in the acquisition of more cultural objects, encouraging high-level participation and greater enthusiasm toward museums.

The active engagement of communities that ensures their fair representation in the management of museums has led to the success in maintaining the National Museum of Mali (Ravenhill 1994). Meanwhile, in the Sekondi-Takoradi exhibition project, which aimed at establishing a community museum, Larbi (2008: 107) realised that the continuity of the interest in the project depended on the active engagement of community members, thus ensuring their fair representation in the management committee: "traditional chiefs, members of the Optimal club, descendants of prominent merchants, traders, craftsmen, fishermen, youth, professionals, academics, politicians". This all-inclusiveness empowers the people to manage the local museum jealously and with great vigilance (Nelson & Chomitz 2011)-their cultural pride-while linking its programmes to the needs of the people (Craig 1995).

Formation of Museum Alliances with Sub-Communities in Ghanaian Society

Alliances must be forged between the museum professionals and local groups, as well as social service agencies and voluntary organisations that operate within the communities in Ghana. Arguably, a museum culture among a people is realised through active engagement with the local and urban communities as well as professional, technical, commercial, social and educational bodies. This helps "to develop plausible representations and narratives" (Larbi 2008: 105), which are required when building the interests of all factions in the community into the construction of museums as centres of cultural heritage and learning. After all, a functional museum must be able to reflect the needs and interests of its audience; primarily, the community whose culture is represented (Scott 2017). A major step in ensuring diversity and inclusivity of all the sub-communities is identifying and partnering with existing organisations (such as local community groups and civic organisations, faith-based organisations, professional organisations, interest-based organisations, educational institutions, government-based

organisations, etc).

Embarking on Community-Owned Museum Projects: Collaborative Community Collecting Projects and Museum-Community Interpretative Lens Projects

Collaboration is an important ingredient of any efficient engagement process (Stroja 2018). The forging of museum-community collaborations in Ghana would help the museums in gaining a wealth of knowledge from its community members (Ferguson & Renner 2019).

In developing a local museum aimed at narrating the history of Woking town in Greater London, Scott (2017) noted that the extensive engagement of the professional staff with the local people bolstered their enthusiasm toward the project. Their core objective was not 'doing to' but rather 'doing with'. This allowed members of the community to willingly share in-depth historical knowledge associated with the cultural heritage sites and their collections. Such people, especially the old sages, are repositories of the cultural and historical indigenous knowledge of the place and material identities of a people (Adom 2016) often represented in museums. They bring their memories to bear (Adom 2019), creating the bank of indigenous knowledge required of museums as centres for learning about rich cultural heritage. Museums set up with the active engagement of communities are seen by their people as community-owned because they reflect their ideas and values (Visser 2018).

One important project is that of collaborative collecting (Morse & Munro 2018); the museum teams up with the community to collect objects of historical and cultural interests. Traditionally, the interpretation of the museum collections has been the task of museum professionals and curators, often described as an "institution-led historiographical approach" (Stroja 2018). However, for deeper engagement, the construction of narratives of the collected objects should be carried out from an intercultural and culturally inclusive perspective, considering the voices of all communities. Viewpoints must be garnered from persons and groups who are well-versed and knowledgeable in tracing the origins, functions and significance of the objects in relation to the historical place identity of the people.

The Manchester Museum has a project called the 'Collective Conversations' where curators and museum experts meet with communities to debate and re-examine the interpretations of the museum collections (Sankar 2005; Sani 2012; Walker 2014). This approach, which I refer to as 'museum-community interpretative lens', increases the understanding of the historical narratives of the museum collections.

Stroja (2018) noted similar benefits in a project called 'Ormiston House Oral History Project' at the Historic Ormiston House in Australia. Museum experts, community members and visitors were engaged in a collective discourse to enhance and broaden the interpretations of the collections through lectures, talks, presentations, displays and community forum discussions.

As a result, the community members and visitors to the historic museum have been able to develop personal connections with the larger narrative of place identity history. Similarly, Morse and Munro (2018) assert that museums that have engaged in community-owned projects have noticed high community interest and ownership in the museums' activities.

For the museums in Ghana to be able to effectively utilise community-owned projects as part of broader engagement strategies, open-space workshops should be organised whereby museum professionals serve as facilitators, leading discussions that would help tap into the wealth of historical and cultural knowledge of the museum collections. Participants sit in a circular seating format in a flexible and informal setting while ensuring that proceedings are recorded and properly reported (Owen 2008).

Community-Based Museum Educational Activities and Co-Curated Exhibitions

Relationships can be forged through well-planned educational activities within the framework of museum exhibition developments (Ferguson & Renner 2019), whereby community members are involved in the planning and mounting of exhibitions through co-curating. The tactful use of design charrettes–short, collaborative meetings in which people work in groups to engage in the collective planning and design of exhibitions–can result in high community interest and ownership. Pictorial representations of diverse ideas (Smith 2012) could be shared to help community members attending discussion

workshops to brainstorm and select workable ideas for museum projects. This approach encourages them to co-create additional knowledge (Bassler et al. 2008) in order to enhance the work of the museum.

Such museum exhibition programmes are used as platforms to educate and socially interact with diverse groups within communities. Museums can serve as social and cultural spaces through updates about the activities and the cultural exhibits of the museums, and about the significant roles each person can play in helping achieve the institution's planned objectives. This education would gradually develop the interests of communities toward patronising museums as centres of learning about their cultural heritage. Great efforts must be put into the broadcasting of the exhibition programme within the community. The tactful use of local information routes (McCabe et al. 2006) such as communal meeting venues, market centres, local radio stations and all other viable means of reaching the larger audience must be used to the maximum. Moreover, community events such as festivals (Adom 2017), as well as national and religious events could be targeted as avenues for carrying out museum activities since they are fertile grounds for reaching a broad audience.

Importantly, the selection of the days and times for the organisation of education and exhibition activities must be carefully planned. McCabe et al. (2006) caution against all forms of exclusionary practices, or likely barriers to an all-inclusive attendance, such as selecting times that would not allow a section of the community to partake in the museum activities as a result of work engagement, or allowing practices at the exhibition and/or museum education session that are contrary to the beliefs and practices of some of the faith-based organisations.

Formation of Community Advisory Boards for Museums in Ghana

The formation of community advisory boards for local museums is an innovative way of actively engaging people. These boards are usually tasked by the museum management board with suggesting and advising on the activities the museums might initiate in order to attract members of the community. This strategy is worthwhile because it reliably engages with the interests, needs and challenges of the community during the planning and execution of museum activities.

This serves as an important thread that deeply integrates museums into community life and learning (Stroja 2018). The museums could draw programmes targeted at offering insights to communities on how to attend to their challenges, such as unemployment and crime, from the narratives of the past that are embedded in the indispensable traditional knowledge of the people (Tlili 2012).

Community Funding Projects for Museums in Ghana

Opening up community funding opportunities for individuals and groups in Ghana is a way of engaging them. Solicitation of such funding at the local, district and national levels to support the museum's activities is a way of building connections.

Formation of Shared Community Engagement Teams

Another way of building the interest of communities in the activities of the museums is through the formation of shared engagement teams. When the Oxford University Museum realised that some of the members of the local communities were not patronising the museum–even though it was freely opened to the public–they initiated the formation of a shared community engagement team. The museum staff liaised with some members of the communities to arrange for local schools to visit the museums to engage and fraternise with the objects that reflected their cultural heritage (Griffiths 2020). Also, to enhance inclusion in the museum activities, they formed partnerships with isolated groups, such as prisons, to bring them up to speed with the museum's activities.

The Memphis Brooks Museum of Art in Tennessee, United States actively engaged its communities in the planning, development, and execution stages of their Outings Project exhibition with considerable benefits, such as having an in-depth place-based, historical identity history, and offering cultural interpretations behind some of the objects in the museum (Ferguson & Renner 2019). Likewise, the St Barbe Museum in Lymington in the United Kingdom engages in community outreach programmes, projects and exhibitions to encourage greater participation of people through the organisation of hands-on activities for school children and elderly residents (Palma 2020).

Sani (2012) reports that in

Amsterdam, free transportation referred to as 'Cultuurbus' (culture bus) and 'Cultuurboot' (culture boat) are offered by museums to schools and other groups to visit museums. Another means of helping school children to develop interests in the museums is through loaning museum objects to schools for short periods to be used as teaching aids in culture, creative arts and history lessons. A similar initiative has been developed by the Zeeuws Museum in the Netherlands in a project called 'ZeeuwsMuseum@ School' (Zeeuws Museum 2019). These kinds of arrangements could be made with other workgroups and associations in the communities, such as craftsmen and fishermen associations, medical doctors and nurses associations, etc. in Ghana to educate and build their interests in the museums.

Setting Up Local-Specific and Mobile Museums in Ghana

Another way of enhancing engagement in museums in Ghana is by establishing locally-specific community museums where site-specific content and cultural artefacts are displayed. Communities demonstrate ownership of museums when they realise that their place-based historical identity and cultural heritage are displayed within those museums. Through the diverse means of transmitting indigenous knowledge of the heritage of a community–such as folklore/storytelling, proverbs, totemic systems, cosmological belief systems, norms and values–community members are instructed about their cultural heritage (Adom 2016), creating a greater affinity with it through their association with the museum.

Considering this part of its long-term strategy, the government (through the Ghana Museums and Monuments Board) must have a roadmap for establishing these locally-specific community museums. When this is materialised, museum professionals can advise and offer mentorship services to community groups on how to collectively develop their institution's collections and organise exhibitions, as suggested in the Open Museum project in Glasgow, Scotland (Sani 2012).

More innovatively, 'if the people can't go to the museum, then the museum goes to the people' (Sani 2012: 3). The Centre Pompidou Art Museum in Metz, France, has made arrangements in setting up mobile units, or temporary museum structures, in communities where locally-specific cultural collections are displayed for the members to enjoy and learn about their cultural heritage. In Ghana, the ANO Institute of Arts and Knowledge has spearheaded a mobile museum tour initiative aimed at ensuring community engagement with museums and their cultural artefacts.

Notable among these endeavors is the Museum in a Kiosk; a living history hub aimed at creatively narrating the history and culture of Ghana through a series of community interactive sessions (ANO Ghana 2019). The Ghanaian anthropologist George P. Hagan suggested in the 1970s that local museums must be set up in every community as vehicles for cultural education, which he envisioned as a crucial ingredient for Ghana's development (Hagan 1978). While this may be a long-term strategy, considering Ghana's financial landscape, it is a step in the right direction to think of ways of fostering a partnership with the communities and actively engaging them in the activities of the museums via the establishment of mobile museums.

Conclusion

Museums are institutions that house the cultural heritage of the community and are set up to serve this same community (Sani 2012). Therefore, its engagement must be a priority in the administration and management of museums in Ghana. Effective implementation of engagement programmes and strategies—such as making communities part of the management team of museums; establishing community advisory boards and shared community engagement teams; co-curating exhibitions and organising education outreach programmes with communities; creating collaborative community collecting and interpretation teams; setting up locally-specific community immobile and mobile museums; and offering opportunities for communities to fund museum programmes—are crucial now for the management of museums in Ghana. These practical engagement strategies, when properly implemented, hold the prospects of rekindling the waned interests of the Ghanaian communities toward the country's museums, better ensuring the all-important community ownership of these institutions towards cohesive, meaningful nation-building.


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A NEW CHAPTER * A NEW CHAPTER * A NEW CHAPTER *

8

Education & Learning in Ghana's New Museums

by Kwasi Adi-Dako

Museums represent the cornerstone of cultural preservation and promotion, and their design requires intentionality to make them as accessible and engaging as possible.

As we rethink Ghana's museums, we will investigate new ways of presenting narratives, as well as engaging communities from all over Ghana so that they might see themselves properly represented in their museums. In the education section of this report, we will explore the use of principles in education design to better organise Ghana's future museums for deeper engagement with people of all ages and backgrounds.

Need Statement

Ghana's museums have existed since 1957, with the National Museum being the first to open its doors on 5 March. Since its inception, seven other museums have opened all around Ghana, with their design largely following the tradition of museums as static environments in which visitors engage with artefacts by moving through the space silently and observing pieces on display.

In the 21st century, however, it is not enough for museums to simply be containers for art collections and historical artefacts, especially in various African contexts. The sheer volume of history that has been removed or cut off through colonisation means that museum leaders need to be very intentional about engaging audiences to ensure that the experiences they have within the museums stick with them after they leave. There is power in memory and, in a world of increasing hegemony, the act of remembering and imagining is radical. Museums have the potential to be sites for meaningful social engagement and advancement, and the world of education design is purpose-built for improved interactions between individuals and knowledge systems. The evolution of technology and the energy of younger generations can be harnessed to rebuild museum spaces that preserve our cultural heritage to ensure that Ghana's history is inextricably connected with its future.

In the traditional setup, the education departments of museums deal with engaging children and teachers while curators deal with the "adults" visiting the space. In this reimagining, education moves to the centre of the experience design by assuming that all people visiting the space, not just children, have the potential to engage in fun and unique ways to learn from a history that was previously inaccessible to them. This perspective shift challenges museum designers to be intentional about how they set up a space so that it feels like a cohesive and fun experience that a visitor leaves after having reconnected with lost parts of their history and gained a renewed sense of identity.

Objective

Ghana's museums will each have a cohesive story and flow internally that builds an interactive experience for all visitors. "Interactive" in this case means that visitors would not passively look at exhibits, but that their other senses would be engaged in their experience; there should be an interplay between the visitor and the exhibit. Visitors should leave Ghana's museums with a sense of wonder at the richness of Ghana's history and endless possibilities for the future. Citizens should gain new perspectives on familiar topics, while international tourists should gain a strong overview of Ghana's place in global history and journey to the present.

This will be achieved by utilising best practices in experience design and a combination of high- and low-technology exhibits that build on each other to form clear theses. This will allow us to move away from the static museum environments that exist today into a more exciting and interactive vision.
From an experiential standpoint, the museum should strive to embody the principles below:

Interactive and Immersive: The museum should push toward experiences that engage multiple senses and use diverse media to shine a light on Ghana's proud heritage.

Accessible to all: The museum should be able to connect with people from multiple backgrounds, and so should keep language and physical ability access at the core of its design.

Connect the past, present and future: In moving towards more experiential exhibitions, links should be drawn between the historical, contemporary and speculative in order to highlight new perspectives.

Educational Containers

In order to realise the vision of interactive and accessible museums, there are several potential kinds of exhibits that encourage varied modes of apprehension and learning behaviours.

The definition of a museum has evolved, in line with developments in society and in accordance with the realities of the international museum community. The role of a museum is also as an institution that acquires, conserves, researches, communicates and exhibits for the purpose of study, education and enjoyment, displaying material and evidence of people and their environment. These roles are not restricted to just providing information. Today, a visitor may develop such behaviours as seeing, grasping, analysing, questioning and extracting clues related to life from what they see (1).

There are four main elements to consider when thinking about modes of visitor apprehension in museums, as articulated by the Faculty of Architecture, Planning & Surveying, Universiti Teknologi, Malaysia (2), who are world leaders in space and experience design:

Contemplation: This deals with aesthetic beauty and individual perception of specific works. It is most commonly used in art museums.

Comprehension: This deals with perceptions of artefacts in context, and is most commonly used in historical, archeological and ethnographic museums, and tends to be the model that traditional museums lean most heavily into.

Discovery: Visitors explore specimens grouped by category, and the institution uses exploration as a means of visible storage. This is common in Natural Science Museums.

Interaction: This deals with kinaesthetic response to stimuli, with live demonstrations and multimedia exhibitions at the centre of activity. It is most commonly employed by Science Museums.

In deciding what Ghana's future museums will be, it is critical to recognise that design must be intentional in incorporating elements from each of these four modes in order to reimagine institutional spaces. Engaging visitors' senses of contemplation, comprehension, discovery and interaction at different points in their museum experience allows us to craft narratives that leave lasting impressions. A key aspect of incorporating education design throughout museum spaces is in the ability to manage visitors' experiences; museums should be dynamic spaces that transform as a visitor's journey progresses.
In conjunction with these modes of apprehension, different learning behaviours should also be taken into account, which are categorised along the following lines as articulated by the Universiti Teknologi faculty:

Cognitive: The assimilation of facts and figures learned through repetition and concrete experiences.

Affective: The challenging of attitudes, beliefs and values to increase empathy with other viewpoints.

Social: The development of cooperation and communication skills.

Psychomotor Skills: Manual dexterity, crafting and manipulation.

Personal: Increased sense of identity and self-confidence, motivating further exploration.

By combining modes of apprehension and learning behaviours, we can recategorise our museum exhibits to ensure they tap into multiple possibilities and become the dynamic forces of wonder that we desire.
Here are a few examples of exhibits and experiences categorised by the apprehension modes and learning behaviours they engender:

Type of exhibit	Description	Apprehension Modes	Learning behaviours
Terrarium Space	Exploration of plants native to Ghana with miniature models and real shrubs and flowers potted in the space. Theme of conservation; and narratives concerning traditional beliefs about, and uses for, various plants. Encourages change in thoughts on traditional practices related to plants in Ghana.	Comprehension Discovery Interaction	Affective Personal
Live craftsmanship spaces	Rooms where weavers at Kente looms, bead makers, basket weavers, etc. conduct live demonstrations of their crafts, along with orators who tell engaging stories of their histories. These can be curated as performances, with collaborations with local theatre groups. There could be experimentation sections where visitors can try their hands at these crafts for short periods.	Comprehension Contemplation Interaction	Social Psychomotor Personal
Simulated reconstructions	Using 3D mapping, historical sites all over Ghana can be recreated in museum spaces for visitors to get a sense of the rest of the country.	Comprehension Discovery	Affective Cognitive
Preserved artefacts	Strategically spread throughout the space, these artefacts underscore other exhibits, giving a sense of history to the space.	Comprehension Contemplation	Cognitive Personal
Futures black box	Combinations of live and recorded performances shown here give a deeper sense of immersion to visitors about imagined futures. Collaborations with Afrofuturist creators introduce Ghanaians to visions of the future dreamt up by other Ghanaians.	Contemplation Interaction	Affective Social

Design Methods

In this section, we will dig into exactly how to transform our museum spaces from an experience design standpoint. This will serve as a map for how to organise exhibits from a user-centred, rather than curator-centred, perspective. Placing the users (in this case, visitors) at the core of our design process allows us to take into account nuances from their point of view, which will enable us to create richer and more inclusive experiences. Ghanaians come from all walks of life and from different educational backgrounds, and they each have a unique perspective and varying levels of experience with interacting with art and artefacts; we need to design for this diversity. Essentially, we wish to move from treating visitors as spectators to treating them as participants.

The experience design process is summarised below. Once an objective has been set for an exhibit,

we would use this process to build exhibits in a more user-centric way:

Inspiration

Understanding user personas: Who are we designing for? What are their needs and aspirations?

Analogous inspiration: Who is currently doing this well? What can we learn and adapt from them?

Ideation

Narrative crafting: What stories do we want to tell? Why do these stories matter?

Communication design: How should the space look so as to effectively tell these stories?

Space design: How should the space function? How should people flow through it?

Implementation

Team profiles: Who do we need to execute this?

Technology: How do we leverage the latest tools to augment experiences, and to connect with the world outside the museum?

Community engagement: How do we engage Ghanaians from all over the country to shape the narratives and experiences of the museum?

As we dive into inspiration, ideation and implementation, we will illustrate how each of these concepts builds into a new vision for Ghana's museums, with examples to further illuminate how different directions could play out.

Inspiration

Understanding user personas

The first step in strong experience design is to answer the question of "who are we designing for?" Creating personas is a useful tool in focusing design, and this involves answering questions about potential wants, needs, pain points and current ways of experiencing museums. The User Experience Researcher would run this process. Starting from this point allows us to be more intentional in our design. Here are a few brief examples below:

Adwoa

SHS STUDENT / FROM GHANA

Her aspirations

A place to spend time with friends that is exciting and ever-evolving

Her needs

A way to see herself in a new light and be proud of her identity

Her pain points

Struggles with self-confidence. Lack of access to relevant historical information; most information is buried in dense texts

Her current museum experience

Wanders around and takes pictures of objects that are interesting and shares them on social media. Interest quickly dwindles

Mawuli

PARENT / FROM GHANA

His aspirations

A place to spend time with friends that is exciting and ever-evolving

His needs

A way to see herself in a new light and be proud of her identity

His pain points

Struggles with self-confidence. Lack of access to relevant historical information; most information is buried in dense texts

His current museum experience

Wanders around and takes pictures of objects that are interesting and shares them on social media. Interest quickly dwindles

Jelani

ETREPRENEUR / FROM THE USA

His aspirations

To explore landmarks and discover places to recommend to other friends

His needs

To find potential diasporic connection points to Ghana

His pain points

His thought processes are grounded in Western ideologies that he is looking to shift by connecting with various African histories

His current museum experience

Goes to specific exhibits that he came to see, spending long periods of time in each

If we assume that Adwoa, Mawuli and Jelani are our prime target audiences, for example, our design can be positioned to speak most directly to them. In the persona building exercise, we will create numerous examples and use our objectives as a museum space–and bring in data on potential market sizes–to drive our design. This exercise also forces us to be clear about who we primarily aim to serve.

Analogous Inspiration

While we aim to create experiences that are as original as possible, it is important to understand if there are existing entities around the world that have effectively executed on ideas that we are interested in, which we can look towards for inspiration. From the ways that technology has been implemented to unique methods for telling stories, there are opportunities for inspiration all across Africa and around the world. The experience design team, fleshed out in the implementation section, would be responsible for putting together a picture of analogous inspiration.

For example, LamasaTech's Survey system (3) could provide inspiration for technology that we may wish to use in Ghana's museums. The intuitive nature of the platform makes it easy for visitors to share feedback and allows designers to more effectively iterate on exhibitions. See more on this in the technology section below.

Another inspiration could be the experiential nature of the Exploratorium (4), which has a clear design brief mandating designers to make every exhibit as playful as possible; a principle that shines throughout the museum. Meanwhile ImagiNation Afrika (5) and its location in Dakar, Senegal

provide inspiration for highly interactive, play-based experiences. Our ability to articulate strong principles and live by them will be decisive in the success of this endeavour. Finally, Play Africa's (6) project in Johannesburg, South Africa embodies the principles of fun as a means of sharing knowledge.

Ideation

Crafting narratives

The next question to ask once we have created personas is "what stories do we want to tell?". Strong narratives are at the heart of good experience design and help to shift us away from a series of objects arranged chronologically.

What links do we want to highlight between the past, present and future? What are the little-known stories that benefit from more exposure? How can we reach our visitors intellectually and emotionally? The museum may have an overarching narrative that each exhibit feeds into, or a series of narratives in each exhibit, but the cohesion of these narratives is critical to the museum's success.

These narratives form the basis for roleplaying and storytelling opportunities in which we engage the theatre community to support live exhibits (more on this in the community engagement section below). We can also craft adventure arcs to weave throughout the museum, which will be further explored in the gamification section below.

For example, we may have a theme of the influence and evolution of water bodies throughout Ghana's history. The narrative may involve traditional beliefs about various water bodies as well as how Ghanaians have interacted with water through time. Visitors could be encouraged to draw their own conclusions about Ghanaians' relationship with water after exploring the varied exhibits around that theme.

Communication Design

After creating our first versions of personas and narratives, the look and feel of the museum will then come under review. Design theory will be employed to select the best colours, fonts and other messaging in the museum to most effectively support the selected narratives for our target audiences. The visual design of the space needs to mirror the narrative structure in order to make messages more impactful.

For example, an exploration of water bodies in Ghana might include a river-themed graphic flowing on the floor to lead people through various exhibits in a way that preserves narrative integrity. Graphic designers will be encouraged to incorporate various elements from the exhibition into the signage to maintain immersion in the experience.

Space Design

In principle, the museum must be very dynamic, meaning that the various spaces should be able to transform to accommodate different exhibits. Features such as wall hangings, movable walls and multipurpose halls with foldable furniture will maximise our ability to change the space to suit our needs. Whether we are displaying artefacts from around Ghana or hosting live artistic performances, our space should be able to switch between modes to allow for multiple kinds of experiences. This principle has been used to great effect in classrooms around the world to allow educators to host varied experiences in the same space.

Implementation

Team setup

In order to reimagine museum spaces effectively, we need to form an experience design team that is focused exclusively on visitor experience, and how the space is organised to influence this. This team would need to collaborate closely with museum curators to ensure that exhibits and experiences fit into the overall flow of the museum and have engaging enough elements to leave lasting impressions. The main roles required in the team are:

Senior Experience Designer
This person is responsible for creating user-focused designs informed by market analysis and interaction design best practices. In collaboration with curators and artists, the designer would create experiences to put into effect the narratives we want to share.

User Experience Researcher
This person is responsible for sourcing insights on potential visitors to inform design. They would need to run extensive primary research through mixed methods, as well as secondary research to understand the different visitors to the museum as much as possible.

Communication Designer
This person is responsible for all graphic and written communication in the space. They are highly skilled in visual design and understand colour theory and typography, among other areas, which they use to make the space as effective and aesthetically pleasing as possible.

Technology

Technology's application in museum spaces has seen transformations in visitor management, exhibit design and

gamification of entire visits all over the world. Ghana's museums could be continent leaders for innovative use of technology that augments museum experiences.

Gamification

Gamification is the application of principles from game design to other experiences in order to improve engagement. It can be used to great effect in a museum setting; including elements such as treasure hunts can bring families or other groups together by creating new objectives in the space.

The museum experience will be integrated into a mobile application that visitors can access during their tour, in order to engage in new ways with the exhibits. This application can be synced with hardware in the museum such as iBeacons, which allow us to create custom experiences. For example, a virtual treasure hunt associated with an exhibit can alert visitors when they have reached a place of interest in the particular quest they are on.

This technological element of the museum also allows us to connect with the Ghanaian developer community, as it gives them the opportunity to create solutions for design challenges. For examples of games that have been integrated into museum design, Build a pyramid (7), Full Steam Ahead (8), and Biomedical game 'GEN' (9) provide strong inspiration.

Visitor Management

Technology will also be a critical part of our ability to track and manage visitors. Electronic kiosks will be placed at strategic points in the space for informational and feedback collection purposes. These will be at the point of experience where visitors are most likely to give honest and useful feedback.

Products like LamasaTech's (10) interactive directory kiosks will be crucial.

In visitor management, technology's greatest value-add is the access to data, which we can use to fine-tune the museum experience over time. Ticket sales are the main data point that many institutions have tracked so far, but these figures do not tell a complete enough story of how visitors experience the space and so lack information that might help designers continually improve. In short, what gets measured gets managed. Through a combination of traditional methods like surveys and polls, as well as online and social media traffic tracking, data on ticket and website sales, as well as Internet of Things (IoT) tracking internally, we can build a strong picture of who is visiting and what they are most interested in during their visits.

The iBeacons mentioned in the gamification section, for example, can provide precise movement analytics which help identify "dead zones" in the museum where people are not engaging at all, as well as the areas people are finding to be of greatest interest.

Examples of metrics we would track include:

Stopping behaviours:
Total time spent in an area; proportion of visitors who stop at a particular element.
Tech interaction:
Number of visitors who access certain videos; time spent on particular videos.
Observable demographics:
Estimated age of visitors; organisational or educational affiliation of visitors.

Mastery of this data also allows us to write more persuasive grant proposals in the future as we build a stronger idea of exactly how to use funds to improve experiences. Staffing levels throughout the museum, and our ability to make future predictions about exhibit design, are also significant secondary effects of identifying and tracking the right data.

Exhibits and experiences

Virtual and augmented reality can play a major role in exhibit spaces. With 3D mapping, we can create virtual reconstructions of traditional landmarks all over Ghana in the museum which would allow visitors to experience much more than is physically present. Initiatives like the Zamani Project (11) provide inspiration for what is possible with concerted effort. By digitising historical sites, we can bring landmarks from all over Ghana to visitors in specific locations.

The museum will also be a multimedia space with projected images and speakers designed and arranged to completely immerse visitors in the exhibitions on display. The technological elements of the museum will require extensive training for staff to use and maintain the tools, which further improves the quality of museum curators and technicians.

Community Engagement

Well-designed museums open the door to engaging various Ghanaian communities in ways that have positive ripple effects throughout society. The revamped museums need to connect with Ghanaians from all over the country in order to shape the narratives and experiences of the museum. There are numerous communities in the country that are currently not engaged in museums, and there is an opportunity to interlink them in

service of deepening our collective relationship with our culture.

Here are some of the major collaborations that could support in the museum's growth:

Theatre Community
The museum's live exhibits will need actors, dancers, set designers and many more to help in creating immersive experiences for visitors. From large institutions such as the National Theatre (12) to rising stars including the Accra Theatre Workshop (13), the museum initiative provides the opportunity for many artists to collaborate in creating engaging and educational experiences.

Software Developer Community
In order to build the technology necessary for interactive exhibits, the Ghanaian software developer community could be instrumental in building the backend for applications, games and other products for the museum. Facebook Developer Circles Accra (14), forLoop Ghana (15), Google Developer Groups (16) and Women Techmakers Accra (17) are just a few of these communities that have been growing over the past few years and which could be extremely helpful in creating homegrown products.

Educator Community
Schools hosting trips and adventures for students, as well as curriculum designers transforming exhibits into curriculum guides for students, provide opportunities to codify exhibitions into new media.

Visitor Community
Finally, there is an opportunity to bring all visitors to the museum into communal experiences through various events such as themed trivia competitions and spotlight discussions.
In conclusion, Ghana's museums are on the brink of radical transformation that will propel our nation to the forefront of cultural and historical preservation in the world. Should this reimagining be successful, I hope that Ghanaians build a new sense of pride in the richness of our culture—which will resonate with visitors from all over the world as well. Our willingness to embrace educational best practices will allow us to connect more deeply with our past in order to better visualise our future. We must recognise the diversity of perspectives that exist within our great nation to create experiences that reflect a beauty that is greater than the sum of these parts.

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What Is Fufuzela?

FUTURING THE PAN-AFRICAN MUSEUM

by DK Osseo-Asare

Fufuzela do not exist, yet. But they will. Indeed, some say that to encounter fufuzela is to meet an interspecies emissary from Africa's future, here to remind us of the past.

Part I:

"Decolonization is a gift" (1)

In her text "African Space Magicians" for the 2019 Chicago Architecture Biennial—in which she likens the Zulu "umqambi wesino" to something more akin to "space magician" than the English derivative of the Greek "arkhitekton", or master of works—the author, architect and educator Dr. Lesley Lokko, founding Dean of the Graduate School of Architecture at the University of Johannesburg, tells the story of encountering security guards at an award-winning museum in South Africa. In response to her question, "What is the Xhosa word for museum?", they remarked that, "Actually we don't have a word for that." Upon further inquiry, when pressed ("So what do you call the building where you go to remember something?") they clarified: "Madam, we don't need a building for that." (2)

Bearing in mind that the etymology of the word architect via the Latin root (tego, tegere, texi, tectus) connects both "to weave together" and "to mask or conceal", one possible reading of Dr. Lokko's intricate text is that it is a blanket call to challenge landscape architects, architects, environmental design professionals, both expert and lay practitioners, "producers", "consumers" and all other beneficiaries of design and the arts to disengage themselves individually and structurally from notions that architecture must be overly large, complicated, heavy, expensive, immobile or anchored in paradigms of African poverty, persecution and incorrigibility.

If African architecture today is to liberate anyone from real or perceived environmental constraints—and from limitations circumscribed and engendered by geopolitical systems of worldwide economic exploitation and terrestrial extraction—the first step is invariably psychological. Like all past and future calls to decolonise minds, this applies to 'mind' at all levels: from the intrapersonal to the supranational, planetary and the galactic. It is necessary to disentangle logics of making and possibility from pre-packaged conceptualisations of what constitutes architecture.

Digital natives today may say the internet is forever, but even they know that electronics are ephemeral. Erstwhile human culture, embedded in evidential experience and having already endured and evolved across eons is a profoundly proven peer-to-peer technology network. Architecture has many forms and meanings in multiple disciplines and communities of praxis. However, in each, it serves to archive access to a catalogue of semblable support structures that

the mind, in turn, can draw on for the construction of imaginaries. Building begins first in the mind, not by memorising a canon per se, but through experiential comprehension of which parameters (particular and perceptible, describable if not quantifiable) define a spatio-temporal scenario that is ensconced in manifold material conditions. Perhaps in order to better advance the decolonisation of our arts and cultural institutions, structures and modalities, we may opt to enter into a sustained project of disambiguation. We may choose to re-route the colonial circuitry of conceptual and epistemological disenfranchisement to instead demarcate renegotiated boundaries of reality.

But how can the Fufuzela bamboo architecture project create new opportunities for democratic culture formation in Ghana?

Part II:

The bamboo building system presented here—Fufuzela—is a preliminary proposal for collaborative research and grassroots co-development toward one broad goal: making bamboo building accessible every day to people in Ghana and worldwide. However, the specific approach to bamboo architecture that this contribution seeks to highlight begins with the recognition that bamboo itself is neither dumb, impassive nor neutral. This relates to the nature and design of any programme of future-oriented arts and cultural activities in Ghana that centre on inclusion and foreground participation.

As has been the case for generations, the primary repository of Ghana's art and culture is the people themselves who, collectively and in aggregate, embody a living archive of knowledge. We can experience the power of this culture in many ways, but perhaps paramount among these is physical attendance at, and participation in, local or regional festivals. Such mass movements of people concentrated in space render palpable the land and its materiality, while myriad resonances of being are sensually made manifest through sound and rhythm; through the taste of food; through the materiality of textures; through smells; through movement.

Let us consider this web of event spaces—of festivals and durbars, social gatherings, events and celebrations from the level of the household to that of the community and municipality, across districts, homelands and territories under customary rule and communal trusteeship—as a nationwide distributed, asynchronously dispersed "site" for the production, archiving, experience and dissemination of art and knowledge across Ghana and the diaspora.

This site-in-multiple, then, demands forms and formats of architecture that can be affordable, that are not so resource- and energy-intensive as to prohibit temporary use (or make it wasteful). It obliquely precipitates "what-if" questions such as "what if architectures were themselves motile and quasi-conscious, capable to varying degrees of participating in dynamic processes of African culture formation?".

Some contend that our ancestors were well aware that the vital energy fields (referred to alternately as either the "spirit world" or "quantum mechanics") that emanate forth from nature—the fields and streams, the rivers, lakes and the sea, the wind and atmosphere, the trees and forests, the land and soil beneath its surface, the sands and the great stones, wildlife and livestock, cultivated crops and their cycles of growth—that all of these commingled with their own individual and collective life forces across a vast but shared terrain of lived experience.

In this sense, the environment becomes not only the ecological fabric that enfolds all reality in a continuum, but also a register of memory and metaphysical meaning, encoded for transmission and regeneration.

Culture is recursive. It exists only when and if it is performed, a process of reinvention that marks renewal by means of manifestation. But while we can think of culture as both the pinnacle and the composite of human creativity, capability and performance then, in actuality, it derives from interaction between species.

Culture begins with microbes, with myriad beings living across a phenomenal range of growing media and processes of fermentation, including scales of time and space outside the realm of what humans are capable of directly experiencing, consciously, by means of our senses. Consequently, not only plant species (e.g. bamboo) but all other lifeforms are design partners and co-participants in the production and propagation of what we frame within the domain of the arts and sciences as "culture", i.e. the evidence of our existence on earth and the universe.

Bamboo is a globally abundant giant grass that offers, in its naturally occurring state, strengths comparable to steel in tension and concrete in compression. It grows in massively interconnected

interspecies networks (fungi-grass, amongst others) that help the earth metabolise at a planetary scale.

Bamboo timber is thus a naturally available grown material, but it presents certain challenges to building, including the fact that, because bamboo grows freely, each bamboo culm is different, frustrating standardisation. Furthermore, the material workability of bamboo is highly asymmetrical (saws can cross-cut, but blades split culms axially) while it is difficult to nail bamboo poles cleanly together in construction.

The former presents a technical challenge, and the latter a manual one, namely how to assemble structures. We solve the former through a material strategy and engineered joint mechanism. This, in turn, enables us to bypass the latter entirely, in that the resultant structure can be assembled and disassembled repeatedly, at will under reasonable conditions, through simple mechanical means and with limited tools and no special labour requirements. The direct local building precedent for such structures are awnings, tents and "canopy" pavilions, manufactured and deployed as pop-up structures by a moderately-scaled but widely distributed industry producing low-cost mobile buildings across Ghana.

It is entirely possible, and not beyond the limit of our collective imagination, to graft a simple and readily-available method for erecting bamboo scaffolding onto our existing human knowledge, technical capacity and infrastructure network, as an addition or complement to existing repertoire of pop-up architectures.

Part III:

Accra and Tema, conjoined a half-century post-independence into a twin city, form in tandem the human settlement closest to the origin of Planet Earth's geo-coordination system: 0º longitude, 0º latitude. Thus Fufuzela, an ongoing research originating out of Tema, is positioned to be endemic to the centre of the world, if not beyond. It has been seeded and is sustained as part of an anticipatory project toward that re-formation of spatial experience wherein architecture can sense and interact with people and its environment.

Fufuzela is an open-source architecture co-designed and co-developed from the bottom up in the form of modular mobile "bambots" (a type of bamboo-based micro-infrastructure with para-structural motility) that interoperate at the scale between furniture and architecture. It is born of a decade-long, community-based, participatory design research into bamboo building systems, co-creating architecture as a form of collective building technology: from Tema's "communities" to Berekuso and Akuapem in the Eastern Region, even to the eight Anam communities in Anambra, just before the Niger Delta, and back again, from Brazil Lane and Jamestown's Otublohum Square to Agbogbloshie and the Accra Timber Market.

Fufuzela represent an emerging species of free living architecture, capable of displaying low-level motility, and low-fidelity metabolism (biodigesting and 3D bioprinting). It was conceived in contradistinction to seemingly more advanced high-technology "robots", which are, etymologically, slaves to their engineer-creators and the authors of their code.

Designed for self-assembly, fufuzela are, like deer and sheep, irregular plurals that are simultaneously one and many. Fufuzela create scaffolding for shared experience: by embodying material ecologies of symbiosis—serving as a dynamic and reconfigurable green armature for rewilding the city—fufuzela enable new forms of stigmergic interspecies interaction with the city and one another.

The project introduces a novel fabrication technique for building ultra-affordable mobile structural assemblies, featuring a hybrid bamboo-steel-bioresin composite joint method to address dimensional variance of bamboo culms and to enable reconfigurable, cuboctahedral bamboo architectural assemblies.

The other conceptual leap is to recognise that buildings, including lightweight mobile buildings and deployable structures, are more than merely a minimum protective shell against "the elements" of natural environment. They also "afford" many other things, not only to humans but also to other species living their everyday lives. Thus buildings, or structures more generally, operate as an interface between our experience and other worlds. The more that any given architectural scenario can "afford" access to multiple and overlapping worlds of preferable possibility—not only for ornamentation, animation and the imagination, but also with respect to augmentation of utility, making things easier to do better, by means of itself—the more we may consider such spaces to be "useful".

Part IV:

"As m bi safoa bue as m bi pono."(3)

Is there a word for "useful" in your language? Can a tree be thought of as useful? The soil or the sunlight

that nurture it? Or the bees that pollinate? How do you describe an object with utility, a field of latent use or animate web of potentiality, or the "space" enmeshed within? And how do we discern useful to, by and with respect to whom or what?

What word or phrase in your language speaks to what a building may become when it is reformulated as a body made up of a skeleton, skin and possibly a few essential organs; a body, or bounded system that may be living now, in the past or in the future? Given that all matter exists as part of a continuous process cycle that circulates life, death and being, how do you talk or listen to a building? How do you dialogue or dance with architecture that is alive, or is at least beginning to possess sentience, motility and a primitive metabolism, if not the ability to reproduce, communicate and exert or propagate influence?

In this regard such a living building, an architectural organism, may elect to enter into symbiosis with humanity and other species, as an extension of itself. Herein we can interoperate with other species: with trees, with fungi, with mineral ores packaged and mined from past planetary and human events. People can co-exist with such buildings, finding "use" in them, and reciprocally them in us. The very para-structure of such forms of living buildings encode the spatial-material "recipe" for their fabrication and (dis)assembly, as well as, ideally, the inspiration and motivation for others to themselves grow and build with bamboo, a form of interspecies collaboration.

Fufuzela encourage us to entertain what can happen if we envision the architecture of Ghana's future museums not as something heavy and inert, but rather as a distributed para-structural interface poised for fostering pan-African procreation of art, culture, knowledge, know-how, expertise, awareness, skill and appreciation. Such an architecture is a spatial technology, embodied but diffuse; an environmental overlay for tech-enabled and massively participative processes of culture formation. This museum is not contained within walls. It roams free, can observe and digitally archive the world, share this information in many different forms and formats (some of which are not even invented yet. We will encounter them in our future). Perhaps most importantly, fufuzela can dialogue with people such that the record and cycles of curation remain open and inclusive.

Even in the lineage of the Western tradition, a museum first meant a place of learning before it meant a cabinet-of-curiosities-cum-mausoleum-of-loot, pillaged or "purchased" and displayed with text labels speaking to their "provenance". Today around the world, many masks, totems, baskets, garments, instruments, stools and other cultural artefacts remain held hostage in foreign museums, far from Ghana, their motherland, interpreted by remote publics as passive, static and inanimate. There they are caged. Here they shall roam free.

As we look to the future, we can assume that artefacts able to achieve repatriation will need time and space to heal. Fufuzela can be that distributed network of accommodation, a body with many skins that is co-designed to re-unite culture with land, water and spirit. Fufuzela shelter and support people and things that are in need of communing with the energetics of place.

Both in reality and in a vast array of imaginaries, the "internal organs" of fufuzela are modular and living, but not fixed in place and not truly internal. The artefacts that artists and artisans, musicians, scholars, scientists, designers, engineers and innovators produce across all of Ghana's regions and diaspora and across time—these are the organs through which fufuzela resound. As a network of lightweight and mobile architectures, fufuzela serve to increase access to arts and culture, as well as participation in its production, curation and dissemination. Such a network should be regionally distributed, with key building complexes anchoring arts and cultural production jointly with heritage documentation and preservation at a national scale. Consider an expansive series of interlinked chambers, showcasing the regional dynamics of Ghana as a fluid space, digitally immersive and interconnected, pulsing with past, present, future.

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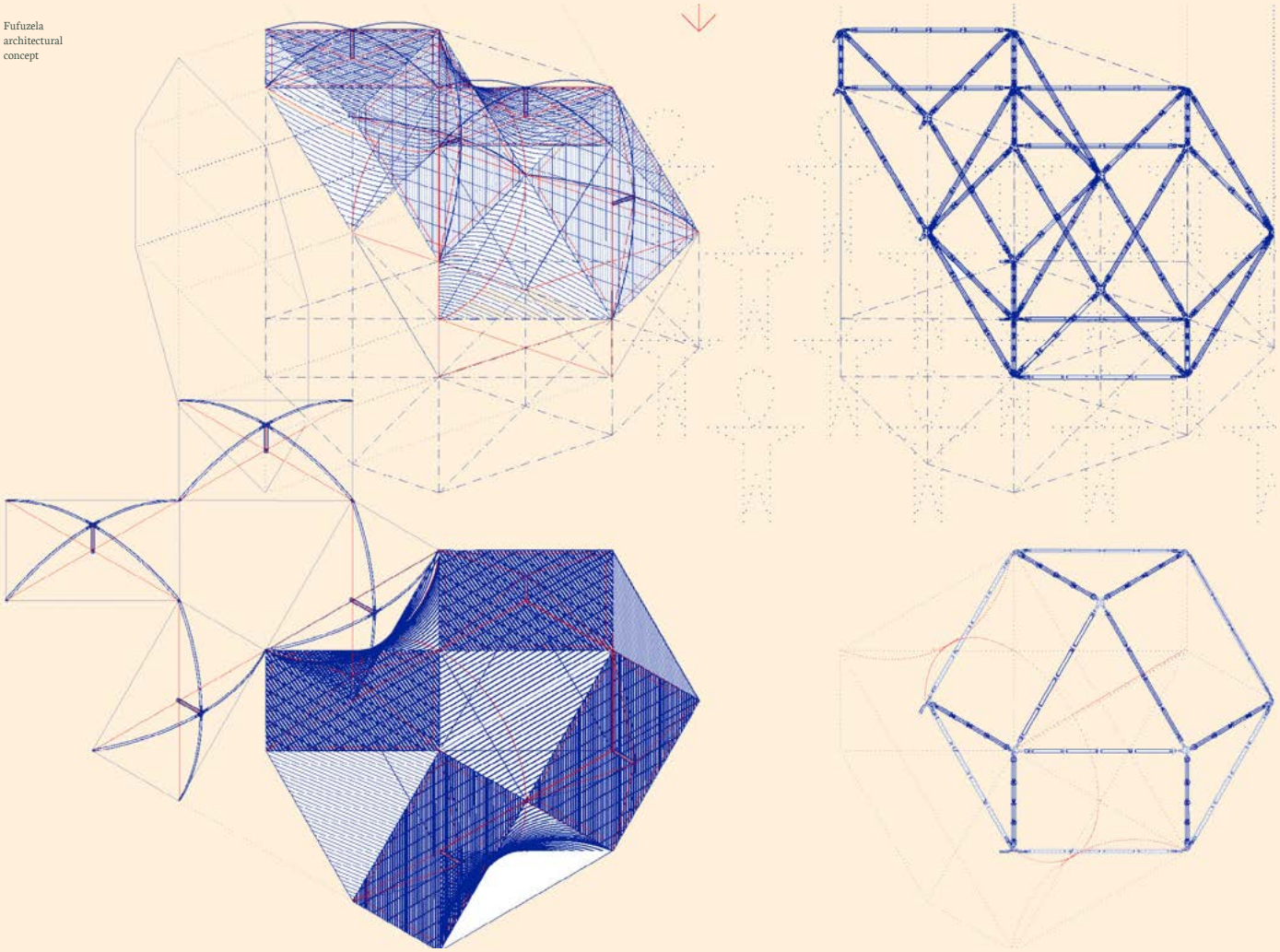
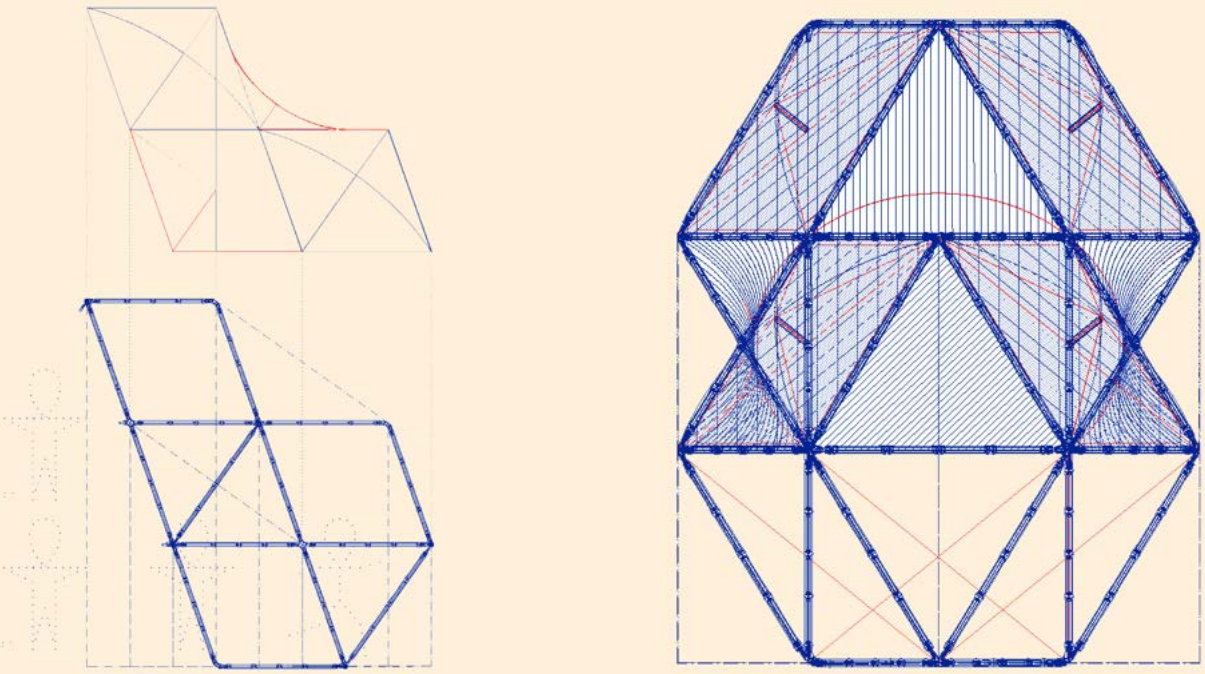
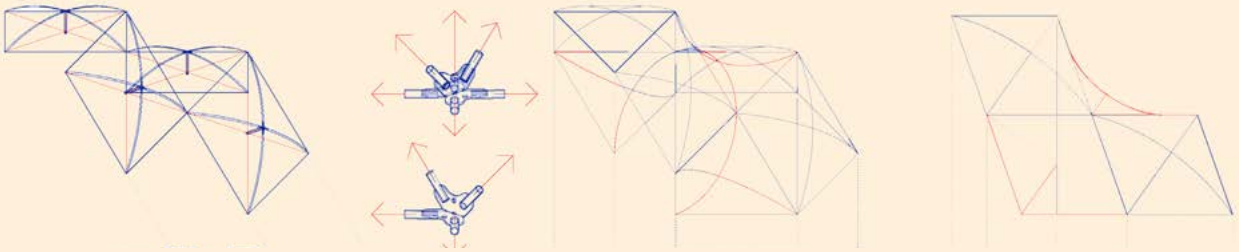
Fufuzela architectural concept







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10

Repatriation

HOW TO CREATE A COMPREHENSIVE INVENTORY OF COLLECTIONS & ARTEFACTS OF GHANAIAN ORIGIN IN MUSEUMS AND PRIVATE COLLECTIONS ABROAD

by Afua Nkansah-Asamoah

Currently there are a number of colonial-era artefacts of Ghanaian origin held in public museums and private collections abroad. This unfortunately is not a case unique to Ghana.

In fact, it has been estimated that "up to 90% of sub-Saharan Africa's cultural heritage is currently held outside the continent" as a result of "plunder, theft and colonisation, as well as legitimate trade and exchange" (1). Currently, Ghanaian cultural items are found in public institutions in the following countries: Britain, France, Germany, the Netherlands, Switzerland, Portugal, Belgium, Italy (2) and the USA.

Here is a list of some notable museums with Ghanaian objects:

British Museum, London, UK
Royal Collection Trust, London, UK
Victoria and Albert Museum (V&A), London, UK
Wallace Collection, London, UK
The Metropolitan Museum of Art of New York City (The Met), NYC, USA
National Museum of Scotland, Edinburgh, Scotland
National Army Museum, London, UK
Woolwich Arsenal, London, UK
Pitt Rivers Museum, Oxford, UK
Royal Green Jacket Museum, Winchester, UK

Why is an inventory important?

Making an inventory is crucial in order to identify which cultural objects are held outside of Ghana. It also enables further research to be carried out on those items.

"Without inventory and an easy way to access it, the requests for restitution will only continue to remain in limbo". (3)

Having an inventory is also a way to engage with the Ghanaian population on their cultural heritage. As the Senagalese scholar Felwine Sarr stated, "People first need to know what was taken from them. Then, they will realise that this is not an elite discussion, but one that concerns them; their history, their heritage and their legacy". (4) Furthermore, in creating an inventory, the Ghanaian government will be able to extend diplomatic and advocative efforts for the restitution of stolen artefacts from museums and other cultural institutions. (5)

This essay will briefly evaluate what can be learnt from the steps taken by other African countries in putting together their inventory projects. From there, this essay will make recommendations and suggestions (including a brief discussion of the use of current technologies) on how to adequately achieve a comprehensive inventory of Ghanaian artefacts in cultural institutions outside Ghana.

Putting an inventory together

An inventory is a list that records

Gold mask, seized by the British from Kumasi, Ghana, in 1874 and now in the Wallace Collection, London, United Kingdom.

the compiled assets that one owns or has access to. Making an inventory can take different forms. This report concerns the creation of a new database to hold digital copies of existing museum data in a central location. Making an inventory of artefacts that are not in Ghana requires a number of players to centralise this information, which will involve knowledge-sharing and open collaboration.

The inventory will not only identify basic information—for example, what the item is, where it is, what it looks like—but will also provide its custodial history in the form of provenance.

Other important African inventory projects

The International Inventories Programme IIP (Kenya) (2018-2020)

South Sudan Artefacts Working Inventory (South Sudan) (2015-ongoing) (6)

Digital Benin Reconnecting Royal Art Treasures (Edo State, Nigeria) (2020-2022) (7)

Sierra Leone Heritage (Sierra Leone) (2009-2012) (8)

Africa Accessioned Network (Namibia) (2014-2017) (9)

The Making African Connections Digital Archive (UK) (2019-2021) (10)

The Return of the Icons project by AFFORD (UK) (2020) (11) (12)

Using technology: How can artificial intelligence and blockchain help to inventory artefacts?

HOW BLOCKCHAIN CAN HELP

From the onset, it is worth considering the use of distributed ledger technology (DLT), like blockchain, for this inventory in relation to provenance research. (14)

Blockchain-based provenance almost guarantees immutability of transaction data. It relies on the original maker inputting the provenance on the blockchain. Such technology may seem more suited to artists but—when detailed provenance research is conducted (including the local context)—the data can be stored on the blockchain, which means that even if an item is moved from one museum to another, the research remains intact.

DLT can also be used to guarantee the integrity of closed records, as was done with the ARCHANGEL project, which was built on the "Ethereum blockchain stack" specifically as a solution for the needs of The National Archives UK. (15) Nonetheless, having specific closed records is not a priority of this Ghanaian inventory at this moment because some of the data is incomplete and some of it incorrect; a thorough review would be necessary before closing the records. However, designing an inventory with the vision of it ultimately being an immutable system (16) will be very useful for the integrity of the data stored in the database. This means people can trust that the data has not been tampered with, or altered for whatever reason.

Case Study:

The International Inventories Programme IIP (Kenya) (13)

BACKGROUND
Set up in 2018 by a group of creative practitioners and researchers.

METHOD
Desk-based research; sending emails to institutions. Snowballing method to find further information.

OUTCOME
By 29 September 2020, the organisation had identified 32,321 objects in 30 institutions across seven countries.

HOW ARTIFICIAL INTELLIGENCE CAN HELP

Artificial intelligence (AI), as opposed to natural intelligence, is when machines mimic complex human cognitive processes. AI is particularly useful for inventorying because it can aid in sorting through data: an otherwise time-consuming process that requires attention to detail and consistency in approach.

AI can also be used when modifying the data that will be received from museums. It can be used to spot and automatically detect specific types of historic spellings, or identify duplicates or similar content in the database. AI can also give automatic suggestions of possible descriptions of objects based on a picture, which can save time when compared with manually compiling that data. Some types of AI that would be useful include rule-based AI and natural language processing.

It is important to remember that AI works well with a lot of good data. Designing an inventory with AI in mind means that data can be pre-processed in such a way that programmers can create effective AI-generated solutions, which work intelligently and intuitively for the needs of the inventory.

There is also opportunity for partnership, for example with AIA Ghana (Artificial Intelligence Association of Ghana) (17).

Using technology: Thiking practically about secure storage and software solutions

One question to consider is whether to build a custom solution or to use existing services—or both. A custom solution built by a team of software engineers means that the incorporation of blockchain and AI, as discussed above, can be done more easily than with an off-the-shelf solution. However, there needs to be adequate consideration given to the sustainable management of such a solution.

Existing off-the-shelf software can also be used. For example, an inventory can be done using paper records, simple MS Excel sheets or a database service such as Knack (18). However, there are various other considerations, for example, the type of data to be stored. While picture and text are the most common file types, some museums may have 3D scans of objects (19), so it would be necessary to understand whether the databases are compatible with these file types. It would also be important to know before data is migrated whether it is manageable, and indeed whether the service provider will keep the data after it has been migrated. These considerations are by no means exhaustive. For example, there are General Data Protection Regulation (GDPR) and data sovereignty issues to consider. These are just some of the suggested starting points for thinking about a few of the potential issues.

Inventory: Private collections

Whilst the main focus is on museums and public institutions, it is worth considering how to approach private collectors and collections. This approach is primarily dependent on the goodwill and willingness of private collectors. One possible route is to be engaged in discussions about the provenance of items of Ghanaian origin on the art market. Engagement with private individuals may yield results while the use of social media can increase visibility, and hopefully be a platform to have meaningful conversations and build relationships that could bring new opportunities. Another suggestion would be to build relationships with art dealers, insurance companies, and banks who work closely with works of art and antiquity.

Key learnings and recommendations

Here are some key learnings from conversations with different inventory creators and museum practitioners:

1
It is important for the National Museum of Ghana to collaborate with a university department and single out specific professors who can recommend students to do the groundwork for organising the data that will be received. This is not exclusive to PhD or master's students.

2
It is important to remain part of wider pan-African networks, such as the International Inventories Programme and Open Restitution Afric (20). These partnerships will enable effective data-sharing, meaning that these networks can also be leveraged when making introductions to museums and private collectors.

3
Using the created inventory, the Ghanaian government can set aside important national treasures (e.g. ten objects of national importance) on which to focus its diplomatic efforts.

4
Digital content can be fragile and so it is vitally important to think sustainably about storing and managing databases long-term. A possible suggestion for this system is a "heritage vault". (21)

5
A Wikipedia page can be created as an outcome of the database. This will consist of data and other information that can be shared openly according to museum policies. This Wikipedia page, along with a publicly-facing database and/or website, would ensure the data is open and can be widely accessed.

6
The goal of creating a complete inventory of Ghanaian objects is a massive undertaking. After the initial programme is launched, the National Museum could take over the responsibility of inventorying Ghanaian objects and building relationships with other museums and with private institutions.

7
It is important to have unity during research. Whilst technology can make team collaboration across different continents efficient, having personal connections during the project is highly recommended. Having one researcher visit all the collections in person can be a way of achieving this. (22)

Suggested methodology (Chronological)

1
This requires having professional advice from an IT consultant who can propose a suitable long-term strategy for the database, thinking through some of the suggestions made above. (23)

2

Producing a list of relevant museums in each country with an overview of their collections. This can be carried out in a number of ways.

* Desk research of existing literature (for instance, the African Arts journal)
* Browsing museums' online catalogues
* Drawing on the expertise of academics such as Dr Kwame Opoku, author at Modern Ghana; Professor Raymond Silverman, Professor of History of Art and Afro American & African Studies and founding Director of the Museum Studies Programme at the University of Michigan; Chris Spring, former curator of the Sainsbury African Galleries at the British Museum; John Picton, Emeritus Professor of African Art at the University of London; Augustus Casely-Hayford, Director of V&A East and Professor Malcolm Donald McLeod CBE, former Vice-Principal at the University of Glasgow
* Drawing on the expertise of living Ghanaian artists, including Atta Kwami and Godfried Donkor
* Drawing on the expertise of antique African art dealers and collectors such as Seth Dei, the founder of the Dei Centre for the Study of Contemporary African Art in Accra
* Conducting questionnaires or surveys (for example, using a service such as SurveyMonkey to collect responses) (24)
* Circulating those surveys in academic or specialist circles. In the UK and North America, relevant groups might include Museum Detox; the Museum Ethnographers Group UK; the African Arts Council of the ASA, (25) the ethno-museum subgroup (26) of JiscMail; and other Subject Specialist Networks (27).
* Crowdsourcing information from the broader public using Wikipedia/Quora, which allow for different contributors to bring their knowledge
* Crowdsourcing information from the broader public using social media, specifically Twitter. A successful example of this was Dan Hicks's #BeninDisplays thread that took place across June and July 2019, which accrued contributions from "scholars, activists and thinkers". (28)

All of these methods widen the pool of knowledge sources. Typically, knowledge is limited to the personal knowledge and experience of the researcher and the people they may ask. Using crowdsourced information is a great way to reach a wider audience, enabling a more comprehensive mapping out of Ghanaian artefacts. However, crowdsourced information provides quantity—not necessarily quality—so it has to be carefully checked.

3

Define the reach of the inventory project within a specified time. (29)

4

Contact curators by sending emails or letters and, in some cases, relying on contacts to make introductions.

5

Contact art dealers, mainly by relying on contacts to make introductions.

6

Sort and filter information using a dedicated team of student researchers attached to universities in Ghana (for example, the University of Ghana, Institute of African Studies or Kwame Nkrumah University of Science and Technology (KNUST), Art & Anthropology departments).

7

Add local context to provenance research by working collaboratively with experts at the National Museum and other museums, as well as cultural and royal houses.

8

Provide text in English and in the languages of the communities where the objects originated (Twi, Fante, Ewe, Ga, Hausa, etc.).

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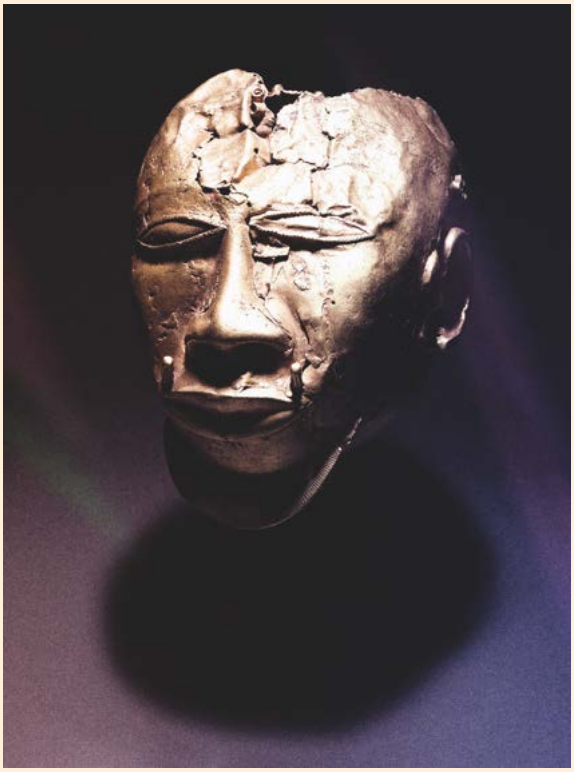

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11

A path to change:

A PROPOSED JOURNEY TO AN ORGANIZATIONAL OVERHAUL AT THE GHANA MUSEUMS AND MONUMENTS BOARD

by Agnes Allotey

Museums as preservers and proliferators of cultural heritage have been a growing aspect of tourism, with 95,000 institutions around the world today—up from from 22,000 in 1975. (1)

A 2015 Ernst & Young report highlights the importance of the industry, "capitalising US$2,250bn and supporting nearly 30m jobs worldwide". (2) This fact is significant because of the ripple effects these creative industries can have on employment opportunities. For example, a 2020 study by the American Alliance of Museums showed that for every direct job held at a museum, an additional job is supported elsewhere in the economy: a much higher rate than in many other industries. (3)

Thus, the benefit of investing in Ghana's cultural and museum infrastructure is two-fold:

1. It influences income generation, promotes job creation and increases export earnings.

2. In addition to its economic benefits, unlocking the potential of the cultural and creative industries in Ghana will generate non-monetary value that fosters the overall creativity and patriotism of Ghanaian society. It will also contribute significantly to achieving people-centred, inclusive and sustainable cultural development.

According to The Cultural Policy of Ghana issued by the National Commission on Culture in 2004, Ghana has more than 50 ethnic groups. (4) It is these diverse groups that serve as the inputs for developing a shared Ghanaian consciousness that will require oversight, intentionality and a constant co-creation process.

In the grander scheme, Ghanaian culture also serves as a meeting point for the African diaspora community, grounding their African roots in an embracing and welcoming central space. This creates an opportunity to develop a regional and a global narrative, and to educate international audiences about the importance of Ghanaian heritage and culture.

A shared international African heritage anchored in Ghana with worldwide branches can also serve as a funnel and a distribution mechanism for diaspora investments; matching investors and investees across continents who are joined together by a deeply rooted cultural understanding and desire for progress, buoyed by—no longer mired by—the ongoing fight for justice and survival.

As a result of an understanding of the importance of the role of the Ghana Museums and Monuments Board (GMMB) in weaving and promoting our cultural heritage and narrative, the Government of Ghana has created the President's Committee on the Future of Ghana's Museums and Cultural Heritage to support the GMMB (5) in 2020.

The GMMB is the legal organisation responsible for the preservation of Ghana's material cultural heritage. It was founded on 5 March 1957, close to Ghana's independence, by a merger of the National Museum and the Monuments and Relics Commission by ordinance. The GMMB's core mandate is to be responsible for the maintenance and dissemination of Ghana's museums and cultural heritage. (6)

The task of the President's Committee on the Future of Ghana's Museums and Cultural Heritage is to investigate radical new ways of presenting Ghanaian narratives, as well as engaging communities from across social divides in Ghana, so that they might see themselves properly represented in their museums.

Key factors to consider

After an evaluation of the different players and interrelationships existing in Ghana's museums and monuments ecosystems, nine key factors emerge in framing and implementing a future-focused and sustainable Museums and Cultural Heritage strategy. These nine factors are grouped into three main verticals to be probed: the internal considerations of the Ministry of Tourism, Art and Culture; external global factors; and Ghana-specific enablers and catalysts. Each of the three main verticals will be explored in the development of the strategy.

Ministry of Tourism: Internal considerations

The three main internal considerations explore the foundational themes of the project:

Vision and purpose:
The creation of a refined vision and purpose for a new museums and monuments strategy for Ghana. A key element of this will be weaving a meaningful narrative that appreciates our poignant past, empowers our bustling present and provides guidance for our descendants towards their boundless collective future.

Resources:
An audit of the current tourism assets owned or operated by the Ministry of Tourism, Arts and Culture and all related agencies (e.g. financial, human, physical/ infrastructure and technological); an identification of the assets required for a revamp of museums and monuments; and the requisite cost-benefit analysis upon selection of a preferred set of initiatives.

Operations:
An analysis of the current operational network of the different stakeholders in the tourism ecosystem, and a strategic outlook on existing costs, asset optimisation, partnerships and funding strategies and a future framework.

Global externalities

Outside of the immediate realm of tourism in Ghana, three main external factors emerge as global themes and trends that could influence the strategic agenda:

Global forces:
The impact of broader issues such as the African Continental Free Trade Area agreement, the COVID-19 pandemic, increased diaspora interest and investments in Africa, and digital technology.

Customer segmentation:
A segmentation of the different consumer groups and profiles that would be interested in tourism, art, leisure and culture in Ghana (e.g. students, archaeologists, international travellers, local tourists, etc.)

Industry:
Key industry trends and metrics in the museums and monuments space; benchmarking Ghana's performance against regional and global peers.

Country-specific enablers

Beyond internal considerations and externalities, there are three Ghana-specific levers that could help accelerate the growth of cultural tourism in Ghana:

Investment landscape:
Mapping the current state—and sizing the future potential—of the investment and tourism infrastructure landscape in Ghana with respect to job creation, GDP contribution and

Figure 1:
Key factors to consider in setting up a future of Ghana's museums and cultural heritage directive

INTERNAL CONSIDERATIONS	EXTERNAL FACTORS	COUNTRY ENABLERS
Vision and purpose	Global forces	Investment landscape
Resources	Customer segmentation	Policy & registration
Operations	Industry	Culture

foreign direct investment.

Policy and regulations:
An overview of the current policy and regulatory environment impacting tourism, in particular museums and cultural heritage development; gap analysis to reveal opportunities to improve the current environment to drive our desired vision.

Culture:
An analysis of Ghana's competitive advantage and unique cultural tourism assets; a plan to ensure our cultural heritage is preserved by future generations by instilling a sense of civic and personal responsibility.

Strategy development plan

A four-step process would be used in developing the strategic plan for a future-focused museums and cultural heritage initiative. Some of the key tasks include:

STAKEHOLDER CONSULTATIONS

a mapping process would need to be conducted in order to identify all stakeholders:

1
Key parties who have direct influence on the outcome of the project either with regards to strategy-setting or implementation

2
Non-core parties who may not have direct participation in the process but need to be informed or consulted

3
Representatives of end users of the project (e.g. the general public, tourist groups, associations).

After all stakeholder groups have been identified and categorised, a stakeholder management plan will be developed. It will include details of the type and frequency of interactions; messages to be disseminated; a project governance process (including any steering committees or subcommittees required); and finally, a decision-making process with key decision points and milestones delineated through the life of the project. In addition, any critical path items (such as decisions, issues or activities) will be identified to diffuse potential bottlenecks.

DATA COLLECTION

In developing the cultural heritage plan, a data-gathering process would be conducted, including primary and secondary data collection through interviews, surveys and focus groups in order to ascertain and verify the necessary conditions for the success of the initiative, and to map out the tourism assets (potential and existing across the nation).

This effort would need to tie into any ongoing initiatives by key stakeholders (i.e. the Ministry of Tourism, Arts and Culture) and development partners, and should be additive as opposed to duplicative. The data would then be analysed, with key insights informing the other ongoing processes (e.g. effect on new data insights on stakeholder groups).

BENCHMARKING

In the benchmarking stage, the team will study other countries and regions that have succeeded in planning and implementing a museum and heritage transformation strategy in order to highlight best practices. The team will zone in on countries with similar socioeconomic and cultural profiles to Ghana. This benchmarking process will enhance Ghana's museums and cultural heritage strategy in order for the country to become a bigger player in the worldwide tourism industry.

The profile of the members of the President's Committee on the Future of Ghana's Museums and Cultural Heritage also provides access to international organisations that may be able to supply important data and technical know-how to assist with the collection and transfer of knowledge (e.g. lessons learned in prior transformations).

DEVELOPMENT OF INITIATIVES

A set of initiatives will be developed based on: the outcome of the extensive stakeholder consultations; the data collection and analysis exercise; as well as the benchmarking study. These initiatives will be costed (e.g. the necessary finances, source of financing, human resources, operational processes, physical assets and technological support) and the potential impact (both financial and sociocultural) will be assessed. The set of initiatives will also be grouped into various options to allow for the GMMB to self-select an option that has a clear cost-benefit, or risk-return profile, that is acceptable to the organisation. An actionable roadmap would then be developed with a clear timeline to implementation (e.g. short-, medium- and long-term activities).

Finally, a mechanism to track, evaluate and communicate impact would be developed and implemented to ensure the GMMB organisation continues to learn, grow and evolve over time.

A well-resourced project management office may be a viable option for overseeing the implementation of the roadmap, once approved by relevant authorities. This office, preferably situated within the GMMB, would develop a series of physical and virtual dashboards to track

activities on a daily, weekly, monthly and quarterly basis to develop different reports for internal and external stakeholders. The project management office should also keep track of the distribution of resources and assist with capacity-building with respect to the approach to (and oversight of) tourism activities in communities. It should also oversee the maintenance of tourism assets and distill important feedback from visitors to our museums and monuments with a view to take action within the mandate of the GMMB. The project management office should also support public

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A NEW CHAPTER * A NEW CHAPTER * A NEW CHAPTER *

12

Financial strategy

by Dr. Edith Dankwa and Magida Peregrino-Brimah

The museums, monuments and parks (MMPs) of Ghana serve as a means of collecting and conserving Ghana's cultural heritage for the benefit of current and future generations.

One of the functions of the governing body, the Ghana Museums and Monuments Board (GMMB), is to collate and direct funding to these spaces and to encourage capacity building for the sector as a whole. The GMMB must enable the delivery of services to the whole of society, and ensure that the entities generate significant economic returns to their community. Museums, monuments and parks compete with other institutions operating in the cultural and entertainment sector for visitors' free time, money and engagement. Whilst the main purpose of these spaces is not to make money, defining appropriate strategies to increase competitiveness will help them attract the resources they need to fulfill their mission and goals successfully.

Funds are needed to finance infrastructure changes, acquire assets and to manage the operations of these spaces. The GMMB needs strong diversified income streams to ensure a robust financial future for all entities under its scope. How funds are raised, managed and distributed across functions will enable the entities under the GMMB to remain functional and ensure that the organisation is sustainable. The funds generated by all spaces need to be effectively managed by the GMMB to enable the institutions and their spaces to become financially resilient.

This section discusses the funding and management strategies that would most effectively enable the GMMB to serve society, and deliver quality services that strengthen our communities and showcase the heritage of our nation.

How Funds Will be Raised

The GMMB should bring together existing revenue streams from a range of sources as well as create new revenue streams in order to sustain and grow the museums, monuments and parks under its scope. Having different revenue sources will be vital for ensuring the long-term stability and sustainability of these spaces. Funds will be raised via earned income, private donations, government contributions and investment income.

1
EARNED INCOME

Earned income refers to income derived directly from the business activities of these spaces. Earned income could include entrance fees, ticket sales for special events, rental fees, museum shop and restaurant sales and membership fees.

Income from admissions

This refers to fees paid by customers who visit locations managed by the GMMB. The board could adopt a

policy of actively marketing venues for maximum patronage. This could involve creating brochures, leaflets and other literature for each venue for public consumption. Each space should also be given sales targets with incentives for attaining certain visitor numbers. This implies that each venue will have to be innovative and market-oriented so that they can earn extra rewards from top management. Additionally, salespeople or ticket sellers at the venues should be motivated so that they can achieve the threshold set for sales of tickets. Special sales programmes could be organised for tour guides and ticket sellers to enable them to add extra experiences for the visitors and contribute significantly to creating a memorable event.

Special events

The GMMB must initiate steps to build a strong event management team. This team would be responsible for all stages of event organising from ideation to implementation. Income from event organising is diverse and would include the following:

* Sponsorships
* Entry fees
* Sales of merchandise during events

The Board should also begin experimenting with online and digital events, or broadcasts, for revenue generation purposes. A large customer base can enjoy these digital services and offerings at limited cost relative to the value created. The online portal could also have adverts played on them for a fee, which accrues to the Board.

Rental fees

The Board could rent out its facilities—physical spaces, items, artefacts—for third-party use. For this purpose, a policy would be needed about renting out those facilities. Rental income would be pegged at existing market rates. Furthermore, the institution should undertake to advertise extensively for such a service to the general public. Advertisements must incorporate the unique selling proposition of each space.

Museum shop

Merchandise inspired by collections is a way to generate extra revenue, and it adds to the museum experience. Specially commissioned works of art and artefacts could also be sold on the premises controlled by the institution. Regular auctions of commissions of art could also be organised to generate funds for the organisation.

The museum could adopt a special resale strategy whereby it collects rare works of art and craft from artisans to sell to the general public at specifically organised exhibitions.

Educational programmes

Educational programmes, such as one-off mass public educational programmes or regular programmes organised as established training institutions, could be a source of revenue for the GMMB. Educational programmes could include the following:

* Cultural immersion programmes
* Folklore awareness
* Craftsmanship

Membership

Membership is important for generating revenue and engaging audiences. A tiered subscription-based membership programme should be designed by the GMMB for all spaces. To incentivise adoption, members should enjoy exclusive benefits such as unlimited access to all spaces with priority tickets and entry for special events, exclusive member-only hours, members-only events and exhibition previews, discounts on workshops and programmes, and discounts at museum shops and restaurants.

2
PRIVATE DONATIONS

Fundraising and donated income will be a significant source of income for the GMMB. Private contributions include gifts from individuals, grants from charities and philanthropic foundations, corporate sponsors and any other non-government donations to the museums.

A database of organisations and philanthropists with interests in museums and monuments, as well as regular visitors to the GMMB spaces, should be created. This will be used as a basis of targeted campaigns to raise funds for the GMMB.

The Board should organise major fundraising drives throughout the year. These would be extensively publicised to attract maximum participation. With such an enhanced fundraising drive comes enhanced disclosure and effective regular communications with donors. Communication strategies to both solicit for donations and to keep donors well-informed—especially on how resources are being channelled into the activities of the board—must be developed simultaneously.

The Board must also consider potential benefits to sponsors and donors including the following:

* Awards and recognition
* Free entry to selected events and/or venues managed by the Board
* Featuring in publications produced by the Board
* Donors-only events
* Presentation of gifts and souvenirs.

3
STATE CONTRIBUTIONS

Museums, monuments and parks are acknowledged as essential to the cultural sector's impact on a country's identity and economy. They are part of the public sector, providing important benefits to the public, and should receive robust government support. Government contributions will be crucial to this sector and will be used to invest in the infrastructure of the spaces, enabling them to fulfill the purposes of holding valuable items of cultural property and contributing to the economy through tourism.

As such, the GMMB should solicit for direct contributions from the Ministry of Tourism, Ministry of Education and other relevant ministries. A case should also be made for the National Museum to have direct budgetary allocation from the Ministry of Finance.

The GMMB spaces are currently required to remit a percentage of entrance fees back to the government. The GMMB should request the government to lift the cap and allow 100% retention of its earned income from services rendered. The percentage of income currently remitted to the government should be kept by the GMMB and reinvested back into its spaces.

Another source of public support for the GMMB can come in the form of forgone taxes, allowing museums to use revenues from memberships and general donations more fully. In this regard, authorities will not tax revenues generated from activities that are directly related to the missions of museums, monuments and parks.

Finally, the GMMB should work with the government to define targeted tax initiatives for individuals and organisations. If private donors receive tax deductions for donations made, this may encourage them to contribute to the GMMB.

4
INVESTMENT OUTCOME

Operating expenses depend on the size and kind of collection, the size and state of infrastructure, the number of staff and the number of anticipated visitors. To ensure the financial stability of all its museums, monuments and parks, the GMMB needs to always have enough funds to operate—irrespective of the performance of each space, and irrespective of conditions that will impact contributions whether privately or from the state. Spaces sometimes struggle to exist because the costs of operating and serving visitors may be higher per person than the revenues generated by that space. Additionally, smaller spaces, or those located in far-fetched areas, may have limited visitorship and fundraising ability. The GMMB therefore needs the ability to generate sufficient funds to cover the day-to-day running or operational costs of all spaces under its scope.

An endowment fund should be established specifically to fund the operations of all spaces. This will be created with funds from a handful of private donors who will form part of an advisory board. The advisory board can present ideas on how the endowment is invested and on funding allocation decisions; it can also make suggestions on how to make museums, monuments and parks better.

The endowment fund will enable the GMMB to enjoy a dedicated revenue stream that allows it to make plans in the knowledge that the basic operating needs of all spaces will be addressed. Subject to approval from the advisory board, a large proportion of the fund should primarily be invested in government securities, which are redeemable and hence pay coupons on a quarterly basis. There would be a policy for capital preservation so that invested funds are not depleted. To ensure the growth of the fund, 25% of all cash funds raised and earned by museums, monuments and parks will be added to the Endowment Fund. This would be a sinking fund, which could be used as security to obtain counterpart funding for income-generating projects, i.e. projects that pay for themselves.

How Funds Will be Managed

The Board of Directors of the GMMB will be ultimately responsible for the financial wellbeing of all spaces under the scope of the GMMB. All funds should be centralised and managed by the GMMB, which should create a centralised, dedicated finance function to oversee budget preparation and approval, revenue and expenditure monitoring and fundraising and sponsorship. A centralised finance function will enable the GMMB to benefit from some economies of scale in operating the venues controlled by the Board.

Centralisation of financing does not, however, have to hamper local flexibility and responsiveness to urgent needs. Individual spaces should be allowed to raise funds on their own for specific projects, with support from the dedicated central finance function of the

GMMB. A percentage of the project-specific funds generated locally by individual spaces should be remitted to headquarters, since all local venues make use of resources from headquarters. With respect to earned income, a threshold could be established for local managers to retain a certain percentage of funds earned.

Substantial attention must be paid to how mobilised funds are spent. For this purpose, approval limits and board approvals must be strictly enforced. Also, there must be a justification on why expenses above a particular threshold are made. In all cases, reference shall be made to how any particular expenditure helps in attaining the objectives of the GMMB as enshrined in the law establishing the Board. Generally, as it pertains to all prudent financial management, the following needs to be emphasised:

* Budgeting at the local level
* Budget monitoring and control at Board level
* Timely resolution of issues relating to budget variances
* Establishing of key financial indicators
* Rewards for attaining financial objectives.

The GMMB should draft a financing policy and procedures manual to govern its financing activities.

Conclusion

Funds are needed to transform the existing structure of museums, monuments and parks into the future state envisioned, and also to be able to manage all spaces once operational. The various revenue streams outlined will enable these spaces to remain in operation. Due to the limited ability of each space to generate significant admissions revenue and raise funds, effective centralised management of all funds by the GMMB becomes instrumental to ensure the survival of all spaces.

Shai Hills View

REVAMPING GHANA'S MUSEUMS & MONUMENTS:

The legal dimension

by Maame AS Mensa-Bonsu

Museums and monuments in Ghana are managed by the Ghana Museums and Monuments Board (GMMB). The current legal framework for the GMMB's work comprises three pieces of legislation: The National Museums Act 1969 (NLCD 387); EI 42 of 1972, which lists all the National Monuments; and EI 29 of 1973, which are regulations for the Board's operations.

In this section, I highlight all the problems the current framework creates, either by inclusion or omission, drawing on the preceding chapters of this report to create a comprehensive illustration of the current impediments. Finally, I make recommendations for keeping the framework flexible enough to realise the ambitions of this report—and keep delivering on its mandate without requiring iterative legislative action to adapt to changes in society.

1 How the existing legal framework has led to the current state of affairs

1.1 Underlying philosophy as evinced in the GMMB's functions

The fundamental problem for museum culture in Ghana is that it remains wedded to the colonial structures and purposes with which it was established. Conceived to memorialise objects and tableaux of African life, the system is not designed for more than archiving relics.

A change in the raison d'etre of the GMMB is crucial to any effort to revive or renew it. For example, the current framework states that museum directors are allowed to ban exports of antiquities under section 3(1). Preventing objects from being sold abroad without due consideration is reasonable oversight. But, the framework allows little guidance for what should happen to objects that remain in the country: export bans alone do not make museums and their objects more relevant to society, or valued by it. Critically, the current regulations are not sufficient to enable museums to play a meaningful role in shaping a national narrative or specific Ghanaian identity.

1.2 Aggregating related but dissimilar disciplines

Much of the Act focuses on museums; monuments are largely treated as an afterthought. Only Section 11 expressly relates to monuments; beyond that, and the list of monuments detailed in EI

29 of 1973, the current framework makes no provision for them.

Museums and monuments are related only insofar as they complement each other in terms of shaping cultural identity, a national narrative and pride. But their methods, scope and needs are not the same. Consider, for example, that monuments are almost entirely focused on the past while museums can travel through time. Putting the two under one management team, as the current legal framework does, forces them to compete for attention.

Meanwhile, national parks and reserves are not currently under the authority of the GMMB; they are managed by the Wildlife Division of the Forestry Commission. It is clear from how poorly managed these reserves have been to date that this has been a mismatch. Parks can and should function as complementary spaces to museums and monuments. But, as things stand, it is impossible to unlock the potential mutual opportunities of parks working in tandem with the National Museum.

1.3 Institutional independence

From its inception, the Museum has been a charity case. Founded on the large historic donation from Achimota College in 1929 it is dependent upon funding that is not received directly, but allocated by the University. This is a clunky and defeating system.

Because its mission was conceived in deference to the broader goals of the University of Ghana, the Museum has been tied to the institution but not, unfortunately, established officially as part of it and so is not formally part of it. Over time, the University's apparent lack of interest has impoverished the Museum, and the Museum's dependence upon the University has left it in the position of an orphaned child: uncared for and yet without the resources or tools to properly provide for itself.

1.4 Governance structure

A related issue is the structure of internal governance. The Museum is led by a director appointed by the government. Since the Museum is not a primary organ of government, even those parties that have shown interest in its operations have not been able to sustain enthusiasm for its welfare. Tying museum leadership to the government means that the Museum is often hampered by waning interest, with no means to create its own remedies. A case in point is that the Museum is currently being led by its fourth Acting Director in as many years. The current structure also affords too much power to the director in ways that might encourage corruption. For example, the director unilaterally decides which objects are granted export licences, an arrangement that makes them a target for bribery by multinational corporates and collectors.
Lastly, this governance structure relies too much on the lone voice and vision of the director.

1.5 Finance

The National Museums Act does not empower the Museum to generate or procure funds independently. Nor does it create an infrastructure through which artefacts can be gifted to the Museum. The Act does not incentivise citizens to donate to the Museum.

Meanwhile, the board lacks the power to dispose of artefacts other than by exchange. This means that the Museum has to store broken artefacts and, in instances where it has multiple versions of an object, cannot make income from the sale of duplicates.

The Museum is only able to loan works to public institutions, despite the fact that many private institutions operate to equivalent standards and are often better able to afford loan fees.

The language of the Act makes it impossible to treat GMMB-owned assets as income earners. For example, a monument such as a fort or castle could generate income as event venues for concerts, workshops, etc., but the Act does not empower the Board to permit such activities, instead treating all GMMB assets as display or preservation items.

The work of museums is capital intensive so, in the absence of better pathways to stable funding, the Museum will continue to flounder.

1.6 Museums & monuments as spaces of antiquities

The underlying philosophy of the Act is inadequate in its ambitions. A major flaw in the existing framework—which arises from the issues around the colonial conception of the museum as a space of preservation—is that it completely overlooks contemporary objects as articles of interest or value. Not only does the language expressly identify 'antiquities' as the full extent of the Museum's collecting scope, it places antiquity as preceding 1900: excluding the entirety of the 20th century, and all of the changes that happened during that period within the world at large, and Ghanaian life and culture specifically.

Also outside the scope of the Museum's mission are experiences,

performances and audio-visual materials, since the current framework limits the Museum's products to objects and object-related exhibitions.

Such limitations cost the Museum dearly. In excluding such a wide range of interesting and necessary cultural objects and experiences, the Act inhibits the ability of the Museum to reach new generations and bring alive Ghanaian identity, history and culture. It turns the Museum itself into an unexciting relic that lacks the teaching aids and methods to which modern communities have become accustomed. It diminishes the Museum's relevance: there is no bridge between Ghanaians' lives and needs today and the materials in which the Museum is interested.

These restrictions have caused the Museum to atrophy. As 1900 fades further into time, the Act forces the Museum to overlook works and events of historical importance. In another 50 years, the Museum will be irrelevant to most students of Ghana because it will not contain information on anything other than our ancient history. All efforts to seed a vibrant museum culture will be for naught.

1.7 The attic syndrome

Another challenge that arises from the Museum's archival posture is that the framework does not envision it as a knowledge-seeking institution. Instead, it conceives of museums as merely archival units. Therefore it lacks provisions for the museums to conduct, sponsor, host or partner in the creation of original research, cultural development or intersectional scholarship and community.

The framework has disconnected the Museum from the global academic community and recent scholarship, which it can currently neither contribute to, nor benefit from. This limits the Museum's usefulness in understanding and constructing a national heritage and narrative. It has created a dearth of necessary expertise.

1.8 Cost of collection expansion

Furthermore, the Act limits the Museum's ability to expand its collections cost-effectively since it cannot acquire today's objects at today's prices. The apotoyewa, for example, is a less ubiquitous item now than it was 40 years ago, yet the Act precludes the Museum from considering it as an artefact worth preserving.

1.9 An overweight centre

All museum activity is centralised. The GMMB is responsible for even trivial decisions. But a board situated in Accra may lack appropriate knowledge about running museums in hamlets in, and for, the outermost parts of the country. Given how complex the idea of community is, the present legal framework is simply incapable of allowing for representation of all the communities who have a right to be present within Ghanaian museum culture.

2 Changing the framework

2.1 A new, loftier vision

For the framework to be supple enough to achieve the vision articulated in this report, a number of critical changes have to be made. As an essential first step, the new legal infrastructure must position museums and monuments as far more than curiosities or passive memorial sites to the past. Instead, it must articulate a more active vision with the following parameters at its core: community ownership and participation; entertainment; rewarding and enjoyable learning; knowledge seeking; inclusiveness; and interactive experience.

This vision should be captured both in the title of the new Act and the objectives of the boards.

Additionally, the boards should be empowered to liaise with any relevant ministry or agency to develop programmes aimed at attaining their objectives.

2.2 Institutional independence

The GMMB should be broken up and reorganised into three separate entities: The National Museum under the National Museum Board, comprising all public museums in the country; The Centre for National Monuments should be a separate entity from the National Museum Board; The National Parks and Wildlife Agency should be an individual organisation reporting to the National Parks and Wildlife Board.

Each of these entities will be a body corporate with its own seal. As separate, dedicated entities, these boards will be able to single-mindedly pursue the interests and welfare of their specific disciplines. The boards will nonetheless be encouraged to pursue mutually beneficial collaborations.

The boards should not be subject to the control of any person or body in the execution of their duties. This will insulate the institutions from excessive political interference and allow for continuity in their

operations despite changes in the composition of the boards.

The boards should also not be placed under the care—formal or informal—of any other institution. Each of these entities is large enough in scope and of sufficient importance that they should not be tacked onto the agenda of another institution.
The three institutions should also be made directly accountable to Parliament rather than to a minister. Thus, their governing boards should be required to submit a report to Parliament on their activities once every three years. This is sufficiently regular to ensure that the boards are unsupervised; it is also sufficiently spaced that Parliament will give the reports more than cursory attention.

The boards should feel pressure to report more momentous activity than basic administrative actions. The reports will have the added benefit of bringing greater accountability and public transparency to the running of the boards.

2.3 Governance structure

Each of the three separate entities should be administered by directors appointed by the boards, rather than by the government, following a rigorous application process akin to that of the appointment of a Rector or Vice-Chancellor. This allows the board to choose from as wide a pool of expertise as possible.

The tenure of the directors should initially be for five years, renewable twice for a total 15-year period. This is sufficient time for a good leader to initiate positive change, working towards long-term projects and budget markers. It is also not so long that a bad leader can do irreversible damage.

The current size of the GMMB is too small to administer all of the disciplines covered under this composite arrangement. Instead, there should be three new boards: the National Monuments Board; the National Parks Board; and the National Museum Board.

Each board should have members drawn from the following fields: art, archaeology, anthropology, ethnography, history, music, science, archival sciences, education—disciplines directly related to the board's content oversight. The board should also have members from the following fields: finance, law, linguistics and traditional leadership—facilitating fields whose representation on the board will ensure smoothness and efficiency in the affairs of the institutions. Together, these backgrounds create the competence required.

The new Act should expressly protect the boards from political interference by their not being subject to the control of any one person or body.

Each of the boards should be authorised to do the follow: acquire and hold property, including for purposes of investment or income generation; purchase, sell or dispose of its properties, including artefacts it no longer deems worth holding on to; lend or borrow properties including from private persons and entities, provided that the agreements under which such loans are arranged are in no way damaging to the heritage institution concerned; enter into project-specific partnerships in line with its mission, provided such partnerships are not configured to be unalterable or permanent.

2.4 Finance

The three institutions should be authorised to generate their own funds and such funds should be held and managed by the generating institution rather than paid into the consolidated fund or any other state coffer.

For this purpose, National Trusts should be established for each of the three entities. The trusts will establish and maintain endowments for the institutions with the funds raised so that, in time, the endowments will yield passive income that can contribute to the operational costs of the institutions.

The trusts will help insulate the institutions from government interference, maintain standards and allow each to individually determine their growth and trajectory.
Each board should ensure that a manual regarding its financing policy and procedures is drafted and made publicly available. Tax incentives should be given to donors and sponsors of the three institutions to incentivise citizen-involvement in the sustainability of the institutions.

Each board should also have a finance committee, which, while responsible to the board cannot be interfered with by it (the staff members on the finance committee should not fear termination if they hold opposing opinions to the director of the board).
The committee should have a member on the board who has the competence to understand and lead the committee.

2.5 Museums & monuments as spaces of the past, present, and future

The emphasis on antiquities, as the Act calls them, should be removed. Instead, the Act should empower the boards to determine from time to time what qualifies as subject areas of interest. The board should be empowered to publish a list of such new areas as it has determined, along with guidelines on what is covered. The determination of antiquity should not be frozen into legislation. Rather, it should be left to the board, upon the advice of experts in the relevant fields to determine.

2.6 Clearing out the attic syndrome

To rid the museum and monument spaces and industries of the attic syndrome, their governing boards should have as part of their main functions the initiation and fostering of key research projects and partnerships.

2.7 Expanding the collections cost-effectively

In allowing the Museum to collect such artefacts and experiences as it deems necessary, the new Act opens up the possibilities for it to expand collections cost-effectively. It should also empower the boards—adhering to strict regulations—to receive artefacts as gifts from persons so inclined; from the estates of deceased persons of social, political or historical importance; or from families of very aged persons. It should provide incentives enticing enough to make people take the step to donate artefacts in their possession, such as tax benefits, renewal of National Health Insurance Scheme free for the year after the donation, etc.

2.8 Decentralisation

Given how critical it is that communities—whether geographical or demographical—feel connected to their museums as spaces and experiences of personal pride, the board must decentralise. The three bodies should see their roles more as coordinators and regulators of those spaces than as the primary managers of specific examples or sites within their disciplines. This will allow each site to root itself in its host community; for instance, by putting together a locally relevant advisory board, or hosting cultural activities in which the communities participate (festival workshops, for example).

As coordinators, the boards will create a national narrative thread running through all the sites, whilst also allowing for the nuances of community to come through: for museums to feel owned by their hosts; seen and appreciated by others—and thus fully integrated into the national identity.

Conclusion

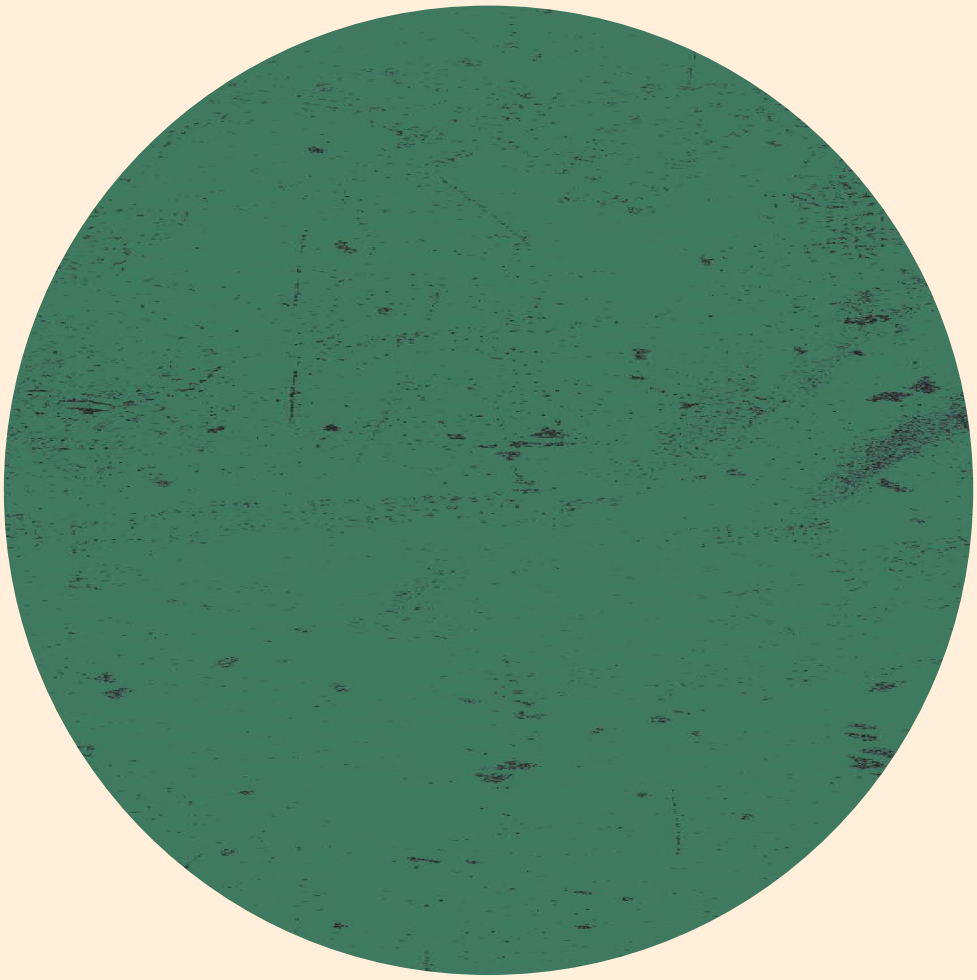
The deficiencies of the current legal framework governing the museums, monuments and parks in Ghana are responsible in large part for the sorry state of the National Museum, and museum and Park culture in the country.

By reimagining their purposes, museums, monuments and parks can better serve our communities and our state. Fully appreciating the tremendous impact the existing legal infrastructure has on the possibilities for optimising Ghana's museum, monument and park culture, the recommendations in this chapter seek to draw up a new and much more supple legal framework.

This framework, beginning with a re-conception of the purpose of these heritage disciplines and encompassing changes in institutional organisation, governance structure, financial arrangements and a decentralised ethos, will usher in a new era of national relevance for cultural institutions and with it, a clearer, stronger sense of what the Ghanaian Self means.

NEW MUSEUMS ACT

GHANA'S MUSEUMS & CULTURAL HERITAGE



PRESIDENTIAL COMMITEE
ON GHANA'S MUSEUMS &
CULTURAL HERITAGE

An Act to alter the Ghana Museums and Monuments Board: to provide for the separation of public monuments from public museums; to make new provision with respect to the regulation of museums and monuments; to make new provision for national parks and reserves; and to provide for related matters.

PART I
THE NATIONAL MUSEUM

1. The Museum Board

1.1
From the commencement of this Act, the body known as the Ghana Museums and Monuments Board will now be known as the National Museum Board ("the Board").

1.2
The Board will continue to exist as a body corporate with perpetual succession and a common seal.

1.3
The Board may sue or be sued in its own name.

1.4
The Board shall have power to acquire, hold or dispose of land and other property and enter into any contractual or other transaction.

2. The Board Members

2.1
The National Museum Board shall consist of ten persons appointed as follows:

a. Seven members appointed by the President of Ghana
b. Three members appointed by the Board.

2.2
A person appointed to the Board must have at least ten years' standing in one or more of the following fields:

a. Art
b. Archaeology
c. Anthropology
d. Ethnography
e. History
f. Music
g. Science
h. Archival Sciences
i. Education
j. Finance
k. Law
l. Traditional Leadership.

2.3
A person appointed to the National Museum Board shall hold that position for a period of five years. They may be reappointed for a further term of five years.

2.4
The Board shall elect a Chairperson from among its members who shall preside over the Board's activities for a period of five years.

3. Mission, aims, and objectives

3.1
The mission and vision of the National Museum Board is the cultivation of a new and vibrant culture of museum use and enjoyment in Ghana, through which a new, inclusive and empowering national narrative of Ghanaian identity and personhood will be crafted and inculcated.

3.2
For the purposes of achieving its vision, the Board aims to:

a. Promote community ownership and participation in the establishment, use and sustenance of museums across the country
b. Cultivate the use of public museums and museum spaces for entertainment
c. Make public museums centres of rewarding and enjoyable learning
d. Foster knowledge-seeking and knowledge-sharing; inclusiveness, and interactive experiences.

4. Functions of the Board

4.1
The Board shall therefore:

a. Make acquisitions pursuant to its aims and objectives
b. Keep a record of all acquisitions in its collections
c. Preserve and maintain collections pursuant to its objectives
d. Engage with communities to create and display aspects of the life and culture of the communities of Ghana, and other parts of the world
e. Exhibit and interpret collections for the enjoyment and edification of the public
f. Foster, sponsor, facilitate or engage in research pursuant to its mission
g. Sponsor, produce, facilitate, collaborate or organise events and activities to achieve its mission.

5. Powers of the Board

5.1
The Board shall have the power to:

a. Acquire and hold property, including for financial gain
b. Assume control over any material, with the consent of the current owner or person who otherwise controls it
c. Properly insure any object or material owned by the Board or under its control
d. Undertake the excavation, examination, study or collection of aspects of any site

on which materials of interest to the museum are to be found, provided that prior written permission is obtained from the owner or person otherwise controlling a site or monument; which permission shall not be unreasonably withheld. Fair and adequate compensation shall be payable to the owner or person controlling the site for damage occasioned to the site or property thereon by the activities of the Board.

e. Borrow from or loan materials to person(s) or institution(s) whether private or public; except that:
   - » The loan shall be on commercial terms and shall be profitable to the museum from which it is loaned in instances in which a material or object is loaned to a private person or institution
   - » The loan may be on terms that do not generate a profit if the loan is to a public institution. However, all costs shall be borne by the borrowing institution including all transportation costs, and all costs of maintaining the condition and safety of the object or material for the duration of the loan.

* Hire such staff as it deems necessary on such terms as it can reasonably support from its own resources.

5.2
The Board shall by Legislative Instrument make regulations to provide for the submission, gifting, borrowing or returning of an object under its control, or for the application of any permit required under this Part of the Act.

5.3
The Board shall by Legislative Instrument publish regulations for an application and criteria for the approval of an application required under this Part of the Act.

6. Meetings of the Board

6.1
The Board shall meet at least once every quarter at such reasonable places and times as the Chairperson of the Board may determine.

6.2
The Chairperson may, by written request sent by no fewer than five members of the Board, convene a special meeting of the Board at such reasonable time and place as he or she may determine.

6.3
A request made by members of the Board for a special meeting shall be addressed to the Chairperson at least five working days before the date of the meeting, together with an agenda of the business to be addressed.

6.4
The Chairperson shall preside over all meetings of the Board and, in his or her absence, a member chosen by other members present shall preside at that meeting.

6.5
A decision of the majority of the members of the Board present at any meeting of the Board shall be deemed to be a decision of the Board, and, in the event of an equality of votes, the Chairperson or the presiding member shall have the casting vote.

6.6
The quorum at any meeting of the Board shall be five.

7. Committees

7.1
The Board may appoint from among its members such committees as it may consider necessary and may delegate to any committee such of its powers as it may specify.

7.2
A committee of the Board may co-opt additional members not exceeding one-third of the total number of members of the committee.

7.3
No vacancy among the members of the Board, or defect in the appointment of any such member, shall affect the validity of any act or proceeding of the Board.

8. Allowances

The Chairperson and other members of the Board shall be paid such allowances as it shall determine, except that such allowances shall be paid by the National Museum from its own funds and after it has paid its expenses.

9. Administration and management of the national museum

The National Museum shall have such divisions, sites or departments as the Board shall determine to be necessary for the efficient and effective functioning of the Museum.

9.1
The Board shall, pursuant to a rigorous and competitive recruitment process, and in consultation with the Public Services Commission, appoint the following:

a. Director, who will be the chief executive of the National Museum
b. Curator, who will be the head and administrator of a museum site
c. The Head of a unit or department, who will be the lead expert and coordinator of programmes, projects and talent within a given field of expertise in the National Museum.

9.2
The Director shall, subject to the general direction of the Board, be responsible for the day-to-day administration of the National Museum and ensure the efficient and effective implementation of corporate policies and approved programmes and other decisions of the Board.

9.3
A person appointed by the Board under section 9 (1a) of this Act shall hold office for a period of five years and shall be eligible for two further terms of five years provided that a person shall not be appointed or reappointed to the position of Director unless he or she is able to serve at least four years of the term before attaining the age of compulsory retirement.

9.4
The officers of the Museum appointed under section 10 (1) of this Act shall be responsible to the Board in the performance of their functions under this Act.

10. Other officers and employees

10.1
Without prejudice to section 9 of this Act, the Museum shall employ such other officers and employees as may be reasonably necessary for the proper and effective discharge of its functions.

10.2
The other officers and employees of the Museum shall be appointed by the Board in consultation with the Public Services Commission.

10.3
The Board may create such lower structures as it may consider necessary to facilitate the operations of the Museum.

11. Financial provisions

11.1
The funds of the Museum shall include:

a. Subventions from the Government of Ghana
b. Monies that accrue to the Museum in the performance of its functions consisting of:
   - » fees, charges and dues in respect of services rendered by or through the Museum
   - » proceeds from the sale of publications produced by the Museum
   - » grants, subscriptions, rents and royalties
c. Interest from investments
d. Endowments, donations and gifts
e. Monies from any other source approved by the Board.

11.2
Any sum of money received by or on behalf of the Museum shall be paid into a bank account of the Museum opened by or on the authority of the National Museum Board.

11.3
For the avoidance of doubt, monies received by or standing to the credit of the Museum or one of its establishments shall form part of the funds of the Museum as defined under this Act.

11.4
The Board may invest the funds of the Museum that are not required for immediate use as it considers appropriate.

12. Accounts and auditing

12.1
The Board shall ensure that the Museum keeps books of account and proper records in relation to them in the form approved by the Auditor-General.

12.2
The Board shall submit the annual accounts of the Museum to the Auditor-General for audit within three months after the end of the financial year and shall cause the accounts to be published at the time and in the manner that it considers appropriate.

12.3
The accounts shall be under the signature of the Director and the Finance Officer

12.4
The Auditor-General shall, no later than three months after the receipt of the accounts, audit the accounts and forward a copy of the audit report to the relevant minister.

12.5
The financial year of the Museum shall be the same as the financial year of the Government.

13. Triennial parliament report

13.1
The Board shall present to Parliament a report covering the activities of the Museum every three years and make that report available to the public.

13.2
The report shall cover the operations, admissions, sources, use of funds, challenges, significant events and major policies of the Museum and shall include the report of the Auditor-General for the years to which the report relates.

14. Tax exemptions

The Museum is exempt from the payment of tax, duties and other charges that the minister responsible for finance may determine with the prior approval of Parliament.

15. Disclosure of interest

15.1
A member of the Board or an organ of the Museum who has an interest, whether directly or indirectly, in

a matter for consideration by the Board or organ of the Museum:

a. shall disclose the nature of that interest; the disclosure shall form part of the record of the consideration of the matter
b. shall not participate in the deliberations of the Board or organ of the Museum in respect of that matter.

15.2
A member ceases to be a member of the Board, or organ of it, if that member has an interest in a matter before the Board or organ and:

a. fails to disclose that interest, or
b. knowingly participates in the deliberations of the Board or organ in respect of the matter.

15.3
The Board may nullify a decision taken in which the interested member participated, to the extent necessary.

PART II
THE CENTRE FOR NATIONAL MONUMENTS

» There is hereby established a Centre for National Monuments, which shall be a body corporate with perpetual succession and a common seal, and which may sue or be sued in its own name.

» The Centre shall have power to acquire, hold or dispose of land and other property and enter into any contractual or other transaction.

16. The National Monuments Board

16.1
There is hereby established a National Monuments Board which shall consist of ten persons appointed as follows:

a. Seven members appointed by the President of Ghana
b. Three members appointed by the Board.

16.2
A person appointed to the Board must have at least ten years' standing in one or more of the following fields:

a. Art
b. Archaeology
c. Anthropology
d. Ethnography
e. History
f. Music
g. Science
h. Archival Sciences
i. Education
j. Finance
k. Law
l. Traditional Leaders.

16.3
A person appointed to the National Monuments Board shall hold that position for a period of five years. They may be reappointed for a further term of five years.

16.4
The Board shall elect a Chairperson from among its members who shall preside over the Board's activities for a period of five years.

17. Missions, aims, and objectives Board

17.1
The mission and vision of the Centre for National Monuments is the cultivation of a new and vibrant culture of monument use and enjoyment in Ghana, through which a new, inclusive and empowering national narrative of Ghanaian identity and personhood will be crafted and inculcated.

17.2
For the purposes of achieving its vision, the Board aims to:

a. Promote community ownership and participation in the establishment, use, and sustenance of monuments across the country
b. Cultivate the use of public monuments and their spaces for entertainment
c. Make public monuments centres of rewarding and enjoyable learning
d. Foster knowledge-seeking and knowledge-sharing; inclusiveness, and interactive experiences.

18. Functions of the Board

18.1
The Board shall therefore:

a. Identify and include in the Register of Monuments any site which ought to be preserved as a monument or heritage site
b. Keep a record of all existing National Monuments
c. Keep a register of all

monuments, sites, groups of buildings and cultural landscapes of outstanding national and universal value which it acquires or are brought to its attention

d. Preserve, protect and maintain monuments pursuant to its objectives
e. Engage with communities to create and display monuments, their history and impact on the life and culture of the communities of Ghana, and other parts of the world
f. Foster, sponsor, facilitate or engage in research pursuant to its mission
g. Sponsor, produce, facilitate, collaborate or organise events and activities to achieve its mission.

19. Powers of the Board

19.1

The Board shall have the power to:

a. Acquire and hold property, including for financial gain
b. Assume control over any monument, with the consent of the current owner or person who otherwise controls it
c. Properly insure any object or material which is owned by the Board or is under its control
d. Undertake the excavation of any site or monument and authorise any act to be done which it considers necessary for the purpose of preserving, restoring and documenting the site or monument, provided that prior written permission is obtained from the owner or person otherwise controlling a site or monument; which permission shall not be unreasonably withheld. Fair and adequate compensation shall be payable to the owner or person controlling the site for damage occasioned to the site or property thereon by the activities of the Board.
e. Erect notices or tablets in suitable places to provide information about a monument or site, with the prior consent in writing of the owner or person who otherwise controls it
f. Prohibit any encroachment on any archaeological site or monument
g. Secure easements with respect to properties near archaeological sites, historic buildings and monuments in order to protect and/or safeguard their aesthetic features or general appearance
h. Grant a licence to export an archaeological or paleontological object or any meteorite
i. Hire such other staff as necessary to achieve
j. Borrow from or loan materials to person(s) or institution(s) whether private or public; except that:

    » The loan shall be on commercial terms and shall be profitable to the museum from which it is loaned in instances in which a material or object is loaned to a private person or institution
    » The loan may be on terms that do not generate a profit if the loan is to a public institution. However, all costs shall be borne by the borrowing institution including all transportation costs (including from and to the lending institution), and all costs of maintaining the condition and safety of the object or material for the duration of the loan.

k. The Board shall by Legislative Instrument make regulations to provide for the submission, gifting, borrowing or returning of an object under its control, or for the application of any permit required under this Part of the Act.
l. The Board shall by Legislative Instrument publish regulations for an application and criteria for the approval of an application required under this Part of the Act.

20. Meetings of the Board

20.1

The Board shall meet at least once every quarter at such reasonable places and times as the Chairperson of the Board may determine.

20.2

The Chairperson may, in a written request sent to no fewer than five members of the Board, convene a special meeting of the Board at such reasonable time and place as he or she may determine.

20.3

A request made by members of the Board for a special meeting shall be addressed to the Chairperson at least five working days before the date of the meeting, together with an agenda of the business to be addressed.

20.4

The Chairperson shall preside over all meetings of the Board but, in his or her absence, a member chosen by other members present shall preside at that meeting.

20.5

A decision of the majority of the members of the Board present at any meeting of the Board shall be deemed to be a decision of the Board, and, in the event of an equality of votes, the Chairperson or the member presiding shall have the casting vote.

20.6

The quorum at any meeting of the Board shall be five.

21. Committees

21.1
The Board may appoint from among its members such committees as it may consider necessary and may delegate to any committee such of its powers as it may specify.

21.2
A committee of the Board may co-opt additional members not exceeding one-third of the total number of members of the committee.

21.3
No vacancy among the members of the Board, or defect in the appointment of any such member, shall affect the validity of any act or proceeding of the Board.

22. Allowances

The Chairperson and other members of the Board shall be paid such allowances as it shall determine except that such allowances shall be paid by the Centre from its own funds and after it has paid its expenses.

Archaeological and Paleoanthropological Sites, Meteorites and Other Heritage Resources

23. Listed buildings

23.1
The Centre may identify as worthy of protection and conservation, for the purpose of including in the register of listed buildings:

a. a building
b. an architectural style of building
c. a part of a building
d. a feature of a building.

23.2
The Centre shall publish in the Gazette a notice of a listing in respect of a building, part of a building or feature of a building it seeks to protect.

23.3
The notice of listing shall include:

a. a detailed description of the building, architectural style, part of a building or feature of a building being listed
b. a detailed explanation of cultural, heritage or other significance in the listed building that merits protection
c. the obligations and liabilities of owners of listed buildings under subsections 7 of this Section

23.4
A building, or the part or feature of a building, that has been published in the Gazette as a listed building becomes a protected site.

23.5
The Centre shall give notice of the listing:

a. in the case of a building situated within a local authority area, to the relevant local authority
b. in the case of an architectural style, or feature of a building to:
    - » the Minister responsible for arts and culture
    - » the Lands Commission
    - » such other person or authority as the Centre may deem necessary.

23.6
A local authority shall give notice to every owner of a listed building situated within its local authority area of the fact of the listing of that building under this section.

23.7
An owner of a listed building to whom notice has been given in accordance with this Act shall not carry out, or cause or permit to be carried out, any work towards the alteration or development of that building without prior written consent obtained in accordance with this Act.

24. Applications for development

24.1
a. An application for consent under subsection (7) must be made at least 60 days before work for the alteration or development of the listed building is proposed to begin and must be submitted to the relevant local authority.
b. A local authority must determine the application within 60 days of the receipt of the application.
c. A local authority shall, no later than seven days after granting consent under subsection (1) (b) of this section, give notice to the Centre of the details of the consent given.

24.2
The local authority may require the owner or occupier of a listed building who alters or develops that building in contravention of sections 23 & 24 of this Act to cease the alteration or development of that building and to restore it to its previous condition or design.

24.3
Where an owner or occupier fails to comply with the requirement of a local authority under subsection 2, the local authority may without further notice:

a. take possession of the building
b. cause the necessary restoration work to be carried out, and
c. recover from that owner or occupier the cost of the restoration work.

25. Archeological or paleontological objects or meteorites

25.1
All archaeological and paleontological objects and meteorites are the property of the State, except in instances of private possession and ownership in which the archaeological or paleontological object or meteorite:

a. was not acquired in contravention of an existing law at the time of its acquisition
b. is acquired by virtue of a consent issued under this section.

25.2
A person who discovers any archaeological or paleontological objects or meteorites shall report the discovery to the Centre.

25.3
The Centre shall take such steps as are reasonably necessary to ascertain and secure the heritage resource identified, or believed to exist, on the site and shall, where necessary, assist the person undertaking, or causing to be undertaken, an activity or development that could adversely affect the heritage resource to apply for a permit in accordance with section 23(7) of this Act.

25.4
A person who is in possession of an item which is an archaeological or paleontological object or meteorite on the date of commencement of this Act must, within the period as the Centre may determine by notice in the Gazette, notify the Centre of his or her possession of that item and provide the information prescribed in the notice in relation to the item.

25.5
An item in respect of which a person, without reasonable cause, does not give the notification under subsection (1) of this section, is deemed to have come into that person's possession after the commencement of this Act.

25.6
A person who gives notification under subsection (1) of this section in respect of an item of which that person or any other person acquired possession, otherwise than as contemplated in section 23, shall, unless the Centre directs otherwise, retain possession of that item:

a. in the case of an individual, until the person's death, or
b. in the case of a body corporate or trust or an association of persons, until the date determined by the Centre by notice in the Gazette, and subject to such conditions for its preservation and protection as may be stated in the notice.

26. Permits

26.1
Unless authorised by a permit under section 23(7), a person shall not:

a. export or attempt to export archaeological or paleontological objects or meteorites from Ghana
b. have in his or her possession for the purpose of sale or export any archaeological or paleontological objects or meteorites.

26.2
An application for a permit to export an archaeological or paleontological object or a meteorite shall be made to the Centre in accordance with the terms specified by the Centre.

27. Administration and managemennt of the National Centre for Monuments

The National Centre for Monuments shall have such divisions, sites or departments as the Board shall determine to be necessary for the efficient and effective functioning of the Centre.

27.1
The Board shall, pursuant to a rigorous competitive recruitment process, and in consultation with the Public Services Commission, appoint the following:

a. a Director, who shall be the chief executive of the Centre
b. a Curator, who shall be the head and administrator of a monument site
c. the Head of a unit or department, who shall be the lead expert and coordinator of programmes, projects and talent within a given field of expertise in the Centre.

27.2
The Director shall, subject to the general direction of the Board, be responsible for the day-to-day administration of the National Centre and ensure the efficient and effective implementation of corporate policies and approved programmes and other decisions of the Board.

27.3
The officers of the Centre appointed under section 10(1) of this Act shall be responsible to the Board in the performance of their functions under this Act.

28. Other officers and employees

28.1
Without prejudice to section 16 of this Act, the Centre shall employ such other officers and employees as may be reasonably necessary for the proper and effective discharge of its functions.

28.2
The other officers and employees of the Centre shall be appointed by the Board in consultation with the Public Services Commission.

28.3
The Board may create such lower structures as it may consider necessary to facilitate the operations of the Centre.

29. Financial provisions

29.1
The funds of the Centre shall

include:

a. subventions from the Government of Ghana
b. monies that accrue to the Centre in the performance of its functions consisting of:
    - » fees, charges and dues in respect of services rendered by or through the Centre
    - » proceeds from the sale of publications produced by the Centre
    - » grants, subscriptions, rents and royalties
c. interest from investments
d. endowments, donations and gifts
e. monies from any other source approved by the Board.

29.2

Any sum of money received by or on behalf of the Centre shall be paid into a bank account of the Centre opened by or on the authority of the Monuments Board.

29.3

For the avoidance of doubt, monies received by or standing to the credit of an establishment of the Centre shall form part of the funds of the Centre as defined under this Act.

29.4

The Board may invest the funds of the Centre that are not required for immediate use as it considers appropriate.

30. Accounts and auditing

30.1

The Board shall ensure that the Centre keeps books of account and proper records in relation to them in the form approved by the Auditor-General.

30.2

The Board shall submit the annual accounts of the Museum to the Auditor-General for audit within three months after the end of the financial year and shall cause the accounts to be published at the time and in the manner that it considers appropriate.

30.3

The accounts shall be under the signature of the Director and the Finance Officer.

30.4

The Auditor-General shall, no later than three months after the receipt of the accounts, audit the accounts and forward a copy of the audit report to the relevant minister.

30.5

The financial year of the Centre shall be the same as the financial year of the Government.

31. Triennial parliament report

31.1

The Board shall present to Parliament a report covering the activities of the Centre every three years and make that report available to the public.

31.2

The report shall cover the operations, admissions, sources, use of funds, challenges, significant events and major policies of the Centre and shall include the report of the Auditor-General for the years to which the report relates.

32. Tax exemptions

The Centre is exempt from the payment of tax, duties and other charges that the minister responsible for finance may determine with the prior approval of Parliament.

33. Disclosure of interest

33.1

A member of the Board or an organ of the Centre who has an interest, whether directly or indirectly, in a matter for consideration by the Board or organ of the Centre:

a. shall disclose the nature of that interest; the disclosure shall form part of the record of the consideration of the matter
b. shall not participate in the deliberations of the Board or organ of the Centre in respect of that matter.

33.2

A member ceases to be a member of the Board, or organ of it, if that member has an interest in a matter before the Board or organ and:

a. fails to disclose that interest, or
b. participates in the deliberations of the Board or organ in respect of the matter.

33.3

The Board may nullify a decision taken in which the interested member participated to the extent necessary.

PART III
NATIONAL PARKS AGENCY

» There is hereby established a National Parks Agency, referred to in this Act as the "Agency", which shall be a body corporate with perpetual succession and a common seal, and which may sue or be sued in its own name.

» The Agency shall have power to acquire, hold or dispose of land and other property and enter into any contractual or other transaction.

34. The National Parks Board

34.1
The National Parks Board
There is hereby established a National Parks Board which shall consist of ten persons appointed as follows:

a. Seven members appointed by the President
b. Three members appointed by the Board.

34.2
A person appointed to the Board shall be of not less than ten years' standing in at least one of the following fields:

a. Landscape Engineering and related disciplines
b. Archaeology
c. Anthropology and related disciplines
d. Science
e. Archival Sciences
f. Education
g. Finance
h. Law
i. Traditional Leadership
j. Geography and related disciplines
k. Conservation.

34.3
A person appointed to the National Parks Board shall hold that position for a period of five years and may be reappointed for a further term of five years.

34.4
The Board shall elect a Chairperson from among its members and a Chairperson so elected shall preside over the Board's activities for a period of five years.

35. Mission, aims, and objectives

35.1
The mission and vision of the National Parks Agency shall be the cultivation of a new and vibrant culture of the use and enjoyment of national parks and reserves in Ghana, through which a new, inclusive and empowering national narrative of Ghanaian identity and personhood shall be crafted and inculcated.

35.2
For the purposes of achieving its vision, the Board aims to:

a. promote community ownership and participation in the establishment, use and sustenance of parks and reserves across the country
b. cultivate the use of public parks for entertainment
c. make public parks and reserves places of rewarding and enjoyable learning
d. foster knowledge-seeking and knowledge-sharing about the vegetation, wildlife and ecology of the territory of Ghana.

36. Functions of the Board

36.1
The Board shall therefore:

a. identify sites which ought to be preserved as parks or reserves
b. keep a record of all existing national parks and reserves
c. preserve, protect and maintain parks and reserves pursuant to its objectives
d. engage with communities to create and display parks and reserves; their wildlife or ecosystems, their history and impact on the life and culture of the communities of Ghana and other parts of the world
e. foster, sponsor, facilitate or engage in research pursuant to its mission
f. sponsor, produce, facilitate, collaborate or organise events and activities to achieve its mission.

37. Powers of the Board

37.1
The Board shall have the power to:

a. acquire and hold property, including for financial gain
b. assume control over any site worthy of preservation as a park or reserve with the consent of the person having ownership or control thereof
c. erect notices or tablets in suitable places to provide information about parks, provided that prior written permission is obtained from the owner or person otherwise controlling a site or monument; which permission shall not be unreasonably withheld.
d. prohibit any encroachment, poaching, farming or other commercial activity on a park or reserve
e. enter into transactions with private person(s) for the purposes of achieving its mission and objectives
f. hire such staff as it deems necessary on such terms as it can reasonably support from its own resources.

37.2
The Board shall by Legislative Instrument make regulations to provide for the submission, gifting,

borrowing or returning of an object to or under its control, or for the application of any permit required under this Part of the Act.

37.3
The Board shall by Legislative Instrument publish regulations for an application and criteria for the approval of an application required under this Part of the Act.

38. Meetings of the Board

38.1
The Board shall meet at least once every quarter at such reasonable places and times as the Chairperson of the Board may determine.

38.2
The Chairperson may, in a written request sent to no fewer than five members of the Board, convene a special meeting of the Board at such reasonable time and place as he or she may determine.

38.3
A request made by members of the Board for a special meeting shall be addressed to the Chairperson at least five working days before the date of the meeting with an agenda of the business to be addressed.

38.4
The Chairperson shall preside over all meetings of the Board but, in his or her absence, a member chosen by members present from among themselves shall preside at that meeting.

38.5
A decision of the majority of the members of the Board present at any meeting of the Board shall be deemed to be a decision of the Board, and, in the event of an equality of votes, the Chairperson or the member presiding shall have the casting vote.

38.6
The quorum at any meeting of the Board shall be five.

39. Committees

39.1
The Board may appoint from among its members such committees as it may consider necessary and may delegate to any such committee such of its powers as it may specify.

39.2
A committee of the Board may co-opt additional members not exceeding one-third of the total number of members of the committee.

39.3
No vacancy among the members of the Board, or defect in the appointment of any such member, shall affect the validity of any act or proceeding of the Board.

40. Allowances

The Chairperson and other members of the Board shall be paid such allowances as it shall determine except that such allowances shall be paid by the Agency from its own funds and after it has paid its expenses.

41. Conservation areas

41.1
The Agency may, after consultations with the relevant local authority and traditional leaders, by notice in the Gazette, declare any area defined in the notice to be a conservation area on the ground of its historic, aesthetic or scientific interest.

41.2
A person must apply for a permit to undertake the following kinds of work within a conservation area no less than 90 days before the work is planned to begin:

a. a development which exceeds 10,000 sq. m
b. the construction of a road, railway, wall, powerline, pipeline, canal or any other similar form of linear development or barrier exceeding 300m in length
c. the construction of a bridge or similar structure exceeding 50m in length.

41.3
The Agency shall, not later than 30 days after receipt of the notification, publish a notice of the application and thereafter take representations from the general public as to the impact of the development or construction on the community where it is located as well as on the national community.

41.4
The Agency shall make a decision in respect of the application no more than 60 days after the date of receipt of the application.

41.5
In making its decision, the Agency shall take the objections raised into consideration, paying particular attention to the views of the community in which it is located.

42. Administration and management of the National Parks Agency

The Agency shall have such divisions, sites or departments as the Board shall determine to be necessary for the efficient and effective functioning of the Agency.

42.1
The Board shall, pursuant to a rigorous competitive recruitment process, and in consultation with the Public Services Commission, appoint the following:

a. a Director, who shall be the chief executive of the Agency
b. a Custodian, who shall be the head and administrator of a Park or Reserve
c. the Head of a unit or department, who shall be the lead expert and coordinator of programmes, projects and talent

within a given field of expertise in the Agency.

42.2
The Director shall, subject to the general direction of the Board, be responsible for the day-to-day administration of the National Agency and ensure the efficient and effective implementation of corporate policies and approved programmes and other decisions of the Board.

42.3
A person appointed by the Board under section 34 (1) of this Act shall hold office for a period of five years and shall be eligible for two further terms of five years provided that a person shall not be appointed or reappointed to the position of Director unless he or she is able to serve at least four years of the term before attaining the age of compulsory retirement.

42.4
The officers of the Agency appointed under section 43(1) of this Act shall be responsible to the Board in the performance of their functions under this Act.

43. Other officers and employees

43.1
Without prejudice to section 10 of this Act, the Agency shall employ such other officers and employees as may be reasonably necessary for the proper and effective discharge of its functions.

43.2
The other officers and employees of the Agency shall be appointed by the Board in consultation with the Public Services Commission.

43.3
The Board may create such lower structures as it may consider necessary to facilitate the operations of the Agency.

44. Financial provisions

44.1
The funds of the Agency shall include:

a. subventions from the Government of Ghana
b. monies that accrue to the Centre in the performance of its functions consisting of:
   - » fees, charges and dues in respect of services rendered by or through the Agency
   - » proceeds from the sale of publications produced by the Agency
   - » grants, subscriptions, rents and royalties
c. interest from investments
d. endowments, donations and gifts
e. monies from any other source approved by the Board.

44.2
A sum of money received by or on behalf of the Agency shall be paid into a bank account of the Agency opened by, or on the authority of, the National Parks Board.

44.3
For the avoidance of doubt, monies received by or standing to the credit of an establishment of the Agency shall form part of the funds of the Agency as defined under this Act.

44.4
The Board may invest the funds of the Agency that are not required for immediate use as it considers appropriate.

45. Accounts and auditing

45.1
The Board shall ensure that the Agency keeps books of account and proper records in relation to them in the form approved by the Auditor-General.

45.2
The Board shall submit the annual accounts of the Agency to the Auditor-General for audit within three months after the end of the financial year and shall cause the accounts to be published at the time and in the manner that it considers appropriate.

45.3
The accounts shall be under the signature of the Director and the Finance Officer.

45.4
The Auditor-General shall, no later than three months after the receipt of the accounts, audit the accounts and forward a copy of the audit report to the relevant minister.

45.5
The financial year of the Agency shall be the same as the financial year of the Government.

46. Triennial parliament report

46.1
The Board shall present to Parliament a report covering the activities of the Museum every three years and make that report available to the public.

46.2
The report shall cover the operations, admissions, sources, use of funds, challenges, significant events and major policies of the Agency, and shall include the report of the Auditor-General for the years to which the report relates.

47. Tax exemptions

The Agency is exempt from the payment of tax, duties and other charges that the minister responsible for finance may determine with the prior approval of Parliament.

48. Disclosure of interest

48.1
A member of the Board or an organ of the Agency who has an interest, whether directly or indirectly, in a matter for consideration by the Board or organ of the Agency:

a. shall disclose the nature of that interest; the disclosure shall form part of the record of the consideration of the matter
b. shall not participate in the deliberations of the Board or organ of the Agency in respect of that matter.

48.2
A member ceases to be a member of the Board, or organ of it, if that member has an interest in a matter before the Board or organ and:

a. fails to disclose that interest, or
b. participates in the deliberations of the Board or organ in respect of the matter.

48.3
The Board may nullify a decision taken in which the interested member participated to the extent necessary.

49. Offences

49.1
A person who contravenes, or fails to comply with an order, a notice or other condition imposed under this Act commits an offence and is liable to a fine not exceeding 10% of the value of the building, site or object to which the non-compliance relates.

49.2
A person who exports or causes to be exported an archaeological or paleontological object or a meteorite without a permit commits an offence and is liable to a fine not exceeding 10% of the value of the building or object to which the non-compliance relates.

49.3
A person who is found with an archaeological or paleontological object or a meteorite without a permit (proof of which shall be on him or her) commits an offence and is liable to a fine not exceeding 10% of the value of the building or object to which the non-compliance relates; or to a term of mandatory community service for a period of not less than six months and not exceeding two years; or both a fine and mandatory service.

49.4
A person found within or near a park or reserve who is in possession of a specimen, whether organic or inorganic, without a permit (proof of which shall be on him or her) commits an offence and is liable to a fine not exceeding 10% of the value of the specimen to which the non-compliance relates; or to a term of mandatory community service for a period of not less than six months and not exceeding two years; or both a fine and mandatory service.

49.5
A person, who is found in possession of a specimen which is traced to a park or reserve, whether organic or inorganic, without a permit (proof of which shall be on him or her) commits an offence and is liable to a fine not exceeding 10% of the value of the building or object to which the non-compliance relates; or to a term of mandatory community service for a period of not less than six months and not exceeding two years; or both a fine and mandatory service.

49.6
An owner of a listed building to whom notice has been given in accordance with this Act who carries out, or causes or permits to be carried out, any work for the alteration or development of a listed building without prior written consent obtained in accordance with this Act commits an offence and is liable to a fine not exceeding 10% of the value of the building or object or site to which the alteration or development relates.

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A NEW NEW MUSEUMS ACT

A NEW CHAPTER

GHANA'S MUSEUMS & CULTURAL HERITAGE

PRESIDENTIAL COMMITEE ON GHANA'S MUSEUMS & CULTURAL HERITAGE

JANUARY 2021