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

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

The Museum of Natural & Cultural Heritage at Shai Hills

References

(1) UNESCO, 2020. Accessed from https://en.unesco.org/themes/museums

(2) EY, under the supervision of Marc Lhermitte, Bruno Perrin and Solenne Blanc, CISAC, UNESDOC, 2020. Cultural times: The first global map of cultural and creative industries, December 2015, Accessed from https://en.unesco.org/creativity/files/culturaltimesthefirstglobalmapofculturalandcreativeindustriespdf

(3) Alliance of American Museums, 2020. About Museums: Museum Data and Facts, Accessed from https://www.aam-us.org/programs/about-museums/museum-facts-data/#_ednref5

(4) The Cultural Policy, National Commission on Culture, 2004, Accessed from http://www.ghana-iandiaspora.com/wp/wp-content/uploads/2014/09/CULTURAL.-POLICY-FINAL.pdf

(5) Ghana Museums report website, Ghana Museum and Monuments Board and ANO Institute of Arts & Culture, https://www.ghanaheritagefuture.com/

(6) Ghana Museum and Monuments Board website, Accessed from http://www.ghanamuseums.org/news.php