

**THE MUSEUM IN GHANA:  
THEIR ROLE AND IMPORTANCE IN GHANA'S  
SOCIAL AND ECONOMIC DEVELOPMENT**

**By**

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**Declaration**

I hereby declare that this submission is my own work towards an MA Degree; and that to the best of my knowledge, it contains no material previously published by another person or material which has been accepted for the award of any other degree of the university, except where due acknowledgement has been made in the text.

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Nana Afia Opoku Asare (Mrs) Signature Date **Abstract**

The social and economic development that museums bring to a community is growing gradually the world over. The work of museums has transformed socioeconomically blighted communities into economically booming societies such as Kenya, Addis Ababa and Israel. Ghana is endowed with a lot of historical land marks and landscape that are economically viable. The museums in Ghana seem to have resources that can be employed to improve the social and economic standard of Ghanaians. However, they seem to have

very little impact socially and economically in Ghana's development. This has prompted the quest to find out whether the museums in Ghana play a role in Ghana's social and economic development. The research questions needed to solve the problem were to find out what are the types of museums in Ghana?, to what extent are the museums adequately resourced to better perform their social and economic functions, are the social and economic performances of the museums effective? and how can the museums play their role in Ghana's social and economic development?

To obtain answers to these research questions, questionnaires, in-depth interviews, covert, observatory, participatory and random sampling of interviewees were used. The population interviewed was taken from cultural and heritage institutions and from the streets near the museum. The main findings are that, the museums have modestly been performing important social and economic functions for the social and economic development of Ghana. Despite the fairly adequate resources in the museums, they have also demonstrated that it is capable of transforming dormant communities with heritage resources into thriving economies. It has also been found out that the museums in Ghana are unpopular with the majority of Ghanaians because they are unaware that the museums feature as part of Ghana's development strategies. However, it is believed that if the museums are fully supported by Ghanaians the museums will play a more visible and a quantifiable multipurpose role in interdisciplinary ways to meet Ghana's need for industrial development in the near future. The work of the museum is dynamic; history is made every day and also means different things to different classes of people and generations. The museums will thus create diversity of investment opportunities both socially and economically, and will therefore stand as an indispensable institution bridging the knowledge and generation gaps with stores of tangible and intangible evidence of time and

space of human and natural occurrences, relevant for teaching, learning and recreation, and for dialogue under a common canopy of the museum. It is therefore recommended that the museums should intensify publicity and engage earnestly in sustainability agendas in order to conserve cultural heritage products for the future generations. The museums too should intensify its role in engaging development planners and the Ghana Education Service in discussions to portray the museum as a portal for academia and industry in favour of Ghana's quest for social and economic independence.



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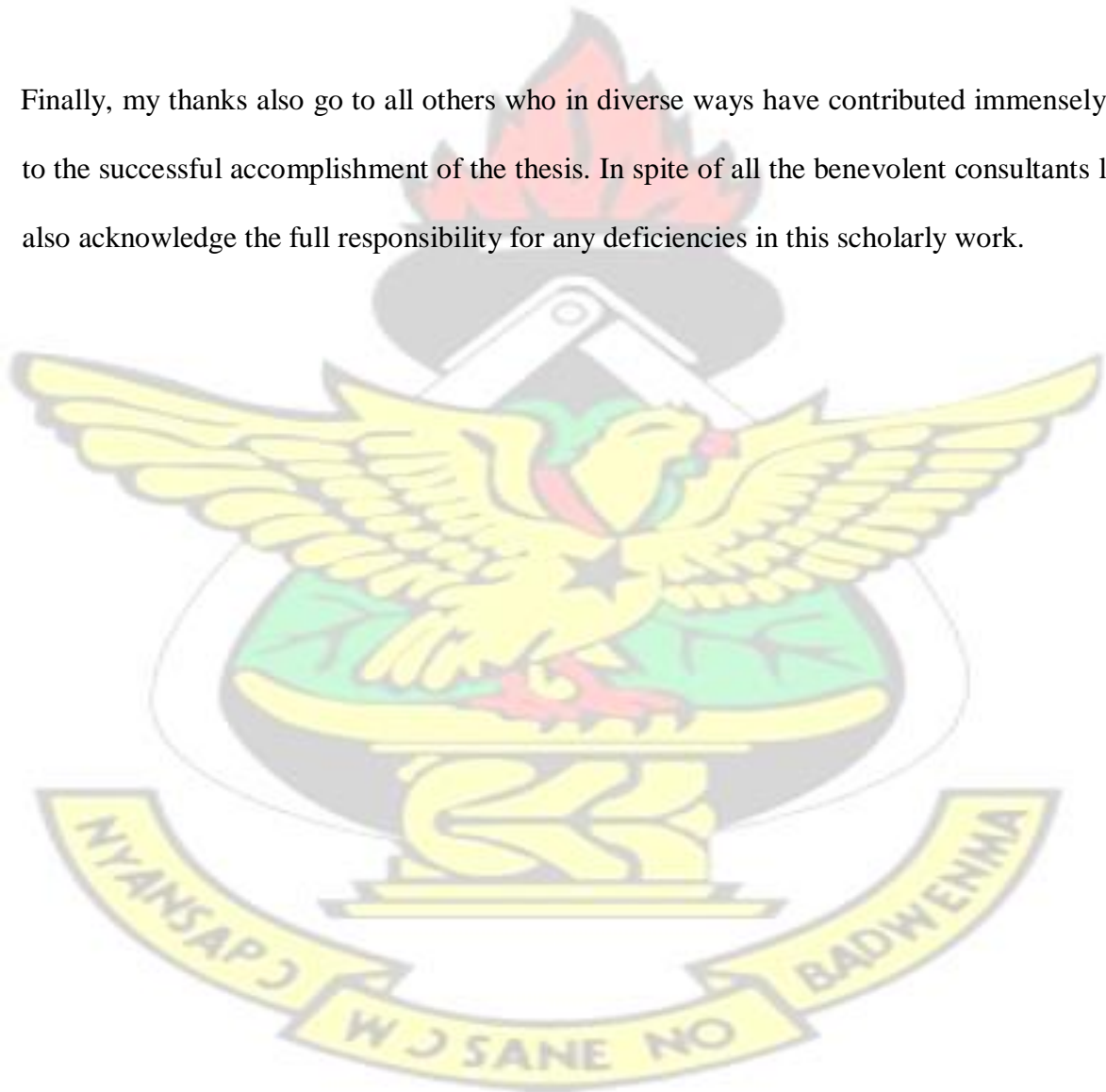
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## CHAPTER ONE

### INTRODUCTION

#### **Overview**

**1.1** This chapter deals with the background to the study, statement of the problem, objectives of the study, research questions, the delimitation and limitation of the research,



importance of the study and organization of chapters and shows the definition of terms used in the study.

## **1.2 Background to the Study**

The social and economic role of museums has become an important development tool for development planners in some countries. These countries such as Britain, Kenya, and Egypt have now become aware of the potential of museums to add economic value to their communities by attracting economic and social activities to historical and natural landmarks within their political and administrative territories. In close collaboration with the museums, communities endowed with cultural and natural heritage have become economically buoyant in comparison with other communities that are not endowed. Museums have also become key partners in sustaining socio-economic development in most countries. The museum have become an important part of the creative cultural industries offering ready-made, conveniently packaged cultural experiences to visitors, [Sometimes at a price]. Thus, the roles of museums have diversified in the 21<sup>st</sup> century. Museums' mission, vision, and civic responsibilities in most countries, and methods of community participation are in a constant process of change in response to social and economic pointers at local, national and international levels.

The experiences of many nations during the last two decades have shown that the arts and cultural events and museum institutions have been increasingly acknowledged as instruments of economic development. Their positive effects in terms of increasing land value, improving aesthetics, and spurring economic growth are particularly noted in business or city centres in these locations. The arts are often at the forefront of efforts to

revitalize socio-economically blighted communities. Though this may not be done in the most socially inclusive way, some strategies may focus more on improving a spatial area rather than individual prosperity within and outside of that area. These spatial site developments provide the enabling environment for individual businesses to thrive, consequently improving individual economy as tourists through these sites.

Many studies of the multifaceted nature of art-led economic and social development efforts are relatively recent, and the literature on these tactics and strategies continues to evolve. Academic and periodical literature in the fields of economic development, urban planning, museum and event management, arts and sociology provide an overview of the relevant issues and trends. In addition to direct economic impacts from vibrant museums and art facilities or cultural events such as the creation of support service jobs and an infusion of tourist funds into local businesses, longer term and somewhat indirect effects can be seen in the hospitality and transport sectors and local government services: (such as the provision of street lights, night security patrols, water and electricity through taxes paid by businesses to the District Assembly of the area.) New business activity attracted to culturally rich areas can accompany arts development, and social gains from exposure to the arts are a valuable benefit to quality of life in economically wrecked communities.

The increasingly economic role of museums is evident by the so-called superstar museums (Frey, 1998), which are destinations on the tourist itinerary. In Ghana, the National Museum in Accra under the Ghana Museums and Monuments Board is the oldest and largest in Ghana, opened in March 1957. Apart from maintaining a heritage exhibition of the regions of Ghana, the museum is also open to individuals, groups, tourists and artists who want to exhibit their works. There are other specialized museums such as the Manhyia

Palace Museum in Kumasi, which exhibits the arts and culture of the Asante people and has also provided service based businesses for others. Therefore, the social and economic impact museums have on their local communities is important. Consequently, there is the need to consider the role and importance of museums in the context of social and economic development. The “Role” refers to the part played or a task undertaken by a person or organization in an activity to achieve an objective, while “importance” refers to the significance of, consequence of or the value of an activity or organization’s activity in order to comply with a requirement of a goal. By studying the economic and social role of museums, the benefit of these institutions can be well acknowledged, offering powerful evidence to convince the public to support the museums and an invitation to dialogue on subjects of interest in or outside the museum.

### **1.3 Statement of the Problem**

Museums and other cultural sites are the focus of many tourism and cultural plans that are being used to stimulate economic development. Museums are therefore remarkable centres of the socio-economic development, changing tourist/visitor patterns and reviving social and economic fortunes (Culley, 2010; McManus, 2006). Nevertheless, a preliminary study of some of the museums in Ghana by the researcher seems to show that the social and economic importance of the museums in Ghana is very low, [though they seem to have adequate facilities and resources to perform their social and economic functions.] It is upon this premise that this study was conducted to give general information about the role and importance of museums in Ghana, whether public or private.

#### **1.4 Objectives of the Study**

- 1 Identify and describe some of the various museums in Ghana
- 2 To investigate whether or not the museums in Ghana have adequate facilities and resources to perform social and economic functions
- 3 To find out whether or not the museums social and economic performances are effective
- 4 Examine how the museums in Ghana can effectively play their social and economic roles.

#### **1.5 Research Questions**

The following questions were raised:

1. What are the types of museums in Ghana
2. To what extent are the museums adequately resourced and facilities to better perform their social and economic functions?
3. Are the social and economic performances of the museums effective?
4. Examine how the museums can play their role in Ghana's social and economic development?



## **1.6 Delimitation**

The research sought to find out the roles museums play in the social and economic development of Ghana. However, it was not possible to cover all the museums in Ghana.

The research covers the activities of the major museums in Ghana such as the National Museums under the Ghana Museums and Monuments Board and the Manhyia Palace Museums.

## **1.7 Limitation**

The institutionalization of museums in Ghana has not caught on with many Ghanaians for that matter it was difficult to get a large population of respondents in the museums business to respond to the study questionnaire. The Directors of some of the private museum were also difficult to contact; therefore important information such as revenue levels was not available. Another challenge encountered was with those groups of senior level personnel who are indirectly part of the cultural heritage industry and had to be interviewed or answer the questionnaire. Others were unwilling to grant an interview due to busy schedules. Other museums that ought to have been part of the study were too far apart to travel to, given the researcher's limited level of finances, could therefore not be contacted for the needed data. This affected the quantitative data of the research. This, however, did not affect the quality of the data collected.

## **1.8 Definition of Terms**



## **Museum**

Museum is a building, house or open air to whole communities where cultural and heritage property of a community is preserved for the purpose of conservation, teaching and learning and for entertainment/enjoyment.

## **Endogenous Development**

Endogenous Development is a means to achieving the social, cultural and economic transformation of societies, by the revitalization of indigenous traditions, respect for the environment with the aid of local resources or both local and foreign resources.

## **Tourism**

Tourism is the temporary movement of people to destinations outside normal places of work and residence, the activities undertaken during their stay in those destinations, and the facilities created to cater for their needs that have social and economic relevance such as educational and business tours.

## **Socio-economic**

Socio-economic refers to the conditions, activities, organizations, or groups of people engaged in activities that are geared towards the improvement of their social and economic standing.

## **Gentrification**

To transform run-down or ageing neighbourhoods into prosperous ones, especially through investment in remodelling building or houses

### **Commodification (or commoditization)**

Is the transformation of goods and services (or things that may not normally be regarded as goods or services) into a commodity.

### **SWOT**

Strength, Weaknesses, Opportunities, and Threats

### **Exhibition**

The activity involved in the exposure of a new knowledge of a subject gained by a previous activity to an audience, showing as evidence to be seen.

### **Role**

The role refers to the activities involved in by the museum to create linkages between a museum object and a visitor, whether for education or for leisure, to stimulate thoughts and discussions that provide social and economic possibility in a certain environment.

### **Economic Development**

Economic development refers to all the activities engaged in by an individual or an organization with the intention to make financial gain needed to improve and expand socially and financially for self or society in all aspects of people's lives, fulfilling wellbeing.

## **1.9 Significance of the Study**

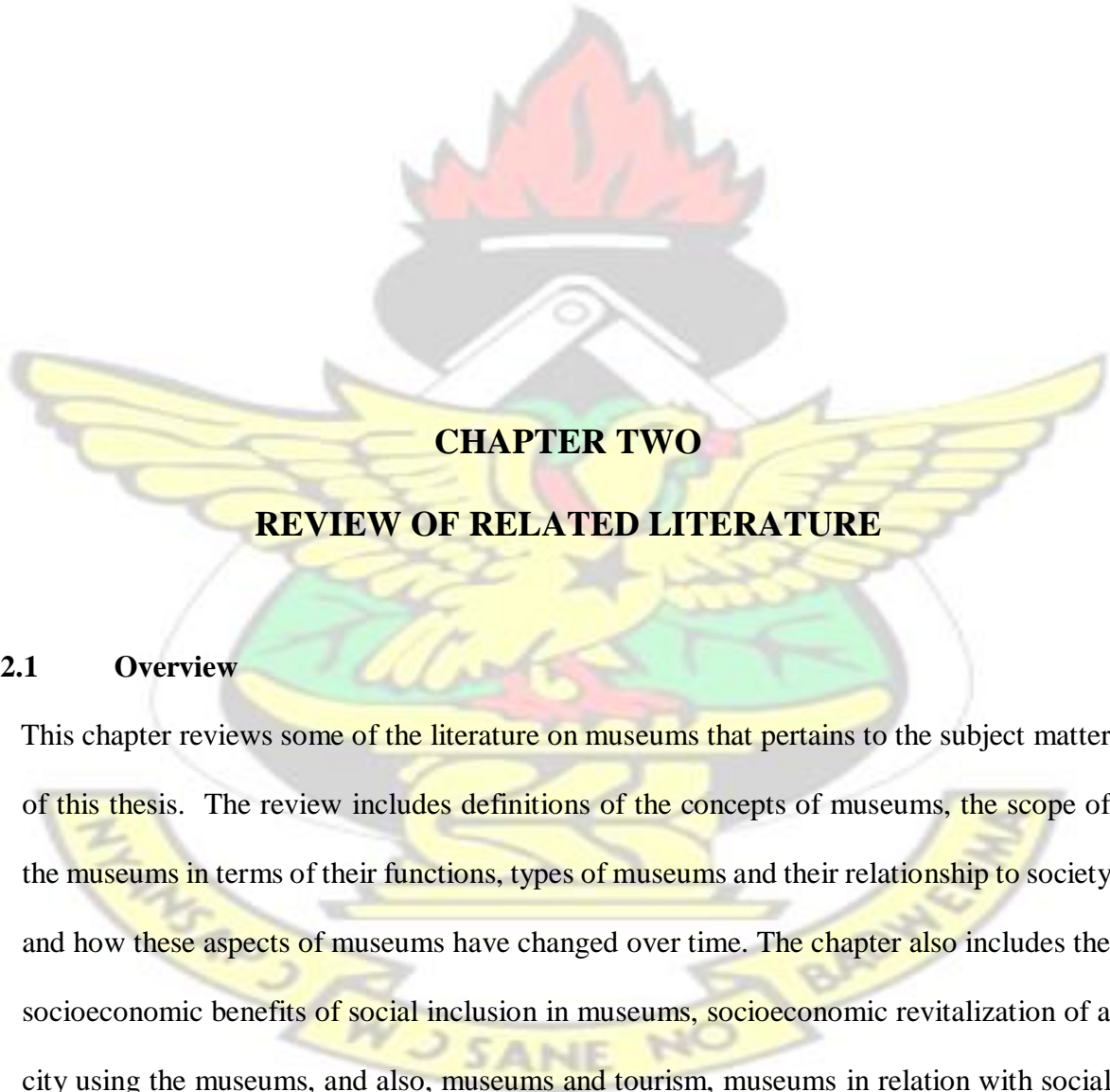
The study brings to the attention of museum workers, history teachers, players in the tourism industry, District Assemblies, Ghana's socioeconomic development planners,

Chiefs, Ghana Education Service and the Ghanaians in general, detailed information on how the museums in Ghana can help in the promotion of socio-cultural harmony among ethnic groups, harmonise national socio-economic development; to safeguard the nation's natural and cultural heritage for the present and future generations. And also offer the basis for sustainable socio-economic development in science, technology and commerce for Ghana and Ghanaians.

### **1.10 Organization of the rest of the Chapters**

The study has been organized into five chapters. The second chapter is devoted to a review of related literature. It includes the concept of museum, its functions and relationship to society and how its aspects have changed over time. The review of related literature gives insights into current issues confronting museums and the role of museums in the social and economic development of communities. The subsequent sections of the literature review focus on heritage and society, museums and social bridges, and museum and economic development. Gaps in the literature review are identified and they demonstrate a need for further study on this topic. The third chapter presents the research methodology including the research design, target population, sampling techniques and procedures, instrumentation and methods of data collection. Chapter four is the data analysis and discussion while chapter five summarizes the results, and gives conclusions, recommendations and policy implications.

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## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

#### **2.1 Overview**

This chapter reviews some of the literature on museums that pertains to the subject matter of this thesis. The review includes definitions of the concepts of museums, the scope of the museums in terms of their functions, types of museums and their relationship to society and how these aspects of museums have changed over time. The chapter also includes the socioeconomic benefits of social inclusion in museums, socioeconomic revitalization of a city using the museums, and also, museums and tourism, museums in relation with social and economic development in towns and cities.



## 2.2 The Museum

The word museum is a derivative of the word “muse”. A muse is a goddess in Greek mythology and the muses are nine in number. The nine muses are the offspring of Zeus and his aunt, Titaness Mnemosyne "Memory", (Gill 2012). Though not all stories agree with the specific functions of the individual goddesses, Gills has identified them as follows:

1. *Clio* – the deity who inspires the revelation of history.
2. *Euterpe*- the deity who inspires music and lyric poetry.
3. *Thalia* - the deity who inspires Comedy.
4. *Melpomene* - the deity who inspires tragedy.
5. *Terpsichore* - the deity who inspires dance.
6. Erato - the deity who inspires Love poetry and marriage songs.
7. *Polyhymnia* - the deity who inspires the sacred song and oratory.
8. *Urania*- the deity who inspires the astronomy.
9. *Calliope* - the deity who inspires the epic or heroic poetry.

In ancient times, all scholarship was under the patronage of the *Muses*, and they were the deities that inspired poetry, music, art and science. It was common for schools of thoughts in those days to have a shrine to the Muses. Any place dedicated to them was known as a *mouseion*, the source of our modern day word "museum." ([www.greekmythology-gods.com/muses](http://www.greekmythology-gods.com/muses)) For example, when Plato founded his Academy, he dedicated a shrine to the goddesses of learning. Aristotle's school, the *Peripatos*, also possessed a shrine, which contained their statues. The famous Museum at Alexandria, founded by Ptolemy I, was a temple of learning dedicated to them. As a custom, before a poet or storytellers would recite their work, they first invoked the inspiration and protection of the *Muses* ([www.greek-mythology-gods.com/muses](http://www.greek-mythology-gods.com/muses)). The muses were the source of the knowledge,



related orally for centuries in the ancient culture that was contained in poetic lyrics and myths(en.wikipedia.org/wiki/Muse).

The use of the word “museum” was revived in the 15th-century in Europe to describe the collection of Lorenzo de' Medici in Florence but the term “museum” conveyed the concept of comprehensiveness rather than denoting a building. (www.Wikipedia, the free encyclopaedia). By the 17th century the term museum was being used in Europe to describe collections of curiosities. The use of the word “museum” during the 19th and most of the 20th centuries stood for a building that houses cultural materials to which the public had access. Later, as museums continued to respond to the societies that created them, the emphasis on the building itself became less dominant. A new concept of museum presentation was the inception of open-air museums; it first comprised a series of buildings preserved as objects. Ecomuseums were also incorporated as another dimension of museum exhibitions which involve the interpretation of all aspects of an outdoor environment to include landscapes and zoos and game or nature reserves. Museums were again moved to another level in the electronic form on the Internet as virtual museums. Although virtual museums provide interesting opportunities for and bring certain benefits to existing museums, they remain dependent upon the collections, preservation, and interpretation of material things by the real museum (the free encyclopaedia).

Museums have long had the reputation of being stuffy and dry places filled with old art and dusty artefacts. At the same time, others see museums as places of discovery and wonder, full of artistic and historical treasures. For the cultural tourist, a museum visit has become almost a requirement in order to view, understand and properly appreciate the history and

culture of a community. Many institutions choose to identify themselves as museums in order to benefit from the associated prestige of such a title. As Pekarik (2003) notes, the museum holds a symbolic role and signals the value of the topic or subject being represented. While the word 'museum' does portray a certain prestige, there is a parallel tendency for other institutions to intentionally avoid using the label 'museum' because of the more negative public perceptions. For example, the Board of the Ontario Science Centre avoided consulting museum experts on the design and development of the centre because they had decided that the "word *museum* was unacceptable" (Cameron, 1972, p. 61). Other institutions likewise cannot decide whether or not they want to be known as a 'museum' (Cameron, 1972). It must also be noted that simply attaching the word 'museum' to an institution does not necessarily make it so (Anderson, 2005). In fact, there is little agreement about what a museum is, and although a variety of definitions exist, no single definition has ever completely satisfied all users (Anderson, 2005; Wittlin, 1970).

The word "museum" means many different things to many different people, which makes the process of defining the term difficult. The diversity of museum domains, or their area of "idiosyncratic concern" further complicates the development of an all-encompassing definition, as the unique domain influences how museums "orient themselves in temporal space [and to the community] with reference to the past, present and future" (Welsh, 2005, p. 104). According to Tufts and Milne (1999), the shortest and most common definition of a museum is "an institution which serves to collect, conserve, interpret, and exhibit society's material culture" (p.613). The British Museum Association, in one of the more orthodox definitions, characterizes a museum as a place that "collects, documents,

preserves, exhibits and interprets material evidence and associated information for the public benefit” (Heumann and Gurian, 2002).

The American Association of Museums (AAM) provides more detail on the function and operations, describing a museum as being “an organized and permanent non-profit institution, essentially educational or aesthetic in purpose, with a professional staff, which owns and utilizes tangible objects, cares for them and exhibits them to the public on some regulation, on some regular schedule” (Genoways& Ireland, 2003, p. 4). Later in 1995, the definition of a museum was amended by the International Council of Museums (ICOM), ICOM’s statutes currently define a museum as a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment, (ICOM, 2008).

Both ICOM and the AAM consider “non collecting organizations” such as science and nature centres, libraries, and archives as museums, in the belief that the primary function of a museum is education (Genoways& Ireland, 2003). Similarly, the Canadian Museum Association (CMA) also includes “institutions that pursue similar objectives and accomplish most or some of a museum’s functions” such as zoos, botanical gardens and natural or archaeological sites (CMA, 2007). The CMA further specifies that visitor enjoyment can accompany education and instruction, but explicitly disqualifies for-profit institutions (HeumannGurian, 2002).

Museums are believed to have an important role within society, especially with respect to culture. Museums have traditionally been thought of as institutions that should “discover talent and encourage its development” locally, as well as act as anchors for the community

(Dana, 1917). Within the museum, the objects themselves have been used as the main method for communicating with the public (Wittlin, 1970). Finally, museums have more recently been defined as institutions that are able to “represent competing histories, contested certainties and cultural differences through their structures, spatial arrangements, collection policies and exhibition strategies” (Dean & Rider, 2005, p. 35).

## 2.3 Types of Museums

The museum industry is an omnibus one embracing all the types of human activity in the past and present, preserved for education, study and enjoyment. In the light of the multiplicity of human activity, different types of museums have been created to cater for the diversity of collections of human products over the years gone by.

### 2.3.1 Art Museums

According to Sullivan 2008, the first museums in the United States were art museums, and most of the iconic museums that were established in the United States today are predominantly art museums, examples are the Guggenheim, the Met; the National Gallery. Art museums often have larger budgets than other types of museums; the objects they care for tend to be very valuable financially as well as culturally, and acquiring the objects needed for an art exhibition can cost millions of dollars. Some art museums are “generalists,” covering a broad spectrum of art across different cultures and eras. Others, Glass Museum or the Smithsonian African Art Museum focuses on particular types of art museums. Many staff *members* of an art museum have art history or fine art degrees; it is harder to break into these museums without this educational background. Cornnor R



Sullivan views Art Museums as iconic. Art Museums have existed for not less than a century and they are noted to have larger budgets than most museums as a result of the extensive cross cultural collection the art museums assemble in their galleries, (Sullivan <http://ezinearticles.com/?Museums---Know-the-Different-Types&id=4859404>).

### **2.3.2 Botanical Gardens**

According to Sullivan 2008, Botanical gardens care for and display different species of plant life. Some botanical gardens focus on regional plants; others have complex greenhouse systems in place in order to share plants from all over the world with their visitors. Some botanical gardens are connected to historic structures, and began as formal gardens or landscapes surrounding a private residence, examples are the Longwood Gardens, 3 miles northeast of Kennett Square, PA, Blithewold, in Bristol Rhodes Island in New England and there is also the Aburi Botanical Garden in Ghana.

### **2.3.3 Children's Museums**

According to the Free Encyclopaedia, Children's Museums are an unusual entry in the museum category, because they do not generally hold collections of artefacts, and they "break all the rules" of traditional museums. Children's Museums are entirely about touching and interacting with the exhibits, a catalyst for learning. However, most museums in the world exhibit tangible and intangible heritage of humanity. The children's museum gives children the opportunity to touch objects for the purposes of education, study and enjoyment". Children's museums fit very well into the museums world. The virtual



museums may as well benefit the children's museums, especially for the display of original rare and delicate objects. Children's museums are dedicated to teaching children about all elements of their environment, and normally their exhibits encourage learning about history, civics, nature, art and science. Greater percentages of the staff of children's museums have elementary education backgrounds as compared to other museums, to prepare them assist and serve their audience. (<http://the free encyclopaedia>)

#### **2.3.4 Living History Museums, Historical Sites, and Historical Societies**

Living history museums are a special type of open-air museum where costumed interpreters portray a period of life in an earlier era. The interpreters act as if they are really living in a different time and place, such as the Colonial era, and perform everyday household tasks, crafts and businesses. The goal is to demonstrate older lifestyles to modern audiences. Household tasks might include cooking on an open hearth, churning butter, spinning wool and weaving, and farming without modern equipment. Many living museums feature traditional craftsmen at work, such as a blacksmith, cooper, potter, miller, sawmill worker, printer, doctor and general store keeper, ([en.wikipedia.org/wiki/Historical society](http://en.wikipedia.org/wiki/Historical_society)).

##### **Historical Sites**

Historical sites on the other hand may or may not have people living there but would have land features to show that people once lived there; the evidence have been carefully preserved and protected by law. The material evidence may represent politics, military or social history.

## **Natural History Museums**

Natural History museums display materials of nature such as plants and diorama of cultural landscape, sculpture animals and skeletal remains and sculptures people who made history during their life time. Natural History Museums also collect, researches, interprets and preserves information or items of historical interest.

([en.wikipedia.org/wiki/Historical society](http://en.wikipedia.org/wiki/Historical_society)) According to the free encyclopedia the Natural History Museums are associated with the remains of the earliest life forms such as the huge reconstructed dinosaur skeletons that often serve as the Centre pieces of this type of museum. Natural history museums are devoted to collecting specimens of all types of living things, from ants and butterflies to the extinct dodo bird and dinosaur. They also collect other pieces of our natural world, like rocks, precious stones, and minerals. Natural history museums normally have huge collections, the vast majority of which are not on display. Many staff members of natural history museums have science backgrounds. (<http://en.wikipedia.org/wiki/Museum>)

## **Historical Societies**

Living history sites have historical societies. Living history museum is a type of history museum which is dedicated to, quite literally, bringing history to life. The site may be a virgin landscape or inhabited. In general, a historical site has a collection of buildings and landscapes that create an historic atmosphere that visitors can “get lost in; they are also described as living history sites because they are in active usage by the local population.” These sites can include both original structures and reproduction (new buildings using the same building materials and style of the era the site represents), and are populated by

interpreters who add to the historic atmosphere by dressing to the appropriate era. They often have small exhibit spaces and some have extensive collections of artefacts related to their local area, but what set them apart are their extensive archival and genealogical collections.

Of all the museums in Virginia, for example, over 60% are some sort of history museums. History museums can be huge, covering many different eras of history and assembling millions of objects and documents, an example is the Smithsonian Museum of American History. Historical Museums often play the role of community research centre. The volunteers render interpretation services about daily life of whatever era their site represents, and can either be first person interpreters, who pretend they actually are living in that era, or third person interpreters, who are dressed appropriately to suit the taste of the people of that era but speak and act like people in the modern era. The power of living history sites is the ability for visitors to actually experience the past in an active way.

The challenge of living history sites is making sure the work of keeping a museum, such as collections care, cleaning, etc, does not interfere with the atmosphere the site is projecting to their visitors. Many staff members at living history sites have history backgrounds, though interpreters themselves often have acting experience. An example is the Palaces of Chiefs and Kings of societies or communities. The Free Encyclopaedia recorded that a historic house can be a stand-alone museum, or can be a part of a larger museum complex like a botanical garden, history museum or historic site. Historic houses generally hold small collections of artefacts that directly relate to the history of the house itself or the people who lived in the house. Historic houses were saved for specific reasons; because a famous individual, and event or family lived in the house at a given time in

history, an example of such historic houses include Mount Vernon, the Monticello designed by a famous architect for the Frank Lloyd Wrights, Pope Leighey House. An iconic type of architectural form and style or a “typical” home of a specific class or region of the country such as the Lower East Side Tenement Museum are also preserved. A historic site can represent a building, a set of buildings, a battlefield or other important landscape. (en.wikipedia,thefreeencyclopaedia [http:// www.richarie .com/2012/01/living-history-museums-experiencing-history-first-and.html](http://www.richarie.com/2012/01/living-history-museums-experiencing-history-first-and.html)) (Wikipedia, the Free Encyclopaedia)

### **2.3.5 Dinosaur Museums**

Dinosaurs roamed the earth millions of years ago, but that is part of their mystique. Children are shocked at their actual size. Most natural history museums exhibit skeletons of dinosaurs and other related very large animals. It’s one thing to say that they were big, but to actually stand next to a skeleton of one is another thing entirely. Many children are obsessed with dinosaurs and know all of their names and what they ate. (<http://en.wikipedia.org/wiki/Museum>)

### **2.3.6 Train museum**

What kid does not love playing with trains? The makers of Thomas the Train have capitalized on this love by turning Thomas into a cartoon, a toy; PJ’s and even a stuffed pillow. Go see how trains got their start and hear about the romantic history of travelling across country by train. Some museums may even have mini trains that kids can take a ride in. Model trains often run through exhibits and enchant kids. The train museum was



established to provide young people interested in pursuing a career in train and railway technology to have a view of the structures that existed in the train and railway business. The museum also creates study programmes and awards certificates to graduating students. The museum therefore provides both leisure and academic needs to her audience, (www.durangotrain.com).

### **2.3.7 Airplane museum**

Who invented the airplane? Did they always look like they do today? Capture the heart of children when they travel back in time and hear how it all began. Girls will look up to Amelia Earhart and get transported by the story of how she disappeared while trying to become the first female aviator to fly around the world. What a role model for young girls she is. The Wright brothers have their own amazing history of inventions, the successes and the failures. Letting a child see these amazing people will let them know that it's okay to try and fail as long as you keep trying. (<http://www.nanny.net/wp-content/uploads/2011/12/kidsmuseum.jpg>)

### **2.3.8 Military Museum / Battle Field Museums**

Military museums focus specifically on the history and actions of military troops. A military museum might be dedicated to a particular branch of the Armed Services such as the National Museum of the Marine Corps or the US Army Women's Museum or to a particular conflict or battle. Exhibits at military museums could cover anything from movements of troops in a certain battle to how military families survive on the home front.



These memories of war inform the new soldier and visitor, (<http://ezinearticles.com/?Museums---Know-the-Different-ypes&id=4859404>)

### **2.3.9 Museums of Science and Technology**

Some Museums of Science and Technology are interactive museums. They are commonly attracted to children, science museums generally use interactive exhibits to demonstrate scientific processes and introduce basic concepts of science to a wide audience. Most exhibits are family friendly, though many science museums also offer IMAX films, planetarium, or travelling exhibits that might appeal more to an adult audience. Like children's museums, most science museums do not hold collections of artefacts, but instead rely on replicas or constructed pieces in order to share their story. Staffs who work with exhibits or education at science museums generally have science backgrounds. (<http://ezinearticles.com/?Museums---Know-the-Different-Types&id=4859404>)

### **2.4.0 Special Interest Museums**

Some museums do not really fit neatly into a particular category of museum. They cater to specific audiences or a special interest group that does not necessarily correlate to the community they exist within. For example, the CIA Museum is dedicated to collecting and sharing the history of the intelligence agency The CIA Museum is administered by the Centre for the Study of Intelligence, is the primary national archive for the collection, preservation, documentation and exhibition of intelligence artefacts, culture, and history.

However, the museum is not generally open to the public; its main audience is the staff of the agency itself, ([http://en.wikipedia.org/wiki/CIA\\_Museum](http://en.wikipedia.org/wiki/CIA_Museum)).

#### **2.4.1 University Museums**

University museums can encompass any of the many types of museums already mentioned. However, they deserve their own subset here because these unique institutions have an additional role to play beyond that of most museums. Whether the campus museum is an art gallery (and the majority of university museums fall into this category), historic house or natural history museum, it normally acts as a teaching institution within the campus environment. The director of the museum often teaches academic classes as such, these directors are the most likely to have doctorate degrees, and the majority of museum volunteers tend to be students. These museums also have unique challenges; they are rarely operated independently of the university, and hence can be controlled by a Board of Trustees not familiar with museum practice. (Wikipedia, the free encyclopaedia)

#### **2.4.2 Zoos**

The International Council of Museums (ICOM), the Canadian Perspective on Museums and Sustainable Development and the Wikipedia Free Encyclopaedia consider a zoo as an open air museum. Zoos as museums are a debate because not everyone agrees that a zoo is a type of museum. But the main goals of most zoos correlate very closely to the goals of any museum. They care for the collections that have been entrusted to them, (in this case, animals), and to educate the public about those collections. Zoos can be accredited by the authorizing agency of the host country. The accreditation signifies that the zoo meets stringent standards for the care of animals, and participates in conservation programmes

that help to ensure the future of endangered animals. “Traditional” zoos, with animals in concrete pens and tight quarters, are facing more and more opposition from animal welfare and zoological experts; this type of museum is likely to continue to undergo changes as we learn more about different animals and how they can best be protected. Most zoo employees come from science backgrounds, rather than museum studies, (Museums and sustainable Development, Canadian Perspective, Wikipedia, the Free Encyclopaedia)

#### **2.4 The Socioeconomic benefits of Social Inclusion in Museums**

Museums are a central part of a nation’s social harmony; therefore the museums should open its doors and literally invite minority groups in the community who are not encouraged by their social and economic position to think of the museum as an extension of their social life. Social inclusion definition varies with institutions; the museum is an omnibus institution responsible for heritage and cultural materials that can influence social inclusion for a particular society economically and socially. For example, in Newcastle upon Tyne in The United Kingdom, the Discovery Museum worked with a disaffected 13-16 year olds (who went about with pressurised paint spray cans, sprayed paint on anything on their way either to disfigure it or spray a pattern on it) on a spray can art project. Most of the teenagers had clashed with the local authority for decorating the city's mass metro trains and public places with their designs and they were referred to the project through youth workers based at a community centre in Byker. The group produced works of art to a commission under guidance from an expert. The youngsters were encouraged to develop themes in their art and they also learned about the legal and safety issues. There were also creative writing, music and break dance sessions, culminating in a performance at the

museum. This curtailed the defacing of edifices in the city by these youngsters and their designs, and saved the city managers huge sums of money repainting the trains and disfigured works of art in the city. The teens became welcome guests of the museums, who also rendered voluntary services at these museums (the Guardian, 2000). The museum therefore has the responsibility to represent their culture in the museum and also encourage them to come into the museum for an activity on regular basis.

The Policy Studies Institute (PSI 1992) argues that museums can attract economic gain and social interaction with tourists and day-trippers into the locality to spend money on admissions, hotels, shopping and restaurants, improving the economic growth of the region as a result. This economic benefit is also attracting the attention of museum managers and economic professionals. Myerscough et al. (1988) have pointed out that museums, as cultural omnibus institutions, are a basic foundation block of economic development in many cities, crucial for their promotion of the nation's social inclusion. In some communities a section of the population feels excluded from the museum either because their culture is not represented in the museum or they feel their financial status and education background is inadequate for them to be accepted into the museum.

The economic and social role of museums is evident by the so-called superstar museums (Frey, 1998), which are destinations on the tourist itinerary. In Ghana, the National Museum in Accra is the largest and oldest. Apart from maintaining a heritage exhibition, the museum is also opened to individuals, groups, tourist and artists who want to exhibit their works. Therefore, the economic impact museums have on their local communities is important (Heilbrun and Gray, 2001). Consequently, there is the need to consider the role and importance of museums in the context of social and economic development. By studying the economic and social impact of museums, the benefit of these institutions can



be well acknowledged, offering powerful evidence to convince the public to support these museums.

Similarly, in Malawi, the city where the museum is located was plagued by mice to pandemic proportions. The museum decided to take the challenge by putting up a mice exhibition. Publicity was sent out requesting the public to hunt down and kill ten mice each and to bring them to the museum for a gift of a T-shirt and canvas boots. In the museum gallery a large container was placed there to collect the dead mice. This project was a visible expression of the concerns of the under privileged who were the hardest hit by the mice menace, and that their safety was taken into consideration. By the close of the exhibition the population of mice had dwindled by 15,921 (Lecture in Mombassa, Kenya: Arenzi of the Nigerian National Museum 2000). The majority of the participants were the youth aged between 12 years and 30 years. The city managers in their appreciation of the exhibition began to rethink of the role of the museums; many people also visited the museum to see the quantity of mice that were collected. It led to the museum's involvement in Street Fusion and aimed at giving young and or deprived people a voice in community safety issues. It also fostered an open dialogue with the youth in the metropolis. This saved the city managers lots of pounds in infrastructural maintenance and controlled the spread of associated diseases which could have affected labour market in Malawi respectively. (Lecture in Mombassa, Kenya: Arenzi of the Nigerian National Museum 2000)

This economic benefit is also attracting the attention of museum managers and economic professionals. Myerscough et al. (1988) demonstrate the economic value of the museum as a socio-economic improver in the way that art institution can create job opportunities and provide the incidental value which stimulates both tourist spending and local development.

## 2.5 Socioeconomic Revitalization of a City using the Museums

Historically, museums have been seen as cultural institutions whose prime function is education and learning, collection, conservation, research and enjoyment (HooperGreenhill, 1994; Resource, 2001) After the 1970s in most developed countries, when the impact of losing an industrial base was most evident in cities across the developed world,

Bayliss (2004) records that “city decision-makers prioritized economic development and turned to the arts and cultures since these have considerable events and establishments which draw patrons from a widespread population. Facilities such as museums, concert halls, and stadia benefit from being surrounded by high population density and served by multiple modes of transport; the same is true for artistic and cultural festivals and other large events. For areas in cities which have experienced a decline in population, services, and wealth, the development of arts and cultural activities can have a positive effect on the people, both economically and socially.”

In many cases, museums and other public facilities are built because the public, or at least a vocal subsection of the public, demands them. In other circumstances, cities may invest in an arts institution or event to improve its image and increase its appeal to outsiders. This strategy can be a bid to grow and support an urban economy in a time of highly mobile people and organizations. In the latter instance, the demand may be very small, and the public may not agree on the advisability of investing in the arts for public good. The objectives of arts organizers and of the local community may not be the same if the facility

is being built to compete with other locales or change the demographics of areas surrounding it in a gentrification process.

Philips (2004, 2) asserts that, “too much ‘commodification’ of the arts can occur, leaving a community without the benefits of social and cultural links”. This is an example of a narrow view of the arts purely for economic development. Because companies and workers are so mobile today, cultural and arts competition, as it were, are becoming common as local governments vie to provide desirable places to live and do business (Strom, 1999). As Williams, Shore, and Huber (1995: 74) point out, some localities have taken advantage of this “commodification of culture” to sell themselves as tourist destinations where visitors literally consume culture (and spend large amounts of money) through easy access and marketing schemes.

The effects arts have on cities may not be completely understood; as Rhonda Phillips (2004: 1) writes; “only recently accepted as congruent concepts are the arts as an industry and as an economic development strategy.”

Interestingly, this recognition was not responsible for the genesis of the New Jersey Performing Arts Centre (NJPAC) in a Network which Strom (1999) cites as an illustrative case in urban revitalization through arts development. Strom examines the shared interests of politicians and art supporters in developing a major arts facility and the revitalization justifications used in planning efforts. Located in central Newark, the \$180 million facility was largely state-financed and opened in 1997 (Strom, 1999). By any United States standard, Newark is home to a very disadvantaged inner city.

As detailed by Strom (1999), a high poverty rate, stark racial segregation, and flight of middle class residents have characterized the city during the last 30 years. Through strong leadership on the part of former New Jersey Governor Tom Kean, and the existence of an excellent mass transit network, Newark was chosen as the site for a major art investment designed to boost the state's overall level of cultural capital and not to save a crumbling city (Strom, 1999). Strom seems to suggest that Kean was committed to the arts for their own sake. Newark happened to suit the facility's needs and prevailing politics, including the desire to site such an attractive facility near New York as a mild affront (Strom, 1999). Thus, an investment in a major art institution has seen its original mission justified and perpetuated through a claim of public benefit in economic development. Indeed, in discussing a recent gift to New Jersey Performing Art Centre (NJPAC) of \$10 million, Arthur Ryan, President of Prudential Financial, Inc. sang the Centre's praises in such terms.

Special exhibitions that are news, and attract the attention of television, radio and the print media, are able to move people from many places to the exhibition gallery. This is otherwise impossible to get to the same degree, with mundane or permanent exhibitions in a gallery. For example large exhibitions devoted to mythical artists such as Rembrandt, Van Gogh or Picasso, mobilise the press and thrust the organising museum people into the limelight.

As Business Wire (2004) indicates, "the downtown is reborn with exciting economic and community development activities. Both the city's self-perception and its image within the general population have been dramatically enhanced since the NJPAC Art Centre opened its doors in 1997". Many of the statements surrounding NJPAC seem to be affected by



some degree of hyperbole. To be sure, the arts are not a singular cure for urban ills. The arts and culture have become a key factor in the competition among cities to attract visitors, and an important part of the service-based economy and community development projects. As the demand for cultural experience has grown, greater emphasis is now being placed on its social and economic leisure function. With NJPAC unique features, rich connotations, flexible open hours, multiple exhibition facilities, shops and restaurants are ideally placed to satisfy a range of consumer needs (Stephen, 2001). Museums provide social and economic benefits in a number of ways: by launching cooperative ventures with other cultural institutions, leisure venues and districts and by supporting local festivals, thus creating a sale's avenue for the sale of consumables directly or intellectually.

From the economic viewpoint, museums are cultural products which attract tourists and they are central to the new economic mix in many cities (Porter, 1998; Biachini & Parkinson, 1993), the museums as omnibus institutions for leisure and learning, they have become the catalysts of city development and boosted the power of local economies. Fleming (2006) described museums as defibrillators. According to him, whatever their social value, museums act as an economic improver. The social and economic benefit brought to local economies by the museum sector is now being recognized, and museums feel more able to ask for public support and local authority subsidy (Audit Commission, 1999).

## 2.6 Museums and Cultural Tourism

According to Timothy & Boyd 2006, heritage and cultural tourism is an important component of every nation's tourism sector, the museum provides the opportunity.

Cultural tourism is one of the most notable and widespread types of tourism. Among the "very oldest forms of travel", it has since "become a form of mass tourism through which visitors seek to experience nostalgia and educational insights" (Timothy & Boyd, 2006, p. 1). Heritage, or cultural tourism, according to Li and Yuen, is considered to be a form of tourism where participants "may learn about, witness and experience the cultural heritage of a destination". This type of tourism, according to Yuen and Li, is said to provide a tangible motivation for conservation (Yuen, 2006, Li, 2003, p. 248) but Nuryanti thinks that in order to be successful in a tourism context, heritage and history require "more than preservation: its significance [should be] conveyed to the visitor, leading to enriched understanding in the context of the present" (Nuryanti, 1996, p. 253).

Van Aalst & Boogaarts have also observed that as people are becoming more interested in having 'cultural experiences' and more tourists are becoming interested in ways to explore and understand the culture of their destination, museums have become even more important in supporting tourism by both educating and entertaining visitors (van Aalst & Boogaarts, 2002). Kotler believes that museums are especially important to this process because they are "part of an evolving, interconnected cultural life that encourages discovery of culture as a whole fabric" (Kotler, 2001, p. 424). Nuryanti notes that museums have always been a popular choice for tourists because they offer a chance to learn about their destination as one of the primary institutions that actively exhibits and interprets local culture for visitors (Nuryanti, 1996). Graburn have considered that the museum acts as a

guide for a destination's history and heritage, by providing information-in-context (Graburn, 1998). While Kotler noted that the museums of a destination have become a 'must-see' for a cultural tourist as part of a complete and authentic cultural itinerary (Kotler, 2006, p. 418).

According to McKercher & Ho attractions, such as museums, are drivers of tourism flow (McKercher & Ho, 2006). Museums in particular have been praised for their ability to attract consumers and economic opportunity to urban cores or other impoverished, disadvantaged or run-down regions in the city says van Aalst & Boogaarts, 2002. As one example, Xie (2006) analyses policies surrounding the construction of a National Historic Jeep Museum in Toledo, Ohio. He notes that this project, while commemorating the role of the Jeep in the community's local history, was also intended to help reverse the trend of urban decay and improve the city's image.

Many museums are promoting both the entertainment and educational experiences that a visit can offer: 'edutainment' formats offer the museum a degree of competitiveness in the leisure market, while also fulfilling educational mandates (Hertzman, Anderson and Rowley, 2008). These diverse roles hold important implications for museums, which must be considered in order to better understand their operations and management, especially as the number of tourists begins to increase and new pressures are put on museums. The views held by curators towards tourism in the light of these changes are largely on the pressure tourism put on the cultural or historic site. Heavy tourist traffic to these sites endangers sustainable development of the natural resources. Although economically the financial advantage tourism brings to a community, the museum and the cultural site are

very necessary for the provision of essential amenities such as personal care points, security and guidance services, secretarial and internet facilities, accommodation and other essential services. As a result of the pressure of tourist, curators are compelled to balance the advantage and the disadvantage of tourism and financial requirement necessary for the conservation of these natural resources of culture and heritage in order not to compromise sustainable development needs of these natural cultural heritage resources. Garrod & Fyall notwithstanding this debate have also noted that a balance must be sought between current user demands and those of future generations (Garrod & Fyall, 2000).

### **2.7 Museums in Relationship with the Social and Economic Development in Towns and Cities**

The social and economic development the presence of vibrant museums in cities and towns bring has become increasingly a popular tourist destination, especially for cultural tourists, and there is a growing recognition of the economic potential held by tourism and cultural industries (Kotler, 2001; Leslie & Rantisi, 2006). Local and regional governments and city planners are also becoming more aware of the value that such cultural capital can add to economic development plans: fiscal policies, urban revitalization and economic redevelopment schemes are increasingly being centred on cultural institutions and activities (van Aalst & Boogaarts, 2002; Levine, 2003). In Toronto, for example, the Crystal extension of the Royal Ontario Museum and the expansion of the Art Gallery of Ontario are elements in the city's recent cultural plans (City of Toronto, 2008).

Florida (2005) notes the trend for large cities to shift their development efforts away from “smokestack chasing” to enticing tertiary sector firms to locate to their city by attracting a



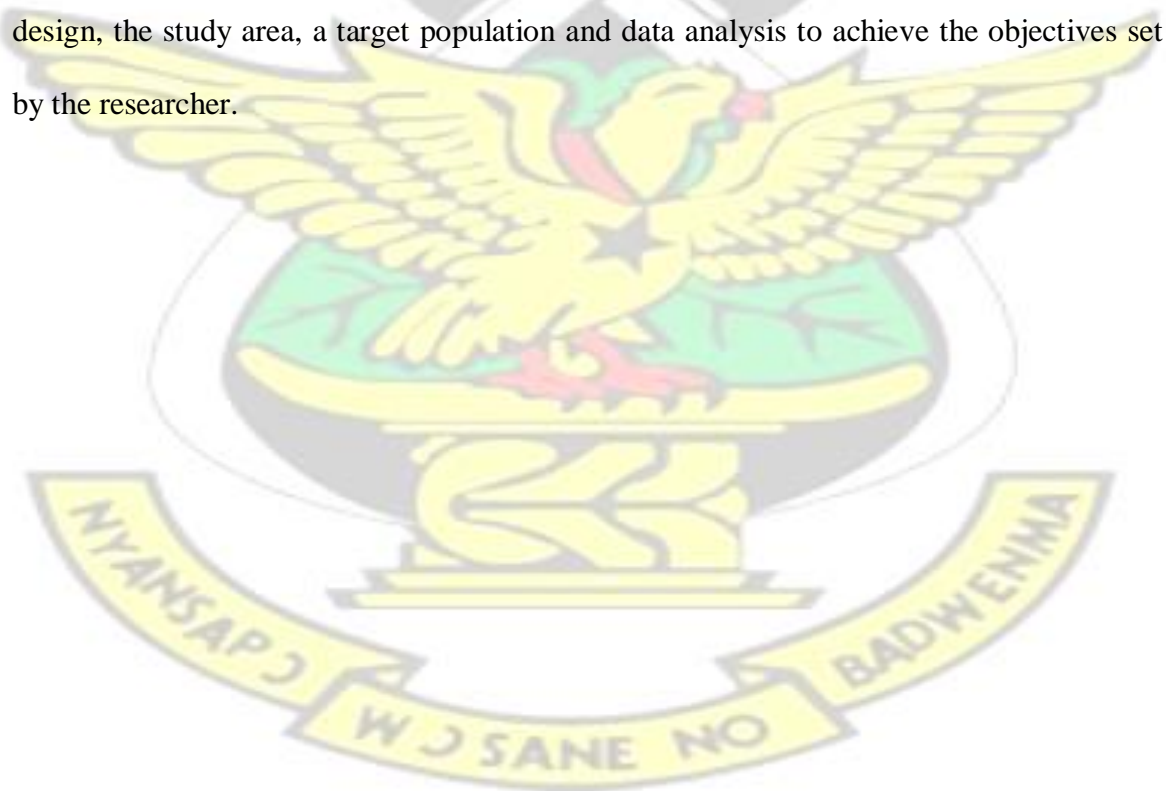
highly educated and motivated work force. Pearce thinks arts and heritage policies are intended, in part, to increase the image of the city as a tourist destination, as “many urban policies have recently incorporated an increasingly proactive stance towards tourism, which is seen more and more as a strategic sector for urban revitalization in postindustrial cities” (Pearce, 2001, p. 927). As arguably one of the most visible cultural institutions, museums are becoming cornerstones of plans to improve the attractiveness of the city to potential tourists, as well as part of plans to regenerate local economies. For instance, the Guggenheim Museum Bilbao, which opened in 1997, was part of a regional plan to simultaneously improve the international image of the Spanish Basque province, attract foreign visitors and rejuvenate a declining industrial area (Plaza, 2000).

These ideas are not limited to large cities; they are also being implemented on a smaller scale. Smaller cities, towns and regions are using their local history and other unique aspects of their heritage to develop their own tourism industry and attract new visitors. In addition to shopping opportunities and historical districts, local museums are often among the main physical attractions in a small town (Robertson, 1999).

## **2.8 Summary**

It can be seen from the discussion that the museum has many functions and many users both now and the future. In order to satisfy all of the different requirements placed on it, the definition of a museum is broad and encompasses all manner of institutions, from archives and gardens to galleries and zoos. Over time, museums have transitioned from conservation halls to become places where entertainment, education and culture meet,

often at the expense of research or collections care. As financial realities put pressure on museums, these institutions are being forced to compete with other leisure activities centres and for visitor numbers, while balancing their tasks of preserving and structuring local culture. Accordingly, museums have, to a large extent, been central to many efforts of using cultural plans to rejuvenate city centres by attracting new visitors and investments needed for the socioeconomic development of the local businesses and consequently the local population. Local businessmen can now expand their business and employee levels, increased taxes would be collected, employees can meet financial obligations at home, unemployment levels would dwindle, the income per capital of the community would also be raised and the entire economy would be rejuvenated and brilliant in health. The next Chapter is devoted to the methods adopted for this research in collecting data, the research design, the study area, a target population and data analysis to achieve the objectives set by the researcher.



### **CHAPTER THREE**

## METHODOLOGY

### 3.1 Overview

This Chapter is divided into two parts. The first part details the research design, libraries and target population that were used in this thesis. After a brief description of what constitutes the study data collection instrument, types of data, administration of instrument and data collection procedures. The next part describes the data analysis plan.

### 3.2 Research Design

Research design refers to the overall plan employed by the researcher to obtain answers to the research questions or for testing the hypothesis formulated. The research design will tackle the study area for its influence on the strength of the research. In general, surveys are methods of data collection where information is gathered through oral or written questioning (Sarantakos, 1998). However, no one method is prescribed since multiple methods are applicable for various reasons (Bell, 1999). In this research, both qualitative and quantitative research approach were used. While quantitative research emphasizes the collection of statistical data (i.e., hard data in the form of numbers) for dealing with this thesis, qualitative research design will investigate the quality of relationship, situations or materials in the research. The latter emphasizes the depth of understanding associated with deeper meaning of people's subjective experiences that cannot be reduced to numbers. This research has both a social and scientific possibilities.

As a consequence, the two designs were used in this study to complement each other, to achieve objectives and to obtain the answers to the research questions needed to solve the problem.

### 3.3 Study Area

An important component of the research process is site selection. According to Berg (2004, 33), an inappropriate location could “weaken or ruin eventual findings. The researcher must be careful to identify an appropriate population, not merely an easily accessible one,” to obtain the most relevant data. The Ghana Museums and Monuments Board (GMMB) was chosen by the researcher as the centre for data collation. The GMMB has many contacts with other museums and has been also entrusted with the responsibility to identify for conservation all materials of history, archaeology, ethnography and other relics of national interest as a national asset for the present and future generations. It also seems to be resourced to achieve this responsibility.

Despite the Ghana Government’s support for the work of the museums, cultural heritage activities has been heightened by the setting up of the Ministry of Culture and Chieftaincy and the constitutional review of the 1992 constitution of the Republic of Ghana, which emphasised the importance of culture in Ghana’s social and economic development. This gives the GMMB for that matter, museums in Ghana additional backing for their work. The 1992 constitution of the Republic of Ghana, Article 39(4) reemphasized this decree when it also stated that ‘the state shall endeavour to preserve and protect places of historical interest and artefacts’ the province of Accra and the National Museums in Ghana under GMMB was chosen for the study site for a number of reasons. Besides being the only government sponsored, there are other art venues near the museums and the population is cosmopolitan. Contacts with other regional offices of museums and art centres would also be easily facilitated. Accra is also identified tourist destination which



has significant areas for revenue and economic growth. Easy access to data is also envisaged because the researcher is a regular staff of the Ghana Museums and Monuments Board. It is therefore expected that the findings would add to and or collaborate existing knowledge on the role of museums in national development and to heighten the partnering role the Ghana Museums play in the development of Ghana.

### **3.4 Target Population and Sample Selection**

The target population represents the people and institution that are believed to have the required information necessary for answering the quest of the statement of the problem of the research; these include the general public, members of staff of other cultural heritage institutions and organizations both private public and members of staff of public museums. This population is generally heterogeneous. The study is focused on the aspects of the museum in the social and economic development of communities. It has been identified that most communities in Ghana are heterogeneous in character and therefore the assembly of views from such a population would provide a variety of information needed to analyse the success or failed performance of the museums in Ghana's socioeconomic development strategy. Therefore, the purposive and random sampling methods were used.

Target Population is as listed below as follows

University Students	50
Museum Curators	10
National Commission on Culture	16
Directors of Cultural Institutions	2
Directors of Private Museums	2

Petty Traders	10
Museum Visitors	20
Craft Dealers	10
Total	120

The targeted population was 120, but due to the fact that not all the staff members were present or available, both purposive and random sampling was used to select the respondents. The purpose was to select and find respondents who had knowledge to link the socioeconomic role and importance of museums in Ghana to the work of the museum in Ghana, and also show how the presence of the museum supports their work. The random sampling was also adopted to find out whether ordinary people knew about the museum and its importance. A total of 80 respondents were captured in the study.

The accessed Population for the study is as follows

University Students	40
Museum Curators	10
National Commission on Culture	15
Directors of Cultural Institutions	2
Directors of Private Museums	1
Petty Traders	5
Museum Visitors	6
Craft Dealers (Chairman)	1
Total	80

This sample size represents 96 per cent of the total population.  $[80 \times 120 / 120]$  Key informants were also contacted from the following stakeholders in the museum industry in Ghana: The Ghana Museums and Monuments Board, the National Commission on

Culture; Centre for National Culture; Ghana Tourist Board and the Art Centre.

### **3.5 Data Collection Instrumentation**

The instruments employed for the data collection include questionnaires and in-depth interviews, covert interviews, digital camera, computer work station, mobile internet modems, internet, libraries, telephones, cultural and heritage institutions, museums and street interviews.

### **3.6 Types of Data**

Data is the information deliberately generated or sought for formally or informally for the purpose of analysing a situation with the view to understanding and or enabling a decision to be made on a matter. The data required for the analysis of the statement of the problem are in two categories; primary data and secondary data.

#### **3.6.1 Primary Data**

Primary data is sourced from interviews, physical objects, observation and participatory observation, self administered questionnaires, covert interviews and random sampling of the public views.

#### **3.6.2 Secondary Data**

Secondary data is sourced from books, magazines, speeches of government officials, libraries, physical objects, archives, internet, online books and journals

### 3.7 Administration of Data Collection Instrument

A self-completion questionnaire consisting of five parts was designed and employed for the study. While Section A elicited demographic data, Sections B elicited data on aspects of the role and importance of museum in relation to whether or not the social and economic performances are effective. Section C sought to find out whether or not museums are resourced to facilitate social and economic development now. Section D elicited data on how the museums in Ghana can facilitate the social and economic development of the nation and lastly, section E investigated whether the museums in Ghana have adequate facilities and resources to perform social and economic functions.

In order to measure respondents' perceptions towards the role and importance of museums in relation to social and economic development, a series of five-point Likerttype scales was employed. A Likert scale asks respondents to rate their opinion towards an issue or statement on a ranking scale. The likert scale was suitable for measuring respondent's perception on their level of knowledge or personal inclination about a subject matter.

A pilot study was conducted to ensure reliability of the questionnaire and to identify any needs for revisions. Ideally, a similar target group who were part of the sample was used to test the questionnaire. This allowed the researcher to reframe and or reword questions so that the desired data would be obtained at the end of the data collection. The piloting also allowed for the appropriate design and presentation of the questionnaire that assisted the researcher to obtain suitable answers which became easy to analysis. As a result of the difficulty in meeting some respondents for in-depth interviews the covert and street sampling was adopted. Camera and audio recording of interviews were also employed and transcribed for analysis and inclusion into the data and report. Participatory methods were



also employed to obtain some information from employees of the museums on attitudinal matters that directly affect the performance of the museums.

### **3.8 Data Collection Methods**

Data were collected from primary sources through self-administered questionnaires, non participant observation within the museum environment, per conversation, covert and indepth interviews were used. In-depth interviews were used for the stakeholders in the museum industry. The in-depth interview, participatory and per-conversation methods afforded the researcher the opportunity to engage in a social interaction with the respondents. The interviews enabled the researcher to find detailed information and explored issues in depth where necessary. The method also helped to compare the truthfulness of replies with their own observations. These methods of interviews give the possibility to identify the positions and aims of the different stakeholders concerning the social and economic importance of museums in Ghana. The secondary sources came from desk review of literature on the subject matter. Specifically, sources such as journals, magazines and text books were reviewed. The internet also provided some valuable information to strengthen this research.

### **3.9 Data Analysis plan**

All the completed questionnaires from the field were collated, edited, coded and entered into the computer using the Statistical Package for the Social Sciences (SPSS, Version 16.0) software. The SPSS is a widely used computer programme designed to aid the statistical analysis of data particularly data collection in the course of research. A data entry capture template was designed in the SPSS which was used for the data entry. After data

entry and clean up, descriptive statistics were used to analyze the data utilizing percentage and frequency modules. The use of Likert scaling in the questionnaire necessitated the use of percentage and frequency in the analyses. The percentage refers to the proportion or fraction of part of a whole object as in a total of 100. It is also a given part or amount in every hundred; any number or amount, what is referred to in everyday speech as the “commission, percent, share, or cut.” The frequency is referred to as the number of time an activity takes place within a given period. The data acquired from the instruments are then used to describe the results of the research questions that were posed as well as the covert and participatory method of studying the responses of the participants of these methods in relation to the research questions that were posed at the time. The participants involved in this study were informed before hand and the purpose of the study was clearly explained to them. They were assured of their confidentiality and anonymity in the study. No respondent was coerced to participate in this study. All references were duly acknowledged to avoid plagiarism.

The first stage of the analysis was to examine the professional profile of respondents using a questionnaire. A total of 120 respondents were selected and targeted for responses. Out of which 80 respondents aged 26 to 56 years responded to this study representing 96% as per chart below.

**Table 3.1**

### Demographic Distribution of Respondents

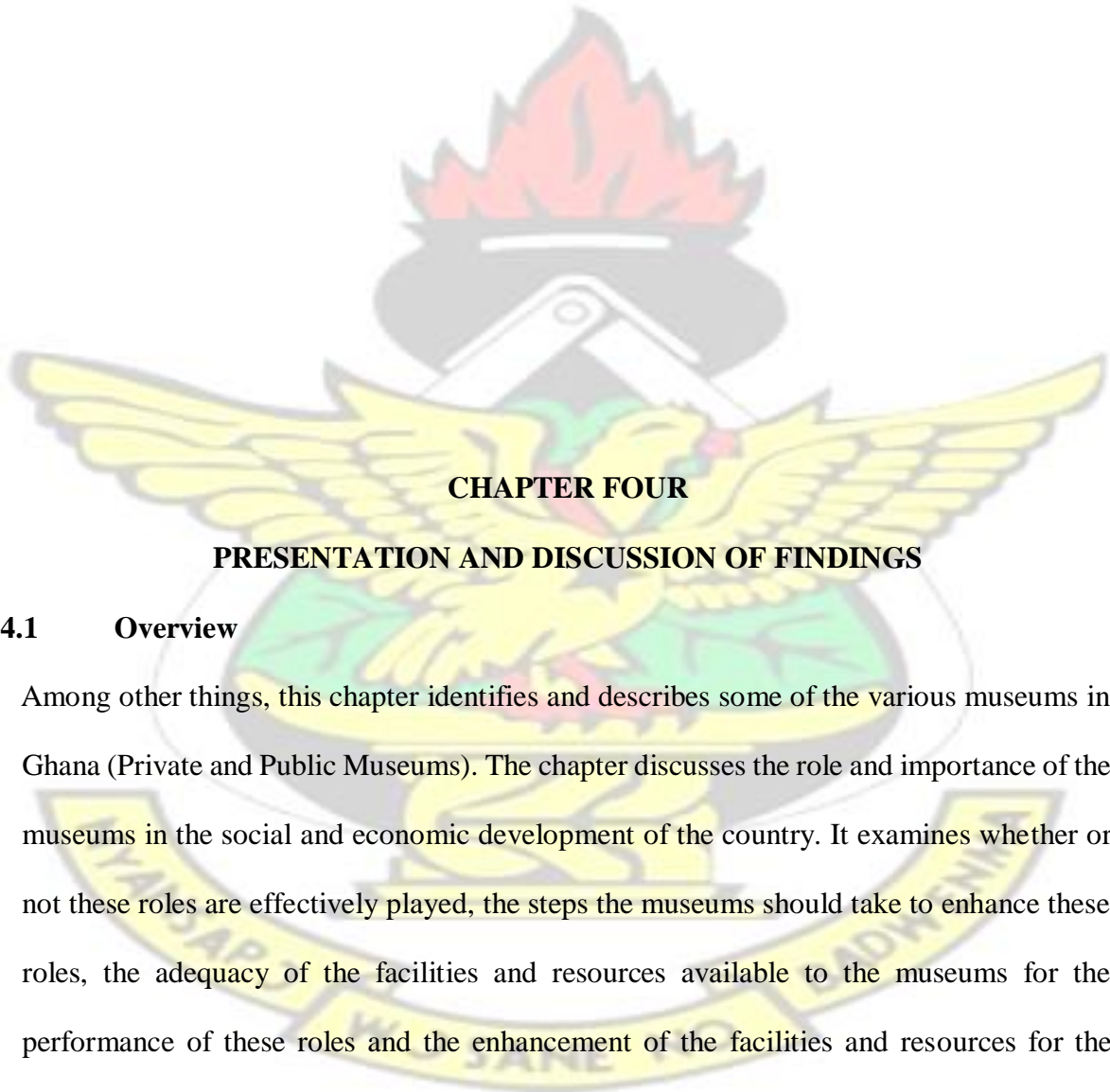
Rating of Respondents Distribution of Respondents	Number of Respondents	Percentage (%) Score of Respondents (#Rx100/120)	Total Respondents accessible		Total Number Targeted
				%	
<b>Females</b>	30	25	80	100	120
<b>Males</b>	50	41.7 or 42	80	100	120
<b>professionals in Cultural</b>	60	50	80	100	120
<b>Non-cultural profession</b>	20	10	80	100	120

**Source:** Field Survey by researcher 2010

From the profile of the respondents above, it can be assumed that most of them have adequate work experience and knowledge about the Ghanaian Museums thus able to provide reliable information about the role and importance of museums in Ghana's socioeconomic development.

Since museums have been effectively used in some countries as a development tool to improve the social and economic wellbeing of her citizens; the researcher believes that museums everywhere have the same potential to improve the economies of host communities. Therefore in the presentation and discussions of findings to answer the research questions, the study would examine the types of museums, the earliest museum in Ghana (GMMB, funding sources and it sections), other museums, museums as a business catalyst, the social and economic role of museum and the social and economic significance of Ghana museums in development.

# KNUST



## **CHAPTER FOUR**

### **PRESENTATION AND DISCUSSION OF FINDINGS**

#### **4.1 Overview**

Among other things, this chapter identifies and describes some of the various museums in Ghana (Private and Public Museums). The chapter discusses the role and importance of the museums in the social and economic development of the country. It examines whether or not these roles are effectively played, the steps the museums should take to enhance these roles, the adequacy of the facilities and resources available to the museums for the performance of these roles and the enhancement of the facilities and resources for the improvement of the museum's performance. In addition, the chapter discusses the financial aspects of the museums, shows that they are a business catalyst, and realizes that they impact positively but modestly on the social and economic development of Ghana.



## **4.2 Overview of some of the museums in Ghana**

The activities that culminated in the establishment of museums in Ghana began as far back as in the 1920s as a hobby in Achimota School. By the 1950s the national museum was born, which was to give rise to the other national museums in any part of the country as the governing body of the museum saw fit. The main thrust of the museums in Ghana was to assemble the historical, cultural, archaeological, and ethnographic heritage of Ghanaians in a common place and available first and foremost to locals and then to foreign nationals, and to ensure that these heritage and cultural materials in the custody of the museums are available to future generations. Later other museums were also set up by other organizations and individuals such as the Military Museums and the Hats Museum in Kumasi.

## **4.3 Public Museums**

Public museums such as the Ghana Museums and Monuments Board are financed by Ghana Government Subvention. Funding to public museums is always inadequate to meet the full cost of activities in the museum considered most important on the scale of museum operations. While public museums are expected to spend within budgeted programmes, any extra expenditure would not be tolerated by the government, as the case is in Ghana, the extra cost could be deducted from subsequent budgetary allocations if justification is not accepted by the funding agency. As a consequence, visitors' amenities in public museums are poorly developed. Most directors of public museums have little interest in the number of visitors, because they are not solely dependent on income from entrance fees or income from shops attached to the museum. (Bruno and Stephen, 2003) This attitude

probably accounts for the poor attitude towards work in the public museums, and consequently affects museums effort at impacting socioeconomic development in Ghana. Until 2005 or thereabout (in the GMMB), internally generated funds (IGF) accruing from fees charged by the museum were paid into the consolidated funds of the Ministry of Finance and Economic Planning, The IGF is now used as a supplement to the budgetary request made by the GMMB for the financing of service activities. [Thus the government's funding of the museums decreases as IGF increases, which acts like weaning GMMB of government subvention.] This institutional setting provides the incentive to generate additional income and to keep costs at a minimum, (National Museum Accra, 2006).

#### **4.4 The Earliest Museum in Ghana**

The earliest museum in Ghana is the National Museum Gallery in Accra. The museum is managed by the Ghana Museums and Monuments Board (GMMB). The Ghana Museums and Monuments Board is located in Adabraka in Accra opposite the Rehabilitation Centre and adjacent the Holy Spirit Cathedral and on the TIGO Head Office road. The National Museum Gallery is in the same premises with the Ghana Museums and Monuments Board office in Accra. The GMMB is mandated to open Regional museums throughout the nation and manage them. The National Museum Gallery was therefore the first museum to be opened in Ghana on the eve of Ghana's independence from British rule on 5th March, 1957. Collecting the museum's objects in Ghana began in 1929 at the Achimota Secondary School and later the collections were transferred to the Department of Archaeology in University of Ghana in 1948. Later the Monuments and Relics

Commission was set up to oversee the collections of Ghana's material culture. Following the progress of collecting, an Interim Council of Museums was set up to oversee the progress of activities to set up the first museum in Ghana, (then Gold Coast). The commission and the council were then merged to form the present Ghana Museums and Monuments Board (GMMB Committee of Enquiry Report 1979). The objects collected were then transferred to the present National Museum gallery, where the Ghana Museums and Monuments Board was opened at the present location of the National Museum. GMMB was founded on the preamble to identify, collect and preserve materials of archaeology, ethnography, history and other relics of national interest. Ghana Museums and Monuments Board was also to collect the material culture and the heritage materials of other countries for the purpose of bridging cultures of Africa. As part of Ghana's independence celebration, Her Royal Highness, the Duchess of Kent and the late Princess Marina performed the official opening of the museum on the Gold Coast Ordinance (Museum and Monuments Ordinance Number 20 of the Gold Coast, 1957) (GMMB Committee of Enquiry Report 1979).

The Ordinance was repealed to give way to the Ghana Museums and Monuments Board Decree (Act 387 of 1969) to make provision for the identification, collection and preservation of materials of history, archaeology, ethnography, and other relics of national interest and the mandate to set up other museums in Ghana. Later in 1992 the constitution of the Republic of Ghana 1992 Article 39(4) emphasized the arts and culture as a necessary tool for development in Ghana, and also indirectly reemphasised the work of the museums when it stated that 'the state shall endeavour to preserve and protect places of historical interest and artefacts' (Constitution of the Republic of Ghana 1992). In other words, Ghana

Museums and Monuments Board and other allied cultural institutions have been given the mandate to protect and conserve Ghana's material and non-material cultural heritage. The state therefore, having recognized the importance of cultural heritage conservation, has given the responsibility to GMMB to promote a continual appraisal of the nation's character over the years as a reference to the socio-cultural changes on-going among Ghanaians, so that cultural values can be appropriately integrated into the development planning for the distribution of infrastructure and other development projects. Thus the National Museum of the GMMB became the first Museum in Ghana.

The National Museum in Accra is therefore the largest and oldest of the museums in Ghana. Other museums were set up under the administration of the Ghana Museums and Monuments Board (GMMB). They include the Upper East Regional Museum in Bolgatanga, the Museum of Science & Technology in Accra, the Volta Regional Museums, in the Volta Region, the Cape Coast Museums, Fort Apollonia in Axim and the Elmina Museum also in Cape Coast. There is also the Manhyia Palace Museums, located in the premises of the Manhyia Palace, Museum of Archaeology, University of Ghana, Legon, Ghana Armed Forces Museum, Kumasi, Kwame Nkrumah Mausoleum and Museum, Accra, The Hats Museum in Kumasi, The Yaa Asantewaa Museum is in Atwima Mponua District. Built to honour Ashanti female army commander celebrity leader Yaa Asantewaa, The museum was dedicated to her at Kwaso in 1992 and the New Juabeng Palace Museum in Koforidua .

The museum as an omnibus institution has an international governing body that is responsible for the legal and protocol issues of its members, examples is ICCROM are the UNESCO is also in partnering relations with national museums to support them both at the local and international level.



Museums, culture and the arts in Ghana and Africa have over the years been questioned about their relevance to society and the extent to which they contribute to the emerging economic competition among the myriad of demands on governments to provide for the socioeconomic needs of their people. In the midst of the ever increasing demand on governments to provide social and economic amenities, the funding of museums for the public good has waned in most museums in the developing countries, because their funding levels have been cut and continue to be cut. The value of the museums is now being assessed based on economic agendas, they are therefore to show that they are tangible indicators that can be demonstrated to effectively determine their contribution to sustainable economic development. [in the communities where they operate]. Museums therefore have the responsibility to provide a continuous evaluation of their worth and how they can partner governments on matters of social and economic sustainability for the public good.

The Museums of Science and Technology comprise the three science exhibits; biology, chemistry and physics, and include exhibits from nature, while the National Museum and the other museums in the regions also comprise Ethnographic ones, Natural History, Archaeology, Art and Heritage themes. The museums provide employment opportunities for the various professionals to meet various areas of activity in the museum conservation business and other social services. As a professional institution the museums employ historians, ethnographers, archaeologists, artists and scientists including biologists, chemists and physicists, to undertake various activities including conservation, preservation and restoration of objects in the museum. These services are extended to private museums like the Manhyia Palace Museum and schools which solicit the assistance of the GMMB.

#### **4.5 Institutional mandate of the Ghana Museums and Monuments Board**

The GMMB was set up with a legal document, it has the largest cluster of museums in Ghana and the oldest organized cultural and heritage institution in West Africa. Beginning as a private collection of an individual, it has transformed into a national institution with international affiliation and a source of inspiration to other museums in

Ghana. The GMMB National Museum has hosted a number of training programmes for English speaking West Africa and has also sent out representatives to many international conferences. (National Museum of GMMB Accra, 2009)

##### **4.5.1 Vision**

To be an effective, and focused institution in the preservation of the material cultural heritage of Ghana and West Africa (National Museums, Accra)

##### **4.5.2 Mission Statement**

The GMMB is to identify, acquire, conserve and document the nation's movable and immovable material cultural heritage for posterity for the purpose of research and education of the public. (National Museums, Accra)

##### **4.5.3 Functions of the GMMB**

- Establish, equip and manage museums and material cultural (movable and immovable) heritage of the nation
- Control the export, import, sale and change of ownerships of material cultural property through licensing and issuance of permits.

- Establish a National Register and keep inventory of all material cultural heritage of Ghana (movable and immovable)
- Identify and document for declaration as national monument, structure, objects and sites of historical and cultural significance
- Undertake research publication of all matters relating to material cultural; movable and immovable heritage
- Provision of conservation services to museums, indigenous traditional councils and private individual holding of material cultural projects
- Provision of exhibition space and exhibition services to artists, associations and institutions to organize temporary exhibitions

In the GMMB, apart from maintaining a cultural and heritage exhibition, the galleries are also opened to individual and group artists who would want to exhibit their works for educational, entertainment and commercial purposes. The museum is also opened to academia. The Museums therefore uniquely address and foster cultural understanding among people and brings different disciplines under one canopy for discussions and research.

#### **4.6.1 Upper East Regional Museum**

The Upper East Regional Museum is an ethnographic museum. It exhibits heritage materials of ethnographic, archaeological, historical and artistic nature. It was officially opened in 1991 as an extension of the National Museums in Accra. The museum provides

opportunity to the local population to exhibit local cultural heritage property along the regular museum exhibition put up by the museum. The Upper East Regional Museum is responsible for the coordination of all evidence of cultural heritage matters in the three northern regions; the Upper East Region, the Northern Region and the Upper West Region. The Regional Secretariat make provisions for the identification of all historical, natural, ethnographic, scientific, archaeological, and other relics of national interest, both movable and immovable, tangible and intangible heritage property. It is again to document and to report their findings to the director of the national museum in Accra for consideration and subsequent recommendation to Ghana Government. These findings are to be gazetted by Ghana and the UNESCO cultural division for international protection against direct targeting for destruction during conflict or natural course.

#### **4.6.2 Museums of Science and Technology**

Museums of Science and Technology were set up Accra in 1963 in a temporary building in the same premises as the new Museum of Science and Technology. The museum is mandated to collect, conserve, and maintain collections of scientific value, to document past inventions and technological achievements and to present them side by side with modern scientific and technological developments for education and enjoyment of society. The display features science and nature, geological materials, the science of nature, astronomical science, engineering, and technology, human anatomy, communication and bias, and some miscellaneous artefacts of science. The purpose of the exhibition is to stimulate discussion on future possibilities in science projects, and to present the science museum as a portal for science education and research.



The museums ensure that scientific skills and appropriate technology are effectively demonstrated and transferred to the public at large for the benefit of both small and large scale industries and to support science education at all levels. There is also a neglected open air cinema amphitheatre with a maximum seating capacity of two-hundred and fifty people. The permanent building of the Museums of Science and Technology which began in 1974 is said to be 90 per cent complete to date due to Ghana Government funding constraints.

#### **4.5.3 The National Museum of GMMB**

As the name Ghana Museums and Monuments Board implies, the National Museums are in two divisions; the museum divisions and the monument divisions. In 1964 the Ghana Museums Monuments Board was designated as a semi-autonomous body under the National Council for Higher Education. The National Museum was therefore recognized as a research and educational institution which provides instruction through visual displays, guided tours, lectures/seminars, a reference library, residential accommodation for staff, slides and film shows to the public. As pointed out earlier, the GMMB museums are to identify, collect, document, conserve, research, restore and teach about the people of Ghana and other African states' past history as well as promote the cultural heritage of Ghanaians.



Plate 4.2 The National Museum Gallery in Accra, Photo taken by researcher, 2009

These collections are intended to represent the people and cultures of Ghana, to create a sense of belonging among the people of Ghana. Below is the Architectural representation of the National Museum Gallery.

#### **4.6.4 Fort Anthonio Museum in Axim**

Fort St. Anthonio is located along the coastline of the town of Axim in the Nzema East District of the Western Region of Ghana. Inside the museum Fort Anthonio Museum are heritage and cultural materials of the Nzema people. The Fort was built by the Portuguese in 1515 and named Santo Anthonio. It is the second oldest fort built along the Gold Coast (now Ghana). In 1872, fort St. Anthonio was ceded to Britain. In 1957, following Ghana's independence, the fort was declared a national monument under the jurisdiction of the Ghana Museums and Monuments Board. (National Museum of GMMB, Accra). Fort St. Anthonio was used to house the offices of the Nzema East District Council, a Magistrate Court, the Nzema East Valuation Board and the Ghana Education Service until 2001. The fort in the community represents a generation gap that cannot be bridged and the Fort St. Anthonio remains as one of the most important European buildings in the tropics. It represents more vividly and more veritably the European / African encounter, and the source of the African Diaspora. Its walls and vaults bear silent witness to some of the horrors of the Atlantic slave trade, the mystery of the races of the world, and resilience of people of Axim to the associated atrocities of the Europeans. The dungeon walls have chains and iron pegs used to hold slaves (Fredrich Amekudi, Restoration of Fort Antonio Report, Accra)

#### **4.7.1 Private Museums**

The funding of purely private museums, on the other hand, such as the Manhyia Palace Museum in Kumasi, is by an individual or by an institution. Private museums therefore are

compelled to increase their income through entrance fees, restaurants, tour guide and prudent cost cutting strategies. Additional funding is also sought from sponsors and philanthropists because their survival depends on adequate funds to finance their activities such as salaries, museum building maintenance, and cost of utility services. If private museums generate a surplus, they are able to use it for future activities. Private museums may also de-accession some of their collections for sale for extra income. Private museums also actively recycle their works by selling paintings that no longer fit into the display and use the money for buying new works of art that fit the market demand for them. Private museums are more concerned with attracting visitors; as a result, 'Blockbuster' exhibitions guarantee that the museum will earn revenue, because the preferences of a larger group of people are taken into account. Hence, the exhibitions are better arranged from a didactic point of view, appealingly presented and, above all, the works of art are shown in a context which is attractive to a large crowd. Private museums also give emphasis to the visitor amenities and the museum directorate is concerned with the well-being of the museum's visitors and tries to satisfy the preferences of the visitors at the lowest possible cost, (Bruno and Stephen, 2003)

#### **4.7.2 The Manhyia Palace Museum**

It was established in July, 1995, to mark the Silver Jubilee of the accession to the Golden Stool by the late *Otumfuo Opoku Ware II*, King of Asante in Kumasi in the Ashanti Region. The building was put up in 1925 by the British Government for *Otumfuo Prempeh I* who returned from exile in the Seychelles Islands in 1924, to replace the *Asantehene's* Palace (Plate 4.1), (the residence of the King of Ashanti) at Adum which was destroyed during the *Yaa Asantewaa* war.



Apart from the Manhyia Palace Museum housing the material culture of the Asante people, the museum is also a typical living museum in Ghana; (in a living museum the objects in the museum are in joint use, active use between the museum and the people of the culture; they use it and return it to the display in the museum gallery). For example in the Manhyia Palace Museum the palanquin is used by the Asante King during some important festival such as the *Adae*. This is very important, even though an annual celebration of the Asantes, it is held in a large open space in the capital city of Kumasi. The festival is normally well attended and embraced by Asantes from all walks of life and also opens up social and economic opportunities for businesses in the Kumasi metropolis.

Basically, the *Adae Kese* celebrations are magnified forms of Sunday *Adae* festivals, celebrated every six weeks in accordance with the Akan Calendar which is based on a cycle of forty-two days. *Akwasi dae* is celebrated nine times in a year. Invariably, the last *Akwasi dae* festival in every year is the *Adae Kese*. *Adae Kese* is usually held to climax celebrations of specific milestones and achievements of the Asante kingdom. It was first celebrated to mark the attainment of statehood of a newly celebrated people, in the aftermath of the *Asante* war of independence, otherwise known as the Battle of Feyiase, which was fought against the Denkyiras between the years 1697 and 1699. *Adae*, like other *Akwasi dae* events, serves as the platform for pledging allegiance to the kingdom and to affirm loyalty to the occupant of the Golden Stool which represents the unity and embodiment of all Asantes.





Plate 4.2 Manhyia Palace Museum, Kumasi, 2009

The event is marked in two phases. There are solemn private observances which are performed at the King's Palace chambers by accredited members of the royal family and other functionaries. It includes rituals, aimed at cleansing the spirit of the incumbent King and the presentation of ceremonial sacrificial meal and drinks to ancestral spirits for their blessing and protection to guide the kingdom to prosperity. The public celebrations take the form of a colourful durbar of chiefs and queen mothers presided over by the *Asantehene*. It involves the display of cherished regalia and paraphernalia accompanied by traditional drumming and dancing as well as firing of musketry amidst pomp and pageantry. The *Adae* festival is a continuous demonstration of faith in the vision and heritage of the Asante Kingdom, which has existed since the introduction of the Golden Stool in the year 1700. The festival is also to commemorate and re-enforce the independence of the Asantes people and an occasion to re-affirm each divisions' loyalty to the confederacy instituted in the aftermath of the Ashanti war of independence fought against the Denkyeras.

It provides a platform for the King to meet and share his thoughts with his sub-chiefs and subjects and also the reward of all the deserving subjects in the confederacy. (GhanaTourismAuthority,2011)

#### **4.7.3 Kumasi Hat Museum**

The late Nana Kofi Gyamfi II established the hat museum in Kumasi. It is located on the top floor of Nurom Hotel near Suame beside the Ofinso – Tachiman road. The collection of the hats museum is the expression of one man’s focus to create an assembly of hats from all ages and cultural communities during his lifetime. The collection of hats is said to be not less than 2000 hats from all over the world’s communities. The earliest hat in his collections dates from 1928; these collections include fedoras, sombreros, boaters, and bowlers. These collections of hats are Nana Kofi Gyamfi II expression of his love for hats and a physical evidence of the socioeconomic intercourse between Ghana and the rest of the world. The socioeconomic possibilities of this museum will not only benefit the proprietor but also other businessmen whether private or public. Fashion is dynamic; therefore hat museum provides a source of inspiration for the fashion industry to copy or create dress accessories to meet all needs.

#### **4.8 Social and Economic Significance of the Ghanaian Museums in Development**

For the purpose of the thesis, development means a state of improvement and growth in the lives of people and their wellbeing in a community (Wikipedia, the free encyclopaedia). Therefore the social and economic development of the Ghana museums means the improvement and growth in the management of resources in a given community and harnessed by the people or in association with others outside Ghana to provide social and

economic benefits to themselves and the visiting public. The social and economic importance of the museum is boundless because the collections in the museums are about people and their socioeconomic enhancement.

The museum deals with the past, the present and project the future uses of the museum collections for the next generation. Therefore, there is the need for the present custodians of the museum collection to communicate clearly and effectively in the documentation and conservation of collections, so that the museums would be relevant to us now and the next generation. The museums then should answer the developmental needs of Ghanaians at every level of social and economic development of people now. For example, the museums as an institution needs human resources to apply the mandate assigned it; the museums therefore employ various people to achieve the museum mandate, the salary of these employees meet domestic expenditure such as rent, school fees, utility bills and many other basic necessities of the home. The museums in the Central Region charge entrance fee on visitors who enter the museum to view the exhibition for various reasons, thus, generates the largest revenue annually to meet the operations of the GMMB.

Besides that, the museums has also created a sales opportunity to service providers such as hoteliers, transporters of commuters, telecommunication service retailers, retailers of documentation accessories, as well as engage other hospitality service providers whose services also provide for the comfort of the tourist who come to the museums and other cultural landscape. The universities and other institutions of learning also bring their students for tutorials in relevant field of learning to the museums for training to complete academic papers as well as complement certain taught courses in schools.



Generally, museums therefore stand as a necessary and indispensable transition and bridge point between history and modernity and have a unique potential for addressing and fostering cultural understanding in interdisciplinary ways, and reaching a wide crosssection of the world's population with the stores of cultural and heritage history, tangible and intangible. Museum resources also provide opportunities for other public services and benefits by using a wide variety of specialist skills and physical resources which have a far wider application beyond the museum. This may lead to shared resources or the provision of services as an extension of the museum's activities. In this regard, the museum should be organized in such a way that they do not compromise the museum's stated mission. (icom code of ethics 2006). For example, some archaeological findings need to be processed scientifically to determine the name/title, date, type of microbial deposit on artefacts or elemental deposits, size, artist, source, ethnographic linkage as well as the preservation techniques of the same. The museum as an institution does not have all the resources and therefore rely on other specialist skill from other sources outside the museum.

In Ghana the museums of Science and Technology comprise the three major science exhibits; biology, chemistry and physics, while the National Museum and the other museums in the regions also comprise a combination of Ethnographic, Natural History, Archaeology, Art and Heritage themes. The museum departments or sections provide employment opportunities for the various professionals to meet various areas of activity in the museum business and other social services. As a professional institution, the museum employs historians, ethnographers, archaeologists, and artists in all their categories. The museum also employs biologists, chemists, and the physicists in various categories to undertake various activities in the museum institution for the preservation, conservation



and restoration possibilities for the sustenance of the heritage property in display and in the repository or on site; private or public.

The International Council of Museums (ICOM) supports international initiatives, partnering programmes, and multicultural activities in museums on an ongoing basis. As Alissandra Cummins, President of ICOM, reflects:

In communities around the world the museum functions actively and recognizably as a valued instrument in the bridging of cultures, treating the cultures of rich and poor, large and small countries as equals, to help develop respect and appreciation for other cultures, and to enhance these communities' ability to equitably interrelate across cultural borders, whether real or imagined.

This therefore calls for the Ghanaian state to call for a review of the state institutions operating directly or indirectly in the cultural and heritage materials to retool and integrate their functions to harness the national resource of basic factors of production to avert instances of duplication of institutional functions. The museums in Ghana play a multifunctional role in the lives of the public, academia and research, tourism and leisure.

These roles impact on the lives of the people socially and economically.

Museums have the responsibility to hold the primary evidence of human existence for the establishment and the furtherance of knowledge of who we are and where we hope to go. (icom.museum/imd.html) This is represented by the evidence of human settlement remains in store at the museums. Changes in weather and land forms and the accompanying relics also show and lead to the sequence of events of our histories. Primary evidence includes relics of human development in various settlements. These material evidences may

represent the stages of industrial and technological development. Some of these relics also represent the evolution of the earth.

Museum research and collections therefore form the basis for establishing the knowledge of artefacts and the facts of the processes of the events of human existence as well as the sequence of changes that occur in the natural forms too. While the collections represent the material evidence, the research finding establishes the significance the collected item play in the historical and cultural psyche of the people who created it and gives the heritage object the opportunity to be learnt as a subject of interest. A lot of our cultural heritage are essentially intangible in nature and depend on the human carrier's memory to be passed on, the material evidence therefore serves as a buttress to the establishment of the intangibles cultural heritage in museums for the present and next generation for sustainable use socially and economically.

#### **4.9 The Social role of the Museum in the Development of Ghana**

Social development refers to all the activities that lead to an enhanced peaceful cohabitation among people in a community. Social development also includes the usage of the available resources and the opportunity to harness other resources in the community by the community members for advancement of their social livelihood. It includes all social development activities associated with the wellbeing of all the members in Ghana. As visitors come into the country, the interaction between them and the local residents recreates the social standards in the community. Economic opportunities that were not identified previously begin to receive recognition and investment. Local and foreign partnerships are established. The dividend accruing to such partnership uplifts the social

and economic status of the partners and the community when they invest into the community.

Socially, the museums in an ongoing basis contribute to the communication of values, ideas and skills and a forum to discuss culture and heritage under the umbrella of the museum. The core staff of the museums; the officers who research the museum objects for academia and tourism, are assembled to discuss museum objects and the cultures these objects represent. The data obtained are made available for the use of both the recreation of visitors and local academic community. The discussions therefore do not only provide some answers to the history of objects but also develop socialization among the staff during discussions. For example, as part of the rejuvenation of staff in the conservation laboratory in the museum in Accra, there is a snack break during which the staffs share jokes. They have also instituted the celebration of birth days and the members give gifts to the celebrant(s) in their section. The relevance of socialization at work place removes stress from workers and refreshes them for increased output. Apart from these celebrations in the office unit, the museum in Accra also has two restaurants with bars attached to them on the museum premises. These hospitality service points serve both the staff of the museum as well as the general public from Monday to Friday. They are operated by private individuals and the restaurants on the museum premises prevent the museum officers from travelling very far away in search for food. They also return early to continue work after the lunch break. The risk of workers involved in road accident during road crossing in search of food is removed. Thus these officers are safe to return to their families. Families visit the museum during the week end to relax; parents spend time to educate their children on some of the exhibits on display and the, children listen and ask questions.

Halls and open spaces in the museum premises are also solicited for by private groups for social functions like marriage weddings, conferences/meetings/training programmes. A section of the gallery of the museum is also hired out to organization and individuals who have programmes of public interest to exhibit. Recently a malaria exhibition was put up by the malaria control programme of the Ministry of Health lasting two months to reach public awareness on the danger of malaria infection and the breeding habitats of mosquitoes in any community. Cameras were therefore supplied to some schools to search, find and capture photographs of conditions that support mosquito breeding. The photos were selected and exhibited as part of the malaria exhibition. The selected school children had the opportunity to interact with each other on the use of a camera and also to identify mosquito prone breeding areas in the community where they live. Additionally, the students who went out on the malaria breeding ground hunt also learnt how not to create the breeding condition. Thus they would also educate their households and eventually their community, thereby reduce mosquito breeding malaria. Reduced malaria means a healthy community and consequently a healthy nation.

The museums, in many locations, are opened daily to the public; researchers, tourist, school services, diplomatic missions, private exhibitors as well as other interest groups. In this way people are brought together under one canopy for dialogue on common or conflicting subjects of interest. For example in 2000 the GMMB organized an assembly of specialists from the local universities and abroad to discuss and design a slave trade routes and sites exhibition in the national museum in Accra. Many storylines were discussed and conflicts resolved. At the end of the exhibition, intellectual partners were developed between the local staff and the foreign ones and also with some service providers in the community,



who provided various services for the construction of the exhibition furniture and photographs needed for the exhibition.

Because of the presence of museums in Ghana, other development planners like the assemblies and non-governmental organizations, as part of their social responsibility, provide portable water and improved road networks, electricity, hospital, security and places of convenience. These amenities also enhance the development of leisure centres such as golf courses, swimming pool, guest houses and restaurants. As more and more visitors patronize the museums, opportunities for other social services are identified and developed, thus expanding the development opportunities in the community to be harnessed by the community members as well as outsiders.

At the Manhyia Palace Museum, apart from the gallery there is also a video section where visitors can view recorded festive events organized by the Manhyia Palace. There is also a snack bar and an open space where cultural activities take place. There are also small souvenir shops where visitors can buy objects suitable to be given as gifts. The environment provides a recreation possibility for visitors who come to the palace museum.

As people meet in the gallery of the museums they inspire and educate each other during discussion. The discussions bridge knowledge gaps and consequently bridge cultural differences. This prepares the grounds for unified and peaceful social and economic development. The people involved in these discussions are well placed to explain the cultural relationships between the peoples of the nation thereby defuse any potential pent up conflict that would arise on the basis of cultural and linguistic differences. The notion held by some literate Ghanaians that the museum houses old things and therefore belong

to the past and not for the modern man contradicts the importance of material evidence for research whose end product would solve social and economic conflicts of modern society.

As part of GMMB's corporate interest to communicate to the public, a temporary exhibition space has been created to provide exhibition opportunity for people with new and or creative ideas to exhibit their work. Given the opportunity, the museum curators also interact with these contemporary artists for mutual benefit by developing links for discussion on technical issues. For example, recently a local artist from the Accra Art Centre was invited to the museum to teach the curators how to give fresh furniture an antique look during the restoration of a state chair used by one of the Dutch governors of the colonial era in Ghana. Through the museum exhibitions, individual curiosity and interest in seeking more information about an object of interest is catered for. The museums have over the years received applications from some personnel in the universities in Ghana and abroad to do archaeological exploration. Thirty-nine applications were approved by the GMMB for archaeologist. These arrangements were effectively managed by the GMMB museums offices nationwide.

#### **4.10 The Role of the Museum in Ghana's Economic Development**

The economic role of the museums partly consists of the attraction that cultural heritage objects in a museum have on visitors. The injection of tourist capital into local businesses through their spending on basic necessities, as they stay in the community where the museums are located, sustains businesses in the tourists' line of activity. Although economic gain is not the reason for the existence of museums or cultural sites, the cost of

running a museum is very high and has compelled museum managers to price their services. Economically, the museum also creates employment opportunities for both employees of the museums and small and large service providers. These businesses also employ frontline officers who serve their clients. The Museums employ conservators, secretaries, security men, cleaners, school service tour guides and other category of workers needed in the museum. The salaries earned by these workers make provision for the management of their domestic expenditure requirements for the month, the lack of which would create domestic violence and school children dropping out of school.

Other service providers such as hospitality contractors whose work also stimulates employment and investment in the community and museum infrastructural construction are also involved in the economic development of the museums' employees they employ through the salaries paid to them for services. Those employed otherwise might have engaged in crime or violence at home due to financial challenges.

The benefit of these investments stimulated by the presence of the museums is the creation of the enabling environment for business owners to create jobs for the local population. These businesses then pay taxes to the local government authorities who then use the monies to maintain and expand socioeconomic amenities such as market sites, refuse processing, hospitals, schools, police stations, and also create the enabling environment for other investment. Museums' services on their own can become an economically sustainable culture when they attract tourist and other visitors to the museums and spend their money in the community on food, accommodation, transport, communication services and recreational activities provided by the museum. The increase in tourist and other visitor numbers to a museum also draws an increase in the number of hospitality infrastructure which in turn stimulates other economic activities. Such a population becomes

socioeconomically vibrant in activity and wellbeing. Economically, museums in most communities serve as an economic lifeline in towns where they are the main attraction for visitors. The communities may breed hooligans who may terrorize their victims and make the community ungovernable. However, the museums help in creating a vibrant and socioeconomically strong community that can drive the engines of economic growth at the national level.

There are specialized museums such as the. Museums of Science and Technology and the Manhya Palace Museum, dedicated to the culture of science and technology and of the *Asantes*, respectively. The culture of science is important in the orientation of school children on issues of the environment in which they live while culture assigns responsibilities for community living in a multicultural population. Mistrust is removed and peace reigns. As pointed out earlier, the increase in tourism and visitor numbers in a community increases in museum cash receipts and also increase hospitality infrastructure which in turn stimulate other economic activities such as the supply of consumables to these hospitality points, and the development of recreation grounds such as swimming pools, volley ball courts, indoor games hall hosting assorted games and the like at easy commercial rates to the visitors. Economically, museums in most communities serve as an economic lifeline in towns where they are the main attraction for visitors. The upkeep of museum building and maintenance periods creates jobs for the locals in the community thereby boosting the economy of individuals and companies engaged in the maintenance of museum buildings.

In the midst of the commodification of cultural heritage and competing leisure points, the museums serve as a good excursion where family and friends of all ages can come for a day out at very low cost. These leisure opportunities offer the population the platform to



relax and rejuvenate the mind [otherwise it could result in a nervous breakdown and loss of concentration during work] if this is not done it could cause accidents and loss of vital manpower. The development of Ghana museum ignites community spirit and also stimulates civic awareness and cooperation among the community members. In this way the museums generate socioeconomic interaction between visitors and locals in the community which culminates into economic investment in society. This makes the museums unique for addressing and fostering cultural understanding in interdisciplinary ways among Ghanaians. The museums therefore stand as a necessary and indispensable roundabout where socioeconomic tributaries connect between history and modernity, social and economic opportunities in a community for the wellbeing of the people.

**4.11 Financing the Museums under Ghana Museums and Monuments Board** GMMB is supported by a small budget inadequate for her operations. The GMMB has the duty to identify, acquire, preserve and promote their collections as a contribution to the conservation of the natural, cultural and scientific heritage of the people of Ghana. These activities require a lot of funding in order to bring to the museum audience refined information on the cultural heritages. Although cultural and heritage property exist, they were not assigned economic value, but has become necessary to attach some economic indicators to cultural and heritage materials. Unfortunately, the small budgetary allocation to museums and an ever increasing cost of running the museums has also compelled museum managers and directors to consider very seriously the need to charge fees for some of their services.

From 2009 to 2011 fiscal year, GMMB received a subvention of Ghc336, 000.00 annually. This amount covers salaries and administrative expenses only. The subvention is to be used to manage 400 staff strength and 9 centres nationwide. Grants and donations to the museum add up to Ghc20, 000.00 annually, mostly assigned to specific projects.

Revenue generated by the GMMB nationwide stands at Ghc420, 000.00 annually, this amount is accounted to the Ministry of Finance before it is then disburse by the GMMB for some service activity. As part of the initiative of the GMMB to mitigate insufficient government subvention from the central government, internally generated funding measures are adopted such as charging admission fees on visitors, rental of restaurant space, secretarial services, conference hall space, setting up of a gift shops and academic research fees. Total revenue generated by the GMMB from 2009 to 2010 adds up to Ghc1, 064,000.00 whilst grants and donations add up to Ghc1, 125,500.00. These funds are inadequate for the running of the museums under GMMB nationwide. Some museums in Ghana have therefore adopted revenue generation measures such as entrance fee, souvenir shops and snack bars and secretarial services These sources adds up to the estimate of total revenue generated by the institution as recorded in the chart plate 4.1 below.

2009	Government Subvention	Ghc 336,000.00
	<b>Revenue IGF</b>	<b>220,000.00</b>
	Grants	19,000.00
2010	Government Subvention	336,000.00
	<b>Revenue IGF</b>	<b>420,000.00</b>
	Grants	22,000.00
2011	Government Subvention	336,000.00

	<b>Revenue IGF</b>	<b>424,000,00</b>
	Grants	20,500.00

**Table 4.1 GMMB Revenue and Funding Sources**

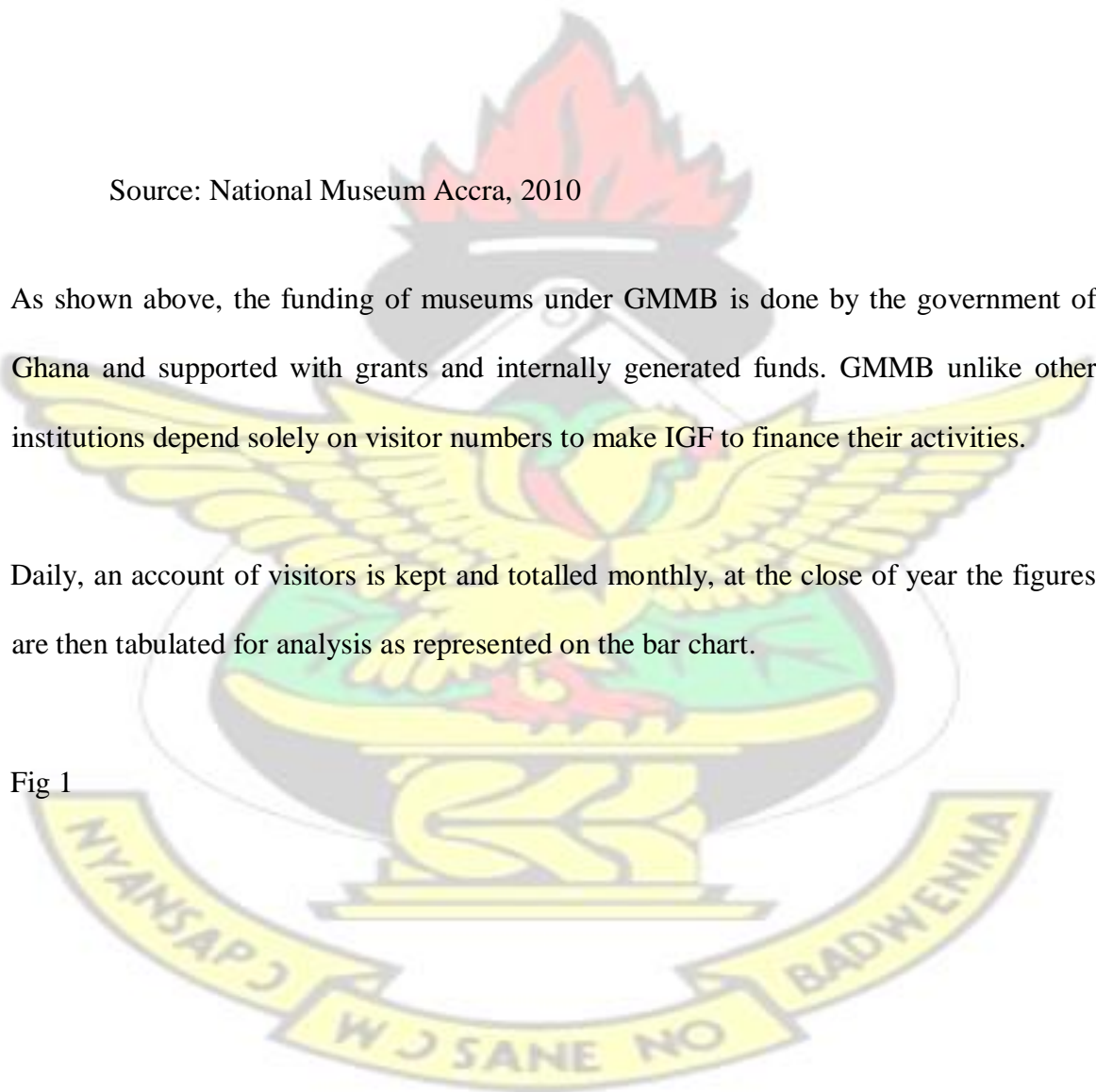
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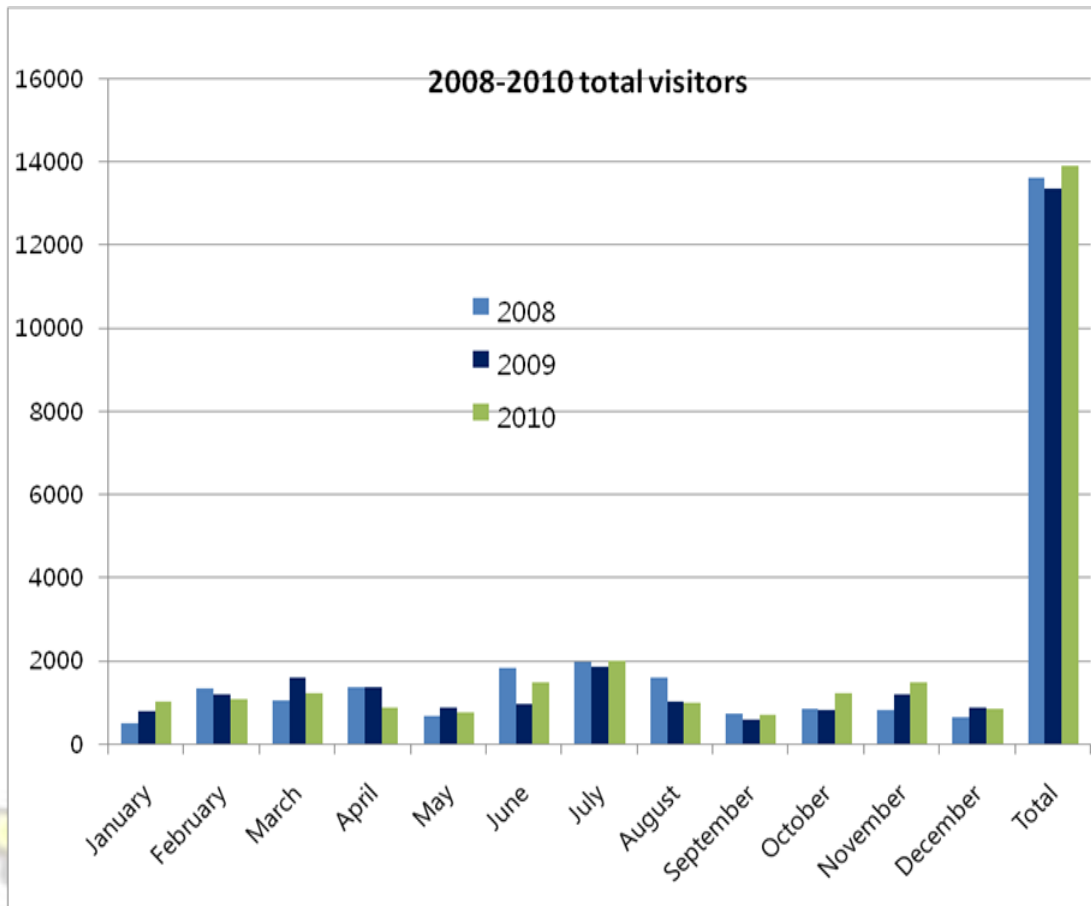
Source: National Museum Accra, 2010

As shown above, the funding of museums under GMMB is done by the government of Ghana and supported with grants and internally generated funds. GMMB unlike other institutions depend solely on visitor numbers to make IGF to finance their activities.

Daily, an account of visitors is kept and totalled monthly, at the close of year the figures are then tabulated for analysis as represented on the bar chart.

Fig 1





Number of visitors from 2008 to 2010

Source: GMMB Education. Dept December 2010

#### 4.12 GMMB Museums Admission Fees

Admission fees also constitute another source of internally generated funds accruing to the museums galleries and sites. In some countries, museum entrance fees are a prohibition. However, in developing countries like Ghana, grappling with balance of payment deficits and low budgetary support for institutions of government, charging gate fees is a necessity to supplement inadequate government subvention for the institutions' functioning. Admission fees are charged differently for various categories of visitors. Foreign visitors are charged differently from local visitors. Private museums which are mostly self financing depend on their visitor numbers for cash injection into the museum. Although the controversy over admission fee still rages on in some museum quarters; while other



school of thought thinks that admission should be free so that many people would be encouraged to find out about their country and help to promote feelings of national unity and identity, at the same time promoting greater understanding and acceptance of foreign cultures. It is subsequently argued that if enough funding to keep a museum running is provided for in a budgetary allocation, then it should be free.

At the entrance, fee charged at the museums is varied according to the classification of the visitors and the activities they would be engaged in during the tour of the museum gallery. Even though cultural attractions are not often thought of as economic entities, the cost of managing these museums is high. Therefore many ethnographic museum and cultural sites charge entrance fee. Those visitors who would be documenting the exhibition in any form are required to pay more than ordinary visitor who walks though the exhibition as indicated in the table below.

**Table 4.2 GMMB Table of Entrance Fee**

<b>Category</b>	<b>Local Visitors</b>	<b>Foreign Visitors</b>
Pupils	Ghc 0.20	\$2.00
Senior High School	Ghc 0.30	\$4.00
Adults	Ghc 2.00	\$5.00
<b>Personal Filming</b>		
Still Cameras	Ghc 2.00	\$100.00
<b>Commercial Filming in the Museum</b>		
	<b>Local Visitors</b>	<b>Foreign Visitors</b>
Video in the Museum	Ghc 200.00	\$ 1, 400.00
	<b>Local Visitors</b>	<b>Foreign Visitors</b>
Video at the Forts and Castles	Ghc400.00	\$ 700.00

Source: Culled from National Museum Archives. 2010

#### **4.13 Field Research Fees Charged by GMMB**

The Central Museum of the National Museum also charges fees for academic research work usually of archaeological nature. A minimum of five hundred dollars (\$500.00) or the Cedi equivalence is charged for the research period not exceeding one academic year for local and foreign explorers. And from the research field the museums registered national and international applicants whose support staff are mostly undergraduate or graduate students numbering about 600 who participated in the research works from 2007 to 2010. Each research period has a minimum of six to eighteen months (calendar months) to complete. In the event of an uncompleted research work, their research permit is renewable, (National Museum GMMB, Accra 2011).

#### **4.14 Rental of Education Hall**

The National Museum has a school service department; apart from providing guided education to visitors to the gallery they also provide rental conference space. The hall is air conditioned and has a seating capacity of one hundred and fifty seats, a public address system and an overhead projector. An amount of One hundred Cedis (100.00) is charged per day for the use of the hall, (field Survey by researcher 2010).

#### **4.15 National Museum Gift Shop**

The National Museum in Accra operates a gift shop as an avenue for revenue mobilization to supplement the subvention given by the government of Ghana. In the shop are wood carvings, ceramic works, locally formulated soap preparation, local textiles and fabrics,

magazines and other souvenir items. The pictures below show some of the souvenir items. The Gift Shop also offers suppliers sales avenue for a small fee charged by the shop, (field Survey by researcher 2010)



Plate 4.3 A section of the gift shop at the National Museum. Source: Field survey by researcher 2010





Plate 4.4 A section of the gift shop at the National Museum.  
Source: Field Survey by researcher 2010.

#### **4.16 Overview of Some Departments and Sections in the Ghana Museums and Monuments Board**

There are two Divisions; the Monuments Division and the Museums Division. The museum division is responsible for all museum activities in Ghana, while the Monuments Division is responsible for all monuments. There are also specialized sections responsible for specific duties in the museum which have direct and indirect social and economic implication for Ghanaians, (field Survey by researcher 2010).

#### **4.17 Conservation Laboratory**

The Conservation Laboratory conserves materials of cultural trends in Ghana including materials of ethnography, history and archaeology as well as cultural materials from other nations (Africa and abroad). The treatment and restoration of damaged exhibits and general conservation is carried out in the preparatory and diagnostic rooms. The laboratory is equipped with modern microscopes, magnification lamp, work benches and stools, computer work station for digitization of collection, some surgical tools, wash basins, termohygometers, micro-drill for cleaning, assorted chemicals (very dangerous and less dangerous) used for various conservation and restoration efforts. The importance of this laboratory is that, the future of artefacts is guaranteed for future generations, since the artefacts in the custody of the museums are protected and treated against human errors and pest and microbial organisms which feed on dead plants and animal remains while in storage. Below are some activities of conservation in the laboratory. The GMMB museums are established for the present and future uses and users. These objects therefore need to



be protected to meet the needs of tourist and research which can provide social and economic opportunities to the museums and their surrounding communities. The conservation laboratory is also part of the sustainability agenda of the museums for the objects in storage. Since history mean different things to different generations, the future generation may put these objects into a more worthwhile use when the museum materials are protected than they are used now



Plate 4.5 Conservation and restoration processes on going in the GMMB National Museum laboratory in Accra. Source: field Survey by researcher 2010





Plate 4.6 An objects is being examined in the National Museum laboratory in Accra for consideration for restoration. Source: Field Survey by Researcher 2010

In the storage room, exhibits are catalogued and stored under approximate condition of +/- 58% relative humidity and + /- 45° temperature. Records of temperature and humidity readings are kept. New objects are also received in the preparatory room, examined and accessioned before they are added to the number in the storage. The National Museum Laboratory is also the research department of the GMMB providing both technical information and non technical information on the exhibits for conservation, academia and tourism. This information is also used by other museums in Ghana, both private and public. These myriads of activities are needed to preserve these artefacts for academic discussions and experiments for use in academia and industry. For example, iron works of art deteriorate faster due to high humidity levels. The preservation of these objects also creates the basis for national and international cultural integration the world over.

#### 4.18 Education Department

The department is responsible for educating its visitors. This is done by organizing guided tours for visitors and guides them to interact with the exhibitions in the gallery. The department also prepares information brochures and outreach programmes for public education. It designs school services outreach programmes and offer front desk services efficiently to visitors to the gallery. Tour guides are available at the museums, and many of the museums have restaurant facilities and gift shops. Usually, visiting groups who are large in number are regrouped into smaller groups (about 25 or 30) at the forecourt, so that they can be served efficiently by the tour guide. For school tours, schools must schedule their tours in writing three weeks in advance. The school teachers are encouraged to supervise their students during the tour of the gallery to avoid accidents. Below on page 86 is a photographic scene of a visiting school to a museum exhibition. The students who are out on the exhibition have the opportunity to see other places as they travel to and from the museum; they also interact with the school service officers during a question and answer time. Real museum objects are studied and sometimes the students are allowed to touch the objects, thus the students leave the exhibition richer in knowledge than they came.

As part of the public awareness, the museum makes provision for schools and special interest groups, a place where they can see and read items without the formality of the classroom situation; this gives the students a recreational atmosphere to relax while learning. Museum exhibitions and specific museums dedicated to reflecting cultural and social diversity, reflect and extend the definition of culture thus increase the tolerance for social differences in communities. Similarly the collections in a museum helps the people see destinations beyond their local communities and validates personal interest through



reflecting experiences related to previous experiences. The school service also encourages social inclusion of minority communities in the museum by representing their culture and stories in the museum. Museums therefore create the avenue for public awareness for social change by encouraging social discussions of how, where, and why works of art are made by a people and for a people of a certain community and the role the art played in the life of the people who created the art.



Plate 4.7 GMMB Education staff conducting school Children through an exhibition put up by GMMB for the International Central Gospel Church (ICGC), Accra. Source: Field survey by researcher 2011

Through the museum exhibitions, individual curiosity and interest in seeking more information about an object of interest, or learning about one's country is catered for by the museum. Table 4.3 indicates ineffectiveness of cultural integration, a record of 80%



and a frequency of 64 were recorded. Most artists say they are inspired to create works of art, in particular African Art and Culture artists create forms that are used as a point of contact with the spiritual world; for most indigenous African cultures' works of art are connected to the cosmos, the transcendent, inspiration and the awesome. Commodification of cultural heritage and competing leisure points, the museum serves as a good excursion ground where all kinds of people can visit the museum at their leisure periods [at very low cost.] The development of a museum can ignite community spirit and also stimulate civic awareness and cooperation among the community members. In this way museums generate social interaction between visitor and locals in the community. These interactions always redefine the social and economic disposition of the community for further socio economic development investments. The table 4.3 on page 93 shows the effectiveness of the social performance of the museums, a number of variables are also represented in it. On page 95 the museums' effectiveness at preserving local heritage recorded 78.8 % and a frequency of 63 and 75% and a frequency of 60 was also recorded on the likert Scale 5 in favour of the narrating the local history/culture for visitors [indicating that the preservation of local culture as a social responsibility of the museum has been very effective.]

#### **4.19 Administration Department**

The administration office is the coordinator of all the departments and sections of the institution and other institutions outside the GMMB, summons for all meeting and discussions with all relevant staff. The administration department also handles social issues such as bereavement, retirement send off parties and the preparation of social security benefit returns for payment to beneficiaries. A strong administrative office is capable of

defusing tension between staff and units in an organization thereby fostering social integration and peace. The department is also responsible for managing the non technical staff and annual reporting on museum programmes of activity report to the Ministry of Culture and Chieftaincy Affairs. The section is also responsible for organising end of year parties and durbars for the staff, where the staff has the chance to interact with each other in an informal setting. During the get together very stern heads of department and sections loosen up for some socialization. The administrative office manages the transport system which includes three pick-ups and two salon cars, five out of the eight vehicles are managed at the head office in Accra. The senior technical staffs like the curators are eight experienced staff. Although there are new staffs in the curatorial line, they are yet to be trained. The administration manages the internally generated funds and grants that accrue to GMMB. Availability of resources such as equipment and vehicular transport is fairly adequate. An efficient administration of resources can ensure judicious use as well as also multiply these resources to meet other important needs of the museums thereby giving the workers some job satisfaction.

#### **4.20 Monuments Division**

The Monuments Division office of GMMB is housed in the Ussher Fort building in Accra along the High Street. The monuments division is responsible for the forts and castles along the coast of the country, the Asante Traditional Buildings mostly shrine houses in Ashante Region and the Eastern Region, Historical Mosques, Walls and Palaces in the Upper East, Northern and Upper West Regions and to ensure that these historic sites are in good condition to reflect the history and architecture of that age for education, research and

enjoyment. There are about 34 forts in Ghana. There are others built by Ghanaians during the slave trade era known as defence walls and hide outs, examples include the Gwollu Defence walls in the Upper West Region and the Nalerigu Defence Walls, unfortunately such defence wall structures are not counted among the forts in Ghana. The responsibility of the Monuments Division of the GMMB is quite enormous. The preservation of these monuments can be developed into recreation sites that can provide both social and economic benefits to the users and owners. For example, fees could be charged for the use of the facility for social events aside tourist and research entry fee charged. This will not only inject some capital into the museums and other service providers, it will also give some jobs to the local people who could serve as interpreters for foreign visitors to the museum and sites.

#### **4.21 Vibrant Museums as a Business Catalyst**

A vibrant museum environment or special exhibitions offer many opportunities to make money both by the museum and business set ups in and around the museum. In 2011 a special exhibition of the remains of the Fredensborg Castle, Old Ningo in Ghana was put up by a joint GMMB, University of Ghana and a Danish University attracting about five hundred visitors of all walks of life on the first day. In the same year from October to December, another interactive black African Music exhibition was put up. This exhibition was a recording of select musician of African Origin and locations. The visitors had the opportunity to select or play the audio-visuals of the music as well as some historical information about the musician and the period in history when the music was created and the stimulus that generated the lyrics. Each ipad had two head phones attached to it; this also allowed the visitors to interact with each other on the same songs of interest. The

musician represented included Bob Marley, Fella, Paul and Simon of South Africa, Music of Bushman, Mohammed Toure of North Africa as well as others in the diaspora, attracting large number of visitors of all ages. Indeed, there is a large literature documenting the monetary profitability of such cultural events.

The museum also generated income from the tourist who visited the exhibition. Publishers were also employed to design and produce banners, brochures and posters for the exhibition thus injected some capital into their business as a result of the cultural event in the museum. Museum officials also took interest in the exhibition to relax, easing the tension during work. Such officers could have taken solace in an alcoholic beverage which could have negative consequences on the day's work output. The study on the museums in Ghana, their role and importance in Ghana's social and economic development seek to investigate the social and economic benefits the museums bring to the inhabitants in the community where it is located. To achieve this, the objectives and research questions were analysed as such.

### **Objective 1**

#### **To identify and describe some of the various museums in Ghana**

The objective one sought to identify some of the museums in Ghana, therefore the research findings are presented according to the research question posed to achieve objective.

#### **4.22 Research Question 1**

What are the types of museums in Ghana?



A survey conducted to identify some of the museums in Ghana showed that the museums can be grouped in two: the public museums and the private museums.

Under the public museums there are the museums opened and managed by the Ghana Museums and Monuments board, museums attached to institutions such as the Geological Survey Museums and the Bank of Ghana Museum. Some of the public museums are listed below.

- The National Museum, Accra (1957)
- The Museum of Science and Technology (MST), Accra (1963)
- The Volta Regional Museum, Ho (1973)
- The Cape Coast Castle Museum, (1974)
- The Upper East Regional Museum, Bolgatanga (1991)
- The St. George's Castle (Elmina Castle) Museum (1997)
- The Ussher Fort Museum (2007)
- The Fort Apollonia Museum of Nzema Culture and History (2010)

Under the private museums, the survey identified the under listed below.

- Manhyia Palace Museum,
- the Hats Museum □ Yaa Asantewaa Museum
- New Juabeng Palace Museum.

These museums variously have preserved the material culture of our existence and consequently provided the multiple social and economic opportunities for the development at the local and national level.

## Objective 2

**The first objective is to investigate whether or not the museums in Ghana have adequate resources and facilities to perform social and economic functions**

The second objective of this study was to find out whether or not the museums in Ghana have adequate resources and facilities to carry out their social and economic functions. The research findings are presented according to the research questions posed to achieve this objective.

### 4.22.1 Research Question 2

**To what extent are the museum adequately resourced and facilities to better perform their social and economic functions?**

In order to measure the level of resources available to the museums, a survey was undertaken to find out that the resources available to the museums, it also observed that the museums had both natural and man-made resources such as

- Cultural and Heritage Property
- Human resources
- Active Cultural Festivals
- A Conservation Laboratory
- International Affiliation
- Legal backing
- Vehicles (5-GMMB)

The frequency score for the respondents' rating of the adequacy of the museums' facilities and resources to perform social and economic functions recorded a frequency of 44 and a percentage response of 55.0 This means that the respondents said the museums facilities

and resources to perform social functions were inadequate. The percentage of 55.0 shows however, that the views of the respondents were not homogeneous on their rating of the adequacy of the facilities and resources to perform social functions as indicated below on the tables 4.3 and 4.4.

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**Table 4.3 Adequacy of the Museum Resources to Perform Social Functions**

<b>Adequacy of Resources</b>	<b>Frequency</b>	<b>Per cent</b>
None available	4	5.0
Inadequate	44	55.0
Fairly adequate	14	17.5
Adequate	10	12.5
Very adequate	8	10.0
<b>Total</b>	<b>80</b>	<b>100.0</b>

Source: Field Survey by researcher, 2010

Facilities observed at the museums included the under listed

- Gallery Buildings
- Indigenous Cultural institutions
- Office Automation devices
- Cultural Landscape

**Table 4.4 Adequacy of the Museum Facilities to Perform Economic Functions**

<b>Adequacy</b>	<b>Frequency</b>	<b>Per cent</b>
None available	4	5.0
Inadequate	48	60.0
Fairly adequate	19	23.8
Adequate	4	5.0
Very adequate	5	6.2
<b>Total</b>	<b>80</b>	<b>100.0</b>

Source: Field Survey by researcher, 2010

Table 4.3 and Table 4.4 provided the information about the qualitative and quantitative frequency and percentages of the adequacy of resources provided the answers to the research question. Focusing on adequacy indicators of the Likert Scale, The findings are that both the resources and facilities are generally inadequate for the performance of the museums' social and economic functions, especially qualified man power is very low. This is represented by 55% and 60% inadequacy of resources and facilities on tables 4.3 and 4.4 above respectively. The museums institution has inadequate resources to better perform the social and economic roles that could facilitate development according to the findings. Majority of the senior officers and staff interviewed together said the museum was under resourced and therefore cannot make the desired impact socially and economically. On a second thought, the researcher decided to isolate senior officers and staff and asked the same question;

“If the national museum was handed over to you to run as your own enterprise with the present resources would you accept it as a viable institution?” The answer was emphatically a yes, it is viable.

Their responses were homogenous in their rating. Others such as some researchers, regular visitors, “some friends of the museum” thinks the museums has fairly adequate resources



capable of making social and economic input in Ghana constituted 23.8 per cent. The individual interview conducted on the senior officers and staff of the GMMB in Accra who responded that the museum was a viable enterprise was silent when the researcher asked for a reason why the overall performance of the museum was low. The public museums receive funding from Ghana Government, maybe as a consequence the management of the GMMB is lazy and careless about adopting initiatives that would result in improved socio-economic benefits to the museum and other players in the work of the museums at all levels of the Ghanaian society. That statement changed the ambience of the discussion; they were speechless. In the researcher's opinion, the individual initiatives that can propel the museum's socioeconomic role and importance in Ghana are the same individual attitudes that hinder the museum institution from making the desired impact in the economy of Ghana. With these available resources the research then sought discuss the second research question following the second objective.

**Objective 3** To find out whether or not the museums social and economic performances are effective

#### **4.22.1 Research Questions 3**

Are the social and economic performances of the Museums effective?

As said earlier in the literature, the museum resources and facilities have social functions which present economic opportunities and the vice-visa. Resources and facilities may not be used separately but in association with each other to attain the social and economic effectiveness desired for the museum operators in the community as a whole, such examples are visible in the following listing:

- Employment creation

- Hospitality Inns Development
- Increased Communication , Transport and Road network
- Telecommunication and storage devices accessories shops
- Souvenir shops
- Sister-City Relations
- Recreation, Teaching and learning, and social interaction between tourists □  
Intellectual Discussions in the museum

The social and economic indicators on table 4.5 and table 4.6 below recorded that educating visitors, narrating local history and culture for visitors, preserving local heritage, designing and planning exhibitions are rated effective with a percentage of 88.8 and 75% respectively. The promotion of heritage tourism and culture, promotion of local participation in decision making and organizing public lectures on museums recorded an ineffective performance, whereas on the effectiveness of economic performance, the records shows that the economic benefits were effective with a record of 68.8% and 91.2 for direct economic activities such as direct employment for direct economic benefit such as developing small businesses. 58% was recorded for assisting communities maintain their heritage resources for sustainable use respectively below are the tables 4.5 and 4.6.

**Table 4.5 Respondent’s rating of the Effectiveness of Social and Economic Performances of Museums**

Scale	1		2		3		4		5			
Indicators	Very Ineffective		Somewhat ineffective		Somewhat effective		Effective		Very effective		Total	
	f	%	f	%	f	%	f	%	f	%	f	%
<b>Socio-economic performance</b>												
<b>Educating visitors</b>	0	0.0	0	0.0	5	6.2	60	75.0	15	18.8	80	100
<b>Narrating the local history/ culture for visitors</b>	0	0.0	1	1.2	7	8.8	60	75.0	12	15.0	80	100
<b>Promotion of heritage tourism</b>	12	15.0	56	70.0	3	3.8	3	3.8	6	7.5	80	100
<b>Cultural integration</b>	0	0.0	64	80.0	11	13.8	2	2.5	3	3.8	80	100
<b>Preserving local heritage</b>	0	0.0	0	0.0	0	0.0	63	78.8	17	21.2	80	100
<b>Promoting local participation in decision making</b>	50	62.5	4	5.0	7	8.8	16	20.0	3	3.8	80	100
<b>Organizing public lectures on museums</b>	65	81.2	13	16.2	0	0.0	2	2.6	0	0.0	80	100
<b>Educational programme development</b>	0	0.0	0	0.0	0	0.0	58	72.5	22	27.5	80	100
<b>Designing exhibitions</b>	0	0.0	0	0.0	0	0.0	71	88.8	9	11.2	80	100

Field Survey by researcher, 2010

The scale:1=very ineffective 2=somewhat ineffective, 3=somewhat effective, 4=effective, 5=very effective. T represents the total sample size. F represents Frequency is the summation of repeated number of responses on a single question rated on the scale. The percentage (%) is the proportion, fraction, take, share or measurement of a part of a whole. Although the museum is an omnibus institution, it has a responsibility to the public who may be a select public or general public. Institutional internal challenges such as low funding of heritage programmes, reluctance to spend in museum development issues, partisan administration and the consequent conflict of interest, militate adversely against the development of museum programmes both internally and externally. The trend of ineffectiveness in tourism, local community development programmes suggest that the

institutional character does not dip towards such programmes. In fact there is a conflict as to how much tourism is a threat to museum objects sustainability, since tourist can destroy artefacts and heritage sites.

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**Table 4.6 Respondents' rating of the Effectiveness of Economic and Social Performances of Museums**

Scale	1		2		3		4		5		Total	
Indicators	Very Ineffective		Somewhat ineffective		Somewhat effective		Effective		Very effective		Total	
	f	%	f	%	f	%	f	%	f	%	f	%
<b>Economic Performance</b>												
<b>Encourage Small business set ups</b>	0	0	2	2.5	10	12.5	13	16.2	55	68.8	80	100
<b>Creation of employment opportunities</b>	0	0.0	0	0.0	0	0.0	7	8.8	73	91.2	80	100
<b>Museum expansion of infrastructure &amp; collection</b>	7	8.9	54	67.5	9	11.2	5	6.2	5	6.2	80	100
<b>Assisting communities to maintain heritage resources</b>	2	2.5	16	20.0	15	18.8	41	51.2	6	7.5	80	100
<b>Organizing public lectures on museums</b>	65	81.2	13	16.2	0	0.0	0	0.0	2	2.5	80	100

Field Survey by researcher, 2010

The indicators show these economic opportunities are very effective. During the in-depth interviews, the other stakeholders in the museum industry agreed that the museums are effective in this regard. For example as the small businesses near the museum increase their purchase, the suppliers of essential necessities are kept in business together with



employees. Other businesses such as the transport and other hospitality services are also kept active.

#### **Objective 4**

**Examine how the museums can play their roles in Ghana's social and economic development.**

##### **4.24.1 Research Question 4**

**How can the museums play their role in Ghana's social and economic development?**

The research question three seeks to find out the museums can play their role in Ghana's socio-economic development? The research findings are presented according to the research questions posed to achieve this objective. The economic indicators also have social consequences.

When the respondents were asked how the museums are playing economic development role now, 68% per cent said "yes" in reference to gate fees, rental of space by freelance artists to exhibit their works, museum lecture hall rental, research permit fee and export permit fee as in Table 4.6 and table 4.7. Reference too was made to the small businesses set up near the museum and in the museum premises, such as restaurants and secretarial service centres and the rent charged for using the museum premises..

This sort of income is known in GMMB as internally generated funds (IGF), these funds are accounted for to the Ministry of Finance and Economic Planning as institutional contribution to domestic financial reserve, both in local and foreign currency. However, other economic development in individual personal capacity in the form of employment to

work in the museum, restaurants and bars, taxi services, hoteliers and the souvenir shops operating within the museum premises and beyond whose income meets indirect and direct domestic economic responsibilities are said to be socioeconomic.

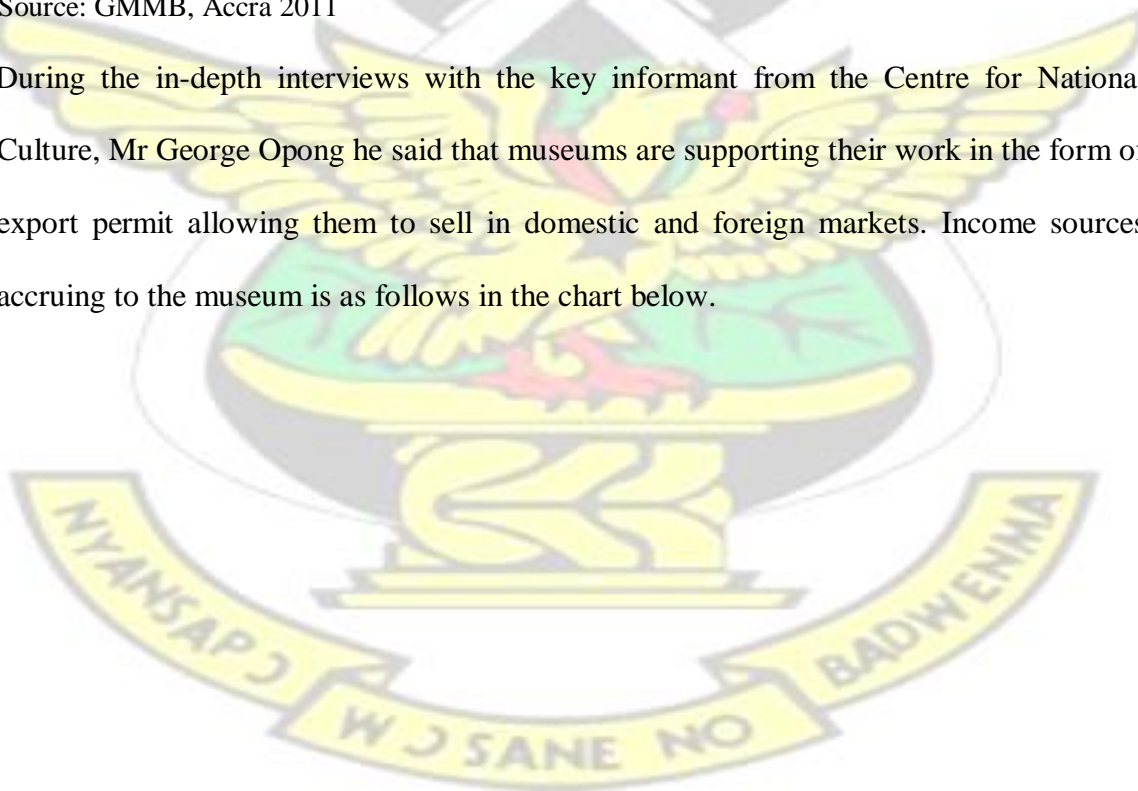
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**Table 4.7 GMMB Internally Generated Fund and Non-Government Sources**

2009	<b>Revenue IGF</b>	<b>220,000.00</b>
	Grants	19,000.00
2010	<b>Revenue IGF</b>	<b>420,000.00</b>
	Grants	22,000.00
2011	<b>Revenue IGF</b>	<b>424,000.00</b>
	Grants	20,500.00

Source: GMMB, Accra 2011

During the in-depth interviews with the key informant from the Centre for National Culture, Mr George Opong he said that museums are supporting their work in the form of export permit allowing them to sell in domestic and foreign markets. Income sources accruing to the museum is as follows in the chart below.



**Table 4.8 Frequency and Percentage Results showing ways Museums can facilitate social and Economic Development**

Scale	1		2		3		4		5		Total	
Indicators	Not Useful		Least useful		Of little use		Useful		Extremely useful		Total	
	f	%	f	%	f	%	f	%	f	%	f	%
socio Economic Activities												
<b>Developing and maintaining a vibrant Museum</b>	0	0.0	2	2.5	3	3.8	10	12.5	65	81.2	80	100
<b>Increasing Publicity on museums and Heritage sites</b>	0	0.0	3	3.8	7	8.8	21	26.2	49	61.2	80	100
<b>Organizing Special Exhibitions</b>	0	0.0	11	13.8	4	5.0	9	11.2	56	70.0	80	100
<b>Preserving local heritage</b>	0	0.0	0	0.0	0	0.0	17	21.2	63	78.8	80	100
<b>Promoting local participation in decision making</b>	50	62.5	4	5.0	7	8.8	3	3.8	16	20.0	80	100
<b>Encouraging Small business set ups</b>	0	0	2	2.5	10	12.5	13	16.2	55	68.8	80	100
<b>Boosting youth interest in heritage matters</b>	0	0.0	4	5.0	5	6.2	15	18.8	56	70.0	80	100
<b>Providing interdisciplinary approach to conservation solutions</b>	0	0.0	11	13.8	15	18.8	4	5.0	50	62.5	80	100

Source: Field Survey by researcher, 2010

On table 4.8 the Likert Scale: 1 (least useful) to 5 (most useful) was employed to measure the perceived usefulness of the role and importance of museums in facilitating economic development in Ghana. The protection of cultural heritage property in the communities recorded a frequency of 63 and a percentage of 78.8 while providing interdisciplinary

approach to social and scientific conservation of cultural property as very useful; a percentage score of 20 and a frequency of 16 on scale 5. These two measures would favour sustainable socioeconomic development. Alongside, it will also boost the youth's interest in social and economics of culture. Consequently, rural to urban migration and social disharmony would be curtailed in the community.

The respondents were also asked to employ the likert scale shown on table 4.8 to rate the level of usefulness of the various ways museums can play their role to facilitate economic development in Ghana. Overall, most respondents said encouraging small business set ups around the museum such as restaurants, internet and telecommunication services, accommodation and transport as economic, for that reason, frequency of 55, percentage of 68.8 was recorded on scale 5 and for increased revenue for other business actors, to be extremely useful in facilitating economic development as shown in Table 4.8. Organizing industrial exhibitions by the museums in Ghana recorded a frequency score of 0 and a percentage of 0, meaning it is of little use in facilitating economic development. Despite the importance of industrial exhibitions in stimulating interest in development research, the exhibitions must be backed by national institutional willingness to focus on science and technology, industrialization, and research work in academia to make relevant these museum exhibitions. The findings of this study are that encouraging small business set ups around the museum can bring about increasing revenue for other business actors are the most useful ways museums can better enhance economic development. During in-depth interviews, it was found out that museums can increase revenue for the facilitation of economic development.



Overall, most respondents considered enhancing social harmony (frequency =5 percentage=62.5) and boosting youth interest in heritage matters (frequency=56, percentage=70.0) to be more useful in facilitating social development as indicated on table 4.8

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Table 4.8 Providing interdisciplinary approach to solutions such as in conservation and restoration science in the museum (frequency=0, percentage =0.0), protection of cultural heritage in communities (frequency=0, percentage =0.0) and bridging cultures also recorded least useful in the survey were considered as least useful in facilitating social development. In a nutshell, the most useful ways museums can facilitate social development are enhancing social harmony and boosting youth interest in heritage matters.

The resources of the GMMB include five vehicles that are in good condition nationwide, dilapidated residential accommodation nationwide, all the office accommodation have been in existence since fifties and seventies with very no refurbishment over the years, a highskill labour turnover, a substantial IGF and grants and a supporting legislative instrument. The resources also include plus 34 units of monuments and sites nationwide, 10 museum offices. This implies that the museum managers have inadequate resources to make a social and economic contribution to the nation's development. This therefore poses a demand on the museum and cultural managers to rethink their role in innovative ways to make development impact using the museum as a central representation of

Ghana cultural landscape.

The existence of the museums has exposed endowed communities with unique cultural landscape, museums, culture and unique land features to a wider population of the world and this has affected the social and economic culture of those communities in ways that the local governments alone could not have supported. For example, in Ghana many political campaign promises centre on improving the socioeconomic position of population; bridging the economic gap between the “haves” and the “have not” in society. Museums, by their collection of cultural heritage property, best conservation practices and well researched displays have attracted visitors of all ages to the museum as such, have created the enabling environment for small and big businesses to provide support commercial services as well as economic opportunities to a section of the population especially in the hospitality and service industry such as is the case of hotels and the transport sector. These economic activities in turn provide the needed direct investment and income to meet business development and expansion and family needs and consequently increase government tax revenue that supports infrastructural development.

The actual resourcefulness of the museums can be examined by testing for the Strength, Weaknesses, Opportunities and Treats (SWOT) analysis. The public museums and private museums have comparative advantages that could be used to achieve socioeconomic success. The public museums under GMMB have an equipped conservation laboratory that can analyse chemical status of artefacts. They also generate revenue in various ways which can be used to supplement government subvention. They also have six vehicles of which four are pickup trucks suitable for field work. The GMMB has local and international links with other world heritage bodies such as the ICCROM, UNESCO, West Africa Museum Programme (WAMP), African Council of Museums (AFRICOM) and Embassies such as the USAID and the Netherlands who are

collaborators of cultural and heritage matters. All the museums under GMMB have the mandate of the Government of Ghana to identify and conserve Ghana's Cultural heritage. The museums engage in a deliberate and systematic retraining of all core personnel in the institution. With all these strengths, the public museums under government support can activate all inactive museums and sites as well as create new ones, assist the core staff to secure suitable residential accommodation or provide such facilities. With the use of IGF the museums can also provide appropriate office furniture and tools as well as equipment for office use. The public museums can also ensure that all the materials in storage are conserved and stored away appropriately. Technical support can also be extended to the private museums for the conservation of their artefacts. These activities would prepare the museum for the future.

When the museums put their heritage and cultural materials in the right perspective for tourists and academia, the museums can then perform the balancing act without compromising sustainability agendas for the artefact. The museums too could design and engage in sustainable agendas for the cultural heritage property of the nation for continued service. The level of resources available to the public museums are reasonable strength that can cause the museum to make more than 100% turn over and visibly impact the socio-economic development of the nation

On the contrary, the weakness militating against the public museums is the deliberate and consistent actions and inaction by some management staff to keep and maintain the low level of public awareness of the importance of the museum and consequential dismiss of the work of the museums by many Ghanaians and many local foreigners. Coupled with the

low level of public acceptance is the internal wrangling among management staff as well as the institutional reluctance to develop or maintain sustainable agendas. Sadly to say, some direct attack on sustainability programmes by some management personnel in the GMMB museums is evident, such as partisan management. These weaknesses have plagued the institution with conflict and consequently undermine implementation of institutional mandate, thus, undermined the institutional credibility and confidence.

The Ghana Museums and Monuments Board has been established and empowered by the decree for heritage preservation, but has been unable to compile a national register of cultural heritage and to undertake even minimal efforts to survey, locate, and record historical resources of heritage, and culture or other important occurrences. This failure is caused by management reluctance to initiate sustainable development agendas, and has generated a problematic situation because the identification and documentation of ethnographic, historic sites and archaeological resources is essentially for their management. Development planners can only take cultural resources into consideration if such resources have been identified and documented and proved to be useful.

Museums are omnibus institutions and have the capacity to regenerate dying or dead communities by the development of the arts and heritage industry in the communities concerned. Public Museums are well placed to lead the museums' contribution to national development, for example, in Ghana the GMMB made an average of Ghc354.000.00 within a year. Another example is National Museum of Scotland contributed £3 to the Scottish economy for every £1 invested by the Scottish Government when the redeveloped National Museum of Scotland project that cost £58.1 million in Gross Value Added (GVA) per year was generated for the Scottish economy, and also support over 2600 full time equivalent jobs. In addition to emphasis on the importance of Museums in helping sustain



and enhance the tourism economy for nations and its capital, the wider importance of cultural heritage in museums is the attraction for attracting investment and retaining high-quality employees in towns and cities.

National Museums of the world are also centres of unique learning experiences, from school visits to informal events for families - inspiring people of all ages and boosting creativity. The same is true of other places such as the Manhyia Palace Museum in Kumasi which has improved the tourism sector of the Ashanti Region by attracting many tourists to the museum. Tourists do not only visit the museums but also consume commercial accommodation facilities, transport and telecommunication services, food and artefacts, thus boosting the local economy and indirectly the national economy. The museums are by their nature preserving heritage and cultural elements of communities serving as a portal for a nation's socioeconomic development. In the museums are a collection of technologies developed by communities in years past. When these technologies are researched into to find the bases for the artist thoughts and the efficiency of the material constituents of the work of art, the findings provide the basis for academia to lead the private sector into further research and eventually lead the country into industrialization. The research would help expand academia and consequently expand Ghana's economic and social capacity to contest and compete favourably for world heritage certainties.

The museum therefore has to provide the opportunity for the world to have and view a chronology of its natural and science history in a single environment for leisure, education, teaching and learning. As a result of the changing environment, the museum is obliged to partner with other specialists in the provision of appropriate training and development of

its staff for the application of sound sustainability practices at work place and within the community formally or informally. This creates the possibility of some social and economic worthwhile use of the cultural heritage property whether inside or outside the confines of a museum.

As already pointed out earlier, the museums are borderless active institutions whose activities are coordinated by a world body whose functions represent the interest of all museums to safeguard the remnants of cultures and heritage, regardless of cultural barriers, whether real or imagined, and regarded as of historic and cultural interest to the world. This museum governing body therefore developed and maintained policies that protect cultural and heritage resources against disasters, especially those initiated by manmade activities or direct targeting during armed conflict.

The protection of these sites and objects in and outside the museum building are of international repute which otherwise would have been lost together with all its socioeconomic opportunities. An example of direct targeting during armed conflict is the Buddhist statues in Afghanistan during the Taliban regime, many cultural relics and historic land marks were destroyed during the era. (ICOM News, 2005) The security of the collections of the museum against theft or damage in displays, exhibitions, or in storage areas, and also whilst in transit is essential for museum sustainability agendas. The availability of these objects of history and culture is of great importance to the social and economic sustainability of communities and governments the world over.

Tourism through the museums has injected large sums of money into national budgets and also improved infrastructural development in communities with rich heritage resources that

have attracted the world. In an ongoing basis, the museums have manifested that the stores of works of art and history form references for intellectual discourses as well as recreation, thus presenting the museum as the world's most culturally boundless institution of great repute socioeconomically. Having examined the significance of the museum and having compared and contrasted the social and economic benefits of the museums in other countries, the subsequent chapter summarises the findings and presents the conclusions and recommendations on how the museum managers or directors of museums in Ghana can make the museums more socioeconomically viable in the Ghanaian economy.

## **CHAPTER FIVE**

### **SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

#### **5.1 Summary of Findings**

The museums have more recently been noted as portal institutions that represent competing histories, contested certainties and cultural differences for discourse. The aim of this study is to examine the role and importance of museums in Ghana's social and economic development. Using self administered questionnaires, in-depth interviews, non participant observation and covert interviews, various findings have been documented. This chapter provides a summary of these findings and the conclusions that emerged from them. The recommendations in this chapter provide a foundation upon which relevant stakeholders can build on in order to improve the social and economic development of Ghana through the museums.

Museums have proved to be a catalyst in social and economic development in many countries the world over. They have also proved to be the most easily accessible portal for recreation, teaching and learning. The museums have been proofed to be borderless in offering socioeconomic possibilities and opportunities to inhabitants living near the museum, both in the long term and the short term. When the museums are vibrant, they attract social and economic tourist thereby creating taxable employment opportunities in the community. This will help the government of Ghana to provide socioeconomic amenities for the wellbeing of her citizens which is a major demand in Ghana, thus taking up some of government's responsibility to put money in the pockets of her citizens. The museums in multiple ways are able to create an enabling environment for the private sector to develop economically, this will increase government revenue opportunities and consequently the governing assemblies would have enough money for needed infrastructural development for the population. The term "Social and Economic development" means Socio-economic development is the process of social and economic development in a society in wellbeing. In the view of this study, social and economic activities can be understood in two different interchangeable ways: for instance, the museum may be looked at as an economic unit enabling social services in a community; the museum may also be seen as a social entity whose presence in a community produces economic opportunities. In whichever way the museum is presented, both social and economic possibilities are evident. The socioeconomic possibilities of the museums place high value on the community in which they are located. The museum is therefore the point of transition between social and economic possibilities in a community and the resources indigenous to the community. As visitors increase in a community, commercial accommodation is developed while existing ones are refurbished. Restaurants and other



service providers also develop to meet the changing taste of the community as a result of visitor influx to the museums.

Working in partnership is one of the great successes the museums the world over have achieved in meeting public needs. The work of museums is directly affected by the environment and the people's culture as a result; working in partnerships has facilitated the flow of information between formal and informal organizations and indigenous cultural organisations, it has also culminated in the development of wider reaching initiatives and ultimately, better service to the local communities and the museum itself.

Museums are instrumental in creating an enjoyable destination not 'somewhere'. The communities of the 21<sup>st</sup> century are facing many challenges and museums can provide support to meet these changing needs and to embrace new opportunities. Museums and heritage organizations are actively contributing to the environmental, economic and social sustainability agendas for natural and manmade resources. The conservation laboratory at the national museums have championed the sustainability course by partnering with a number of private organizations such as the Rieca e cooperazion, an Italian non-governmental organization to provide retraining for the technical staff of the institution whose responsibility is to conserve the historical, cultural and natural resources in the museums under GMMB and others from other institutions.

The development of museums in the communities is an omnibus and interdisciplinary responsibility on the museums' ability to harness the abundant specialists in other fields rather than in the museum itself. The challenges in the museums' responsibility include identification, conservation and interpretation of the material evidence of human existence

of the years past for the social and economic development of the nation. As pointed out earlier during an in-depth interview of some museum workers, the general group consensus of the majority of senior officers and staff of the Ghana Museums and Monuments Board (GMMB) is that, the museum is under resourced and therefore cannot function effectively and make impact socially and economically in Ghana. The senior officers and staff were later contacted individually and asked whether the present state of the GMMB with all the adverse challenges enumerated by them, is a viable institution if they were given the museum as an enterprise for ownership? The answer was a resounding and confidence filled yes. This implies that the museums under GMMB are viable industries. The GMMB as the state's institution need an institutional willingness and commitment to initiate and sustain initiatives that will put all the available resources to prudent use. The Museums especially those under GMMB, are well positioned to lead the sustainability agenda, with the backing of the state and international legislative instruments of protection for cultural property across borders.

It has also been found out that, the functions and possibilities of the museum's socioeconomic activities are boundless. These include multidisciplinary activities which require specialist beyond the confines of a museum. These have the prospects of encouraging endogenous development initiatives on museum objects where the museums employ both foreign and local technology to add value to a museum object. A vibrant museum does not only preserve cultural heritage but also provides an enabling environment for the delivery of other daily necessary services to visitors and locals who patronize the museum. The participation of art museums in art education has been known to enhance the performance of school children in other subjects, notably mathematics, by improving

creativity and aesthetic perception, necessary for economic and social development initiatives. The museum is therefore well positioned to provide the artistic resources for other training programmes.

As and when museums and sites attract visitors, they may stay for a long time and consume food, and may pay for accommodation, transport, telecommunication services, recording devices and accessories. Thus the socio-economic activities of tourists not only activate the communities socially, they also put money into improving local business economies. The visitor records indicate that visitors to the museum have varied comments; visitor comments have indicated that museums exhibitions are interesting and educative. (See appendix B for visitor's comments). Very few have made negative comments which were true of the situation they commented on.

As per the findings of this study, the thesis has demonstrated that the role and importance of museums in the social and economic development in communities is evident. Many respondents commented positively on the role and importance of museums in enhancing social and economic development, but were quick to add that the museums in Ghana are not visible by way of advertisement, in print and in schools. This thesis has therefore provided some new insights into the relationship between museums and socio-economic developments in Ghana and elsewhere.

It has also found out that the museum is not understood or accepted by the Ghanaian population. However, given the socio-economic importance of museums and the continued recognition of museums as part of social and economic development strategies in some

countries, more research and public education on the museum and the socioeconomic impact is needed. Since the museum is an omnibus institution, when it is fully accepted by Ghanaians as an important partner in national socioeconomic development strategies, it will generate important topics for intellectual discussions whose result will be expected to influence academia, specialization and industrialization in Ghana.

This study investigates:

1 To investigate whether or not the museums in Ghana have adequate facilities and resources to perform social and economic functions

2. To find out whether or not the museums' social and economic performances are effective.

3 Examine how the museums in Ghana can effectively play their social and economic roles.

Objective 1 investigates the adequacy of facilities and resources to perform their social and economic roles.

In focusing on availability of facilities and resources to perform socioeconomic functions, according to the response to private ownership by some senior museum staff, there seem to be a personnel disaffection militating against initiative, dedication and consistency on the job. The museum needs change leaders and improved remuneration plus incentives such as modern office furnishing, work kits and protective cloths for the staff. In this way



museum management may be able to keep the staff focused on the job. In the senior officers division, the museum is woefully lacking trained and experienced staff. Out of a basic requirement of not less than thirty two curators, only six senior officers are currently available at post, although new officers have been employed, they have to be trained.

Objective 2 was to investigate whether or not the museums' social and economic functions are effective. It has been shown that museums have created enabling socioeconomic opportunity for the development of small businesses for itself and the business operators in the community such as tour guide and restaurant operators. These businesses, mostly in the hospitality sector, have thrived well. Small scale agricultural activities represented in edible vegetable and flora gardens have also been created and expanded to supply hospitality centres their products to feed visitors and to beautify the hospitality centres. Transport and communication services have also been increased. The historic monuments and the museum structures themselves provide basic facilities needed to perform social and economic functions effectively.

As a result of Ghana's position as a tourist destination, the figures on the number of airlines flying into Ghana and the number of tourist entering the country have increased significantly; this has also increased the cash received by the local and foreign hospitality industry. The numbers of groceries and supermarkets have also increased. New businesses are being set up with influx of Indians and Chinese into the country, first for our cultural and natural heritage and then business as a result of the enabling environment. These businesses are taxed, imports are taxed, rents are collected by local property owners and employment opportunities are created for Ghanaians. The revenue is then used by the

government to provide socioeconomic amenities for the people, while the wages and salaries paid to employees meet domestic social and economic needs.

The effectiveness of the museums' social and economic performances such as educating visitors, interpreting the local history and culture for visitors, preserving local heritage, educational programme development, planning exhibitions and designing exhibitions are some of the effective ways of empowering the visitors, it also indicated that visiting population to the museum are satisfied with the intellectual and social messages put out by the museums. Other economic performances indicators such as encouraging small business around the museum and creation of employment opportunities are rated as effective on scale 5 of tables 4.3, 4.4, 4.5 respectively.

Objective 3 examines how the museums can effectively play their social and economic roles. On the direct national scale, museums can be effective. The museums need to intensify public education and develop an education curriculum for inclusion into the Ghana Education Service curriculum, so that museum studies can form the basis for interdisciplinary approach to social and economic solutions to development strategies in Ghana. The museums in Ghana can revitalize their functions in the city centres as well as in the communities to create partnering relations on matters on sustainability of the cultural heritage materials in museums and sites.

In an on-going basis, the museums can keep an inventory and monitor cultural heritage sites in the nation for discussion with policy and development planners. The discussions could centre on the potential of the museum and heritage resources in the local communities to provide the opportunity for intellectual discussion towards physical, social

and economic development. Thus museums activities therefore can be fitted into the development strategy for Ghana's social and economic development.

The museums can rethink their position and role in Ghana's development strategy and initiate discussions with policy and development planners so that the roles of the museums can be fitted into the development strategy of Ghana. Cultural heritage in and outside the museums has on a low scale, directly and indirectly impacted on the expansion of roads, transport and telecommunication infrastructure to cater for the ever increasing number of visitors who come into the country and who need to subscribe new communication service lines. Majority of these visitors also patronize cultural heritage sites. The infrastructure also facilitates the general movement of goods and services. Notwithstanding the results, the museum as an omnibus institution and need revitalization for renewed and sustained social and economic impact in Ghana now and for the future.

The objectives have accomplished the study of the museums in Ghana: their role and importance in Ghana's social and economic development. Since social and economic wellbeing is the concern of all humans, the museums are well placed to foster socioeconomic opportunities which are the concern of most governments. The work of museums can be properly placed in the development plans of Ghana.

## **5.2 Conclusions**

As per the findings of this study, many respondents commented positively on the role and importance of museums in enhancing social and economic development directly and consequentially, publicity is at the lowest. As a result, many Ghanaians even in Accra do

not readily remember the location of the National Museum in Accra. The managers of museums in Ghana should represent their exhibitions and at the same time engage in aggressive publicity especially locally. As more Ghanaians patronise the museum, it becomes accepted. This would offer the museum the opportunity to re-present itself for public partnership, particularly in schools to develop a sustainable future for the work of the museums in Ghana. Any other subsequent international publicity on the museums in Ghana would be supported by the local acceptance.

This thesis has also provided some new insights into the relationship between museums and socio-economic developments in a nation. Given the socio-economic importance of museums and the continued recognition of museums as part of social and economic development strategies in some countries, Ghana is well endowed through the museums cultural and heritage resources, impact positively social and economic development in Ghana. Therefore, the museums are well placed to accomplish that needed socioeconomic success in any environment, giving its present position and envisaged national acceptance. The consumer is the most important person in a business plan, therefore the managers and sponsors of the museum should engage the resources of the museum as a scarce business commodity, at the same time court patronage and also engage sustainable agendas for the museum resources since cultural heritage resources can be depleted or destroyed through over use by tourist.

However, this study should also act as excellent starting point for stakeholders directly in the museum business to rethink and understand the importance of museums in Ghana's socio-economic development, so that development agendas can be fitted into the work of the museum. Since the museums are currently run with business ethics in some countries,



the museum in Ghana should be managed as a business enterprise, engaging all the business acumen to make the museums in Ghana socio-economically viable in sustainable ways. Further research is suggested to also investigate the state of resource available to the museums, and the management of the same in Ghanaian museums and other cultural heritage institutions that seem to work to disconnect dedication of staff and efficient use of resources.

### **5.3 Recommendations**

Based on the conclusions of this study, the following recommendations are made: The museum directors should propose to Ghana Education Service to include museum studies into the entire structure of the education system in Ghana to promote national acceptance and participation in the work of the museum in Ghana's development strategies.

Museum directors should invest in initiatives such as compelling invitation to schools at the shared cost with the schools or full cost to the museum and offer appropriate lectures that seek to develop in the students the relevance of cultural heritage. The aim is to develop sustainable agendas for the future of the museum.

For the benefit of future generations, the museums need to explore vigorously advertising opportunities which should constantly remind Ghanaians of the existence of the museum in order to woo Ghanaians to patronise the museums.

The museum directors should engage policy and development planners in discourses that seek to clarify the museums and its role as an important partner in Ghana's social and

economic development strategy. This approach will help perpetuate the record in table 4.5 that the museums have important socio-economic roles to play.

Promoting heritage tourism and cultural integration are recorded as somewhat ineffective with a frequency of 56 and 70% and a frequency of 64 and 80% respectively on scale 2 on the table 4.3. The performance of these two activities depends on the institutional mandate and willingness assigned to the museum by the governing body. For example, if academia and industry are the focus of the museum, then tourism and cultural integration is least considered for access to the museum stores of artefacts. Therefore discussions should be initiated by the Museums with policy and development planners to clarify the type of services to be rendered by the museum or help the museum perform a balancing act in order to meet the demands of tourism and academia.

In table 4.3 under economic performance, organising public lecture for education on the socioeconomics of museums and heritage matters, 81.2 % and a frequency of 65 on scale 1 was recorded. This indicates that public lectures has been very ineffective and need to be revived and made effective by the museums. An invitation should be made to the Ministries of Education and Environment Science and Technology to consider museum education as part of primary secondary and tertiary learning in Ghana's educational curriculum. This will emphasize the importance of the interrelationships between disciplines in Ghana. This will provide for, and propel interdisciplinary approach to Ghana's basic social and economic development needs now and in the future.

The museum should educate communities that operate historic sites and monuments on the benefits of sustainability on behalf of the Government of Ghana towards Ghana's social

and economic development, so that future museum and education initiatives can take such museum objects and put them to some worthwhile use or context especially for science and technology.

The museum's board of directors should also invite Ghanaian investors to put up multipurpose built facilities for the accommodation and recreation sports such as swimming pools, lawn tennis courts, sandy volley ball courts and telecommunication facilities for commercial use by visitors especially foreigners who visit the museums.

Live cultural performances should also be put up for the visitors in the evening; the longer visitors stay in a facility the more they may spend paying for services, and means more income to the service provider.

The directors and board members should solicit additional funds for the completion of all the existing uncompleted structures to create more space for the various types of collection in their possession for proper conditioning since different material constituents require different conditions. This would also decongest the work / office and fresh air space needed by the museum staff.

The Museum needs to retrain the professional staff to meet climatic changes in recent times should be emphasized by the management of the institution periodically to equip personnel with modern best conservation practices, so that the museum objects can serve various social and economic functions, whether inside or outside the museums. This knowledge can then be used for sustainable strategies for the future uses and users of cultural heritage products in Ghana.

The museum's board and management must therefore, as a matter of urgency, engage her staff in sustainable agenda that encourage the protection of cultural and heritage property.

The museum's administrators should earnestly engage in advertisement on the National Museums and other ethnographic museums in the form of billboards at strategic locations nationwide. This would help publish the museums among Ghanaians and non-Ghanaians who can then put museum visits on their calendar; this could bridge the cultural gap among Ghanaians and pave the way for increased socioeconomic development, hence national acceptance.

The school service and public relations sections of the GMMB should produce and distribute brochures to be deposited in hotels, restaurants, for distribution to the general public. This should increase the awareness of the local and foreign publics of the museums in Ghana for increased tourist numbers, both local and foreign.

As pointed out by Mr George Opong, the Director of the Centre for National Culture in Accra, the school service programme for first and second cycle schools should be intensified by the school service department of the museums by involving the education authorities on the introduction of museum studies into their curriculum as a preparatory work to involve the youth in heritage matters. This should increase the local visitor numbers at the museums.



Examining how the museums can effectively play their social and economic roles. On tables 4.7 and 4.8 the scores on the tables show inadequacy of resources and facilities in the museums to perform social and economic functions effectively. To improve and correct the situation, the government should reorganize the museum into a development partner and retool the Ghana Museums and Monuments Board so that the national museums can lead the change agenda of the cultural and heritage institutions in Ghana. A section of museum personnel such as the curators and technicians are exposed to very high risk, especially those engaged in the use of dangerous chemicals in the conservation or restoration of museum artefacts and so are at risk of poisoning. Therefore, the museum management should increase staff motivation so that they can be maintained in the museum to help achieve the sustainable agenda of the museum.

The museum directors should also ensure that sound financial management of its resources, promote the exchange and redistribution of assets, and highly recognize the work of its employees. For instance, a museum could decide to create a sustainable development fund by reinvesting a percentage of its revenues in the capital market for sustainable development, such as purchasing equipment that would improve energy efficiency and manage its human, material, and natural resources carefully, so as to reduce waste and minimize environmental degradation.

The perception of a section of the Ghanaian population is socio-economically excluded from the museum. Therefore the museums need to intensify strategic programmes to attract the socio-economically excluded from the museums to enhance their self-esteem; this will promote dialogue and tolerance in the wider community.

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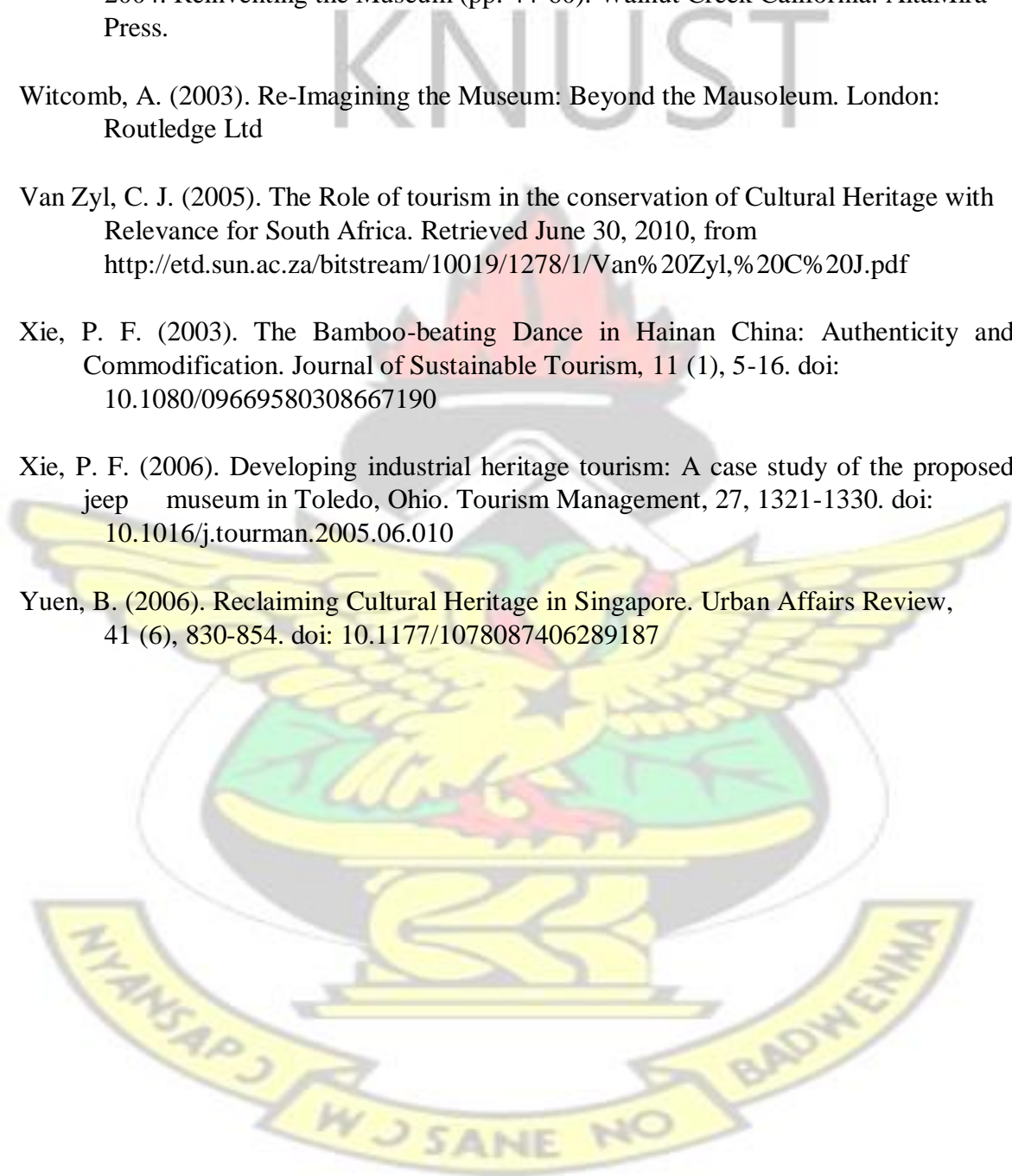
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## APPENDIX A

A Questionnaire for your response on the Museums in Ghana: Their Role and Importance in Ghana's Social and Economic Development. The results would be used in an academic paper. It would therefore be appreciated if you could provide responses to the following questions. All responses would be treated as confidential information. I anticipate your cooperation.

### Please tick appropriate answer Section A

1. What is a museum?
  - (a) It is a place for old objects
  - (b) It is a place where historical and cultural objects are preserved in display for public viewing.
  
2. Are Museums important in a community's social and economic development?
  - a. Yes....
  - b. I think so
  - c. I don't Know
  
3. In what way do you think museums are important socially as in question 2
  - (a) By creating space where heritage objects and people meet for exchange of ideas
  - (b) The many objects in the museum confuse visitors

### Section B

4. Which other local institutions do you know to be involved in activities like those of the museum?
- (a.) Chief's Palaces
  - (b). Tourist Board Offices
  - (c) National Commission on Culture

### Section C

5. What are some of the economic activities the location of the museum has brought to the community?
- (a) Businesses are attracted to locate in the museum area to provide commercial services to the public.
  - (b) Tourist are given very important entertainment
  - (c) Tourist are told about their history
6. How can the creation of small businesses in the museum area affect the community socially?
- (a) The small business would provide employment and income to improve their living standard.
  - (b) Because the business is small there would be infighting among the community members

### Section D

7. Does the museum activities support teaching and learning?
- a. Yes      b. I think so      c. I do not know
8. In what specific ways would the people be affected economically as in question 7?

### Socially:

- (a) Education enlightens a person about himself and his environment.
- (b) Education confuses their culture as demonic

**Economically:**

- a. The person is able to harness the resources in his environment for economic gain and also improve his living standard.
- b. The community would be reluctant to send their wards to school for fear of high school fees.

9. Would you agree that a museum object is a multi-functional object?

- a. Yes
- b. I think so
- c. I do not know

10. What is the benefit of a museum object's multi-functional possibilities?

- a. Allows research into the preservation constituent materials of the object and its cultural and aesthetic function as well as job creation.
- b. The many aspects of an object creates confusion in its use

**Section E**

11. Does the work of the museum contribute to preserving the environment?

- a. Yes
- b. I think so
- c. I do not know

12. How does a protected cultural landscape enhance the social life of the community as in question 11?

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13. How does a protected cultural landscape enhance the economic life of the community as in question 11?

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**Section F**

16. Does chieftaincy play any corresponding role in preserving cultural heritage materials as does the museum? a. Yes b. I think so c. I do not know

17. Can a Royal Palace be equated to a museum in some aspects?  
a. Yes b. I think so c. I do not know

18. Socially, what role do you think the Chief palaces plays in the live of a community?

a. Reverence for governance, law & order and custodian of oral tradition and their ancestry

b. By building more schools in rural areas

19. In what economic way does the culture affect the community socially?

a. Conflict resolution and fostering peace among community members as well as financial aid to the needy for economic activities.

b. The Palace enforce African Traditional Religion on all the people 20 Could you give any other comment on the socio-economic possibilities the museum offers?

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Thank You Very Much

Occupation of respondent: .....

Age group:    10 – 15,    16 – 21,    22 – 25,    26 – 31,    32 – 35,  
                    36 – 41,    42 – 45,    46 – 51,    52 +

**APPENDIX B**

**INTERVIEWS**

Mr. George Opong, Director of the Art Centre of the Centre for National Commission on Culture, in Accra. What is the role of the museum in Ghana’s social and economic development? Mr. Opong said the GMMB has a unique position to represent Ghana in the social and economic aspects of the Ghanaian culture and the world at large. He further said that, the GMMB has the resources to assemble people in a single environment at all levels of education to view the exhibitions they put up in the national museum gallery. The largest reserves of the nation are under the Ghana Museums and Monuments Board; they have the material evidence both inside and outside the confines of a museum building. Therefore the museums have the opportunity to attract a wider audience than any other cultural institution in Ghana.

Unfortunately, according to Mr. Opong, the museum is not well advertised. This adversely affects the revenue that accrues to the museum, and the creating of businesses for others in the production and service sector. He emphasized publicity as the main thrust to public patronage of the museums. Therefore the museums need earnestly to engage in advertisement on the National Museums in the form of billboards at strategic locations nationwide, brochures to be deposited in hotels and restaurants for distribution to the general public. He indicated that the school service programme for first and second cycle schools should be intensified as a preparatory work to involve the youth in heritage matters. Mr George Opong also said that during his visit to the National Museum, the visitor numbers he witnessed were very low compared to the visitor numbers at other art centres and other venues in Accra only. Because the other art centres and recreation venues engage in a lot of publicity, they enhance their visitor numbers and are popular venues among foreign and local tourists.

It was also stated by Mr. Opong that the museum has a large potential clientele which the museums could rope into its activities to enhance GMMB's responsibility to Ghanaians by linking up with the indigenous traditional rulers such as the chiefs to support them develop museums in their palaces which could serve as a partnership with these chiefs and palaces in the conservation of heritage. The museums would also create an enabling environment for the creation of support for small business services to serve tourists and other day trippers to the museums.

**Mr. Philip Owusu** (*Volunteer graduate archaeologist*)

## **What social and economic functions do the museums perform?**

I think the museums were set up as a portal for uniting the cultures of the Ghanaian ethnic groups and assembling samples of their cultural heritage property in the museum to provide the evidence that Ghanaians are indeed one people. The exhibitions in the gallery therefore could either be used as a political tool or as a cultural tool for uniting the people of Ghana and improve the socioeconomics of Ghanaians.

Dr. Nkrumah studied in Europe and America and saw the unifying ability of the museum. Having travelled hinterland as a political prisoner of the British in Lawra in the Upper West Region, following his agitation for independence, and seeing the cultural geographical diversity from the coast to the north, he decided to encourage and speed-up the establishment of the national museum. The National Museum became the unifying centre by the assembling of all cultural and heritage interest of Ghana to unite Ghanaians.

Dr. Kwame Nkrumah's next assignment was to invest in each political region according to the natural socioeconomic endowment, which he did by the establishment of factories and developed agricultural lands. Examples include the Pwalugu Tomato Factory to be fed from the Tono and Veve irrigated lands, Zuarungu meat Factory, and Rice Mills in the north. He also set up a Cannery in Wenchi to process fruits, the Aluminium processing plant in Tema, the harbour, the timber corporations for carrying timber and mineral wealth by the railways to the harbour and other industries.

Nkrumah also set up the state Transport Corporation (STC) whose services covered the north and the south. When Ghana gained independence, he sought to unite and bridge the socioeconomic gaps in the country through these various economic entities that also provided improved social life for the people, at the same time, reduce the north-south

migration. He knew that if he was able to unite the cultures he would be able to develop the economy, so that the independence would be meaningful. Dr. Nkrumah thought of Ghana first in need of unity.

Externally, Dr. Kwame Nkrumah also sought to unite the colonies of West Africa. The museum was also to be another avenue to unit West Africans, so GMMB was to provide that opportunity since the available instrument devoid of politics to galvanize Ghanaians was the museum in which the ethnic groups would contribute their cultural and heritage material to the National Museum in Accra.

Unfortunately, today the museums and industry in Ghana are ideologically apart. The museums, although not initiated as a direct economic interest, has now assumed an independent economic role as a means to carve out its own importance in Ghana's social and economic development. Adverse changes in economic circumstances of the nation have instigated the museum managers in Ghana to adopt and implement the charging of entrance fees and rental of sites to mitigate the cost of financing the museums. The existence of the museum has also variously attracted a variety of service providers to expand their businesses by opening outlets in museums' managed environment to serve visitors who come to the museum; these businesses in turn pay rent to the museums for operating on their premises and also pay tax to the tax agencies for operating a business. The government then uses the taxes for socioeconomic amenities for the people. So the museum is a social and economic entity and in this day, it serves many users and may serve many more in future.

**Random selection of interviews also sampled ordinary people.**



**At The Beverly Hill Barbering shop**

**Respondent (1)Felicity Lartey**

**Question:** Please have you ever been to the museum?

**Answer:** No, I have not been to the museum before.

**Question:** Is the museum important to Ghanaians?

**Answer:** Yes.

**Question:** How?

**Answer:** She asserted that a people go there to learn something about the past.

**Respondent (2):Samuel Bonsu.**

**Question:** Please have you ever been to the museum?

**Answer:** No, I have not been to the museum before.

**Question:** Is the museum important in Ghanaians?

**Answer:** Yes, it is important to the nation and foreigners.

**At Kelence Joint at Asylum Down near Snaps.**

**Respondent (3a):Adole Koomsom**

**Question:** Please have you ever been to the museum?

**Answer:** No, I have not been to the museum before, however the museum need facelift to make it attractive to the public.

**Respondent (3b):Angela Lokko**

**Question:** Please have you ever been to the museum?

**Answer:** No, I have not been to the museum before. But I heard people who had visited the museum discussing it.

**Question:** Is the museum important in Ghanaians?

**Answer:** The place has interesting things of culture and customs very important for

school children.

**At Bookland Enterprise, near Kwame Nkrumah circle.**

**Respondent: Mimi Saah**

**Question** Please have you ever been to the museum?

**Answer:** No, I have never been to the museum.

**Question:** Is the museum important to Ghanaian?

**Answer:** Yes

**Question:** Is the museum was important?

**Answer:** yes- it's a good thing

**A the Museums stand at a Policy Fair in Accra**

**RosemondLongna Osman**

**Question:** Have you been to the museum before?

**Response:** I have been to the museum; they are good in bringing tourists and revenue into the country. I also expect to see a face lift in our heritage structures especially the museum buildings and museum environment. I expect to see increased school service programmes. The museums create jobs for others.

**K. A. Dadze**

**Question:** Have you been to the museum before?

**Response:** I met with eloquent personnel who have taken me round the exhibition. u have successfully preserved, conserved and protected cultural heritage materials and reminded us of where we come from.

**Ben Teigo and J.A Addei**

**Question:** You have been to the museum, what role are the museums playing in the lives of Ghanaians?

**Response:** I think you have to do more exhibitions for the up and coming Ghanaian youth to know more about our historical background.

**Abigail Addo**

**Question:** Have you ever been to the museum?

**Response:** The museum talks about our history but it is sad that the museum of science and technology seems to be abandoned for a long time, you hould do something about it so that it can teach our young ones more things about Ghana.

**Robert Tetteh and Maivis Acheampong**

**Question:** Have you ever been to the museum?

**Response:** The museums are doing a good job, bravo! We are very impressed with your activities; the museum should be given more attention so that you can preserve the national heritage.

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### VISITOR COMMENTS ON MUSEUM EXHIBITIONS

NAME OF VISITOR	ADDRESS	TELEPHONE NO EMAIL ADDRESS	COMMENT
Prince Nso	P.O.Box TI 612 Tema	Princensoh@yahoo.com	This is the real history of Ghana is very good and nice.
Sap's School Ltd	Box TN 426, Accra	714185	It has been very educative and refreshing.
Brigitte Kpodar	Box SK646, Sakumono Estates	Beakpodar@yahoo.com	It's been very interesting.
Folorosu Esther	Community 17, off fafali road	folorosoesther@yahoo.com	Its great knowing history here.
Wills Buameh	Ashaiman Newtown	willsbuameh@gmail.com	It's interesting, lively and educative.
Dzakpasu Godsway	Nungua 500 Area	0246392199	Some of the items are not up to date.
Margaret Ofori	Nungua 500 Area	0287078575	
Mary Ghansah	C0 464 Tema	0243877742	Well it's nice seeing those things.
Ben Kofikumah	Box CT 4658 Cantoments	0208782800	Very interesting and educative.
JohnAgbemabiese	Box 711, Accra	0246259137/0243360313	Very educative. Serve as a source of history for the youth and it tells them how far metamorphosis Ghana has travelled in various dimensions.

Theresa Cudjoe	Box 578 SAK	0208161966	We've been reminded of the past and have also seen what we heard of but
			never seen. Well educative.
Daniela N. Afotey	P.O.Box TN 2075, teshie Nungua Estates	Waldazy211@yahoo.com	Ancient antiques were very powerful and effective artefacts and some of the things I've seen today needs to be modernised. Like the ancient accordion. Thank you.
Arthur George	P.O.Box 11963 Accra-North	0207276163	I think is encouraging and I also think next time we can add more.
Isaac Akweh	P.O.Box 1233 Osu Accra	0276263392	That is very nice and I am very happy to see the old stuff thank you.
Sama Chuku	Sap's school, Box TN426 Accra	0243806182/flogeegh@yahoo.com	Interesting and educating, touching base with the past.
Marian Atsu	Box TN1398, Teshie Nungua Estate	0208170073	This is very interesting, repeat it next year.
Anggie Agbotse	Box BT 98 Tema	0244278771	This is very good but we need more of them next time.

Frederick Asamoah Faah	Box SK518 Sakumono Tema	0243771914	At least i have for the first timeseen an old music player and the telephone used at the post office. It a nice programme and need to be encouraged.
Samuel Nyarko	GhanaTelecom Uni. College PMB 100 NK	Sammypiano58@yahoo.co m/0279726920	I have finally been exposed to a hidden rich culture of mine.

Florence Doe	DT D H/No R52, Reg. Est. Comm18	0246997581	Needly good exhibition, good preservation of our history.
Baidoo N. Kofi	P.O Box 1115, Accra	0244822274	It's just great. I saw the TAKU currency our parents always talk off.
Tony Akye	Box AB 8, Accra	tonyakye@yahoo.com	It has given me a remembrance of the good old days.
Roger Klu	Box TT 20 Tema	0264444189	I have been exposed to old currencies of Ghana. Thank you.
Peggy Anti Yelbet		0249987823/0243537480	I was able to see the gun that was exchange for human life(slaves) and also had a clear book of the Ashanti golden stool.
Jerome Boateng	P.O Box 388 Tema	0246825681	I have been exposed to fascinating things!

Koffie Edmund Tetteh	Box SK 92 Sakumono	0246803753	It has been an eye opener for me and my friends.
Basile Allorgbey	AF 10.12 Regimanuel comm. 15	0541239369	I really enjoyed watching the lion and was amazed of the guns.
Festus Mensah		0207229556	I am very happy to see such educative things especially the lion and other things I can't talk about.
Ama Totowea		0244236567	I am happy to see the drum telephone

			and exiting things.
Jossy Danquah			Is good to see all the old things.
Michael Coffie	P.O. Box 3345, Accra	0244836742	Very impressive. Exhibition has exposed me to things i did not know before.





Tsotorvor Reforce M.		0242119998	The people who ruled Ghana (prominent) i did not really know the history of some of them. Just their names and wives pasted, so we need the history but apart from that is interesting. Not just about the spiritual aspect.
Thomas Boudzi and family	P.O. Box co2789, Tema	0274860421	Very educative and memorable
Odai Abraham	Accra Nungua	0276206844 atawiah85@yahoo.com	Interesting.
Clement Adjei-Brown	Tema	Adjei_brown@hotmail.com	Nostalgic
Sandra Ampong-Bengono		sanchazl@yahoo.com/0204415722	It's a memorable experience and I wish to act some more if possible. Very impressive. However item descriptions
			were not complete.
Mariam Okanlor Nuno	P.O.Box 1203, Tema	Marianokaikor@yahoo.co.uk	Very educative and impressive.

John M. Laryea	P.O.Box TN 418 Accra	jomenok@yahoo.com	Very educational but check the labelling. Some are wrong eg. Naa Morkor Busia, not Nana Morkor Busia.
Linda Tormeti	P.O.Box LT486, Accra	tjelorm@yahoo.com/0208365362	Very educational but I was hoping to see more than what was exhibited.
Dustan Gadzekpo	P.O.Box TN941, Accra	dustywann@yahoo.com/0244597433	All are interesting stuffs.
Felix K. Sanakey	P.O.Box SK 518 Sakumono	0200807393	Wonderful to remember some history.
Isaac Eastwood Annor	Box SK797, Sakumono-Tema	isaackannor@yahoo.com	It was a memorable experience and I look forward for more of this next time. It was exciting and very good.
Edward Nelson	Box OS 1470, Accra		Very educative.
Aba Conduah	P.O.Box co460, Tema	0244257605/nhyiraba6@yahoo.com	An impressive exhibition. Quiet educative. However, it would be more interesting if the exhibits were dated origin 2lown/ indicated. Kudos to the men of ICGC Calvary Temple, Sakumono.
Tunde James	Box 18159, Accra	0262079443/jimmietunde@	Interesting ancient artefacts. I enjoyed

		yahoo.com	myself. Some have seen others have not.
Anthony Sika	Box SK518 Sakumono	0242829611	Very fascinating exhibition. It also gives us much education about the things used in the ancient times.
Bernaollette Nikiema	Box S.K. 1060 Sakomono	Naikibema@yahoo.com	It is fantastic.
Princess Chris Ackon	P.O Box 042 Osu v11 Reg. Estate com18	princessadmari@gmail.com	Didn't get any supervisor to talk to me. No summary of events for the former heads of state.
Mrs. Kandor	sakumono	0206358770 ktilacious@yahoo.com	Very educative but no officer to help the kids to understand some materials or items parents could not explain. But it was lovely. God bless.
Lily	Box 2305, Tema	adwoalily@yahoo.com	Educative and interesting, especially the currency revelation, seeing currencies I hadn't even heard of. However, there was no ready explanation for some of the traditional items on display.

William	Spintex road	Jachin_w@yahoo.com	Interesting display of items. Quite educative, it would have been very educative if there were to be an officer
			or curator around to explain a few things. On the whole however it was nice.
A.B. Mensah	Spintex	Alexa781@yahoo.com	Great artefacts, great presentation of culture. A great sense of identity i have discovered. The past is surely a great preservation of human religion.
Peter Nyaba	Lashibi comm. 20	pnyaba@ecobank.com	These are items that remind us of our history. Very educative and our youth need to see these things.
Victoria Essien	Parakuo Estates		The items are really nice and educative.
Dominic Enyan	Nungua Odikoma		The programme is very interesting. I wish next year if God permits we do it again.
Matthias Kokroko Ntim		KOKROKO1@yahoo.com	It a nice exhibition and I wish it will be in place every year.



Jacob Ampim		0208217917	It is a nice work done by the organisers. I'm very happy to have a view of all these things. I will ask that we Ghanaian should try to love ourselves. Thanks.
Mina Tweneboa-	Box S.K. 485, Sakomono	minatweneboakodua@yaho	Great.

Kodua		o.com	
James Mills	Vodafone call centre, PMB Accra	parable@yahoo.com	It was wonderful to see some old fashioned items. This tells me how far we have come. It is also good to keep some items for future generations to see. God bless the organisers. Good work done.
K.N. Akwa	Box TN 288, Accra	KNACOBCONSULTS@ya hoo.com	Brought back memories. Nice exhibition- expected own individual old school pictures.
Helena Ofori	Box SK 548, Sakomono	hobulrush@gmail.com	I am very impressed about the occasion, the fascinating pictures. It had informed so much. Good work done.

Olivia kyei	P.O. Box co 2773 com 1 Tema	dzifaanyasor@yahoo.com	Very enlightening and educative for me and our kids
Lawson Adzove	Box OS 1613 Osu	lazove@yahoo.com	Very impressive, our children would have the opportunity to see all old items kept.
Antoinette Omor	7/8 hospital road, Batsonaa	antointteomor@yahoo.com	I've enlightened and enjoyed myself as well. Keep it up.
Faustina Cudjoe		cudjotina@yahoo.com	I've enjoyed myself as well and keep it

			up and hope to see more and I need explaining.
Marian Morkeh	Box 1574 tema	mmorkeh@yahoo.com	This is really greater and I have enjoyed it.
Esinam Tettey	Box CT2151 Cantonments	esinam.tettey@yahoo.com	It's really a wonderful experience.
Bannor Elizabeth	Box 32 Winnpac Estate comm20	0245930449 atob@yahoo.com	It is really educative, really nice. Thank u
Flourence Tandom	Box SK 760	nnaflotando@yahoo.com	An excellent exposure to our national heritage. More grease to your elbows. Must be repeated next year.

Emmanuel Yeboah		Emmanuelyeboah34@yahoo.com	When I came I was amazed to see lion and I am happy to see such educative things.
Pasc Kobina Falson	P.O. Box TN 241 Teshie Nungua	possigh@yahoo.com	I saw and met people to talk to us all.
Olivia A. Prempeh	SK 76 Sakumono	prempeholivia@yahoo.com	Very impressive more of such exposures. God bless.
Maame Sam Donkor	Box CE 12148 Tema	Maame_sam@yahoo.com	Never seen such an exhibition at any church before. Very impressive. Hope you have more up your sleeves.
Isaac Simon Mensah	P.O.Box KN11708, Accra	0267723944	This is just amazing to see such things
	Kaneshie	isaacmensah@yahoo.com Isaac Mensah on facebook.	now a day, they are not easy to come by. I am very impressed with mens week.
Princess	P.O.Box 042 Osu	princessadmari@gmail.com	I think it would have been nice to have pictures of the old sites used in the movie and compared to how they are looking now. I think the title of the film should have been stated on a poster, it would have pulled more people.

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Fiadu Hornam Augustine			Beautiful gifts for the President. He is of course a great leader and has brought improvement in our lives. long live Rawlings, long live Ghana.
Kwame Gadago			A legacy only a dedicated and selfless Head of State can donate to his people. They are priceless.
E.W.T. Nortey			Wonderful!
M.J. Zyskowski			A wonderful national treasure.
Jones Agbenu			Wonderful gifts.
Kweku Etsibah			Wonderful gifts.

Anthony Kofi Markuisa			The president deserves a lot of praise for donating the collections without deleting the golden one. It is really marvelous.
Isaac Boateng			The president is special therefore you do special things the difference between you and peers.
Lynda Osafo			Nice collection. I appreciate.



Joyce T. Tawia			Very impressive and highly commendable. Shows his love for his nation.
James O. A. Asasey			A noble gesture.
Rev. Justice Asafo			Very impressive! God bless you for your love for the country.
Bright Dogbey	GMMB, Accra		Outstanding collections.
Dianne Stewart	U.S.A		Second visit, wonderful. Even more remarkable.
Paul Aroh			Good testimony of your stewardship.
David K. Kanyi	N.S.S.		Selfless leader, may others who will come after you learn from this. God bless you J.J.R (H.E).
Keli Ata			To God be the glory. More grease to
			your elbows, Mr. President.
Julia A. Blankson			Excellent and Splendid.
Ellen Gyamfi			Precious and memorable gifts.
Janet Nunoo (mrs.)			Excellent collections. A precious and outstanding legacy. God bless.

Theo. Oklu		It is good for the president to show all these gifts to us. They are wonderful. More grease to your elbows Mr. President.
E.K. Ankrah		Splendid!
J. D. Nyonator		Outstanding collections. Shows your love for this country of ours. A memorable gift for generations unborn. God bless you Mr. President.
E.M. Abotsi		Very wonderful collections for education of traditional values. Very splendid.
George Otoo		This gift clearly shows how you love us and may God bless you and Ghana.
Liberty Maglo	0302221509	These gifts clearly show that personally you have nothing to hide from us. The 7 <sup>th</sup> December elections have made your



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			Excellency set a record in the history of Ghana which I doubt can ever be broken. Come 2000 you would have ruled Ghana for 20years and we still love you. You have a heart of gold.
Samuel Enusa-Eyison			Very impressive and I hope others will follow it up.
Michael Ofori			The president of Ghana had a laudable thing. He had shown that he love Ghana. Also he had follow history.
Raymond Kwetey	Box 713 Accra		Rawlings your effort has brought light to the dark and the dark shall not be hidden any more for the greedy to exploit. Long live Ghana, long live J.J. and Konadu. Amen. Eye zu
Alex Ben-Acquaah	Box 864, sekondi		This is a true sign of a great leader who has lived his life in my time.
Christina Acquaaah			This is a great man's vindication. I love you President Rawlings.

Ernest Asare Offei	Box 1204, mamprobi- accra		Your tireless effort has brought us this far. I say thank you and keep up with your good work. God bless you.
Godwin Tamakloe	Hohoe		May the almighty God bless you for your selfless dealings for the development of Ghana .
Victoria Kofitse	Hohoe		Thank you President for keeping this for us, not for u alone.
James K. Alifo			<p>If you had presented these arts while out of office, Ghanaians would have known its usefulness, adverse comments would have been made against you. We love you and hail you. Why wouldn't you leave these down for your children? Its just because of the love of the people of Ghana. But more people are expecting to see the sword that was given to u by Michael Jackson. We love you- HE President Rawlings.</p>



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William Nutsuakor			This is a wonderful display of arts and science. In fact I am in a different world here. You have really made history. What god has laid down please let no man forsake. I love you H.E JJ
			Rawlings.
Sherrif Yeboah Safori			This really shows that God works in mysterious ways not to human understanding. I personally pray the rest of the world to come and witness what is here to judge for them. We (my family and friends) say may his Excellency continue to bless and guide you.
Apau Wilson Edison			This is a true manifestation of love for one's country.



Regina A. Clement	U.S.A.( New York (NY)		I was delighted to share in such a beautiful display of African people. As an African-American, it has been a fantastic lesson in history, finally on the African continent. Very informative as well.
Addo Justin			Ghana loves you go on doing the good works you are doing God bless you.
Michael Kofi Atiboly	SSSNIT Investment Pension Box M. 149, Accra Ghana		The long standing relations have yielded in various fields of support and cooperation.
Ben Asiedu	Akrofi Christaller Centre Akropong		A good reminder of the link between Czeck and Africa.
E.K. Owura			Good
Solomon Kyei			Very good.
Veronica Owusu	CIAT UST Box 8 Kumasi		Wish to see more.
Ellis R. Crawford			Love it, keep it up!
Ben Teiko Hammond			Good preservations and records.

Dr. Abayie Boaten	Dep. Dir. Inst. Of African Studies, Legon and Chief of Asonomaso-Asante		I am highly impressed to see the future so vividly brought back in pictures. BRAVO!
Owuraku Amopah	Deputy Minister for Tourism, Ministry of tourism, Accra		A positive slide in Ghana-Czech relations. Establishes that the bonds between our two countries have spanned centuries. Congratulations for this initiative!!
Sophie Wilson			A really interesting insight into what is behind Ghanaian culture.
Laura Flany	Brighton England		Ghanaian culture and history etc. I love this country!!
Rufus Whitmire	14 star Hill Dr. Milton, FL 32570 USA		
40students from			A super exhibition. Respect to Ghana.
Vienna/Austria			
Univers			Inadequate exhibits but was successful.
Sam Essel			Very historic.
D.S. Kpodo-Tay	D.S. Kpodo-Tay and Partners, P.O.Box 523, Accra.		Very historic and impressive. Good work done.

Christopher Boahen Boaten	Ghana-Czech Friendship Assoc., Box 726, Koforidua		Quite educative and impressive.
William R. Philips			Highly impressive.
Dan Thompson	Mali		Some nice pieces very poorly exposed/explained. A shame more pride is not shown
Helen Gadzekpo			What about the other portions of Ghana? Don't they wear clothes?
RIIS Memorial Sch. Students			We would have benefited more if we had been guided on our grounds.
O'Reilly Sec. School			Very impressive but please provide guides to tell us more about what we've seen. Thanks.
Frank Mensah-Pah			Very remarkable indeed!
K and J Adams	Halifax Canada		Remarkable collection
Innocent Boateng			Very interesting.