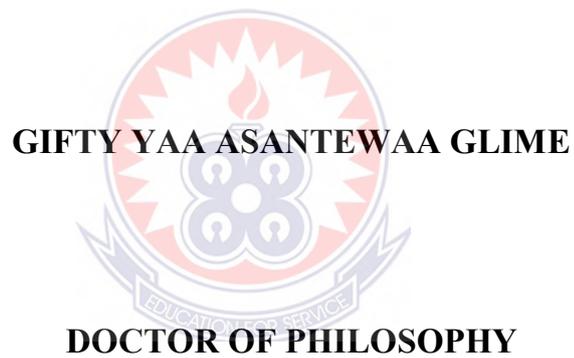


**UNIVERSITY OF EDUCATION, WINNEBA**

**COLLECTIONS MANAGEMENT AT MANHYIA PALACE MUSEUM**



**2020**

**UNIVERSITY OF EDUCATION, WINNEBA**

**COLLECTIONS MANAGEMENT At MANHYIA PALACE MUSEUM**

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**9161750007**



**A thesis in the Department of Music Education,  
School of Creative Arts, submitted to the School of  
Graduate Studies in partial fulfilment  
of the requirements for award of the degree of  
Doctor of Philosophy  
(Arts and Culture)  
in the University of Education, Winneba**

**NOVEMBER, 2020**

## DECLARATION

### Student's Declaration

I, Gifty Yaa Asantewaa Glime, declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work which has not been submitted, either in part or whole for another degree elsewhere.

**Signature** .....

**Date**.....

### Supervisor's Declaration

I hereby declare that the preparation and presentation of this thesis was supervised in accordance with the guidelines for supervision of thesis as laid down by the University of Education, Winneba.

**Name:** Dr. Patrique deGraft-Yankson (Principal-Supervisor)

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**Date**.....

**Name:** Dr. A. K. Kemevor (Co-Supervisor)

**Signature** .....

**Date**.....

## **DEDICATION**

To my mother, Dr. Mrs. Olivia Aku Glime for inspiring me to attain this academic height.



## ACKNOWLEDGEMENTS

The success of this project is credited to several people from various spheres of my research journey, both Directors and staff of both museums namely, Manhyia Palace Museum and the British Museum. I am most grateful for your immense contributions and allowing me to have access to the both museums for research data collection.

I wish to express my profound gratitude to my supervisors in the persons of Dr. Patrique deGraft-Yankson and Dr. A.K. Kemevor who encouraged me, read and corrected this work, and to my mother Dr. Mrs. Olivia Glime, for the inspiration, support and encouragement.

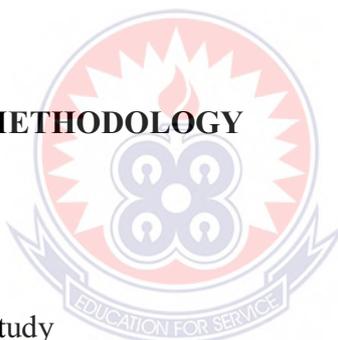
I also wish to thank my family, especially my Children, Nana Gyawu, Vida, Ninona, Grace Waka and Weslyn Asare who motivated me to push harder. A special friend who deserves mentioning is Mrs. Florence Yeboah-Asare for the encouragement when my human capabilities were challenged. To all my extended family members, friends and colleagues who helped me one way or the other and whose names I have not mentioned, you are not forgotten. God bless you all.

Finally, my thanks also go to all who in diverse ways contributed immensely and benevolently to the successful accomplishment of this scholarly document as a contribution to Ghana's development in the museum industry.

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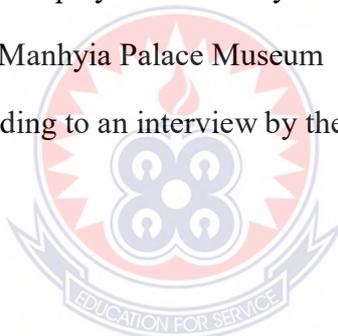


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## ABSTRACT

Museums contribute to the socioeconomic development of countries worldwide, and countries such as the United Kingdom (UK), South Africa, Brazil, Kenya, Israel, and Germany have had a boost in their GDP through revenue derived from its museums. Operating a museum effectively involves many tasks, and these are encapsulated in Collections Management, which is accessioning, exhibiting, displaying right up to storage of collections and communicating with visitors. Since the inception of the Manhyia Palace Museum (MPM) in 1995, its mission to promote education on the rich culture and history of Asante, seems not to have been fully achieved and accomplished as indicated by the Head Curator. Thus upon a casual study of the activities of MPM, the Museum's inability to operate a Museum of excellence, was attributed to fundamental challenges with its operations as a museum, especially in the area of its Collections Management. In order to unearth the shortfalls in the Collections Management of MPM and identify possible means of overturning them, there was the need to identify internationally accepted Museums and their practices in the area of collections management. The researcher identified a couple of museums out of which the British Museum was chosen for the research into its Collections Management with anticipation of a well-structured Collections Management which to the researcher will be worth emulating for the sustenance of Collections Management at MPM. Investigations into this was guided by in-depth enquiry into the policies and systems in the area of Collections Management in world-class standard museums. The disparities between the practices of Collections Management at Manhyia Palace Museum as against practices in world-class standard museums was carried out. The research design used by the researcher was Case Study by employing qualitative methods achieved through observation and descriptive approaches. Primary data were obtained on the field through observation and participation as an intern at MPM and the BM which was the accessible population and as a visitor (research student) at other museums that fell within the researcher's population of study. Examples of such Museums in Kumasi, Accra, Ho, London, Manchester, Salvador (Brazil), Philadelphia (USA), Pretoria (SA) Canada among others. The findings revealed that a documented Collections Management Policy of MPM was non-existent. In conclusion, the researcher drafted a Policy Framework on Collections Management for MPM, based upon its Vision and Mission Statement. The researcher envisages changes at MPM, in the area of Collections Management and anticipates a progressive and notable transformation based on the drafted Policy. The researcher is of the view this framework on Collections Management policy could be replicated, improved and fine-tuned to suit the numerous visions and mission statements in the various museums in Ghana.

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the Study

The derivation of the word „museum“ is of remote superior antiquity, in classical Greece „mouseion“ was a place of contemplation, a theoretical institution or a temple of the muses. For the Romans the word „museum“ related to places for philosophical discussion. It was not until the fifteenth century that the word was used to describe a collection in renaissance Florence and then it carried out with its connotations of comprehensive and in-depth knowledge. However, since the eighteenth century a museum has been by popular usage of a building for storage and exhibition of historic and natural objects (Heal, 2014).

Museums in modern times are a life-blood of a nation, and it is one of the major means for a people“s heritage to be preserved and conserved for posterity. Museums house collections from antiquities, cultural objects, historical to scientific areas of interest, and these are displayed and exhibited for edification, education and gratification of the general public (Dale, 1997). In the Statutes of International Council of Museums (ICOM), a museum is defined as a „non-profit making permanent institution in the service of society and development, which opens its doors to the public, acquires, conserves, researches, communicates and exhibits for the purposes of study, education and enjoyment and serves as material evidence of a people and their environment“. International Council of Museums comprises of 30,000 members of Museums, in 137 countries and there are about 55,000 museums in the world. The work of the museum is dynamic; history is made each day and this gives different meanings to various categories of people in various generations. Museums thus create diverse opportunities both socially, economically and offer

knowledge through tangible and intangible evidence of human existence as well as natural occurrences. Museums are indispensable in the growth and development of a nation since they offer teaching, learning, and dialogue for a common cause, it is therefore important to enhance the practices and services of museums in Ghana, Mitchell (2002). Museums have the duty to hold in trust the material evidence that the existence of a particular people at a particular place or community existed at a particular time. Tangible evidence establishes and depicts the historical and cultural values that identifies a people in any geographical setting, both past and present, whereas the intangible form depends on memories and stories passed on from generation to generation.

Museums therefore become indispensable as an institution to take hold of tangible material as objects in its collections and to preserve it for posterity. Museums continuously underwrite by interactive means to portray the values, ideas and serves as a platform to debate on objects that form part of a collection, either on display, exhibition, on loan, storage among others. Simmons (2010), states that collections existed long before museums came into existence, the researcher is of the view that it is most likely documentation on collections began when catalogue lists were developed around 3200 BCE in Mesopotamia. Findlen (1989) also believes the concept of documentation on collections began when learning originated with the Temple of Muses which flourished between 330- 30 BCE in Alexandria. Impey and McGregor (2000) assert that, after the collapse of the Roman Empire most European collections were owned by the churches which were then the most powerful public institutions and center of intellectual activity. The renaissance period saw cabinets of curiosities appear in private homes and palaces of European rulers, patricians, humanist scholars, lawyers, physicians and apothecaries (Findlen, 2000). The labels

and catalogue of objects during the close of renaissance were devised but the technology of preservation was still under developed due to the lack of understanding of the natural consequences of deterioration and processes (Macdonald, 2006). Simmons (2010) asserts that Collections Management was needed in Europe, when there was the arrival of objects from Americas, Australia, Africa and Asia, with multiple resemblance connected by complex and cryptic lineages, and when collections continued to grow as unknown objects and specimen. Gathering of miraculous and marvelous objects which was a hobby became comprehensive collections. It was through these collections that the world at large was understood and these became indispensable for the preservation artifacts of history, taxonomy, apparatus of science and the legacy of great art from the past (Orosz, 1990). Hooper-Greenhill (1992), Mason (2006) and Murray (2000) have stated that during the enlightenment period, organized collections became a recreational tool of inquiry and this led to the emergence of modern discipline-based museums. By the eighteenth century many of the basic principles of Collections Management were developed even though it was not recognized as an embodiment in the museum industry.

In Ghana, there are a couple of private and state-owned museums which serve as research, educative and tourist sites. Some of these are opened daily to the public; researchers, tourist, school services, diplomatic missions, and in some instances private exhibitors. Museums enhance the development of tourism and it has positive rippling effects on the hospitality industry such as hotels, guest houses, restaurants and others. The patronage of museums also unlocks the potentials of communities in which they are situated for development and also creates job opportunities for members in the community with employable skills. The realization of the socio-cultural and economic benefits derived from museums, by Dr. Kwame Nkrumah the

first President of Ghana, birthed the idea and establishment of the Ghana National Museum (GNM), it is owned by the state and operated by Ghana Museums & Monuments Board (GMMB). The GNM was commissioned on 5<sup>th</sup> March 1957 as part of Ghana's Independence celebrations, it is the oldest and largest museum in Ghana. As a museum of Ethnography, it maintains a heritage exhibition with regional representation and balance, with principal focus on Arts, Ethnography, Archeology and History Collections. Currently it is jointly managed by a governing body that comprises of National Commission on Culture and Ghana Museums and Monuments Board. Amongst its collections are musical instruments, jewelry, currencies, maps, donated and bequeathed personal adornments etc. Objects found at the archaeology section range from the Stone Age period to recent historical past.

The permanent exhibitions at the ethnography gallery include chief's regalia, indigenous Ghanaian musical instruments, gold weight, beads, traditional textiles, stools and pottery. The Ghana National Museum also houses objects in its collections from other African countries and these were acquired through exchanges between museums of respective countries. Examples are the Senfu masks from La Cote D'Ivoire, Zulu wooden masks and figures (sculpture) and bead-ware from Southern Africa. In addition to the objects mentioned to be part of GNM's collection were obtained from other African states, there are also ancient Ife bronze heads from Nigeria and Bushong carvings from Congo. It has publications to its honour exhibition catalogues, post cards among others. Exhibitions held at the small but impressive art gallery consisted mainly of contemporary Ghanaian paintings executed in oil, pastel, acrylic, water-colour and collages. Apart from these, there are sculpture pieces in different media in the collections. The museum was open to individuals and foreign embassies to hold exhibitions. Although the main museum is temporarily

closed to the general public for reconstruction, its online site is always open. Although cultural and heritage sites can be found in Ghana it is not given the necessary boost, unfortunately the low budgetary allocations by successive governments for Museums and the ever increasing cost of running these institutions has compelled the review of entrance fees of most state owned museums, whereas entrance fees to state owned museums and other heritage sites in other parts of the world is highly prohibited as in the United Kingdom (UK), where the researcher undertook research towards this write-up. In 1952, there was the awareness of the need to conserve the past, The British Colonial government then put in place an “Interim Council of the National Museum of the Gold Coast”, to facilitate the creation of the national museum. The Interim Council of the National Museum of the Gold Coast and Monument and Relics Commission merged, and this led to the passing of the Museum and Monument Board Ordinance (Gold Coast No. 20 of 1957) which established the GMMB. The GNM’s official opening was performed by Her Royal Highness, Duchess of Kent the Late Princess Marina (Kyeremanteng, 1983).

The first Director for Ghana National Museum was A.W. Lawrence. The GMMB is presently responsible for the protection, conservation and management of all listed National and United Nations Educational, Scientific and Cultural Organization (UNESCO) World heritage properties and sites in Ghana. The division ensures that the authenticity and integrity of the listed national heritage properties are preserved, maintained and demonstrated. In addition, the division gives technical assistance for the management of some historic structures and spaces of outstanding universal value, yet it is under-resourced to financial constraints and logistics. The monuments division is assigned to carry out the: setting up of a comprehensive national register of Cultural Heritage and National Inventory of Immovable Cultural properties, and

Implementation of programmes on listed buildings, determination of the state on deterioration, and setting up of priority programs for conservation and restoration activities. There are four regional offices of the Monuments Division that take charge of the nation's monuments; Accra, Cape Coast, Kumasi and Wa. The listed monuments of Ghana are also inscribed on the UNESCO world heritage list; Armed Forces Museum of Science and Technology set in a fort that was the site of siege of hundreds of British invaders which was built in 1820 by Ashanti King Otumfuo Osei Tutu Kwamina, after it was destroyed by the British in 1874 and was rebuilt in 1897, then during World War II, the British government converted it into a museum, today, the museum displays a collection of war weapons, medals, photographs, and other artifacts from both the British-Ashanti war and World War II, guided tours are available for in-depth explanations and about not too pleasant relationship between the then Gold Coast and Great Britain, (Ambrose, 1979), it is closed on Sundays and public holidays.

Volta Regional Museum, Ho which was opened in 1973, exhibits the Chair of State of the last colonial German Governor of the German Togoland (now Togo and Volta Region, local paintings, pre-colonial and post-colonial pottery, woodcraft and sculptures, Kente designs, masks, chief stools, traditional state and chief swords, and displays on Asante fetish shrines, there is a souvenir shop where sales generated go to support the maintenance of the museum. Beside the collections, publications, prints and small replicas of craft items are on sale. Reviewed entrance fees in 2015, 1<sup>st</sup> January is as follows Ghanaian adults- GHC2.00, tertiary students-GHC 1.00, SHS students-GHC 0.50, pupils from primary -JHS- GHC 0.20, Foreign adults GHC10.00, foreign students with ID – GHC 5.00 and foreign children- GHC 2.00. Cape Coast Castle Museum is housed in one of the wings of the Cape Coast Castle in the Central

Region and was established in 1970 and was given a face-lift in 1994 by GMM B with funds from United Nations Development Programme (UNDP), United States Agency for International Development (USAID), Smithsonian Institution and counterpart funding from Government of Ghana as well as other NGOs, the main aim of the museum is to educate visitors about the advent of Europeans to its shores and Africa as a whole and their interactions with the local indigenes and Central Region in totality.

Visitors are privy to maps of the slave trade routes, glass beads, whisky flasks, gold weights, measuring scales, paintings, terracotta figurines, palanquins, life size European engravings that depict West African scenes, shackles, and black and white print of the slave ship, clan ships, and canoe instruments among others. Firearms, representations of the hold of a ship as well as reenacted simulations for a feel of the slave trade. The museum's exhibitions also include exhibits on the pre-colonial history as well as contemporary culture of the region, a video documentary named „Cross Roads of Trade“ is also available for visitors to view. It has other facilities such as conference halls, library, art and craft studio, bookstore and a gift shop which sells curios, and it has an open courtyard for outdoor activities, and a guided tour to view dungeons, condemned cell and the „Door of No Return“, the museum is open from 9;00am to 4;30pm daily. The entrance fees are; Ghanaian adults- 5.00Ghc, Ghanaian tertiary students with Identity cards GHC -3.00, SHS students – GHC 2.00, pupils - GHC1.00, foreign Adults – GHC 40.00, foreign students with Identity cards – GHC 30.00, There are other government of Ghana operated museums, one can be located in Bolgatanga, Upper East Region and St. Georges“ Castle Museum (Elmina Castle), Central Region (Inusah, 1998).

Museums serve as a form of massive revenue for countries that had managed their museums with high professionalism in Collections Management. As different processes are needed in Collections Management to achieve the aims of museums, it turns out to be paramount and runs along with daily professional business plan, programs and personnel management, but the importance of museums turn out to be played down in Ghana. Museums are not given the needed support to thrive successfully to bring in the expected revenue and thus Collections Management in museums in Ghana is in total disarray. There are other specialized and privately-owned museums in Ghana such as the Manhyia Palace Museum in Kumasi, which exhibits the arts and culture of Asante, the Hat museum in Kumasi, Yaa Asantewaa Museum, at Ejisu all situated in Ashanti Region. There are different types of museums in Ghana, and these institutions can conveniently be grouped into two categories; the public and private museums. The Ghana Museums and Monuments Board (GMMB), manages the public museums and also help manage museums affiliated with the Geological Survey Museum and the Bank of Ghana Museum (Allotey, 1998). The public museums in Ghana are listed below:

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

The underlisted are some private museums in Ghana:

- i. Manhyia Palace Museum, Manhyia, Kumasi, Ashanti Region
- ii. The Hats Museum, Suame, Ashanti Region
- iii. Yaa Asantewaa Museum, Ejisu, Ashanti Region
- iv. New Juabeng Palace Museum, Juabeng, Ashanti Region
- v. Kokofu Palace Museum, Kokofu, Ashanti Region

### **1.1.1 Manhyia Palace Museum**

The Manhyia Palace Museum was established on August 12<sup>th</sup> 1995 by the Manhyia Palace during the reign of Otumfuo Opoku Ware II, the Asantehene. The museum is multi-disciplinary in terms of its collections, as well as a general overview of the history of its geographical location and its rich culture of the Asante Kingdom. The Objective of setting up the MPM is to educate, inform and in diverse ways seek to innovate means to contribute to the development of Tourism in the sub-Region. As a multi-facet Museum, it seeks to pursue high standards of museological practice by generating, preserving and using museum Collections in its possession to promote Knowledge about the Asante Kingdom. The Collections at Manhyia Palace Museum range from photographs, paintings, sculptural works, pottery, ceramics, metal works and crafts, among others of the Asante Kingdom. The 12-minute documentary shown to visitors to the Manhyia Palace Museum in actual footage depicts the customary practices and traditions of Asante; and this includes the burial and enstoolment of Kings and other traditions practiced and observed by the people of Asanteman. It has for the past 21 years remained the center of attraction and serves as a symbolic embodiment of the life of Asante. It attracts huge visitor turn outs from all over the world to learn about Asante ancestry. Its captivating aura of royal sacredness can be felt far away on coming into sight with the magnificent edifice (Kyeremanteng, 1983).

### **1.1.2 Ethnographic Background of Manhyia Palace Museum**

The MPM is situated on the premises of Manhyia Palace at a suburb called Asante-New town „*Ahenboboano*’, which was the old palace of King Prempeh I, a former Asantehene who reigned from 1873 – 1888. The building itself has a significant history, which is on record was a gift by the governor of Seychelles Island (Nkansah-Kyeremateng, 1996) to appease the King for unlawfully holding him in captive and sending him into exile at Seychelles Island. The community is predominantly dominated by the indigenes of Asanteman and serves as the focal point for the Kingdom due to the Manhyia Palace. This encourages patronage of the museum by visitors to the Region including, tourists from the diaspora, students studying Museology, Archeology, Social Science, History, Fine Arts, Industrial Art and other disciplines, and the general public for self-satisfaction, pleasure and knowledge. It also serves as a research point for scholars and professionals.

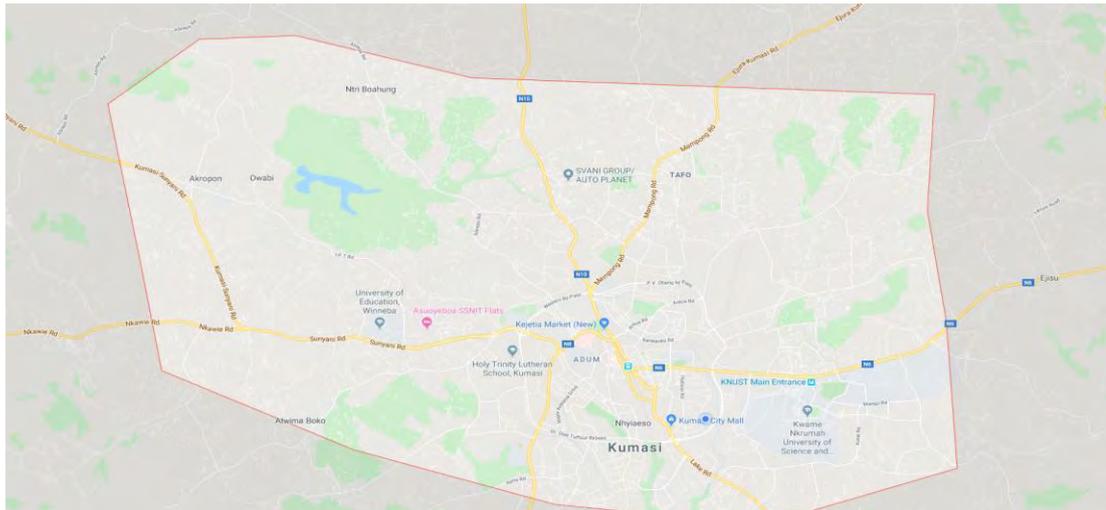
Since its inception in 1995, the Manhyia Palace Museum (MPM) seems to have some setbacks, and apparently not performing to the standards of International Council of Museums (ICOM). It is therefore expedient to identify the short falls in the area of Collections Management and then propose solutions to the Management Board. In order to unearth the shortfalls in the Collections Management of MPM, the British Museum, UK, was chosen because it is a World-class standard rated museum whose policies and practices in the area of Collections Management when adapted will help upgrade MPM to a world-class standard museum. The researcher intends to identify the internationally accepted museum practices in the area of Collections Management which is in accordance with the laid down policies of ICOM and Museums Association, UK, (MA), and as practiced at the British Museum (BM). (Museums Association Journal Vol; 164, UK)



**Figure 1: Map of Manhyia**  
(Source: Courtesy of Google Maps, 2019)



**Figure 2: Manhyia Palace Museum**  
(Source: The Researcher, 2019).



**Figure 3: Map of Kumasi Metropolis**

(Source: Ghana Statistical Service [GSS], 2019)

### 1.1.3 Collections Management

Museum Collections create a distinctive emphasis and perspective on things that lie at the heart of interpretative practice in museums, material culture and further afield. Museum collections bring together diverse theories and the concept of the modern museum in which objects are associated with learning and this originated practice-based articles and these range from international academic and contextual theories perspectives. In 1727, the first comprehensive book on managing collections was published by Casper Neickel (a pseudonym for Kasper Fredrich Jenequel, a dealer in museum objects), this book provided guidelines on acquisition, organization and collections care, (Aquila, 2011; Murray, 2000). The definition and nature of an object/ Collections in a museum is defined by how people react to it through experience at a museum display is based on sensory, emotional and other aspects of how collections are encountered. Museum collections have the potential of connecting people and even overtime and space. Collections have existed far much longer than museums (Simmon, 2010), collections documentation probably began with the compilation of inventory list not long after writing systems were developed in Mesopotamia around

3200 BCE. With the temple of the muses, which flourished from 330-30 BCE in Alexandria (Findlen, 1989). Prior to the mid-twentieth century, most museums had some sort of registration procedures, but there were no standards, sometimes not even among collections within the same museum. The standardization of Collections Management system did not begin until after the institution of collection control systems in museums (Buck, 2010) and even lags behind. The advantages Dewey Decimal System (developed between 1874-1877) for classifying, storing and retrieving library materials, caught the attention of museum personnel seeking better ways to manage their collections. Similarly, museums followed the lead libraries with the introduction of computer systems to manage its collections.

Collections Management (CM) consists primarily of the administrative responsibilities associated with collection development, storage, and closely related to collections-care which is physical presentation of the Cultural heritage of a people. The primary goal of CM is to meet the needs of the individual collector or collecting Institution's mission statement, while also ensuring the long-term safety and sustainability of cultural objects within the collector's care. Within a museum, Collections Management influences the professions of Collections Managers, registrars, and archivists, by charting a path in its interest and mission. The issues of standards for museum education and training were not seriously discussed until the 1890's.

## 1.2 Statement of the Problem

Museums stimulate development in socio-cultural and economic growth of a nation through the dissemination of knowledge with objects in its collections. Collections Management serves as a pivot by which Collections are managed in Museums, since museums play very important roles in the academic, cultural practices, developments of Institutions and nation as a whole.

In recent years, the critical study of museums has emerged as a major subject of scholarly inquiry across disciplines, bringing into greater focus the effect that museum practice such as Collections Management has on the formation of meaning and the public perception of collections. Since museums are the custodians of the culture and practices of a nation, through which major forms for a people's heritage are preserved and conserved for posterity, it is imperative that they are well documented, appraised and protected. This can only be achieved when proper Collections Management procedures and practices are carried out and accurate documentation, conservation, restoration, exchanges, exhibitions and displays as well as proper storage procedures are correctly put in place. Through this means, collections in museums will be utilized for edification, education and enjoyment (3 *E's*) of the general public.

This means of preserving culture and its practice has been realized by the Manhyia Palace of the Asante Kingdom, and a Museum has been birthed to serve as a registry of collections of *Asanteman* as well as a hub of knowledge. Laudable as this idea is, however, the Manhyia Palace Museum has no documented policy on Collections Management, and this was identified as a gap in its operations as a Museum.

Standards for Collections Management system seem low in most museums in Ghana with little or no questioning of how well these systems have worked or how they are supposed to help in Managing Collections. A preliminary study by the researcher in most Museums in Ghana indicates that they relegate the importance of this feature of Museum practice, until the situation gets out of hand and needs to be resolved. When Collections are either bequeathed, acquired or on loan to a museum in the area of artistic, historic and scientific interest and they are not taken through the very rudiments of Collections Management, it defeats the purpose for which Museums are set up. In such instances, collections end up with no proper documentation. The procedures and processes for documentation are usually non-existent, routine conservation is not carried out; restoration regulations are not enforced; displays and exhibitions are haphazardly done and this results in total chaos within the operations of the museum and more significantly an unregulated storage facility instead of the collections serving the purpose of edification, education and enjoyment of the public.

Despite the diversity in the content and appearance of museums, there is a common denominator – the Collections. Opinions may differ as to how collections are managed from one museum to the other, but there are world-class standardized and structured procedures for the management of collections in museums. Collections Management serve as a key in museums and aid museums to dispense their core objective and mandate to its beneficiaries – Academia, scholarly securitizations, development of institutions, cultural practices, general public and nation as a whole. Progress in implementing data management has persistently been hindered by lack of agreed information standards within and between museums as well as access to hardware and availability of software suited to the Collections Management task (Peacock, 2008). But when computerization became affordable for museums, existing

eccentric and specialized electronic systems reflecting the organizational and occasionally non-rational ideas of museum Registrars and curators who drive museums propelled and championed the course for Collections Management.

Since the 1960's there has been a growing awareness of the need for a systematic documentation of collections which brought about the vocational academic training of museum personnel and this led to an increased professionalism and re-evaluation of the role of museums in society. Before 1960, often the only person likely to come into direct contact with the collection in a museum was the curator, but presently collections are used by a growing number of people in a variety of ways. Efficient information retrieval is essential if collections are to be utilized to the full and when information contained within them are easily assessed, utilized and explored. These can only be achieved through proper Collections Management. Another, less unfortunate aspect of late twentieth century society which has emphasized the need for documentation of museum collections through Collections Management, has been the increasing theft from museums all around the world. The security implication of these are detailed in Museums Association information sheet [MA] (1981) and it includes the inability to trace at both external and internal audits, apparently the difficulty of museums to provide title of deeds to stolen objects in courts of jurisdiction, and this has brought about an increase in what was euphemistically termed „internal losses“ (Museums Association Journal, 1981).

Depletion of a collection in a museum is not easily detected and may befall simultaneously with collection growth. This has occurred in many museums particularly in oldest museums, and this awareness heightened the researcher's quest to delve into collections management at some selected museums among which the

British Museum which is rated a world-class standard Museum stood tall in its practice of Collections Management.

It is on this premise that the researcher embarked on this research with the aim of benchmarking and identifying current operations at Manhyia Palace Museum and how it falls short of best practices as far as Collections Management are concerned.

### **1.3 Purpose of the Study**

The study sought to draw the attention of Manhyia Palace Museum, other Museums in Ghana, as well as Staff of Museums in Ghana, to detailed information on the importance of a Policy on Collections Management, how it is practiced in World Class standard Museums, and how it brings about improvement of operations in their scope of work, with its associated sociocultural and economic benefits, to museums and the nation as a whole.

### **1.4 Research Objectives**

1. To examine polices and systems in the area of Collections Management at world-class standard Museums.
2. To unearth the role and benefits of a well-structured documented collections management in museums.
3. To investigate the practice of collections management at Manhyia Palace Museum.
4. To identify the gaps between the practices of collections management at Manhyia Palace Museum as against best practices exemplified in world class standard museums.
5. To design a documented Collections Management Policy framework for Manhyia Palace Museum, based on its Vision and Mission statement.

### **1.5 Research Questions**

1. What are the policies and systems in the area of collections management in world-class standard museums?
2. What is the role and benefits of a well-structured documented Collections Management in Museums?
3. What are the practices of Collections Management at Manhyia Palace Museum?
4. What are the gaps in Collections Management at the Manhyia Palace Museum as against the best exemplified practices in world class standard Museums?
5. Which resources are available for the development and documentation of Collections Management Policy for Manhyia Palace Museum?

### **1.6 Importance of the Study**

Collections of Manhyia Palace Museum will be better managed if, there is a documented policy in place for its operations, since Collections Management practices revolves and involves countless responsibilities and these encapsulate the maintenance of the building housing the collections, appropriate upkeep for collections such as; conservation, restoration and preventive care, organizing and promoting suitable displays and exhibitions for the various categories and criteria of visitors to the museum e.g.(School pupils, tertiary students, researchers, academia, elderly, general public) the list is inexhaustible, and communication between the service provider herein the museum and the users (researchers, students, and the general public etc.). In 1980 the Trustees, that manage the Collections of the British National Museums initiated the Policy to establish inventory control and documentation and that brought about the national registration scheme for Collections Management in museums (Fahy, 1995), and this is worth emulating by Manhyia

Palace Museum. Prior the mid twentieth century, most museums had some sort of registration procedures, but there were no standards, sometimes not even among the collections within a museum. Buck (2010) states that, standardization of Collections Management systems in museums did not begin until after the institution of Collection Control Systems in libraries.

The different processes and procedures of Collections Management in Museums are developed and drawn, based on the Museum's Aims, Vision and Mission Statement. Proper collections management ensures that policies set for operations at the Museum are strictly adhered right from acquisition, accessioning to storage, a good policy on Collections Management needs resolute plans to turn the Policy into fruition, by ensuring the implementation, to cover all relevant areas of the museum's operation since Collections Management practices evolve and change to continue to meet the needs of museums it tends to serve, and Manhyia Palace Museum can benefit immensely if there is a policy in place for Collections Management. Due to the changes over the years in the practice of Collections Management in Museums, a wide variety of techniques had been employed scientifically, with clear cut objectives and tactics in handling collections and its associated risks in Museums such as fire out-breaks, theft, damage to objects in collections, crises management, crowd control and evacuations (as happened at the British Museum during the researcher's internship for this research, when there was a bomb portentous alert and everyone had to be evacuated from the museum's premises), among others. Manhyia Palace Museum stands to put to check, some of the above-mentioned mishaps, which befall Museums, through a documented Policy on Collections Management.

The researcher identified Museums which had excelled in the area of Collections Management, and have been rated by Museums Association, (UK) as „Museums of Excellence“. In the quest by researcher to develop and document a Collections Management Policy, examined operations of a number of Museums, and through that, identified Museums whose operations have been most successfully achieved and attained a level of excellence. The Management of Collections in these Museums were then set against that of, Manhyia Palace Museum, for noticeable disparities and then a decision was made, to draft a Collections Management Policy for Manhyia Palace Museum. To achieve excellence in the discharge of Collections Management at Manhyia Palace Museum, a Policy on Collections Management was drawn by the researcher to help elevate it to a center of excellence in the Museum industry.

### **1.7 Delimitation**

The study focuses on the relevance and role of Collections Management in museums today and how best practices relate to the practices of Manhyia Palace Museum. Therefore the study covers practices, policies and systems of collections management at the British Museum (UK) only in relation with, the practice of collections management at Manhyia Palace Museum.

### **1.8 Assumptions**

1. When collections management is not well carried out museums suffer, since it advances the museum's mission whiles serving the general public, because collections are held in trust for the public and are made accessible for public benefit. The public therefore expects museums to maintain the highest legal, ethical and professional standards.

2. Collections management is a necessary tool in museums since it involves development, storage, preservation of collections and cultural heritage.
3. Collections Management is a means of tracking collections in a Museum i.e. conservation and physical preservation care for objects within the Collections of a Museum. Collections management is a process by which Museums maintain physical and intellectual control over their collections.
4. Without proper Collections Management, objects in Museums have no identity, due to this, Museums must therefore be diligent in creating a legal and comprehensive document which is the Collections Management Policy.

### **1.9 Definition of Terms**

#### **Conceptual Definitions;**

**Care** : up keep or maintenance of a collection

**Disposal** : removal or discarding of a collection.

**Loans** : advance of a collection for a period of time.

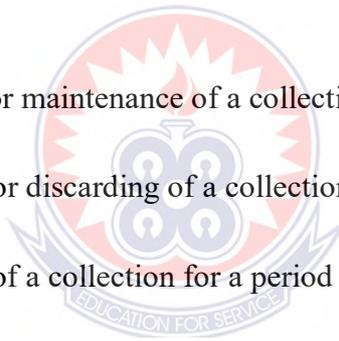
**Registration** : record keeping within a museum.

**Restoration** : repair work on a collection at a museum.

**Security** : safety/ safe-keeping of a collection.

**Storage** : collections stacked in an enclosed area at a right temperature.

**Use** : purpose for which a collection is put to work.



**Operational Definitions:**

**Accession** : The formal act of receiving new objects into a museum's collection –

**Acquisition** : the process and transfer of ownership of an object to become part of a collection in a museum.

**Analysis of Significance:** the constant process of examining values and meanings of museum objects in a collection.

**Cataloguing:** procedure of recording of data (all information) on objects in listing and classifications of collections in a museum.

**Cataloguing information:** information recorded in the cataloguing process, metadata on the object or collection (administrative, descriptive and contextual information)

**Collections:** An assembled and arranged group of objects with related information in the storage, care and study of which is a responsibility of a museum

**Collections Care:** the upkeep and maintenance of collections in a museum

**Collection development:** It is the process of building or improving a collection by evaluating its need or place in the museum.

**Collections management:** A mode of operation for museums comprising accessioning (the systematic procedure of documentation of collections) supervision (which facilitates the tracking of collections either manually or electronically) and use (exhibitions, display, loans, publications, etc.) based on the collections management policy of the museum.

**Collections management system:** The information system applied in collections management by museums.

**Collections mission:** The underlying concept of collection work carried out in a museum (statement of purpose)

**Collections Management Policy:** it is a document prepared by a museum on its aims, courses of action and principles on forms of operation and methods applied in its implementation.

**Collections mobility:** the loaning of objects in a collection in accordance joint museum principles on loans.

**Curatorial neglect:** deterioration of a collection due to curatorial negligence.

**Classification:** the procedure to group objects in the museum into similar entities with the aid of classification terms in its cultural context

**Deaccession:** the documentation process of the disposal of a collection(s).

**Documentation:** the records taken on objects before, during and through-to the storage in a museum.

**Entropy:** measurement of gradual decline in disorder predictability in a closed but changing environment.

**Exhibition:** The activity involved in the exposure of objects to arouse new knowledge of a subject area to an audience by showing evidence.

**Preventive-Conservation:** it is the procedure of protection given to collections in museums against damage or decay, by delaying the natural laws of deterioration of a collection for future use.

**Museum:** A building, house or an open-air set-up in a community which is made available to the general public, where cultural and heritage property of a community

or nation is preserved for the purpose of safe-keeping, conservation, restoration, learning, entertainment and for self-gratification.

### 1.10 Abbreviations

<b>MA</b>	: Museums Association
<b>ICOM</b>	: International Council of Museums
<b>BM</b>	: British Museum
<b>MPM</b>	: Manhyia Palace Museum
<b>UNESCO</b>	: United Nations Educational, Scientific and Cultural Organisation
<b>GTA</b>	: Ghana Tourist Authority
<b>GMMB</b>	: Ghana Museums and Monuments Board
<b>GNM</b>	: Ghana National Museum
<b>GCNCM</b>	: Ghana Centre for National Culture Museum
<b>AFM</b>	: Armed Forces and Monuments

### 1.11 Arrangement of the Text

The thesis is divided into five chapters. Chapter One introduces the background information to the study, statement of the problem, Chapter Two reviews selected concepts and topics that relate to the study, and literature review. Chapter Three elaborates the methodologies employed in undertaking the study. Chapter Four gives descriptions of what pertains at the British Museum in the area of collections management, and that of Manhyia Palace Museum, polices of Museums Association and ICOM on Collections Management based on data collected through, interviews, participation and observations. These are supported with information obtained from literary sources and some photographs from the field, the Chapter also analyzes data collected from the field, discusses the results and findings relating them to the

objectives of the research. Lastly Chapter Five presents a Collections Management Policy for Manhyia Palace Museum drawn by the researcher. Chapter Six researcher makes known the findings, draws conclusions and makes recommendations.



## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.0 Overview

To build theoretical and empirical knowledge for this research, the following sub topics were reviewed; The museum, History of Collections Management, Collections Management in Museums, role of Collections Management in museums, relevance of Collections Management in Museums, impact of Collections Management in Museums, Policies of Collections Management in Museums, theories applied in the study, theoretical framework used were reviewed, finally the concept of accessories and the theories that supported the study were reviewed.

#### 2.1 The Museum

The term museum is a word derived from the „muse“. The muse is goddess in Greek mythology and it is believed they are nine in number. The nine muses are the offspring of the god Zeus and his aunt Titaness Mnemosyne „memory“ (Gill, 2012). As a myth, the goddesses stories differ in most cases in literature, as stated and identified by Gill as follows:

- i. Clio- the deity which inspires the revelation of history.
- ii. Euterpe- the deity which inspires music and lyric poetry
- iii. Thalia- the deity which inspires comedy
- iv. Melpomene- the deity which inspires tragedy
- v. Terpsichore- the deity which inspires dance
- vi. Erato- the deity which inspires love poetry and marriage songs
- vii. Polyhymnia- the deity which inspires sacred song and oratory
- viii. Urania- the deity which inspires the astronomy
- ix. Calliope- the deity which inspires the epic or heroic poetry

The *Muses* were patronized with the assumption and believe of being sole repositories of knowledge, and were the mediums that inspired poetry, art, science and music, and thus shrines, sanctuaries and temples were built for their habitation. These buildings meant for the habitation of these deities were known as a *mouseion*, the source of word „*museum*’ presently (Lowenthal, 1998). The academy founded by Plato was a dedicated shrine to the goddess of learning whiles that of Aristotle was *Peripatos* a shrine inhabited by a deity which contained statues and monuments. Ptolemy’s museum at Alexandria was a temple of learning devoted to goddesses, and these muses were invoked for inspiration and protection by poets and story tellers as a norm (Nick, 1990). The ancient culture related its knowledge, poetic lyrics, myths and oral history to these muses (Lord, 1993).

Bradley (2005) states that in the 15<sup>th</sup> century the word „*museum* was revived to describe collections of Lorenzo de Medici in Florence but was further used to depict the concept of comprehensiveness instead of a building. In Europe, during 17<sup>th</sup> century the word *museum* meant to describe collections of curiosities, and in the 19<sup>th</sup> and 20<sup>th</sup> centuries it used to refer to a building with tangible cultural relics which had public access. These museums evolved and responded to societies and communities that created them with less focus on the building but rather on the objects within the buildings now called in contemporary museum parlance as „collections. A new paradigm shift for museums was birthed with the inception of open-air museums; it comprised of a couple of buildings preserved as objects of heritage. Another dimension of museums was also accepted with focused on exhibitions which interpreted all spheres of out-door ecological features which included, landscapes, zoos, game and nature reserves and are known as „Eco museum“. Museums went through another breadth and dimension of progression to use virtual and internet

sources to gain access to collections with its added interpretation of tangible material objects within a museum's collection (the free encyclopedia). The previous and colloquial mentality of museums housing old and dusty artefacts is long gone, as it is seen in contemporary times as a place and source of acquiring knowledge, place of discovery, full of wonderful artist and historical treasures. A visit to the museum and the experience to view and sometimes touch and feel objects unravels the appreciation for the history and culture of a people, as stated by Pekarik (2003) that museums viewed to hold and play symbolic roles with its associated prestige through its collections. This signals the importance and value of the thesis, which seeks to bring to light how these valuable collections in museums are properly managed in world-class standard museums. The word „museum“ carries with it a level of prestige and yet a variety of definitions have erupted over the years with no definite definition to satisfy all users as stated (Anderson, 2006; Wittlin, 1970). As espoused by scholars Tufts and Milne (1999) that, the most common definition of a museum as „an institution that serves to collect, conserve, interpret and exhibits society's material culture“. The association of British Museums defines museum in a more orthodox form, as a place that „collects, documents, exhibits, and interprets material evidence with associated information for the benefit of the public“ as penned by (Heumann & Gurain, 2002).

There are other bodies in the museum industry, such as American Association of Museums (AAM), who have defined museum with a more detailed definition with reference to its function and operations as “an organized and permanent non-profit institution, essentially with educational and aesthetic purposes, with a professional staff, which owns and utilizes tangible objects, cares for them and exhibits them to the public on some regulation, and regular schedule” (Genoways & Ireland, 2003 p.45).

Libraries, science and nature centers, archives centers are considered by ICOM and AAM, as museums with the explanation that the core function of a museum is education and also asserted by (Genoways & Ireland, 2003). Similarly the Canadian Museum Association (CMA) also recognizes zoo, botanical gardens and natural and archaeological sites as museums (CMA, 2007) and reiterates that visitor enjoyment can accompany tutoring and coaching but explicitly exempts profit-making institutions (Heumann & Gurian, 2002).

Museums have played and continue to play a very vital role in the sociocultural framework amongst humanity, within the museum the objects in the collections have been used to communicate with the public (Wittlin, 1970). As Dean and Rider (2005) rightly state and also supported by the researcher define museums as institutions that are able to represent competing histories, contested certainties and cultural differences through their structures, spatial arrangements, exhibition strategies which are all embedded in collections management policies. It therefore makes it clear the metaphors museums have on their audiences. Historically, it can be argued that museums have been created by wealthy patrons to promote their aspirations and reinforce their status and aesthetics, and yet sought the services of scientists and technocrats to enlist the public's agreement about the progress and future of museums. The researcher also states that on the premise of counterculture museums such as MPM has been created to preserve a particular view point that has not been expressed in other museums. Thus, a museum's relationship to its audience might be predicted when collections management is properly carried out regardless of the discipline and categories of collections. The researcher agrees with Chandler Screven, a museum exhibition evaluator as he states that "museum learning is self-paced, self-directed, non-linear and usually self-oriented" (Screven, 1999, pg.5). This statement

points out some ways in which museum exhibitions and displays certainly not classroom but remain as a composition of uneven previous knowledge about a subject matter, museums are places of free choice (Karp & Iavine, 1991).

## **2.2 History of Collections Management**

The origins of Collection Management can be traced to theories on Selection, *Musealia*, materialist- preservation, objects and meanings as well as policies that govern museums. Theoretical museology has shaped Collections Management by addressing the meaning of objects and specimen and its implications for how collections should be managed. According to Brier (1998) the early recorded association of the arts in the form of monuments can be traced to at 7800 years ago in Peru and 5000years ago in Egypt with its pyramids that housed embalmed mummies as well as the associated art works i.e. murals on both exterior and interior walls of the pyramids, cookery (ceramics) that were kept in the custody of their departed royals. Collections Management is considered essential in museum practice since it is an element that is highly valued in contemporary museum standards for managing collections, although the first formal training programmes for museum workers was anchored during the early twentieth century (Simmons, 2006). The management of collections is primarily based on the principles of documentation, the maintenance of the supporting evidence of the identification, condition, history, use and value of the objects in a museum collection as a whole as well as preventive-conservation and storage. According to Simmons (2015) collections are synonymous with museums and further elaborates that collections management is the core area of museum work. Drury (1930) and Hanes (1935) contend that documentation in collections management is fundamental to curatorial work and it is used as a basic source of information on collections in museums.

Museums Documentation Association (1980, pg. 14) has it that documentation is fundamental to curatorial work and it is used as a basic source of information on the collection, with effective documentation system, such activities in collections management will still involve a great deal of effort; without an effective collections management system many of the visions and missions of museums will be impossible. The researcher identifies two significant trends which are evident in recent literature as the establishment of standards and the development of museological theories. Writings on labels attached to objects on display is employed for an audience presumed to be receptive and the core purpose is the transmission of genuinely valuable information to the viewer, these could be in talk-back boards, text written for different reading levels on the same label (i.e. text for children and text for an accompanying adult) which intentionally encourages interaction. An object on either display or exhibition is meant to intrigue the visitors to the extent that it craves their indulgence and instantaneous need for more information (Fig. 4, pg 31).

The researcher is of the view that in as much as information disseminated to an audience is crucial during displays and exhibitions, it is important not to detract from the object and end up cluttering the object.



**Figure 4: Picture of East Africa Masquerade on display at the British Museum**  
(Source: The Researcher, 2019).

### 2.3 Collections Management in Museums

Dorothy H. Dudley, who was a Registrar at Modern Art Museum in New York had a major impact on collections management with the 1958 publication of *Museum Registration Methods*, co-authored with Irna Bezold and Wilkinson of Newark Museum. The book helped to define collections management in museums worldwide and it reflected the evolution with contributions from sixty-eight authors, and had profound impact on collections management by bringing the importance of maintaining and monitoring stable storage environment to the forefront, (Buck & Gilmore, 2010).

These two-word „collections management“ title, is used here and subsequently interchangeably to read management of collections. Collections in the area or parlance of museums refers to visual arts which comprise of paintings, sculpture, ceramics, textiles, graphic design et cetera. However, arts in general terms (music, dancing and drama) also play important roles in museum industry. World Book (2018) states that a museum is distinguished by a collection of often unique objects that form the core of its activities for exhibitions, education, research etc. A museum normally has a collecting policy for new acquisitions, and so only objects in certain categories are accepted into the fold of the museum’s collection. Keene (2008) is also of the view that, a museum’s collections are an important means of advancing its mission and service to the general public. By conforming to standardized forms of collections management, museums are enabled to self-regulate, demonstrate high standards of professional museum practices. The researcher is highly of the view that Collections management involves the development, storage and preservation of collections and cultural heritage. The primary goal of collections management is to meet the needs of the individual collector or collecting institution’s mission statement, while also

ensuring long-term safety and sustainability of cultural objects within a museum's collection. Collections management has proven to consist primarily of administrative responsibilities associated with collection development, it is also closely related to collections care which serves as the physical presentation of cultural heritage, Edelman (1979).

Simmons (2015) writes that museum theory and university-based training is transforming the profession from a focus on specific subject matter to knowledge base grounded in museological theory and function-based operations. Latham (2014) agrees and emphasizes that, there are varying theories on collections management and what encompasses its practice, however the researcher is of the view that if there is one thread that connects most museums, it is the insistence that collections management should be distinguished from all other elements in museum practices. Thompson (1992) addresses more comprehensively the importance of collections management, particularly the area of conservation and research which falls under the umbrella of collections management and further states that collections management is a passive term when it describes growth, when in fact it should be seen in the active sense, since it is a planning function from collection development and management. Dudley (1958) opined that apart from planning a collection, it has to go through a selection process, which is a direct function of collections management and that budget for museums are drawn based on this broad term projection, since it a decision-making process concerned with implementing goals stated by a museum. Acquisition is the next level of hierarchy in collections management, it is the process which affects selection decisions which actually gets collections into museums. Macdonald and Alford, (1991) share the view that collections in museums overtime became larger and more complex, and the scope of collections-care knowledge

expanded to include material sciences, information management, preventive conservation and complex legal considerations. Museums are collections centered institutions concerned with the generating, organizing, perpetuating and disseminating of collection-based information, it is this concern with information on collections that distinguish museums from similar institutions. Similarly, Davies (1985) argues that the generation of information results from museums acquisitions and use of the objects in the collection and associated documentation is highly valuable depending on the type of object, how objects in the collections are put to use and management activities. To sum up on all submissions on collections management, the researcher is convinced by no uncertain terms that the importance of collections management of collections in a museum cannot be under-rated.

#### **2.4 Role of Collections Management in Museums**

The role of Collections Management cannot be over emphasized since its importance is inherent in the processes that records are systematically built for museum collections to serve research, study, recreational purposes and other needs of museum users. The planning of strategies for continuing acquisitions and evaluation of collections well determine how well they serve user-needs. Thompson (1978, 1986) has a profound impact on the role of collections management in museums by stating the importance of maintaining and monitoring stable storage environments to the objects in a museum's collection. Thompson (1986) presented the first comprehensive discussion on the effects of light, humidity and air pollution on collections in museums, and this stimulated the incorporation of preventive conservation as a basic principle of collections management. Caple (2011) states that by reflecting on the increasing importance of specialist collection care, through research it has been established that, the past twenty-five years a number of museum studies anthologies

have been published but a few of these have included contributions that address the role of collections management, with the exception of Macdonald(2006 b) who states that collections management is of great value as it aids in understanding more intricate and sophisticated collections acquired by museums, either through loans, purchases or bequeathed objects. The researcher realizes that although historically the most fundamental aspect of collections management was to establish and maintain order it has greatly evolved over the years to higher dimensions, since Duncan (1998) enlightened the researcher, by stating that, currently Collections Management now includes acquisition ,accession, registration, cataloguing, preventive care, restoration, use (exhibitions and displays) storage and deaccessioning in worst case scenario (court rulings) of collections, and associated information on each collection. Mosher (1982) an expert in Museum studies acknowledges and shares the same opinion with, Duncan (1998) that Collections Management simply put, is the systematic, efficient and economic stewardship of collections in the possession of museums, to which the researcher strongly agrees.

The researcher then settles and agrees on the submissions of, Mosher (1982) and Duncan (1998) that, the cost of management of a collection is equivalent to the cost of reducing the expression of entropy in the collections of a museum, which is further encapsulated with the control of agents of deterioration as well as direct physical forces such as theft, vandalism, displacements/curatorial neglect, fire, water, pests/contaminants, pollutants, light, radiation, incorrect temperature and incorrect relative humidity.

Weill (2002) states that ideally museums are meant for everyone in contrast to the more private functions of many early collections, the goal of current cultural collections management is to preserve the human legacy for the general public and the researcher cannot agree more.

## **2.5 Impact of Collections Management**

Collections in Museums serve as a unique and priceless resource. A people are represented by its collections, furthermore ideologies, attitudes, beliefs and inspirations can be deduced from objects with which they were associated. Academic writings in their findings have defined the importance of material culture through objects, since objects can be used to interpret history, which differentiates people. Deetz (1990) defines objects as, that segment of human's physical environment which is purposely shaped to suit cultural dictates.

Rivers (1990) articulated an early definition by describing objects as the outward signs and symbols of particular ideas in the mind, hence according to Rivers (1990) objects are possessions brought about by ideas. Deetz (1990) although his definition is quite different, it pin-points the same meaning; that collections are symbols of a people. The researcher is also of the view that objects that make up a collection in a museum are the physical remains of a human society. Cultural Heritage collections require a great deal of care and protection in order to ensure their safety from external loss or damage, but they also require in-depth documentation to assist in teaching the history of the object within a museum. To accommodate these needs, museums must adhere to proper collections management which borders around collections care, standards and practices based on a collections management policy, which tend to create a safe environment for collections with a clear and distinctive information as

well as an accompanying documentation. Collections- care under Collections Management addresses the physical structures necessary to prevent or delay damages of cultural heritage. Thus, Collections Management can therefore be defined as a process of information gathering, communication, coordinating, policy formulation, evaluation, and planning these processes influence decisions made by museums on records management, protocols for the Collections scope, Collections care and emergency planning.

According to UNESCO (2013), it states museums now fulfill three major functions, first, they are responsible for the care of movable cultural heritage objects, keeping them in storage conditions that prolong the longevity of each unique item by providing preventive conservation periodically when the need arises. The second responsibility is that museums should illustrate relationship between nature and culture and also cite the importance of natural history Museums with scientific content, the third major priority is that museums share their knowledge by contributing to public service and cultural development and these can be achieved through collections management.

The researcher is of the view that, though the Curators in Museums have the mandate to perform research by providing academic perspective on collections, the interpretation of objects in a collection have become more evenly accessed across many departments in the museum and even direct stakeholders who are the indigenous populace through personal socio-cultural knowledge. Keene (2005) acknowledges the diversity of most museum collections management by extension services provided to the general public and states the main areas fulfilled by museum collections which are for research, education, memory, creativity and enjoyment

purpose, the researcher not disputing Keene's submission, asserts to the fact that the management of collections is of a great impact in museums and contributes to scholarly research.

There are further benefits of Collections Management that create major impacts in museums, in the vein that the history of an object before its time in a museum's collection and after it is accepted as a collection, requires curators care with rich cultural heritage background and this makes them accountable. Wary and Eklund (2011) make it explicitly clear that the impact of collections management is greatly felt in museums by preventing the museum institution from widening its scope beyond its resources and capabilities because it narrows interests to a specific direction of acquiring objects into collections. It also helps in documenting accurate and significant information on collections in museums, furthermore museum staff can effectively assess the strength and weaknesses of a collection significantly. Hurdle (2010) opined that Collections management enables not just the logistical management of movable cultural heritage, but also the ethical management of materials/ objects in a collection within a museum.

"The object in a Museum can become a fetish that, if we merely worship it, it impedes our understanding of the object itself and its place of society"" Washburn (1984). Pearce (1995) also agrees that objects and specimen in collections have a dual nature in both materially and constructed understanding and this feat can only be achieved through good management collections. Simmons (2006) further pin-points and addresses collections management in museums by providing a broad and detailed description of the fields in collections management. Other museum scholars Serota (1998) and Vulpes (2006) share the same view as, Simmons (2006) that museum

collections have been around for a long time, yet collections management has developed quite recently, in response to the need to cater for collection-based information on a much wider and more complex scale than previously. The researcher is then of the view and agrees with the above-mentioned scholars and defines collections management as a process of information gathering, communication, coordination, policy formulation, evaluation and planning. These processes almost invariably influence decisions on acquisition, retention and provision of access to information sources, in support of intellectual needs of a museum. The researcher then concludes that collections management which serves as the fulcrum of museums makes a great impact on museums by their quest to serve and preserve the cultural heritage of a people.

## **2.6 Relevance of Collections Management in Museums**

Pearce (1990) and Maroevic (1998) stimulate the contextualization of collections in a cultural framework that sheds light on the relevance of collections management, the museality of objects and specimen, how collections are assembled, used and the information associated with collections. Collections Management's relevance lies in documenting and keeping information on a collection such as its specific care, type of material used. These play a key role in preventive conservation to prevent deterioration, and all of these are embedded in the fields of Collections Management. Many standard techniques and chemicals used in collections preparations and care are actually detrimental to the useful life span of the collection's element when proper management of the collections in a museum is not carried out properly.

Hawks (1990), Williams (1999), Hawks and Williams (1987), state that the deterioration of a collection is a problem which is often not easily recognized, because collection deterioration takes a much longer-term phenomenon than the working period of 30-40 years of a curator before retirement. Based on theories of preventive - conservation, Waller (1995) also states and agrees with Williams and Hawks (1987) on what characterizes the occurrences such as constant, sporadic or rare (theft, vandalism, displacement and curatorial neglect). These are human activities that affect collections by disordering and damaging specimens.

The researcher based on Waller (1995) admittance to these forces, is of the interpretation that these are theoretically avoidable through proper Collections Management; fire- causes fundamental irreversible chemical and physical damage , water- exposure to water produces both reversible and irreversible dimensional changes, pests- the use of integrated pest management through Collections Management, pests infestation can be a controllable system since damage caused by pest however is permanent, pollutants and contaminants- these are the results of entropy in other forms that in turn affect the collections e.g. dust and its reversible, radiation – this is irreversible damage, but could be avoided if proper documentation is carried out through Collections Management, and it is stated in the documents to block ultra violet exposures to a particular collection, Incorrect temperature/ incorrect relative humidity – either too high or too low affects collections. All the above-mentioned adversities can be put in check through Collections Management, hence its relevance in museum practice.

## **2.7 Policies on Collections Management in Museums**

Policies are specific to institutions that hold collections and which lay out the terms, such as; the various areas of objects that are acceptable in a museum's collection scope, which personnel are responsible for the individual tasks involving the Collections in a Museum. These include "if and when" an object should be acquired and accessioned or deaccessioned from a collection in a museum. Access to the collection and its preventive- care is also determined by the policy on Collections Management of a particular museum, as well as general care-standards. A Collections Management policy is also governed by the local and international legal restrictions placed on certain cultural objects and the supervision needed, be it antiques, archaeological and ethnological pieces, this is to ensure its physical safety etc. Opinions may differ as to how collections are managed from one museum to the other based upon policies, but there are standardized and structured procedures for the management of collections in museums.

These structured procedures begin immediately a Collection is received at a museum be it on loan, acquired or bequeathed to a museum, and the museum assumes responsibility for the collection through the documentation systems i.e., Accessioning, Registering, Conservation, Restoration, Storage, Display Exhibition, Education programs, Loan-outs and other more tangible deliverables. The process of creating and implementing a policy is far more important and beneficial to museums than the actual policy, the policy may seem an end result or solution but in reality, the end result is a broad understanding of ethics and procedures which influence how museums are operated. Each museum has its own set of challenges which require thoughtfulness in policy making, with the consideration of exploring the circumstances and inculcate them accurately in their policies. Each policy is

integrated for effectiveness since object relates to one another consistently and comprehensively to support the particular mission of a museum. Simmons (2006) that a policy when outdated, ignored or too simplistic to be useful is useless. Furthermore, good policies help museums achieve its mission and turn to demonstrate commitment to professional standards and best practices. The researcher is also of the view that a strong policy is written to meet specific needs of a museum and its collections, it is therefore necessary for a museum to think through and develop a realistic and useable document, and to establish policies that are not eventually be to the detriment of the museum and general public.

A Collection Management Policy in museums, is a detailed written statement that sets forth the purpose of the museum and its goals, it meant to serve as a guide for the Museum staff. Secondly it serves as a public declaration of the Museum's core mandate and standards, as it is a repository of objects in its care. Collections Management Policy gives clear and definite directions to Museums. Malaro (1985) describes in detail why policies should be written for Collections Management, and states a policy of Collections Management in museums can be an excellent mode for establishing procedures, authenticating the authenticity of an acquisition, and for research purposes. The researcher then takes a stance that policies of Museums help with the better understanding of the Museum's choice and its role in Collections stewardship.

### **2.7.1 Collections management policies in museums cover;**

The Museum's Vision and Mission Statement, Acquisition, Accessioning, Record keeping, Care of Collections, Loans, Deaccessioning, Access and Access control, Inventory, Security, Ethics, Insurance, and Responsibilities.

### **2.7.2 Mission statement**

A mission statement defines the limits and role of a museum. It is usually clear and simple. It includes the name, brief information about the museum, its main purpose as well as management procedure.

### **2.7.3 Acquisition**

Collections are the fulcrum and heartbeat of a museum, acquisition of objects for a museum is when responsibility commences for staff to take custody. The staff of the museum who have the mandate and are responsible for the procedure should be reasonably assured that objects acquired for the museum are valid, have legitimate legal title and fit into the scope of collections in the museum. Acquisition in simple terms is the act of acquiring an item or object for any museum's collection. It is therefore imperative that policies for collections management should be written by capturing acquisition with the museum's mission in mind, since this yields a strong and cohesive collection. Malero (1985) states that most often museums are dependent on donations and bequests to acquire collections. Most museums encounter people who want to leave objects they perceive as valuable, however, museums are not warehouses. Museums acquire objects based on its mission.

#### **2.7.4 Accessioning**

Accessioning is the formal act of legally accepting an object or objects into the category of material that a museum holds in the public trust in its permanent collection. An accession in an object or objects acquired from a single source at a point in time. A legal transfer of ownership title of deed or bill of sale must accompany each acquisition and this remains a permanent record. An axiom for museums is “An object is only valuable as the information which accompanies it” (Byford, 2000). Dudley and Wilkinson (1997) state that this is particularly true when the value of an object is linked to its historical or scientific significance, rather than an aesthetic appreciation. However the researcher is of the view that in all instances, the related information adds value to the object or specimen. A legal document which serves as a proof of transfer of ownership of a collection is usually kept in a secure location. There are fields for accessioning in a museum and the minimum information is the source of object(s), date of acquisition, brief description of the object acquired and the number assigned to the object accessioned.

#### **2.7.5 Record keeping**

After an accession record is generated and an object is marked, registration and catalog records are created. Numbering or marking systems vary, it is essential for an object to connect to its documentation. Contemporary systems for numbering use a three-part, meaningful digits, the digits indicate the year of acquisition, the accession within the year, the mark is placed on each object in an unobtrusive but easily located place, mostly by applying a mark of paint and writing the digits on the painted area with indelible ink so that the number cannot be easily or accidentally removed. Registration records are organized by object number and this includes the basic

inventory information about each piece such as location, appraisal value, donor or acquisition information and a detailed description or photograph (Malaro, 1985).

Accession, registration and catalog records are created for every object as soon as it becomes part of a collection. But these files are only the beginning of the record keeping process. Information in these files are updated when a need arises (Malaro, 1985). Recording is the system by which collections and associated data are monitored. Registration is carried out with enough space and equipment to ensure the safe handling and storage and to enable registration staff of the museum to take accurate records, maintain and protect objects, it is imperative that objects are handled by trained personnel. Records are usually taken on objects with its associated routine care depending on the complexity of the objects and its uses and other reports such as conservation report, insurance, record of people who have used it for academic research and writings, record of exhibitions, displays, publications, films in which the object had appeared, and its records on loan. Record keeping is the frugal force to proper and responsible collections care and management.

#### **2.7.6 Care of Collections**

There is no perfect template for any collections care document, since museum's collecting field is so diverse, each museum's document is influenced by its history, community, collections and governance but interrelated policies and plans contribute to cohesive vision and mission. Care of collections is the basic consideration in a museum, collections that have constant care are safe from damage or loss. Museums are responsible for preserving and maintaining collections to avoid or slow down agents of deterioration that occurs on daily basis, by using preventive-conservation methods (Hawks & Genoways, 1995). Collections care is a multifaceted component

of conservation bearing in mind preventive-conservation, this is a collective responsibility of not only staff who handle collections but anyone within a museum who uses the collections or has influence on the collections preservation and protection. Treatment provided for objects in a collection is a relatively minute part of collections management. Collections care covers cleaning, stabilization, design and preparation of exhibit mounts, displays and proper storage. Cleaning is normally carried out on an object when it is accessioned or prior displays and exhibitions. Preventive- conservation is a variety of treatments given to an object in a museum intended to slow or reverse active deterioration or potential damage, sensitive objects can be protected by providing proper display procedures and storage modes, (Cassar, 1995). Restoration and repair falls into the category of care for collections under conservation since no world exists as perfect care. All conservation treatments should be done such that it is reversible, as a rule for collections care no object should be altered to defy reversal to same condition before it was tempered with treatment, due to this, only trained conservators known for such appropriate techniques are required (Malaro, 1998).

### **2.7.7 Loans**

Collections are the heritage of a people. In this vein, museums rely on loans as a vital instrument to share with other museums and institutions. Museums that do not own a particular object in their collection, borrow and use such for their theme displays, exhibitions, exhibit gaps and research purposes and not for hands-on displays, such museums have policies in place regarding borrowing. Loans of objects out of a collection helps museums to share information with each other and the communities they serve. Objects and specimens on loans to other museums or institutions could be short-term or long-term, and an agreed contract of standard object-care and safety

requirements is drawn to protect the lender and borrower and this should be adhered to by all standards (Johnson, 2002). The researcher is of the view that every procedure of borrowing should aid to ascertain the safety of the objects on loan, it is important to set reasonable guidelines with regard to loans.

Museums loan out objects or collection to only non-profit, educational institutions and not to private and commercial entities. Long-term loans are discouraged due to the likelihood of ownership litigations, over dependent on borrowed objects, damage to objects or the deterioration of objects, currently the duration of a loan is usually within a year and not more (Kavanagh, 2004).

According to Malaro (1985), a loan agreement should include name, organizational affiliation, address, signature of person responsible for the loan; name and address of location where the object will be held; accession number and description of object being borrowed; exact dates of loan period, purpose of the loan; insurance requirements; packaging, packing and shipment specifications; special conditions, provisions or restrictions such as security, credit-lines photographic privileges, etc. there are other documents that accompany an object(s) on loan, these are facilities, condition report, and proof of insurance certificate.

### **2.7.8 Deaccession**

Collections management policy for museums encapsulate and makes provision for the removal of an object from its collection when the need arises, due to the implications and repercussions of such situations the sole decision rests on governing body of the museum. Deaccessioning forms part of a valid written collections management policy, the practices of deaccession began receiving legal as early as the 1950's and gained massive public concern by the 1970's (Malaro, 1991). Malaro (1998), states

deaccessioning is of a complex legal nature with issues bordering on ethics, and it arouses controversy, apprehension and misunderstanding over its execution. Museums occasionally need to deaccession by removing an object from its collection, this situation happens in older museums that have reviewed their scope of collection, an object(s) might then not be useful to the museum. Malaro (1991) opines that, once a decision is made to deaccession an object, procedures should be in place to handle all restrictions tied to the object(s). The process and methods of accessioning include return, transfer, exchange, public sale, auction, or destruction. The researcher is also of the view that museums should not keep an object in its collection, if it cannot guarantee its care and preservation. Malaro (1998), adds to suggestion on accession that, museums should accession objects to other museums if it can be best utilized and if a museum object is stolen or missing. Deaccession is an integral part of proper collections management although it turns out to be sentimentally and legally complicated, it is mechanism used to rectify past poor collections management and policies.

### **2.7.9 Access and Access control**

Hawks and Genoway (1995), state that curators have the right and mandate to restrict the use of collection material. The use of objects in a museum is usually relegated to the department that handles educational programmes, in spite of this, a well-regulated collections management should make it is not harmful to the object(s) since acceptable and unacceptable use of objects is well documented the collection management policies. The researcher is of the view that access to collections and its control should be well captured in the collections management policy, the functions of objects should be well defined and educational programs strongly emphasizing the aspects of preservation of maintaining collections, it is prudent to designate an

educationist for teaching on collections permanently in museums. Genoway (1995), makes it explicitly clear that most museums make this distinction that, the best documented and treasured objects in a collection are reserved for exhibition and research purposes. Duplicates or objects of general value in fair condition are placed in a teaching collection, since handling requirements for objects in a teaching collection are usually not restrictive, other strategies such as installing computers and interactive videodiscs which have the capacity to hold additional information without cluttering the walls. The dissemination of information on collections comes about through the creation of access to collections and related information directly through catalogue cards attached to objects and indirectly through exhibitions, educational programs (seminar, colloquiums, conferences), research and publications.



**Figure 5: Video wall-mount on a collection at the British Museum**

(Source: The Researcher, 2019).

Collections access policies should be drawn based on the museum's collection information that can be accessed and elicited from individuals, and when damage or loss happens through a visitor's access to object(s) in a collection. In addition, access to collection records is of grave concern and requires maximum attention, collections hold priceless information so therefore professionals in museums should safeguard

this. Putting the catalogue on an object on display or on exhibition is a means to allow visitors immediate access to information about an object at hand.

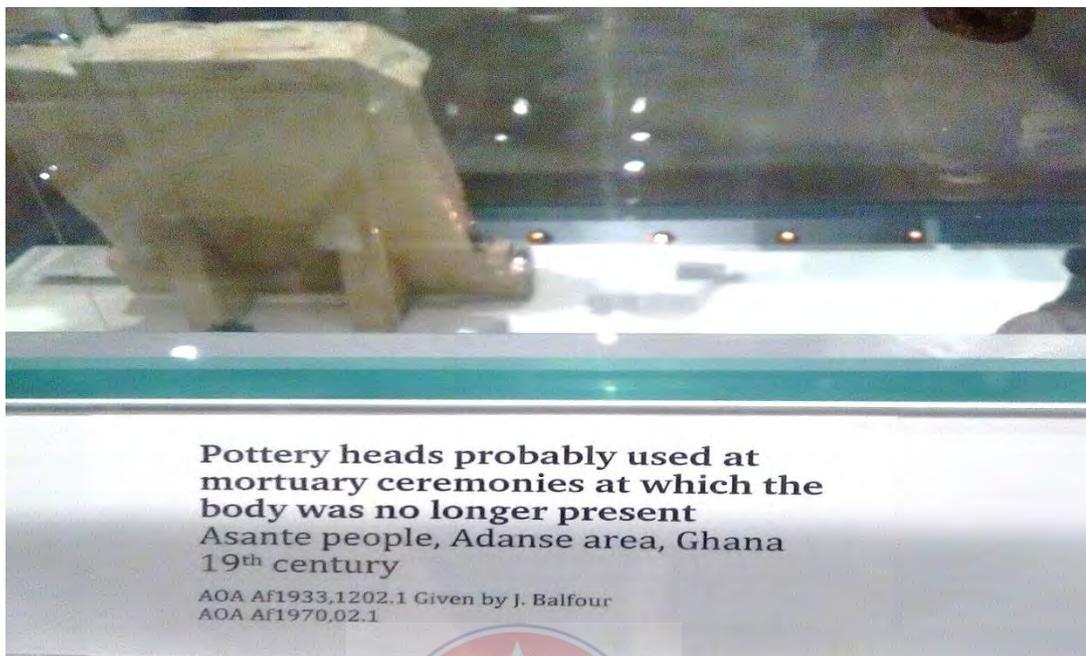


Figure 6: Catalogue of an Pottery Heads on display at the British Museum

(Source: The Researcher, 2019).

The access to legal and historic status of objects by be staff and individuals should be well spelt out. The researcher is of the view that a museum should develop an effective policy on access through its collection management policy systems, as (International Council of Museums, ICOM) includes in the code of ethics a statement on public access;

The general public (or specialized group served, in the case of museums with limited public role), should have access to the displays during reasonable hours and for regular periods. The museum should also offer the public reasonable access to members of staff by appointment or other arrangement, and full access to information about the collections, subject to necessary restrictions for reasons of confidentiality or security.

### **2.7.10 Inventory**

Another important feature of museum's collections management policy is that it helps with the better understanding of the museum's choices and its role in collections management and stewardship. Inventory is a process that assures the safety of collections in a museum and happens to be an important task museum experts face. Since it is a protecting tool for collections in a museum it is practiced routinely (Kavanagh, 2004). An inventory policy includes several features; maintaining complete collection records, periodic comprehensive review of collections, spot checking of collections and when items seem to be missing (Fahy, 1995).

### **2.7.11 Security**

Collections Management in Museums has another feature under its umbrella which is security. Collections are protected against theft, fire, flood, vandalism, and precautionary measures and plans for prevention, detection and action in the event of such an undesired occurrence. Kavanagh (2004), employs all museums to develop a written procedure for protection, retrieval and rescue of collections when disaster strikes. And further states three factors that affect and determine security measures in museums; access control, parcel control and internal control. Control in a museum setting implies persons who enter and leave the museum, where they enter and what is carried inside and out of a museum. Kavanagh (2004), states that greatest damage to collections is not through natural disasters and persons with criminal intents but rather from improper handling of objects by staff and guests to the museum. The damage to collections when movement of objects are not carried out with necessary logistics such too heavy an object, close stacking on storage shelves etc. Staff should be well equipped and trained to handle objects of different materials, conducive work areas,

supervised inspections and haulage of objects all these provide valuable protection to objects.

### **2.7.12 Ethics**

Every museum is guided by a code of ethics that guide the conduct, decision making and behavior of museum staff, volunteers, administrators and governing authority that play a role in the collection activities of a museum with the ethical standards that are imbibed in collections management. It is a policy statement that enables values and ethical standards of museums to fulfill its mission of public interest since a museum is accountable to the public for the manner in which collections are managed. Collections are amassed by either public or private museums and are obliged for its safe keep and public interest. Malaro (1991), states there should be no conflict of interest or similar, between a member of staff of the museum and in the acquisition and deaccessioning of objects in a museum collection. Full disclosure of similar possessions of a staff should be declared if the museum is close to the site of the said staff. Collections from the individual person when up for sale, should be at a fair market value and priority given to the museum where the individual works. Collections in museums should never be used for personal gains. Ethical standards present various views of operation as a guide to practices in contemporary museums, it is basically what is allowed and not allowed. The researcher is of the view that code of ethics are dynamic and change as the profession grows and as and when issues are raised. ICOM, on the other hand has a general statement of professional ethics that determine how operations should be carried out in museums.

### **2.7.13 Insurance**

Casser (1998), declares the importance of insurance in a collections management policy to make it complete. The basic goal of insurance is for prevention purposes instead of reimbursement. As in simple definition it is a contract of assurance in return for a payment for a specified loss, this carried out between the insurers and insured. Insurance for museums cover the collections, loan objects in the museum, the building and its contents, and staff. Insurance companies have different kinds of insurance in museums these include; employer's liability (claims against injury, injury, negligence), third party motor liability, inspection of collections by specialist, contractual obligations, guarantees on leases, hiring and loan agreements, Fahy (1995). The researcher is in agreement with each of these that insurance policies are important to museums.

### **2.7.14 Responsibilities**

Collections Management policy has a main function which guides Museums to carry out their core mandate and responsibilities at work. Daily care of collections by collections management standards is a prerogative of collections/ curatorial staff. Museums standards are well spelt out to curators, registrar, collection manager, conservator, janitors and other staff members. Collections management policy defines the methods of acquisition and preservation of collections professionally. Thompson (1986), also states it can be used to assess whether museum staff had acted contrary to acquisition, preservation and conservation based on contemporary museological and ethics standards. Furthermore, it is able to determine the requisite professional personnel and time to carry out collections management practices. Johnson (2003) elaborates on the job descriptions and roles in museums, curators are responsible for the study, research and preservation of museum objects in an orderly and retrievable

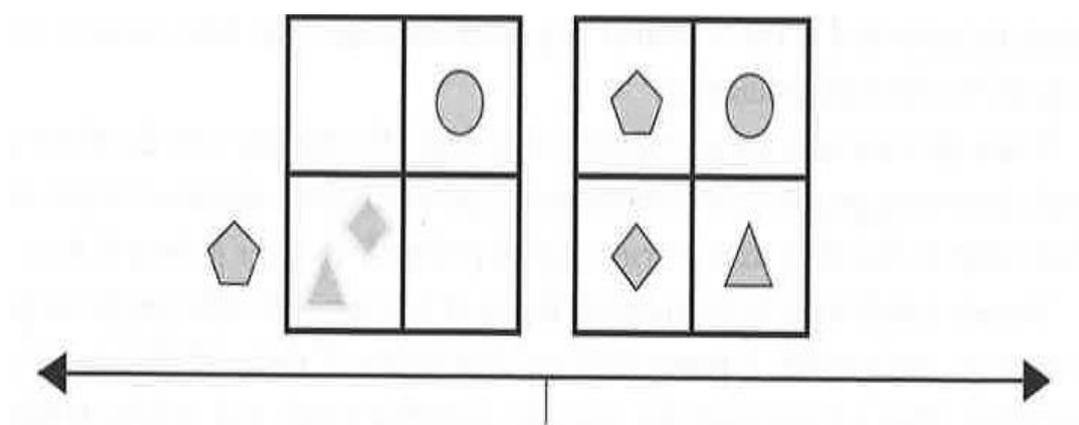
form, as well as evaluate collections in consonance with the museum's collecting plan to determine quality and range. Additionally, curators make systematic efforts to fill gaps or add to existing collections, the onus for proposals and the update of collecting plans to complement the collections management lies on them. Recommendations for deaccessioning in accordance with the collections management policy is essential when the need arises. Malaro (1985) also states that curators are solely responsible for ensuring proper care of objects in a collection and these include proper storage, handling and exhibition techniques. And further states museum registrars establish title, physical and intellectual control of collections, they are also responsible for execution of procedures and policies of the museum, accessions, loans, packing and shipping, customs (local, national, international), and insurance.

When curators of Museums became more academic there was a need for collections managers in Museums for the daily care of collections. The role of conservators is to investigate, plan and carryout regular preventive measures to control pest infestations in the museum (Malaro, 1998). The researcher is of the view that collections management policy has been perceived to be limited to museum activities, but today due to grown awareness among museum professional staff of the need for collections management policy as an important document to clarify all functions related to collections, museum and its operations. In totality collections management policy determines the way museum staff address responsibilities. As Malaro (1998), says "Collections Management policy is a detailed written statement that explains why a museum is in operation and how it goes about its business and it articulates the museum professional standards regarding objects left in its care". As previously stated by the researcher, collections management policy which helps in defining job descriptions in museums is an important document which gears museum activities.

## 2.8 Theories Supporting Collections Management Systems

The researcher is of the view theoretically museology has molded collections management by addressing denotation of objects and specimens as well as its execution, which is; how collections should be managed and this has contextualized values in a cultural context. Museality of objects, specimens, how collections are assembled, used and the information the collections contain are therefore important variables to consider in collections management systems.

The following theories, upon which effective Collections Management in Museums are hinged, were highlighted by researcher. This is to ensure that the consideration for a Collections Management Policy in this research, is supported by relevant theories within the practice of Collections Management: Order, Selection, Entropy, Objects and Meanings, Musealia, Enclosure, Psychoanalysis, Assumption, Classification and Taxonomy, Forms, Value, Preventive-Conservation. These are the main propounded theories that back Collections Management in Museums, including the influence it has on Policies of Collections Management.



**Fig. 7, Order Theory Diagram**

(Source: Frames of Museum Work, 2019).

Order Theory is a branch of Mathematics that studies various kinds of objects that capture binary relations, and this was adopted into Museum practice. The root of the word „Order“ comes from the Latin root word „ordo“, which appears in the base form of –ordo-. Orderliness is the state of being in order of being arranged to prevent disorder, chaos, and disarray. On Selection theory, Thaddeus (1793) states and makes reference to selection theory as a process of grouping objects of established reputation from the many that are useless based on demand and value, this theory is linked to information as obtained from, Spectrum (2007) a United Kingdom Museum documentation standard which provides a thorough definition of procedures, data categories and policies likely to be needed in museums, in order to manage the documentation of all types of museum Collection .Entropy theory is the measurement of disorder or lack of order or predictability, which brings about gradual decline into disorder in a closed but changing system, it was introduced in 1865 by Rudolph Clausius. The categorization of fields in collections management in museums, objects and meanings is the essence and reaction that occurs as people interact with objects and specimens.

Holm (1998) states , that Collections Management is all the recorded information a Museum holds about objects in its care, this assertion provides compelling link to the Theory of Musealia which refers to objects and specimens that had undergone the process of musealization and the sum meanings acquired. Museologists have a great responsibility to the service of the public, and institutions of culture must have knowledge of the nature of Collections and information associated with the Collections, so that, accurate information on objects are documented. The Theory of Enclosure is that of, which propounds that the value of objects is not defined by historians alone, the theory of objects also throws more light on Karl Marx assertion

that novelty of an object does not lie in its past use but externalizing the thought of the object. Freud's theory practiced was based on the theory of objects, as the mass collections of objects of ancient world collected by him aided in understanding the values, and opened the three envelopes of psychological differentiations of being mindful, materialistic or object-based theory, helps Museums to understand how an object came about in its original setting, before it became part of a Museum Collection. The Object Theory underpins the fundamental role of Museums, acquiring objects and maintaining them with intellectual environment and pinpointing that museums are repository of knowledge and also serve as safe storage institutions. Cannon-Brookes (1984) pointed out that the whole exercise of museums holding objects in trust is liable to be useless unless the reason of acquiring objects is justified.

Baron (1986) asserts that Collections Management should be accepted as an intercourse of object description and object tracking. Object description is the process of describing human-made artifacts and tracking modules in Collections Management encapsulates loans, objects receipts in museums, insurance etc. The researcher is also of the view that both object tracking and object description champion the same course in preserving objects in collections management. This study hinges on all forms of museum practice with the managing of objects in a collection as the focal point, with the knowledge that object description it is a means of classification by standard vocabulary that is used traditionally by curators in museums. The Object Theory guided the researcher's selection of museums and the study of the British Museum and Manhyia Palace Museum. Objects are unique against the deluge of time, nations upon nation have come and gone, power and wealth also gone, but the objects still remain to interpret history. Because of the importance of collections management, museums must create and maintain a well-documented policy on collections

management. Fahy (1995) defines collections management as a practical aspect of museum practice, and further widens the scope of innovative ways of Collections development and in understanding the role of museums in contemporary society. The Classification Theory is a reflection of thoughts which evolves through time and serves as a guide to human history perceptions. Aristotle was the first to work on classification and taxonomy which has been adopted into museum practice, his idea was that the form of an animal was determined by its ultimate function.

Classification is the study of the past and the examination of all existing remains be it in architecture, documented records, spoken dialects or household artifacts. Andrea Cesapino developed a system for classifying plants by arranging it in a hierarchical order which provided a starting point for Linnaeus's theory of classification for biological material. In the beginning of the fifteenth century, collectors identified the need of systematic classification of collections. Thompson the father of classification in 1819 developed a classification system for his museum and all over Europe, as stated earlier the standardization of discipline-specific classification systems is essential for data recording and retrieval. The researcher is of the view that classification system is hierarchal with distinct disciplines based upon the most pronounced groupings of objects. Thompson (1986) based this Theory on Assumption that, there are three stages of technological development on the assumption that, prehistoric inhabitants of Europe had passed through three stages of life and this is backed by the artifacts of stone, bronze and iron tools recorded in history.

The Museum related theories studied by the researcher helped in understanding, Collections Management procedures at the British Museum and Manhyia Palace, the relevance of Collections Management at the British Museum, Policies of Collections

Management at the British Museum and a need for a Collections Management Policy for Manhyia Palace Museum.

The problem of the study, is based on a recent research on Collections Management conducted by Mahmoud (2004), who claims that the biggest problem facing museums is how Policies of Collections Management are non-existent in museums. This has also been supported by Davies (1985), who argues that there is a total disregard for Collections Management and its associated policies in most museums and Manhyia Palace Museum is no exception, although it is a requirement for Museums as stated in the statutes of International Council of Museum (ICOM), leading to improper Collections Management in Museums and furthermore states that museums should be able to demonstrate good Collections Management practice as a prerequisite for funding in future.

Essentially, this research sought to investigate the disparities in Collections Management in a world class standard museums as against Manhyia Palace Museum. The significance of the study is the Collections Management Policy, drawn by the researcher for Manhyia Palace Museum, it is an innovation, while enhancing and promoting the unique mission of Manhyia Palace Museum. The proposed Collections Management policy drawn by the researcher can be replicated in other museums in Ghana, which do not have such documented Policies on Collections Management in place, as well as other heritage sites in Ghana, stand to benefit from this study.

The theoretical lens used for the study was the theory of Policies, which closely fitted the researcher's quest to develop a Policy on Collections Management for Manhyia Palace Museum. The resultant Collections Management Policy is the overall method by which museums can ensure and assure proper Acquisition, Classification and Care

for objects of heritage which form the Collections in Museums. The researcher is of the view that there is an assurance of the importance of a Policy on Collections Management to help keep the objects of human societies in perpetuity for posterity.

## **2.9 Overview of the Stages in Policy Development**

Policies are developed in anticipation of a need once an institution is in place and starts to work. In response to that there is need for a strategy to this gap. The institution needs to assess its activities, responsibilities and the external environment in order to identify the need for policies and procedures. Policy development involves identifying a need, gathering information, drafting, consulting and review. A Policy must be developed for an institution and its team of experts to take charge and lead, and in the instance for this research, the researcher identified the Trustees and Head Curator and Staff of Manhyia Palace Museum. The researcher gathered accurate data on Policies on Collections Management and examined existing templates of other Museums such as the British Museum, National Cultural History Museum, and Pretoria, etc. A draft of the Policy was made and presented to the Curator of Manhyia to ensure the wording and length or complexity of the Policy are appropriate to the Staff of Manhyia Palace Museum. The researcher consulted the Trustees of Manhyia Palace Museum, to make known what had been encapsulated in the Policy, since Policies are most effective if those involved are consulted, they turn out to be more supportive and have the opportunity to consider and own it by discussing its potential and implications. The Policy was then approved after the final draft, by the Management Board and Trustees and the researcher was confident it was going to be implemented effectively. The procedures for Collections Management spelt out in the Policy, by the researcher, gave clear guidance regarding its implementation by the Staff of Manhyia Palace Museum, e.g. Acquisitions, Accessioning etc. The Policy

was put to test after the Staff of Manhyia Palace Museum were taken through training by the researcher. The Staff were monitored and encouraged, to ensure the implementation of the Policy so that the Museum will yield the desired results of excellence in Collections Management and its service delivery to the general Public.

## **2.10 Summary**

From the review of related literature, it is quite evident that the most common source of challenges for Museums is the procedures of Collections Management in museums as well as lack of Policies to back the Management of Collections. There was a need for Manhyia Palace Museum, to own a documented Collections Management Policy, and this gap has been filled by the researcher, which is the main purpose of this research and which could serve as a model for other Museums in Ghana and Heritage sites within and beyond Ghana, other researchers and students of museum studies could also use it as a research base to build upon it for further studies. From the onset according to Edson and Dean (1994), in recent years, Collections Management procedures have shifted from its traditional role of regulating stored objects, to a more inclusive focus on all activities concerning collections including methods of acquisition, recordkeeping, care and access.

As obtained from the International Council of Museums (1990), it is obligatory for every museum to do this:

“Each museum authority should adopt and publish a written statement of its collecting policy. This policy should be reviewed from time to time and at least once every five years. Objects acquired should be relevant to the purpose and activities of the museum and be accompanied by evidence of a valid legal title. Every opportunity should be used to inform and educate the public in the aims, purposes and aspirations of the profession in order to develop a better public understanding of the contributions of museums to society”

As stated, and reviewed, policies of Collections Management in Museums serve as a pedestal for standards in Museum institutions.



## CHAPTER THREE

### METHODOLOGY

#### 3.0 Overview

Having obtained relevant information on the various components that is necessary to inform the researcher on how to address the purpose of this study, this chapter discusses the research design, population of the study with reference to sampling, data collection instruments, its validation and administration, and data collection procedures.

#### 3.1 Research Design

Maxwell (2005) asserts that research design is governed by the notion of fitness of purpose, and the purpose of the design determines the methodology and design of the research. It is the overall plan for connecting the conceptual problems to relevant empirical research (Wyk, 2012). In line with research questions that had to be answered by Case study and solve a problem, it was considered practical to use qualitative research methods. A case study is a detailed study of a specific subject such as event, organisation or phenomenon. Case studies are good for describing, comparing, evaluating and to understand difficult aspects of a research problem. The researcher deemed it appropriate to gain concrete in depth knowledge about the specific real-world study of collections management at Manhyia Palace Museum and other world class standard museums. This form of research design gave room for the researcher to explore key characteristics such as systems put in place for the smooth-run of collections management in museums. Meanings and the implications of the systems i.e. collections management policy. Case study as the research design was chosen by the researcher to explore collections management at Manhyia Palace museum and this illuminated the challenges in its area of collections management.

Based on the case study practical action to resolve the challenge was proposed by the researcher which is open up for new directions for future research. It was necessary to use the case study for the design since it deliberately focused on outlying cases which shed new light on the research problem and had a connection with the order theory in museum operations. The case study was not an isolated description but rather integrated into existing knowledge about Collections Management in museums. The case study allowed the researcher to expand the theory of order, by uncovering new concepts and ideas for Manhyia Palace Museum that needed to be incorporated in its operations.

Qualitative research is carried out by the study of events in their natural settings, attempting to make deductions or interpret phenomena in terms of the meaning deduced (Denzin & Lincoln, 1994). Research studies that investigate the quality and relationships, activities, situations or materials are referred to as qualitative research (Fraenkel & Wallen, 2000). Gilbert (1993) states that qualitative methods provide streams that can lead to insightful meanings into a subject area being studied as it investigates the relationships activities, situations or materials. The ultimate goal of enquiry according to the review of literature portrays the intricate systems of the research. Qualitative research methods describe, analyze and interpret discoveries that occur on daily basis. Through qualitative investigations, this study therefore sought to ascertain the human reaction as understood by concentrating on the laborious nature of Collections Management procedures undertaken by museum staff. This began with the observation of phenomena and its characteristics by the researcher working as an intern at both the British Museum and Manhyia Palace Museum. The researcher studied Collections Management practices in both museums in their natural settings. Finally, the researcher through the internship was offered a unique and hands-on

approach to understanding what, how and why Collections Management was practiced at world class standard museums (British Museum) and not carried out at Manhyia Palace Museum. The mixed method research and strategies were an applicable approach in this regard as one method sufficed where the other failed, thus the researcher employed the descriptive method as a design.

### **3.2.1 Descriptive research**

Kerlinger and Lee (2000), state that, the function of descriptive method is to try to present events, emotions, sentiments or ideas and images realistically as possible. This type of research is centered on realistic and accurate explanation to people, on events or works of art in articulate detail, in that it is documented with the notion of providing a complete detail of happenings and emotion as they occur. It is then organized, tabulated, depicts and describes data collected (Glass & Hopkins, 1984). Descriptive research is relevant for the purpose to provide detailed and complete documentation of events emotions as it unfolds. Ross and Morrison (2003), also define descriptive research as means of data collection by describing and interpreting prevailing conditions, behavioral patterns, beliefs, and continuous processes. Through descriptive research room is made available for creative exploration whiles it aids in organizing findings to correspond with explanations which is subjected to test or validation. Descriptive research comes handy for the study of natural settings which have not been manipulated and it is usually gathered through participant-observation or as an observer-participant.

The researcher employed the descriptive research method in describing and identifying the two museums (British Museum and the Manhyia Palace Museum), the history of collections management practiced in the past and currently. The researcher

interpreted and documented the findings by working as an intern, participated and observed at both museums through field survey which was overt and in its natural setting and came up with suggestions and a framework of a documented collections management policy for Manhyia Palace Museum. This involved various procedures of Collections Management; Acquisition, Accession, Registration, Cataloguing, Collections care (Preventive-care, Restoration, Conservation), Loans, Exhibition of Collections, Museum displays, Storage, Security and Deaccessioning. Visuals such as figures and plates were employed by the researcher to aid readers have first-hand information on how documented Collections Management fosters the smooth run of events at world-class standard museums i.e. the British Museum.

### **3.2 Population of the Study**

Population for the study were Museums in Ashanti, Greater Accra Region, London, (UK), Pretoria. (SA), Bahia, Salvador (Brazil), and Philadelphia, (USA). These Museums were contacted for information on Collections Management through the Curators, Registrars, Administrators, collections care staff i.e. restorers, conservators and janitors, governing board and trustees, donors and visitors. The target participants were the group of respondents the researcher based the study on for data collection. The researcher for this study, had a target population of 120 participants as this was the total of number of curators, registrars, administrators, restorers, conservators, janitors, governing board and trustees, donors and visitors, in Ashanti Region, Greater Accra Region and London, (UK).

**Table 3.1: Target Population of the Study**

<b>Population Characteristics</b>	<b>Frequency</b>
Curators of Ashanti, Greater Accra, London museums	10
Registrars and Administrators of Ashanti, Greater Accra, London museums	20
Restorers and Conservators of Ashanti, Greater Accra, London museums	20
Janitors of Ashanti, Greater Accra, London museums	20
Governing Board and Trustees	21
Donors to museums in Ashanti, Greater Accra and London museums	10
Visitors to museums in Ashanti, Greater Accra and London museums	19
<b>Target population</b>	<b>120</b>

(Source: The Researcher, 2019).

Narration of target population in Table 3.0 is as follows; 10 curators from museums in Ashanti Region, Greater Accra and London, 10 Registrars, 10 administrators, 10 Restorers, 10 Conservators, 20 Janitors , 21 Board members and Trustees, 10 donors and 19 visitors to the museums.

**Table 3.2: Accessible Population of the study**

<b>Population's Characteristics</b>	<b>Frequency</b>
Curators of MPM, GNM, GCNCM, AFMB and the British Museum	5
Registrars and Administrators - as above	10
Restorers and Conservators – as above	10
Janitors – as above	5
Governing Board and Trustees- as above	10
Donors to museums – as above	5
Visitors to museums – as above	5
<b>Accessible population</b>	<b>50</b>

(Source: The Researcher, 2019).

### 3.2.1 Accessible population

Accessible population is a group or section of the target population that a researcher can easily reach for data collection (Asiamah, Mensah & Oteng-Abayie, 2017). Of the

expected target population of 120 participants, 50 participants were accessible and willing to take part in the research (Table 3.1, p 67). Since this was mainly a descriptive research, all selected groups constitute part of the population.

Narration of accessible population is as follows; 1 Curator in each Museum, and these are the British Museum, Manhyia Palace Museum, Ghana National Museum, Ghana Center for National Culture Museum, and Armed Forces Museum, Kumasi. 1 Registrar per each Museum, 1 Restorer/Conservator per five Museums mentioned above, 1 Janitor per each museum as mentioned above, 1 Board member per each museum, 1 Administrator per all the five Museums as stated above, 1 donor per the five Museums stated above, and 1 visitor from the five Museums mentioned above.

### **3.3 Sample, Sampling Techniques and Procedures**

According to (Osula, 2005), sampling is taking a portion of the population as a representation of the entire population. Sample may also be described reliance on a cross section of a target population to perform observational study and experiment. It is therefore appropriate to select a margin out of the population without prejudices, with the notion it is usually not possible to study an entire population chosen by the researcher. Restraining factors such as accessibility and human constraints such as ailments made it impossible to obtain measures from a population, in this respect the researcher endeavored to collect information from a smaller group which forms a subset of the total population and the data collated is true representation.

Consequently 30 participants out of the accessible population of 50 were purposively selected for the study.

### **3.4 Instrumentation**

The three data collections techniques used by the researcher were observation, participation and interviews. The secondary data were obtained from such sources as Art Dictionaries, Encyclopedia, Memos, Thesis and Articles.

#### **3.4.1 Interview**

Fraenkel and Wallen (1996) define interview as a method which provides a means to gain information about things that cannot be observed directly. Researchers are able to check, verify or refute impressions gained by observation through interviews. The researcher for this study had face to face interviews which were unstructured, this allowed the researcher to raise and ask relevant questions when the need arose at every given time of collecting data. Precise descriptions of narrations by interviewees were achieved by the rapport established by the researcher to gain their confidence and support, the voices were later on transcribed.

#### **3.4.2 Designing an Interview guide**

Irrelevant questions were avoided through the use of an interview guide, the guide focused on the central issue of relevance and impact of Collections Management in Museums, Policies on Collections Management, experience and expectations of visitors Researchers, Educationists, Academicians and the general public at the Museums. The researcher first used this procedure for initial study to identify how collections management was practiced in museums, and was aided by identifying the actual challenges museums had with collections management. The rationale for the preliminary study was to ensure that the interview elicited the right response and gathered valid research.

The researcher in the quest to ensure validity to the interviews, conducted a mop-up review, to resolve the voices captured were devoid of distortion and misconceptions.

### **3.4.3 Interviews conducted**

The one-on-one interview piloted by the researcher was one of the data collections instruments used. Respondents offered more information through this technique of unstructured interview through conversations for in-depth information.

30 respondents were interviewed at the respective Museums, Manhyia Palace Museum, Ghana National Museum, and Ghana Centre for National Cultural Museum, Armed Forces Museum, Kumasi and the British Museum, who are employees of these Museums as well as Researchers, Academicians, Educationists and General public to the Museums were interviewed representing 100%. (Table 3.2, p 71)

Most respondents were initially hesitant until a letter of introduction from the researcher's university was presented as a proof to debunk the initial hesitations to grant the interviews for the research, this applied especially to the donors of the museums who preferably wanted to remain anonymous and the researcher respected that right, this was effected using a tape recorder and was carried out in English and local dialect i.e. Twi, Ewe and Ga.

A Three-page interview guide (Appendix A, p. 181-183) was designed to be as simple as practical to seek information from busy Curators as well as other Museum Staff, Trustees, Governing Board Members and Visitors to MPM, GCNCM, AFM, GNM and BM(UK).

The researcher interviewed 30 respondents constituting staff of Manhyia Palace Museum, Ghana Centre for National Culture, Armed Forces Museum, Ghana National Museum, and the British Museum (UK), response from interviewees was used. The interviewed personnel constitute 5 Curators representing 16.66% from Manhyia Palace Museum, Ghana Centre for National Culture, Armed Forces Museum, Ghana National Museum and the British Museum (UK). 5 Registrars of MPM, GCNCM, AFM, GNM and the BM (UK) representing 16.66%. 5 Restorers/ Conservators of MPM, GCNCM, AFM, GNM and the BM (UK) representing 16.66%. 5 Janitors of MPM, GCNCM, AFM, GNM and the BM (UK) representing 16.66%. 5 Administrators of MPM, GCNCM, AFM, GNM and the BM (UK) representing 16.66% and 5 visitors to the above mentioned museums representing 16.66%, bringing it to a total of 100% people interviewed (Table 3.2, p. 72). The researcher used interview guide to allow respondents to have the free will to express themselves into detail.

**Table 3.3: Purposeful Sample Interviewed**

<b>Population's Characteristics</b>	<b>Frequency</b>	<b>Percentage</b>
Curators of MPM, GCNCM, AFM, GNM and BM (UK)	5	16.66%
Registrars = „	5	16.66%
Restorers/ Conservators „	5	16.66%
Janitors „	5	16.66%
Administrators „	5	16.66%
Visitors „	5	16.66%
<b>Total interviewed</b>	<b>30</b>	<b>100%</b>

(Source: The Researcher, 2019).

### **3.4.4 Purposive sampling**

Purposive sampling (also known as judgment, selective or subjective sampling) is a sampling technique in which the decision of choosing a number out of the target and accessible population to participate in the research, and the resolution solely lies with the discretion of the researcher (Palinkas, Horwitz, Green, Widsom, Naihu & Kimbely, 2016). It is a non-probability sampling method and only occurs when elements selected for the sample are chosen by judgment of the researcher. It is proven to be effective when only limited numbers of people can serve as primary data source due to the research design, aims and objectives. It is also used when interviews form part of the research tool for a study, and it is ideal for in-depth interviews. Purposive sampling can be divided into six categories; typical case, extreme or deviant cases, critical case sampling, heterogeneous or maximum variations, homogenous, and theoretical sampling. Purposive sampling is cost-effective and time effective sampling method, hence the researcher employed this method to achieve desired results through in-depth interviews of a selected group out of the target and accessible population (Table 3.3, p. 71).

#### **3.4.4.1 Observation**

Bogen (2017) defines observation method for data collection as a scientific tool and these range from casual, scientific to precise, and this involves modern, mechanical and electronic means. Researchers study people in their overt setting and it is deemed the direct means for observation, it is carried out in a natural setting and it yields real and true data more than any other method. The researcher observed daily proceedings at the Manhyia Palace Museum and at the British Museum by participating and observing as an intern at both museums for a period of one month at each museum.

#### **3.5.4.2 Observation checklist**

Participants were observed running their daily task right from acquisitioning, accessioning, registering, documentation, preventive-care, restoration, and exhibitions within and outside the museums, permanent and semi-permanent displays, loans-out and loans-in, storage and deaccessioning which are the various tributaries of collections management. Role of governing board, and the experience of visitors and their expectations.

#### **3.5 Validation of Findings**

A triangulation of primary and secondary data from various sources of evidence was used by the researcher, the primary data comprised of interviews of those closely associated with the Manhyia Palace Museum, the British Museum and the other museums used for gathering data; curators, registrars, conservators, restorers, janitors, trustees, donors, philanthropists and other related professionals. Audio tape recordings were transcribed and photographs were taken on the field. The data was analyzed and findings were noted in this chapter as evidence of field work. Secondary data was accessed from museum related journals, articles, books, dairy entries and other internet correspondence.

#### **3.6 Ethical Considerations**

Nolen and Putten (2007) point out how it is crucial to abide by certain ethical tenets when conducting a research. The researcher made a conscious effort to impress upon respondents in the research that they were participants and principals and not subordinates. The respondents were adequately informed and participated willingly and were under no obligation.

### **3.7 Data and Treatment of Data**

The researcher used two forms of data: Primary data was results from experiments conducted, Secondary data were thesis, books, Publications, e-resources etc.

#### **3.7.1 Criteria for admissibility of data**

Only the following information were used, responses to interviews from staff, trustees, donors, philanthropists, visitors and other associated museum professionals. In addition to data collated through visuals, participation and observation methods from the field as an intern, for a month's duration at both Manhyia Palace Museum and the British Museum. Information from published sources were cited, used and acknowledged in the research. The researcher opted and applied the thematic analysis method to the transcripts of interviews conducted on the field due to its flexibility in nature in interpreting data. Thematic analysis is a good approach whereby a researcher wants to find out something about people's views, opinions, knowledge, experiences or values. This analysis helped the researcher in generating themes, familiarization by reading through the transcribed text and made notes. Then coding was carried highlighting the salient phrases and sentences, and this necessitated the reviewing of existing themes. The researcher defined and named themes in a broader aspect, this facilitated the write up. The deductive approach was used by the researcher since there are themes on Collections Management procedures based on existing theories such as order, entropy among others which gave the researcher a resilient idea. The researcher was interested in revelations based on the statements made during the interviews and the social context in which these were made, so the latent approach suited the thesis.

### **Objective One**

To examine policies and systems in the area of collections management at world-class standard museums. This comprised of the various components of policies and systems laid together to facilitate collections management, and these are policies and systems put in place on acquisition, accession, registration, documentation, preventive-care (conservation and restoration), exhibitions and displays, storage, loans-out and loans in, storage and deaccession. The researcher examined and found out how these policies and systems facilitate collections management at the British Museum which is world-class standard museum. The researcher accessed and documented data based on collections management policies, mode of operations manuals, at the British Museum. The researcher travelled to the British Museum and worked as an intern for observation and data collection purposes and volunteered during exhibitions and permanent displays for hands-on museum experience. The researcher also obtained data from the museum's weekly reports, closely observed, then the findings and results on collections management were documented. The data collected was assembled, described, examined and analyzed.

### **Objective Two**

To unearth the role, and benefits of a well-structured documented collections management in museums. The researcher uncovered the role and relevance of collections management when well-structured in museums, its benefits and impact was realized through the various systems put in place in museums that had polices for Collections Management. Manhyia Palace Museum, the British Museum, Museum of Bahia (Brazil), Ghana Centre for National Culture, Armed Forces Museum and Ghana National Museum. Documented responses from interviews by the Museum Curatorial Heads in charge of Collections Management at the Manhyia Palace Museum and the

British Museum. With the treatment of data, the researcher based on information collected, assembled, described, examined and analyzed data.

### **Objective 3**

To investigate the practices of collections management at Manhyia Palace Museum. The researcher investigated the practice of collections Management at the Manhyia Palace Museum. Data for this objective were collected from Manhyia Palace Museum, Kumasi in Ashanti Region. The researcher gathered responses from unstructured interviews and these were transcribed and then grouped into categories. The researcher identified the gap in the practice of Collections Management at Manhyia Palace Museum when Collections Management in world-class standard museums were used as a model to identify the gaps of Manhyia Palace Museum in the area of Collections Management.

### **Objective Four**

To identify the gaps between the practices of collections management at Manhyia Palace Museum as against best practices exemplified in world class standard museums. This comprised of identification of Policies on Collections Management, procedures of Collections Management (manual and electronic), supporting Museum theories, and mode of operations at National Museum of Bahia (Salvador, Brazil). Manhyia Palace Museum, the British Museum (UK), National Cultural History Museum (Pretoria), Museum of Bahia (Salvador, Brazil). The researcher identified Policies and studied supporting theories, as well as procedures of Collections Management. The researcher identified the practices of Collections Management at Manhyia Palace Museum as against best practices of Collections management exemplified in world-class standard museums i.e. the British Museum.

### **Objective 5**

To help Manhyia Palace Museum to attain a world class standard through its Collections Management Policy which will be based on its Aims, Vision and Mission statements. This comprised of identification and study of Policies on Collections Management, Procedures of Collections Management (manual and electronic), supporting theories, and mode of operations in world class standard museums. Data was collected and collated from, Manhyia Palace Museum, the British Museum (UK), National Cultural History Museum (Pretoria), Maritime Museum, Bahia (Salvador, Brazil, See Appendix C p. 191), Museum of Art, Philadelphia USA, San Francisco Church and Convent Museum (Brazil, see Appendix E, p. 224). The researcher analyzed Policies, identified and studied supporting theories, studied procedures of Collections Management through observation, journals, published articles, thesis etc. The researcher identified the gaps between the practices of Collections Management at Manhyia Palace Museum and that of best practices of Collections management exemplified in world-class standard museums i.e. the British Museum. The researcher developed a documented Policy on Collections Management for Manhyia Palace Museum, based on the Aim, Vision and Mission Statement of the Museum, which is subject to expansion and review by other Museums which might use it as a model.

### **3.8 Summary**

The researcher throughout this chapter gave an account of the methodology employed for this research. It discussed how the data were collected, organized, discussed and analyzed in the context of the research questions and the set objective for the thesis.

The methodology was treated under subheadings of research design, population for the study, sampling, and instrumentation, validation of findings, ethical considerations, and data treatment.

The population for the study was Curators, Registrars, Administrators, Restorers, Conservators, Janitors, Donors, Philanthropists, Researchers, Educationists, and visitors of Manhyia Palace Museum (see page 143-150), the British Museum (see Appendix B p. 184) and Armed Forces Museum (see Appendix F, p. 230), Ghana Center for National Cultural, Ghana National Museum (see Appendix D, 211). The target population was 120 and 30 were purposively selected and accessible during the research.



## **CHAPTER FOUR**

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

#### **4.0 Overview**

This chapter introduces and discusses the benchmarks set from the researcher's observations, and findings; data collected and collated, criteria of respondents with their corresponding responses and perceptions from the general public. The researcher identified the policies, mode and systems of operating, which serve as tools of collections management in various museums and more especially the British museum which was used as the standard and represented a world-class standard museum and served as a model for what pertains at Manhyia Palace Museum. This chapter also brings to bare standards set by International Council of Museums (ICOM), for museums across the world. The survey conducted by the researcher as part of findings for this thesis verified that many museums do not have a written Collections Management Policy, the research was to delve in the Management of Collections in Museums; types of Collections Management, its relevance, impact and importance to museums and general public.

#### **4.1 Objective 1 Policies and Systems in the Area of Collections Management at World-Class Standard Museums**

##### **4.1.1 Collections management of the British Museum**

To better understand the challenges faced by Museums and how these challenges are managed at world-class standard Museums, in practice, Policies and procedures in Collections Management, the researcher chose to study the Policies and Systems put in place at the British Museum with major ethnographic/ anthropological collections and dedicated to human history, art and culture.

The British Museum was founded in 1753, the first national public museum in the world. In previous times it granted free admission to all studios and curiosities, but the numbers increased over the years from 5,000 per a year to nearly 6 million presently. The origins of the British Museum embedded in the will of a physician, naturalist and collector Sir Hans Sloane (1660- 1753) whose career as a collector really began in 1687 when he sailed for Jamaica as physician to the colony's new Governor. Over his lifetime he absorbed complete collections through two means by friends and bought curiosities from travelers and colonial settlers around the expanding British Empire ranging from North America and the West Indies to South and East Asia until his demise in 1753, Sloane collected more than 71,000 objects which later became the founding collection of the British Museum and this he bequeathed intact to King George II for a return of £20,000 to his heirs. The gift and terms were accepted by parliament by raising the money through national lottery, and on 7<sup>th</sup> June 1753 an Act of Parliament established the British Museum.

The founding collections were mainly books, manuscripts and natural specimens with some antiquities including (coins, metals, prints and drawings) and ethnographical material. In 1757, King George II donated the Old Royal Library of the sovereigns of England and with it the privilege of copyright receipt, it then opened to the public on 15<sup>th</sup> January 1759. In the early part of the nineteenth century there were a number of high-profile acquisitions. These included the Rosetta stone (1802), the Townley collection of classical sculpture (1805) and the Parthenon sculptures (1816). In 1823 the gift to the nation by George IV of his father's library (the King's Library) prompted the construction of the edifice we now see known as the quadrangular building designed by Sir Robert Smirke (1830- 1876). The researcher identified the characteristics of the history and structures of its collections management which

highlighted the disparities in their mode and practices of collections management as against Manhyia Palace Museum. The British Museum which was founded by an Act of parliament in 1753 is now governed under the British Museum's Act 1963. General management and controls are vested in a board of twenty-five trustees; one appointed by sovereign, fifteen by the Prime Minister of Britain, four nominated by learned societies and five elected by the trustees. The museum is largely funded by a government grant-in-aid and administered by the Department of Culture, media and sport. Additional income is also secured through sponsorship and a wide range of commercial and fund-raising activities through exhibitions, displays, lectures, conferences etc. the British Museum has a company which is responsible for the sale of publications and replica of objects in its Collection. There are a number of active supporter groups including Friends of the British Museum, formally known as the British Museum Society and its Young Friends, Patrons, Associates, The Townley Group, Caryatids, Friends of Ancient Near East and Japanese Friends.

The museum holds national collections of antiquities; coins, medals, and paper money. Ethnography; prints and drawings. Natural collections which were transferred in 1880 to the Natural History Museum, South Kensington, The incomparable collections of the British Museum spans from prehistory to current and consists from every part of the world. During the beginning of the twenty-first century, the museum has continued to expand its public facilities with the opening of four new permanent galleries in 2008/9; Chinese ceramics, Clock and watches, Europe AD 1050-1540 and the Tomb-chapel of Nebamun: Ancient Egyptian life and death. "The various Departments at the British Museum, gives a clear-cut area of its Collections", as stated by the Head Curator to the researcher during an interview for data collection.

#### **4.1.2 Africa, Oceania and America Department**

The Africa, Oceania and America Department which was formally known as the Ethnography Department (ETH) has over 300,000 collections. This department is concerned with studying and collecting from the cultures of recent and contemporary small-scale indigenous societies and a number of complex state systems of Africa, the Americas and Oceania. This department also deals with the archaeology of the Americas, Oceania and post-Quaternary archaeology of the sub-Saharan Africa, the collection to the researcher is among the best in the world in these fields.

#### **4.1.3 Ancient Egypt and Sudan Department (AES)**

Formally known as Egyptian Antiques, the Ancient Egypt and Sudan Department (AES) has about 6 million collections in its care. It is the largest and comprehensive collection of its kind outside Cairo. This collection illustrates every aspect of ancient Egyptian culture including Nubia from Pre-dynastic period a time span of over 5000 years from about 4000 BC to the 12<sup>th</sup> century AD as narrated by the Head-curator of this department to the researcher. The Collections in this Department include a significant amount of material from Sudan, this was disclosed to the researcher by the Curator for the Ancient Egypt and Sudan Department of the British Museum.

#### **4.1.4 Asia and Japanese Antiquities Department**

This department holds 207,000 collections in its care as of the time of internship by the researcher at the British Museum. The collections cover the cultures of Asia from the Neolithic period up to the present with the exception of the ancient civilizations of the near East. The collection include paintings, prints, antiquities and sculpture. In many areas such as Chinese antiquities, Islamic pottery and Indian sculpture, the

collection is the most important in the West, its decorative arts and paintings are among the finest and most comprehensive in Europe

#### **4.1.5 Coins and Medals Department**

The collections in this department are about 750,000. It is one of the largest collections in the world, and therefore the most representative of world coinage, with a high proportion of significant rarities. These also include paper money, tokens, modern plastic debit and credit cards, badges and items associated with the manufactured coin dies.

#### **4.1.6 Greek and Roman Antiquities Department**

These collections are in a total of 150,000 and it covers the Greek world from the beginning of Bronze Age, Italy and Rome from the Bronze Age and the Roman Empire except Britain, up until the edit of Milan in AD 313, with pagan survivals later. The collection is one of the most comprehensive in the world.

#### **4.1.7 Middle East and Ancient Near East Department**

The name of this department had undergone several changes to suit the collections in its care. It was previously known as Western Asiatic Antiquities. The department deals with objects of civilizations of the near East and adjacent areas (Mesopotamia, Iran, the Arabian Peninsula, Anatolia, the Caucasus, parts of Central Asia, Syria, Palestine and Phoenician settlements in the Western Mediterranean) from the pre-historic period up until the coming of Islam in the 7<sup>th</sup> century. The department has 282,000 collections in its care and its one of the most comprehensive collections of ancient Near East material in the world.

#### **4.1.8 Prehistory and Europe Department**

This department was previously known as Prehistoric, Romano-British Antiquities and Medieval Later Antiquities. The collections in this department are quaternary material from all over the world. Neolithic and Bronze Age antiquities derived largely from sites in Europe. The objects of the Roman Empire form one of the best illustrations of provincial culture within the Roman Empire. The collections are 2,850,000 in number and these encapsulate European art and archaeology to present day, these include national collections of Anglo-Saxon antiquities and archaeology, icons, seal-dies, medieval pottery as well as the most comprehensive horological collection in existence.

#### **4.1.9 Prints and Drawings Department**

The collections in this particular department are about 3,500,000 and it happens to be the most representative collection of western prints and drawings in existence. These prints cover in comprehensive way the development of print making from the 15<sup>th</sup> century to modern times. It realized that the collections of drawings are possibly of diverse scope, including many works of the highest quality by most of the leading artist of European schools from the 15<sup>th</sup> century onwards. The department has a large number of trade cards and the definitive Wharton- Tiger collection of approximately twelve million objects on display. Many items such as prints and drawings are a considerable part of ethnographical collections, these are fragile and can thus only be shown for short periods of display so as to protect them from deterioration. As confirmed by the head curator of this department there would never be sufficient space for everything to be shown at the same time during exhibitions or displays and the researcher asserts the same applies to the collections in Coins and medals Department.

#### 4.1.10 Collections Management and Care Department

The responsibilities of Collections Management are varied and vital to supporting the fulcrum of a Museum or a Cultural Heritage institution. Therefore, keeping and using Collections Management ideologies and tools to facilitate its practice in museums is essential. One tool that perhaps contributes most to proficient Collections Management is comprehensive record of the objects in a museum's collection. The documentation allows easy tracking of an object within the collections of a museum, whether in storage, on loan, display, exhibition, by whom an object was bequeathed to the museum, provenance, and history published prior its accessioning (if possible). Its distinguished characteristics, conservation history, and relevant cultural information and function in its cultural context. Before the digital age, most museums kept track of collections by the use of inventory books and card catalogue for records although it greatly helped during that period, most museums found it difficult to catch up with the contemporary means of standard accessibility.

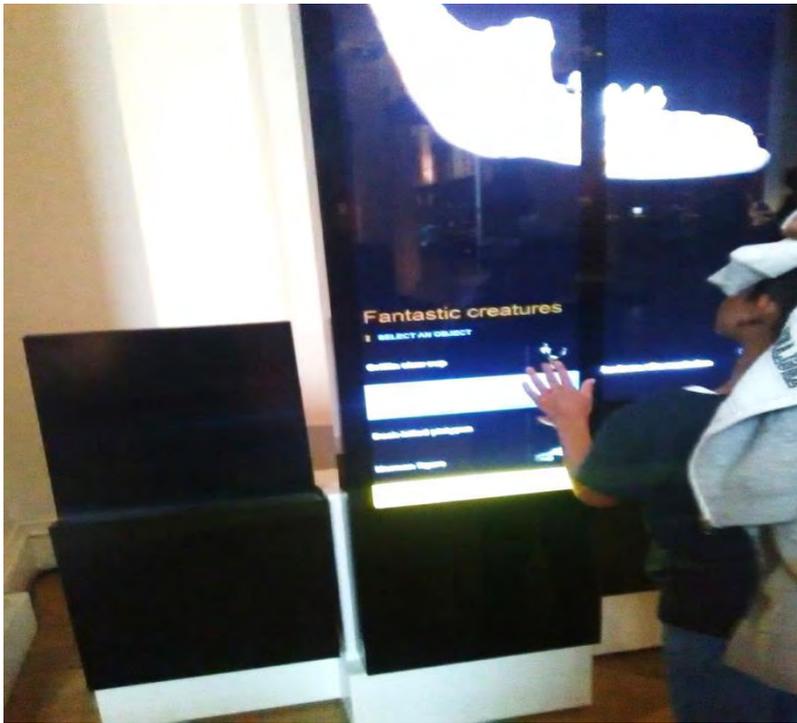
Collection database software developed in 1960 has helped to provide a more versatile alternative than previously captured on card catalogues and accession books as compared to a museum set up with either internet or intranet system. Museum staff can now access information on every object within the museum by the click of a button, The Museum System for example is one of the best-known and widely used databases used by most museums, although there are of course various pre-made database interfaces but it usually comes with its own advantages and challenges, other popular collections management programs used by most museums include *Past-Perfect* and *Museum-Plus*. For most museums to manage collections through software technology, there are projects on-going to open-source database. As the museum market demands for more options for software with multiple applications continue to

soar, so does the range of features sought after in the area of collections management technology. The Department of Collections Management and Care, handles the following sections; acquisition, accessioning, registration, documentation, preventive-care, conservation, exhibitions, displays, loans-in and loans out, storage and deaccessioning of collections in the care of the British Museum. The main objective of this department is to acquire objects in compliance with the museum's policy of collections management and these could be through loans, purchase, and exchange or excavated focusing on the composition, and technology of manufacturing. The objects that enter the museum go through accessioning which is the process of accepting the object(s) into the museum. The object(s) then go through registration whereby they are assigned specific numbers. Photographs are taken of the object(s), condition and state of object is recorded, documentations on object(s) are captured to cover the history of the, use and value of the objects. As it is customary at most museums, acquisition of all collections at the museum receive formal approval from the board of trustees as well as a duly appointed and authorized committee of the board.

The committees have the professional advice of the curatorial staffs of each department before any proposed acquisition object is accepted into the museum. The committees meet regularly at intervals within a year, normally this is held before the Board of Trustees meet, so that decisions on objects to be acquired and state of existing collections can be formally reported. It is at such meetings that the agenda of topics for discussion, report, contributions to purchase funds are declared and members are presented with a list of all persistent data on acquisitions; name of artist, title of work, date of execution, medium of item, source and price where relevant and applicable. The department makes sure that current purchase fund balances are made known to the board so they know the purchasing power of the museum available for

future purchases they might be required to vote on. All works to be discussed are presented at the committee meeting unless for a good reason it is not feasible. For instance, the object may be on exhibition in another part of the city, country, or world, or it might be too large, too heavy, too fragile or too unmanageable to be brought to the meeting room or other available viewing space or room at the museum. In such cases the object is examined on slide or photograph and the committee may elect to approve it tentatively or in principle only when it can be seen. In the situation where the object is finally visible at the museum and viewed by the committee members, the curatorial staff discusses each object by giving account on the object whether it is desirable or not for considerations to be made for its acquisition into the collections of the museum. This department's other role is to clean, repair and restore the object(s) in the museum collections and also ensure that they have the best possible environmental conditions.

The British Museum's prerequisite to develop a sustainable Collections Management has necessitated the use of technology that allows staff to target different aspects of its Collections. The British Museum uses a software that enables staff to make use of information to further illustrate anthropological and art historical notions and forms. Publications on the collections of the British Museum online, makes it easy to extract data from records on objects which has been made available to the general public on the museum's website with the accompanying interpretation for each object in its collection. The British Museum despite its accomplishments as a world-class standard museum has not relented on improving on its services but has also invested in interactive tools, which to the researcher should be replicated in museums all over the world.



**Figure 7: An interactive tool at the British Museum**

(Source: The Researcher, 2017).



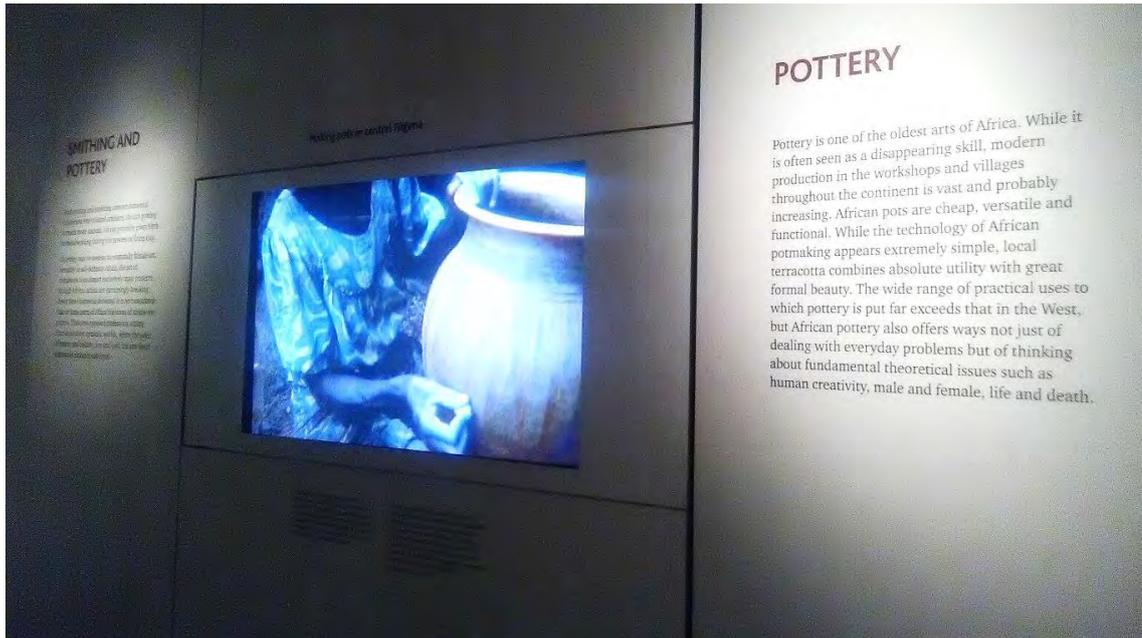
**Figure 8: An interactive tool at the British Museum**

(Source: The Researcher, 2017).



**Figure 9: An interactive tool at The British Museum**

(Source: The Researcher, 2017).



**Figure 10: An interactive tool at The British Museum**

(Source: The Researcher, 2017).

This deals mostly with outreach goals of the museum. The British Museum has the precise technology and trained personnel needed to manage collections in accordance with contemporary museum standards. The researcher identified that conservation scientists in this department are involved in the research into active conservation which is; as to why objects in the collections deteriorate, methods of arresting the situation of deterioration, methods of cleaning, repairing and restoring. The care and protection of collections has always been the two of the British Museum's priorities, but ideas about how best to do that and how to use science and technology which was at the service of scholars and general public has dramatically changed in the last centuries, as relayed to the researcher by the head curator of this department. The properties of new object(s) in conservation are strictly adhered to according to specifications, in the area of restoration ancient pieces are brought into line with current tastes of the museum, demand of its clientele and other scientific research carried out by the collections management team in this department. The researcher

was reliably informed that in the eighteenth and nineteenth centuries the British Museum had taken fragments of statues and put them together with a lot of plaster of Paris and other materials to try and replicate the whole original an example is the picture below.



**Figure 11: Reassembled Fragmented Statue at The British Museum**  
(Source: The Researcher, 2017).

In the twentieth century the pendulum swung the other way towards a very purist approach of showing objects in the collection only as archaeology, it had a challenge since that could be quite misleading, because fragments of an object in isolation could be very difficult to understand. The British Museum is now reaching a synthesis where methods of collections management have changed considerably, almost as much as the ideas of informing the curators especially in the area of conservation, which is supreme. The British Museum tries to analyze substance in its collections with accelerating techniques aiming at finding out how an object(s) will present in five to twenty years. In the Head Curator's words the focus on conservation which falls under collections management is now "preparing the objects for use" that is the

modest possible sense by putting the collections in an exhibition. The museum also sends some of the objects in the collections out for loans, preparing them for photography, and study for research purposes. It also makes sure that, the objects are fit for use and displays as and when the need arises. Basically, the British Museum puts collections out to be seen, handled when deemed appropriate with all precautionary measures in place or moved.



**Figure 12: A displayed Statue at The British Museum**

(Source: The Researcher, 2017).



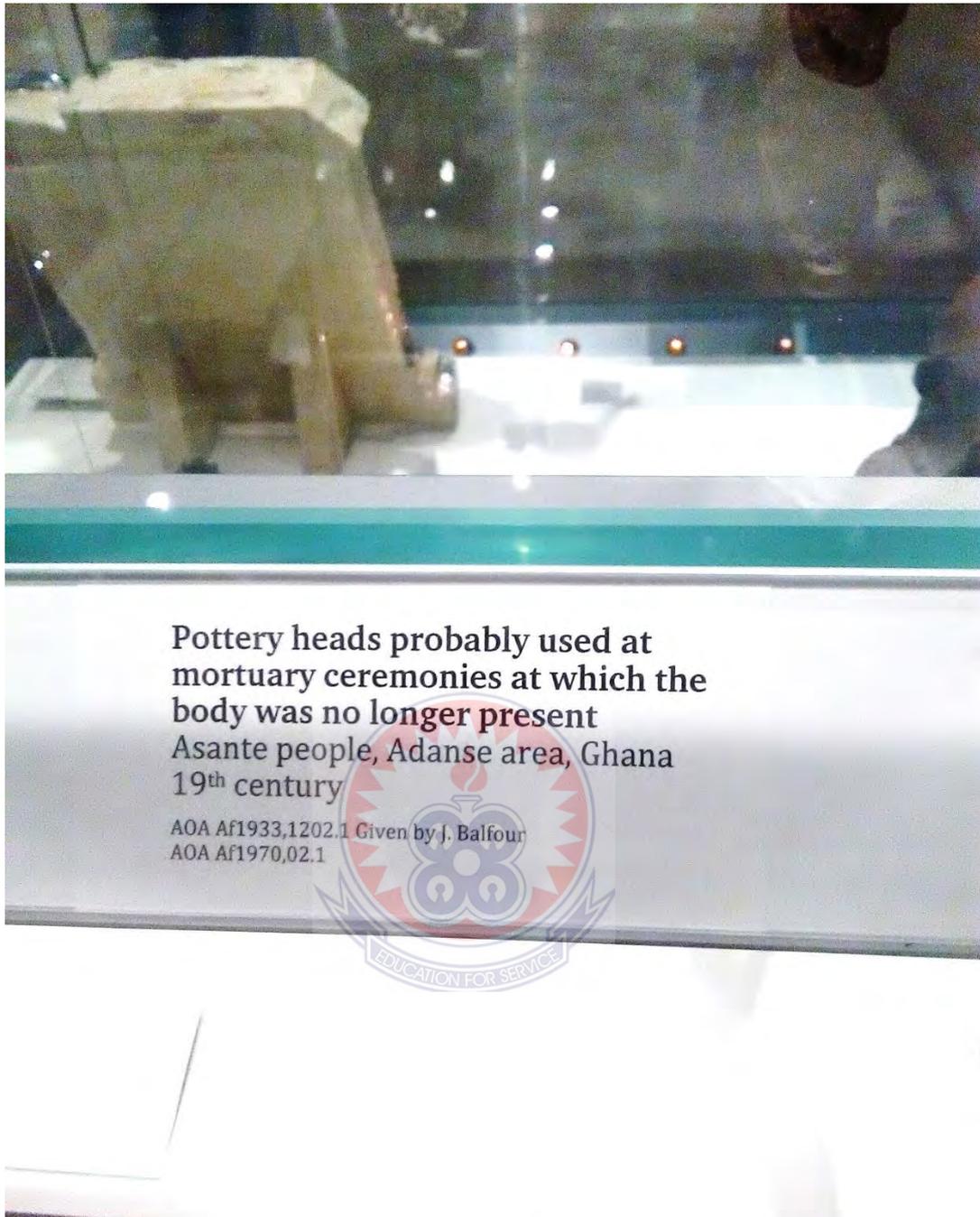
**Figure 13: Trophies on display at the British Museum**  
(Source: The Researcher, 2017).



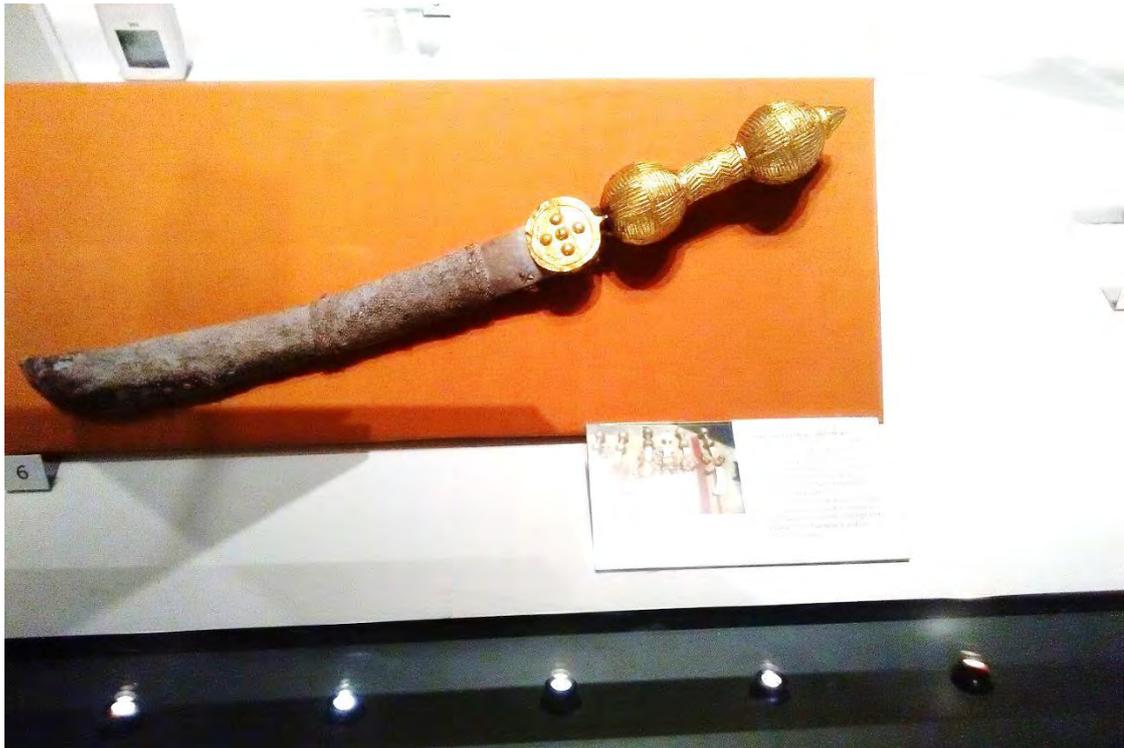
**Figure 14: A Statue on display at The British Museum**  
(Source: The Researcher, 2017).



**Figure 15: Sculpture Pieces on display at The British Museum**  
(Source: The Researcher, 2017).



**Figure 16: Pottery Heads on display at The British Museum**  
(Source: The Researcher, 2017).



**Figure 17: A State Sword on display at The British Museum**  
(Source: The Researcher, 2017).



**Figure 18: A Stool on display at The British Museum**  
(Source: The Researcher, 2017).



**Figure 19: Traditional Dolls on display at The British Museum**

(Source: The Researcher, 2017).

Most of the work around the collections is driven by the needs mentioned above. Most often than not, objects that are hardly put to use are kept well in storage so that it does not deteriorate since it is barely touched. Secondly, if a collection is in danger of getting lost within the museum it becomes top priority other than these reasons the British Museum responds to demand across all over the world for its collections to be accessed on loans etc. The researcher noted that the British Museum has a lot of collections that would have been put up on exhibition but as observed time constraints and financial commitments hinder this desire. The British Museum carries out exhibitions by using objects in the collections to suit specific theme.



**Figure 20: Pots on display at the British Museum**

(Source: The Researcher, 2017).



**Figure 21: Wood Carving on Display at the British Museum**

(Source: The Researcher, 2017).



**Figure 22: Cloaks on display at the British Museum**

(Source: The Researcher, 2017).

Mostly there are about three or more exhibitions that run concurrently at the museum for a period of time. These are held in the galleries of the museum and are mostly ticketed events depending on preference of an individual to or groups to the museum.



**Figure 23: Notifications of ongoing Exhibitions at the inner court, British Museum**

(Source: The Researcher, 2017).

A typical and memorable example is the following exhibitions carried out during the internship period of the researcher “I am Ashurbanipal: King of the world, King of Assyria, Witnesses: émigré modalities in Britain, and Rembrandt: thinking on paper”. Permanent displays such as the “Rosetta Stone” which came to the museum in 1802, continuous and temporarily one-off displays such as the “Jewellery showing Queen Elizabeth I of England” are also put up at the British Museum. These are the visible set-ups in the various halls according to the categories of collections and departments; with ambient conditions taking into consideration the sensitivity of the objects on display, such as reaction to light and touch. Organized tours within the museum are organized and visitors are aided by tour guides usually at appointed schedules to explain the information on the objects in a display.



**Figure 24: Museum guests waiting for a guided tour around the British Museum**  
(Source: The Researcher, 2017).



**Figure 25: Museum guests waiting for a guided tour around the British Museum**  
(Source: The Researcher, 2017).



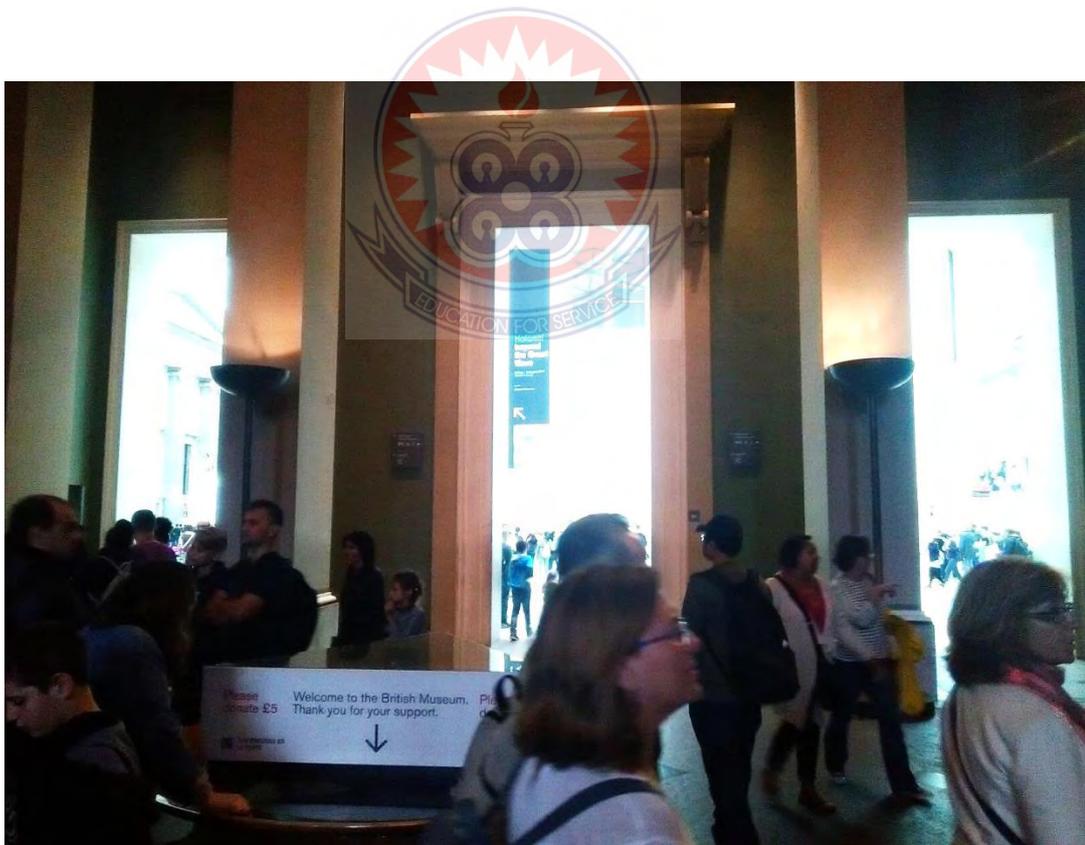
**Figure 26: Guests on a guided tour at the British Museum**

(Source: The Researcher, 2017).

Museum visits by schools are also carried out at scheduled times. The major influx of visitors is usually on Fridays. Visits to the British Museum is free of charge but donations in kind are welcome, by the use of a donation devise placed at the foyer of the museum (Figure 4.22).



**Figure 27: A donation box at the forecourt of the British Museum**  
(Source: The Researcher, 2017).



**Figure 28: Guests arriving at the British Museum**  
(Source: The Researcher, 2017).



**Figure 29: Students on tour at the British Museum**

(Source: The Researcher, 2017).



**Figure 30: Students Undergoing Academic exercise at The British Museum**

(Source: The Researcher, 2017).

The collections and its related information are used in the pedagogical activities of the British Museum. Researchers, students, academicians, museum related organizations, conferences, lectures, workshops, film-shows and documentaries on objects, one- on-one meetings with curators, weekend camp for school pupils among others, use the information on collections to derive meanings on collections when activities are held within the British museum. The British Museum uses objects in its collections such as masks, swords, cloaks etc. for periodic publications for educational purposes, updates on exhibitions and displays, museum career related opportunities and vacancies for the benefit of the general populace.



**Figure 31: Students on tour at The British Museum**  
(Source: The Researcher, 2017).

The British Museum also uses the collections and its related information for research purposes, researchers, scholars, students are given the opportunity to use the objects and its related literature in the collections as research materials to add on to knowledge in academia. The objects in the museum's collections are also used for commodification and commercial use. Although the objects of the British Museum are not offered for sale, replicas are made of some of the objects, which are sold at the various shop outlets within the museum.

### **Guests at the shop of British museum**

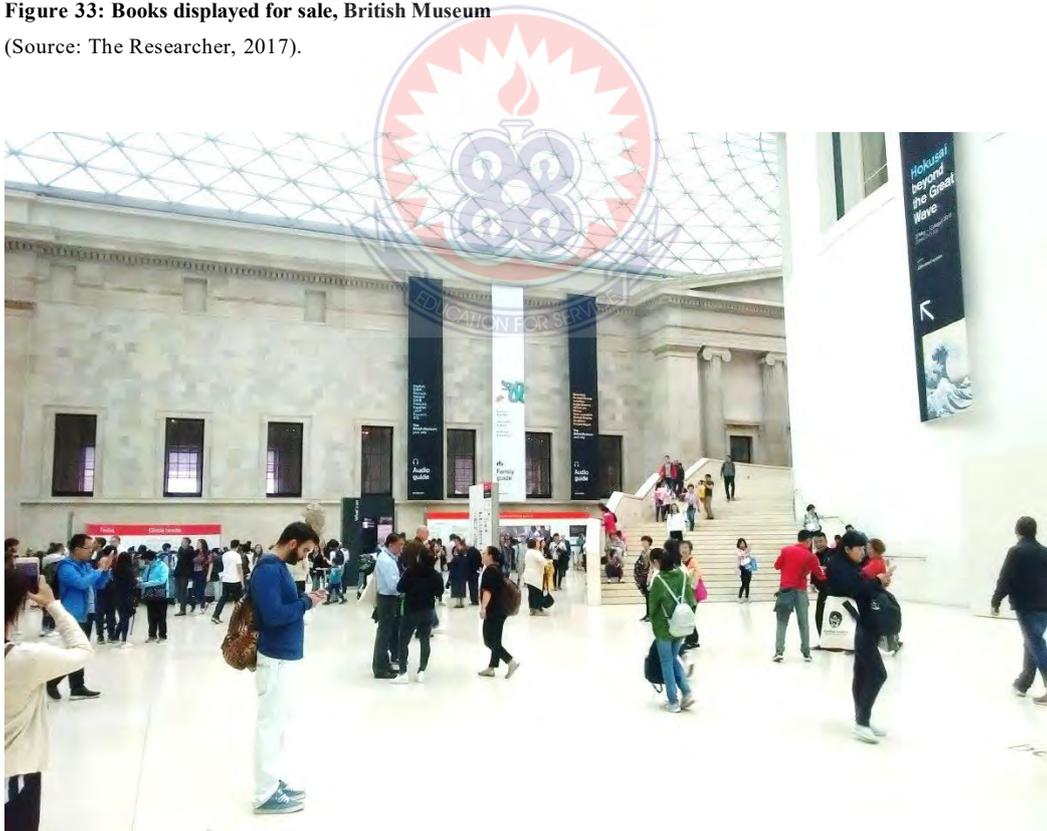


**Figure 32: Guests at the shop of British museum**

(Source: The Researcher, 2019).



**Figure 33: Books displayed for sale, British Museum**  
(Source: The Researcher, 2017).



**Figure 34: Guests awaiting tours at the British Museum**  
(Source: The Researcher, 2017).

The museum has a website with a vast of its objects in its collection on display, for viewing by internet users gather information on collections housed by the British Museum. Associated programs such as exhibitions (on-going and yet to be held), displays (permanent and temporarily), information on seasonal sale of object replicas, publications, among others are also publicized on the internet.

At National Cultural History Museum and National Museum of Bahia, visited by the researcher there were visible storage units and study centers that allow researchers, academicians, students, visitors among others to experience a larger portion of the collection, the visible storage units are intended to keep the objects in regulated microenvironment while allowing viewing of objects within the units in the storage hub. The museum keeps an eye on storage conditions and this keeps deterioration to the barest minimum, obviously everything deteriorates over time but it does not need to be kept shiny and looking new as the researcher noticed some collections are more volatile than others. A stone statue will not change much in a hundred years as compared to an object which might be made of fur and feathers which will deteriorate all the same even if it's not in use. A typical example at the British Museum is a first –Century BC sculpture made by a Roman craftsman the bronze statue from Zipheth in the Nile Delta titled “The Youth” and known in the museum as “*Charlie*”.

According to one of the conservators at the British Museum Alexandic Baldwin who restored „Charlie” to exhibition standards of the museum the mentioned object was put up for exhibition at the beginning of 2007. Periodically at the British Museum scientists are brought in to examine and assess how objects in the collections interact or react with other objects it comes into contact with, the researcher observed these scientists brought in looked out for various means to slow down deterioration

processes by analyzing the effects of light, humidity, pollution and pests infestations. Since the early 1970s conservation scientist at the British Museum have pursued a program of research in what has become known as preventive conservation. This object –centered research was initiated as enquiry into the cause of deterioration and to gain an understanding of treatment and environmental requirements for stabilization. There are consequences for preventive conservation in areas such as care, storage, access, handling environment and occupation safety, the discovery that the majority of the galleries and object storage areas in the museum were not equipped with air-handling systems was the result of deterioration.

Bradley (2005) Preventive care measures are divided into unreceptive conditions produced by the building taking into consideration; climate control, moisture barriers, surface protection, and vigorous measures; periodic cleaning, care and renewal. Every object in the collection as observed by the researcher during data collection as an intern is subjected to these lines of enquiry: curatorial, conservatorial and scientific, these objects in the collection were analyzed without altering them in anyway. The use of hand lenses and microscopes on objects by scientists, structure, particles and materials as well as crystal forms could be spotted. Saunders (1999) states that the best form of analysis is the one that does not even touch the object. The British Museum has a non-invasive technique that does not require taking a sample, examples of such techniques are the use of x-ray florescence, which fires beams of x-rays at the surface of an object in order to analyze the different elements in compounds. Spectroscopy is another means that the British Museum uses to give specific information on the chemical make-up of materials. The researcher realized the British Museum uses a scanning electron microscope which is one of the most powerful analytical method, by taking samples of objects without damaging it in

anyway. It is able to detect how layers are built up and what they are made of, an example of such is when a work of painting was worked upon during the data gathering period of the research at the museum, the painting was reconstructed exactly how it was originally painted, the materials used and the order in which it was applied, by the above-mentioned technique only a sample of the painting was required. Scientific analysis helps the British Museum to unearth the mysteries that shroud the collections an example is “*Double-Headed Serpent*” in the Mexican gallery at the museum. Scientific analysis on objects informs the curators about the origins of an object. A material scientist at the British Museum by name Caroline Cartwright worked on mosaics for over a period of ten years and discovered a huge wealth of information about the creation of mosaics. Most of the turquoise mosaics at the British Museum are built on intricately carved wood.

Alexandra Baldwin an inorganic conservator at the British Museum works on glass, ceramics and metal objects across the whole museum’s collection, and metals happens to be her specialty and she has a special affection and attachment to the Greek and Roman department and happens to be the representative of the metal conservation department. Collections of Greek and Roman department lead objects that comprise of 2000 collections such as pipes, seals, children’s toys and votive offerings. Alexandra has worked as a conservator of the museum since 2002 and through an interview by the researcher made it clear that scientists of the British Museum work hand in hand with the conservation department from their laboratories at Russell Square. The science department has two major roles, first of all they are to study the objects from a curatorial point of view which are; what an object is made of, where it originates and then provide methods and guidelines for its conservation. A conservator might need to get something off the surface of an object or join two

pieces when the object undergoes investigation, high optical microscopes are used at the British Museum especially on wood to determine the distinctive cellular pattern;



**Figure 35: Conservator at work at the British Museum**

(Source: The Researcher, 2017)



**Figure 36: Conservator at work at the British Museum**

(Source: The Researcher, 2017).

The researcher found out through an interview with an archaeologist and a Botanist by academic training, who has the responsibility at the British Museum to principally identify wood and other plant based remains from objects across all the departments and simultaneously on objects from Oceania, Ancient Egypt and Mexico, that wood objects can tell much about the culture of a people and origin. The Botanist further sites a typical example of such an instance at the British, the Egyptian mummy cases at the museum. These are made of special tree species, its range of wood are favorable for the preservation of bodies and can last for a long period of time. One of the biggest conservation projects in the British Museum in recent years focused on series of ancient Egyptian wall paintings from the tomb of Nebamun, a grain accountant in the fourteenth century BC Thebes. In possession of the British Museum, are eleven fragments of the paintings of the tomb of Nebamun, and are regarded as some of the finest products of ancient world.

A conservator of the museum since 1993 by name Karen Birkholzer, who happened to work on these paintings discovered in 1820, describes it as the most beautiful and most important artefact in the world. As rightly stated, and informed by a curator specialist in Ancient Egypt culture, Richard Parkins, at the British Museum, that the British Museum vaunts of seasoned curators who manage the collections through conservation and preventive care. Deaccessioning of objects is also handled by this very department which disposes of objects no longer in tune with the mission of the British Museum, as well as other factors such as, controversial challenges of ownership, end of loans contract among other dynamics. Traditionally the British Museum staff directly involved with the care of collections are trained in anthropology, art history, museum studies or related field. The administrator of the British Museum, explained to the researcher that, only in recent years, as cultural

legacy management comes to rely more and more on technological innovations. This has brought about a need of the museum's staff with diversified background. All collections demand and require continuous upkeep and it is in the museum's best interest to guarantee that as much of their contents in the collections serve the general public as possible. As well as peer collaboration between museums, heritage and educational institutions as practiced at the British Museum. Contemporary methods and emerging technologies allow the stewards of cultural heritage collections to reach out to museum audiences better than previously, innovative methods of managing collections and involvement with the public at the British Museum as identified by the researcher ensures museum collections can be experienced to its completest sustainably. Good management of collections is absolutely helpful to the preservation and development of a collection.

Management of Collections constitutes a wide range of custodian practices which encompasses the smooth functioning of the entire museum responsible for the care of collections in its possession. The researcher realized throughout the research at the British Museum and other world class standard museums that having a command of the contents of a Collection is indispensable to effective management. One of the greatest significant values of collection management is the information track it provides as custodians of cultural heritage objects. The documentations of information obtainable about a collection gives more credibility and assurance to museum audience. This includes information prior its accession into the museum, storage and treatment procedures undergone while within it and the British Museum falls no short of these procedures in the management of its collections. After all, an object is not just an artifact in a void but rather symbolizes a couple of multifaceted human experiences and interactions. The movement of British museum's collections

from donors and lenders is tracked by administrators and registrars as well as curators responsible for researching about the object. This information acquired by the museum is made available to the general public interested in acquiring knowledge about material cultural heritage. And also, to descendant generations of indigenous people whose cultural patrimony maybe in the collection for exhibitions, displays, loan-out, or in storage at the British Museum. Stakeholders of the British Museum (trustees, donors, researchers, object source communities, among others) directly invest in the safety and longevity of collections and indirectly by people and organizations. This group of stakeholders fund the museum’s activities such as its involvement in the Museums Association of United Kingdom. The researcher who happens to be a member of the Museums Association (UK), attends seminars and conferences organized by this prestigious organization, which champions the cause of museums worldwide. As well as a student member of the British Museum Association.



**Figure 37: Seminar at the Auditorium, British Museum**  
(Source: The Researcher, 2017).



**Figure 38: Researcher at a seminar, British Museum.**

(Source: The Researcher, 2017).



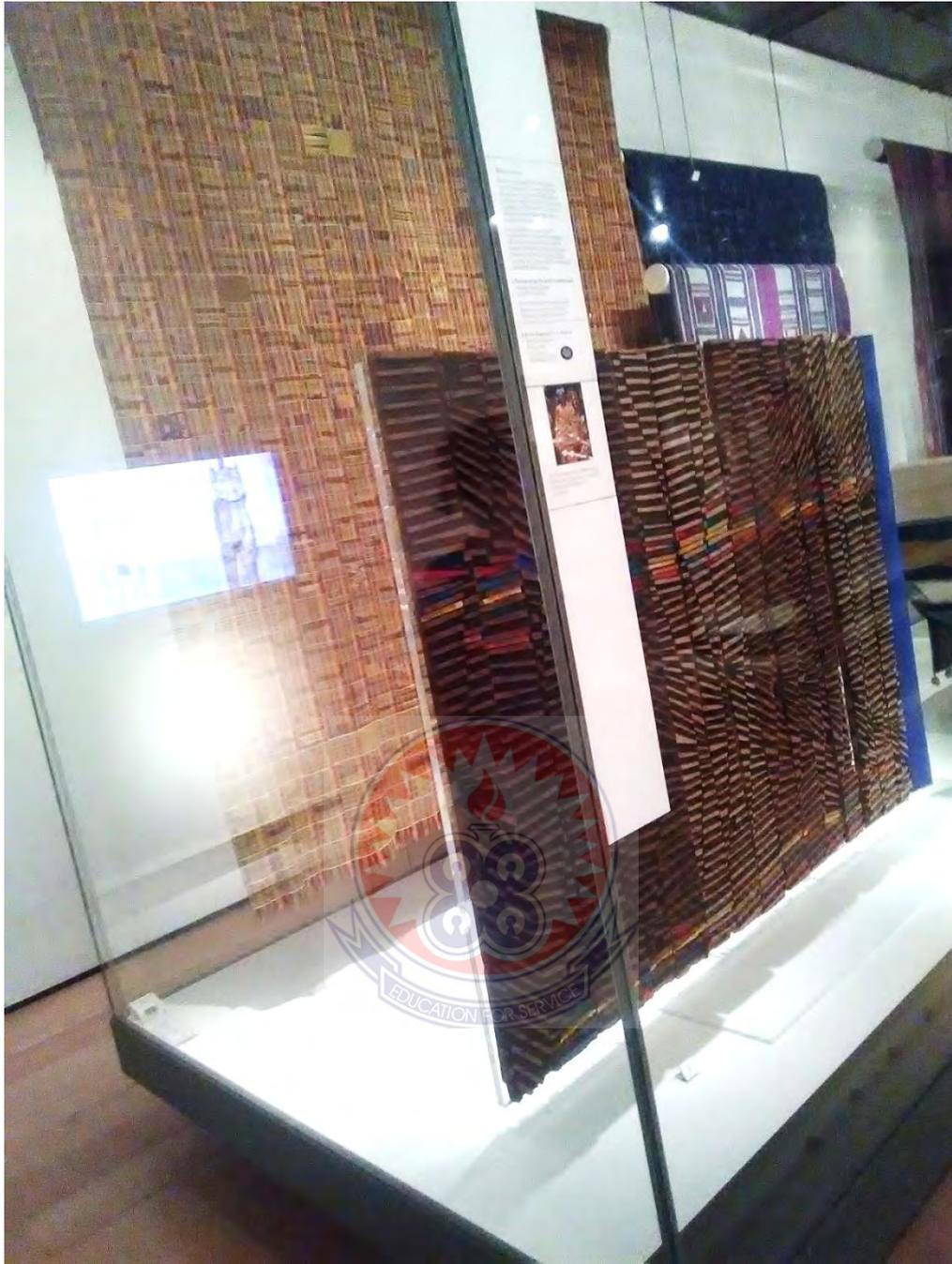
**Figure 39: Conducting interview with a curator of the British Museum**  
(Source: The Researcher, 2017).

In the case of indigenous stakeholders, they might also be concerned in the return of artifacts in a good condition. Therefore, the British Museum has the ability to keep track of its objects in its collection, and it is of a high concern since they interact with donors, lenders and stakeholders associated with the various objects based on transparency and respect. The researcher is of the view that documentations on history of objects in museums as practiced at the British Museum both prior to its time in a collection and within a collection makes care- practices explicit. Collection management encapsulates the practices a museum can employ to sustainably develop and put objects to use, and this helps to streamline its focus based on its mission statement (a summary of the core ideology and goals of collection management). As well as policies and tools of collections management, which serve as guidelines in

streamlining the focus of the museum, of which the British Museum plays an exemplary role. Collections management enables not just the logistical management of objects with a cultural background, but also the ethical management of materials. A typical example is reverence given to objects in the African gallery at the British Museum of which the researcher was highly impressed, examples are the *Kente Cloth* from Ghana, and the *Tree of Life* on display at the Sainsbury African Gallery of the British Museum, and the *Mummy of Nesperennub*, as part of collections in Egyptian collections which are more than hundred in number.



Figure 40: African Exhibition, British Museum  
(Source: The Researcher, 2017).



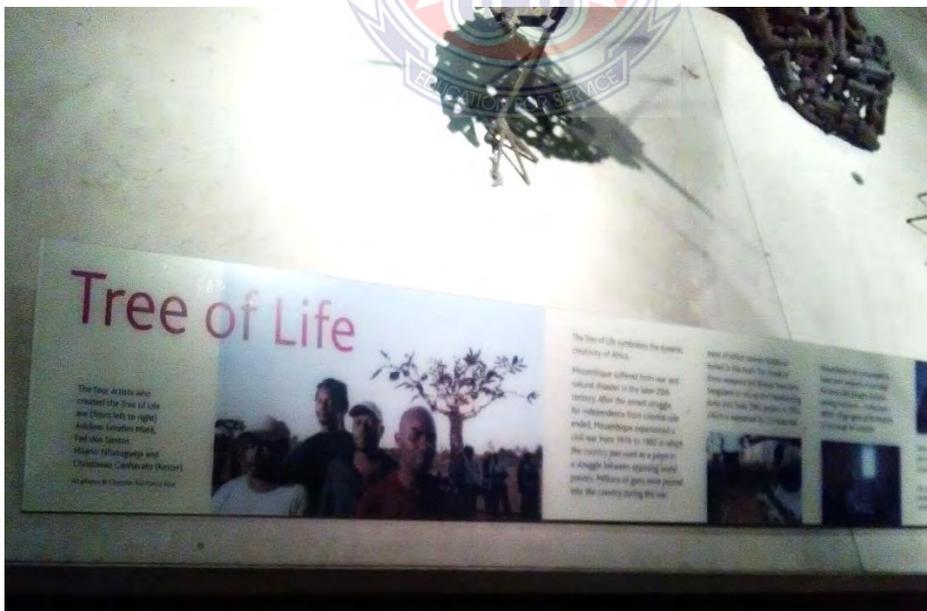
**Figure 41: Kente on display at the African Exhibition, British Museum**  
(Source: The Researcher, 2017).



**Figure 42: African Gallery Exhibition, British Museum**  
(Source: The Researcher, 2017).



**Figure 43: The Tree of Unity from Congo on display at the British Museum**  
(Source: The Researcher, 2017).



**Figure 44: Tree of life on display at the African Gallery of the British Museum**  
(Source: The Researcher, 2019).

The ethical importance of keeping accurate records of objects accessioned into museums is paramount in collections management. Since it behooves on museums to carefully investigate and document sources of objects added to collections, this is to guarantee that, nothing accessioned into a museum is a looted material. This is a prevalent issue in museums, (Sheldon, 2001) states, in 2003 roughly 15,000 objects were looted from collections in the Iraq Museum in Baghdad and this found its way into some museums all over the world, up to this present day. Art looted by Nazis during the Second World War continue to surface in museums worldwide and this is checked at the British Museum by the museum's Objects provenance and History Publication experts. This enforces ethical collecting practices, identifying objects which have not been obtained legally and repatriation is carried out through deaccessioning. Procedures of repatriation are embedded in the deaccessioning policy of the British Museum.

This is made clear at the British Museum as these parameters determine the grounds of repatriation although no such event was recorded during the internship period of data collection by the researcher. But then, the guidelines that govern this process of returning indigenous objects and other types of art not legitimately acquired to its legitimate owners by the British Museum was explained to the researcher. Not all museums visited by the researcher had developed their collections management practices thoroughly and sometimes the process of implementing it demands a general refurbishment. In such instances it will depend solely on cash-flow and ample time. To forestall such mishaps the British Museum gets involved in regular check-ins on the conditions of collections, its storage and efficacy by staying on the lookout for deterioration. The British Museum's purpose is to help comprehend and appreciate

the culture accomplishments of people, however there are still objects in the museum about which little is known and some questions that may never be fully answered.

## **4.2 Objective 2**

### **The Role and Benefits of Collections Management in Museums**

#### **4.2.1 Features of Collections Management**

Collections Management is simply put as the methodical, proficient and cost-effective stewardship of museum collections, it is a process of information gathering, communication, coordination, policy formulation, and evaluation as well as planning. Collections Management comprises of the control of the collections and personnel related with these tasks, although these are varied. Museum personnel range from curators and collection managers who care for the collections and determine its acquisition or deaccessioning. As well as conservators who take care of chemical, biological and physiological challenges on collections by determining the right and adequate treatment for the preservation, conservation and restoration of objects in museums. The aforementioned tools and methods influence decisions about acquisition, retention and provisions for collections to be used for scholarly researches and other intellectual need of collections from museums.

Developing, collections is an aspect of collections management that primarily deals with decisions about acquisition, accession, registering (documenting), it further dictates the planning of whether museums will continue to collect in a particular direction. Collections Management helps museums, to evaluate the collections in their custody, how to care for it in totality and to establish how well they serve the needs of the community and the world as a whole. The core essence with features of collections management is to preserve all known information about an object and help

gratify the needs of the user. To achieve this aim, documentation systems are paramount to collections management as objects are to museums, thus collections management systems for collections should include three tiers of comprehensive museum documentation record. The three tiers are, the initial documentation on entry of an object into a museum either through loan, excavation, purchase, bequeathals, donations, and exchange, this is termed in museum parlance as accession, the second stage is, the object documentation, this is when a full record of all information, about the object is incorporated in the records and this is termed as registration, thirdly it is crossed- referenced to object control files, as well as other files which control the movement and location of an object in the museum at any given time, this process is essential as a tool for collections management.

The researcher found out through observation that, when considering documentation, many curators start from the hardware such as cards, registers, sheets and computers, without undertaking a comprehensive analysis of the challenges of documentation and information retrieval requirements in their respective museums. Such critical assessment is known as the systems approach which is the diversity of documentation structure and this is illustrated (Orna & Petit, 1980). Creating a record on an object is the essential reference grind on collections and this is known as the practical museum certificate (Robert, 1985). Both publications mentioned on documentation systems give a clear account of procedures involved in documenting objects in museums which is the pedestal for collections management. The researcher by this accession concludes that documentation systems in collections management give a clear account of procedures involved in recording useful information of museum objects, collection-related documentation such as location, bibliographical, conservation and preventive-care, restoration, and photographic records and by this enables curators and other staff

to cross-reference to collections records. A Museum's initial documentation on an object is therefore a mechanism used to cope with the management of every object entering a museum. As emphasized by Falks (1985) when museums were thought of primarily as places for the conservation, study and display of works of art, new strategies were designed both to suggest repose and contemplation and this birthed proper collection management in museums. The researcher admits that the buildings of Museums are to attract people of all spheres of life and seduce even a casual passerby and are meant to deliver glamour, panache and promise a good time spent visiting exhibitions and objects display while interacting with tour guides, curators etc. but these can be achieved if proper collections management systems are right in place.

#### **4.2.2 Anatomy of policies on collections management**

The researcher through visits to museums and publications read in journals by Museum Association (UK) of which the researcher happens to be a member, is able to state that some museums endangered their collections because they had no written policy or systems in place for collections management. Policy making is integrated for effectiveness of collections management, each policy on the various stages of the management of collections interrelate to another consistently and comprehensively. By overt observation with various museums the researcher realized there is no perfect template for collections management policy, many museums begin each policy by reiterating their mission and vision statement of the institution. Policy making for collections management in museums is explored through their circumstances and articulate them precisely in its part as custodians of collections of a people. Lord and Nick (1990) mentioned a framework for collections management to be considered by museums; acquisition through purchase which includes cost of removal and packing,

curatorial costs associated with acquisition and curatorial time, documentation which entails entry records and cataloging, conservation or restoration which includes place, equipment and conservator time. Storage cost associated with environmental control system, cabinets and security system. Categories of collections in museums come about through policies drawn by management or trustees and collections agreement laid down towards collections management, some of these categories are archives, library, education, exhibition (temporary or permanent), research purposes and collections under the repository of a museum. a written collections management policy requires that the museum to have several replications of this document which is placed outside the museum in a safe place against eventualities.

#### **4.2.3 Universal standard checklist of collection management policy in museums**

Ekosarri, Jantunen, and Paeskoski (1997) state that collections management policy is an important tool in a museum, the practices, processes and terminology of the collection procedures are vital in museums. The researcher also gathered data at all museums visited during the research that collections management policies define a museum's collection mission, specific vision, reasons, practices, processes of collecting objects and details of maintaining collections. Policies in museums should be written from the perspective of staff, clientele and stakeholders. Terminology of objects should be that which is familiar in country and museum, existing definitions of objects ought to be used, and also making sure it describes its use. Review of existing policies on collections management are to introduce new concepts to museums or to make existing practices unambiguous. Policies invariably describe the aims and purpose of a museum in writing or describes the other causes of action in the area of managing collections. All types of museums regardless of their resources need

to make a comprehensive collections management policy including inventory, documentation and collection care.

#### **4.2.4 Museum mission statement**

It defines the perimeters and boundaries of collecting objects into a museum or into its existing collection. The researcher uncovered that this document defines the mission and aims of a particular museum, the significance and benefits of a collection mission further designates the purpose of a particular object in the collections of a museum. Collection mission of a museum pivots around its clientele, since work at the museum is client-collection base relationship and this is usually at a very general level of knowledge. Collections are evaluated through assessment metrics, and impact of existing methods and these are usually adopted through a museum's collection mission.

#### **4.2.5 Attributes of Museums Mission Statement**

The researcher learnt from Curators of museums who were respondents to the interview who formed part the accessible population, such as, the Head Curator of the British Museum during an interview by the researcher, in responding to the a question, (sighed with a facial expression) and indicated the factors that delimit and define a Museum's mission on Collection and its implementation, are the parameters of the Collection in a Museum, such as the ethics of museum work, museum related legislation, national and bilateral agreements, guidelines of any particular museum, overall mission, strategy, history of acquisitions, as well as the structure of a museum's collections also affect the future definitions of its collections mission, as well as legislation concerning museums.

#### **4.2.6 The History and Present state of Collections**

The most noteworthy variance between collections in their earliest form and that of today is their respective levels of accessibility and engagement with the general public, collections and their stewards now operate within a broader context than ever before in the communities the museums are situated and serve, and on a worldwide scale. The researcher notes that the history and present state of collections in museums describe the starting points of implementing the collection mission for contemporary and upcoming usage. The practice of amassing ethnic curios and works of art has a long history dating as far to time immemorial, a Trustee of the National Cultural Museum in Pretoria, South Africa, disclosed that present-day Museums are descended largely from cloistered Collections of Art and Cultural objects of interest to patrons who acquired them.

#### **4.2.7 The organization of Collections in Museums**

The researcher upon working as an intern at the British Museum and Manhyia Palace Museum deduced that the implementation of the Collection Management policy based on the Mission of Museums invariably aided in the organization of collections within the museum. The credence allocated to Collections in the policy, describes its organization, as well as resources available for Collections, defined duties and responsibilities, division of tasks for staff within and outside the museum, and decision- making process within the museum. The researcher in gathering data realized collections in museums are grouped into various types and categories, (Fig4.40 pg 130), and these are research and study Collections, teaching Collection etc. to buttress the researcher's findings, Keene (2005) states the five functions fulfilled by Museum collections are: research, education, memory, creativity and enjoyment. Findings by the researcher during an interview with a Conservator at the

British Museum (in a pensive mood) indicated that, the legacy of Museums in crises, heightens the need to preserve historical materials and this is also confirmed by, Lowenthal (1998) to conclude that cultural heritage is most regarded as valuable to a community when it is perceived threatened.

#### **Objects on Display at the British Museum (Credit the Reseacher).**



**Figure 45: Sculpture Pieces on Display at the British Museum**

(Source: The Researcher, 2017).

#### **4.2.8 Collecting and Accessioning in Museums**

Museums are treasured contributors to academic research, ethnographic and Fine Art Museums are mostly frequented by Art, Historical and Anthropological Scholars interested in conducting research with collection materials. As revealed through the interview of Educators, at the British Museum, the Head of Education Department (smiled), and stated that, the wealth of Objects for study in any Collection is a treasured resource for researchers. Areas and emphasis of Collections in a Museum is based on the theme, object type, geographic areas, historical periods and these are the areas of priority and focus of many museums. Most museums give priority to certain

objects and areas of collecting activity are based on the history of the museum, geographical location, chronological and thematic area of collecting in sufficient detail. A thematic area of collecting can mean a specific area of subject matter e.g. The Asante kingdom, British Empire. Note must also be taken those changes might occur to the definition of a museum's collecting area if the museum's older Collections were acquired on a different ground. The existing literature published in addition with these findings by the researcher helps further disseminate the information contained within museum collections. Existing collections in Museums serve as inspiration to new ones, lastly, museums lately make their collections accessible online this enables and helps those interested in exploring the objects in the museums they would have otherwise been unable to experience due to geographical location and travel cost constrains. As records on these Collections are of a valuable reference for museums who serve as custodians of objects of cultural heritage, A Registrar in charge of documentation of Collections at the British Museum, during an interview by the researcher made it known when responding to a question, with (raised eye brows) stated that, accessioning is the key to Collections Management in Museums as soon as an object is brought in to the museum.

#### **4.2.9 Types of Objects in Museum Collections**

The type of objects collected by a museum is usually listed in the category prescribed by the policy on Collections Management based on the mission and vision of the museum, (fig 4.41, pg 132). It was identified by the researcher that a Collection line in a Museum is determined, by the possible focus or emphasis among them, in sufficient detail dominating the Collection in a particular Museum. This conviction happens to be the reality at both Manhyia Palace Museum and the British Museum, and worth noting, is the Collections on display at the Armed Forces Museum in

Kumasi, A/R which also follows the same line of collecting everything related to military, the Head Curator during an interview with the researcher, attested to this by responding in the affirmative.



Figure 46: Collections on display based on collections management policy of the British Museum  
(Source: The Researcher, 2019).

#### 4.2.10 Collection Criteria and Evaluation

Most Curators interviewed by the researcher, admitted to the fact that, criteria are applied in the Museums based on their choice of object Collection, the Head Curator of the British Museum informed the researcher during an interview that, at the British Museum, objects are evaluated with regards to properties relating to their acquisition, condition or content, evaluation is usually carried out within the museum since it determines the scientific, historic and cultural values and if it serves the mission of the museum, the evaluation process is purely teamwork of museum workforce and governing board and trustees. Evaluation on collections is in two parts, which is first and foremost to understand the significance collections, and this includes the ideas to

preserve and develop the collections. The second part is conducted within and outside museums by curators who carry out an appraisal in conjunction with other members of staff and an evaluation report is documented. Evaluation of collections aids the staff of museums to explore and examine its operations, in variance with previous evaluations and contemporary standards and best practices. Museums are defined by the ideal state of objects possibly during the Collection stage of the Museum. There are different ways by which collecting is implemented in museums, most widely used forms in museums and these are the participative collecting such as through excavations at archaeological sites, object-type collecting occurs through purchases, exchanges, bequeathed items, loans among others, Fig 45, pg 133.



**Figure 47: An exchange Collection from Sudan on display at the British Museum**  
(Source: The Researcher, 2017).

#### **4.2.11 Acquisition methods and Procedures and related decisions**

Acquisitions of Collections are made by museums, based upon the acquisition policies and procedures in force at a particular museum. Potential collectable objects are evaluated before decisions for acquisitions are made with recorded reason to support it. There are various means and methods of acquisition used by Museums such as active acquisition, Acquisition Boards, experts in the field of Collections in museums, commissioned works etc. Museums have a list and records of persons responsible for acquisition decisions and processes, there is division of tasks among staff in collecting and documenting within a Museum, The Head Curator of National Museum of Bahia, Salvador-Brazil, in an interview with the researcher disclosed with a (grin), that, Museums collaborate in the Collection of objects with other museums as well as other cultural heritage institutions and a defined division of tasks is ensured and provision is usually made for future negotiations. There is a good effect when collaborations between Museums, archives and libraries on collections are initiated, as identified by the researcher and confirmed by Head of Oceanic Art Department of the British Museum and other Curators of Museums where research and interviews were conducted by the researcher.

#### **4.2.12 Numbers for acquired objects and monitoring**

Objects or Collections newly acquired or already acquired are to be numbered by a recorded system. Possible quantitative and qualitative acquisition goals and reasons for acquiring objects for a museum are to be made known for easy monitoring within the museum.

#### **4.2.13 Collections Management**

Collections Management enables not just logistical management of movable heritage, but also the ethical management of objects as well. Information was relayed to the researcher by curators who had gained working experience as curators in world-class standard museums for a period of time that, Collections in Museums are managed and organized based on principles, system of arrangement and classification. Museums are to carefully investigate and document the sources of objects they add to their Collections to ensure that nothing accessioned is a looted heritage, a prevalent issue in the Collection of many Museums, an example of such an incident was disclosed by a staff of National Museum of Bahia, when it was expedient for the Museum to return objects in its collection to D.R Congo Museum. Object Organization of Collections in museums are based on object type, function (artefact collection), collection of photography, archive collection and other groupings. Ideally museums classify collections based upon value, criteria and practical instructions for classification which define the value and significance of a particular item. Value classification by museums is applied to establish the significance and value of objects and it is usually spelt out in the mission statement of museums.

##### **4.2.13.1 Accessions to collections**

The researcher noted that museums add to their Collections by acquiring new objects and this procedure goes through a chain of documentation processes. Decisions on accessioning and reception of objects are based upon the museum's policy of receiving into its collection base. Objects received in museums go through registration which is the procedure a new object is accepted and registered into a museum collection, it is referred to as accession, and this practice has various forms and stages. Donations and deposits are made to museums and acceptance is based on the core

values of the museum. Agreements are entered into by the museum and the other party, based upon terms and conditions applied by a museum to donations, bequeaths and deposits. The museum on its own also adds to its collection through purchases, excavations and abandoned objects and by these means of acquisition into a museum, the objects also go through accessioning. Naming and numbering of objects vary from museum to museum, and these span from different object types, collections and single objects.

#### **4.2.13.2 Cataloging and digitization**

Cataloguing and digitization is the process collections and objects go through to be integrated into the main fold of museum's database. The nature and sources of catalogued information vary based upon the type of object or collection and a museum's catalogue information such as metadata, contextual, background information, and the source of used information at a general level. Crowd or community sourcing is mostly applied in compiling catalogued information. Research and interpretations are usually applied in cataloguing processes. Cataloguing methods are the various forms and methods used for cataloging collections and objects, these procedures are based on used and known terminology within and outside a museum, an example is the identification of object, basic and detailed research on object, as well as inventory. The public version procedures are given known names at a general level for easy understanding. Key words indexes, ontologies and classification systems are then used for identification purposes. Cataloguing and digitization instructions are provided in museums, examples are the object photography and scanning procedures the researcher experienced at the British Museum.

#### **4.2.13.3 Collections Management system**

Museums have the electronic and manual systems for the management of collections and this measure supports a museum's security data system. A museum's system description and technical documentation is encapsulated in its collections management policy document, in detail and in technical terms. The data collected or other standards are followed in collections management and its systems are used to describe the functions and use of a collection or object, the collections management instructions are many a time appended to the collections management policy document of a museum as disclosed by a trustee of the British Museum during data collection by the researcher.

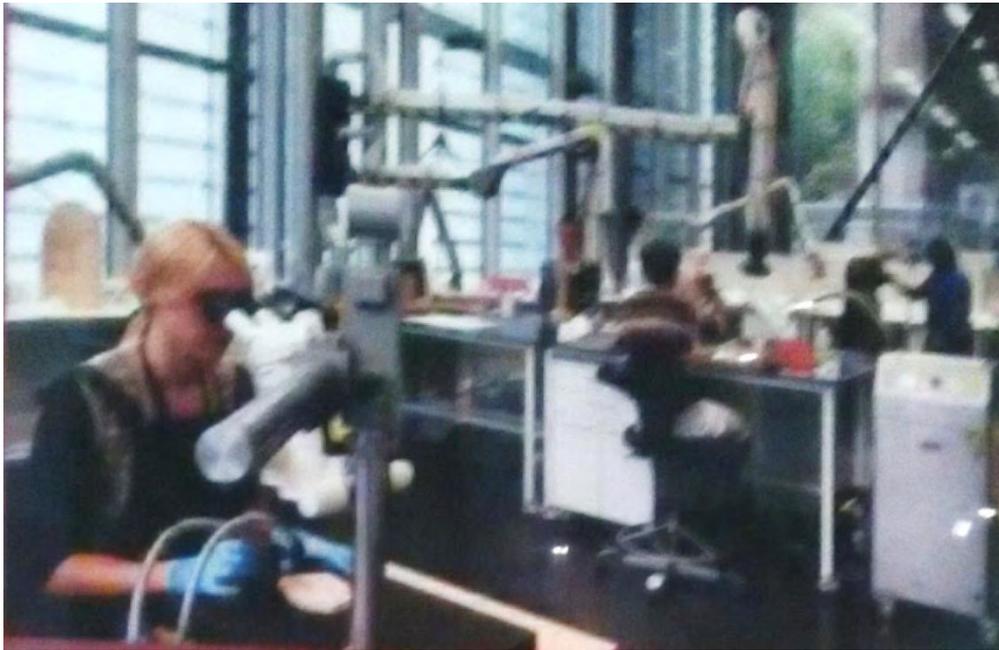
#### **4.2.13.4 Documentation and inventory of collection**

Collections and objects are documented and inventoried in the various stages of museum work, and this is done through periodic inventory campaigns and how exhibitions are carried based on how a museum's collections are documented. In as much as there are other forms of documentation practices example with communities, uses and information on objects as well as changes of location recorded, the main principle is constant. Managerial procedures in museums enforce the authenticity concerning locations and relocations of collections. Collections management systems have become such an important and indeed ubiquitous feature of museums today with the advent of digital technologies. For museums to be relevant to users in a digital world, museums such as the Manhyia Palace Museum, have to invest in resources and ideas to deliver collections knowledge to the general public as practiced at most world class standard museums.

#### **4.2.13.5 Collections care**

As an intern at the British Museum, the researcher came to the realization that the conservation of collections is carried out based upon the conservation policy of a museum, its goals for collections, conservation facilities and practical aspects of conducting conservation work. The target level of collections care is determined by a museum's aims, goals of collections care as permitted by available resources at a general pedestal and or with specific reference of materials or bodies of material. Evaluating and documenting the condition of the collection and its related conservation plans, are carried out on the basis of why, how, when, by whom and the condition of the evaluated and how observations are documented. The benefits or consequences of evaluating the condition of the collection and how the evaluation is carried out in practice and recorded results cannot be over emphasized. Detailed information is required upon evaluation of collections and this is a continuous and scheduled process, museums have material-specific plans for active conservation.

Preventive and active conservation is usually undertaken by trained staff of museums but at times some museums go for out-sourced service as experienced at Manhyia Palace Museum. Conservation plans are customized to materials or group of objects in a museum's collection, it is a-must-have for museums with vast and wide range of objects such as the British Museum. Practical tools, equipment and materials are used during this process, at the conservation laboratory in a museum, most museums with laboratories have projections to expand conservation facilities already in existence due to large collections that keep piling up, ( Fig 4.43, pg 138).



**Figure 48: Conservation Laboratory at the British Museum.**

(Source: The Researcher, 2017).

#### **4.2.13.6 Storage space and conditions**

Contemporary practices of collections management in Museums today seek to have a need for more efficient storage and management of collections in the future. Museum storage facilities have ambient conditions e.g. the temperature, RH, lighting etc. and these are meant to be maintained on regular basis, (Ref. 4.44, pg 139). Storage conditions in museums are constructed with possible future targets enough with shelving materials, storage solutions maintaining and ensuring security etc. surveillance and cleaning of storage facilities is paramount. Trained staff as well as janitors or out sourced personnel are tasked to keep the place in order in conformity with museum standards, reports on storage is requested from staff periodically. Protection instructions specific to materials and collection of objects are meant to be strictly adhered to protect museum objects. Digitized museum collections and digitized information are preserved through principles, procedures and instructions by manufacturers for long-term storage.



**Figure 49: A humidifier and temperature control device in a display case at the British Museum.**

(Source: The Researcher, 2017).

#### **4.2.13.7 Security**

The security of collections is paramount in every museum, concerning its use during exhibitions, loan-out, display, storage, as well as data security of collections, measures by the security detail of museums are expected to be flawless through risk management plans. Risk and negative scenarios are mostly related to collections and its collecting mission. Risk mapping of museum's collections, and major observed risks are considered, actions are usually carried out in crises situations. Personnel for security in museums are on high alert due to the influx of visitors to salvage any emergency based on related measures and resources. A prepared security and salvage plan are documented in the collections management policy.

#### **4.2.13.8 Deaccessioning**

Deaccessioning is carried out in museums based upon the museum's deaccessioning policy, and also based upon the life-span concepts on an object in the collection. Grounds for deaccessioning and related decision-making is usually based on collections management policy of the museum, the where, how and why where event is carried out is supported by accurate and adequate records of information on deaccessioned objects.

### **4.3 Objective Three**

#### **To Investigate the Practice of Collections Management at Manhyia Palace Museum**

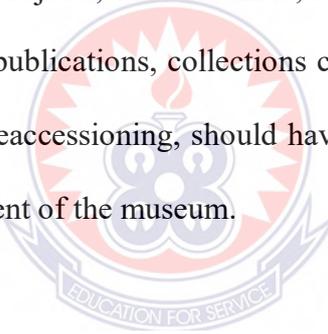
##### **4.3.1 Collections Management at Manhyia Palace Museum**

Collections management consists primarily of administrative responsibilities associated with collection development and this is closely related to collections care, which is the physical preservation of cultural heritage, usage (exhibitions and display) and safe storage conditions. The above-mentioned museum was chosen by the researcher for its collections management to be investigated and evaluated and then find out its shortfalls based on invariances with what is practiced at the British Museum. After the study of the collections management of the British Museum by the researcher, which is a world-class standard it was used as a model to identify the gaps in collections management at Manhyia Palace Museum. The most noteworthy modifications between museums in the initial forms and museums of present day is their respective levels of accessibility to and engagement with the general public, presently, museums acquire collections and as custodians now function within a wider framework than previously.

The Manhyia Palace Museum is a historical museum, it was first opened on August 12, 1995 by Otumfuo Opoku Ware II, to help preserve and promote the rich culture of Asanteman, and a small outhouse was added in 1995 for use as the museum's shop and this shop sells artifacts, cards, DVD's of past festivals of the palace, historical books and other forms of replicas in the collection. Its collections range from retrieved gold-weights, gold-bracelets, pots for gold dust taken away from the palace by Lord Baden Powell- founder of the Boys scout movement and a member of the British expeditionary force in Kumasi in 1896. Palanquins, drums, life-size effigies of past Kings and Queens of Asanteman. Pottery, photographs and other artifacts of the palace are also on display. In order to project the artifacts of the Palace a documentary on the *Akwasidae* rites is shown to visitors to the museum. The wealth of information that is derived from the objects in the collections of the Manhyia Palace Museum cannot be overemphasized. The museum building in itself is part of the collection which makes this museum unique, it was built in 1925 for the then Asantehene Agyeman Prempeh I as his palace and was also occupied by Otumfuo Sir Osei Agyeman II, by the British Government as his private upon his return from Seychelles Island. The museum was created by a single people to commemorate its leaders and to communicate the wealth of the history and culture of Asanteman to posterity and the increasing number of visitors to the museum.

The ground floor of the museum has been preserved just as in the state it was occupied by Otumfuo Agyeman Prempeh II, to serve his memory. The objects in the Collections on display are life-sized effigies of Otumfuo Agyeman Prempeh I (1888-1931), Otumfuo Sir Osei Agyeman Prempeh II (1931-1970), Nana Ama Serwaa Nyarko (1945-1977), Otumfuo Opoku Ware II (1970-1999), Nana Afia Kobi Serwaa Ampem II (1977- 20) Nana Yaa Akyaa (1880-1917) and the legendary Nana Yaa

Asantewaa, Queen-mother of Ejisu, who led the uprising which happened to be the last of seven Asante wars with the British, when the British Governor demanded the surrender of the Golden Stool (*Sikadwa*), which symbolizes the embodiment of Asanteman, to him, and Otumfuo Osei Tutu II (1999 to present) the reigning Asante King. Other objects in the collections are royal regalia, photographs, medals, furniture, palanquins of over two hundred years, and a battle dress which dates as far back as 1900 and many other objects of historical significance. The data collected at the Manhyia Palace Museum, points to the realization that, although there is a partial documentation of objects in its collection, there is no policy on collections management. The non-existent documented policy on collections management (acquisition, categories of objects, code of ethics, staff, accession, cataloguing, usage i.e. exhibitions, displays, publications, collections care (conservation and preventive-care) storage, loans and deaccessioning, should have been developed based upon the mission and vision statement of the museum.





**Figure 50: The Front view of Manhyia Palace Museum**  
(Source: The Researcher, 2019).



**Figure 51: A Mounted Sculpture piece at The Walkway of Manhyia Palace Museum**

(Source: The Researcher, 2019).



**Figure 52: Royal Regalia on Display at Manhyia Palace Museum**

(Source: The Researcher, 2019).



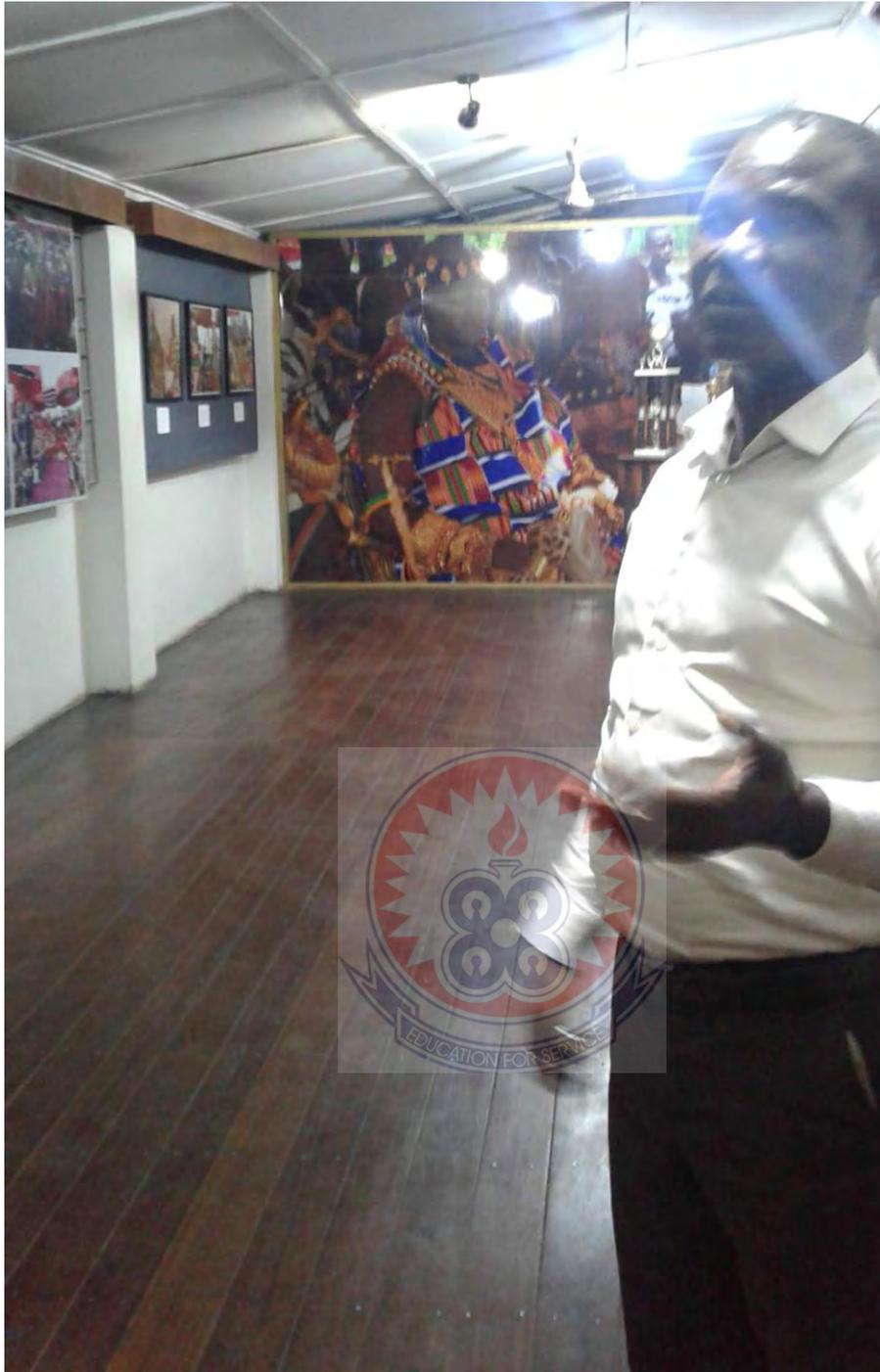
**Figure 53: Item on display at Manhyia Palace Museum**

(Source: The Researcher, 2019).



**Figure 54: Effigies on display at Manhyia Palace Museum**

(Source: The Researcher, 2019).



**Figure 55: The Curator of Manhyia Palace Museum responding to questions by the Researcher**  
(Source: The Researcher, 2019).



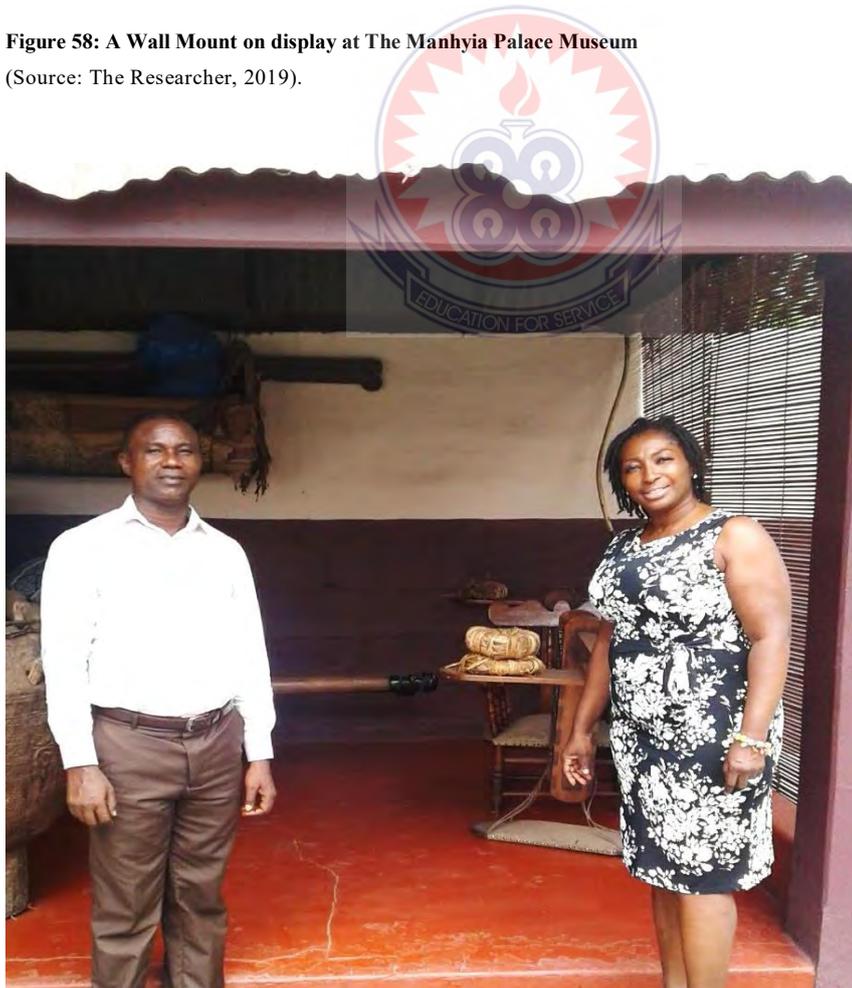
Figure 56: Effigy of Otumfuo Osei Tutu II at the Manhyia Palace Museum  
(Source: The Researcher, 2019).



Figure 57: The Curator of Manhyia Palace Museum responding to interview by Researcher  
(Source: The Researcher, 2019).



**Figure 58: A Wall Mount on display at The Manhyia Palace Museum**  
(Source: The Researcher, 2019).



**Figure 59: Palanquin on display at The Manhyia Palace Museum**  
(Source: The Researcher, 2019).



**Figure 60: Wall Mount on Display at The Manhyia Palace Museum**  
(Source: The Researcher, 2019).



**Figure 61: Ceremonial Seat on Display at the Manhyia Palace Museum**  
(Source: The Researcher, 2019).



**Figure 62: Guns on display at Manhyia Palace Museum**  
(Source: The Researcher, 2019).



**Figure 63: The Curator responding to an interview by the Researcher**  
(Source: The Researcher, 2019).

#### **4.4 Objective 4**

**To identify the gaps between the practices of collections management at Manhyia Palace Museum as against best practices exemplified in world class standard Museums.**

The gaps realized between the Manhyia Palace Museum and the British Museum which represents a world-class standard museum are as follows:

##### **4.4.1 Collections Management Policy**

Manhyia Palace Museum has no documented Policy on Collections Management (Acquisition, Collections, Accessioning, Records, Documentation, Staff, Inventory, use (Exhibitions, Displays, Publications, Education, Commercial purposes etc.), Storage, Loans, Education and Deaccessioning. The purpose of a documented Collections Management Policy is to minimize the perils that threaten objects in a collection. Since Collections in a museum are the fulcrum of museums, it is incumbent on every Museum either big or small to have an accountable Collections Management Policy. A well-documented policy which is workable, ensures that all goings-on related to Collections in a Museum such as its use, preservation, maintenance, storage among others are carried out in a skillful and professional manner.

The British Museum has comprehensive Policies that govern almost invariably every aspect of the management of the Collections in its care and these policies are embedded in its trustees and accounting officer's annual report which includes the aims of the museum, policies, care, research, conservation, public access, education, exhibition among others, with the aim to reach varied audiences and this includes trustees of the museum, donors, academicians, researchers, students, and the general

public. The collections at the British Museum is housed in safety, conserved, curated, researched and exhibited. Accountabilities and activities of the Museum solely depend on its Collections and the building in which the Collections are housed. The Collections are put up for exhibitions for the general public and more often through loans to other heritage institutions both in United Kingdom and worldwide as well as sharing the information on the collections through its website. The Collections of the Museum are enhanced through gifts (bequeathals, donations), active field work, and excavations embarked upon by staff. The museum is receptive to scholarly activity of which the researcher benefitted, and also makes create ambiance for research and academic discussions. The museum has an annual plan which is attained within specified periods.

The researcher observed that what Manhyia Palace needs is to develop a documentation system which should include; acquisition, accessions, cataloging, inventory, preventive care, restoration, identification photographs, use (exhibitions, displays (permanent and temporarily), loans and storage.

The researcher drawing upon the data collected, observed a deficit in the Manhyia Palace Museum as outlined in the world-class accepted Collections Management policy, which must cover three notable segments. These segments are as follows; evaluation which serves as a means to review collections in the possession of a museum and it is carried out by curators who determine the need for acquisition, accession and deaccession. Curators also need to work in collaboration with conservators who have the oversight responsibility to care for collections through preventive-care and restoration. Conservators and restorers understand the collection in their care through information documented on the object and additionally the

notion of their core duty to preserve and develop the objects in the collection which is paramount in museum duties. Secondly, the survey on the use of collections to advance the chances of improving on existing standards and practices to meet the needs of clientele and then lastly the implementation of collections management policy by not counting the cost of acquisition, accessioning, conservation, restoration, curatorial services, cost of storage to the museum but rather counting the benefits of attaining a world-class standard that will serve the needs of researchers, academia, visitors and the general public based on its vision and mission statement and which will in turn serve as a renowned tourist hub which will bring in the commensurate revenue.



## CHAPTER FIVE

### DOCUMENTED COLLECTIONS MANAGEMENT FOR MANHYIA PALACE MUSEUM

#### 5.0 Overview

It is evident from the forgoing discussions that a well-documented Collections Management policy is essential for professional handling of issues pertaining to Acquisitions, Staffing, Inventory, Deaccessioning etc.

#### 5.1 Objective 5

**To help Manhyia Palace Museum develop a Collections Management Policy which will be based on its Aims, Vision and Mission statement.**

##### 5.1.1 Policy considerations

Policies on Collections Management serve as the blueprint for action and serve as a framework for decisions to be made in a museum. It is therefore possible for a museum to refuse an item on the grounds that it does not fit into its acquisition policy of the museum. Collections are managed to an extent; some under good conditions, others very poor and others total neglect. Collections Management was originally seen as justly unassuming conception which is to bring order to disorder and then maintain it to orderliness, hence due to this perception it comes up frequently as a result of a disaster than strategy. With the increase in size and intricacy of objects in museum collections there is a tremendous surge for the need of knowledge of how to care for collection. It is therefore important, items that are too large to be stored, badly decayed collections which are beyond conservation and restoration interventions need to be deaccessioned. As well as objects which already exist in the museum, which have no significance to the museum also need to be deaccessioned. The researcher is of the view, MPM must apply the knowledge and theories of entropy, enclosure and

preventive conservation theories employed in the presented draft policy on collections management to its Board by swiftly adopting and prompt action is taken in its implementation. The museum should be prepared to do some networking and research to gather more information on some objects in its possession. An Acquisition committee needs to be set up as stated in the documented Collections Management Policy drawn by the researcher, is to help guide the committee's decisions on acquisition on objects into the Museum's Collection. Williams and Cato (1995), state that if collections are to be preserved for future use, the care and management of collections techniques of collections management needs to maintain an equilibrium between current use and preservation for future use. This has to be carried out at a professional level by persons trained in the theory, practical and techniques of Collections Management.

The goal of this research is to identify a world-class standard museum and use its practices in Collections Management, to help shape up the Management of the Collections at Manhyia Palace Museum, and it behooves on the Board of MPM to gauge the significance of the Museum to the Manhyia Palace which happens to be the seat of Otumfuo the King of Asanteman, its strategic geographical location in Ashanti Region and Ghana as a whole. It is a fundamental fact of life that, some things are more important to a people than others, and most people would also be aware that something which is significant to a group of people may be of little or no meaning at all to others, similarly an object may not be of significance to one museum yet be of quite significance to another hence value must be placed on objects in the MPM, uniqueness plays a part in significance, if an object is duplicated in a museum's collection its significance diminishes. Museums help for cultures to be understood, helps in debates and challenge the status quo of poverty, inequality, intolerance and

discrimination in the world which is on the rise, thus will be beneficial to Asanteman and Ghana in totality, when the standard of MPM is raised to world-class standard. Museums enhance life chances by breaking down barriers to access and inclusion since Asanteman is cosmopolitan by accepting other tribes into its fold. Museums are dynamic places to share knowledge, engage and impact on communities and this could be achieved by initially including the various districts in Ashanti Region in actively participating in district exhibitions and temporary periodic displays at MPM and this invitation could be extended to other regions in Ghana as it progresses.

### **5.1.2 Documented Collections Management Policy for Manhyia Palace Museum**

A documented Policy has been drafted by the researcher for Manhyia Palace Museum on Collections Management (Acquisition, Collections, Accessioning, Records, Documentation, Staff, Inventory, Use (Exhibitions, Displays, Publications, Education, Commercial purposes etc.), Storage, Loans, Education and Deaccessioning which is subject to expansion and review. The purpose of a written collections management policy is to minimize the perils that threaten objects in a collection. Since Collections in a museum are the fulcrum of museums, it is incumbent on every museum either big or small to have an accountable written collections management policy. A well-documented policy which is workable, ensures that all goings-on related to collections in a museum such as its use, preservation, maintenance, storage among others are carried out in a skillful and professional manner. First of all the existing mission and vision statement will be outlined and this will be followed up with the drawn framework collections management policy with sections on; statement of purpose, ethics, governance, staff, acquisition, records, access, inventory, use, preventive-care, conservation, loans, and storage developed by the researcher for Manhyia Palace

Museum that could be replicated at other museums who have a need for a collections management policy

### **5.1.3 Mission Statement of Manhyia Palace Museum**

Manhyia Palace Museum's mission is to collect, acquire, document, protect, preserve and promote the unique artifacts through rich cultural display to educate and engage both the general public and the international community in furthering their understanding, appreciation and enjoyment of the history, cultural heritage of Asante people.

### **5.1.4 Vision statement of Manhyia Palace Museum**

Manhyia Palace Museum's vision is to serve the Kingdom of Asante, Ghana and the international community by promoting the Museum as a heritage and cultural museum dedicated to the preservation of the history and culture of Asantes and to aspire to become a leading private museum in Africa. The museum will also endeavor to preserve and catalogue significant objects and documents will be used to provide educational and cultural programs for the public.

### **5.1.5 Documented Collections Management policy for Manhyia Palace Museum**

The ultimate function of the documented Policy is to serve as an armature and guide the Staff of Manhyia Palace Museum, on how to care and utilize its Collections Accessioned into the museum and to represent and reflect high ethical and professional standards of museology and it is subject to expansion. The researcher drew this policy based on the Mission and Vision Statement of Manhyia Palace Museum. As well as through challenges the Staff of the Museum face in running its day-to-day activities of the museum disclosed to the researcher and also identified at

the Manhyia Palace Museum as against what pertains in world-class the British Museum.

## **5.2 Documented Collections Management Policy drawn by the researcher for the Manhyia Palace Museum based on its Aims, Mission and Vision statement**

### **5.2.1 Policy on Acquisition**

The purpose of Acquisitions into the Manhyia Palace Museum is to project and promote Asanteman, its human culture and History. For the advantage of its audience currently and future.

The Manhyia Palace Museum shall acquire objects into its collection“’s fold based on the mission of the museum which is to collect, accession, record, catalogue, document, use, promote, preserve and conserve unique artifacts of Asantes. No object shall be acquired by purchase, gift, loan, bequest or exchange unless the Board and curators have evidence of lawful ownership. MPM shall not acquire objects where there is reasonable cause to believe their recovery involved unauthorized or unscientific field work or intentional destruction or damage of monuments, archaeological or geological sites or of species and natural habitat. The MPM shall not acquire any object if there is a failure to disclose finds to the owner or occupier of the land or government authorities, or wrongfully imported.

Acquisitions shall be maintained and used to improve the cultural and historical record of Asanteman, including public understanding of old and new Asante history. The acquisitions shall be used to generate public interest, create new audiences, inform, entertain and inspire audience to the Manhyia Palace.

Objects acquired for the museum shall have a documented history, which, where applicable, however objects acquired before the draft policy without documentation shall still be added to the collection. Objects found suitable for acquisition shall be considered only after the cost of acquisition, conservation, storage and display have been taken into consideration. Objects in poor conditions shall be deaccessioned.

### **5.2.2 Policy on Accession**

The Manhyia Palace Museum shall receive objects brought into the museum based on credible and adequate information on the ownership, source of object (gift, excavated, bequeathed, acquired through purchase) and all legal transfers of ownership shall be handled by the museum's legal team. The proof of legal transfer documents shall be lodged in safety in the chambers of the legal team. The objects to be accessioned should have accompanying documentation which provides supporting information about date of manufacture, purpose (historical and scientific significance of object), and previous owner (s). This information shall be loaded on into the museum's database electronically and manually into a records book with an assigned number to the object.

#### **5.2.2.1 Policy on Cataloging (Record keeping)**

The Manhyia Palace Museum shall mark and number all objects brought into the museum, with information on the object directly and on a card attached to the object indicating, date, month, and year of entry of the object into the museum's storage. The card shall indicate type of collections-care (number of times object is due for periodic cleaning, conservation report and restoration techniques) insurance, deemed appropriate by a qualified conservator. The prefix to each object shall be MPM/ Year of Acquisition/number of accessions within the year (e.g. MPM/19/33).

### **5.2.3 Policy on Record Keeping**

MPM's Head curator shall ensure that all data about an object(s) after it is acquired, accessioned, and catalog records are created and becomes part of the collection, shall comprehensively enter information on objects (conservation report, insurance, records on researcher(s) who have used an object for academic work, academic writings, record on exhibitions, displays, publications, films in which the object had featured and records on loans) into a records book as well as saved on the desktop as a backup for easy monitoring of collections by trained IT personnel on quarterly basis .

### **5.2.4 Policy on Care of Collections**

Qualified Conservators and Restorers engaged by MPM shall determine the type of care to be given to each object in the collection based on its make and they shall ensure that deterioration that occurs on daily basis in museum collections is brought to the barest minimal by maintaining collections with highest form of professionalism and this shall be conducted twice a year. Preventive-conservation shall be achieved by training all staff at the museum to detect defects on collections (registration staff right through to janitorial staff). Collections-care shall cover Cleaning, stabilization, design and preparation for exhibitions, permanent displays, proper storage conditions etc. The museum shall have competent museum personnel by solely employing qualified personnel with expertise to meet all responsibilities required, and adequate continuing tutoring and proficient development for all museum personnel shall be organized to sustain an operative labor force.

### **5.2.5 Policy on Inventory**

The Manhyia Palace Museum shall protect its collections through inventory on each object, to ensure safety (e.g. tracing of missing objects in storage). Routine quarterly checks for the collections shall be carried out to check collections records, comprehensive review of collections for decisions to be taken on (conservation, restoration, deaccessioning, exchanges, loans etc.).

### **5.2.6 Policy on Loans**

**MPM** shall upon consultation with the Board loan objects out to academic institutions for high academic research purposes and exhibitions that will project the image of Asanteman. A time frame of the return of the said loan object be returned to the museum within a stipulated agreed duration but shall not exceed a period of six months. The legal team of the museum shall be in-charge of the documentation process since it has legal implications.

### **5.2.7 Policy on Access and Access control**

**MPM** shall empower the Head Curator with the right and mandate to restrict and control the use of objects in the museum's collection. The department of education at the museum shall execute its duties in collaboration with the Head Curator to determine what objects are put up for temporary and permanent displays, exhibitions (paid or free access) open to the general public and offer access visitors to meet members of staff by appointment for full access to information about collections and this shall be subject to restrictions for confidentiality and security reasons due to the sensitive nature of the collections at the museum, and secondly because Otumfuo Osei Tutu II still uses some of the objects in the collection. The Board shall ensure particular regard is given to persons with special needs such as the physically

challenge to access objects at the museum, through appropriate technology (virtual video of the entire museum shall be shown in a theatre room at the museum, electronic lifts to reach the first floor of the museum etc.). The museum shall be open 24hrs online, managed by the Information Technology department and Education department of the museum, with its trained personnel in the field of Information Technology to monitor, put up notices of on-going events and those to come up throughout a given year( exhibitions and displays), post pictures of objects on the page to arouse and whet the curiosity of viewers of the museum’s page, and give information on some objects in the collection, and periodically send invitations out for seminars and lectures.

#### **5.2.8 Policy on Security**

MPM shall protect its collections through precautionary and preventive measures against theft, fire, vandalism, Damage through handling, flood among other disasters. There shall be internal control to protect collections and for theft and vandalism; CCTV cameras which have the surveillance of 360 degrees shall be mounted, metal detectors shall be mounted at the entrance to the museum to detect (guns, knives, and other harmful metal objects), body and luggage search by security staff of the museum shall be carried out to screen visitors and staff. Against fire damage; there shall be four fire escape exit points for staff, as well as installed smoke detectors in all the rooms of the museum as well as the store room, fire service department shall be consulted to run quarterly checks on the wiring of the museum and give a recommendation and clearance report, a prompt notification by the museum staff to the fire service department in case the smoke detectors trigger and there is fire detection. For floods; the Head curator shall ensure that all objects on display shall be mounted on pedestals high above 3 feet off the ground to prevent damage to objects in

the collections that have been displayed permanently, temporary and exhibitions, as a proactive measure in case there is an unfortunate incident of a flood of water at the museum. Collections in storage shall be on shelves, high mount pedestals off the ground, paintings and similar art works stacked on storage shelves above 6 feet. For access control; Through MPM's access control policy the collections shall be protected through the authorization by only the Head curator. Tracking of the collections shall be done at any moment an enquiry about an object arises, this could be an object on display, exhibition, loan out, storage or in use by Otumfuo Osei Tutu II , and keep track of visitors and staff who enter the museum and come into direct contact with objects in the collection of the museum. Object Damage control; staff assigned to handle objects such as conservators, restorers, janitors shall be equipped with necessary logistics and trained to handle objects of different materials, the work areas (conservation and restoration laboratory) shall be conducive for execution of task, the haulage of objects shall undergo supervised inspections to provide valuable protection to objects in the collection.

### **5.2.9 Policy on Ethics**

MPM, shall be guided by code of ethics to guide the conduct, decision making and behaviour of museum staff, volunteers, and governing Board that play a role of the collection processes of the museum. All staff shall handle each object in the museum with outmost respect (sacredness and reverence for the golden stool). All objects shall be accorded the high level of protection to help achieve the aims, vision and mission of the museum, to project the history of Asanteman to a wider population. The staff and Board shall have no conflict of similar interest in the acquisition and deaccessioning of objects of the museum's collection at entry and exit points, and objects in the collection shall not be used for personal gain. The staff should provide

visitors the opportunities to appreciate, understand the natural and cultural heritage of Asanteman, by good tour guides around the museum with accurate and concise information on objects in the collection.

#### **5.2.10 Policy on Insurance**

MPM's Board shall ensure all its collections upon acquisition, are insured, as a preventive measure which is key in collections management. The insurance shall cover the building and its contents, collections, loan objects in the museum and staff (employer's liability claims against injury, negligence etc.).

#### **5.2.11 Policy on Deaccessioning**

MPM's Board shall decide on the removal of an object out of its collections when deemed not useful to the museum and not projecting the image of Asanteman. The particular object could be returned to owners, transferred, exchanged for another object from a different heritage institution, public sale, and auction or destructed.

#### **5.2.12 Policy on responsibility of staff**

The janitorial, curatorial and collections Staff of MPM shall make it a prerogative to daily care for the collections in the possession of the museum. The collections management policy on acquisition, conservation and preservation shall be consulted to determine any breach of care by the staff of the museum assigned to this task which embodies contemporary museological practices and ethics. The collections Management policy shall determine the recruitment of requisite professional personnel and specific periods to carry out any needed collections management practices. Curators of MPM shall be responsible for the study, research, preservation of objects in the collections of the museum to maintain order and easy retrievals of objects from proper storage facility as well filling of gaps for needed objects or

adding to existing collections, the education department in conjunction with the museum's curators shall organize permanent and temporary displays, exhibitions with the needed technique, public lectures on the museum objects to a specific group or the general public. The museum's Registrars shall establish title deeds of objects, carry out physical and intellectual control of objects that are to be accessioned into the museum, handle loan objects (entry or exit), packaging and shipping of objects out for exhibitions, exchanges, and public lectures outside the museum. The MPM shall engage collections Managers to assist the museum's curators in the daily care of the collections. The conservators of MPM shall investigate, plan and carry out regular preventive measures stipulated in the collections care policy of encapsulated in the collections management policy to control pests and rodents' infestations.

#### **5.2.13 Policy on storage**

MPM shall operate an efficient storage as a means to achieve proper collections management, it shall be equipped with high quality museum storage shelves, storage pedestals, surveillance gadgets such as CCTV. The storage facility of the museum shall be maintained on quarterly basis by thorough cleaning with the use of necessary cleaning tools and essentials by its janitorial staff. The janitorial staff as trained personnel shall ensure the storage area is kept in order to conform to high Museological standards and these persons shall tender in periodic reports every quarter of a year to the Head Curator. Specific object protection instructions to materials and objects are meant to be adhered to protect the objects, manufacturer's instructions on digitized museum collections and digitized information shall be strategically protected for long-term storage.

#### **5.2.14 Policy on intellectual property**

MPM shall have intellectual property rights over all objects that get acquired and accessioned into the collections of the museum. These include trademark, fair use, electronic use, licensing, image use, royalties and fees, reproductions, and privacy. There shall be no photography or filming within the premises or with any of the objects in the collections used for such purposes.

#### **5.2.15 Policy on review of Collections Management Policy**

MPM shall subject the Collections Management Policy to review every five years for new inputs and review the various policies under the umbrella of the museum's Collections Management Policy for the furtherance of the vision and mission statement of the museum.



## CHAPTER SIX

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 6.0 Overview

The summary of the relevant points and findings revealed by the study were stated by the researcher on the importance of Collections Management in Museums and the need for a documented Collections Management Policy. The informed Findings, Conclusions and beneficial Recommendations are important elements that convey the relevant material derived from the study to promote discussion on an effective practice of Collections Management, based upon a guiding documented Policy. The Collections Management Policy formulated for MPM by the researcher, was based on the Aims, Mission and Vision statements of the Manhyia Palace Museum. The Collections Management Policy encapsulated the various procedures and stages of Collections Management, for the effective run of operations at Manhyia Palace Museum. Recommendations based on the findings have also been outlined in this chapter, since contemporary standpoints on Collections Management play a key role in the advancement of maintainable museum practices. The researcher closes this chapter with the conviction that Collections Management is a practical set of processes meant to progress the care of Objects of human heritage, development and support of Collections in museums and without the strict adherence to its practice, documented Collections Management Policies will be rhetoric and mere paperwork. Without a clear- cut documented Policy to direct Collections Management in Museums the Collection will be endangered.

## 6.1 Summary of Findings

1. The researcher gathered information during the data collection period as an Intern at both Manhyia and the British Museums, that although Collections Management is relatively a new profession, it dates back to the concept of accreditation of Museums, it was introduced in 1970 by International Council of Museums, (Collections Management includes care for Collections, a fundamental characteristic of a credible Museum to be issued with accreditation). Museums technically are not Collections, but are rather institutions whose main function is to preserve collections and run by trained Staff, tasked to organize public interaction with Collections which of course must be preserved, to enable this to happen, there is a need for a documented Policy on Collections Management, in Museums (Greene, 1989). Museum Collections have need of proper care and security from loss and destruction and simultaneously require in-depth and accurate documentation to support the tracking of objects within collections. To facilitate these processes, Museums must adhere to Collections Management Policies and standards of care practically, and precise documentations on objects which serve as the principles of collections management have to be adhered to mandatorily.
2. The researcher makes known the finding on the role and benefits of Collections Management in Museums on the premise that, it may be defined as everything that is done to document information on Collections, it's Care and to make the Collections available for public use and this encompasses the Acquisition, Accession, Registration, Cataloging, Care, Use (exhibitions, permanent and temporary displays education and research), Disposal of objects, specimens and the associated information, as well as collection

security, conservation, storage environments and access, (Simmons, 2010). Activities related to Collections Management may be assigned to a specific number of personnel in the museum, but it is the responsibility of every member of staff. Historically the management of Collections was a task handled by Curators and minimally trained assistants (Matass, 2011). Manhyia Palace Museum is an epitome of royalty and provides the knowledge of the rich culture and traditions of Asantes to both indigenes and foreigners, it also serves as a hub for research, so therefore, the researcher admits it deserves the best practices in the management of its Collections, through a documented Policy.

3. At Manhyia Palace Museum, it was made known to the researcher, by the Head Curator that, the Museum had no documented Policy on Collections Management, so there was no stipulated procedures. Whereas in the best of Museum practice, as seen at other Museums such as the British Museum, National Cultural Museum, National Museum of Bahia etc. as soon as an object is accessioned into the museum, it is not to be used for non-regulated museum activities, and measures are to be taken to delay its deterioration during its use (exhibitions, displays, loans among others), or storage. The practice of managing Collections should be holistic instead of limiting it to only the Care such as exposure to lighting, awareness of heat, humidity, pest infestations but more emphasis should be on well documented Policies, Structures, Records, Inventory, documentation on Collections control and upkeep of Collections by adhering to code of ethics by ICOM.
4. The researcher identified gaps in the practices of Collections Management at Manhyia Palace Museum, as against, what pertains at the best exemplified

practices in other Museums such as the British Museum, NCHM, Pretoria and National Museum of Bahia etc. The Collections at Manhyia Palace Museum, are not managed in accordance with the laid down procedures of ICOM, due to the fact that, there was no documented Policy for the management of Collections at the Museum. Objects in the Collections in Museums should be with the accorded documentation and handled properly, this is of paramount benefit to Collections through preventive care, and the environmental conditions ought to be well structured. Alexander (2008) states that smaller museums that can afford air conditioning should also secure hygrometers to measure relative humidity, humidifiers, silica gel, tightly closed museum cases and other devices to protect collections, and this is not the case at Manhyia Palace Museum. Contaminants can take a variety of forms such as liquids, gases or solids and these can pose threats not to only objects in a collection but also the individuals (museum staff, visitors etc.) that come in close contact with the pollutant's, therefore safety should be ensured.

5. The absence of a Documented Policy for Collections Management at the Manhyia Palace Museum, and its negative effects and repercussions on the Collections in the custody of the Museum, challenged the researcher to draw a Collections Management Policy for the Museum based on its Aims, Vision and Mission Statements. The Policy drawn by the researcher could be expanded if there is a need to do so. Policies on Collections Management for Museums, ensure the safety of Museum Objects. A Collections Management Policy should specify the proper methods and procedures of documenting on Collections and to research on objects that are at risk to prevent accidental contamination as a result of chemical reactions and human error,

disintegration, discoloration and corrosion should not be overlooked and the researcher incorporated all the above stated factors, to draw the Policy on Collections Management for the Manhyia Palace Museum.

## **6.2 Conclusions**

Museums are dynamic entities and disorder in the collections can occur based upon growth and other negative developments, since collections are accepted in perpetuity, museums need to be accountable, and this can be achieved through a documented Collections Management Policy.

The researcher developed the Policy based on the Aims, Mission and Vision Statement of the Manhyia Palace Museum, this policy was drawn on the premise of the importance of a documented Collections Management Policy in museums, the researcher gathered information through data collection and theories discoursed early on in the thesis, responses collated from interviews conducted and transcribed. The recommendations for improvements at the Manhyia Palace Museum have also been enumerated based on the experience and knowledge gathered at the British Museum as an intern during data collection and other world-class rated museums visited by the researcher.

The Policy formulated for Collections Management by the researcher for the Manhyia Palace Museum includes the Mission and Vision Statement of the Museum, Policies for Acquisition, Accessions, Records(cataloguing), Inventory, Use, Staff, Access to Collections, Storage, Loans, Ethics, and Deaccessioning, these are based on present-day specialized standards for Policies of Collections Management. The Manhyia Palace Museum practices some of the above-mentioned procedures of collections management but unfortunately these are not documented, the researcher is of the view

that a written collections management policy and other suggestions will improve on existing practices and ensure good practices of museology and care for the collections in the museum. The researcher in this thesis vividly described how Collections Management is carried out in world-class standard Museums and the importance of the Collections Management Policy to propel its practices and procedures, by reviewing published literature on Collections Management.

It has been proven by world-class standard Museums that, by conscientiously practicing what the Collections Management Policy encapsulates, states and when replicated will ensure proper care and use of Collections in the custody of Manhyia Palace Museum. Other heritage institutions which might want to adopt and replicate the Collections Management policy drawn by the researcher, based on its own mission and vision statement will benefit immeasurably. The rationale of Collections Management Policy is to provide a route and permanency of objects in a Collection. The Manhyia Palace Museum is a living museum hence the Collections Management Policy was painstakingly drawn with reverence to the Manhyia Palace which serves as a seat of governance of Asantehene which is semi- autonomous and the Golden stool which serves as the embodiment of the souls of Asantes. The Manhyia Palace Museum receives not less than 6008 visitors quarterly based on the quarterly attendance records of the museum.

It is centrally located and patronage to the museum is at its peak when the Manhyia Palace is celebrating festivals such as Akwasidae, commemorating past events of Asantes such as the accession of the Golden stool, royal funerals, and enstoolments. It therefore affords good access to both local and international visitors. The Manhyia Palace Museum is an epitome of royalty and provides the knowledge of the rich

culture and tradition of Asantes to both indigenes and foreigners. The Museum also serves as a hub for Academic Research for some tertiary institutions in Ghana. At the tail end of this research, the researcher developed a framework for collections management policy for Manhyia Palace Museum since a documented Collections Management Policy was non-existent during the data collection process, at Manhyia Palace Museum although it had a mission and vision statement. Collections Management Policies provide a common language that enables museums to self-regulate, demonstrate professionalism and increase accountability. ICOM, Museums Association, Media, Museum Policy Makers, Philanthropic organizations, Donors and the General public use, Collections Management Policies to assess a museum's performance, and appraise its worthiness to receive public support, patronage and trust. Collections Management Policies put into practice by Museums, form the basis, for a museum to be classified as a world-class standard Museum. With a documented Collections Management Policy put into practice, Manhyia Palace Museum will improve upon its services and invariably keep to good Museum standards.

### **6.3 Recommendations**

1. To ensure the safety of Collections within the Manhyia Palace Museum, the Policy drawn by the researcher specified the proper methods of documenting on objects in the Collections, as well as how research on objects that are at risk, this is to prevent accidental contamination as a result of chemical reactions, human error, disintegration, discolorations, and corrosion should not be over looked.
2. Collections in the custody of Manhyia Palace Museum should be accorded the needed museological attention and its associated contemporary Museum

practices as stated in the Policy for Collections Management drawn by the researcher.

3. The researcher is of the view that the Staff of Manhyia Palace Museum, must improve upon existing Museum practice and ensure, good practices of Museology such as timely conservation, restoration and suitable environmental conditions for each object in the Collection.
4. Objects within a Collection should be handled as barely as possible, due to increased risk of damage, display and storage cases should be apt for the purpose to mitigate possible risk of impairment, to eradicate the agents of decline and assure liability to the Collections and adhere to professional standards.
5. The researcher drew the Policy for Collections Management for the Manhyia Palace Museum, based upon the conviction of (Malaro, 1998), that Collections Management Policies must be detailed enough to provide useful instructions to avoid procedural intricacies. Manhyia Palace Museum, needed a clearly stated and documented Collections Management Policy and procedures for a responsible management of its Collections. Museums improve the well-being of a people and helps the populace appreciate their Heritage, inspires and challenges the individual and serves as a therapy which improves on general health and as such, the MPM should be accorded the needed museological attention, and contemporary practices and it will soon become the benchmark for other museums in Ashanti Region and Ghana as a whole.
6. By adhering to Collections Management Polices, excellence is attainable by all types of museums, and it addresses the gigantic image issues on how museums are to be operated. For most times it defines broad outcomes and

flexible enough to accommodate the numerous fields in Collections Management and this can be achieved by Manhyia Palace Museum, in tandem with inputs, and ideas based on the Aims, Vision and Mission statement of the Museum, in adherence to the Collections Management Policy drawn by the researcher.



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## APPENDICES

### APPENDIX A

#### Interview Guide

An interview guide used by the researcher that required responses from interviewees on the research topic: *Collections Management at the Manhyia Palace Museum*.

**Question 1:** What is a museum? Is it a place for obsolete arts and crafts or it is a place where historical and cultural objects are collected, preserved and stored for displays and exhibitions?

**Question 2:** Are museums of any relevance to society? If yes, how? And if no, why?

**Question 3:** In what ways can museums be beneficial to a country, community, society and general public? Is it when collected heritage objects are preserved and put out for use? Such as for (displays and exhibitions), or it is for self-gratification, academic and research purposes or as a learning hub?

**Question 4:** Do collections in a museum have credible meaning to a people?

**Question 5:** Do collections from unknown sources put on display or exhibited have meaning and relevance to people visiting a museum?

#### Section B

**Question 6:** What is an object in a museum collection? Is it some old things kept in a building for the public to view? Or an art piece disposed of by the artist who made it?

**Question 7:** What is a collection in a museum from your own perspective? Is it the a collective name given to objects of cultural relevance and value which is kept in the custody of a museum or a name given to a curator of a museum.

**Question 8:** What is collections management in a museum? Is it the process of asking people for objects into a museum? Is it the means that collections are acquired into a museum through appropriate means with its associated procedures? Can you explain?

**Question 9:** Under what category will you classify displays, exhibition, preservation and conservation in a museum?

**Question 10:** What is the role of the Board of Directors and Trustees of a museum?

**Question 11:** What are some of the benefits of collections management?

**Question 12:** How do museums thrive well due to appropriate information on collections, its care and use?

**Question 13:** What accounts for the total disarray of collections in a museum?

**Question 14:** How can collections Management be effectively carried out in museums?

**Question 15:** Why should the mission and vision statement of a museum be captured in the policy governing collections management? Explain why it should be enforced and implemented?

**Question 16:** Why do museums find the management of collections laborious?

**Question 17:** When does the disposal of an object in a museum become necessary?

### Section C

**Question 18:** What are the means of acquiring an object into a museum? Considering, excavation, bequeaths, gifts, loans, exchanges and outright purchases are these the only means of acquiring objects into a museum ? Are some stolen or looted?

**Question 19:** What procedure does an object go through before it becomes part of a museum collection?

**Question 20:** Accessioning, registration, cataloguing, exhibitions, displays, seminars and workshops are practices in museums, can you elaborate on its contribution to collections management?

**Question 21:** Does museum activities support teaching and learning in academic institutions? If yes, explain how? If no, explain why?

**Question 22:** Would you agree that museum objects are multi-purposed?

**Section D**

**Question 23:** Does the work of museum contribute to preserving culture? If yes, elaborate, if no state reasons?

**Question 24:** In what ways and means can well carried-out Collections Management help elevate a museum to a world class standard?

**Question 25:** Does the Museum Industry have a future in Ghana and Africa as a whole?



## APPENDIX B

### Pictures taken During the Research at the British Museum



Pictures taken During the Research at the British Museum  
(Source: Courtesy the Researcher, 2019)



Pictures taken During the Research at the British Museum  
(Source: Courtesy the Researcher, 2019)



Pictures taken During the Research at the British Museum  
(Source: Courtesy the Researcher, 2019)



Pictures taken During the Research at the British Museum  
(Source: Courtesy the Researcher, 2019)



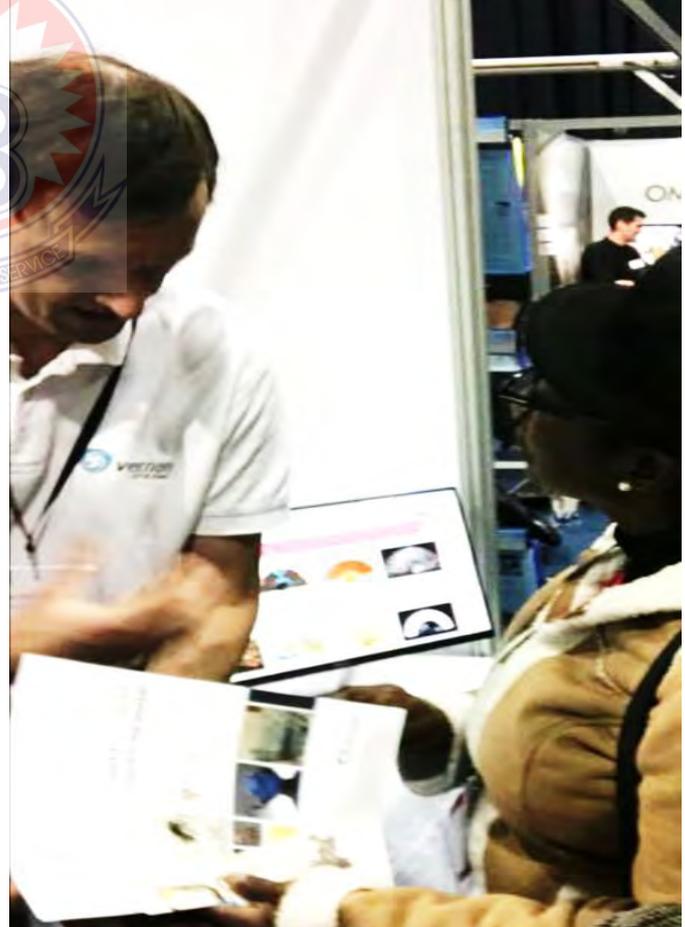
Pictures taken During the Research at the British Museum  
(Source: Courtesy the Researcher, 2019)



Pictures taken During the Research at the British Museum  
(Source: Courtesy the Researcher, 2019)



Pictures taken During the Research at the British Museum  
(Source: Courtesy the Researcher, 2019)



Pictures taken During the Research at the British Museum  
(Source: Courtesy the Researcher, 2019)





Picture taken during the Interview of the Head of Education Department by the researcher at the British Museum  
(Source: Courtesy the Researcher, 2019)



Pictures taken During the Research at the British Museum  
(Source: Courtesy the Researcher, 2019)



Pictures taken During the Research at the British Museum

(Source: The Researcher, 2019).

## APPENDIX C

### Maritime Museum, Bahia- Brazil



**The researcher at the entrance of the Maritime Museum, Brazil**

(Source: The Researcher, 2019).



**The researcher at the front view of the Maritime Museum Brazil**

(Source: The Researcher, 2019).



**The researcher at the Inner Court of The Maritime Museum, Brazil**

(Source: The Researcher, 2019).



**The Researcher with Brazilian Natives in their traditional outfits**

(Source: The Researcher, 2019).



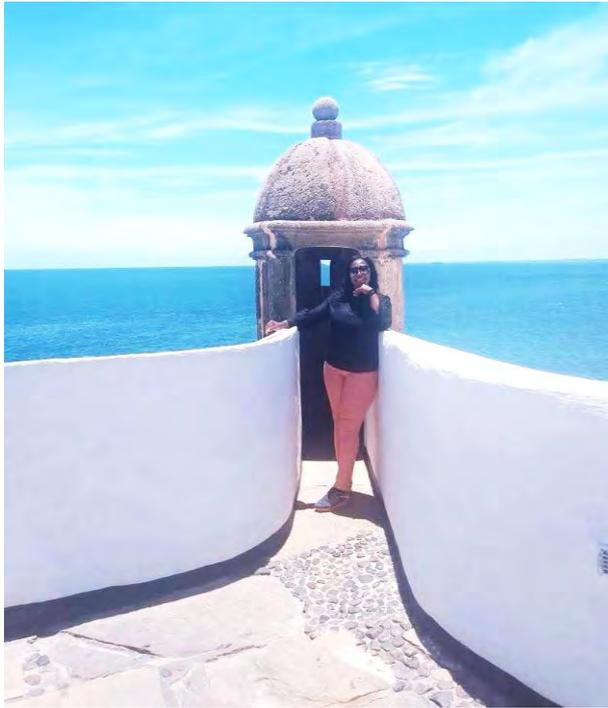
**The researcher admiring Machine Gun on display at The Maritime Museum, Brazil**

(Source: The Researcher, 2019).



**The researcher waiting to be served at the Information desk at The Maritime Museum, Brazil**

(Source: The Researcher, 2019).



**The researcher at the Upper Deck of The Maritime Museum, Brazil**

(Source: The Researcher, 2019).



**A Guest responding to Interview by the Researcher**

(Source: The Researcher, 2019).



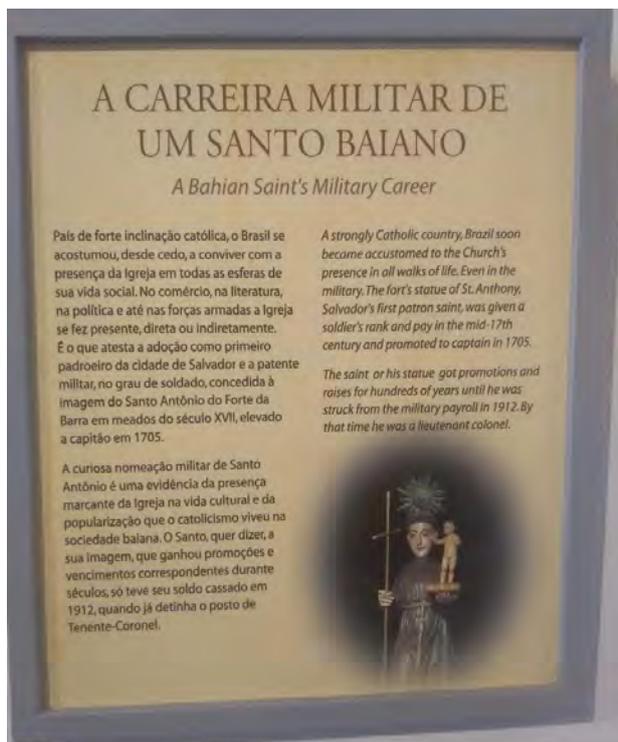
**Researcher interacting with a Guest**

(Source: The Researcher, 2019).



**Researcher on a guided tour by the Curator of Maritime Museum, Brazil**

(Source: The Researcher, 2019).



**Information on Carreira Militar at the Maritime museum, Brazil**

(Source: The Researcher, 2019).



**The researcher in the Hallway of the Maritime Museum, Brazil**

(Source: The Researcher, 2019).



**The researcher posing by the statue of Santo Baiano on display at The Maritime Museum, Brazil**

(Source: The Researcher, 2019).



**The researcher admiring Pottery on display at The Maritime Museum**

(Source: The Researcher, 2019).



**Sculpture Piece on display at the Maritime Museum, Brazil**

(Source: Courtesy the Researcher, 2019).



**Researcher interacting with the Interactive tool at The Maritime Museum, Brazil**

(Source: Courtesy the Researcher, 2019).



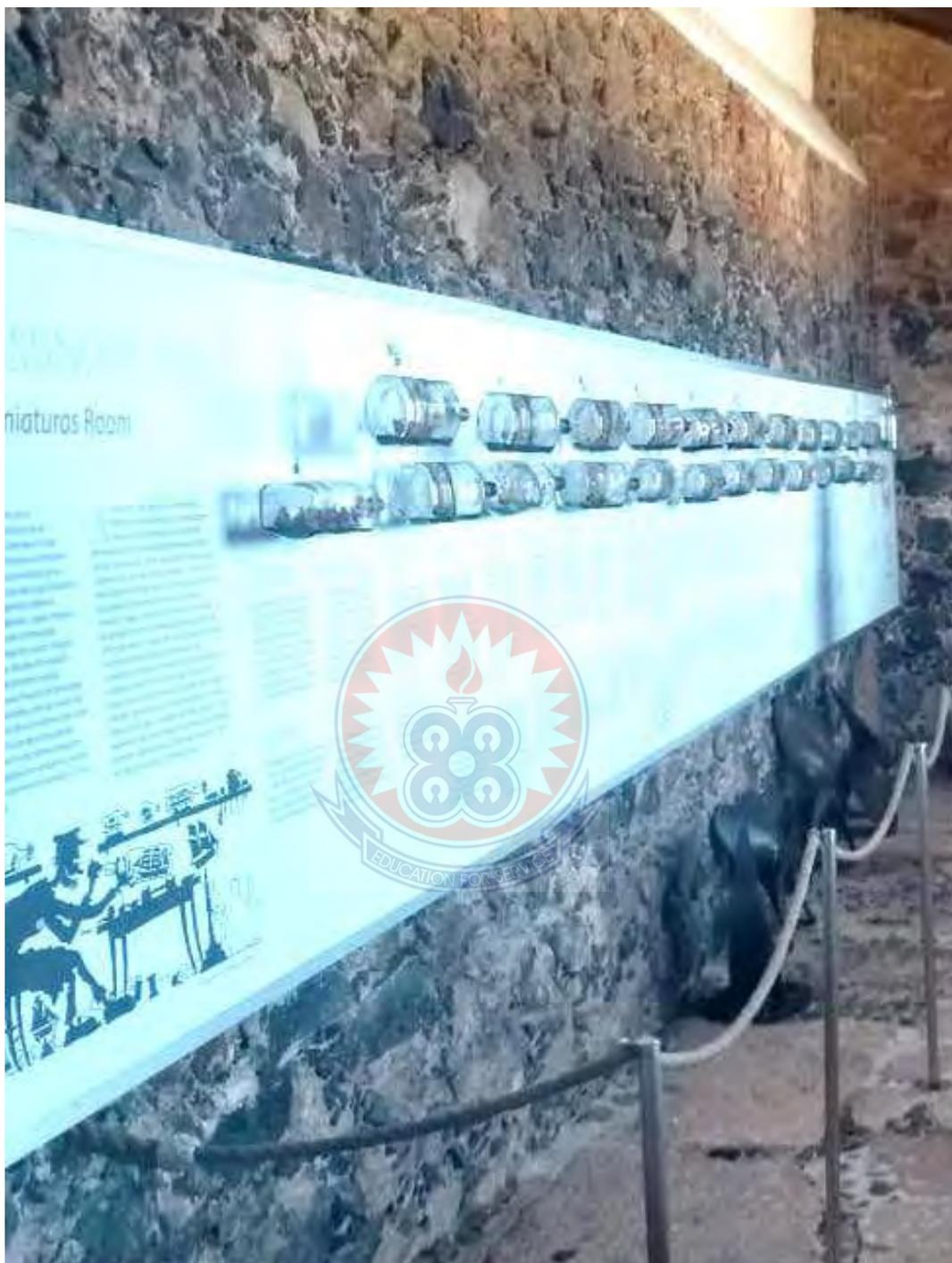
**A Miniature Ship on display at The Maritime Museum, Brazil**

(Source: Courtesy the Researcher, 2019).



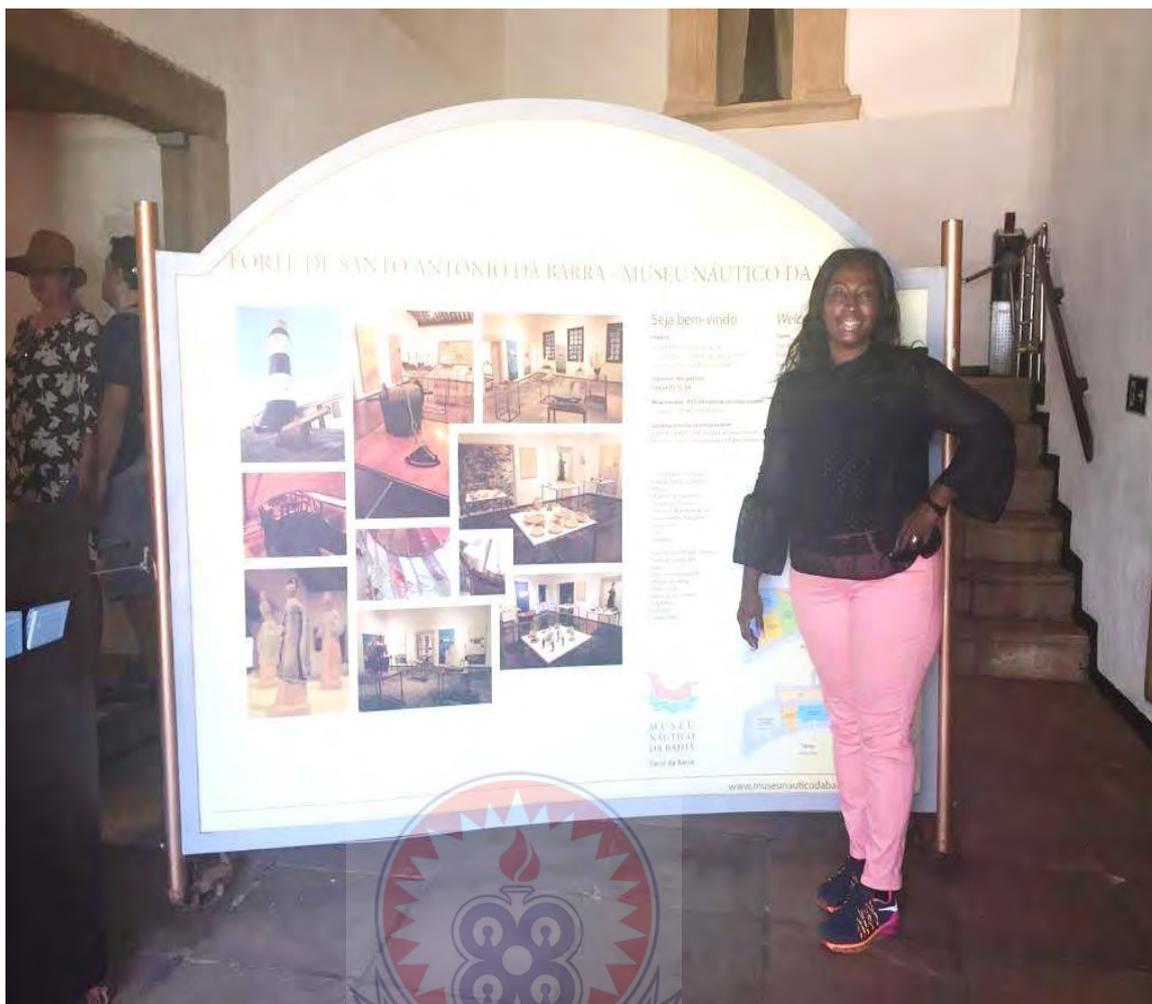
**The researcher standing by a collection of Miniature Slave Ships on display at The Maritime museum, Brazil**

(Source: Courtesy the Researcher, 2019).



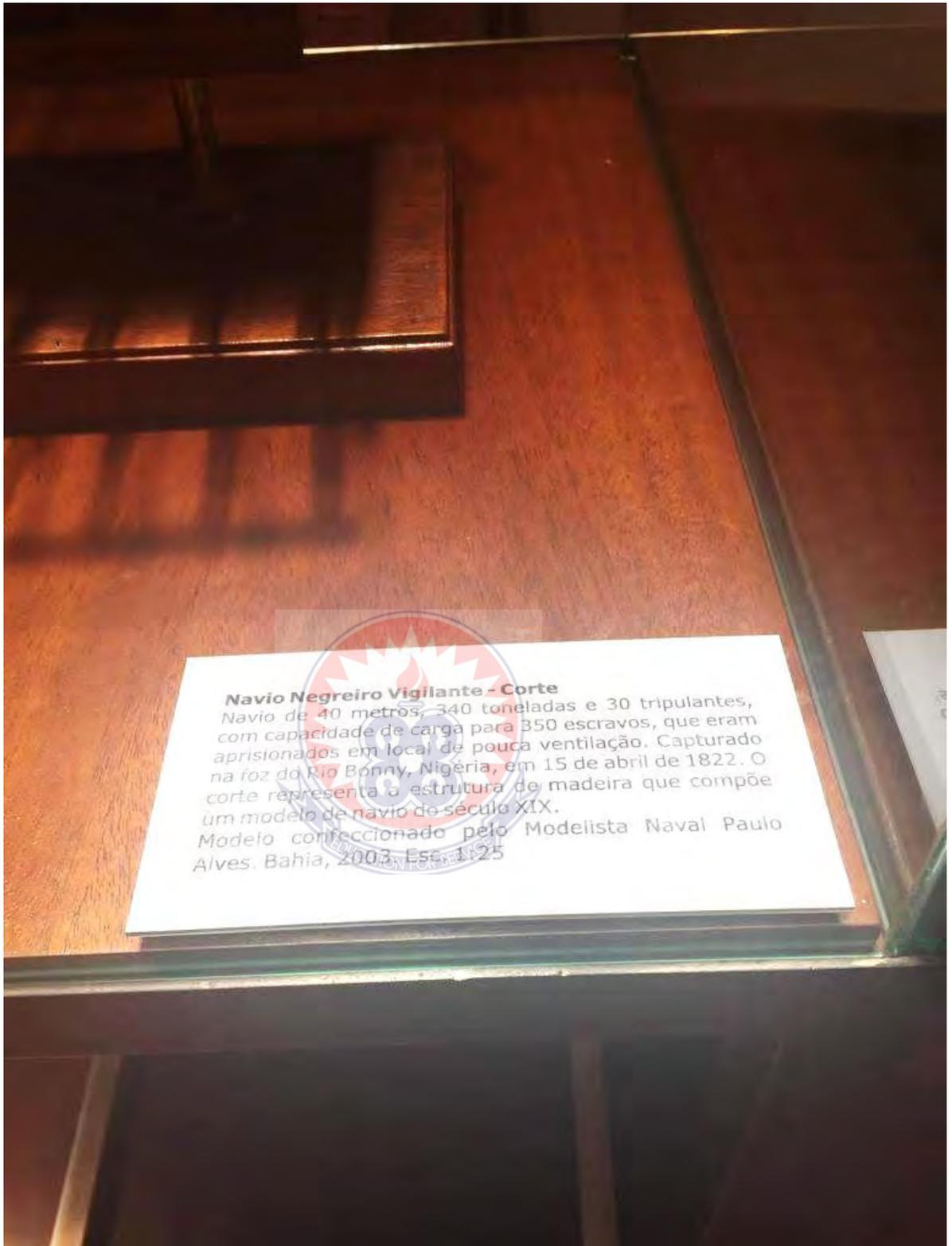
**A Wall Mount on display at The Maritime Museum, Brazil**

(Source: Courtesy the Researcher, 2019).



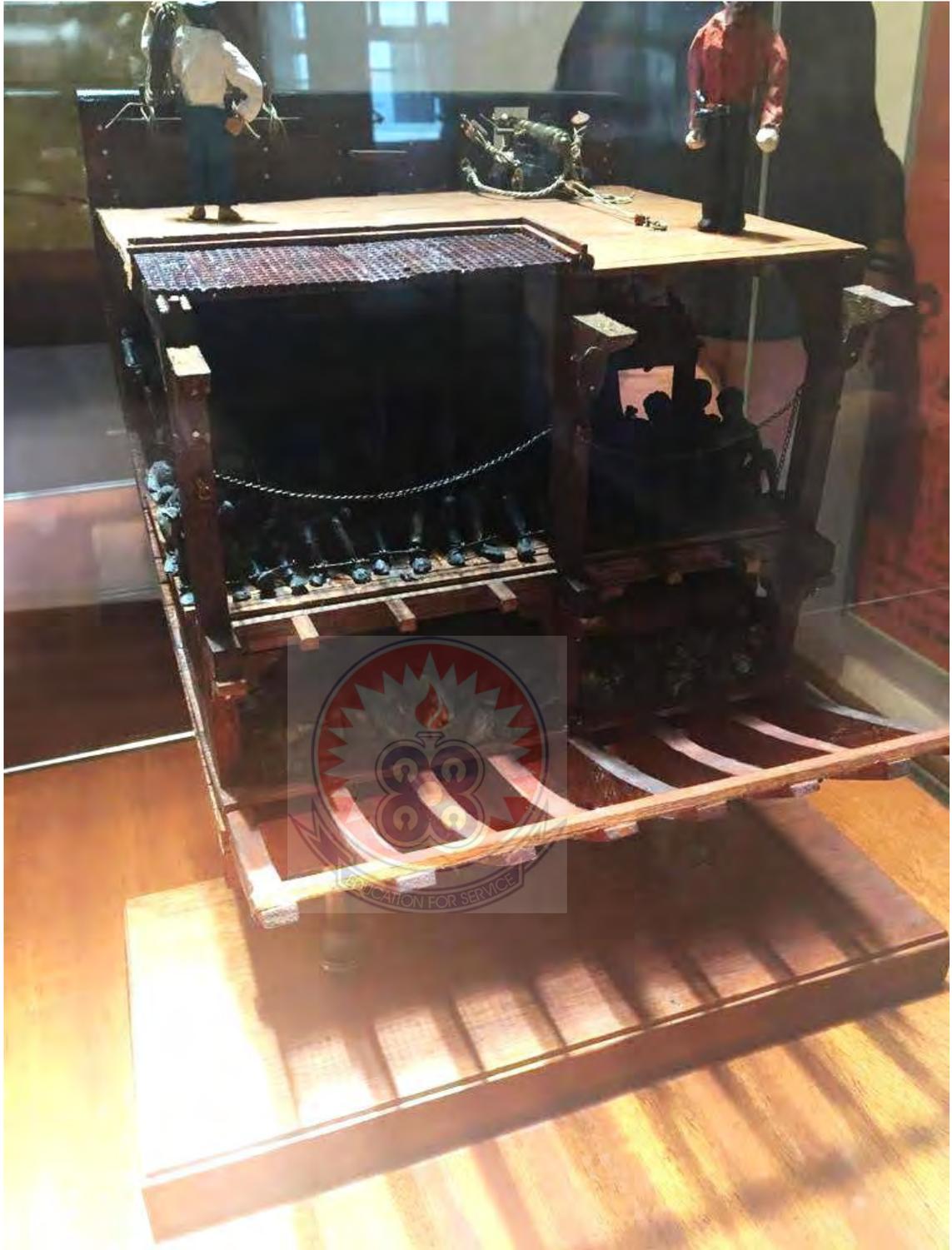
**The researcher in the Hallway of the Information desk, Maritime Museum-  
Brazil**

(Source: Courtesy the Researcher, 2019).



### **Information on Collection at Maritime Museum, Brazil**

(Source: Courtesy the Researcher, 2019).



**Miniature Slave Ship on display at The Maritime Museum, Brazil**

(Source: Courtesy the Researcher, 2019).



**Miniature of a Ship on display at the Maritime Museum, Brazil**

(Source: Courtesy the Researcher, 2019).



**A Sculpture Piece on display at Maritime Museum, Brazil**

(Source: Courtesy the Researcher, 2019).



**A Glass Sculpture Piece on display at the Maritime Museum, Brazil**

(Source: Courtesy the Researcher, 2019).



**Curator responding to questions from the Researcher at the Maritime Museum, Brazil**

(Source: Courtesy the Researcher, 2019).



**An Excavated Marine Part on display at The Maritime Museum, Brazil**

(Source: Courtesy the Researcher, 2019).



**The researcher watching an Interactive Display on its collections at The Maritime Museum, Brazil**

(Source: Courtesy the Researcher, 2019).

## APPENDIX D

### Ghana National Museum



**Entrance of the Ghana National Museum, Accra**

(Source: Courtesy the Researcher, 2019).



**Front view of Ghana National Museum, Accra**

(Source: Courtesy the Researcher, 2019).



**A Museum Visitor on a guided tour at The Ghana National Museum, Accra**  
(Source: Courtesy the Researcher, 2019).



**The Curator is responding to an Interview by the Researcher at The Ghana National Museum, Accra**  
(Source: Courtesy the Researcher, 2019).



**The Tour guide explains a display to a visitor at The Ghana National Museum, Accra**

(Source: Courtesy the Researcher, 2019).



**The Researcher on a guided tour at The Ghana National Museum, Accra**

(Source: Courtesy the Researcher, 2019).



**Visitors on a guided tour at The Ghana National Museum, Accra**  
(Source: Courtesy the Researcher, 2019).



**Picture of Architectural Buildings in Northern Ghana on display at The Ghana National Museum, Accra**  
(Source: Courtesy the Researcher, 2019).



**Pictures of Wesley Cathedral, Accra on display at The Ghana National Museum, Accra**

(Source: Courtesy the Researcher, 2019).



**Pictures of Kwame Nkrumah with some Foreign Dignitaries and the Old Structure of the Ghana National Museum on display at The Ghana National Museum, Accra**

(Source: Courtesy the Researcher, 2019).



**A Sculpture Piece of a Horse from Sudan on display at The Ghana National Museum, Accra**

(Source: Courtesy the Researcher, 2019).



**Ceremonial Horse on display at The Ghana National Museum, Accra**

(Source: Courtesy the Researcher, 2019).



**Head Curator responding to interview with the Researcher at the Ghana National Museum, Accra**

(Source: Courtesy the Researcher, 2019).



## APPENDIX E

### San Francisco Church and Convent Museum- Brazil



**The researcher standing by the Crucifix on display at the San Francisco Church and Convent Museum, Brazil**

(Source: Courtesy the Researcher, 2019).



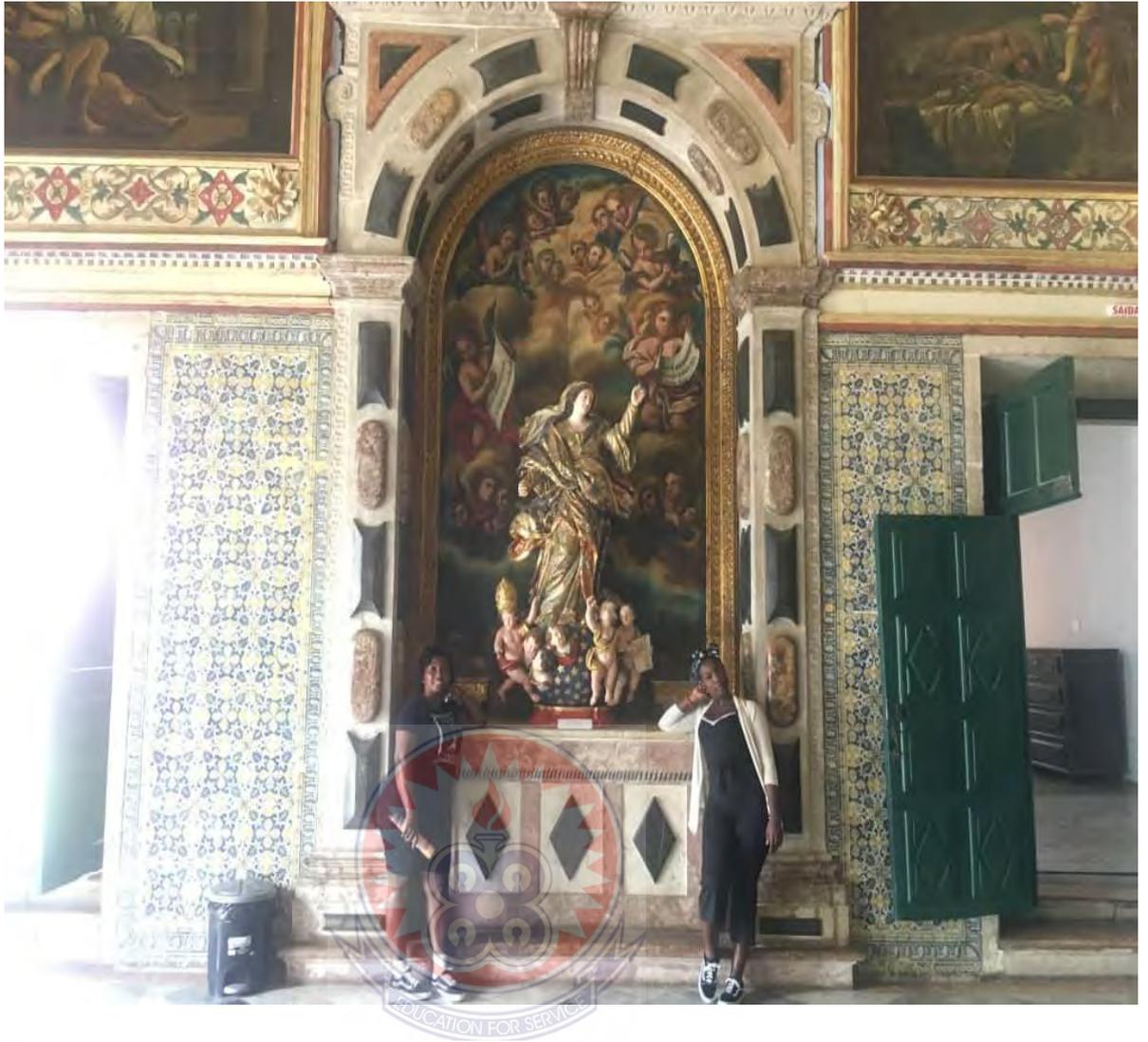
**The research admiring Effigies on display at the San Francisco Church and Convent Museum, Brazil**

(Source: Courtesy the Researcher, 2019).



**The researcher in the hallway of Sculpture Piece on display at the San Francisco Church and Convent Museum, Brazil**

(Source: Courtesy the Researcher, 2019).



**The researcher interacting with a visitor in front of a Sculpture Piece on display at the San Francisco Church and Convent Museum, Brazil**

(Source: Courtesy the Researcher, 2019).

## APPENDIX F

### Armed Forces Museum, Ghana



**Insignia of the Gold Coast on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Rifles on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Military Swords on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Cartridge Cases on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Binoculars on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Obsolete Wireless Radio on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Guns on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Pictures on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Military pump action guns and Shells on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Spears on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Rifle on display at The Armed forces Museum, Ghana**

Courtesy the Researcher





**Guns on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Military Gadget from the Republic of Congo on display at The Armed Forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Military Gadgets on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



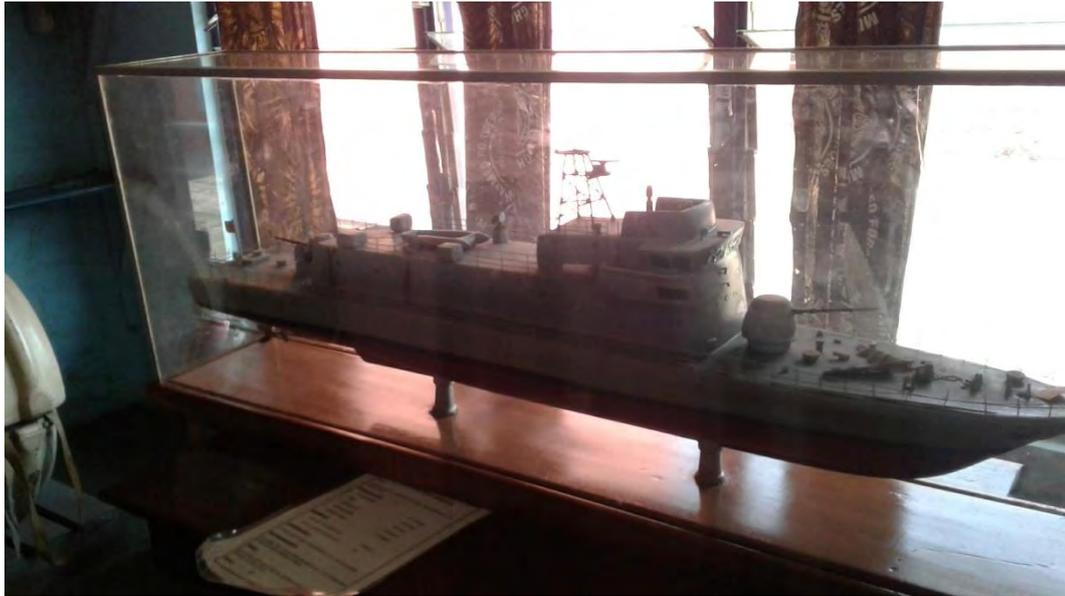
**Picture of past Military Rulers of Ghana on a guided tour at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



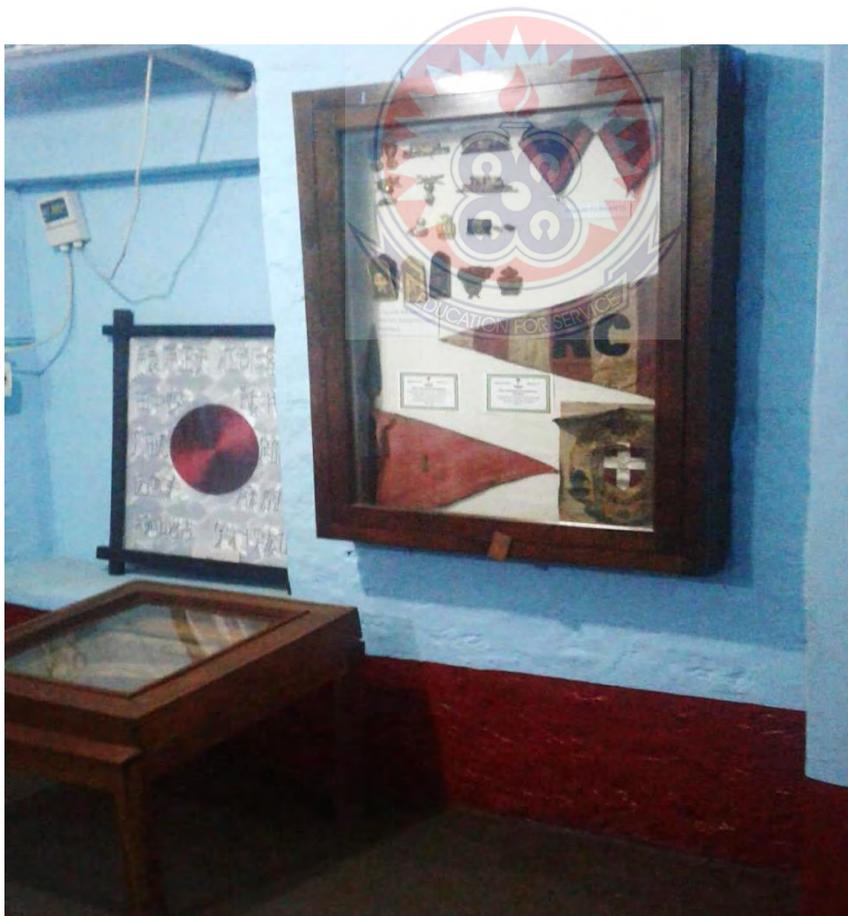
**Military Accoutrements on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**A Miniature Ship on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Military Medals on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Military Apparels on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Military Drums on display at The Armed Forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Military Drums on display at The Armed Forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Military Apparel on display at The Armed Forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Photograph on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Photograph on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Military colors on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Military Colors on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Photograph on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



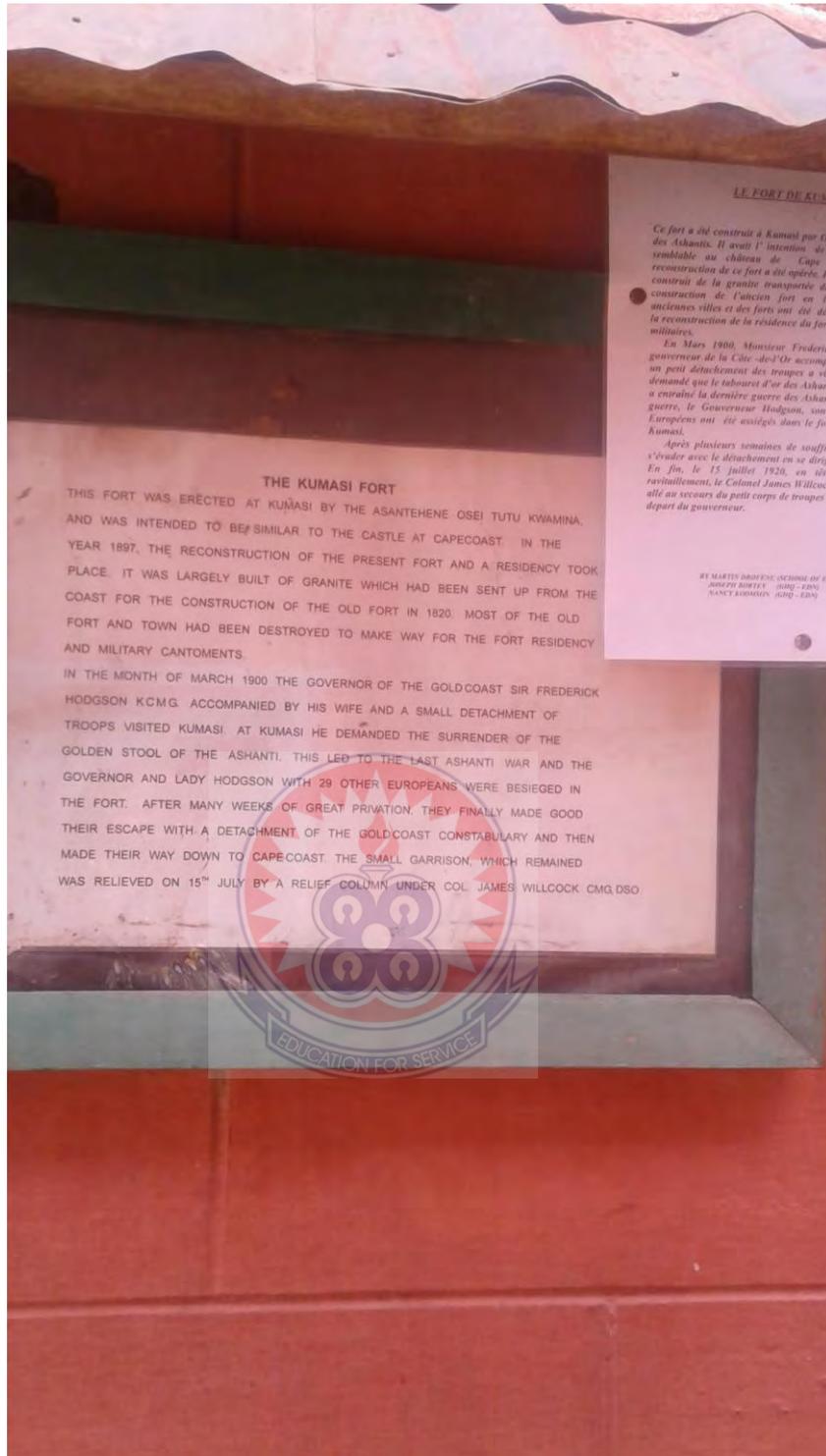
**Photographs on display at The Armed forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Photographs on Display at The Armed Forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Inscription on Display at The Armed Forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Cell of the Condemned Prisoners on display at The Armed Forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**A Showcase for Collections display at The Armed Forces Museum, Ghana**

(Source: Courtesy the Researcher, 2019).



**Interview with The Head Curator of The Armed Forces Museum Ghana by the  
Researcher**

(Source: Courtesy the Researcher, 2019).



**Researcher on a guided tour at The Armed Forces museum, Ghana**

(Source: Courtesy the Researcher, 2019).