

Museums in Ghana: Visitor Education, Experiences and Satisfaction

*Kwasi Amoako-Hene*¹, *Samuel Nortey*^{2*}, *Edwin K. Bodjawah*³

¹ *Koforidua Technical University, Koforidua, Ghana.*

^{2,3} *Faculty of Art, Kwame Nkrumah University of Science and Technology, Kumasi, Ghana.*

Abstract. Patronage and visitor education has been of great concern to the management of museums in Ghana. The need to assess visitors' experience, education, and satisfaction to inform policy is expedient. This study looked at visitor experience and satisfaction with museum education in Ghana. Visiting and studying nine museums under the Ghana Museums and Monument Board (GMMB) and using both qualitative and quantitative approaches, the study revealed that visitor experiences, satisfaction, and education are unsatisfactory. There are issues with teaching methods, the state of exhibits and exhibition styles, and the challenge of low possibility for visitor revisit. Results show that there are low innovative educational and entertaining activities to strengthen museum infrastructure. There is a need to commit resources to strengthen museums and introduce activities that would serve as grounds for museum learning. A strong engagement of visitor education in a positive, socio-cultural and conducive learning atmosphere is very much expedient.

Keywords: *Ghana, Exhibition, Museum Education, Satisfaction, Visitor Experience*

Received 28 June 2022 | Revised 20 July 2022 | Accepted 28 October 2022

1 Introduction

The museum visitor is a reason for the existence of museums, and hence a museum without visitors is dead. Therefore, museums need to exert a lot of effort in trying to attract physical and virtual visitors, considering happenings around the globe. Many museum visitors are repeat visitors; they know that their visits are rewarding and nourishing in terms of personal pleasures, knowledge acquired, and insightful reflection. These visitors enjoy their experience and are engaged in what Falk & Dierking (2000) refer to as "free-choice learning". However, new generations of visitors require to interact with the exhibits and be part of these exhibitions. The museum becomes an educational service center offering a wide range of activities for young people and adults. However, museums compete with many other types of leisure and entertainment activities, such as cinema, sporting events, and theatres, and increasingly, visitors look for a global experience that includes leisure, education, and social interaction (Aalst V. &

*Corresponding author at: Faculty of Art, Kwame Nkrumah University of Science and Technology, Kumasi, GHANA.

E-mail address: sammynort@gmail.com

Boogaarts, 2004). Thus, the role of policy makers is increasingly important, especially for business-oriented museums and heritage organizations (Gilmore & Rentschler, 2002).

Visitors' experience becomes an opportunity to further expand their understanding and learning (Colbert, 2003). This point is also valid for the provision of museum services. Considering the definitions of service quality proposed by Parasuraman et al. (1988), museum service quality can be disentangled into ten main dimensions: tangible items (e.g., adequate buildings, artifacts, equipment, staff uniforms); reliability to deliver the expected service; responsiveness of staff to help effectively; competence of staff in executing the service; courtesy exhibited by staff; credibility on the overall museum service; security; access to the Museum (e.g., road information; transport facilities); communication of the services provided (e.g., use of different languages; customers' information center); understanding customers and their preferences, characteristics, and needs (Agbor, 2011). As far as the last dimension is concerned, it is important to analyze visitors' experience, behavior, and commitment to the cultural site also in the future, bearing in mind that each segment of demand carries different expectations from the services offered at the site (Chan, 2009).

Due to the obvious importance of museums to society, museums ought to have good educational strategies to fulfill their obligation and be well managed to benefit the government and society. The directors, curators, and docents educate their visitors through documentation, exhibition design, and exhibits. They employ educational strategies essential for visitors to acquire much knowledge during their visits. Some use social media, digital innovations, and stakeholder engagement (Budge, 2016; Capriotti, Losada Diaz, 2018). Elsewhere, some have identified Web 2.0 and are promoting their culture through digital museums (Persiani et al., 2020). Advanced museums have developed various models to facilitate education in museums. It can be argued that though educators' time with their learners is short-lived, there is evidence that the interactions are memorable; thus, discussing the strengths and weaknesses of the educational practices of museum educators is valuable. An efficient museum may be described as a collection of instructive labels, each illustrated by a well-selected specimen (Anderson, et al.; 2002).

Educational strategies employed by advanced museum staff are always designed to give visitor satisfaction. For instance, The Smithsonian Museum of African Art has a special one among its strategies for people living with dementia. These special groups of people could not be categorized among adult visitors in general. Hence, a multi-sensory method is used to discuss and connect with collections to leave a memorable experience. Children of all ages are as well engaged with motor skills and sensory items known by use as well as symbolic thinking language and egocentric thinking. Others are using social media to promote visitor experience (Gounopoulous & Vassou, 2022). In Ghana's context, evidence abounds since 1957, when Ghana gained independence, and how governments appreciate the relevance of museums in nation-building. The Kwame Nkrumah government appreciated the expediency of restoring and conserving the

past. It, therefore, passed the Ghana Museums and Monuments Board Ordinance 1957 (No.20), which established the Ghana Museums and Monuments Board (GMMB). This organization is solely responsible for the protection, conservation, and management of forts, castles, and old merchant houses within the coastal belt, traditional buildings and ancient mosques, and historic town walls located in the country's northern belt.

Due to the diverse and wide range of audiences the Museum receives and their short stay in the Museum, it is expedient to assess visitors' experience and satisfaction level to inform policies. The experiences visitors gain are always useful ways of helping the individual bounce into the developmental mood as they face the realities of preconceived perceptions. The transformation of world of museums is changing not only in how the visitors enjoy the museum experience but also in how the museum delivers the experience (D'Angelo, 2020). Visitors who are exposed to alternative narratives visit the Museum with their own interpretations (Prameswani et al., 2021). Ghana appears to be lost in museum management, visitor experience, and education and therefore receiving lower museum visitations. Whereas findings point to the fact that public museums tend to deliver more on museum education (Mangani & Bassi, 2020), Ghana is struggling with its museum education and visitor experience. This paper, therefore, looks at visitor experiences and satisfaction with museum education in Ghana with the view of advocating for a holistic framework to promote museum education in Ghana.

2 Methods

The study used quantitative and qualitative research approaches to gather data. First, we were interested in studying what museums offer in terms of education and, subsequently, visitor experiences and satisfaction. The authors traveled to study museum education in US museums such as Smithsonian Museum, Crystal Bridges in Arkansas, The Crocker Museum in California, and museums in Ghana. The study used interviews, observations, and a survey to gather visitor's understanding of exhibits and how their experience could be assessed. All visitors were made aware of the study, including a formal approval from GMMB to satisfy ethical issues.

The population for the study comprised all the museums under the management of GMMB. Namely, Ghana National Museum, Museum of Science and Technology, and Heads of State Museum are all in the Greater Accra region; Cape Coast Castle Museum and Elmina Castle Museum are all in the Central region, Bolga Museum, Ho Museum in the Volta region, Fort Appolonia in the Western region and Wa Museum. The qualitative approach gathered subjective information, such as museum education vis-a-vis satisfaction, feelings, experiences, or opinions on the phenomena. Visitors to the museums were asked to voluntarily share their experiences through interactions and answering a survey. In all, 722 museum visitors were randomly sampled for the study.

Responses from surveys, interviews, and observations were recorded and inputted using SPSS. In order to assess the satisfaction level of the visitors', close-ended questions were asked. Themes were drawn from the data assembled and grouped according to similar and repetitive themes. The use of descriptive statistics contributed to the understanding of the association between the various variables.

3 Result and Discussion

The presentation and discussion of findings look at the various Museums in Ghana, their education styles, visitor experience, and analysis of the satisfaction level of the museum visitors.

3.1 Museums of Ghana Museum and Monument Board (GMMB) and Collections

The National Museum in Accra was the first to be established in 1957, soon after Ghana's independence. In 1963, the Museum of Science and Technology in Accra was created to advance museum education in science and technology. It took almost ten years to establish the third Museum and the first in the Upper West Region in 1972. Followed by the Volta Regional Museum in Ho in 1973 and Cape Coast Castle Museum in the Central region in 1974. Bolgatanga Museum was in 1991, and Elmina Castle Museum was instituted in 1997. In 2010, the Fort Appolonia Museum of Nzema Culture and History was established, and the Heads of State Museum in the Osu Christiansburg Castle was inaugurated in 2017.

The National Museum building in dome shape has primary collection groupings of archaeology, ethnography, and art with narratives about Ghana's cultural history. The main gallery is divided into three sections, and these deal with Ghana's past, traditions, and country's arts and culture, respectively. The galleries exhibit prehistoric African objects. At the Museum of Science and Technology in Accra, the collections are antique technological types of machinery such as a slide projector (1950), Sony LCD Project (1973), Gramophone (HMV 102E) (1954), Vinyl Recorder, and cover (1968), Recorded highlife in 1957, Kerosene lantern (1853), Petromax Lamp (1910), Telephone receiver (1892). Underground copper cable, Morse Key, Sounder, Polarised Telegraph Relay, Telecommunication (1881), Concave Mirror and paintings.

The Volta Regional Museum collections of the chair of the last colonial German governor of the Volta Region, local paintings, woodcraft and pottery, 'Kente' cloth designs, masks, chiefs' stools, swords, and displays on Asante traditional religious shrines. The Cape Coast Castle Museum, which educates its audience about the advent of Europeans to Africa and their interactions with the local communities, also hosts the building of the History Museum. Interesting sights include the castle's dungeons, the condemned cells, and the "Door of No Return". St. George Elmina Castle Museum is mandated to educate the public on the history of St. George's Castle and preserve the Central region's cultural heritage. The Museum is situated in the former Portuguese

church and is an important aspect of the historic preservation of forts and castles, a component of natural resource conservation.

The Upper East Regional Museum is mainly an eco-museum and aims to preserve the material culture of the Upper East region. The Museum's collections are focused on the artifacts of everyday life of the indigenous people of the Upper East, mainly the Grunies, also known as the Frafras. In educating visitors about presidential leaders and high-level personalities in Ghana, the Heads of State Museum started with a collection of past Heads of State and renowned Ghanaian personalities. These included panels with narrations of events of the nation's independence. Salvaged archaeological work was conducted at the beachfront of the Christiansburg Castle, which reveals material remains of early Osu people, as well as the Trans- Atlantic Slave Trade and colonial exchanges that occurred on the Osu coastal shores in the 15th century.

3.2 The State of Museum Education by GMMB

In most museums in advanced countries, there is a proposed system that employs the ubiquitous visitor model, automatically identifying the required exhibit and providing tailored education to the visitors (Khanwalker & Venkataram, 2021). Museums in Ghana use a simple exhibition style and gallery tours to educate visitors. There is the presentation of texts and panel narrations as subservient to understanding the text. Customarily during a gallery tour, the visitor is caught engaged by the appearance of the display of the exhibits and the textual presentation and audio-visuals, which keep the visitor in an enthusiastic mood and brings a lasting memory. Even though good exhibition practices play, an important role in museum education, poor maintenance and improper presentation affects visitor education and satisfaction, as seen in figure 1 in Fort Apollonia Museum in Axim.



Figure 1. Rusted exhibits of gong-gong and sticks
Source: Kwasi Amoako-Hene

Visitor education within the various museums under GMMB is done using mainly guided and self-guided gallery tours. However, once in a long while, some museums gather resources from various sources to develop new programs. These periodic programs vary from Museum to

Museum. There may be outreach programs to schools, or the museums could host an art exhibition or organize seminars and art talks.

3.3 Guided and Unguided Tours as a form of Museum Education

Museum education in Ghana takes two forms; either by a guided tour or visitors viewing exhibits without any guide. They create their own meanings by viewing and reading the provenances that have been pasted or mounted closer to work (Figure 2). Sometimes due to a large number of visitors at a particular time, especially on statutory holidays, the visitors enjoy their visit in groups and have discussions on their own. When individuals and smaller group visitors come around, they spend more time reading the panels and relate the text with their experiences to make meanings. In a few cases, the exhibitions are well-curated to give a clear message to the visitor. The text is a narrative of the photograph; cultural description and artistic appreciation all contribute to the education of the visitors. Panels and textual presentations provide a great deal of education to the self-guided visitor. The texts beside or under a particular exhibit provide understanding devoid of any curator or educator's narrative, as seen in figure 3.



Figure 2. Self-guided and unguided tours at Elmina Castle Museum

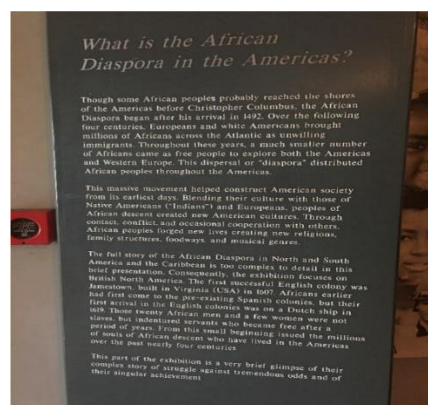


Figure 3. A panel providing education
(Source: Photographed by Kwasi Amoako-Hene)

3.4 Museum Education: Children Outreach Programmes

Another form of educational activity undertaken by museums under GMMB is the outreach program. Some museums undertake outreach programs to various basic schools in the Accra Metropolis to take children through various activities to enable them to discover their own identity, appreciate more cultural experiences, and understand historical involvements of their forefathers in past historical events such as the slave trade. In Cape Coast, there are sometimes masquerade dances to promote the visual culture of the museums. According to Micah (2022), masquerade culture is seen as a repository for a critical reflection of the visual culture that promotes Ghana's tradition and cultural values. These programs are designed to introduce the children to museum education. They are encouraged to leisurely visit museums and hearten their parents to send them over for sightseeing and pleasure. The educators, through storytelling, narrate the slave trade and its effects on the community. They acted in the enslaved trade, where some acted as the colonial masters and others as chiefs selling slaves over to foreigners in exchange for gunpowder, salt, whisky, and the like. This was when they had heard the educator's narration and were guided to give a drama illustration of the happenings (Figures 4 & 5). The outcomes of these programs promote cultural identification and historical discoveries that encourage the children to learn and appreciate more cultural experiences.

Another outreach program is the celebration of World Story Telling Day, which is honored globally on the 20th of March each year. On this day, as many relevant institutions tell and listen to stories in as many languages at different venues. Participants share and tell cultural stories and historical events. The Upper East Regional Museum in Bolgatanga hosts a program dubbed 'Bolga Tells' each year to educate the visitors on their culture through pupils' cultural displays, as seen in figure 6.



Figure 4. Drawing of Castles by children



Figure 5. Drama by Children



Figure 6. Cultural display by Zuruangu Senior High School
Source: All Photographs by Samuel Nortey

3.5 Exhibitions as Museum education in Ghana

The museums organize special exhibitions once in a while. This complements the gallery exhibitions and gives a special focus on the particular subject matter. An example is the Architectural Heritage of Ghana from January to March 2019, organized by the National Museum in Accra. Such exhibitions provide a sense of identity and continuity in the fast-changing built environment. We are losing touch with the socio-cultural values of buildings and stories of their make-up which are either unknown or unexplored. It advanced the acknowledgment of architectural landscapes as part of our narratives and the need to preserve them for posterity. The KNUST Faculty of Art partners with the Museum to hold exhibitions yearly. Through these exhibitions, visitors understand cultural and social disparities through marginalized voices from history to the forefront through alternatives to traditional didactics, such as personal narratives and oral storytelling (Trofanenko, 2006)

3.6 GMMB Museum Visitor Experience and Satisfaction

Assessing the museum visitor experience and satisfaction, out of the 722 sampled respondents, 603, representing 83.5%, were female museum visitors, and 119 (16.5%) were male museum visitors. Accounting for age, it was classified into young adults (18-40years) and 41years and above. 144 (19.9%) fell within the 18-40years age bracket, and 578 were within the above 41years age bracket. Most museum visitors had tertiary education (87.5%), and 12.5% represented non-tertiary education. All respondents had visited at least one Museum under the GMMB. Cape Coast Castle Museum recorded the highest number of visits and experiences (89.8) under GMMB. Perhaps, its aim of educating the visitors on the coming of the Europeans to Africa and especially Ghana, and the interactions that existed between the colonial masters and communities appear to be a factor influencing frequent visits. Notwithstanding, there are other captivating sections such

as 'dungeons' 'the condemned cells' and the 'door of no return' put their visits and experiences into the reality of slavery and colonialism.

Museum visits in Ghana are largely by excursions organized by schools and other institutions. Further probing showed that they do not visit of their own volition but are triggered by activities that happen once in a long while, such as art exhibitions. Are museums, therefore, tilting towards a place of entertainment more than education? That is where we are going, as results show that many come to visit simply because it was an organized excursion for fun. Though we may not agree, it is expedient to note that these can be used as bait to get visitors to understand that a museum is a place for gathering information and not necessarily for fun but for supporting the role of human education. Information gathered on various visitors enables the curators and educators to know the nature of programs and activities that best suit a particular group.

This finding is key to developing the framework to enhance museum education in Ghana. It is clear that most visitors come because of external factors and not during their leisure time or own volition. Unremarkably, it was disheartening to record that the reasons for their museum visits were largely for leisure and by chance rather than education. Most visitors find the place as a platform to relax and are not fascinated about learning something new or enhancing knowledge. Museums are supposed to provide support to learning and meaningful experiences to the visitor. If the visitor does not see this, museums will gradually lose their role of educating to entertainment. We can tap into these organized excursions and make the museum visit a good educational one for all.

Significantly, in table II, the majority of the museum visitors were females (83.5%), which confirms the findings of Falk and Dierking (2011) that females visit art museums more than their male counterparts. Museums in Ghana under the GMMB are more of art and historical settings. Again, the results from table II indicate that museum visitation is significantly tilted towards adults more than young adults. People above 41 years (80.1%) visit the Museum more frequently than those below that classified age. According to Henry (2010), the decision by visitors to visit the museums is a conscious decision for most adults, unlike in the case of school children who visit museums as part of organized school field trips and have little or no choice in their participation. This study observed that young and old adults come with their social groups. Children do come when their schools or institutions organize an excursion. Though in line with other empirical studies (Falk & Dierking, 2012; Mujtaba et al., 2018). The disparity in attendance is too wide in its present state. This clearly shows that museum education in Ghana is low and not impacting children and visitors' learning. The potential of castle and forts museums are good platforms to enhance the learning of science and art. This obviously supports the study's philosophy of developing a framework that can contribute to total museum education. Elsewhere, special children's art museum collections are linked to open data in transforming learning (Kotis, et al., 2021).

Results also showed that museum visit in Ghana is influenced by the level of education (table II). Individuals with tertiary education tend to visit the museums more than those educated up to the senior high level. This could only be explained as the level of appreciation and how visitors place importance on museums. Comments such as these were recorded:

...we never grew up knowing about the existence of museums in the country. We remember a bit of going to the library but not that of museums and how it can support our learning...(non-tertiary)

Most also remarked;

...I understood the importance of Museum as a place that serves as an archive of social commentary and learning during my university studies. Without the museums such as the Cape Coast Castle Museum my historical understanding of slavery and colonialism would not have been complete (tertiary visitor)

3.7 Museum Visitors' Satisfaction

In order to assess museum education in Ghana, we examined the visitor experience and level of satisfaction to understand the gap and the intricate challenges of museum education in Ghana. In all, museum visitors were very unsatisfied with their experiences. A significant majority constituting 81.9%, were not satisfied with their visit and teaching method. However, reporting on the guided tour, it was interesting to note that the gap between satisfaction and not satisfied in terms the reception given by the museum educator was very minimal. Though 338 (53.7%) respondents were unsatisfied, there were indications that reception was encouraging. Table I shows activity characteristics stratified by the proportion of satisfaction. Visitors were very much unsatisfied with the museum exhibition styles (99.2%). A similar value was recorded for the state of the artworks and other collections. This finding calls for the involvement of professionals such as artists and curators to assist in art installations, exhibitions, critiques, and the provision of provenances that can attract museum visitors and assist in educating the populace. Currently, few of the museums are collaborating with contemporary art project spaces in Ghana. Clearly, with this level of satisfaction, the study was interested in finding out whether these museum visitors would visit again. Largely, the answer was not in the affirmative. 77.7% indicated that they would not come again.

We need to improve on all aspects of museum activities. In order to assess the significance of the variance and their relationships, the study examined the satisfaction level of museum visitors using logit regression. In the model, the satisfaction level of the teaching methods was used

against gender, age, educational level, means by which they visited, activities within the Museum, and whether they would visit again. The model is presented as follows:

$$\begin{aligned}
 Y \text{ (satisfactory level of teaching methods)} &= B_0 \\
 &+ B_1(\text{gender=Male}) + B_2(\text{age=18-40}) + B_3(\text{education=J.H. S-Second cycle}) \\
 &+ B_4(\text{means=excursion}) + B_4(\text{Reason=Education}) + B_5(\text{Activities=Guided} \\
 &\text{Gallery}) + B_6(\text{tour=Yes}) + B_7(\text{educated=To large/an extent}) + B_8(\text{visit=Yes})
 \end{aligned}$$

Table 1. Museum activities characteristics stratified by the proportion of satisfaction

Variable	Total	Percentage
<i>Teaching</i>		-
<i>Methods</i>	131	18.1
Satisfied	591	81.9
Not Satisfied		
<i>Reception</i>	334	46.3
Satisfied	388	53.7
Not Satisfied		
<i>Exhibition Style</i>	6	0.8
Satisfied	716	99.2
Not Satisfied		
<i>State of Exhibits</i>	3	0.3
Satisfied	719	99.6
Not Satisfied		
<i>Revisit</i>		
Yes	161	22.3
No	561	77.7

From table 2, gender is statistically insignificant in determining the level of satisfaction in Ghanaian museum education. Males were less satisfied with the teaching method than their female counterparts (OR=0.003, p value <0.008). This means that looking at the percentage of visitors to the Museum as recorded in this study, the satisfaction level of visitors to the Museum is very low. Both males and females are largely dissatisfied with the level of museum education. Though there is a level of teaching, visitors' response shows they receive low education when they do visit. Yuan et al. (2015) proposed the use of dialogic teaching as a valuable pedagogical principle for museum education. The model again found that the level of satisfaction in terms of age was indifferent. Age was statistically insignificant in determining the level of satisfaction with the method of teaching (p value (0.428) > 0.05). However, people between the ages of 18-40 expressed a high level of satisfaction with teaching methods compared to 41+. Education was insignificant in determining the level of satisfaction with the method of teaching with (p value

(0.307) > 0.05). However, people who have completed Junior and Senior High School had a lesser level of satisfaction than those in tertiary institutions.

Accounting for the reasons for visiting, the model revealed that visitors who do come because of excursions had less satisfaction than those who came purposely to gather information (OR=5.916*10⁻⁵, p value<0.001). Interestingly, those who visited to educate themselves also expressed lower satisfaction than those who visited on leisure. This could be interpreted as visitors who came purposely for education could not find satisfaction because they were expecting more than what they already knew. Many remarked that “they were disappointed in not seeing some of the historical artifacts and artworks”. Most of them were disappointed that many of the artworks and exhibits are in museums elsewhere, attracting visitors when the country of origin is experiencing lower museum visits and publicity.

Tour was also found to be insignificant in determining the level of satisfaction with the method of teaching (p value (0.110) > 0.05). However, those who went to tour on a theme expressed very high satisfaction with teaching methods compared to those who went without a theme. Education is statistically significant in determining the level of satisfaction with the Museum’s teaching method. From the table, people who said they were educated enough or to an extent after a visit to the Museum were highly satisfied with the method of teaching as compared to their counterparts who claimed they did not meet their expectations and those who rated the teaching method as satisfactory (OR=2.355*10⁵, p value<0.000). From the table, people who said they would visit another time were less satisfied with the teaching method than their counterparts who said No (OR=0.009, p value<0.008). Falk and Dierking (2000) opined that museum visitors are repeat visitors; they know that there is a payoff to their visit in terms of personal pleasures, knowledge acquired, and insightful reflection.

Table 2. Parameter Estimates for the satisfaction level of museum visitors

Variable	Coefficient	. Error	P-value	Exp(coefficient)	Exp (95% CI	
						Interval for	Exp(B)
					Lower	Upper	
Intercept	3.499	2.1	.103	33.076	Upp	.493	2218.8
Male	-5.720	2.1	.008	.003	221	4.893E-	.220
					36		
Female	0a	.	.	1	.220	.	.
Age=18-40	1.883	2.3	.428	6.570	.	.063	690.54
Age=41+	0a	.	.	1	690.	.	.
Non- tertiary	-1.867	1.8	.307	.155	.	.004	5.577
Tertiary	0a	.	.	1	5.57	.	.
Excursion	-9.735	2.0	.001	5.91E	.	2.228E-	.015
Others	0a	.	.	1	.015	.	.
Education	-.550	1.5	.722	.577	.	.028	11.916
Fun/Others	0a	.	.	1	11.9	.	.

<i>Guided</i>	-1.304	2.2	.577	.271	.	.003	21.134
<i>Unguided</i> 0a	.	.	.	1	21.1	.	.
<i>Guided</i>	3.819	2.3	.110	45.574	.	.420	4940.7
<i>Unguided</i> 0a	.	.	.	1	49486	.	.
<i>Tertiary Education</i>	12.369	2.5	.110	45.574	.	.420	4940.7
<i>No</i> 0a	.	.	.	21.1	.	.	.298
<i>Revisit-Yes</i> -4.720	1.7	.008	.009	.	.	.000	.298
<i>No</i> 0a	.	.	.	1	.298	.	.

4 Conclusions and Recommendations

Museums are places where visitors can make meanings out of their interactions with exhibits. Museums under GMMB provide experiences to their visitors; however, these experiences are stratified by less visitor satisfaction. Ghana's museums face challenges in maintaining their exhibits, lower activities, and unsatisfactory museum education. There is a need to introduce innovative educational and entertaining activities to strengthen museum education in Ghana and to more resources to renovate and develop museum infrastructure. A strong engagement of visitor education in a positive, socio-cultural and conducive learning atmosphere is very much expedient. The study recommends the development of a framework that would enhance museum education in Ghana. The framework should consider rebranding the museums through social media and guided virtual tours, regular organization of art talks and workshops, exhibitions, performances, conferences, and community engagement to improve relations between museums and visitors.

REFERENCES

- [1] Aalst Van, I. & Boogaarts, I. (2004). From Museum to mass entertainment. The evolution of the role of museums in cities repeat visitation in mature sun and sand holiday destinations, *European Urban and Regional Studies*, 9:3, 195-209.
- [2] Agbor, J.M. (2011). The relationship between customer satisfaction and service quality: study of three service sectors in Umeå”, Unpublished Master's Thesis, Umeå School of Business, Umeå.
- [3] Anderson, D., Piscitelli, B., Weier, K., Everett, M., & Tayler, C. (2002). Children's museum experiences: Identifying powerful mediators of learning. *Curator*, 45:3, 213–231.
- [4] Budge, K. (2017). Objects in Focus: Museum Visitors and Instagram, Curator. *The Museum Journal*, 60(1), 67-85.
- [5] Capriotti, P., & Losada-Diaz, J. (2018). Facebook as a dialogic communication at the most visited museums in the world, *El Profesional de la información*, 27:3, 642-650
- [6] Chan, J.K. (2009). The Consumption of Museum Service Experiences: Benefits and Value of Museum Experiences, *Journal of Hospitality Marketing & Management*, 18:3, 173-196.
- [7] Colbert, F. (2003). Entrepreneurship and Leadership in Marketing the Arts, *International Journal of Arts Management*, 6:1, 30-39.

- [8] D'Angelo, V. (2020). The Value of Museum Management in the Digitalization Era: Evidence from an Italian Museum, *International Journal of Digital Culture and Electronic Tourism*, 3:1, 94-108.
- [9] Falk, J. H., & Dierking, L. D. (2000). *Learning from museums: Visitor experiences and the making of meaning*. Walnut Creek: Altamira.
- [10] Falk, J.H. & Dierking, L.D. (2012), *Museum Experience Revisited*, Walnut Creek: Left Coast Press: CA
- [11] Gilmore, A. & Rentschler, R. (2002). Changes in Museum Management: A Custodial or Marketing Emphasis? *Journal of Management Development*, 21:10, 60-80.
- [12] Gounopoulous, E. & Vassou, D. (2022). Social Media Use by Museums – A Qualitative and Quantitative Analysis of Two Greek Museums, *International Journal of Digital Culture and Electronic Tourism*, 4:1, 16-35.
- [13] Hashemi, R.M & Babaii E. (2013). Mixed methods research: Towards new research designs in applied linguistics. *The modern Language Journal*, 97:4, 77-81.
- [14] Hein, G.E. (1998). Museum Experience. *Journal for Education in Museums*, 4:16, 21-23.
- [15] Henry, G. (2010) Rethinking Education as the Practice of Freedom: Paulo Freire and the Promise of Critical Pedagogy *Policy Futures in Education* 8:6, 702-715.
- [16] Khanwalker, P., & Venkataram, P. (2021). Identifying and providing museum services for ubiquitous visitors, *International Journal of Ad Hoc and Ubiquitous Computing*, 38:4, 263-279.
- [17] Kotis, K., Angelis, S., Chondrogianni, M & Marini, E. (2021). Children's Art Museum Collections as Linked Open Data, *International Journal of Metadata Semantics and Ontologies*, 15:1, 60-70.
- [18] Mangani, A., & Bassi, L. (2020). Web information, accessibility and museum ownership, *International Journal of Policy Tourism*, 4, 265-281.
- [19] Micah, V.K.B, Donkor, E.K., & Ankrah, O.A. (2022). Traditional Beliefs and Practices in Masquerading: Effutu Context, *International Journal of Cultural and Art Studies*, 6:1, 1-120.
- [20] Nortey, S. & Bodjawah, E.K (2018). Designers and Indigenous Potters Collaboration towards Innovation in Pottery Production, *J. Design Research*, 16:1, 64-81.
- [21] Parasuraman, A., Zeithaml, V.A. & Berry, L.L. (1988), "SERVQUAL: A Multiple Item Scale for Measuring Consumer Perceptions of Service Quality", *Journal of Retailing*, 64:1, 12-40.
- [22] Persiani, N., Giusti, M., Vannini, E.I & Landini, G. (2020). The Website for hospital museum: The Santa Maria Nuova Case Study, *International Journal of Digital Culture and Electronic Tourism*, 3:1, 74-93.
- [23] Prameswani, V.M., Sushartami, W. & Ristiawan, R.R. (2021). Perceived Authenticity of the Pancasila Sakti Museum by High School Students, *International Journal of Tourism Anthropology*, 8:3, 254-275.
- [24] Trofanenko, B. (2006). Interrupting the gaze: On reconsidering authority in the museum, *Journal of Curriculum Studies*, 38:1, 49 - 65.
- [25] Yuan, Y., Stephenson, P. & Hickman, R. (2015). Museums as Alternative Settings for Initial Teacher Education: Implications of and beyond the "Take One Picture" Program for Primary Art Education, *Visual Arts Research*, 41:1, 27-42.