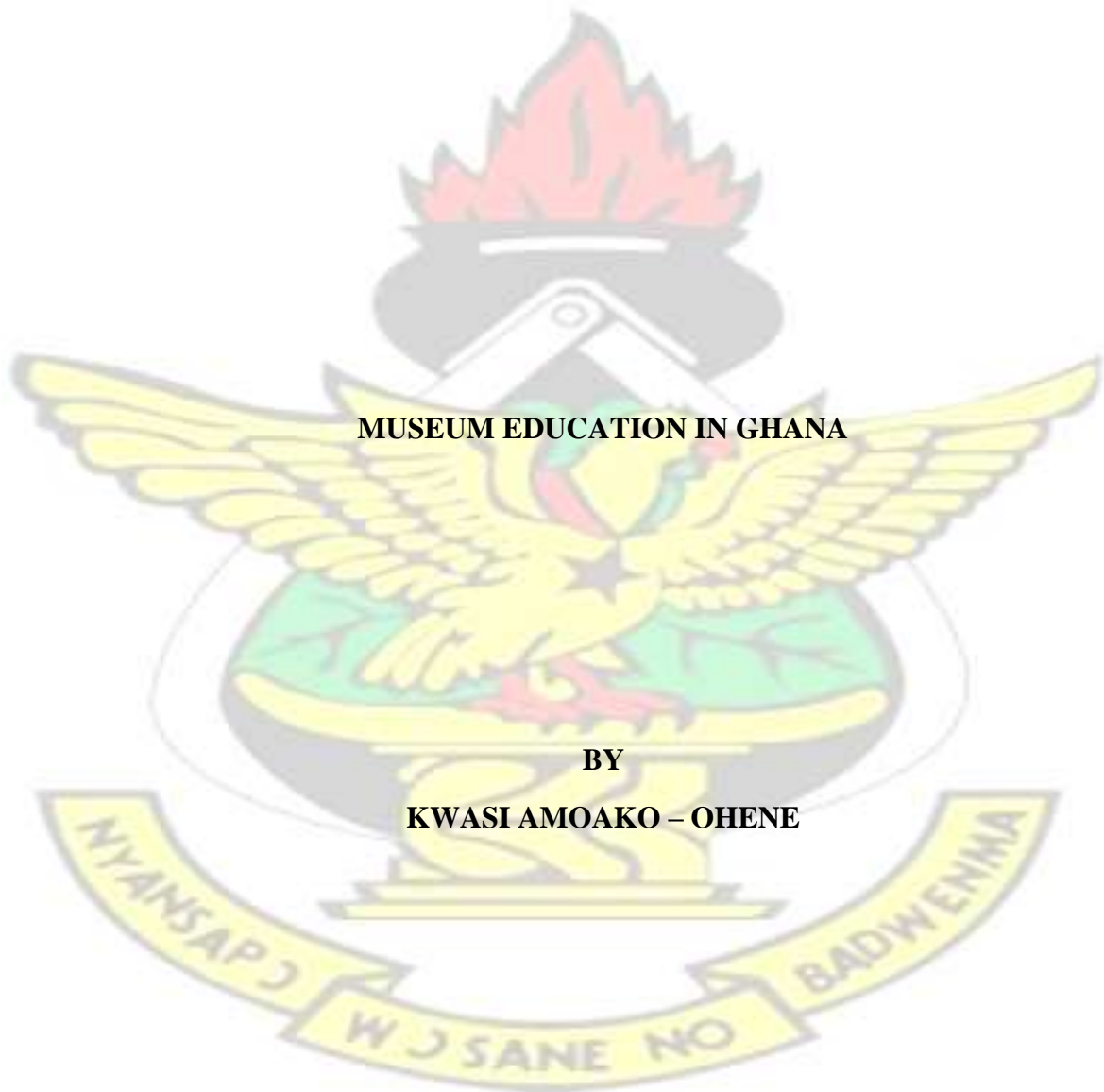


**KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY,
KUMASI**

**COLLEGE OF ART AND BUILT ENVIRONMENT
SCHOOL OF GRADUATE STUDIES
DEPARTMENT OF EDUCATIONAL INNOVATIONS IN SCIENCE AND
TECHNOLOGY**



MUSEUM EDUCATION IN GHANA

BY

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JANUARY, 2020

MUSEUM EDUCATION IN GHANA

KNUST

BY

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(BA. M.A)

**A Thesis submitted to the Department of Educational Innovations in
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ABSTRACT

Since 1957, Ghana has established several museums under the Museums and Monument Board and these museums are required to play social, educational and economic development of a nation. However, it is distressing to note that with the highly endowed museum assets of Ghana, such as the Cape Coast Castle Museum, Ghana National Museum, Fort Appolonia Museum of Nzema History and Culture, the Elmina Castle Museum, Ho Museum, Bolga Museum, Wa Museum, Museum of Science and Technology, and The Head of State Museum both in Accra, the nation ought to be receiving more and contributing to Ghana's Gross Domestic Product. Significantly, the museums are not doing well in the areas of satisfactory visitor experience and education. There appear to be sketchy ideas and a no concretized framework to guide museum education in Ghana. In this view, this study sought to study the state of the museums under the Ghana Museum and Monument Board and also assess visitors experience and education and finally develop a framework that would enhance a better museum education in Ghana. Employing both quantitative and qualitative approaches, the study used a triangulation of Observations, Interviewed and Questionnaire to assemble data from the field. Extensive visits to Smithsonian Museums in Washington DC in the United States and particularly Smithsonian Museum of African Art, as well as Columbus Museum of Art in Ohio also in the US and studies on Kenya Museums and British Museum were made to understand their models and frameworks. The Ghana Museum and Monuments Board were involved in Focus Group Discussion on the phenomenon. These study unveiled the state of the museums which led to the design of a framework for GMMB. The state of the facility and collections even though they harbour the culture and identity of the Ghanaian societies, most of them are in deplorable state. This calls for much attention from the museum management and government to come out with a strategic plan to salvage an asset of great importance to the development of the nation. On the satisfaction of museum audience experience the study unveiled that it is undeniably unsatisfactory. This therefore resulted in the development of an educational framework which is hinged on five main pillars of educational strategy. It is however recommended that the Ghana Museum and Monument Board adopts the framework to enhance its educational activities.



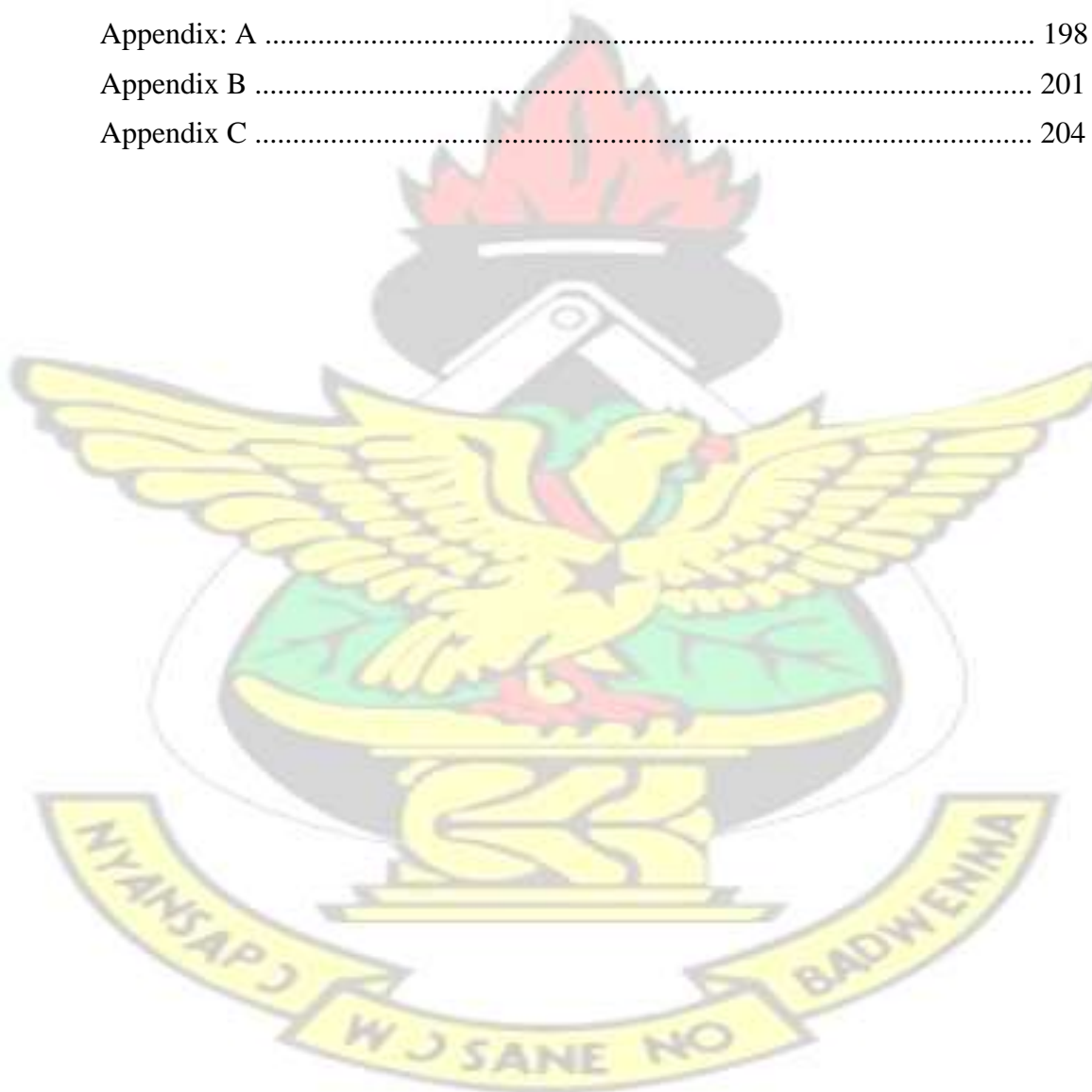
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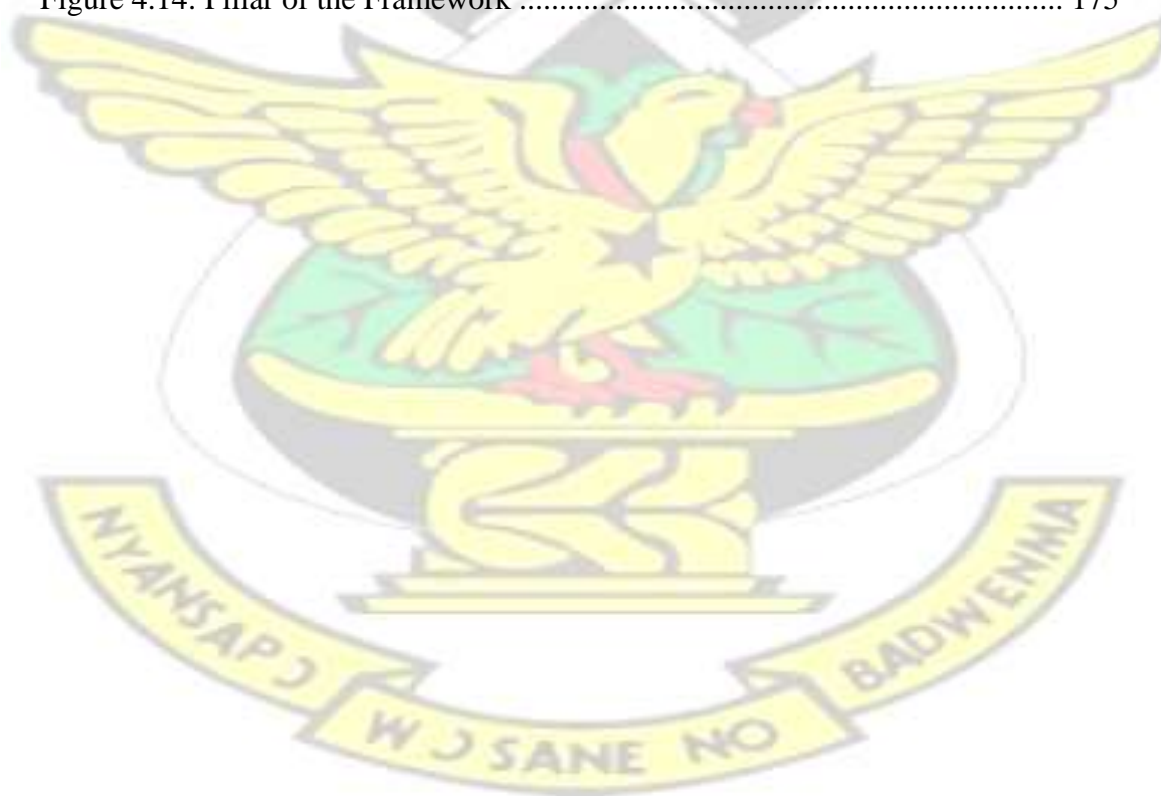
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DEDICATION

I dedicate this research to:

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Museums play a great deal of role in the social, educational and economic development of a nation. They provide a store of knowledge to the society and have been a bridge that provides understanding to the past, the present and the future. A society without the understanding of its cultural background heritage would be without an identity. According to Ambrose and Paine (2006), museums have a key role to play in providing an understanding of identity and a sense of belonging to a place or community. The reasoning here, is that in the face of immense and often painful cultural change in many countries, museums have provided a valuable sense of connection with the past and present, thereby serving as a springboard for the future. It is therefore expedient that museums do have educational strategies geared towards full achievement of its mandate.

The International Council of Museums (ICOM) (2001), describes a museum as a non-profit making, permanent institution in the service of society and of its development, that is open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment. The educational mandate is clearly evident in here.

According to Hein (2004), the core essence of the museum's existence is to properly fulfil its educational mandate. Hence, Jeffers (2003) states that museums functions as a socializing institution, that both represents and presents cultural assumptions, as well as social and aesthetic values to young and old alike. This is also emphasized by the AAM Code of Ethics (2000) that a museum's mission articulates its commitment to present its educational resources with accuracy, clarity, and relevance to a wide variety of audiences. This position is upheld by museums all over the world including Ghana. As educational institutions museums are environments in which teaching occurs, although not always in direct ways. Teaching is conceptualized as the act of aiding individuals who lack knowledge of skills, understanding, or subject area by those who have them (Fenstermacher, 1986).

Due to the above obvious role of museums to the society, museums ought to have good educational strategies to fulfil their obligation and be well managed to the benefit of

the government and society. The scientists and educators writing the labels and designing the exhibits indirectly teach the visitors who eventually explore their exhibitions. They employ educational strategies essential for visitors to acquire much knowledge during their short stay in the museum. Advanced museums have developed various models into a curriculum to facilitate education in the museums.

The researcher for over two years has followed closely some advanced museums and their models of educational strategies particularly, the Smithsonian Museum of African Art, Columbus Museum of Art and the Met Museum of Art all in the US. There was the need to familiarize with their museums visitor experience hence the researcher participated in some of the designed educational strategies. These models of educational strategies are designed for both the adult and children museum visitors. The knowledge acquired from their models informed the researcher's work in creating various models for GMMB.

These advanced museums models included special educational strategy for gallery tours, monthly outreach, workshop programmes, seminar days, special holiday programmes, and many more. The programs run year long and each month, you can trust the museums of a unique activity intriguing to the visitors who devote time to visit. There are a constant program organized on a specific day. Columbus Museum of Art has a program dubbed 'think like an artist'. Where visitors of all ages play, make art, and enjoy craft, beer, cocktails, and live music the first Thursday of every month and especially with their local community creative partners. Likewise the Smithsonian Museum of African Art has in addition to a host of activities through the year 'Workshop Wednesdays' where adult visitors are taken through craft work which could be used as career by these participating visitors. Met Museum of Art excites their visitors with the opportunity to curate their own evenings from a host of events: see an exhibition, experience a concert, drop into a drawing class, or enjoy a cocktail with friends. And this happens every Friday throughout the year.

Interestingly, not only can you get the museums in the advanced countries having organized structure for education, the National museum of Kenya also has a regular activity running through the year titled 'Morning Bird Walks'. This programme allows

visitors to experience 3 to 3.5 hour walks every Wednesday morning at 8:45am. Participants meet at the upper Museum car park off Kipande Road and taken through the nature reserves for an experience in the living museum. Members who have books or binoculars that they no longer use are urged to donate them to Nature Kenya. Largely these frameworks are arranged in a way to give the visitors daily activity within a month and a year. This makes the museums very active and attractive to be a place of holiday destination and a place of study.

Most commonly, museum staff leading tours through galleries or the experts presenting in lectures directly teach visitors. And while it can be argued that the educators' time with their learners is short lived, usually measured in minutes and hours rather than days and months, there is evidence that the interactions are memorable, and thus that increased attention to the strengths and weaknesses of 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 these advanced museum staff are always specially designed having the visitors in mind. The kind of visitors expected by the museums at a time informs the models used. Museum visitors are varied which might even include the mentally or physically challenged. All these categories are special to museums and they ought to get a memorable experience. The Smithsonian Museum of African Art for instance has among its strategies, a special one for people living with dementia. These special groups of people could not be categorized among adult visitors in general hence the strategy used is a multy – sensory method to discuss and connect with collections to leave a memorable experience. Children of all ages are as well engaged with motor skill and sensory of items known by use as well as symbolic thinking language and egocentric thinking.

Within the context of Ghana, evidence abounds since independence how government appreciates the relevance of museums in nation building. The government appreciated the expediency to restore and conserve the past and 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 located within the coastal belt, traditional buildings and ancient mosques and historic town walls located in the Northern belt of the country.

If museums in Ghana become a strong educational institution they boost tourism and hence a great asset of cultural tourism products of the nation. According to the World Travel & Tourism Council (WTTC), the sector directly contributed GHS2.62bn (\$727m) to Ghana's GDP in 2013, or 3% of the total. This nudges the country above the global average of 2.9%, but it lags behind regional leaders such as Gambia (9%), Senegal (5.3%) and Kenya (4.3%). (Source: Oxford Business Group).

With the highly endowed museums assets of the nation such as the nine of museums of GMMB namely: Cape Coast Castle Museum, Ghana National Museum, Fort Appolonia Museum of Nzema Culture and History, Elmina Castle Museum, Ho Museum, Bolga Museum, Wa Museum, Museum of Science And Technology Museum in Accra, and lately added The Museum of Heads of State in Osu castle, Accra, the country ought to receive more than it its receiving from these institutions. In addition to these museums which are directly managed by the government of Ghana are a number of institutional and private museums. Among them are Manhyia Palace Museum, the Ghana Armed Forces Museum, Prempeh II Jubilee Museum all in Kumasi, and a private museum also in Kumasi called The Hat Museum. There is also Museum of Archaeology at the University of Ghana. Aburi Botanical garden and Kakum National Park which are examples of a 'living museum'.

1.2 Statement of the Problem

The major challenge of the GMMB museums is the absence of an educational strategy framework to guide its educational activities. Since the inceptions of the ordinance which established the Ghana Museum and Monument Board (GMMB) in March 1957, the museum policy has mandated the Board to have legal custodian of Ghana's material and cultural heritage (movable and unmovable heritage). The exhibition of the relics and arts as well as representational media be it pictorial or audio form helps present proper perspective of societal story but due an organized structure of education all year long the museums are not seen to be well represented as an informal educational institution.

Due to the diverse and wide range of audience the museum receives, and their short stay in the museum, there is the need to create programs which are hinged on educational theory as posited by Hein (1998). According to Hein, (1998) museum must be seen to be educating its populace and these models must be hinged on two major components: the theory of learning and the theory of knowledge which is much more appropriate for museum education. And this if well designed could facilitate learning from the objects due to be it passive learners and active museum learners.

As important as this assertion is, Museums in Ghana have not significantly contributed their quota to both educational and economic development of our dear nation Ghana. Preliminary investigations as stated earlier reveal the absence of a documented educational framework or models as a guide to museum education. Without a well thought through strategy to excite the visitor the museums might fail in fulfilling its educational mandate as has been observed by many including the late Professor Kofi Nyidevu Awoonor, Ex-Chairman of the Council of State during the celebration of 2012 International Museums Day anchored by the theme “museums (memory + creativity) = social change.” (Source: GNA, 2012). Probably, it is because the managers of the museum have not put together the sketchy ideas of various models being used into a framework of strategies to guide the proper pedagogical approaches to informal education in the museum.

It is for this reason this research seeks to develop an educational framework suitable as a good strategy to well educate the GMMB museum visitor.

1.3 Objectives of the Study

The main thrust of this research is to develop an educational framework to enhance learning in GMMB museums. Three key objectives are

1. To discuss the state of GMMB museums with the view to highlight their educational activities.
2. To assess the experiences audience gain from educational activities by GMMB museums.
3. To develop an educational strategy for GMMB museums.

1.4 Research Questions

The exploratory nature of the research according to Collis and Hussey (2013) justifies the selection of research questions over the use of hypothesis.

Research questions stimulate the development of research aims and objectives.

Three major relevant questions addressed by this research offer convincing answers to the need for the museums to have effective educational strategies.

The study therefore is guided by three overarching research questions:

1. What is the state of GMMB museum?
2. How can the museum visitor experience be assessed?
3. How can an educational framework be developed?

1.5 Delimitation

The research focuses on the state in education of GMMB museums and inquiries about their adult visitor preferences as well as develop museum educational framework for the adult visitor. It focuses on the eight out of nine museums namely, Cape Coast Castle Museum, Ghana National Museum, Upper East Regional Museum in Bolga, Volta Regional Museum, Elmina Castle Museum, Heads of State Museum in Osu Christiansburg Castle at Accra, Museum of Science and Technology in Accra, Museum of Nzema History in the Fort Appolonia at Benyin. The Wa museum is however not in operation and has been shut down for renovation works. These museums have been carefully selected because they provide the true reflection of museum education in Ghana.

1.6 Importance of the Study

The benefit of the study are as follows:

1. The results arising from the research will inform the key state holders that is the government and the Ghana Museum and Monument Board to revisit the initial motivation for its establishment and poised towards making its mandate relevant to meet modern trends. They will by effect reconstruct our museums

to serve as the repository of our physical remnants of our civilization that will give expression and also as a place of social entertainment which will give us the ability to rise above the pursuit of economic survival needs. This will help promote and drive tourism development.

2. The study will broaden the knowledge and definition of the role of the museum educator also reveal effective pedagogy towards museum education.
3. The study will initiate changes in the development of museum education policy and practice through an examination of views, insights, and criticisms derived from leading art museum educators and directors; add to knowledge as well as inform other researchers for further study into other areas to help revamp our national heritage.

1.7 Organization of the Rest of the Text

The rest of the chapters that follow are; the review of related literature in chapter two, chapter three is methodology used in the research work including data and its treatment. Chapter four presents the results and does a thorough discussion. Chapter gives a summary, conclusion and recommendation.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

Literature reviewed focused on the context of understanding what a museum is the role and various models that are used in achieving the purpose of the museums. It also reviews some educational theories related to learning in the museum and the various educational programmes in museums. This has been through extensive reading and synthesis.

2.2 The context of museum

The context of defining museums is raged difficulty due to the peculiarity in function and variety of fields. Museums all over the world are seen to be places of holiday destination as well as places of education. Historically, museums were an early form of public education intended to enlighten or improve the general population. According to Wittlin, (1949) the creation of the public museum was an expression of the 18th century spirit of enlightenment which generated enthusiasm for equality of opportunity in learning. In practice, the traditions of the former private collections were carried on in the public museums, notwithstanding the contrariety of purpose and of circumstances. Over the years there have been the various changing definitions put up by several institutions and authors. And this is due to the evolving roles and functions of museums.

Origins from the etymology of the term museum has it that, the word “museum” is derived from the Greek word “Mouseion” (Shrine of the Muses). The “Muses” are the daughters of Zeus and Mnemosyne (all Greek goddesses) and history states that in ancient times, all scholarships were under their sponsorship (<http://www.greekmythology.com>). In the early periods, the famous museum at Alexandria, founded by Ptolemy I, was a temple of learning dedicated to the muses. In the event of poetry recital or storytelling performance, custom demanded they invoked the inspiration and protection of the muses before commencement, for they were the source of the knowledge.

According to free encyclopedia, the term museums, in the 17th century was used to describe collections of inquisitiveness and interest. “Museums” were solely seen as buildings that cultural objects were kept and “open” to the public. Over the years, as society gained interest in museums, emphasis on the building itself became less dominant. The concept of open-air museums emanated; it first comprised a series of buildings preserved as objects. Eco museums were also incorporated as another dimension of museum exhibitions which involve the interpretation of all aspects of an outdoor environment to include landscapes and zoos and game or nature reserves. Museums were again moved to another level in the electronic form on the Internet as virtual museums. Although virtual museums provide interesting opportunities for and bring certain benefits to existing museums, they remain dependent upon the collections, preservation, and interpretation of material things by the real museum. As stated earlier, varying definitions have been pushed forward to the evolving functions of museums. The definitions by some scholars such as Heuman and Gurian (2002) defined museum as a place that collects, documents, preserves, exhibits and interprets, material evidence and associated information for the public benefit. Hence museums are institutions which serve to collect, conserve, interpret, and exhibit society’s material culture. It is clear from both definitions that a museum is a store of knowledge.

The aspects of its core function as being educational institutions is seen in Genoways & Ireland (2003), definition as ‘an organized, permanent and non-profit institution, essentially educational or aesthetics in purpose, with a professional staff, which owns and utilizes tangible objects, cares for them and exhibits them to the public on some regulation, on some regular schedule.’(p.16)

Also, according to ICOM (2001), a museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment. It is worth noting that the Codes of Ethics of American Association Museums (AAM) emphasis the core function of museums. According to AAM, (2000) museum collections and exhibition materials represent the world’s natural and cultural common

wealth. As stewards of that wealth, museums are compelled to advance an understanding of all natural forms and of the human experience. It is incumbent on museums to be resources for humankind and in all their activities to foster an informed appreciation of the rich and diverse world we have inherited. It is evident that museums provide understanding and their activities provide an informed knowledge. Museums invest more than \$2 billion a year in education. (AAM, 2017). Museums are all seen under the classification as aesthetic, educational and social according to Zeller, T (1989). However, it's been classified, aesthetic and social are located in museums education.

2.3 Museums as educational institutions

It is obviously clear that museums are tasked to provide the society with education about their identity. All museums, be they art, history, or science museums, ultimately may be defined in the same way: they are permanent, public, educational institutions that provide systematic care for collections (Burcaw 1997). As opined by Bonner, (1985), museums likewise, institutions of formal learning always have understood that maintaining collections for study and exhibition can be an important part of the educational process.

In order to withstand competition and fulfil their educational mission, museums' educational programmes will have to be accepted by as broad spectrum of the public as possible. It is therefore important for museums to advance audience development strategies which focus on reducing barriers that prevent people from visiting (Werner, 2003). For people with a low involvement in museums, who visit these institutions only seldom, one of these barriers is the perceived risk that their experiential preferences regarding their leisure time are not fulfilled by museums.

It must be noted that some worldwide museums cling to traditional notion of museums as merely conservators, however a greater proportion have come to understand their role in supporting visitors through the learning process. Museums are stimulating and offer a place where ideas originating from the media or peers can be tested, confirmed or modified. Museums also help visitors reformulate old pieces of understanding that have lost relevance or meaning. By providing forums for people to share and use what they already know and understand with others, museums can utilize exhibits and programmes as catalyst for dialogue and learning. Such environments encourage

active participation and exploration (Falk & Dierking, 2000) and energize visitors through the sharing of conversations, social interaction, and critical reflection, all of which are fundamental to our notions of adult education.

Furthermore, learning in museums generally involves a visitor or a group of visitors attending to an object, a display, label, person, element or some mental construct of these. (Falk and Dieking, 1992). Museums challenge visitors to face cultural and social disparities by bringing marginalized voices from history to the forefront often through alternatives to traditional museum didactics such as personal narratives, and oral storytelling (Trofanenko, 2006). As Trofanenko (2006) points out, museums serve as a place where cultural production and knowledge-creation can, and should be questioned. The experiences visitors gain are always useful ways of helping the individual bounce into the developmental mood as they come face to face with realities the preconceived perceptions..

As educational institutions museums are environments in which teaching occurs, although not always in direct ways. Teaching is conceptualized here as the act of aiding individuals who lack knowledge of skills, understanding, or subject area by those who have them (Fenstermacher, 1986). The scientists and educators writing the labels and designing the exhibits indirectly teach the visitors who eventually explore their exhibitions. The museum staff leading tours through galleries or the experts presenting in lectures directly teach visitors. While it can be argued that the educators' time with their learners is short lived, generally measured in minutes and hours rather than days and months, there is evidence that the interactions are memorable (Anderson, et al, 2002), and thus that increased attention to the strengths and weaknesses of 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".

Considered as educational institutions, a primary responsibility for museum educators is to provide equal access to visitors in designing interpretations for exhibits and programs. The concept of a museum curriculum as a "public curriculum" is distinguishable, in part, from a formal education curriculum by the nature of the museum's broad and unpredictable learners. Loosely, conceiving of museum interpretation as a public curriculum takes into account the museum's democratic

mission where public means "the broadest possible spectrum of people in their communities" and access means visitors' physical and intellectual connections to artifacts, exhibits, and museum spaces. More than facilitating learning, the museum educator's role is to be analytical about ways people make meanings with objects and to be skilled in facilitating dialogues and negotiations. For more than a decade, museum educators have acknowledged that museums share the responsibility to resourcefully and sensitively engage visitors in the present, and to shape a future in which many experiences and many points of view.

According American Association of museums (2001), the various types of educational programmes generally undertaken by the museums include the following:

1. Textual representation of information during exhibitions gives clearer and further meanings to the collections. Text offers information which contributes to visitors' appreciation of a collection displayed. They should be an integral part of an exhibition. Visitors often use labels to tell each other about the subject and as a springboard for discussion between themselves.
2. Theatre Arts in the form of Drama, Music and drama performances are ways of entertaining while studying. Working with the objects and collections at the British Museum, young people can find theatre techniques a fascinating way of exploring the potential stories behind historical and contemporary objects from across the world and bringing those to life. Theatre is an art form which seeks to tell and share stories with an audience, and can promote, provoke and challenge our understanding of the world around us. For many objects, there is an open-ended aspect to their history and therefore not all the details about the objects are known. Young people's creative responses and interpretation of these objects are as valid as anyone else's. Using theatre techniques to explore objects helps young people to develop a sense of ownership over the direction of the project, since we were asking them to construct fictional stories, where the focus was on the participants' creativity, not on their historical accuracy. Working in the galleries can help participants to place their own cultures, traditions and life stories in a wider historical and world context. Using theatre processes while exploring objects also challenges

the Museum to think about the way in which it presents the stories behind the objects. Other forms of theatre work are Period Pieces. These are short plays with two or more characters designed to examine historical issues and universal themes. Lasting 15 minutes or longer, these scenes are presented in the galleries and among the exhibits. Kentucky Historical Society.

3. Another form of education in the museum is narration by museum guides to the various audiences on visit. Information is disseminated through question and answer sessions between the docent and the visitors.
4. Internships are also a form of educational activities. By this, students are given the opportunity to undertake a full time study of the operations of the museums and the training gathered helps them in their academic research.
5. Fellowship opportunity is given by the museums to help scholars to acquire careers. The Metropolitan Museum of Art for instance, welcomes applications from scholars of art history, archaeology, education, and conservation and related sciences, as well as from scholars in other disciplines whose projects are interdisciplinary in nature and relate to the objects. The tremendous diversity of fellows' projects reflects the historic and geographic diversity of the Museums' collection. The community of fellows becomes immersed in the intellectual life of the Museum and takes part in a robust programme of colloquia, round-table seminars, research-sharing workshops, behind-the-scenes tours, conversations with Museum staff, and tours of the collection and exhibitions. Fellows form long-lasting professional and personal relationships as they discuss research questions, look closely at objects, and share the experience.
6. International staff exchange are also encouraged among various museums in different part of the world with different cultures and identities. Ideas from different backgrounds enhance knowledge sharing and this adds to the knowledge base of the individual museum staff and the individual visiting also benefit through knowledge acquired from the museum environment. American museums for example as stated by the AAM (2001) for instance are committed

to the free exchange of ideas and the responsible acquisition of cultural artefacts. They support the view that the artistic achievements of all civilizations should be represented in American museums where they may inspire and be enjoyed by all. The interests of the public at large are served through museums around the world working in partnership to preserve and interpret our shared cultural heritage. Conducting research, and publishing the results of that research, are key components of a museum's educational mission. While it is highly desirable to know the archaeological context in which an artefact was discovered because this can reveal information about the origin of the work and the culture that produced it, this is not always possible. (AAM, 2001)

2.4 Museum and Formal Education Collaboration

Formal education in one way or the other could receive resourceful educational resource from museums. Dependence of the regular education and its curricular on museum resource brings out practical aspect of study. The relationship between museums and universities bring mutual benefit to both due to the common educational purpose of each institution (Goode, 1995). Cooperation between faculty and the museum "pay all sorts of dividends" to museum staff, university faculty and students (Seaver, 1949, p. 186). Formal education tend to supply expertise to the museums in the form of research chairs like professors and academicians. These professionals undertake researches to address challenges faced by the museums and also propose the way forward. The university faculty assists the museum staff members, in their educational effort. In turn the museum staff members assist the university faculty members, in their need for educational resources, by providing access to the museum's collection (Goode, 1995). Monro (1949) explained that art faculty members are familiar with the collections of local art museums. . Collaboration the museum and university faculty essentially enhances learning. Thus, faculty members are able to guide students through the museum galleries and help them analyze the works of art without the assistance of museum staff. Monro (1949) suggested that every department on a university campus could use the materials found in museums, and collaboration could occur between museum staff and the professors from other disciplines, not just university fine art departments.

Based on contemporary perspectives, literature supports the concept that the cooperation between museum staff and university audiences is beneficial to both groups (Burcaw, 1997). Both sides of the coin benefit mutually, proposals could be formulated for student to undertake as their research work. Having university students working on projects in art museums for example help the museum staff accomplish more than they could do alone (Sandell & Cherry, 1994). Students who have the opportunity to work in larger museums during the summer come back to university art museums and share what they have learned.

Additionally, university students that give lectures in museums attract other university students to museums. Jacobs, et al, (2009) promote the value of museums as a teaching resource across the university curriculum. “We have the great freedom to do in gallery spaces what professors can’t do in their classrooms” Museums offer primary source material that should be used by universities for teaching and learning (Kuster, 2008). Additionally, art museums offer university students experience that is useful for their future careers (Zeller, 1987).

Specific collaborations with university departments could not overemphasize the value gained by higher learning. Jacobs, et al. (2009) explored the pedagogical value of museums for interdisciplinary higher education. According to them, faculty from across university campuses could utilize museum, such as having theater arts faculty use museum portraits to teach history of costume design and having sociology faculty assign museum visits to study group behavior in social settings. Additionally, Jacobs, et al (2009) suggested that faculty of English could develop courses on writing in museums and religious studies faculty could use ritual material and culture to reflect and illustrate religious practice and worship. Repeated engagement with museum can develop museum literacy, which builds up competence in reading objects and using the museum’s collections and services purposefully and independently. Again he described collaboration between the Spencer Art Museum education staff and pharmacy faculty at the University of Kansas. The purpose of the program was to increase pharmacy students’ observational skills as they examine works of art. The university students examined works of art that depicted the relationship of healthcare and society, and how the images of doctors and pharmacists have changed over time.

The pharmacy programme served as a model for demonstrating to university faculty the interdisciplinary possibilities of the art museum. The faculty training program, University in the Art Museum was designed to bring faculty from the humanities together to explore ways to use objects from the art museum in their teaching (Villeneuve, et al., 2006). Robin et al (2004) described an instructional technology design course offered at the University Of Houston College Of Education, where graduate students learned technology skills by working on educational web projects. The first project the students in the course created was for the Bayou Bend Collections and Gardens at Museum of Fine Arts, Houston (MFAH). The faculty members and the university graduate students created a website which included lesson plans, a research guide, and other interactive elements (Robin et al, 2002). The course was designed for Master's and 18 Doctoral students in the Instructional Technology Programme; however, students from art, art history, social studies education, and history enrolled in the course, as well (Robin, et al 2001). Because the projects take longer than a single semester, the different classes of students come into the project at different stages of development.

2.5 The nature of museum learning

Learning in the museum is now the subject most museum researcher are considering. Falk and Dierking, (2000), conceptualized learning as a continual process where there is 'integration and interaction of the individual's personal, sociocultural, and physical context over time. They proposed that visualizing museum learning in this way could lead to a better practice. They indicated that 'free choice' learning is uniquely individual and emphasized that new questions must be asked in order to document that learning occur. Going through the museum experience will definitely result in an acquired information ascribed as a learning process. However it somehow becomes difficult to document this type of learning process as they acknowledged.

Touring galleries whether with a guide or not, requires the visitor to effectively interpret the works of art using a pedagogical tool such as art criticism. This as defined by Feldman, (1994) is a "spoken or written 'talk' about art". Henry (2010) indicates that different pedagogical models have been developed by art education scholars that typically include the processes of description, analysis, interpretation and evaluation in some form and in varying order. Some models include analysis as a component of

description and others add contextual and historical information prior to or following interpretation (Anderson, 2005). In all of the models, interpretation becomes a primarily pedagogical goal. Primary questions could be the following: (1) What do you see? and (2) What is it about? Developing variations of these basic questions to help the viewer construct meanings. Similarly, Yenawire and Housen (2009) proposed these questions: What is going on in this picture? What do you see that makes you say that? What more can we find? Furthermore, Villeneuve et al, (2007) have developed a model for developing questions for 'arts-based inquiry' in the museum environment. According to them, attending to six dimensions including the art work, the context, viewpoints for interpretation, connections among artworks, personal meaning for metacognition and connections across subjects.

Sandells (2009) designed palette for decoding and encoding visual art and which activates divergent thinking by generating and "mixing" information to find connections across disciplines. The Form, theme and context (FTC) palette helps viewers develop enhanced critical thinking skills resulting in multiple forms of literacy and visual aptness. Engaging in the process of balancing formal, thematic and contextual qualities, viewers begin to see "the big picture" while discovering meaningful insights, assessments, and questions. Utilizing relevant CRITERIA with EVIDENCE, the FTC Palette is an open-ended, interdisciplinary, and exploratory approach that fosters balanced seeing for deeper insight.

Understanding and being able to understand a work of art, helps to advance visitor experience and promote education. These models play an essential role in museum education as Feldman (1997) describes the process of interpretation as 'the most difficult, the most creative, and the most rewarding.

2.6 The Museum visitor experience

Museum visitor is a reason for the existence of museums and hence a museum without visitors is dead. Therefore, essentially, museums need to exert a lot of effort in trying to attract visitors. The decision by visitors to visit the museums is a conscious decision for most adults (Henry 2010), 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. The decision by adults for instance is one that is based on personal knowledge and

past experience. It is therefore essential to know the kind of visitors the museums attracts, be it walk in or an outreach program.

Many museum visitors are repeat visitors; they know that there is payoff to their visit in terms of personal pleasures, knowledge acquired, and insightful reflection. These visitors enjoy their experience and are engaged in what Falk and Dierking (2000) refers to as “free-choice learning. They choose to visit the museum, of course, but once there, they also choose what to see, what to read and how long to stay. Such experiences are valued by a growing segment of the population with museum being a popular destinations for many and, as a result, increasing in number throughout the country (Falk and Dierking, 2000). The museum visitors structure their own experiences hence the museum educators and curators in major museums draw connections between the social cultural and political contexts in which works of art were created. (Henry, 2010) Surveys on categorizing museums visitors have been undertaken by various museums across the world. This essentially has resulted in various interesting groupings and descriptions by the various museums. Knowledge of one’s clients allows products to be customized to suit the clients’ tastes and preferences. In fact, as observed by Victorino et al. (2005), before introducing a new service innovation, managers need to assess the value that it will bring to their customers through empirical research methods, such as customer surveys. Information gathered on various visitors enables the curators and educators to know the kind of programs and activities to best suit a particular group. Various groupings go through different kind of experience differing from others.

New generations of visitors require to interact with and be part of the exhibition. The museum becomes an educational service centre that offers a wide range of activities for both younger people and adults. However, museums are in competition with many other types of leisure and entertainment activities, such as cinema, sporting events, theatres and increasingly, visitors look for a global experience that includes leisure, education and social interaction (Aalst V. and Boogaarts, 2004). Thus, the role of policy makers is increasingly important, especially for business-oriented museums and heritage organizations (Gilmore and Rentschler, 2002).

Visitors’ experience become an opportunity to further expand the visitors’ understanding and learning (Colbert, 2003). This point is also valid for the supply 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 building, artefacts, equipment, staff uniforms); reliability to deliver the expected service; responsiveness of staff to help in an effective way; 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 centre); understanding customers in the effort to know and understand their preferences, characteristics and needs (Agbor, 2011). As far as the last dimension is concerned, that is understanding the customer, it is important to analyse visitors' experience, behaviour and their 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 site (Chan, 2009). There are several methods which can be talked about as means where the audience understanding of exhibits and their experience could be accessed. These include interviews, focus-groups, questionnaires – however it must be noted that these involve the researched being aware that they are being researched, and indeed some argue that any other forms of research are unethical (Mason, 2002).

While such methods have undoubtedly produced considerable amounts of interesting data, it is inevitably the case that this is shaped to varying extents by visitors' understandings and expectations of this context itself, as well as by the way in which the researcher frames and conducts the research.

The research notes that the more 'naturalistic' forms of research, relying on observation, potentially do not involve the researched being aware that research is being undertaken. Innovations here have included the use of hodometers for measuring audience movement in galleries (Bechtel 1967), hidden microphones to record discussions at particular exhibits (McManus 1989) and video recording (Lehn and Heath n.d.). Again, these have produced interesting and significant insights. A disadvantage, however, is that such data may be able to tell us rather little about visitors' views of their experience or the exhibition. We may know that they stood for a long time in a particular spot, or that they pointed out a certain feature to a fellow visitor, but not why or what it meant to them to do so. Naturalistic observation, as

critics from the Verstehen tradition have emphasized, that it easily runs the risk of cutting itself off from the means available to interpret what is being observed (Geertz 1985). A combination of observational and interview based approaches offers significant advantages in this respect.

More generally, plural approaches – combining different methods and sources – potentially allow for fuller and more nuanced access to visitor understandings and experiences, as well as for more developed reflection on the ways in which the content of visitor expression may be shaped by the format in which it is made. Having enumerated ways to divulge visitor experience, below are a few round up of a few visitor categorization used by popular museum researchers. It was done based on the measure of the psychological, emotional and intellectual motivation of their visitors. It's important to categorize museum visitors into personality types to help grow your business especially when creating visitor surveys or come up with your own personality categories. The key is to measure the psychological, emotional and intellectual motivation of your visitors.

Dallas Museum of Art (Dallas, Texas) categorization are as follows:

Observers – visitors that stand back, having limited knowledge of art, preferring a guided experience.

Participants – visitors that enjoy learning and the social experience of being in museums and galleries.

Independents – visitors that are more confident with their knowledge and prefer independent viewing.

Enthusiasts – visitors who are confident, enthusiastic, knowledgeable and comfortable looking at art, and who are most likely to actively participate in museum programs and be members. By John Falk, Museum Researcher (Oregon State University)

Explorers – visitors motivated by personal curiosity and those who like to browse.

Facilitators – visitors motivated by other people and their needs (e.g. a parent bringing a child).

Professional/Hobbyists – visitors motivated by specific knowledge-related goals (e.g. a scholar researching a specific topic).

Rechargers – visitors motivated by a desire for a contemplative or restorative experience.

Experience-Seekers – visitors motivated by the desire to see and experience a place

(e.g. tourists). Another way of categorization is the one by The National Museum of Natural History (Washington, D.C.) by Pickarick's theory.

Ideas – visitors that have an attraction to concepts, abstractions, linear thought, rational reasoning, and facts.

People – visitors with an attraction to emotion, stories, and social interactions.

Objects – visitors with an attraction to things, aesthetics, craftsmanship, ownership, and visual language.

Physical – visitors with an attraction to physical sensations, including movement, touch, sound, lights, and smells. Other way of museum visitor categorization by Beverly Serrell, Museum Consultant (Chicago, Illinois)

Streakers – visitors who move quickly through exhibitions, scanning for points of particular interest, but rarely lingering for long. Since they pay little attention to details, they may form broad impressions or take in bold messages, or they may traverse an exhibition without being affected at all.

Strollers – visitors who move more slowly, paying more attention or less at various places. They are exposed to many more basic messages, and they may pick up details here and there.

Studiers – visitors who are conscientious and diligent exhibit visitors who move very slowly through a gallery, trying everything and reading all of the text. Studiers often linger at single exhibits for long periods of time.

2.7 Theories in museum learning

Many definitions have been given to learning in the museum. Falk and Dierking (1992) defines learning in the museum as a combination of learning cognitive information, learning affective information, and learning psychomotor information. According to Sitzia (2012), one important aspect of learning in contemporary art exhibitions is the practice of immersive and discursive exhibition designs. The impacts of these models on visitors and the kinds of learning processes and knowledge these models create are very different. In discursive models, the knowledge created is often in the realm of cognitive information. The art museum, and the contemporary art museum in particular, implies a certain frame for the visitor and a certain set of expectations: an openness of interpretation, a type of experience, a kind of authorial voice, etc.(Bal, 1996).

Museum audience visit museums for various reasons. Some get themselves there to spend their leisure as their holiday destination, others visit to get a reflection for history that they were part of, some others visit for purely academic purposes and so on. For any of the various reasons, the visitor is educated and the learning process depends on both the educator and the learner. It is important for the museum educator to understand that even before arrival, museum visitors have expectations for their visit that significantly shape their experiences and learning (Falk et al, 1998). Since the study in the museum do not take a long period of time, the period must be utilized judiciously. The methods of teaching and learning must be made and tailored towards the particular kind of visitor.

The visitor or audience found in the museum vary with diverse educational backgrounds and interest. Based on extensive research done with adult art museum visitors, the Denver Art Museum described visitors as either ‘novices’ or advance amateurs, (Melora, 1990). Novices’ visitors normally have high interest in the subject but low to moderate knowledge, while advanced amateurs have a higher knowledge base. Karen and Kevin (2005), observe that learning may not be a goal of each visitor to a museum, neither is learning the sole vision of each museum. Still, affective and cognitive changes can be observed with most visitors. These changes can be defined by current neuroscience as learning, that is neurons fire and memories and meanings are made (Stephen, 1992). Edmond Feldman’s visual analysis theory apply to the process of looking critically, identified two objective processes: Description (talking inventory) and Analysis (thinking about the critical decisions that makers of objects take cognizance of). From this base, Feldman suggests that learners move into the more subjective process of interpretation and judgment. Viewers consider the formal properties, expressive properties and instrumental properties of objects and construction of meanings. It is important to state that museums being a non-formal educational institution where knowledge is acquired, many exemplary instances of instructional practices in traditional schools and museum galleries that museum educators can adapt in designing their own programmes, but there is also room for improvement in both.

Museum learning theories are essential for the curators in their exhibition practice as well as the educators as they create various educational models. Falk et al, (2008) see museum learning as learning that is lifelong, free-choice, and multiform.

Narrative theories mostly used in history museums have impact on the visitor in a peculiar way. Roland, (1975) put forward that narrative is present at all times, in all places, in all societies; indeed narrative starts with the very history of mankind; there is not, there has never been anywhere, any people without narratives; all classes, all human groups have their stories. Narrative theories (in literature, media studies, psychology, or neurology) have explored the impacts of narratives on our ways of being, thinking, dreaming, and remembering. The key ways to get the visitors enjoy the narratives is to have exhibitions fashioned properly. Stories can openly declare themselves or can be hidden. The two ways of exhibition styles to give narratives are immersive and discursive. Exhibitions styles aid in the process of meaning-making, understanding, and remembering, which are all key steps in the learning process. Based on Bruner (1991), an immersive experience in a museum visit enters the visitor's autobiographical narrative. Immersive exhibitions are said to be the kind of history that the visitor was a part of and therefore it enters into his or her self-narratives. Whereas discursive according to Sitzia, 2012, in discursive exhibitions, the narratives the museum presents are experienced concurrently with the visitor's own narrative, as a story that can be critically assessed, as a discourse that can be analyzed. Therefore in discursive museum exhibitions the visitor is independent of the narratives. Both exhibition styles create an avenue for experiential learning; be it guided tour or self-guided tour, large numbers or smaller numbers.

Constructivism another learning theory or meaning making, is a more active learning that individual create their own new understanding as a basis of interaction between what they already know and believe in ideas and knowledge which they come into contact with (Resnick. 1989). It is a theory that dates way back into decades (Philips,2000). John Dewey the father of progressive learning propagated that learning has become learner centered, and formal education has already begun to look like the best museum gallery teaching (Hein, 2004). According to the reformer learners constructs knowledge for themselves as they learn and as a proponent of pragmatism, Dewey held that knowledge is created when learners adapt to their environment what they gain from challenging and stimulating experiences. Children in his view are not empty vessels to be filled with knowledge, and schools needs to engage students with

active learning. Since his promulgation of the theory of constructivism, various theorists have fallen into his camp with Jean Piaget, Bernice McCarthy and Howard Gardner creating systems for how people process information. Gardner (1993), questioned the notion that children's abilities develop in a straight forward fashioned. He outlined a contrasting theory of humans possessing multiple intelligences. Heavily influential in museum circles. Gardner described seven intelligences; linguistics, interpersonal and intrapersonal, spiritual, moral, existential, and naturalist intelligences.

In order to understand constructivism, it is useful to consider the nature of any theory of education. Jackson and Hann (1994), points out two educational theories: a theory of knowledge and a theory of learning. These two theories are important to consider how museum is organized to facilitate learning.

One's belief about the nature of knowledge, one's epistemology, profoundly influence one's approach to education. There are two schools of thought about knowledge thus knowledge exists independent of the learner, mainly realism or idealism as postulated by Plato vis-à-vis the view that knowledge exists in the mind of the knower, a view held by Berkeley. Thus, knowledge is constructed in the minds of the learner.

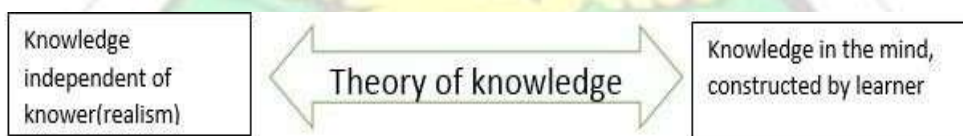


Fig. 2.1: Theory of Knowledge

This epistemological dichotomy could be represented by placing them at the extreme end as illustrated above on Fig 2.1.

The second component of an educational theory encompasses our beliefs about how people learn, our psychology of learning. As was the case for the epistemological domain, two extreme positions are possible. One assumes that learning consists of the incremental assimilation of information, facts and experiences, until knowledge results. This view leads to a behaviourist position; to the conclusion that learning

consists of the addition of a myriad number of simple associations (responses to stimuli) and that the resultant 'knowing' is simply the aggregate of these small steps. Usually associated with this view is the belief that the original condition of the mind is a *tabula rasa* (blank slate of the mind), and that all that is known has been acquired through experience. (Hein, 1998).

A diametrically opposed view of learning postulates that the mind constructs schemas and that learning consists of selecting and organizing from the wealth of sensations that surround us. This synthetic view of learning is exemplified by Piaget's work.

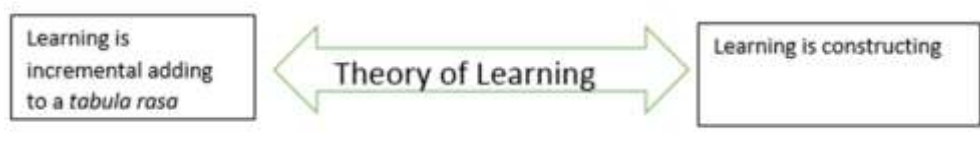


Fig. 2.1: Theory of Learning

In summary the two extreme views are that 'learning is incremental learning adding of Tabula rasa' conversely to 'learning, as constructing meaning as shown below. These learning theories contribute to learning in various types museum environment.

The next learning theory to be discussed is Linear learning. This method could be used in museum learning. It is basically the method used of old by the traditional teacher. The traditional teacher is to present the domain of knowledge to be taught appropriately so that the student can learn. Thus, there is a logical order of teaching dictated by the subject to be taught that would make it easiest to learn. The concept of a linear textbook, a great 19th century invention, is predicated on this view of learning. In it indicates that the educator should present material in a logical sequence, starting with the simplest elements of the subject and move on to more complex, until the entire field is covered. This kind of strategy is necessary for group tours where the numbers are large but wants to grasp in a short while. By considering school group tours as opportunities to enculturate students into ways of thinking in and about museums, museum educators take a dispositional approach to the teaching of thinking so as to develop patterns of thinking and habits with their minds (Dewey, 1935). Similarly according to Anderson (2002), Queensland University of Technology Museums Collaborative in their multi-visit museum program focuses discussion in four stages: description, analysis, interpretation, and judgment.

The Visual Thinking Strategies (VTS) developed by Housen and Yenawine (2007) are an example of a thinking routine with which many museum are familiar. VTS is a method of cognitive and aesthetic development for stimulating critical thinking through art (Hailey, Miller and Yenawine, 2015). It was created by psychologist Abigail Housen and the then director of the education department of the MoMA New York, Phillip Yenawine. VTS is a teaching method that improves critical thinking skills through teacher-facilitated discussions of visual images. VTS encourages participation through a group problem-solving process. It uses art to teach thinking, communication skills, and visual literacy. By way of teaching and learning in the museum, there's the need to offer a new pedagogical system which motivated and encouraged participation in museum visitors (Carr, 2016). The school kids in particular require a teaching method which could gain their attention to visual works of art in the gallery to improve understanding and for them to critically understand and appreciate aesthetics. This teaching method is based on the observation, reflection and analysis of artworks by school groups, achieved via a dialogue between pupils, initiated and moderated by the educator using three questions: What's going on in this picture? What do you see that makes you say that? What more can we find? Thus, the role of the VTS educator is not to introduce an overload of content but to facilitate and mediate dialogue (Franco and Unrath, 2014), connecting pupils' ideas and enriching their vocabulary by use of paraphrasing.

Similar to the VTS is another kind of thinking routine developed by Project Zero called The Artful Thinking. Project Zero was founded by philosopher Nelson Goodman at the Harvard Graduate School of Education in 1967, and it began with a focus on understanding learning in and through the arts. (<http://www.pz.harvard.edu/who-we-are/about>) It is an intellectual wellspring, nourishing inquiry into the complexity of human potentials – intelligence, understanding, thinking, creativity, cross-disciplinary and cross-cultural thinking, ethics – and exploring sustainable ways to support them across multiple and diverse contexts.

Anchored in the arts and humanities, and with a commitment to melding theory and practice, it therefore appear as an appropriate museum practice. As a tool to helping understanding in museum education, Project Zero continue to work towards a more

enlightened educational process and system that prepares learners well for the world that they will live, work and develop in.

Project Zero believes there are many ways that intelligence are expressed and that learning is understood as consequences of thinking. The project believes thinking and learning can be made visible. Hence one can see, think and wonder or think, puzzle and explore and also connect, extend and challenge all by way of art. Conventional views are that thinking comes as a result of learning but the opposite could also be viewed as well. In too many contexts deep thinking and learning are hidden from view. But by revealing them through the use of documentations and artifacts as well as thinking routines and protocols Project Zero deepens them. Project Zero shares passion for joining theory with practice.

According to Tishman and Palmer (2006), Project Zero developed a programme for Traverse City Area Public Schools (TCAPS) called The Artful Thinking Program – a program used in the regular classroom that helps deepen student learning by teaching high level thinking dispositions in and through the arts. In this, the approach to learning requires new frameworks for thinking about pedagogy, as well as updated approaches to learning from classroom data. Due to the short stay of museum visitors during occasional visits, there's the need to adopt a fast method. By thinking through the collection and doing hands-on they are able to make meanings real to them. Artful thinking in museum education encourages visitors to ask questions. Getting visitors to ask questions can be an extremely important way to tap into their sense of “wonder” and curiosity, both key elements of a meaningful museum learning experience. (<https://artmuseumteaching.com/tag/artful-thinking/>)

One way of doing this is the model of curiosity. In a tour, an educator could decide to choose an object at the beginning, and demonstrate some of the types of questions that could be expected from them these could be information-based questions, museum-related questions, personal questions, and questions that allow us to use our imagination. The idea here is that visitors will feel more comfortable if you, as an educator, have opened the door to these types of questions.

The artful thinking strategy developed by Project Zero encourages routine thinking. This routine provides students with series of question stems, and encourages them to be creative and come up with a list of several questions about an artwork. Educators allow the to visitors go through a thinking routine of having the visitors have a

conversation with artworks. Going through questions about the artwork and its information/context for a example; who's the artist? When did she make it? How was it made? How did the museum acquire it, how much did it cost? etc. etc.?). By this, the visitors are encouraged to pretend that they are having a conversation with the painting. These routine thinking questions allow the visitors receive answers which in all could draw some understanding to their learning. Artful Thinking helps teachers use works of visual art and music in ways that strengthen student thinking and learning in the arts and beyond.

Using the artist's palette as a central metaphor, the Artful Thinking "palette" is consists of six thinking dispositions which strengthen students' intellectual behaviours.



Figure 2.3: Artful Thinking palette

Source: <http://www.pz.harvard.edu/projects/artful-thinking>

The goals of this program are to help teachers create connections between works of art and the curriculum, and to help teachers use art as a force for developing students' thinking dispositions.

These dispositions are developed through Thinking Routines, which are easy to learn and can deepen students' thinking in the classroom.

Another model of theory to better the understanding of exhibition is ‘Ideas People Object Physical’ (IPOP). The entire purpose of IPOP research is to discover new ways to improve the experience of visitors in museums. Its usefulness is being explored not just in exhibitions, but also in visitor services. (Schreiber, Pekarik, Hanemann, Doering, Lee, 2013)

The acronym IPOP is explained as follows;

- I: Ideas— an attraction to concepts, abstractions, linear thought, facts and reasons;
- P: People— an attraction to emotion, human connection, affective experience, stories, and social interactions;
- O: Objects— an attraction to things, aesthetics, craftsmanship, use, ownership, and visual language; and
- P: Physical— an attraction to somatic sensations, including movement, touch, sound, taste, light, and smell.

<https://medium.com/@DigitalGov/the-smithsonians-ipop-exhibition-framework-lessons-for-a-human-centered-content-approach-8a395abae425>

Various visitors experience differently in their encounter with museum exhibit. One particular exhibit with only a simple exhibition style and text could have some audience passing by the object without having any experience at all. IPOP model brings various ways to satisfy all kinds of audience with diverse experience and expectations. Importantly, IPOP is only one element of a human-centered design approach.

To create a superior experience with broad appeal, IPOP recommends designing with these four dimensions in rough equilibrium. For example, a display about early commercial flight could contain facts and figures about the first airliners (ideas), compelling accounts from the early adopters daring enough to fly (people), a flight attendant’s uniform (objects), and a simulation of the propeller noise and vibrations passengers endured (physical). In this manner, IPOP creates multiple points of entry and grabs wide-ranging visitors with diverse experience preferences.

Delving into Piaget's theory on museum education, his theory describes the various age range of the human into stages and a description of the cognitive development and their developmental phenomena. This is relevant to the museum educator in coming out with a particular kind of program for easy absorbs by a particular age range. The various description of cognitive development informs the kind of activity to organize.

Table 2.1 Model of Age Range and Cognitive Development

Stage	Age range	Description	Developmental phenomena
Sensory-motor	0-2yrs	Using senses and motor skills, items known by use	Object permanence learned
Preoperational	2-6 yrs	Symbolic thinking, language used, egocentric thinking	Imagination /experience grow, child decenters
Concrete Operational	7-11 yrs	Logic applied has objective/rational interpretations	Conservation numbers ideas, classifications
Formal Operational	12yrs to adult	Think uprightly ,hypothetical ideas,(broader issues)	Ethics, politics, moral issues explored

Source: think creative; 24/7

The findings in this experiment illustrate Piaget's belief that formal instruction cannot accelerate acquisition of operational systems. One cannot speed up this process very much through a formal program of demonstrations. (Bybe and McCormack, 1970). Hence museum being informal tutelage requires speed method of dissemination especially because of the short stay of the museum audience.

In creating a piece of art work which is practically demonstrated in museum outreach activity, there's always a struggle confronting the artist involving the expression of his pictorial idea (whether figurative or non-figurative) within the limitations of the medium he has chosen. As a matter of fact, this struggle between the idea and the medium is the very basis of many paintings. This Mandelbroj and Mounoud, (1971) explains that the various stages illustrated by the Piaget's work is comparable to the artist living the realm of 'a worm grouping in the dark until finally arriving at his master piece.'

Two other theorists provide silage for museum education programs. In art museum education, Viktor (1947) analysis of children's drawing identified common, hierarchical stages of artist development. He write about social, aesthetic; intelligential and emotional growth in the art of children. According to him children move from making scribbles at age two or three to producing highly realistic, representational drawings in their early teenage years. His stages of artistic development continue to help us to understand how children see, respond to, and make images-skills that are analogous to learning from objects.

2.8 The Curator for Education

The educational models of strategies for museum education could not be discussed without talking about the curator for education in the museum. The curator for education prepares educational materials and sets the grounds for outreach and guided tours. He serves as mediators between artistic expression and the public perception. Artists reflect on political, social or visual conditions of our surroundings. He or she carefully chooses from these artistic expressions and conceptualize the artists' ideas to communicate their meaning to the audience. A curator can be referred to as a propagandist in some sense: he explores, discovers, documents and exhibits the ideas of art. He presents the audience with the ideas of good taste and knowledge, takes a deep interest in artists, their works and, of course, analyses the forms of exhibitions (Fowle, 2007:12-14); he creates the image of the artist and his or her promotion in the art market, etc. There are various models of curation. Several of them fall under various categories and are introduced in the table below. The table shows that curators can choose different ways of curation. These models are used in organizing programmes for museum education.

The 'Self-reflection' model requires active curation because the work of the curator is not limited to the theory; he initiates and assesses the projects as well. It is not enough for him/her to hang the works for display in the exhibition and supervise them as it is the case with the usual mode of curation or 'sampling' where everything is sampled. All of these are included into the 'Self-reflection' model as well as the beginning or a part of curation. It is noteworthy that curation can be virtual as well: there are virtual galleries, museums, etc. This model can supplement other models by creating additional benefit. This new model can be referred to as 'decentralized curation'

because in this case the art community participates in the development of the exhibition and decides what to exhibit instead of leaving this decision to the curator or the institutions. Therefore, centralized curation can be distinguished, in which case the opposite occurs: curators and institutions decide what to exhibit. The table above can be supplemented with a project management model because the curator undertakes project activities as well and prepares temporary exhibitions. The curator bases his activity on the following stages of project planning: preparation, implementation and evaluation (Kuiziniene, 2007:8).

Table 2.2: Models and Definitions

Model	Definition
Self-reflexive	In working between theory and practice, the curator is simultaneously initiating, supporting, disseminating and evaluating projects (Fowle, 2007:16).
“Sampling”	The curator “samples” works, actions, and ideas and things (Fowle, 2007:16-17).
Traditional	Exhibition is a temporary museum. The curator only hangs the works and supervises the exhibition (Fowle, 2007:14-15).
Decentralisation curation	The community decides what to exhibit. The audience is involved into the development of the exhibition (Konecki, 2014).
Virtual curation	The curator works not only with real works of art or in the gallery but on the internet as well. He curates internet works as well (Paul, 2006).
Artist–curator	The roles of an artist and the curator are merged. The artist is the curator (Birchall and Mabaso, 2013).
Collaborative – curatorial platform	Co-curating takes place. The gallery creates certain conditions which bring together the ideas of many people (co-curating). It is like co-production, only in the field of curation (Birchall and Mabaso, 2013).

Source: (Vitkauskaitė, 2012)

The models of educational strategies are essential in dissemination of knowledge to the museum visitor. The decision to visit the museum is sometimes based on a desired expectation therefore museum educators ought to fashion their strategies to meet their anticipation. A great deal of literature have been devoted to educational strategies for developing interpretation within a group settings in museums (Grinder & McCoy, 1985; Mayer 2007b, Sternberg, 1989; Yenawine, 2003). Although guided group tours are a major part of the museum audience, ‘the vast majority of museum visits occur without human mediation (Worts, 2003, p216). The educator’s ideas to engage all the

visitors not to just pass through the museum without experience lies on the quality of educational strategy and exhibition practice. Their recommendations to helping viewers to find meaning in works of art through orientation efforts, understandable signage, and exhibition layout are still relevant today (Henry, 2010).

Advanced museums all over the world take into consideration the diverse audience they serve to design art programs. The American Association of Museums are of no exception. A case study on the Smithsonian Museum of African Art (SMAA) reveal a vast range of various kinds of visitors be it passive or active visitors. The museum also has special strategies tailored to suit people of all ages and groupings; from Kindergarten to twelve year olds (K-12), high school as well as college folks. The museum offers outreach to kids on a wide range of programs and activities which include educational programs and learning opportunities for school groups. As part of the museums commitment to inspire conversations about the beauty, power, and diversity of African Arts worldwide, the museum has expanded the breadth and depth of its educational resources. (Stokes, 2015).

2.9 A review of Programmes of some advanced museums

Varied programmes and activities are introduced in the museums to promote understanding and knowledge acquisition as well as creativity and entertainment. They are either workshops, symposiums, creative visual arts undertakings, performing arts activities such as dance; be it traditional or contemporary and musical concerts. These are curated using several diverse themes and activities. Museums in general focus on visitors, be it adult or children of various ages which denotes the major groupings from which categorization emanates from. The models could either be tailored toward adults or children usually based on Piaget’s formula of age categorization. The following are some museums and their adult programs.

Table: 2:3 Smithsonian Museum of African Art (Workshops Wednesdays)

Theme	Activities
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Using a traditional Igbo art form	Using a traditional Igbo Art form, created by women to decorate their bodies and outside walls of their houses, participants paints with Uli patterns on fabric. The fabric paintings will mimic those of the Nsuka artist who often explored the fluid lines.
Looking for contours	Participants use viewfinder to focus in on a particular part of an exhibition. The contour lines viewed through the view finder
Amulets	Amulet decoration pouches or charms that hold something that may bring good fortune or protect sits owner, are worn thought Africa. Using paper , string, beads and other decorative materials, participants will become part of an ancient African tradition and create their own amulet to be worn around their neck, waist or attached to an object to ensure their own well-being.
The eyes have it	Participants explore the figurative art of the ancient Kingdom of Benin. They make observations of the development of the stylization became a canon that can be found in traditional sculpture throughout Benin. Using the same method of breaking down the eye into simple lines and shapes, the participants will create a contemporary abstract work of Art in coloured paper. Emphasis will be placed on the elements line, shape, colour and texture. When organizing their design, the principles of balance, rhythm, emphasis and harmony should be of great concern.
Coil Baskets and Containers	Participants learn the basics of coiling, a method used throughout Africa for ages to make incredible vessels found in both pottery and basketry. Participants practice the essential technique and then craft a basket from paper coils. Shapes, colour texture and decoration are limited only by one's imagination.

Paper bead making	Throughout Africa, people have long utilized colourful distinct beads to adorn their bodies and to express identity and status. Participants create their own version of the paper beads crafted in many African villages. Once beads are completed, they are strung together to create a unique piece of jewelry.
More than Doors	Africa has a long tradition of producing beautiful doors and locks for granaries, shrines, homes and royal palaces. Participants will learn about the beauty and symbolism of these rare art forms and creates their own personal version using cardboard and other materials for embellishment.

(Source: compiled by Viola Capitol-Jefferson, Docent instructor, SMAA)

These workshops by SMAA are programmes organized on every first Wednesdays of the month in the space created in the gallery for this purpose. The inspiration for designing is by the meditation on the various exhibits. Artistic appreciation and cultural understanding promotes creativity. These are made successful through outreach programs where the membership of the museum audience are invited. There are other participants who are considered as drop-ins (see).



Plate 2.1: Smithsonian Museum of African Art (Workshop Wednesday)

Source: (Field work, 2017)

The Met Museum is another advanced museum which engages the museum visitor in various ways.

Table 2.4: Met Museum- Themes and Activities

PROGRAM	THEME	ACTIVITY
Met Fridays	New York's Night Out	Start your weekend at Met Fridays! Curate your own evening from a host of events: see an exhibition, experience a concert, drop into a drawing class, or enjoy a cocktail with friends. There's something happening every Friday evening until 9 pm.
Guided Tours	Highlights	- Explore highlights of the collection through a variety of tours with Museum-trained volunteers. Engaging, hour-long tours begin every fifteen minutes throughout the day, between 10:15 am and 4 pm. French, German, Italian, Japanese, Korean, Mandarin, Portuguese, Russian, and Spanish tours are also available. Tours depart from the Great Hall. Inquire at the information desks for details.
Self-Guided Visits	Highlights of collections	Groups may also visit the Museum under the supervision of their own leader. Museum staff lecturing in the galleries have priority. Self-guided visits are requested at least one week in advance. Visits are arranged with less notice, subject to availability.

Symposium	In Our Time	Join an international roster of today's most exciting and inspiring architects, artists, photographers, writers, and filmmakers as they share the best spatial projects of 2018 and beyond.
Met Studies	The Observant Eye	Tap into your powers of observation and learn how to investigate a work of art through close looking
		and discussion. Adult learners from all backgrounds and fields of study are welcome! Free with Museum admission. Limited space. Stickers distributed 10 min. prior at Carson Family Hall. For details, visit metmuseum.org/observant-eye .
Met Studies	Picture This!	For visitors who are blind or partially sighted. Detailed descriptions and tactile experiences make works of art accessible.
Met Studies	Ceramics across the Collection	Join Met curators and conservators for an in-depth exploration of the variety and versatility of ceramics across cultures and eras.
Met Studies	Understanding Epic Abstraction	Explore the decades before, during, and after Abstract Expressionism—one of New York's most defining art movements—with Met curators. \$225, Museum admission included.
Met Celebrates	Art talk	For an evening of artist talks, performances, art making, and conversation.
Met Celebrates	Seeing Through Drawing	For visitors who are blind or partially sighted. Learn innovative drawing techniques.
Met Escapes	Discoveries	For visitors with dementia and their care partners. Participate in discussions, handling sessions, art making, and multisensory activities.
Met Escapes	Discoveries	For adults with developmental disabilities and those on the autism spectrum. Enjoy a gallery tour followed by a related art activity in the studio.

Met Signs Tour	Discoveries	Presented in ASL without voice interpretation. Meet at The Met Fifth Avenue in Gallery 534, Vélez Blanco Patio.
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Source: Compiled by Researcher **Table 2.5: Columbus Museum of Art- Adult programmes**

	Theme	Activities
Valentines day at CMA	Surround yourself with beauty and creativity.	Stroll among the artworks in the galleries. Imagine the Possibilities and build a LEGO® rose or ring in the Chase Center for Creativity. Explore life in the Dutch Golden Age in the special exhibition Life in the Age of Rembrandt. Wander through the Wonder Room and celebrate the creativity within.
CMA Comes Alive	CMA comes alive for families	The Museum will once again come alive with fun and whimsical experiences for the whole family to enjoy together, including the return of a collaborative LEGO® construction build, a Transit Arts Dance Party, and a delicious dinner buffet.
Think Like an Artist Thursdays	Think Like an Artist Thursdays with Craftin' Outlaws	Play, make art, and enjoy craft beer, cocktails, and live music the first Thursday of every month with Columbus Museum of Art and our local creative partners. Join us this month for an evening with Craftin' Outlaws and music by Minitone Quintet featuring Rachel Sepulveda. Cost of the program is included with Thursday evening admission, which is \$5 for nonmembers and free for members.

Wednesdays @ 2 Behind the Scenes Talks	Curator's view	CMA, in partnership with Columbus Symphony Orchestra (CSO), presents this afternoon series pairing lectures exploring works of art with chamber music performances. Preceding the CSO performance of 20th-century music by Russian composers, an illustrated talk on Russian poster art of WWII will chronicle the brief period when Americans and Soviets were allied in their struggle to defeat the Nazis. These rare posters
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		promoted the anti- German cause with gruesome images of Nazi brutality, ruthless political caricatures, and idealized depictions of heroic workers and soldiers designed to inspire the Soviet citizenry.
Designer Showcase	Art Book Club	This year, Decorators' Show House becomes Designer Showcase (DSC) and moves into the first floor of the Walter Wing. Sixteen local designers will transform blank galleries into 18 creative living spaces, including bedrooms, living room, bath, and kitchen.
Music art CMA	Jazz, New, and Classical Music	This series of jazz performances features the best of traditional and contemporary jazz offerings with area master musicians. Inspired by the famed recordings of Gene Ammons and Sonny Stitt, Columbus saxophone titans will engage in a friendly saxophone duel, in the spirit of the famous Harlem "cutting contests" on many wonderful standard blues, ballad and swing favorites.

Art Book Club	2019 Art Book Club Dates & Selections	Join CMA Executive Director Nannette Maciejunes for Art Book Club. Every Art Book Club includes a conversation with Nannette followed by group discussion.
Summer Art workshops	Play, Experiment, and Create!	Drawing , paintings, paper art, workshops with a resident artist. Parents bring their kids to take part of the activities.

Table 2.6 Kenya Museum Society

Programme / Themes	Activities
Kiambethu Tea Farm Tour, Tigoni	<p>Escape the hustle and bustle of the city with this fantastic day outing not too far away from Nairobi. Kiambethu Farm is a stunning tea plantation with the most beautiful gardens and view of the Ngong Hills. The lovely farm is situated in Limuru area on sloping hills. The drive through tea and coffee plantations as you get closer to the farm & the surrounding countryside while on the farm offers many great photo opportunities.</p> <p>Included:</p> <ul style="list-style-type: none"> • A tour of the tea farm & 1-acre indigenous forest (where you will get to hear about the various flora and their medicinal use.); A brief talk on the history of tea in Kenya, (how it is grown, processed and sold), by the granddaughter of the original farmer; Complimentary tea, coffee and soft drinks; <p>An excellent 3 course lunch, which is a fantastic array of different healthy foods made from vegetables grown in their garden.</p> <p>After lunch you are at leisure to visit the extraordinary garden, full of lush vegetation, extravagant flowers, and colorful birds. All around, a delightful way to spend a Saturday.</p>

Morning Bird Walks	Every Wednesday morning at 8:45am. These 3 to 3.5 hour walks are organized by Nature Kenya. Participants meet at the upper Museum car park off Kipande Road. Members who have books or binoculars that they no longer use are urged to donate them to Nature Kenya.
Christmas Safari – Samburu & Shaba Game Reserves	There will be visits to: Chandler’s Falls, Magado Crater, Mt. Ololokwe

The KMS Annual Second Hand Book Sale	<p>It’s that time of the Year again, when you get a chance to revamp your home library!</p> <p>#BigSaleWithGreatBargains 2018 Edition is here: Books, magazines, kids books, games, DVDs, CD’s...from as low as Ksh 50.</p> <p>Don’t miss out the best deal in town. We are looking forward to seeing you, your family, friends and colleagues there.</p> <p>Note: We are still accepting donations of books, kids games, DVDs, puzzles, magazines, used computers, printers and other home appliances</p> <p>You may drop off your donation at the KMS office, open Monday to Friday, 9 am to 5 pm, or at the KMS Shop, inside the Nairobi National Museum, open daily from 9 am to 5.30 pm, otherwise we can organize pickup.</p>
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<p>Day Outing – Tour of Paleontology & Archaeology Sections of National Museum of Kenya</p>	<p>Paleontology Section is under the Earth Sciences department, one of the core research departments of the National Museums of Kenya. The Section is mandated to research, conserve and disseminate knowledge about Kenya’s fossil heritage. The Section holds extensive and well curated collections of fossils that include: the most complete record of human origins; a remarkable record of the distant ancestry of dinosaurs, mammals and reptiles; and a rich history of plant evolution and diversification.</p> <p>Kenya’s human fossil record dates back to the last 6 million years, making Kenya indisputably the oldest record holder and truly the Cradle of Mankind. We will get a rare opportunity to view original fossils of extinct carnivores, insects, elephants, hippos, short-necked giraffe and plants, among other fossils as well as replicas of over 7 human ancestral species. It will also be an opportunity to learn some of the significant similarities and differences between chimps and humans.</p>
<p>Naivasha</p>	<p>This will be a special trip, staying at the home of documentary makers Joan & Alan Root. There will also be a visit to raptor sanctuary, Hell’s Gate National Park and boat ride on Lake Naivasha.</p>
<p>Children’s Event – the Little 5, Sat 17 Nov 2018, Nairobi National Museum</p>	<p>Come learn more about these important creatures during an interactive session with Bernard Agwanda of the Mammalogy Department and the KMS Children’s Committee. Bernard has studied these creatures in the wild. He will share key facts about each of the animals, share models and let us in behind the scenes. The program will also include modelling and some pen and paper activities for reinforcement. The program will end with a reading of The Small Five by Ralph Johnston illustrated by Harriet Stines.</p>

<p>Tour The Aberdares mountains</p>	<p>Spend a long weekend in the Aberdare Mountains at the KWS rustic Fishing Lodges from February 8-10. The Fishing Lodges provides a quiet retreat from Nairobi with the opportunity of game drives, walks and a chance to see spectacular waterfalls, moorland scenery and diverse wildlife, including the ones who frequent the area around the Lodges. Or, you could just enjoy the quiet serene setting of the Lodge and decompress. We'll be able to hear the waterfalls from the Fishing Lodge and walk the trails to the river. The Lodges are self-catering.</p> <p>We have reserved both Lodges for the weekend. They house a total of ten people. Since the price is determined by the number of people who want to go, the price could be reduced with a full complement of ten people, or if we only had enough interest to fill one Lodge.</p>
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(Source: Kenyan Museums Society- www.kenyamuseumsociety.org)

Table 2.7 Zeitz Museum of Contemporary Art of Africa (MOCAA)

Programme/ Themes	Activities
<p>Africa Wednesday Open Studio for Families</p>	<p>Children and parents are invited to Zeitz MOCAA's Open Studio every Africa Wednesday in February 2019. Offering children and parent's practical art-making activities inspired by themes or works in the Permanent Collection and Zeitz MOCAA temporary exhibitions. This series of Open Studio events are designed for children and parents of all ages. The activities will be facilitated by CFAE staff but will not take the form of a structured formal art lesson. Parents with their children can enter that space and any time between 10 a.m. and 1 p.m. to participate in fun workshop activities.</p>

<p>Film- Johannesburg' Art in the Twenty-First Century – Season 9 Screening</p>	<p>Season 9 of Art in the Twenty-First Century charts art-making in three urban centres across three continents: Berlin, Johannesburg, and the San Francisco Bay Area. From the post-Cold War cultural and economic rebirth in Berlin, to the dramatic fall of apartheid in South Africa and the technological boom in the Bay Area, the twelve artists and one non-profit art center highlighted in this season respond to the forces that have shaped the places where they live and work, while pursuing their personal visions for a better future.</p>
<p>Exhibitions – 21 YEARS: Making Histories with South African Fashion Week</p>	<p>The concept of 21 YEARS draws in a contemporary millennial attitude of owning and narrating stories located in personal experiences and reflecting individual and unique histories. 21 YEARS offers an approach to reclaiming absent African fashion histories and writing into the record neglected narratives through a series of micro-history exhibitions, workshops and publications that explore, showcase and archive the history of a single event, magazine, maker, retailer, photographer, and more.</p>
<p>Tours – A Walkabout of Human Nature</p>	<p>Join us for the inaugural walkabout of Human Nature, led by Zeitz MOCAA Curator Julia Kabat, in conversation with artist Ruby Swinney and writer, poet and musician Noah Swinney, as they collaboratively dissect the conceptual and aesthetic underpinnings of the show from their unique perspectives.</p> <p>Human Nature is a debut solo exhibition that presents an extensive body of ethereal paintings created by Ruby Swinney following her graduate show at the Michaelis School of Fine Art in 2015.</p>

<p>Africa Day at Zeitz MOCAA</p>	<p>To celebrate Africa Day 2018, guests will receive custom designed African Unity '63 badges. The badge design incorporates colours of the Pan-African flag that signify self-empowerment, economic growth, environmental sustainability and pride in our heritage. It also highlights the significance of the year 1963, the founding year of the Organization of African Unity (OAU), currently known as the African Union (AU). The OAU was formed to promote greater unity and solidarity among all African countries and people of African descent all over the world. The African Unity '63 badge is a reminder of the strides that Africa has made to strengthen the bonds between the continent's rich array of cultures and its diverse people.</p>
<p>Conversation with a personality- A conversation with Daniella Mooney</p>	<p>Join a discussion between the artist, Daniella Mooney and Marijke Tymbios, the Mikael Kamras and Fredrik Oweson Assistant Curator of Sculpture (Zeitz MOCAA). The conversation aims to unpack how Mooney makes sense of the world and broadens her understanding of both lived experience and metaphysics through the practice of sculpting. The focus is on her sculptures currently displayed in Zeitz MOCAA as well as other bodies of work.</p>

The Smithsonian Museum of African Art offers special packages to the adult visitors. A special one for adults with dementia and their care givers. A programme designed by Mitchel (2018), docent coordinator at SMAA. The pre-school babies could even have their share as they interact with an amazing robot called Pepper. Workshops based on various themes are organized as an outreach program for various audience. Handouts are designed to help the audience read to understand as they view. In the gallery, there abundant to assist self-guiding tour. An example is the *FAMILY GUIDE- Conversation: African and American Artworks in Dialogue*. The guide helps visitors 'read' the art works on display through thoughtful looking. It teaches the ABCs of visual vocabulary i.e. form, style, material, and technique and reflect on the special role that art plays in all our lives. In this handbook, written by Deborah Stokes, the curator for Education, employs a technique called *Looking closely, imagine and share*.

By this the visitor is engaged into a conversation to become active learnings visitor. The educator believes Artist everywhere have stories to tell that speak to audience across time, places and cultures. Just like authors who tell tales with words, artists use visual language to invite us into a world of images, ideas, and imagination. Audience are therefore engaged to lend their imagination to an exploration of forms, style, techniques, and materials in *Conversation: African and African American Artworks in Dialogue from the collections of the Smithsonian National Museum of African Art and Camille O. and William H. Cosby Jr.*

Using *Looking closely* at art works, the visitors are engaged in dialogue about what materials and techniques are used by artist to express their ideas? *Imagine* what story each artist might be telling. *Share* your ideas with those around you. Works of art appreciated through this educational model are in the form of sculptures, paintings photography, collage, print and lino-cut as well as textiles.

Sculpture, as stated in the brochure, there are a representation of two pair of sculpture pieces found in the gallery. One pair talks about pieces of sculptures created 100 years apart. One by an anonymous Kongo artist and the other Elizabeth Catlett. Both provide a visual representation of motherhood in their own cultures. These are abstract figures with symbols representing ideas, quality or characteristics.

Questions for visitor engagement are as follows:

Looking closely: Look for other mother and child pairs as you tour the galleries. How many can you find? What elements are alike? Different? What symbols do you see? Are any of them abstracted?

Imagine: if you designed a sculpture to depict a mother and child, what materials and techniques would you use? What poses would you portray?

Share: What materials are used on these two artworks? Which sculpting techniques? How do these choices change the way the artworks look?

The other two pair of sculpture depicts the Senegalese artist Ousmane Sow. He chooses as his subject the 18th century Haitian leader Toussaint Louverture. This is a constructing an artwork larger than life size, the artist recognizes the important role of this historical figure and asks the viewer to look up to see the commanding gaze of the figure towering above us.

The other is a carved Nkisi figure. This piece is often used by an nganga, a ritual specialist who communicates with the spiritual world and offers spiritual guidance.

The Nganga hid additional substances inside the Nkisi increasing the figure's sacred and healing power. These accumulative materials reveal how the object's form change over time.

Looking closely: what materials were used to make these objects? Do any of the materials look like they have been added to the sculptures later on? The life size sculpture is over seven feet tall. How tall are you?

Imagine : How do the elements of these sculptures create powerful presence? *Share :* Stand tall like Toussaint Louverture. Now pose with your arm raised like the Nkisi – describe how the different poses make you feel.

The paintings in the handout renders, portraits, a genre, naturalism, realism presents the Mrs Thomas Donovan and her daughter Elinor. Painted more than 200 years ago by Joshua Johnston. This is juxtaposed by a genre painting. A genre painting is a scene from everyday life. In the painting notice how the artist, James Amos Porter, uses the light glowing from the doorway to direct eyes to the mother's face. Where does your eye go next? Porter chose to place the forms in his painting in a triangular composition. Can you see it? Follow the mother's arms down to the laundry basket and then to her daughter in the background.

Looking closely: Realistic details can tell us a lot about the subjects of portrait and genre painting. Notice what each person is holding in these two artworks.

Imagine: What would you be holding in your portrait? What would it say about your personality?

Share: Both of these artworks represent a mother and child, but their clothes and poses are very different. Describe how they represent different versions of life.

In the brochure are various technics Naturalism is also portrayed by Henry Ossawa Tanner. Naturalism is an artistic style that aims to depict someone or something as observed in the real world. In this painting, Henry Ossawa Tannner wanted to paint a scene viewers would recognize from their everyday lives. Does this scene remind you of anything from your own daily life?

Looking closely: notice the man and the boy are not looking at each other not the viewer.

What are they doing? What is the artist telling us?

Imagine : how the artist use light in this painting? What is the artist telling us?

Share : how does the artist use light in this painting? What might it symbolize?

Similar to this model is the ODIP QUICK GUIDE model of CMOA (Columbus Museum of Art). ODIP stands for Observe, Describe, Interpret, Prove. ODIP is a critical thinking developed by CMOA. By encouraging visitors to slow down, engage in careful noticing, resist assumptions, make connections, and support ideas with evidence. ODIP builds dispositions that are the backbone of 21st century skills, global competencies and creativity.

A model for Adults with dementia and their care-partners at the Smithsonian Museum of African Art

1. Observe – looking closely in silence for one minute. What do you see? What information is there?
2. Describe – share only what you see – not what you think happening. Elaborate and describe your observations. How might you explain this work to someone over the phone? What descriptive words come to mind? What details could provide what do you notice that you don't think anyone else noticed?
3. Interpret- consider these observations, descriptions, connections you see. Add your imagination. What might be happening in this work of Art? What might the artist want to say? What might be the story?
4. Prove- Back up your ideas, interpretation. What makes you say that? What clues did you use to come to that theory?

The guided tour program with a special therapeutic features title 'See me tour' at the Smithsonian Museum of African Art outline a program for adult living with dementia and their care partners. The tour has a theme, 'Afro – Futurism: Art and Pop Culture.'

The guidelines for the guided tour model is as follows: The audience are received and engaged by greetings and asked to meditation. And further asked to go through a minute or two of breathing exercise

A then follows a *Think, Pair, and share* exercise with this question: If you could be a superhero what would be your superpower?

The curator or educator introduces the audience to the theme Afro –Futurism as follows:

- Today’s tour is inspired by the theme Afrofuturism. Afro futurism is the reimagining of a future filled with arts, science and technology seen through a black lens.
- The term was conceived a quarter-century ago by white author Mark Dery (1994) in his essay ‘Black to the Future,’ which looks at speculative fiction within the African diaspora.
- Afro futurism takes representations of the lived realities of black peoples in the past and present, and reexamines the narratives to attempt to build new truths outside of the dominant cultural narrative. Some popular cultural fiction writers, for example, re-imagine what the lives of the black people would look like if the slave trade had never happened.
- For them , Afro futurism is at once both generated by - and a rejection of the very particular experience of – African Americans in the US, and indeed all people of African heritage who were forcibly removed from their continent of birth through the slave trade.
- Other artists, musicians, and writers focus on interstellar- themed music, technology, an African philosophical thought.

For a proper understanding and then follows a connection of ‘black panther and afro-futurism’ as follows:

- One of the most recent manifestation of AfroFuturism is 2018 film Black Panther. Black Panther is a super hero film that is based on a marvel Comics book character of the same name the character was created by writer –Editor Stan Lee.
- He is the first black superhero in American mainstream comics book; very few black heroes were created before him, and none with actual superpowers.
- Black Panther’s real name (or alter ego is T’challa, king and protector of the fictional African nation of Wakanda, which had never been colonized by foreign powers.

- Along with possessing enhanced abilities achieved through ancient Wakanda rituals of drinking the heart shaped herb, T'Challa also relies on his proficiency in science, rigorous physical training, hand to hand combat skills, and access to wealth and advanced technology to combat his enemies.

The use of Multy –Sensory is used to further discuss and Connect with the Black Panther Comic Book Cover

- Wakanda is a civilization which is incredibly technologically advanced, but due to its isolation from the rest of the world, it has maintained deep roots with its African culture. So the costumes needed to feel highly futuristic, and at the same time, completely ancient.

Connect with the Photo of Queen Ramonda in the black Panther movie

- When the black Panther, whose real name is T'Challa, sees his mother, Ramonda, for the first time in the film, she's wearing a stunning white ensemble- a gown, a cylindrical hat, and a shoulder mantle that fans out behind her head like a setting sun.
- Costume designer for the Black Panther film, Ruth Carter wanted Ramonda's crown to resemble the traditional crowns worn by married Zulu women.

The model looks at the significance of Zulu Hat (a collection in the museum)

- Many cultures across Africa perceive the head to be the centre of one's being. It is the basis of individual and collective identity, power, intelligence, and ability. Accordingly adorned the head is quite significant.

The Zulu hats were traditionally worn by married women as a headdress for ceremonial

Celebrations to indicate marital status. The shape is based on a hairstyle that married Zulu women wore in the late 19th century and early 20th century- shaved head with a tuft of hair covered with fat and ochre (plant based red pigment). Later they green tuft into a truncated cone, wove other materials into the hair, and covering, whether it be a scarf, a beret, a hat, or a traditional headdress.

Most contemporary headdresses are removable, but in the past many made by weaving coarse knitting wool into the woman's hair to form a permanent fixture which was sealed on top. The interior of the elaborate hair do was

packed with dried herbs, and women were known to hide small personal treasures inside. This type of hair adornment was usually stained with red ochre pigment or a chemical dye and often smeared with fat and oil.

Questions time for the curator to lead the audience to critically appreciate the work of art in this case the Zulu Hat and Skirt

The audience are asked to look critically:

1. Take in the entire work of art, paying attention to details. Ask the question.
‘What do you notice?’
 - Encourage visitors to describe all of the things that they see. Explore line, shape, colour, composition of materials, and subject matter.
 - Interpret and Connect
2. Lets imagine that this is the form uniform for our superhero. Does this person have a name?
3. If this person could have a super power, what would it be?
4. How would our superhero use that power and on whom?
5. Who would this person interact with?
6. Where does this superhero live?(Superman has his ice fortress, Batman has the bat cave, etc)

2.10 The philosophical underpinning of the research

According to Dainty (2008) the fundamental question that confronts a researcher is to first of all construct and position the study along the continuum of the diverse philosophical tradition towards the enquiry.

Epistemology, one of the broad conventional philosophies is the theory of knowledge, the philosophical study of the nature, origin, and scope of knowledge. According to Moser (2010) classical and contemporary epistemologists have debated

1. What knowledge consists in (e.g., justified true belief);
2. What knowledge is based on (e.g., sensory experience and/or pure reason); and
3. What the extent of our knowledge is (e.g., objective, conceiver-independent facts as well as subjective, conceiver-dependent facts)

Essentially, this research falls in the domain of epistemological philosophy in the sense that it divulges knowledge to disseminate to the museum audience. Ways in which knowledge is extracted and disseminated justifies how effective the method of teaching and learning by the museum educators and the audience. Therefore the theory of knowledge and the theory of learning discussed in the literature review justifies the constructivist paradigm. Practicality of teaching and learning postulated by the father of progressive learning, John Dewey gives a clearway of acquiring knowledge fastest. Constructivism is particularly appropriate as a basis for museum education if we consider the wide age range of museum visitors. How can we accommodate this diverse audience and facilitate their learning from our objects on their voluntary, short visits? (Hein, 1998)

This is explained that knowledge is acquired by contrasting meanings using experiences. Constructivism therefore becomes a paradigm directing the various educational programs and activities this research relies on.

2.11 Theoretical bedrocks of the research

The burden of this research is to create an educational framework for Ghana Museum and Monuments Board. The overarching question is how could an educational framework be designed appropriately to serve its purpose?

To effectively give much education, the research is underpinned by a number of theories relevant to the study. These theories defines the philosophical bases for the thesis and authenticates the usefulness of the work. Theories relevant to the study are employed to directly affect the logic of the work.

There are a number educational theories in general but the appropriate theories used are specific to museum education. Due to the short stay of the visitor to the museum there is the need to employ a strategy to enable the teaching and learning meaningful. The following theories tried and tested in various museum environment is employed. As have been discussed earlier in literature review these are driving the various models of advanced museums.

1. Constructivist museum teaching is based on the belief that learning occurs as learners are actively involved in a process of meaning and knowledge construction as opposed to passively receiving information. According to Thompson (2000), the general sense of the theory of constructivism is that it is

making meaning and that individuals create their own new understanding on an interaction with what they already know or believe as well as knowledge and ideas with which they come into contact with (Reisnick,1989). Learners are the makers of meaning and knowledge.

2. Narrative theories – Museums narratives have n-+been used as an old tradition as a way to interconnect with their public. Even in the case of Art exhibitions as Ferguson states, “narratives use art objects as elements in institutionalized stories that are promoted to an audience. Roppola, 2012 further stresses that “story, or narrative, is the vehicle of choice for channeling the content of the museum, with its absence disconcerting to visitors.”
3. The Visual Thinking Strategies (VTS) developed by Housen and Yenawine (2007) are an example of a thinking routine with which many museum are familiar. VTS is a teaching method that improves critical thinking skills through teacher-facilitated discussions of visual images. VTS encourages participation through a group problem-solving process. It uses art to teach thinking, communication skills, and visual literacy.
4. ‘Ideas People Object Physical’ (IPOP) – This is a theory developed by Pickarik of the Smithsonian Museum of Natural History and it also serves as a model for active museum learning.
5. Piaget’s theory on various age ranges of the human stages and a description of the cognitive development and their developmental phenomena greatly influence a kind of educational model to suite a particular group of museum visitors.
6. Linear learning method could be used in museum learning. It is basically a method used of old by the traditional teacher. The traditional teacher is to present the domain of knowledge to be taught appropriately so that the student can learn. Thus, there is a logical order of teaching dictated by the subject to be taught that would make it easiest to learn.

7. Artful thinking by Project Zero believes there are many ways that intelligence are expressed and that learning is understood as consequences of thinking. The project believes thinking and learning can be made visible. Hence one can see, think and wonder or think, puzzle and explore and also connect, extend and challenge all by way of art. Conventional views are that thinking comes as a result of learning but the opposite could also be viewed as well. In too many contexts deep thinking and learning are hidden from view. But by revealing them through the use of documentations and artifacts as well as thinking routines and protocols Project Zero deepens them. Project Zero shares passion for joining theory with practice.

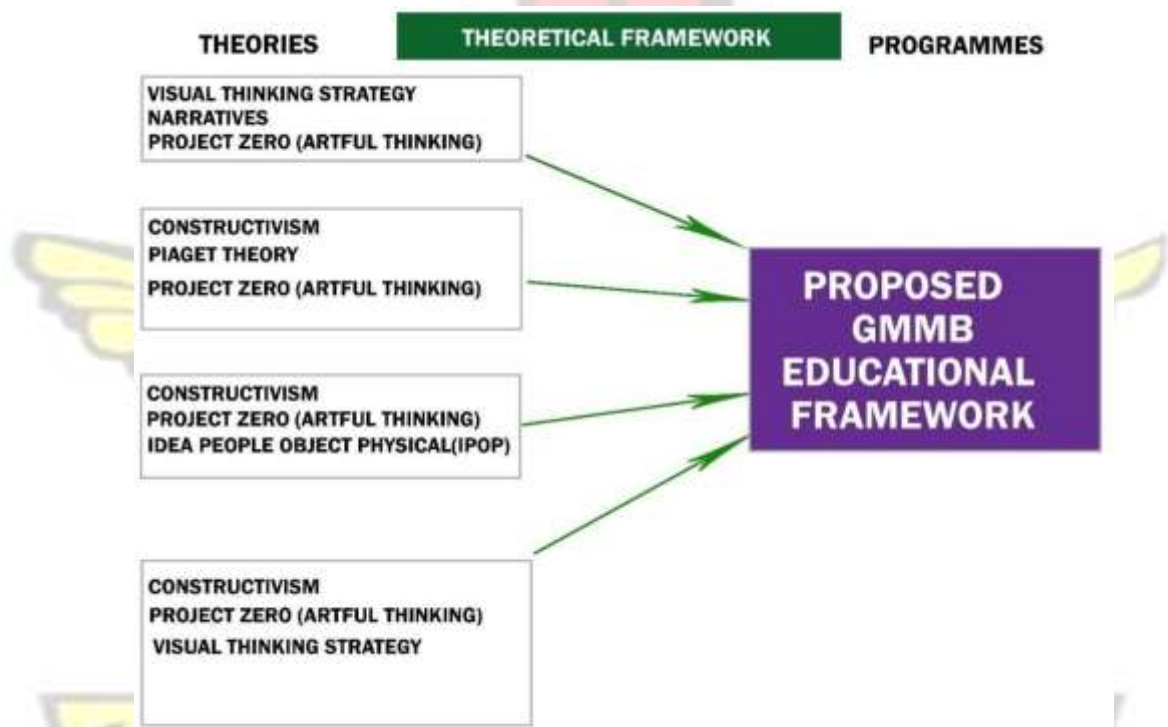


Fig 2.4: Theoretical Underpinnings

Source: The researcher's own construct

The various components review the theories used in drawing the programs. The theories are directed towards the educational framework. These programs backed by the various appropriate and corresponding theories to give effective education. The programs are major components and the breakdown into sub activities are seen in chapter four where details of the framework is revealed.

2.12 Conceptual Framework

The research is guided by directions, blueprints and philosophical underpinnings which gives a road map directing the steps of the research to achieve the required goal.

This conceptual framework is the researcher's idea on how the research problem will have to be explored. This is founded on the theoretical framework, which lies on a much broader scale of resolution. The theoretical framework dwells on time tested theories that embody the findings of numerous investigations on how phenomena occur.

Conceptual Framework is developed when a research problem cannot meaningfully be researched in reference to only one theory, or concepts resident within one theory.

In such cases, the researcher may have to "synthesize" the existing theories in the literature concerning a given situation in order to arrive at a conceptual framework. (Liehr and Smith 1999). The synthesis may be called a model or conceptual framework, which essentially represents an 'integrated' way of looking at the problem.

The conceptual framework for this research was adapted after studying a model of science research centres by Garnett, 2001). In his model, the framework shows that a science center, with its mission, strategic plan and corporate structure relies on funding, staff and volunteers for its daily functioning. The science center produces a large number of outputs for its clients or visitors such as exhibitions, programs and a web site. These outputs have impact on the science center's community of interest. If we can measure these impacts and show that they have the desired effects, we are in a strong position to provide evidence that justifies the value of the science center. Fig.3 shows the conceptual frame work for Garnett's work.

MODEL OF SCIENCE CENTRE IMPACT

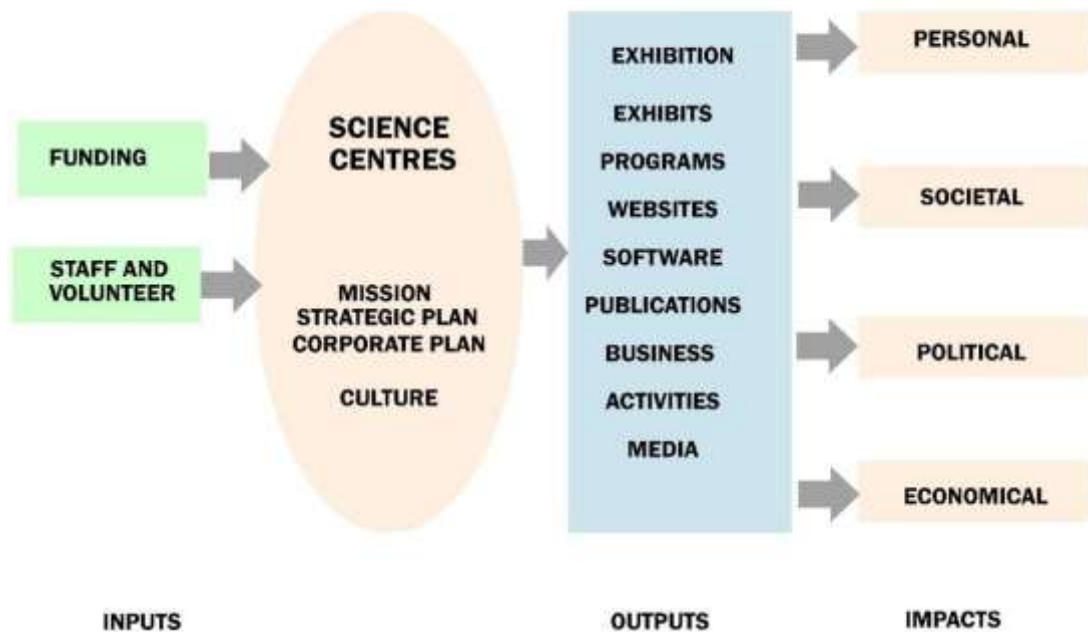


Figure: 2.5 : Model of science centre impact Source:

(Garnett R, 2001)

Building ideas from the above concepts and framework, the current research develops its concepts based on the problems at hand and the methods of achieving the overarching questions. Therefore the footprint of ideas gotten from the literature gathered is useful to form a meaningful concept.

2.12.1 Conceptual framework

CONCEPTUAL FRAMEWORK

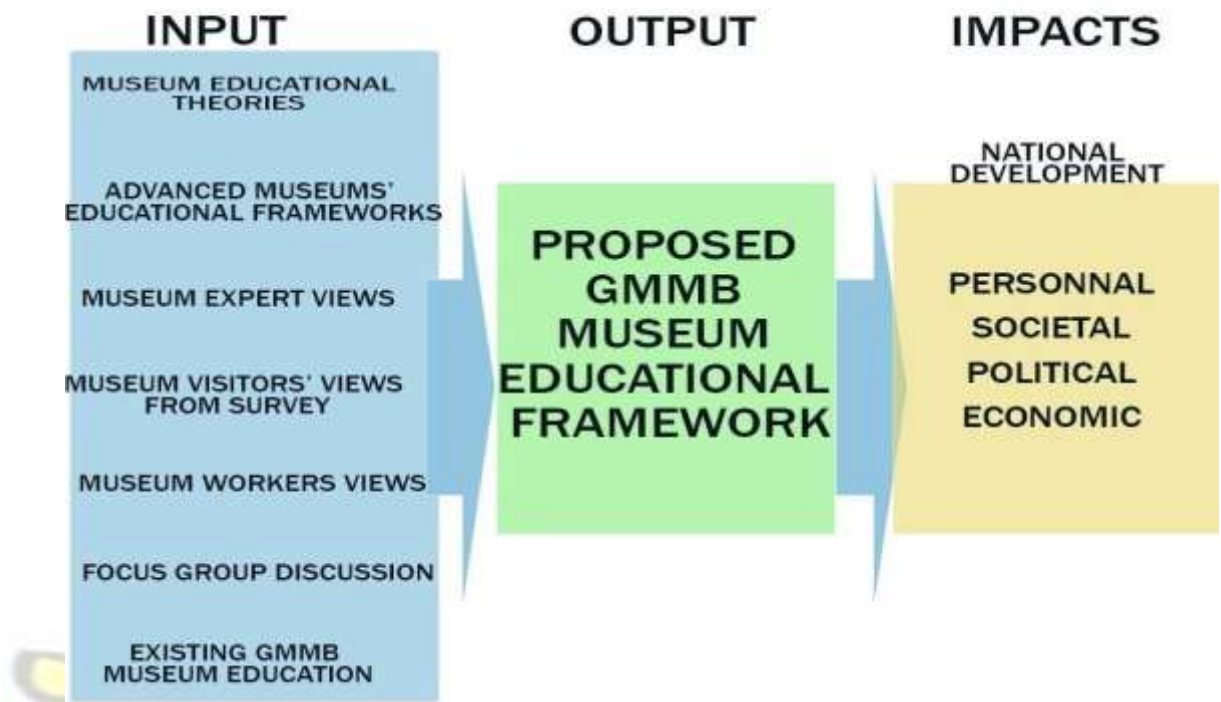


Figure 2.6: Conceptual framework of the study

Source: The researcher's own construct

2.12.2 Definitions of terms used in the model

The framework consists of *inputs*, *output* and *impacts*. The various inputs are information gathered from *visitors' experience* and their views on GMMB education as well as inputs from *museum studies experts and professionals*. The desired educational programs required for proper dissemination of pedagogy for development. It also include *museum theories* in literature review making up of the theoretical framework. The inputs also necessitates the involvements of the already *existing educational programs by the GMMB museums* and also various *models undertaken by advanced museums*. These inputs are carefully scrutinized and used to create the outputs. The outputs are outcomes of the ideas gathered from the various inputs. These inputs influence the kind of *GMMB educational framework* developed (outputs). The output of the models are made up of main pillars of the framework. The implementation of these programs yields various impacts. Such impacts are defined

as the effect or influence that the execution of the programs by GMMB museums has on its community of interest. If we can measure these impacts and show that they have the desired effects, we are in a strong position to provide evidence that justifies the value of the developed educational framework.

The community of interest is the group of people and organizations that the GMMB museums considers to be its audience or potential audience. The framework developed is based on the assumption that the primary audience for GMMB museums may be on-site visitors and/or outreach programs in schools, public places or the Internet. It is therefore expected that through the various education carried out by the museums, it will yield impacts such as personal, social, political and economic.

The Personal impact of GMMB museums education is defined as the change that occurs in an individual as a result of his/her contact with the museums. It includes factors such as:

- Cultural learning
- Changed attitudes to national identity
- Social experience
- Career directions formed
- Increased professional expertise
- Personal enjoyment

The Societal impact of GMMB museums is defined as the effect that a GMMB museum education has on groups of people, organizations, and on the indigenous community where these museums are found. Examples of societal impact are:

- Local/regional/international tourism
- Community leisure activities
- Youth employment
- Community partnerships
- Volunteer schemes
- Local clubs and societies
- Urban redevelopment
- Environmental restoration

The Political impact of a science center is its influence on government policies and priorities. It is its impact on all levels of Government

The Economic impact of a science center is the direct and indirect effect it has on employment and the local economy. It includes measures such as:

- Income brought into the museum from visitors
- Income brought into community by visitors
- Museums expenditure
- Job creation for staff and outside providers



CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter focuses on the overall plan used in designing the protocol, the philosophical underpinnings of the study, population and sample, collection of the data, interpretations of data assembled and how these informed the conclusions of the study. Whilst there are several publications involving research methodology and the selection of the appropriate method for research management of which some pose conflicting stance, the focus of this chapter is not to discuss the categorization and classification per se but to rationalize and appraise their usage in this research. The research method adopted is divided into interlinked sections; a pilot study, research design, research types, population and sample, instrumentation, ethical consideration and data analysis.

3.1 Pilot Study

This study has been carefully chosen as a follow up of my MA thesis which looked at artefacts in Museums in Asante and the sociocultural role of the collections in Asante culture. After the master's thesis, the researcher developed several protocols towards uplifting museums in Ghana to achieve the full purpose of educating the visitors and the society at large. One of the protocols developed was on museum education and visitors' satisfaction. In order to enhance education in museums, especially in Ghana, almost every museum in Ghana were visited. In addition, visits were made to established museums across the United States of America. In Ghana, it was very obvious that there was not any specialized museum educator. They were more of caretakers and tour guides. The interviews with the various museum educators across the United States especially the 19 Smithsonian Museum in Washington DC and the British Museum in the United Kingdom. In Washington DC, the researcher studied the Smithsonian Museum for African Art for 4months. Interviews with the Director Caseley Hayford and Deputy Director Christine Kreamer gave strongest indication that my proposed study would be of immense benefit to Ghana and other countries that are experiencing unsatisfactory museum visitor experiences. I was deeply involved in educational programmes at the museums, gallery tours and workshops. Visits and studies at Columbus Museum of Art was also exceptional and rewarding all

serving as a strong background to my proposed study. One key thing that stemmed out from this pilot study was that museums in Ghana had no framework to guide the enhancement of education.

The pilot study and the several visits to museums across the States. It contributed to the total understanding of the research problem, the research paradigm, how to go about the instrumentation and analyses.

3.2 Research design

The nature of the study requires an in-depth work of visitors experiences when they visit the museums. Feedbacks from these experiences served as the foundation to developing a framework that would enhance museum education in Ghana. In order to achieve this goal, it was expedient that the study employed in tandem quantitative and qualitative research approaches to elicit relevant data from the population to arrive at informed conclusions. Hashemi and Babaii, (2013) confirms that in a study that contributes to the social and educational aspects of a phenomenon it is appropriate to use both research paradigms. In reverse, absent one or the other, many questions would remain only partially answered or even wholly unanswered. Hence, the study finds itself falling in the mixed method approach.

The qualitative approach assisted the study to focus on subjective information, such as perceptions, feelings, experiences or opinions on the phenomena. The study employed both structured and unstructured interviews and observations as key instruments to collecting data (Leedy and Ormrod (2005). A qualitative combined case studies of the various programmes in museums across the US, Europe, and Africa and studied their models to facilitate the comprehension of the study. The study also observed many of the artefacts and exhibits displayed in the museums, workshops and other entertainment programmes. Other methods used included microphones to record discussions, video recording as well as visitor books. These produced interesting and significant insights as discussed in the literature review. Extensive interviews and observations were made on the methods and techniques used by the museum educators in order to deduce a conclusive effectiveness of their pedagogy. The qualitative approached contributed to the triangulation of the data (interviews, observations and questionnaire).

With regards to the quantitative aspects of the study, a survey was designed to understand the extent of museum visitor experience and satisfaction. The quantitative nature of the study provided a platform where one can use statistical analysis to establish the relationships between the study variables. These types of studies are deductive in nature because the results can be used to test hypotheses stated from the outset (Terrell, 2016). The study raises a hypothesis that ‘the designed educational model can enhance learning in the museums under Ghana Museums and Monuments Board’.

3.3 Research Types

The study is primarily sequential exploratory in nature. The researcher interviewed a representative sample of persons made up of museum workers (educators, docents, directors and curators) as well as the museum visitors and museum experts in various role to learn their opinions on the topic. These were conducted to ensure standardized questions for all which gave little room for variation.

Secondly, the researcher searched and reviewed pertinent literature, discuss reasoning and focus group discussions. Questionnaires were seen as useful tools for gathering data from a large number of respondents. A minimum of 30 questionnaires according to Leedy and Ormrod (2005) and Chan (1998) is regarded as a sufficient general rule of thumb to provide an effective normal approximation irrespective of the population and frequency of distribution. Therefore, the selection of any sample size beyond the minimum is a positive compromise based on the degree of accuracy, fore knowledge of the population, time, availability of funds and the need to get relatively large samples for a meaningful data analysis (Wilkinson, 2003). According to Chan (1998), the response rate of a survey questionnaire is a function of the layout and its physical attractiveness. The structure and language of the survey questionnaire was therefore guided by considerations of appeal from respondents, ease of reading and understanding by both technical and non-technical respondents. Altogether the questionnaire was divided into three main parts. The first part aimed at gathering information about the background of the respondents whereas the second and third part required that the respondents to provide their knowledge about perception about Ghana Museum and Monuments Board and views about their expectation of GMMB museum education.

3.3.1 Validity of research type

Validity is one of the main concerns with research. According to Seliger & Shohamy 1989, 95, any research can be affected by different kinds of factors which, while extraneous to the concerns of the research, can invalidate the findings'. Controlling all possible factors that threaten the research's validity is a primary responsibility of every good researcher. Since the study is exploratory in nature the research divulged information relevant to the research from respondents, in this case, the museum audience and the museum staff as well as museum experts. These groups' respondents are purposely chosen due to their direct relation to the subject matter hence information required was extracted to help in the designing of appropriate educational framework for the GMMB. The endorsement of the framework through testing was essential to fill the necessary gap. Therefore the study designed a survey and was piloted to establish its validity and reliability.

3.4 Population for the study

According to Best (1981) population is any group of individuals, objects and events that have one or more characteristics in common that are of interest to the researcher. The population may be all the individuals of a particular type or a more restricted part of a group. The population for the study comprised all the museums under the management of Ghana Monument and Museum Board. Namely, Ghana National Museum in Accra, Museum of Science and Technology in Accra, Cape Coast Castle Museum in Cape Coast, Elmina Castle Museum, Bolga Museum, Ho Museum, Museum of Heads of State in Osu Castle Accra, Fort Appolonia in Axim and Wa Museum. The study examined the various collections on display in the gallery and those in storage rooms used for education in all 9 museums. It also employed museum management – all educators, all docents (volunteers), curators and the various visitors to the gallery and those reached out during outreach programmes in the museum and out of the museum.

Table 3.1: Museum under GMMB

Museum	Director	Educator	Intent	Curators
Ghana National Museum	1	6	2	10
Ho Museum	1	1	Nil	1

Bolgatanga Museum	1	1	1	Nil
Cape Coast Castle Museum	1	4	6	2
Elmina Castle	Nil	3	Nil	Nil
Fort Appollonia Museum	Nil	Nil	Nil	Nil
Museum of Heads of State	Nil	1	Nil	Nil
Science and Technology	Nil	Nil	Nil	3

In addition to this, all other visitors to the museums were considered as part of the study.

3.5 Sampling Procedure

In order to get different views and experiences from the various museums administrators, the approach used was having deeper discussions with the administrators and also engaging the visitors to understand their perspectives of museum and its education. Using the purposive sampling technique, the study selected the collections of Museum of Science and Technology in Accra, Elmina Castle Museum, Cape Coast Castle Museum, the Fort Appolonia in Axim, the Ghana National Museum, the Ho Museum, which are used for education undertakes a wide range of educational activities and the in order to make a well informed comparative Analysis. In addition, six museum educators from Smithsonian Museums in Washington DC were also sampled for the study. This was to give other rich experiences and also to serve as a basis for comparisons and development. In all, 38 local museum educators and 6 museum educators from the Smithsonian Museums were sampled for the study.

Since the study aimed at developing a framework to enhance museum education, visitors to the various museums were randomly selected for the study. In all, 722 museum visitors were sampled.

3.6 Data Collection Instruments

The instruments used was more of triangulation; interview, questionnaire and observations. The interviews afforded the study to interact deeply with the respondents. The interviews were done on site that is in the museums and was through both structured and unstructured means. The researcher spent 15months in various museums in Washington DC, Columbus Ohio,

The British Museum. In addition, museum educators in Ghana were also interviewed. The interviews were mostly one-on-one and prior information were given out to enable the respondents to prepare adequately and to provide the needed information that addresses the research problem. The interviews were both formal and informal and on few cases, the interview were done over the phone. The interview was used to probe for specific meanings of responses. Focus group discussions (FGD) were convened to explore and elicit expert and input into the framework. According to Patton (2005) unlike conducting several interviews, participants within an FGD have the opportunity to listen and react to each other's comments while sharing ideas and perceptions in an enjoyable and comfortable atmosphere. The feedback received therefore from focus group discussion is more specific and meaningful than the response from individual interviews and questionnaires (ibid). As a common approach for selecting participants for the FGD, a purposive sampling technique was used (Love et al., 2013). A very high criteria was set in order to ensure the feedback received was apt and credible. The author leveraged on the outreach program organize for adults to test the framework and this made it easier to meet with museum staff and experts invited with the set criteria at a goal without much stress. Ideally, participants of an FGD should be between 6 and 12 (Stewart and Shamdasani, 2014).

Although invitation was extended to 12 practitioners, 10 people accepted to take part. During the discussions, the author who acted as the facilitator avoided bias by pretending to be "genuinely naive", avoiding leading questions so that the discussion occurred naturally. Notes taken during the discussions were however complemented with digital recordings to enhance verifiability. Each meeting lasted for atleast meeting in all lasted for about 120 minutes.

Observation also served as a key instrument to eliciting data from the study's population. The researcher adopted the participant observation and was deeply involved in all in the museum programmes and workshops organized during the visits. The researcher remained opened as well to comments and suggestions and established a rapport. This contributed to trust and information flow. In some instances, the researcher served a volunteer to be part of their museum educational programmes for visitors. The study was very much aware that within the qualitative research paradigm, the natural setting is the main source of data in which the researcher is the key

instrument as explained by Fraenkel et. Al (2012). These experiences contributed to my understanding of the research problem and the need to develop a framework that would contribute to the enhancement of museum education in Ghana.

Observations made in Ghanaian museums were very few since within the 4years of study, there were little programmes or activities organized for museum visitors. The observations contributed to the enriching of questions during the interviewing period and also contributed immensely into understanding the explanations or responses given out during the interview sessions. The triangulation served as a checker to the credibility of data collected.

In order to examine the visitor satisfaction and experiences in Ghanaian museums, a questionnaire was designed to that effect (sample in appendix). The questionnaire had two sections in addition to the respondents' demographics. The questionnaire was piloted and vetted by experts in the field. After the pilot and vetting procedures, some of the variables were reclassified to impact on simple answers and better understanding of the study. The questions entailed both open and ended questions. This enable the researcher to deduce how effective the various education programmes are and their role in disseminating the information about the identity of the society which is the mandate of the museum. The questions in the survey were tailored towards knowing the state of the museums, how their first time and subsequent visits have contributed to their expansion of knowledge, their satisfaction level and what can be done inspire them to visit again. In all, 1000 surveys in total were distributed to the various GMMB. 722 were retrieved, coded and analyzed using SPSS.

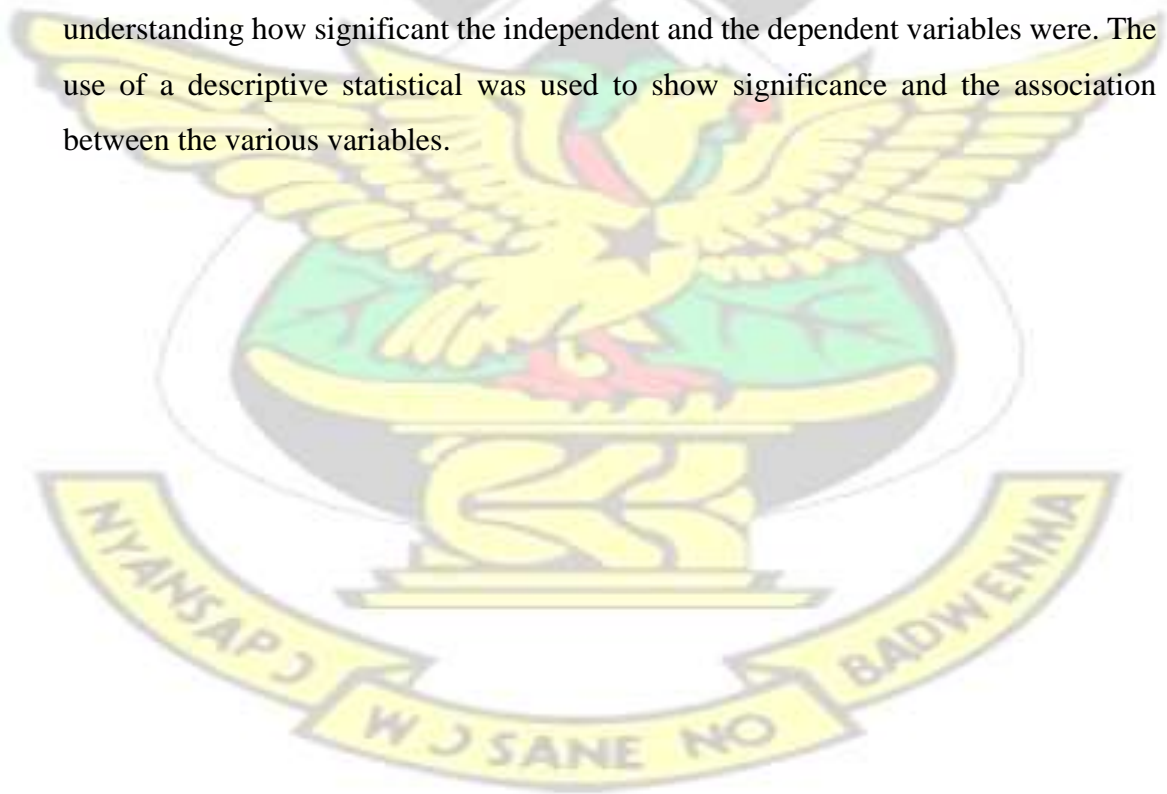
3.7 Ethical Consideration

All respondents of the study were well informed of the objectives of the study and were assured that any information given out would be treated with the utmost confidentiality. It would be used solely for academic purposes and findings used to improve museum education in Ghana. In order to have access to the relevant areas to seek information, the researcher was given an introductory letter signed by the thesis supervisor and the head of department. This introductory letter was carried to the field. In this light, it informed the GMMB to give access to all their museums introducing me as a PhD student who is working on a study that would contribute to the

development of museums in Ghana. This paved way to free flow and retrieval of information without any hindrances. In the US, the researcher was given access to their library, workshops, the museums and any other outreach programmes.

3.8 Data Analysis

Data analysis for the study was a mixed bag simply because it's qualitative and quantitative nature. However, the approach to the analysis were similar. Responses from interviews, group discussions and observations were recorded using the recording on tapes and mobile phones. Themes were drawn from the data that were assembled and grouped according to similar and repetitive themes. This offered the opportunity to uncover the relationships between the several ideas assembled. Data from observations were treated same and served as a form of triangulating the results collected. The quantitative analysis had similar but a bit different approach. After the survey was designed, piloted, distributed and retrieved from the respondents, it was numbered and coded using the SPSS. The coding was expedient as it contributed to understanding how significant the independent and the dependent variables were. The use of a descriptive statistical was used to show significance and the association between the various variables.



CHAPTER FOUR

RESULTS AND DISCUSSION

4.0 Overview

This chapter provides a detailed discussions of findings and analysis data from the field. The outcomes of the three objectives of the research are discussed based on the methodology used to divulge data as discussed in the previous chapter. It put into perspective the state of museums in Ghana, identifies GMMB museums and provides an introduction into the museums history, management and collections. It also explores into the various educational activities and provides an understanding to the context of GMMB museum education. The chapter depicts explores and assesses the visitor experience through a survey of museum visitors and non-visitors.

The chapter also depicts the main thrust of the research thus the designing of an educational framework based on appropriate theories and facts gathered from advanced museum models for the GMMB. Through the use of questionnaires and interviews, the results of inputs from museum experts, museum workers (educators, conservators, curators, directors) as well as inputs from sampled museum visitors were used to design the framework.

4.1 The State of Museums under GMMB 4.1.1

History and background of GMMB

The GMMB is the legal custodian of Ghana's material cultural heritage (movable and immovable heritage). The Board was established in March 1957 – on the eve of Ghana's independence - as a result of the merger of the then interim Council of the National Museum of the Gold Coast and the Monuments and Relics Commission. It is governed by the National Liberation Council Decree (NLCD) 387 of 1969, now known as Act 387 of 1969, which was further strengthened by the Executive Instrument (E.I.) 29 of 1973.

The history of GMMB can be traced to the establishment of an Ethnographic Museum at Achimota College in 1929 which was transferred to the Department of Archaeology at the University of the Gold Coast, when the university was created in 1948.

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 a national museum. This Council merged with the Monuments and Relics Commission and this led to the passing of the Museum and Monuments Board Ordinance (GOLD COAST No. 20 of 1957), which established the GMMB. (Source: GMMB website, 2018).

The mandate of the board is to preserve and promote the immovable and movable material cultural heritage of Ghana. The immovable includes buildings of traditional Ghanaian architecture and decor, such as the Asante Traditional Buildings, the European-built Forts and Castles, and other colonial-era monumental buildings. The movable cultural heritage which includes artefacts such as pots, stools, musical instruments, textiles, clothing, leather works, weapons, tools, masks, jewellery, and ritual dolls as well as several archaeological finds.

In view of this unique mandate, the board performs the following functions:

1. Equipping and managing all material cultural (movable and immovable) heritage of the nation.
2. Establishing, equipping and managing new museums. Controlling the export, import, sale and change of ownerships of material cultural property through licensing and issuance of permits.
3. Establishing a National Register and keeping inventory of all material cultural (movable and immovable) heritage of Ghana.
4. Identifying and recommending for declaration as national monuments, structures, objects and sites of historical and cultural significance.
5. Undertaking research and publication of all matters relating to material cultural (movable and immovable) heritage.

4.1.2 GMMB Museums establishment and collections

The first established museum was in 1957 and this was the National Museum in Accra. In 1963, the Museum of Science and Technology was established also in Accra followed by the Upper West Regional Museum in Wa in 1972. This was immediately followed by the Volta Regional Museum in Ho in 1973. Closely followed by Cape Coast Castle Museum in 1974. It then took over 25 years to establish the museum in Bolgatanga. This was in 1991. Six years later Elmina Castle Museum was instituted in 1997. In 2010, the Fort Appolonia Museum of Nzema Culture and History was

established. The Heads of State Museum was mounted in the Osu Christiansburg Castle and inaugurated in 2017.

4.13 The National Museum, Accra

The national museum was commissioned on 5th March 1957 at the eve of Ghana's Independence by the first president of Ghana Osagyefo Dr. Kwame Nkrumah. It was set up at the same time when the GMMB was established by the government to fulfil its mandate. Located at No. 2 Barnes Road in Central Accra, the capital city of Ghana and in the same compound with the board. The building housing the collections is designed in the form of a domelike structure. The wall of the gallery is decorated with relief sculptures of designs of 'Adinkra' symbols.



Plate 4.1: The front view of the Museum

Source: field work (2018)

There are other facilities such as a library, a conservation laboratory, a gift shop, and an education hall, which is used for conferences, seminars and workshops, and also a "Sculpture Garden". The sculpture garden displays amongst other artworks, life-size statues of historical figures such as Kwame Nkrumah as evident on plate 4.2. The museum's gift shop offers a variety of traditional Ghanaian handicrafts such as baskets, jewelry, pottery and woodcarvings.

The museum staff in 2018 were one director, two curators, five educators, two volunteers and 3 conservators.



Plate 4.2: The Sculpture Garden

Source: Field of work

The museum has three primary collection groupings, and these are archaeology, ethnography, and art. These groupings ran through all the other museums of GMMB. These are used as platform to give narratives about Ghana's cultural history. The main gallery of the museum is divided into three sections and these deal respectively with Ghana's past; traditions; and with the country's arts and culture. The galleries present exhibits on prehistoric Africa; they display sculptures and paintings from pioneering and contemporary artists; and they provide examples of traditional attire, local musical instruments, and sacred tribal artefacts such as Asante ancestral stools, traditionally believed to be the receptacle of the soul of the chief who sat on them.

Also on display are chiefs' regalia; indigenous Ghanaian musical instruments; gold-weights; beads; traditional textiles, stools and pottery; exhibits on traditional dance, agriculture and iron making; exhibits on the slave trade in Ghana; Senfu masks from La Cote d' Ivoire; Zulu wooden figures and bead-ware from Southern Africa; ancient Ife bronze heads from Nigeria and Bushongo; carvings from the Congo; Ghanaian paintings executed in oil, pastel, acrylic and watercolour; and sculpture pieces in different media.



Plate 4.3: The gallery of the museum

Source: <https://www.tripadvisor.com>



Plate 4.4: Some collections of Ghanaian cultural stools

Source: <https://www.tripadvisor.com>

4.1.3 Museum of Science and Technology

The Museum of Science and Technology in Accra was established when two lecturers from the Legon Campus of the University of Ghana, identified a need to create awareness of past and current developments in science and technology in Ghana, and presented a proposal for the development of the institution to Kwame Nkrumah, the then president of Ghana. A short time later, in 1965, the Museum of Science and Technology opened its doors. The institution endeavors to inspire those who visit, particularly its more youthful guests, with a desire to discover more about the sciences and technological development in the world around them.



Plate 4.5: The Museum of Science and Technology *Source: fieldwork (2019)*

The museum's collections are basically antique technological machinery and included in the collections are slide projector (1950), Sony LCD Project (1973) Gramophone (HMV 102E) ((1954), Vinyl Recorder and cover (1968), Recorded highlife in 1957, Planetarium, Oil Lamp, Kerosine lantern (1853), Petromax Lamp (1910) Telephone receiver (1892). Underground coppercable, Morse Key, Sounder, Polarised Telegraph Relay, Telecommunication (1881), Underground cables, Master Technika, Concave

Mirror as well as paintings by Professor Ablade Glover titled; Market Pano, Red People Night carnival etc.



Plate 4.6: Rover Car

Source: fieldwork, 2018



Plate 4.7: Compound microscope of different period *Source:*

fieldwork, 2018

These are Optical instruments for forming magnify images for small objects, consisting of an objective lens with a short focal length and an eyepiece with a longer focal length both mounted in the tube.



Plate 4.8: The banner of the picture of Professor Allotey

Source: fieldwork, 2018

This exhibit is a banner depicting the good old Professor F.K.A Allotey detailing some of his achievement to science and his comments he made during the year of light activities. His contribution involves the introduction of the concept of “electron-hole scattering Resonance” which is relevant to light. There’s this talks about the phenomenon which occurs in emission from metals. The panel explains that Professor performed a detailed analysis of soft x-ray emission from some light metals and showed that features in the spectra could be explained quantitatively by a resonance in electro-hole scattering. The hole is an inner-shell electrons and if this takes place there’s going to be a form of scattering and at appropriate frequency, there should be a resonance and if resonance occurs you should be able to see it. The collections have been currently displayed in the Museum.



Plate 4.10: The light effects displays in the light room.

Source: fieldwork, 2018



Plate 4.11: Education hall

Source: fieldwork, 2018

4.1.5 Volta Regional Museum

The Volta Regional Museum is located in Ho capital of the Volta Region. The museum building was used as the Office of the Regional House of Chiefs. The building was

sold to the Ghana government in 1967, and the Volta Regional museum was opened in 1973.



Plate 4.12: The building of the Volta Regional Museum

Source: Fieldwork, 2018

The museum's collections depict the cultural activities of the people of the Volta Region. They include the Chair of State of the last colonial German governor of the Volta Region, local paintings, woodcraft and potter, Volta Region Kente designs, masks, chiefs' stools, swords, and displays on Asante fetish shrines.



Plate 4.13: Fishing Canoe

Source: Fieldwork, 2018



Plate 4.14: Chiefs Head Gear

Source: Fieldwork, 2018



Plate 4.15: Traditional Musical instrument

Source: Fieldwork, 2019



Plate 4.16: Various kinds of traditional stools

Source: Fieldwork, 2018

4.1.6 The Cape Coast Castle Museum

The Museum is situated at the Cape Coast Castle in the central region of Ghana. Established in 1974, the museum was given a face-lift in 1994 by the GMMB, with funds from the UNDP, USAID, the Smithsonian Institution and Counterpart funding from the Government of Ghana, along with support from other NGOs. The Museum was set up to educate its audience about the advent of Europeans to Africa and their interactions with the local communities and the Central Region in general.

The Museum's facilities include conference halls; a library; an art and craft studio; a book store and gift shop; curio shops, a car park; and an open courtyard for outdoor activities. The Cape Coast Castle also hosts the Building of History Museum. There is also a 45-minute guided tour, which allows visitors to view the castle's dungeons, the condemned cell and the "Door of No Return".



Plate 4.17: The Eastern wing of the Cape Coast

Source: Fieldwork, 2019



Plate 4.18: Museum Entrance

Source: Fieldwork, 2019



Plate 4.19: The museum gift shop and some of its collections

Source: Fieldwork, 2019

Fig 4.18 is the entrance to the museum gift shop and on display for sale are African designed fabrics and clothings, beads, foot wears, and more including history and African cultural books.(see fig. 4.4.19)

The gallery of the museum is sited in the eastern wing of the castle right below the Palava Hall which is used for art exhibition. It is divided into five main sections according to the groupings of the collections:

1. Pre-European contact/ Pre-Colonial Central Region
2. European contact era.
3. Trans-Atlantic Slave Trade
4. Diaspora section/Ghanaian independence
5. Ethnographic section/ Cultural life of the people of Cape Coast/.

The gallery of the museum has an entrance and an exit. A tour through the hall has a serene ambiance with moderately bright lighting system to cool an afternoon tour. An experience of walking through the corners of one chamber to the other enjoying collections made up of two and three dimensional exhibits. Self-guided tourist has the opportunity to read on panels detailing the description and narratives of the collections. Below are the various divisions of the collections:

1. Pre-European contact/ Pre-Colonial Central Region

This section of the museum depicts the various cultural remains basically stone tools used in the prehistoric age between the period of 300 000BC and 2000BC. These were the basic technological tools developed by the first Ghanaian through the innovative skills they advanced. These technological skills consist of chopping, flaking, chipping, scrapping for the production of implements used in hunting, tapping, meat-processing, and vegetable gathering and processing. During this period Ghana's Stone Age ancestors lived as nomads whose dwellings were rock shelters and temporary encampments.

During the period between 100, 000 – 3000 BC, the expanding local population was forced to devise a new technologies to create a viable economy. They developed skills for the production of fine-blade tools for use as knives, spears and arrows. They produces bones needles for sewing animal skin into clothing and 400BC, began to manufacture clay vessels.



Plate 4.20: Ghana's Prehistoric Iron tools

Source: Fieldwork, 2019

Above is an Iron ore extracted from the ground and smelted at very high temperature in earthen furnaces. This iron ore is smelted and shaped into the various tools and implements used by the prehistoric Ghanaian. Iron was mined, smelted and used in places such as Begho, Bono Manso, Zuarungu, Mamprusi, Adansi, Denhyira and Akpafu.

2. European contact era

The second section of the gallery presents photographs of early Europeans to contact the Gold Coast who were the Portuguese. Historical account has it that the Portuguese determined to break the Arab monopoly of trade between the North Africans and the Middle East and Southern Europe which they were enjoying in the gold trade. They then established trading centres in West, Central and Southern Africa. Their effort coincided with the crusade against the Muslim religion. This brought about the trade in cloth, blankets, copper, and brassware, wine, beads, guns, ammunition, and pottery between the them and the local people in other to outwit the spread of the Moslem Religion.

This section presents collections of some gold weights used as currencies for the trade.



Plate 4.21: Gold weights

Source: Fieldwork, 2019

Fig. 4.21 shows examples of Gold dust which were used as currency in trading. Amounts were weighted out in scales – the gold in one pan, the weights in the other. The weights are cast in brass and various objects or were geometric in form. The representational weights often refer to well - known proverbs. The gold dust was stored in brass boxes.

There are also the influences of European contact. The acculturation of the African to adopt the way of life of the Europeans. This could be seen in the daily activities of the influenced Ghanaian. For more than hundred years the Portuguese exploited the wealth of the Gold Coast and dominated without Europeans competition.

When other Europeans came to the realization that the gold Coast was endowed with vast amount of treasure of gold, many more decided to establish trading post along the coast. This brought about a lot of interactions between many Europeans and Africans. Hence their interactions led to great influence.



Plate 4.22: European Ceramic wares

Source: Fieldwork, 2019

The plate above is some European ceramic wares which were brought to the coast and the African had to trade their gold. Other exhibits include; stone implements for hunting; paintings; terracotta figurines.

3. Trans-Atlantic Slave Trade

The chamber gives a representation of the condition of slavery as it pertained in history. In this chamber is a panel with a narration of the slavery story. “The forced migration of Africans to the New World was one of the major population movements in the world. Sources indicates that the first movement of African across the Atlantic was in 1500s. Estimates suggest that 1700 at the height of slave, 650,000 people were exported from the Gold Coast to the Americas. Overall over 10 million African were exported from the African continent and of these majority of them were from the West African Coast.”

The slaves went through a great deal under traumatic conditions through the journey to the other worlds. In this chamber are objects which were traded in for slaves – such as glass beads, whisky bottles, and firearms. Also interestingly, a representation of the hold of a ship, as well as auction blocks, constructed to be a mimic historic account for guests as a tiny part of the experience of the enslaved. There are also shackles; a black-and-white print of the slave ship, nineteenth-century engravings of captives onboard a slave ship; life size European engravings that depict West African scenes and maps of the slave trade routes.



Plate 4.23: The representations of the slave ship.

Source: Photograph by the researcher

Figure 4.23 is an enclosed representation of the slave ship with a feeling of sailing slave ship holding the captives and journeying to the New Worlds. The feeling of the torture the enslaved went through is beyond description. Taken from their homes and separated from their families and loved ones they went through hard ordeal and found themselves in the foreign lands of the Americas and Europe.

4. Diaspora section/Ghanaian independence

This section has photographs of people of African decent and African freedom fighters. There's a presentation of Africans in the diaspora. The exhibition focuses on British North America and the first successful English colony was Jamestown built in Virginia 1607. The Africans had first come to the pre-existing Spanish colonies but their first arrival in the British colonies was on a Dutch ship.

In the Americas, there arose freedom fighters who rose against black oppression. Within the US and some parts of the African Americas, racial discrimination became a significant racial problem. This part of the exhibition is a glimpse of their complex story struggle against tremendous odds and of their singular achievements.



Plate 4.24: Photographs of famous black personalities

Source: Fieldwork, 2019

Fig. 24 is the photographs of people of African descent who excelled in their various endeavours, doctors like Louis Wade Sullivan, historians such as John Hope Franklin, black activists such as Martin Luther King, Marcus Garvey, musicians such as Steve Wonder, Bob Marley etc.



Plate 4.25: A panel and photographs of the leaders who worked towards Ghana independence.

Source: Fieldwork, 2019

This section also presents the struggle for independence. Above is photographs of members of the United Gold Coast Convention who were put detention by the British government. The left side of the corner wall is a huge picture of Osagyefo Dr. Kwame Nkrumah. Other members of the leaders of the struggle are Mr. William Ofori Atta, Mr. Arko Adjei, Dr. J.B.Danquah, Mr. Obetsebi Lamptey, and Mr Edward Akufo Addo.

This party was formed to demand independence from the British. Osagefo Dr. Kwame Nkrumah who broke away from UGCC to form Convention People's Party declared independence now. The popularity and support of the freedom fighters only increased as a result of this action and the designation of 'prison graduate' (PG); thus the release of the freedom fighters from detention.

5. Ethnographic section/ Cultural life of the people of Cape Coast

This section represents the cultural life of the people of Cape Coast. These people are the Oguaa people who have unique cultures and are a part of the Akan people of Ghana. The objects exhibited here are funeral, chieftaincy and everyday life objects of the people.

The museum exhibits consists of relics of pre-colonial history of the Central Region, in addition to displays on its contemporary culture. These take account of state swords; guns; a palanquin (a structure used to carry chiefs); clan staffs; a canoe; traditional cloths; carved wooden utensils; musical instruments; and a model of Cape Coast Castle.(see figures 4.26-4.28)



Plate 4.26: A photograph of Cape Coast a paramount king seated in state.

Source: Fieldwork, 2019

Within the setting is 'Seko' which is a special seat for carrying the queen mother during durbars and ceremonies.



Plate 4.27: Traditional drums carved specially to depict motherhood.

Source: Fieldwork, 2019



Plate 4.28: Traditional pottery utensils and textiles *Source:*
Fieldwork, 2019

Fig. 4.28 show case of a representation of some of the traditional everyday activities of the people of Cape Coast. A visit to the museum gives a fair idea about the traditional lifestyle of the Fante people.

4.1.7 St. Georges Castle (Elmina Castle) Museum (1997)

This museum was established in 1996 through the joint efforts of GMMB, the United States Agency for International Development and the Mid-West Universities Consortium for International Activities. The purpose of the museum is to educate the public on the history of St. George's Castle, as well as to preserve the cultural heritage of the Central Region.

The museum is sited in the former Portuguese church and set up as an important aspect in the historic preservation of forts and castles which is a component of the Natural Resource Conservation and international development under the Government of Ghana Central Region Integrated Development Programme.



Plate 4.29: The entrance of the St. George's Castle Museum's gallery (Formal Portuguese church)

Source: Fieldwork, 2019

The museum has its curatorial statements as 'Images of Elmina across the Century'. A tour through the gallery reveals a representation on various panels of photographs and inscriptions of narrations and stories.



Plate 4.30: The museum's gallery

Source: Fieldwork, 2019

There are various groupings of the exhibitions of photographs.

1. The environment
2. The Asante Presence at Elmina
3. The architecture history of Elmina
4. The European contact and influence
5. The people and culture
6. Trade with Europeans

1. The environment

This section presents a description of the topography of the land and historical account of how the Dutch launched an attack on the Portuguese and captured the St. Georges Castle in 1637 taking advantage of one of the hill in Elmina called St. Jago. In exhibition is a map showing the three historical hills in Elmina.



Plate 4.31: Panel of photographs and narrations of the environment

Source: Fieldwork, 2019

The above is a collection of photographs and narrations describing the physical features of the central region.

2. The Asante Presence at Elmina

Another of exhibitions of photographs and panels full of narrations is the Asante presence in Elmina and the effects of their interactions with the Elmina people. The traditional Asante-Elmina-Dutch alliance had both positive and negative

influences on the history and people of Elmina. Many established their homes in Elmina to form alliance. The alliance which continued in 18th and 19th centuries gave power, strength as well protection over her immediate neighbor, the Afutus, and also the British. However, there arose a number of conflicts which the people of Elmina got involved in. Eventually the alliance left Elmina in the lurch since the Asantes defeated the people of Elmina and the Dutch also left.



Plate 4.32: Panel of narrations of Asante presence in Elmina

Source: Fieldwork, 2019

3. Trade with Europeans

This section presents photographs representing the displays on the Asantes of Elmina, and local trading activities with the Europeans; gold weights; shackles; murals; local textiles, stools, stone implements, ceramics, bottles, clay, glass and beads.

The panels exhibits, various forts and castles which were built by these European to foster trade. These forts and castles were sited along the coasts and were occupied by the Europeans, governors, priests, doctors, merchants, and other officials. They sometimes served as refuge and protection for their local allies in times of wars.



Plate 4.33: Panels of narrations and photographs showing African trade with Europeans.

Source: Fieldwork, 2019

4. The European contact and influence

The presence and contact of the Europeans had great influence. It arose the introduction of Christianity, formal education and hence the introduction of school, the European judiciary system and even the influence of the European languages. There was also the introduction of foreign crop species which became the common staples for the local people. Among such are plantain, cassava, coconut, sugarcane, tomato, carrot, cabbage and coffee.



Plate 4.34: Panels of photographs and narrations representing impact of Europeans influence on Elmina.

Source: Fieldwork, 2019

6. The People and Culture



Plate 4.35: Panel of people and culture

Source: Fieldwork, 2019

The museum provides tours of St. George's Castle. Visitors may absorb the sights of the former storehouses and slave dungeons, chapels and governor's chamber. Another scene of interest is the cell where a King of Asante was once held prisoner.

Visitors are also afforded the opportunity to capture some bird's eye view of photographs of the surrounding harbours, fishing boats, and the nearby Fort St Jago, all from the battlements of the four-storey St. George's Castle.

After a tour of the castle, a chance to rejuvenate is there at the museum's restaurant and bar. A bookstore and a gift shop are also available, and the museum provides visitors with access to a car park. There is an open courtyard for outdoor activities.

4.1.8 Upper East Regional Museum, Bolgatanga

The Upper East Regional Museum is in Bolgatanga, the capital of the Upper East

Region. It was established in 1972 and installed in its current location in 1991, by the Ghana National Commission on Culture. It is located right behind the regional health insurance on the Bolga Navrongo road, opposite the Cathedral inside the craft village and adjacent Adult Education workers college.

The museum is mainly an eco-museum and aims to preserve the material culture of the Upper East Region, while educating the populace, especially the youth, on the need to protect and promote their local heritage.



Plate 4.36: The Upper East regional Museum

Source: Fieldwork, 2019

In front of the Museum is a sculpture piece of a huge pot assembled material of plastic bottles.

The museum's collections is focused on the artifacts of everyday life of the indigenous people of the upper east; mainly the Grunies also known as the Frafras. The local life of the people are seen in the objects exhibited in the museum. Some of the exhibits include: local pottery; paintings; musical instruments; jewellery; weaponry; chiefs' possessions; carved dark wood stools; and bronze ancestral vases. In the collections are archival finding from excavations in the region. Bone tools, metal tool, and also broken pottery used by the ancient dwellers.



Plate 4.37: Clay Basin

Source: Fieldwork, 2019



Plate 4. 38: Archival finding of prehistoric animal bone and metal tools, broken pottery.

Source: Fieldwork, 2019



Plate 4.57: Leather boots

Source: Fieldwork, 2019

The Museum also in Bolgatanga offers tours of other sites of interest in the region, including the Tongo-Tengzuk Hills and Shrines, and the Paga Crocodile Pond.

4.1.17 Museum of Nzema Culture and History - Fort Apollonia

The “Fort Apollonia Museum of the Nzema culture and history” is housed in the ancient Fort Apollonia, founded by the British between 1765 and 1771 located at Beyin in the Jomoro District. Fort Apollonia was the last fort to have been built along the Gold Coast. After many years of neglect the fort has been restored with funds of the Italian Ministry of Foreign Affairs, and is now the home of an eco-museum dedicated to Osagyefo Dr. Kwame Nkrumah, the first president of Ghana and one of the most important personalities to come from the Nzema area.



Plate 4.40: Front view of Fort Apollonia

Source: Fieldwork, 2019

The project was implemented by the Italian NGO COSPE (Cooperation for the Development of Emerging Countries), in collaboration with the University of Rome “La Sapienza”, Ghana Museums and Monuments Board, Ghana Wildlife Society, Centre for National Culture, Ghana Tourist Board, Western and Eastern Nzema Traditional Councils, Jomoro and Ellembele District Assemblies and SNV (Netherlands Development Organization). The eco-museum in Fort Apollonia was executed with local artisans using local materials and symbols to enable it be in harmony with the Amansuri environment.

The objectives of the Museum are:

1. to represent a cultural, historical and symbolic reference for the identity of the local population and the preservation of its culture and language, in order to provide to future generations the means for empowerment of their culture;
2. to promote the knowledge and the safeguarding of the territory and develop a better awareness within the community of its strategic importance, through a network of eco-touristic trails within the Amanzule wetlands and specific environmental educational programs;
3. to be a place where scholars of the Italian Ethnological Mission to Ghana (IEMG), who have since 1954 been carrying out their ethnographic and

historical research on the Nzema culture, can now share with the Nzema society the results of their studies and the outcome of their encounters with the local people.

The eco-museum, whose concept was developed by the French George Henri Rivière and Hugues de Varine, is a dynamic way for local people to preserve, interpret, and manage their heritage by constantly communicating with the territory they live in. Fort Apollonia eco-museum and resource centre, being the first of its type in Ghana, offers to visitors what Nzema chiefs, students, artisans, drummers and dancers, researchers are putting together to represent what they are and what they do. It tells the histories inherited from past generations and picture the present to bestow for the benefit of future generations.

The Fort intends not only to display heritage, but also to serve as a conservation education centre for educational activities, arts and crafts production, temporary exhibitions, art performances etc. A variety of educational activities are organised in the museum resource centre. They include workshops for viewing and creating art and for playing with shapes as well as programs in which adults can participate along with their children. Through these programs, the museum transcends its role as a place for experiencing artworks, traditional dressing/hair styles, games, drumming/dancing, traditional medicine, and becomes a place for free self-expression and exchange with other participants.



Plate 4.41: Resource centre

Source: Fieldwork, 2019

The collections are exhibited in the various compartments of the Fort. The various cubicles are the dungeons where the male and female slaves were kept, slave masters and the soldiers' living room well as the kitchen and the bedroom of the governor. The courtyard of the Fort serves as educational activities for arts and crafts production, temporary exhibitions, art performances etc. A variety of educational activities are organized in the museum resource centre. They include workshops for viewing and creating art and for playing with shapes as well as programmes in which adults can participate along with their children. Through these programs, the museum transcends its role as a place for experiencing artworks, traditional dressing/hair styles, games, drumming/dancing, traditional medicine, and becomes a place for free self-expression and exchange with other participants.

The museum's exhibits invite visitors to learn about the Nzema cultural heritage by interacting with contents, topics, and the interpretation of texts. Among them is a display of emblems of the various clans, traditional festival, ways of disease treatments, Amansuri eco-system. There are also puzzles of the traditional proverbs and folklores of the people of Nzema. These are well illustrated and narrated on panels with the traditional language and its English interpretations. There are traditional communication and musical instruments such as the different kinds of talking drums and gong-gongs.

In one of the chambers is the exhibition of various ways of treatment of diseases among the Nzemas, and on panels are narrations and pictorial presentation. The actual medicinal components such as herbs, seed, talisman and amulets, etc are also exhibited. (see figures 4.41- 4.45)



Plate 4. 42 : Medicines and enema
Source : Fieldwork, 2019



Plate 4.43: Some ingredients for healing
Source : Fieldwork, 2019

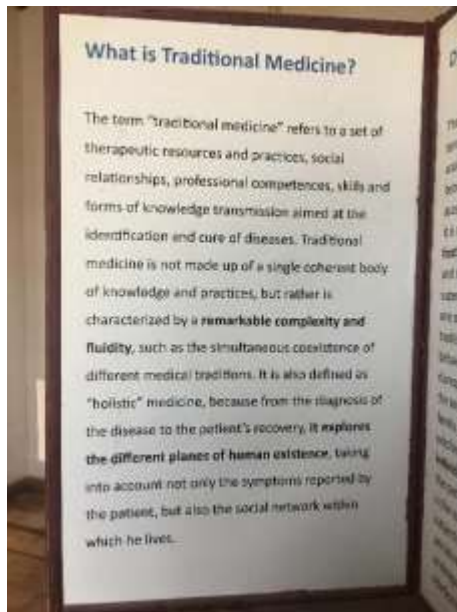


Plate 4.44: Panel of narrations

Source : *Fieldwork, 2019*

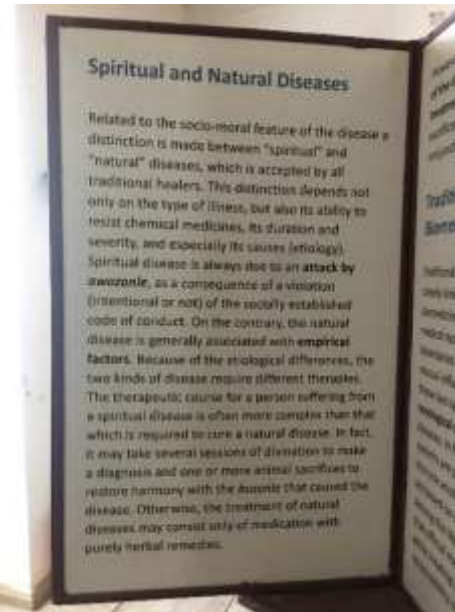


Plate 4.45: Panel of narrations

Source : *Fieldwork,*

On display in a room is a presentation of traditional rule in the Nzema area following the basic Akan model in which the governance of the territory is based on four levels of hierarchy ie the *omanhene* (paramount chief), *belemgbunli kpanyihili* (divisional chief), *ohene* (chief) and *odikro* (head of village).

Also presented is the tradition various kinship or ‘*abusua*’ (family) system of the Nzemas. Specifically in this system, the mother and all the mother’s sisters are referred to as ‘*nli*’, mother. The mother’s brothers, that is the maternal uncles are referred to as *awuvoanyi* (uncles); and distinguished from the *agya* (father).

Unlike the other Akan societies, the Nzemas believe in the mother’s *akunlu* (womb), the baby receives the flesh and the bones while the *mogya* (blood) and the *sunsum* (soul, spirit, and personality). Though paternity does not have effects on kinship relations, it is of the utmost importance for ethnical, political and economic matters. Children, in principle, are born and live in the house of their fathers and are taken care of and in return the children take care of the fathers in their old age.

In another chamber, there is a presentation of the village home architecture settings which vary from village to village. This is represented in miniature sculpture pieces. (See fig.2018) In the same hall is a ‘treasure hunt’ serving as a guide to the study of

the history and proverbs and adages of the people. Exhibited here too is a gong-gong used by the chief's public announcer to communicate to the town folks.



Plate 4.46: The chief's stool and a linguist staff of a clan in Nzema

Source: Fieldwork, 2019

In another hall of the fort is a table of a diorama showing the landscape of the Nzema and the trading routes in the precolonial days. Exhibited here also is the photographs of the various activities and occupations of the people of the Nzema.



Plate 4.47: A miniature sculpture of a home architecture in Ekpu

Source: Fieldwork, 2019

4.1.10 The Heads of State Museum

The Head of State Museum was set up in 2017 and situated in the Osu Christiansburg Castle. It was established as part of the celebration of the 60th Independence celebration of Ghana. The Christiansburg Castle was chosen, because according to the spokesperson to the 60th anniversary National Planning committee, the building played a significant role in the history of the country.

The museum started with the collection of various photographs of past heads of state as well as renowned Ghanaian personalities in sports, music and prominent academicians in history. These included panels with narrations of events of the nation's independence story.

At the time of this research. The museum's gallery have been temporary engaged by the Archival Studies Department of the University of Ghana, Legon in collaboration with the Heritage and Conservation Society of Africa and the US Embassy in Ghana. The exhibition features the results of salvage archaeological work that was conducted at the beachfront of Osu and the Christiansburg Castle due to the ongoing Marine Drive Investment Development construction project. The salvage archaeological work has revealed material remains associated with early Osu people, as well as the Transatlantic Slave Trade and Colonial exchanges that occurred on the Osu coastal beachfront from the Pre-European times in the 15th Century to present. The project intend to impact the local community and national antiquities and heritage on the coastal area.

The exhibitions among others are Panels of narrations on the following themes:

1. Slave market sites and their various categories.
2. Historical and Modern forms of slavery in Ghana with evidences from the Volta and Northern Regions.
3. Challenges of modern slavery in Ghana.
4. Some relics at three town sites at the southern Volta.

There are show cases exhibiting some archaeological findings from the said slave market sites. These include beads, smoking pipes, remains of terracotta wares etc.(Figure 4.48-4.50)



Plate 4.48: Panel with narratives

Source: Fieldwork, 2019



Plate 4.49: Some archaeological excavations

Source: Fieldwork, 2019



Plate 4.50: The museum gallery

Source: Fieldwork, 2019

4.2 The state of Museum Education provided by GMMB

The education in the museum is by the use of a good exhibition of collections. Good exhibition style and practice enhance effective gallery tour and other forms of education. The strategic display technique and effective utilization of exhibition halls spaces contribute to heightened museum experience. Proper presentation of texts and panel narrations essentially heightens the interpretation of the collections on display. It is important to note that the strength of guided and unguided gallery tours lies in the presentation of the collections. The text and panels gives information that give the visitor a memorable experience. In some cases, the audio visuals added to the texts and exhibits better informs the visitor. Fig. 4.51 is an example of a collection and text description.



Plate 4.51: A collection with text at the Cape Coast Castle Museum

Source: Fieldwork, 2019

A visitor to the museum always demands an expected experience which should be a lasting one. Customarily of 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 keeps the visitor in an enthusiastic mood and brings a lasting memory.

Even though good exhibition practice play important role in museum education, it is ill-starred that some collections and their presentations are not in good condition. An example is seen on fig.4.52-4.53 in the Museum of the Nzema Culture and history in Fort St. Apollonia in Axim.



Plate 4.52: Disorganized text and fungi infested exhibits

Source: Fieldwork, 2019



Plate 4.53: Rusted exhibits of gong-gongs and sticks

Source: Fieldwork, 2019

A visit to the Fort Apollonia Museum of Nzema Culture and History revealed the deteriorating state of the exhibits. The once euphoric museum galleries now experience exhibits virtually unkempt. The deplorable state could be due to lack of frequent maintenance to salvage the nuisance caused by the salty sea breeze bewildering the museum and its collection.



Plate 4.70: The court yard of the museum

Source: Fieldwork, 2019

The above courtyard of the museum was once used for performing arts activities. However, currently the whole building of the museum according to the museum educator seem neglected to deteriorate

Interviews and interactions with the various museum workers such as directors, educators, conservators and curators at the individual museums revealed that the museums undertake similar activities. They mainly undertake guided and self-guided gallery tours. However once in a long while some of them gather resources from various sources to come out with a programmes. These periodic programmes vary from museum to museum. There may be an outreach programmes to schools or the museums could host an art exhibition or organise seminars and art talks.

Outreach to schools is often done by the National Museum and the exhibition by artists in the Museum of Science and Technology, all in Accra. The Upper East Regional Museum also organizes outreach programs for junior and high school students. Below are some of the gallery tours and a display of exhibits at some of the GMMB museums.

4.2.1 Self-guided Tours

Self-guided or unguided gallery tour in the museum begins with an entry into the halls after a fee is paid at the entrance. The visitors are then ushered into the halls and usually given some instructions and a briefing or a summary of what the collections entails or provenances. They then freely and independently explore the collections as they create their own meanings as seen in plate 4.55, they read the narratives on the panels with text beneath or besides the photographs or objects. A good exhibition styles helps the experience. A typical example is a visit to Cape Coast and Elmina Castle Museums.



Plate 4.55: self-guided tour at Elmina Castle Museum *Source: Fieldwork, 2019*

The tour could be done by individuals or a few at a time or groups of visitors. In any of the cases, with the help of the inscriptions and good exhibition styles, the visitors go through an experience peculiar to them.



Plate 4.56.: Group tour at the Cape Coast Museum

Source: Fieldwork, 2019

Sometimes due to the large number of visitors at a particular time, the visitors enjoy their visit in groups and have discussions on their own. In the occasion where

individuals and smaller groups visitors visit, they could spend more time reading the panels and relating to stories with their experiences to make meanings. The exhibition has been well curated to give a clear meaning to the visitor. The content of the text is a narrative of the photograph and 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 tourist. The texts beside or under a particular exhibit provides understanding devoid of any curator or educator's narrative.

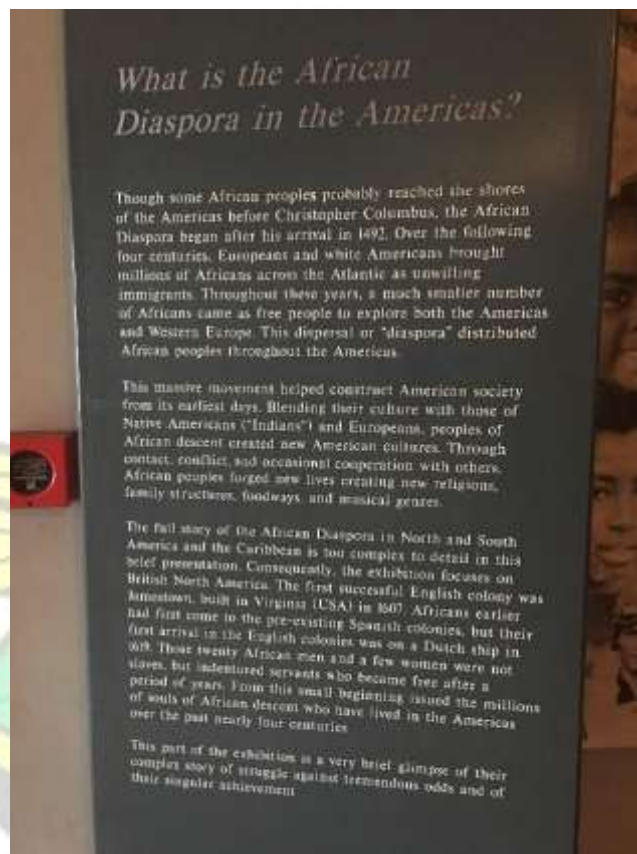


Plate 4.57: A panel providing education

Source: Fieldwork, 2019

4.2.2 Guided gallery tours

Guided tour is another major activity of the museums. The visitors are received by an educator, a docent or a volunteer and they are introduced to the gallery. The staff engages the visitor/s with a good customer service procedure into a tour following the ensuing laid down regulation in the museum's document as follows:

Demonstrate a positive attitude

Maintain good eye contact

Listen to what the patrons tell you

Show patience and interest

- *Be courteous and smile often*
- *Offer to help provide information*

Working in the Museum

When working in the museum please use the below techniques:

1. *Greet all patrons as they arrive*
 - a. *While smiling say “Hello, welcome to the museum”*
2. *Be willing to provide a guided tour or exhibit information*
3. *Provide suggestions about key items to see while viewing the exhibit*
4. *Be willing and open to answering any questions*
5. *Be accessible to the patrons in the exhibition area regardless of your current task*
6. *Before patrons leave, ask them to sign the comments book*
7. *Inform patrons of upcoming events and distribute museum information*
8. *Inform patrons that donations are always welcome.*

The visitors are led through the displays while they go through certain routine thinking techniques however from observations they are engaged mainly with narratives and storytelling by the docents and the visitors occasionally put in a few questions for clarifications. The visitors are convened together in the case of large groups' tours.

There are also cases where docents lead a few visitors of one to five to tour round.



Plate 4.58: Visitors taken instructions before a guided tour at the Cape Coast Castle Museum

Source: Fieldwork, 2019

4.2.3 Children Outreach programmes undertaken by the National Museum

Another form of educational activity undertaken by GMMB is an outreach programmes by the National Museum. The Museum undertakes some outreach programmes to various basic schools in the Accra Metropolis to take the children through various activities to enable them discover their own identity, and appreciate more cultural experiences and also understand historical involvements of their fore people in past historical events such as the slave trade. The latest one organized was in August 2017 at James Town Basic School. The children were taken through drawing and painting, puzzles, and also drama. This outreach was organized by Just Ghana; a non-governmental organization helping preserve Ghanaian cultural identity. The programme was designed to introduce the children to museum education and were taught the importance of museums in nation building and the general reasons for establishing museums. They were encourage to leisurely visit museums and hearten their parents to send them over for site seeing and pleasure. The Educators took a time of storytelling narrating the slave trade and the involvement of the Ga people. The various activities which took place during the period of slavery and the various castles and forts used for the trade.

There was drama performances by the children themselves. They acted the enslaved trade where some acted as whites and others as chiefs selling slaves over to the whites in exchange of gunpowder, salt, whisky and the like. This was when they had heard the narration by the educator and they were guided to give a drama illustration of the happenings.(see fig.4.60-4.64).



Plate 4.59: the researcher in a photograph with Docents, educators, resource persons.

Source: Fieldwork, 2019



Plate 4.60: Children actively involved in drawing of castles and cultural objects.

Source: Fieldwork, 2019



Plate 4.61: Drawings of castles by the children.

Source: Fieldwork, 2019



Plate 4.62: Drawings of a traditional drum

Source: Fieldwork, 2019



Plate 4.63: A group picture of all participants

Source : Fieldwork, 2019



Plate 4.64: Drama by the children

Source: Fieldwork, 2019

At the end of the programme, the outcomes of the outreach made available positive and joyful cultural and historical discoveries that encouraged the children to learn, practice and appreciate more cultural experiences.

4.2 Outreach programme by Bolga Museum

Another outreach program by the GMMB is the celebration of world Story Telling Day which is honoured globally on the 20th of March each year. On this day as many relevant institutions as possible tell and listen to stories in as many languages and at as many places as possible. Participants share and tell cultural stories and historical events. The Upper East Regional Museum in Bolgatanga takes advantage and hosts a program dubbed 'Bolga Tells' each year.

In March 2019, the museum organized Bolga Tells, a programme which witnessed participants such as Mr. Ajene, Regional coordinating Director for Upper East being the chairman for the occasion and the following dignitaries also in attendance: Regional Director of Ghana Library Authority, Regional Director of Centre for National Culture, representative from Zoom lion Bolga, Head of Department and Senior Lectures of Department of Industrial Art, Bolgatanga Polytechnic. And also a representative from Bureau of National Investigative, staff of University of Ghana

(Workers College) Bolga, Chief Executive of Narrative Changes and a representative from Ghana Tourism Authority.

The museum invited the following schools: Bolga Girls SHS (20 students), Zuarungu SHS (40 students) and 2 teachers) Zamse SHS (38 students) and Bethel Primary School (29 students and 3 teachers). They entreated their museum audience with stories about the history of the Bolga ethnic groups like the Frafra and traditional folk tales amidst cultural drumming and dancing. Participant who excelled were giving awards. (see figs. 4.65-4.67)



Plate 4.65: Cultural group of Zuarungu Senior High School

Source : Fieldwork, 2019



Plate 4.67: Story tellers

Source: Fieldwork, 2019



Plate 4.67: Students and teachers at the story telling day programme

Source: Fieldwork, 2019

4.2.5 Special Exhibitions by Museums in Ghana

The museums organize special exhibitions once in a while. This complements the gallery exhibitions and gives special focus on particular subject matter. An example is a three month long exhibition from January to March 2019 dubbed ‘The exhibition on the architectural heritage of Ghana’ held by the National Museum and also the exhibition by the University of Ghana and partners at the Heads of States Museum in Osu Castle as explained earlier.

The exhibition provided a sense of identity and continuity in the fast changing environment. Many of our publics are losing touch of the socio cultural values of buildings and stories of their make-up which are either unknown or unexplored.

The exhibition therefore sought to promote the identification, appreciation, research and documentation of historic building and intangible associates with them. It advanced the acknowledgement of architectural landscape as part of our narratives and the need to preserve them for posterity. The exhibition identified different building and structures existing and non-existing in the country and explored their historic, social, and political and technological values. The exhibition was categorized into two sections which comprised the unfinished national museum building on the other hand and selected structures which emphasis civil, commercial religious, hospitality and residential buildings.(see figs 4,48-4,71).



Plate 4.68: The exhibition at the education hall the museum

Source: Fieldwork, 2019



Achimota School
 It is a co-educational boarding school located at Achimota in Accra, Greater Accra, Ghana. The school was founded in 1924 by Sir Fredrick Gordon Guggisberg, Dr. James Emmanuel Kwegyir Aggrey and the Rev. Alexander (Alex) Garden Fraser.

Presidents Kwame Nkrumah, Edward Akufo-Addo, Jerry John Rawlings, and John Evans Atta Mills, all former Heads of State of Ghana are alumnus.

Picture taken in 1929

© Bruce Vanderpuije Photo collections

Plate 4.69: Photograph of Achimota School

Source: *Fieldwork, 2019*



Plate 4.70: Photographs of civic building

Source: *Fieldwork, 2019*



Plate 4.71: Photograph of Lou Moon Resort at Axim

Source: Fieldwork, 2019

4.2.6 Special exhibitions at MST

Another special exhibition GMMB undertakes is one hosted in Museum of Science and technology in Accra by KNUST students. The Faculty of Art of Kwame Nkrumah University of Science and Technology (KNUST) in collaboration with the Museum of Science and blaxTarlines Kumasi, project space for contemporary art under the Department of Painting and Sculpture opened the 2017 KNUST end-of-year exhibition at the Museum of Science and Technology in Accra.

The exhibition was to honour the lifelong work of the Ghanaian modernist, Professor Ablade Glover, an internationally acclaimed painter and academician, who currently owns the Artists Alliance Gallery in Accra.

The exhibition was opened by renowned Prof. El Anatsui, the Nigeria-based Ghanaian contemporary artist and alumnus of KNUST. The exhibition showcased works by a choice selection of artists from the 2017 graduating class as well as guest artists comprising alumni, teaching assistants and lecturers.



Plate 4.72: An installation by an Artist

Source: Fieldwork, 2019

The exhibition had its theme as “Orderly Disorderly 2017” and it completes the trilogy of large-scale end-of-year exhibitions held by BlaxTarlines Kumasi, the contemporary art incubator space of KNUST, in collaboration with the GMMB and the Museum of Science and Technology (MST).



Plate 4.73: An installation by an artist

Plate 4.74: A collage piece of work by a

Source: Fieldwork, 2019

In summary, the various museums under the administration of the GMMB have been identified by their location in the country, the history of their establishment and the collections found in the museum. The various educational information in the museum have also been discussed.

4.3 GMMB museum visitor visitation, satisfaction and experience

4.2.1 Sample Characteristics

To address the second objective of assessing the museum visitor experience, a qualitative approach was used. For the quantitative analysis, the study sampled 722 respondents. Reporting on Tables 4.1 -4.3 Out of the total, 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. Again, most of the museum visitors had tertiary education (87.5%) and 12.5% representing non-tertiary education.(see table 4.1-4.3)

Table 4.1 Gender of respondents

	Gender	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	119	16.5	16.5	16.5
	Female	603	83.5	83.5	100.0
	Total	722	100.0	100.0	

Source: Fieldwork, 2019

Table 4.2 Age of respondents

	Age	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18-40	144	19.9	19.9	19.9
	41+	578	80.1	80.1	100.0
	Total	722	100.0	100.0	

Source: Fieldwork, 2019

Table 4.3: Educational status of the respondents

Education		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Non-Tertiary	90	12.5	12.5	12.5
	Tertiary	632	87.5	87.5	100.0
	Total	722	100.0	100.0	

Source: Fieldwork, 2019

4.3.2 Museum Visitor and Experiences in museum

Results from the analysis showed that all respondents had visited at least one a museum under the GMMB. It was evidently clear that the Cape Coast Castle Museum recorded the highest number of visits and experiences. The number of visits is higher than the total number of visits of the other 8 museums under GMMB as evident on table 4.4. Perhaps, its aim of educating the visitors on the coming of the Europeans to Africa and especially Ghana and the various relationships and interactions that existed between the colonial masters and communities appear to be influencing such decisions to visit. Notwithstanding, there are other captivating sections such as ‘dungeons’ ‘the condemned cells’ and the ‘door of no return’ within the castle that motivate individuals to visit the museums. Most remarked “visits and experiences from such places puts one into the reality of slavery and colonialism”.

Table 4.4: Which of the following museums under GMMB have you visited?

GMMB		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Cape Coast Castle Museum- Cape	648	89.8	89.8	89.8
	Other Museum	74	10.2	10.2	100.0
	Total	722	100.0	100.0	

Source: Fieldwork, 2019

Interestingly, museum visits in Ghana as evident on Table 4.5 is largely by excursions organized by schools and other institutions. Further probing showed that they do not visit on their own volition but are triggered by activities which happen once in a long while like exhibition by KNUST artists at MST in Accra or the World Story Telling Day celebrated at Bolga Museum. Are museums therefore tilting towards a place of entertainment? Clearly that is where we are going as results show that many do 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 a bait to get visitors to understand that it is a place for information gathering and necessary not just for fun but supporting the role in human education. This finding is very key to the development of the framework to enhance museum education. It is very clear that most visitors do 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 studies was largely for leisure and by chance rather than education. Most of the visitors do find the place as platform to relax and not fascinated about learning something new or enhancing knowledge. Does this mean museum in Ghana are losing their main role of educating its visitors? Museums are supposed to provide support to learning and development to the visitor and if this is not seen by the visitor, museums will gradually lose its role of educating to entertainment. We can tap into this organized excursions and make museum visit a good educational one for all.

Table 4.5 Basis for visiting the museum

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Excursion by an institution	549	76.0	76.0	76.0
Other	173	24.0	24.0	100.0
Total	722	100.0	100.0	

Source: Fieldwork, 2019

Significantly, on table 4.1 it is vividly clear that the majority of the museum visitors are females. The results were very emphatic (83.5%) and interestingly confirms the

findings of Fark and Dierking (2011) that male tend to visit science museums more and female visits art museums more than their male counterparts. It must be noted that most of the museums in Ghana under the Museum and Monument Board are more of art and historical ones especially Cape Coast Castle Museum. Again, the results from Table 4.2 indicate that museum visitation is significantly tilted towards adults more than young adults. People above 41years (80.1%) tend to visit the museum more and frequently than those below that classified age. Yet, it was observed that both young adults and old ones do come with their social group. Children do come when there is excursion organized by their schools or institutions and although adults do same they do come to visit during their leisure and research phases. Though this finding is in line with other empirical studies (Fark & Dierking, 2011; Mujtaba et al., 2018) the disparity in the attendance is too wide in its present state. This clearly shows that museum education in Ghana is very low and not impacting on 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 and help museums achieve their goals and mandate in Ghana and beyond.

Results also showed that museum visit in Ghana is influence by level of education (see table 4.3). Individuals who have had tertiary education tend to visit the museums more that educated ones who have had up the senior high level. This could only be explained as the level of appreciation and how Ghanaians place the importance of museums. Museum visitation must be part of our daily experiences and the museums must be utilized as place to enhance teaching and learning. Qualitative findings revealed some of these from respondents

*...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...(not-tertiary)*

Others also quoted

...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)

4.3.3 Museum Visitors Satisfaction

In order to develop a framework that would enhance museum education in Ghana, it was very much imperative that we examine the visitor experiences and level of satisfaction. This is very key to understanding the gap to provides a framework that would address 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, it was interesting to note that the gap between satisfaction and not satisfied in terms of the reception given by the museum educator was very minimal. Though 338 representing 53.7% were unsatisfied there were indications that reception was encouraging, comparatively.

Table 4.6 Teaching Methods Satisfaction

Satisfaction	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Satisfied	131	18.1	18.1	18.1
Not satisfied	591	81.9	81.9	100.0
Total	722	100.0	100.0	

Source: Fieldwork, 2019

Table 4.7 Reception Satisfaction

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Satisfied	334	46.3	46.3	46.3
Not Satisfied	388	53.7	53.7	100.0
Total	722	100.0	100.0	

Source: Fieldwork, 2019

It was evidently clear that museums visited in Ghana under this study had challenges with exhibition style and state of collections. Tables 4.8 & 4.9 indicate results of unsatisfactory level of museum visitors to GMMB. Visitors were very much unsatisfied with the exhibition styles in the museums (99.2%). A similar value was recorded for the state of the artworks and other collections. This indeed calls for a framework that would create the environment of better art installations and exhibitions that can attract many to the museum and assist in educating the populace.

Table 4.8 Exhibition / Style Satisfaction

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Satisfied	6	.8	.8	.8
Not satisfied	716	99.2	99.2	100.0
Total	722	100.0	100.0	

Source: Fieldwork, 2019

Table 4.9: State of Collection

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Satisfied	3	.4	.4	.4
Not satisfied	719	99.6	99.6	100.0
Total	722	100.0	100.0	

Source: Fieldwork, 2019

Clearly, with this level of satisfaction, the study was interested in finding out whether these museum visitors would visit again? The answer was not in the affirmative. 77.7% indicated that they would not come again. This results again point to the expediency of developing a framework that would motivate visitors to come back to visit museums. This can only be achieved if they keep on learning newer things when they do come back to visit.

Table 4.10: Satisfaction level for Revisit

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Yes	161	22.3	22.3	22.3
No	561	77.7	77.7	100.0
Total	722	100.0	100.0	

Source: Fieldwork, 2019

In order to assess the significance of the variance and their relationships, the study developed a linear ordered logit regression to examine the satisfaction level of museum visitors. In the model, the satisfaction level of the teaching methods in the museum is captured, gender, age, education level, means by which they visit the museum, activities within the museum and whether they would visit again. The model is presented below:

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

4.3.4 Estimated Model for Museum satisfaction level

$$Y(\text{satisfactory level of his/her methods of teaching}) = 3.499 - 5.720(\text{gender}=1) + 1.883(\text{age}=1) - 1.867(\text{education}=1) - 9.735(\text{means}=1) - 0.550(\text{Reason}=1) - 1.304(\text{Activities}=1) + 3.819(\text{tour}=1) + 12.369(\text{educated}=1) - 4.720(\text{visit}=1)$$

From the table 4.4, gender is statistically insignificant in determining the level of satisfaction in teaching method. From the table, males were less satisfied with the method of teaching as compared to their female counterpart (OR=0.003, p value <0.008). What this means is 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 not satisfied with the level of teaching that goes on in the museums. Though there is a level of teaching, its not imparting the needed education to the visitors. There is the need to have support for imparting knowledge by using pedagogical strategies that would enhance museum education. Yuan et al. (2015) proposed a dialogic teaching as a valuable pedagogical principle that the museum

teachers can incorporate in their teaching at the museums. What is being practiced currently is more of just going round and seeing for yourselves.

The model again found out that the level of satisfaction in terms of age was indifferent. Age was found not to be statistically significant in determining the level of satisfaction in the method of teaching with (p value (0.428) > 0.05). However, people between the ages of 18-40 did express a high level of satisfaction in teaching methods as compared to 41+. Education was also found not to be significant in determining the level of satisfaction in the method of teaching with (pvalue(0.307) > 0.05). However, people who have completed J.H.S and second cycle had a lesser level of satisfaction as compared to those who have been to tertiary.

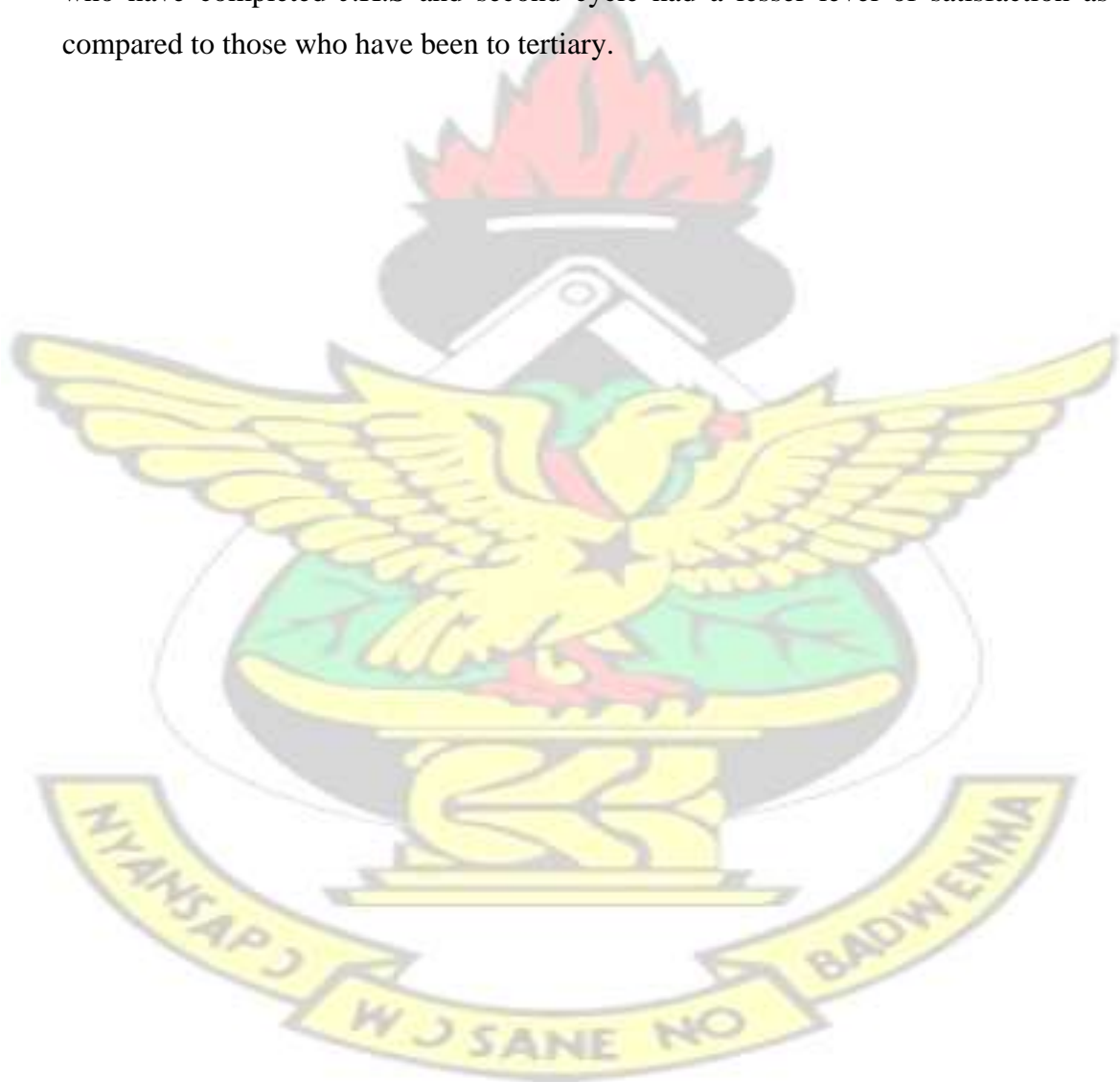


Table 4.11 Parameter Estimates for satisfaction level of Museum Visitors

Variable	Coefficient	Std. Error	95% Wald Confidence Interval for Exp(B)		P value	Exp(coefficient)	Exp(B)	95% Wald Confidence Interval for Exp(B)	
			Lower	Upper				Lower	Upper
(Intercept)	3.499	2.1459	.493	2218.836	.103	33.076	Upper	.493	2218.836
Male	-5.720	2.1453	4.893E-5	.220	.008	.003	2218.836	4.893E-5	.220
Female	0a	.	.	.	.	1	.220	.	.
[Age=18-40]	1.883	2.3750	.063	690.543	.428	6.570	.	.063	690.543
[Age=41+]	0a	.	.	.	.	1	690.543	.	.
[Education=Non-Tertiary]	-1.867	1.8296	.004	5.577	.307	.155	.	.004	5.577
[Education=Tertiary]	0a	.	.	.	.	1	5.577	.	.
[Means=Excursion]	-9.735	2.8356	2.282E-7	.015	.001	5.916E-5	.	2.282E-7	.015
[Means=Others]	0a	.	.	.	.	1	.015	.	.
[Reason=Education]	-.550	1.5450	.028	11.916	.722	.577	.	.028	11.916
[Reason=Others]	0a	.	.	.	.	1	11.916	.	.
[Activities=Guided tour]	-1.304	2.2218	.003	21.134	.557	.271	.	.003	21.134
[Activities=others]	0a	.	.	.	.	1	21.134	.	.
[Tour= Guided]	3.819	2.3908	.420	4940.786	.110	45.574	.	.420	4940.786
[Tour=Unguided]	0a	.	.	.	.	1	4940.786	.	.

[Educated=Tertiary]	12.369	2.5576	1566.392	3.539E7	.000	2.355E5	.	1566.392	3.539E7
[Non-Tertiary]	0a	.	.	.	.	1	3.539E7	.	.
[Visit=Yes]	-4.720	1.7913	.000	.298	.008	.009	.	.000	.298
[Visit=others]	0a	.	.	.	.	1	.298	.	.
(Scale)	1b								

Dependent Variable: How satisfactory was his/her method of teaching?

Model: (Intercept), Gender, Age, Education, Means, Reason, Activities, Tour, Educated, Visit



In accounting for the reasons for visiting the museum, the model revealed that for visitors who do come because of excursions organized by their schools or institutions had less satisfaction than those who came purposely to gather information and study (OR=5.916*10⁻⁵, pvalue<0.001).

Interestingly, those who visited the museum to educate themselves also expressed lower satisfaction as compared to those who visited on leisure or by chance. This could be interpreted as visitors who came purposely for education could not find satisfaction because they were expecting more to what they had theoretically learnt in class or through discussions. Many remarked that” they were disappointed in not seeing some of the historic artefacts and artworks”. Most were disappointed that many of the artworks and exhibits are rather in museums elsewhere attracting visitors when the country of origin is experiencing lower museum visits and publicity.

Tour was also found not to be significant in determining in the level of satisfaction in the method of teaching with (p value (0.110) > 0.05). However, those who went to tour on a theme expressed a very high level of satisfaction in teaching methods as compared to those who went without a theme.

Education is statistically significant in determining the level of satisfaction in teaching method. From the table, people who said they were educated enough or to an extent after visit to the museum were highly satisfied with the method of teaching as compared to their counterpart who claimed they did not meet their expectation and those who rated teaching method as satisfactory (OR=2.355*10⁵, p value<0.000). Visit is statistically significant in determining the level of satisfaction in teaching method. From the table, people who said they will visit another time were less satisfied with the method of teaching as compared to their counterpart who said No (OR=0.009, p value<0.008).

4.4 Educational framework for GMMB

This section discusses the main thrust of the research thus the designing of an educational framework based on appropriate theories and facts gathered from advanced museum models for the GMMB. The programs or models of activities are designed in accordance with the mission of the GMMB, which is “to acquire, protect, conserve and document the Nation’s movable and immovable material cultural heritage for posterity, for the purposes of research and education of the public.” Before the laid down foot print of programs introduced in the framework will be

fruitful, there should be ideas engaged as inputs to bring forth an output worth making the desired national developmental impacts. The inputs from museum experts, museum workers and museum visitors' satisfaction preferences and these views were carefully assimilated and the inquired existing education at the various museums inspired ideas in creating the framework. Additionally, theories backing museum education is an important input in order to drive a particular model to give the necessary results.

This framework is a strategy aiming at satisfying the various grouping of adult visitors discussed in the literature reviewed. These visitors visit with various different reasons and have to be fully contented in the programs introduced. Programmes that explores varied methods of engagement to facilitate greater understanding of the museums' collection and to make connections with the communities of the museums. Also seek to promote learning and participation, encourage discussion, increase confidence and contribute to wellbeing through inspiring and creative engagement with culture and heritage.

4.5 Developing the Framework

4.5.1 Input one – Museum educational theories

The under pinning philosophies of the programs are based on the theories discussed in the literature review and these include:

1. Piaget's theory – Descriptive behavioral of the adult suggests that the adult visitor thinks uprightly on hypothetical ideas in broader issues. Based on the advanced developmental phenomena of the Adult museum visitor vis a vis the child, ethics, politics, moral issues are explored. Therefore adult visitors go through a more critical thinking. Hence an acronym ODIP which stands for Observe, Describe, Interpret, and Prove. (Source CMOA). Consequently programs designed to suit particular groupings of audience. This procedure is essential in the gallery tour education.
2. Another theory is John Dewey's Constructivism, and it signifies that all learning is acquired through experience. The hands - on practice of creative activity through information acquired gets the visitor to involve in thinking through artistic lens and given a hands on activity of crafty artworks. This

framework therefore employs the ‘art take away’ concept to get the visitor into creativity.

3. The IPOP theory developed by Pekarik, also discussed in the literature review, helps to discover new ways to improve the experience of visitors in museums. Its usefulness is being explored not just in exhibitions, but also in visitor services. This idea is very essential in creating the framework for GMMB. The researcher creates his own concept from this idea suitable for the GMMB museums setting. Various ways of representing the collections be it visual and audio visual could enhance museum learning.
4. Linear thinking is required for understanding in museum studies. Though it’s a traditional method of learning because it is a process of thought which follows known cycles or step-by-step progression where a response to a step must be elicited before another step is taken. It essential in appreciating collections in the museum following museum learning procedures. Hence during gallery tours, the educator would be following step by step narration to disseminate knowledge to the visitors.
5. Narrative theory as has extensively been discussed in the literature review. It is a practice which is part of literary work and an art of telling stories or traditions of oral history. This is very relevant to museum tours as well as literary work describing the work be it textual representations or panel accounts besides the collections.
6. Artful Thinking routines are short, easy-to-learn mini-strategies that extend and could deepens museum visitor thinking and become part of the fabric of museum education curricular. They are used in flexibly and repeatedly in understanding the art collections in the museum. Therefore models helping to understand art language and creative works could be guided by this theory.

4.5.2 Input two – Advance museums’ Educational Framework

Advanced museums have gotten their own way of putting ideas together to get the various museum audience intrigued. These ideas a consistently being organised so it is able to form and parcel of the museum visitor’s schedules. These are down all year round and at specific days and periods of the year. Below are some artenary of activities of the Smithsonian Museum of African Art in Washington DC’s workshops,

The British Museum, The Kenyan National Society and Metropolitan Museum of Art in the USA. It is noticed that the museum rely on main pillars of programme strategies and the sub activities emanate from them. Example is seen with The British Museum and the Met Museum.

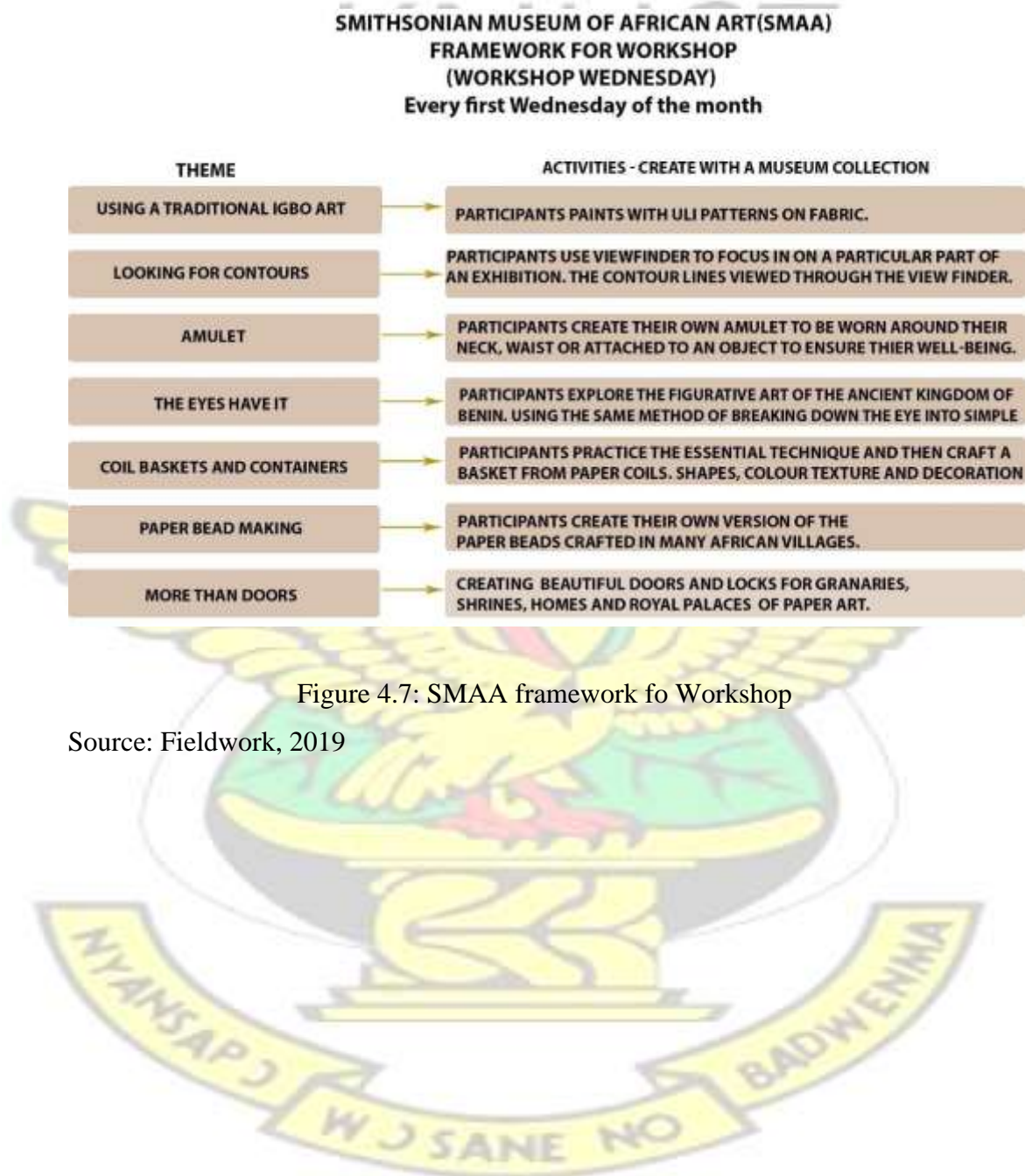


Figure 4.7: SMAA framework fo Workshop

Source: Fieldwork, 2019

METROPOLITAN MUSEUM OF ART EDUCATIONAL STRATEGY

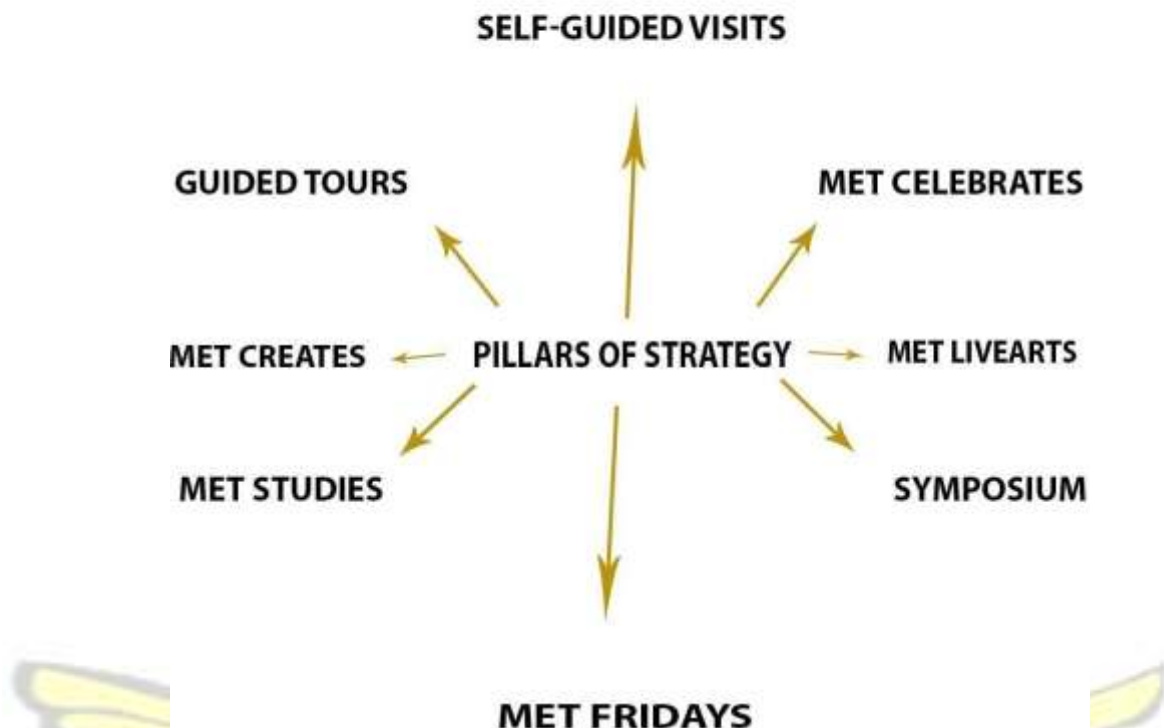


Figure : 4.8 MMA Educational Strategy

Source: Fieldwork, 2019

This is a framework of education strategy by the museum. The main programmes have under them specific activities.

Met creates - this allows audience to think and look at art creatively, delve into a range of art-making practices, interact with artists, and make your own artwork inspired by 5,000 years of contemporary art.

Activities include – studio workshops, art adventures, drop in drawing, copyist program and family afternoons.

MetliveArts – This activity allows visitors experience dazzling and thought-provoking performances in the context of The Met's unparalleled collection and exhibitions. Activities include : Sights and Sound – Musicians are brought in to treat visitors with good tunes. As well as movie nights, performing arts nights like gymnastics and choreography.

it became highly collectable and then, during the hyperinflation of 1923, regained its role as an alternative currency. This and many more themes are chosen by the museum to address a specific events in world history visitors are given guided and self- guided tours.

Another pillar of programme which other activities emanate from as seen in fig.4.3 above is *communities*. It delivers an innovative, broad-ranging programme of activities, collaborative projects and learning opportunities with, and for, local communities. The museum builds relationships with community partners that deepens both collection and community knowledge, celebrates the contribution of the communities and affects positive societal change. Collaborations can take the form of community-led collections research initiatives, co-curation and co-interpretation of displays and exhibitions and co-designed programmes of events and workshops. Projects, also undertaken by the museum also is a programme that the museum work with the community organisations, charities, communities of interest and interested individuals to explore, research and respond to the Museum collections in mutually beneficial and productive ways through innovative projects. Past projects have included work with supplementary schools, young people, creative arts partnerships and lesbian, gay, bisexual, transgender and queer (LGBTQ).

This work enables the museum to engage with communities that reflect its London and global context. Project works continually evolves to ensure the museum best meets the needs and interests of its audiences.

The next pillar to talk about is *heritage*. This program dubbed ‘object journeys’. By this the museum focuses on specific collections of a particularly society or ethnic group or country displayed in the museum.. Such grouping are brought to the museums to undertake their cultural activities portraying the significance of collections in their history or culture. A past event is ‘The Somali Object Journeys’ whose displays were found in *The Wellcome Trust Gallery: Living and Dying*.

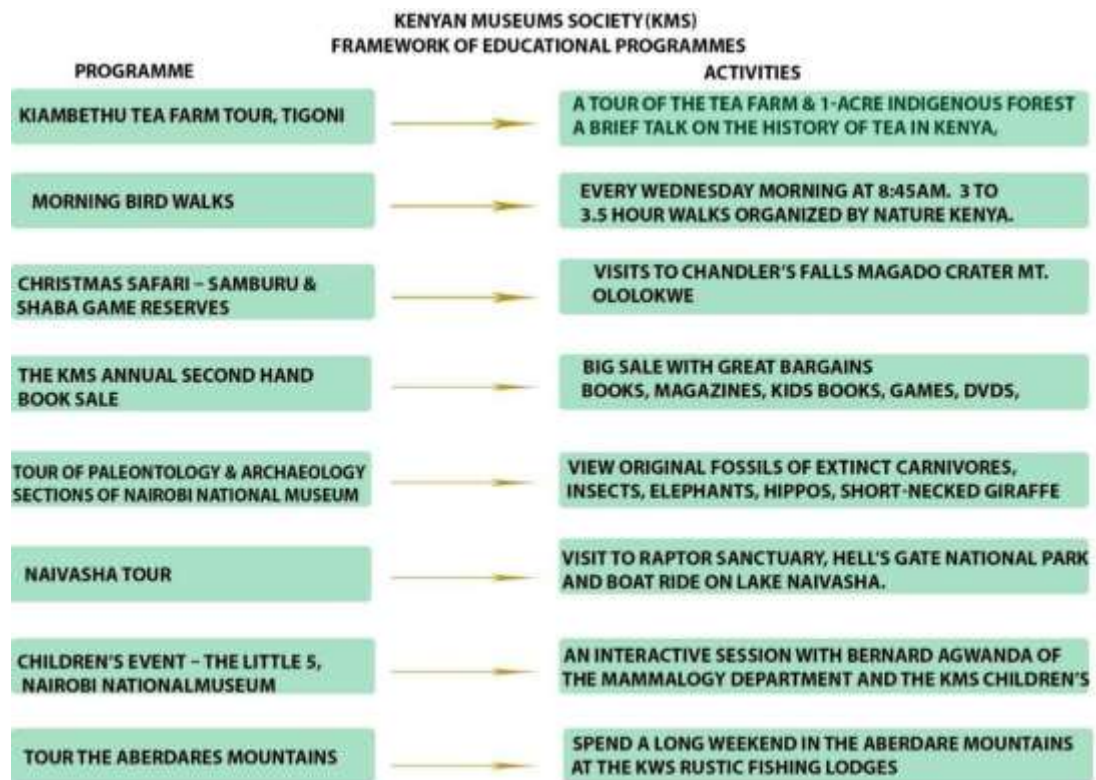


Figure 4.10: Kenya Educational Framework

4.5.3 Input three – Existing education in GMMB

GMMB educational activities as discussed in objection one are mainly Guided and Self Guided Tours. The rest of the activities stated this in the figure below are done once in a long while sometime two years or three years interval. And they are done in only a few of the museums. For instance, world story telling day is organised by only Upper each regional Museum, while MST has KNUST student requesting to organise special exhibition there once in a long while and the recent architectural exhibition by the National Museum and the Archaeological in the museum of Heads of State. Children outreach is organised by the National Museum and the last of its kind was in 2017 and as at the time of concluding this research in 2020, it has not taken place again. In summary the museums educators put together the sketchy ideas to have something done without having laid down a framework to follow.

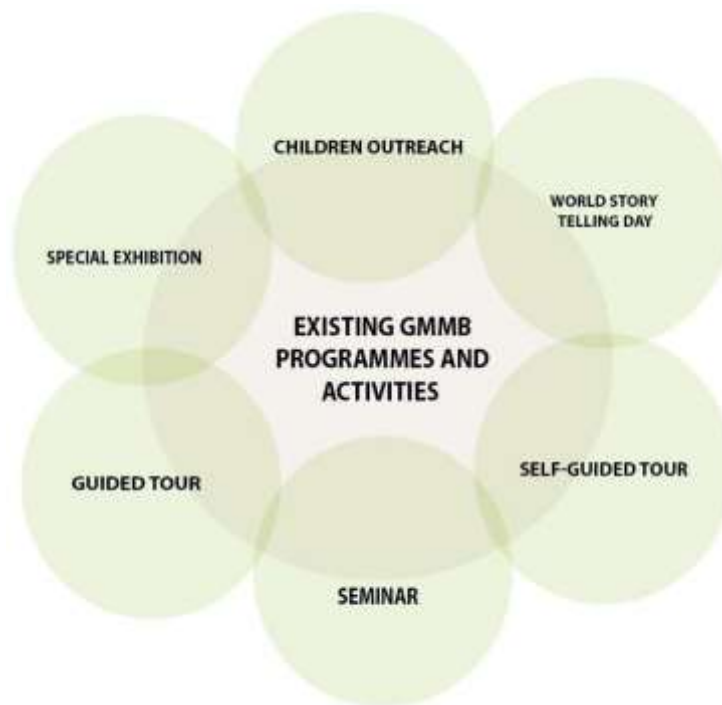


Figure 5.11: Framework for Children Outreach for GMMB Source: Own Construct, 2019

4.5.4 Input four - Museum experts views

Structured interview questions were posed to some knowledgeable personalities in museum studies. 8 personalities making up of a Curator for Education (MET museum, USA); Principal Curator (SMAA), Head of Docents (SMAA), Curator for Community Engagement (Columbus Museum of Art), Curator for Education (SMAA); Formal Director of National Theatre, Ghana, and the Deputy Director & Chief Curator of the SMAA in the USA were asked to give their views on various educational programme and activities they recommend for the GMMB.

The question posed was: *Which educational activities do you recommend to enhance museum education.* The following are the summary of their responses.

1. Outreach, seminars, workshops,
2. Mobile museums, interactive spaces in museums, quizzes and writing competitions, reenactments on national days
3. Extra- mural activities, Intramural activities, Writing of books e.g handouts news letters, publication, films show.

4. Sanitation day in every month, inter schools quiz competition during museums day.
5. E- learning gallery, live band music, human display of arts and culture
6. Provide resources to enable staff to organize educational programmes in schools, communities, etc
7. Employ more docents to strengthen the staff to conduct tours and organise programs effectively.
8. Organise exchange programmes for staff to enable them learn new things and upgrade their knowledge base from colleagues in other museums.
9. Properly curated exhibitions by experienced professionals working in archaeology, heritage and culture. High standards of presentation. Well researched information presented in simple accessible formats. Local language tours of the museum. Open days for the museum where children and students can visit for free. Well trained and knowledgeable guides.
10. Exhibitions on local architecture from Ga to Akan to Northern architecture; exhibitions on food and domestic items etc; exhibitions on precolonial Ghana, Gold Coast Ghana, newly independent Ghana, military coups in Ghana, modern Ghana
11. Exhibitions on the community's popular culture and how it has developed.
12. Current and past listings of educational activities and programs would be helpful. Certainly, any museum should be trying to reach students and educators at the various level, making museums relevant to the communities they serve, including K-12 and university students and teachers, and providing engaging hands-on activities for visitors to Ghana's museums. Ensuring that the voices and perspectives of those represented in museums helps to underscore the relevancy of museums and the responsibility of museums to ensure diverse perspectives. Thinking of ways to use digital technology, to deliver content to diverse audiences is encouraged at museums around the world, with much of that content delivered via mobile apps and smart phones, which are increasingly available the world over. Bringing the arts in the Science, Technology, Engineering and Mathematics (STEM) fields is also encouraged.

4.5.5 Input five - Museum workers views

Structured interview questions were purposively given to sampled GMMB museum staff. These staff were the Chief museum Technician, a Museums and Monuments Education Officer, Head of Education, Chief Technician, Chief Admin. Assistant, Services personnel and they were at Ghana National Museum Cape Coast and Elmina, National Museum and Osu Castle and the National Museum. In all 8 responses were received.

The question posed was: *Which educational activities do you undertake in your museum?*

There were responses by all. This gave a fair idea about what pertains currently as the educational methods used by the museums. This coupled with the researchers own observations gave a clear reportage of the GMMB fulfilment of its educational mandate.

1. School outreach, object based learning
2. Guided tours
3. Demonstrations of usage of some artefacts.
4. Tour guiding, outreach program, seminars
5. Tour guiding

The question posed was: *What hindrance have you identified in undertaking your museum education?*

1. Language barrier
2. Lack of logistics, funding and staff
3. Logistics
4. There should be Documentaries on various festivals, King making and enskinment
5. Lack of logistics, vehicle , computers, equipment
6. Inadequate facilities

The educators were asked to suggest activities and programmes they recommend for the GMMB. Below were their responses:

1. Mobile museum
2. Interactive hands on educational programs
3. Seminars, workshops , outreach
4. Hands on activities
5. More seminars, more outreach program, workshops,
6. E- learning models

The activities and programmes recommended by the museum expert and the museum ideas in them and these

These responses by the museum staff were vital to enable the researcher to make the necessary proposal for the GMMB to have an appropriate framework to enhance teaching and learning in the museums across the country.

4.5.6 Input six - Museum visitors view from the survey

The question was: *'What will you suggest to make the museums more exciting?'* In all, 520 respondents gave their suggestions however these are some of the salient and sum up views avoiding repetition of similar thought.

- To make more archaeological discoveries and equip the museum with new artifacts.
- Free snacks on arrival for visitors or tourists
- There must be renovations to keep the place nicer.
- Make a more personal interaction with visitors so they can relive or see or picture well events that took place in those days.
- Upgrade of the entire facility.
- More publicity and history educational activities for children to link them up with our heritage.
- I think museums must have bus stations all over the country so that people can visit them without stress.
- Employ more staff.
- Use social media to promote interest in museum.
- Use technology and digital tools to enhance services.

□

An introduction of a sign language instructor as a tour guide.

- They should go through new and current educational methods in teaching visitors by going through training themselves. Also new and updated methods for records keeping must be initiated.
- Bring in more cultural events at the museum.
- Cozy environment for lovers.
- Maintaining the facilities by painting and renovation.
- Keep the environs of the museum clean and provide good roads, eateries and affordable hotels for visitors.
- Add more activities.
- A decent restaurant and toilet facilities.
- Expanding the scope to include audio and video screens reporting events. This will make it more interesting and interactive.
- Well-arranged touring.
- Dramatic presentation of the historical events.
- More contemporary art exhibitions and events like debates and symposia.
- They should try and get more of the slavery items at the museum.
- Continuous renovation and maintenance.
- Artefacts and souvenir, book sales.
- Needs a lot of improvements; more interactive/audio visual activities for a better.
- Invite people to take part and create. Step up politically for means to develop.
- The museum we visited needs serious upgrading in terms of modern infrastructure to enhance and attract visitors.
- To stock the museum with northern historical monuments; Buisa Feok, Navrongo, Bolga, Bawku, etc festival objects.
- As a journalist, the lack of funds for it to carry out many activities have been identified.
- Therefore, government and the private sector can support the Bolga museum in that sector.
- Relics taken away should be brought back.
- Some items should be cleaned regularly.

- Expanding the gallery in order to display more collections and also provide radio and television in the gallery so that various cultural music and videos are been played during working hours in order to bring people's attention to the museum.
- Organizing programs to educate people on the importance of the museum, and also make it available for artist to be performing in the museum to attract the interest of people.
 - Proper improvement of the structure of the museum itself to attract visitors.
 - They should bring in more Ghanaian historical artefacts.
 - Visit educational institutions to form clubs.
 - Organise traditional live performances at the end very month.
 - The guides should be well educate and museums in Ghana should be well advertise on social media.
 - Rearrange and retouch the dilapidated exhibits.
 - Regular seminars.
 - Visuals (videos and photographs) of cultural activities of various tribes within the region.
 - There should be the representation of all settlement in the region.
 - Adding drama for people to understand the story behind artifacts in the museum.
 - Visitors should book in advance before visiting the museum.
 - Interesting souvenirs and not the same old boring Ghana flag key holders. Let's be creative and innovative with our souvenirs.
 - I think there should be a brief video presentation either before or after the tour (video of the slave history).
 - The Museum Management must be professional and take the business serious in all the regions. My experience in Cape Coast and Elmina was good but at Ho there was nobody in the Museum to guide a group of more than 80 collections that went there.
 - We walk through the museum and walk away. More awareness on the importance of the GMMB. Aggressive marketing and promotion of all activities.

- - Training of the Guide and motivation to keep them.
Free Wifi internet for visitors.
 - ICT.
 - There should be more publicity to draw public interest to visit the various museums. Besides the museums should collaborate with the various colleges of art institutions organize exhibitions and even collect some of their artifacts.
 - To promote more of the African culture

Comparing the ideas of activities suggested by the museum visitors, museum experts and museum staff, it could be deduced here that most museums all over the world undertake similar activities. However the context of each of these activities are made to suite the environment and cultural orientation of the country and community. The responses indicate a kind of grouping of activities into entertainment and education. Nonetheless, though an activity could be educative and entertainment, visitors are able to learn and explore collections and interpret them in new and innovative ways. All programmes recommended revolve round learning about identity and culture of the people.

Another tool of gathering ideas to help develop the framework an assembly of the various workers of the museums in the form of focus group discussions.

4.5.7 Input seven - Focus Group Discussions with GMMB staff

A focus group discussion as used by many researchers, involves gathering people of similar backgrounds or experiences together to discuss a specific topic of interest. Since the topic to be discussed involves the consensus of the participants, the perceptions attitudes, beliefs, opinion or ideas, the museum workers were required to enable the researcher collate thoughts. Ideally, participants of an FGD should be between 6 and 12 (Stewart and Shamdasani, 2014).

The seminar invited 12 personalities making up of educators, curators, museum public relation officer and a formal museum director but 10 honoured the invitation and took part. The moderator for the discussion was Mr. Blankson, the head of education.



Plate 4.75: Mr. Blankson, delivering his speech

Source: Fieldwork, 2019

During the discussions, the researcher acted as the facilitator who avoided bias by pretending to be “genuinely naive”, avoiding leading questions so that the discussion occurred naturally. Notes taken during the discussions were however complemented with digital recordings to enhance verifiability.



Plate 4. 76: The researcher, delivering a lecture

Source: Fieldwork, 2019



Plate 4.77: Mr Amagaste, a former director giving his suggestion

Source: Fieldwork, 2019



Plate 4.78: A session of the participants

Source: Fieldwork, 2019



Plate 4.79: Mr. Kuntaa, the head of curators and the deputy director of GMMB

Source: Fieldwork, 2019

The FGD had all participants seated and through a PowerPoint presentation, the researcher delivered a 30 mins presentation after which participants gave their comments, contributions and asked questions pertaining to the topic. The researcher explained the inputs, outputs and the impacts of the educational framework and the results from various information gathered as inputs are:

1. Museum education theories
2. Framework of other advanced museums
3. Visitor satisfaction survey gathered
4. Expert views on museum education

After this there was the need to deliberate on some key activities which had come out from the visitors' recommendations and also from the various expert views as well as museum workers individual views interviewed earlier.

Amongst the principal recommendations resulting from the FGD were:

1. There was the need to group the activities and programs into various headings.
2. The need to contextualize the programmes to fit in the Ghanaian situation.
3. The framework should look at our educational curriculum and see how that can be integrated.
4. The recreation and leisure events must be creatively included.

5. The gallery tours must be given a catchy theme to excite visitors' interest to visit the museums.
6. There must be various activities on various holidays of the year.
7. Special themes for the groupings of the collections for thematic tours must be suggested by the researcher.
8. Mobile museums should be employed to reach out to schools and other communities to send the museum message to them.

The input from the FGD paved the way for a clearer footprint and the next is the designing the educational framework for the museums of GMMB.

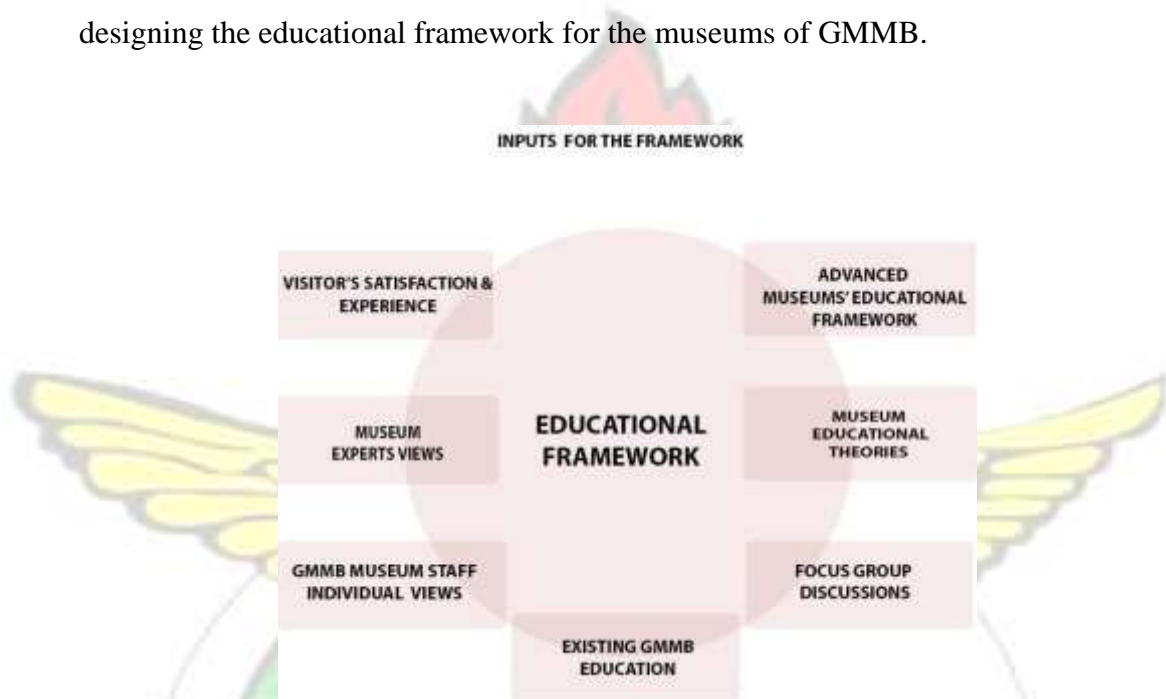


Figure 4.12: Inputs for the framework

Source: Researcher own construct

4.6 The proposed educational framework for GMMB

Various museums all over the world, have similar programs but unique themes and activities as discussed in the literature review. The quest to looking to boost attendance, revenue, and community spirit, upgrading existing programmes or adding new ones could be the perfect move.

There are so many great museum programs out there, so how do you know which one is right for your institution? Logistics play a large role in this decision hence one needs

to make sure one knows what kinds and sizes of programs the budget, space, and staff are able to support before starting planning.

Based on the collections in the various GMMB museums, the collections can be categorized with themes and programs are arranged into a yearlong footprint of educational strategies on monthly and quarterly basis. Since most of the collections replicates themselves culturally in the museums, the work serves all nine museums. To be the noticed in other frameworks is the broad main pillars of strategies and the breakdown of activities under them. The programs are therefore grouped into five main pillars.

The five Pillars are as follows:

1. Guided gallery tours-

A guided tour gives visitor's opportunity to see the museum and exhibits through the eyes of the museum experts such as museum educator, curators or docents. This special tour gives visitors insights into the galleries and highlights of specific artifacts as well as behind-the-scenes details of the Museum's creations. It is an opportunity to dig deeper into the stories behind objects on display. Guided Museum Tours last approximately one hour. Each scheduled tour must have a minimum of 8 visitors and is limited to not more than 35.

2. Self-guided or unguided gallery tours-

The self-guided tour allows visitors to tour on their schedule, using print out tour brochures about the exhibits. Self-guided tours could mostly be for less number of groups of less than 8 people. Self-guided tours are an option for larger groups, as well. It is suggested that large student groups be broken down into groups of approximately 10 with a leader while participating in self-guided tours.

3. Studio workshops –

Museum studio workshops allow visitors to combine learning activities in the galleries with a related hands-on art making experience in the museum's Education studios. Families and students bring inspiration and insight from the museum's collections to their work. The Studio shops offer something for

everyone, from beginners to professional artists. They experience the excitement of a craft work for themselves.

4. Symposiums, seminar and workshops, Lectures -

Museum lecture hall space are used for the gathering of participants into small groups for recurring meetings, focusing each time on some particular subject, in which everyone present is requested to actively participate. There is an instructor who prepares the concepts and techniques they will present and discuss through a combination of visual materials, interactive tools or equipment, and demonstrations. It includes some take home material for the participants that relates to the lecture. A full laboratory phase is not a requirement. In the case of workshops large portions of the meetings are being emphasized on “hand-on-practice” or laboratory work. The Lab work is designed to reinforce, imprint and bring forward an immediate functioning dimension to the participant’s eye and hands by implementing and practicing the actual concept or technique that was taught through the lecture and demonstration process.

5. Recreation and Leisure events – music, dance, drama, etc

The goal of the Recreation and Leisure Services programs in the museums is that it is designed to improve the quality of life for all visitors by enjoying healthy lifestyle activities. These events provide an opportunity to stretch the body and mind, meet other people, and participate in new hobbies or interests. The GMMB museum framework has its programs, activities and themes uniquely designed on monthly and quarterly basis making up for a yearlong plan.

4.6.1 Program one

4.6.1.1 Guided Gallery Tours (Gallery Walk and Chat)

The Guided gallery tour is short named: ‘*Gallery walk and chat*’. Gallery walk and chat is a coined statement to excite an expectation in the mind of the visitor. In it the audience are intrigued to discover the cosmic world of art and culture through the lens of various viewpoints in programs ranging from gallery tours to storytelling sessions and interactive experiences with works of art.

‘*Gallery walk and chat*’ gets you fascinated with unique traditions of the Ghanaian which is portrayed through various media. Curators, conservators, educators, and

artists alike guides visitors through the collection and exhibitions. This program is designed in three different packages of strategies namely *story telling session, art talk and multifarious visitor experience*. Below are the explanations of the various packages:

4.6.1.2. First package: Story Telling Session

This activity under gallery walk and chat is dubbed: Story telling session and its led by the chief curator on the theme: *Look, Engage and Think everyday life of Ghanaian Culture*. The theories underpinning the activities are narratives, visual thinking strategy and artful thinking.

Curatorial statement-

The Ghanaian culture traditionally employs narratives which starts with the very history of their understanding of the origin of mankind. The narrative facilitates the understanding of the historical background. Every culture has a peculiar history which must be told. This theme is based on a critical observation by the visitors who are led into looking with aesthetic understanding of the art language by the help of the curators and educators leading the discussion.

How the tour is done?

The audience shall enjoy a briefing and highlights of the collections and their state of conditions. They shall listen to narratives and storytelling through a variety of tours with Museum educators and trained volunteers. These museum workers be it curators, educators or docents shall lead the conversations on special collections; focusing on collections of everyday life of the Ghanaian. Since there are collections of cultural significance and artistic appreciation of the two and three-dimensional collections, the tour shall be in various sessions.

They are as follows:

1. Various fashion products in the form of textiles, jewelry, foot wear, and traditional motifs. Visitors are educated on the various usage of the fabrics, foot wears. The artistic representations of the various design in the textile, footwear.

2. Everyday traditional Ghanaian activities such as market scenes, lorry park scenes, home setting scenes, mother and child care, work environment (farm, etc)
3. Contemporary life scenes of the Ghanaian (nuclear family settings, home activities, different work environments) etc.
4. Various leisure activities and games (traditional and contemporary enjoyed by adult and children such as oware, ludo, draft etc.
5. After work activities - rural session vis a vis cities and towns.

When to do this activity?

They shall be engaged in hour-long tours beginning every fifteen minutes throughout the day, between 10:15 am and 4 pm. It is preferred that this activity is organized once in a month and on the first Thursdays of each month. Publicity could be made on the activity through posters, banners, radio and television stations to get maximum participation.

Who are the participants?

This program could be organized by special outreach to specific groupings and associations. These could be art and history teachers in first and second cycle school and their students, traditional heads of the communities such as chiefs and their entourage while drop-in visitors may also be allowed. Maximum of 15 persons in a tour.

4.6.1.3 Second package – Art talk

Curatorial statement –

Art Museum and history education ought to be fashioned in order to help visitors ‘read’ the art works on display through thoughtful looking. It teaches the fundamentals of visual vocabulary i.e. form, style, material, and technique and reflect on the special role that art plays in all our lives. The curator for education, employs a technique of models aimed at ensuring that the visitor is engaged in critical thinking contrary to the method of being spoon-fed. An example is SMA’s ‘Looking closely, imagine and share’ as discussed in the literature review. By this the visitor is engaged into a conversation to become an active visitor. Artists everywhere have stories to tell that

speak to audience across time, places and cultures. Just like authors who tell tales with words, artists use visual language to invite us into a world of images, ideas, and imagination.

African art pieces have imbedded in them the cultures, the symbolisms, and historical significance of the traditions of the people. Through critical looking and appreciation one is able to understand why things are the way they are and hence the citizenry are enculturated and foreigners' have their understanding broadened. This method of making the visitor an active learner is realized and the theory of constructivism proposed by the father of progressive learning John Dewey as discussed in the review, is also achieved.

How is the tour done?

This tour is thematic and dubbed: Tête-à-tête – Contemporary African art in discourse. This theme is chosen because of the museum educator, visitor and collection interaction. There is a complete consumption of the visual interpretation of the art piece by both parties. Visitors shall be set in a tranquil posture in the gallery and are ushered to critically look at selected piece of art work (painting, sculpture, photography, collage, print and lino-cut as well as textiles, etc).

1. They shall be engaged to focus their imagination to an exploration of forms, style, technics, and materials.
2. Using 'Looking closely' at art works, the visitors are engaged in dialogue about what materials and techniques are used by artist to express their ideas?
3. 'Imagine' what story each artist might be telling.
4. 'Share' ideas with those around them.

Similarly, the routine thinking strategy be could be employed.

1. Observe – looking closely in silence for one minute. What do you see? What information is there?
2. Describe – share only what you see – not what you think happening. Elaborate and describe your observations. How might you explain this work to someone over the phone? What descriptive words come to mind? What details could provide what do you notice that you don't think anyone else noticed?

3. Interpret- consider these observations, descriptions, connections you see. Add your imagination. What might be happening in this work of Art? What might the artist want to say? What might be the story?
4. Prove- Back up your ideas, interpretation. What makes you say that? What clues did you use to come to that theory?

After a period of forty-five minutes to one hour, the visitor is able to relate to the work of art and leaves with a memorable record that promises revisiting the museum.

When to do this activity?

Same as the 'story telling session,' they shall be engaged in hour-long tours beginning every fifteen minutes throughout the day, between 10:15 am and 4pm. It is preferred that this activity is organized once in a month and on the first Thursdays of each month. Publicity could be made on the activity through posters, banners, radio and television stations to get maximum participation.

Who are the participants?

The tour is an adult engagement education and special groupings such as tertiary institutions, community keep fit clubs, community traditional associations etc. these groupings could be invited to the museum to undertake such an activity. The total number on a tour must not exceed 15 persons per a group.

4.6.1.4 Third package- Multifarious Visitor Experience

Curatorial statement –

Visitors have diverse expectations during their visits and it is for pleasure or education. Creating a superior experience with a wide range and diverse techniques to say the same thing about exhibits could increase interest and satisfy a lot more people with peculiar anxiety.

IPOP (Idea People Object Physical), a model developed by Andy Pekarick for Smithsonian Museum of Natural History as indicated in the literature review is adapted and modified. Designing with these four dimensions in rough equilibrium creates multiple points of entry and grabs wide-ranging visitors with diverse experience preferences.

How is the tour done?

Gallery walk and chat tours adopts and modifies the IPOP model. This model well designed to adequately inform its audience on selected collection from the gallery. In the model, we explore how IPOP model of the Smithsonian could be used to increase interest and education. The model involves the selection of some collections in the gallery and the coined concepts are, ‘object creation technique’, ‘Story and History narration,’ ‘Aesthetics and Appreciation’, and ‘Interactive Experience’. Below is a demonstration of how to use collections in the gallery to explore this model. A case in study is how the model is used on the Ashanti traditional buildings whose prototype are exhibited in the gallery. These buildings have played unique roles in the culture of the Asante.

Figures 4.80-4.81 shows how the model explores and depicts Asante traditional building.



Plates 4.80: A photographs of the model of Ashanti Traditional buildings

Source: Fieldwork, 2019



Plates 4.81: A photograph of Ashanti Traditional buildings

Source: Fieldwork, 2019

1. Object Creation —

The first model employs the display on LCD screen besides the prototype image in the gallery an animation of the models in its assemblage form. It shows how they were constructed. Various angles of the buildings are portrayed. These models are a prototype of the actual building. The video shows the materials used in the construction of the original building. Likewise the techniques used in building these structures.

2. Story and History narration

The second formula also employs a video showing affective experience, stories, and social interactions about the exhibit. A curator narrates stories showing on screen. The audience having the tour watch and listen attentively. Using the Asante Traditional building model exhibited in the National Museum as an example, the curator shall narrate the history as follows:

The Asante Traditional Buildings are situated in ten different villages to the north and east of Kumasi in south-central Ghana. They represent all that remains of the traditional shrine houses (Abosomfie) of the Ashanti people, each of which was traditionally regarded as the spiritual home of a particular 'Obosum', (a minor deity) who could mediate between a mortal being and the supreme God called Nyame. Most of the shrine houses were destroyed in the 19th century during raids by the British. In any case, as the buildings were made of earth wood and straw, they were naturally

prone to disintegrate quite rapidly, requiring constant maintenance. One of the remaining buildings has been reconstructed, based on traditional designs and building methods. It is located at Besease, about 20 km east of Kumasi, where it is officially opened to the public, serving as a small museum. None of the others, including those at the villages of Edwenase, Aduko Jachie, Bodwease, Apiakrom, Patakro and Asenemaso is officially open to the public, while most are still held sacred by the local community and some have a resident priest.

(Information source - Courtesy: Victor Mantey, a curator at the National Museum)

3. Aesthetics and Appreciation

Focusing on the model in the museum physically, the fourth formula is the aesthetics, craftsmanship and visual language to appreciate the exhibit used to engage the visitors in a conversation initiated by the docent or curator for education leading the tour. Artistic language is used to describe the exhibits. An example is used on the Asante Traditional Building and it's as follows:

The building is whitewashed on the outside and includes a very steep thatched roof. A wonderful feature are the symbols carved into the clay of the interior walls. The upper walls are covered with interlacing geometrical designs, while the lower parts are boldly modelled bas-relief with a large variety of designs in red clay polished to a dull shine. The designs are frequently abstract or arabesque. Images of reptiles and other creatures such as crocodiles, fish and birds also abound, amidst a profusion of plants. Interactive Experience — an attraction to somatic sensations including movement, touch, sound, taste, light, and smell. The prototype of the exhibit in the museum could be touched and its texture felt. These physical interactions make understanding of the history and aesthetic become more real to the visitor and gives a sense of beauty and attraction. The touch and feel of the prototype of the house gives a sense of beauty and attraction.

This model could be applied to other exhibits to make a lasting impression in the memory of the visitors with their short stay in the museum.

4.6.2 Program 2

Self-Guided Tours

Curatorial statement

Good exhibitions settings in itself create much educative ambiance for the audience as they tour round the galleries and exhibition spaces. The exhibition practice involves settings with themes where the audience deduce what to expect during the tours. Certain periods demands that the curators create exhibitions based on specific themes using the various groupings of the collections.

At certain periods in the year, the various museums could display certain exhibits though together with the others, however much emphasis and special highlights could be placed on them for a proposed period of three months. Below is a proposed groupings of the collection and themes:

Table 4.12 Collections and Themes

Collections	Theme
1) Masks	Looking and gazing into the paranormal
2) Stools and chairs of royalty	Power seat spectacle
3) Traditional textiles and fashion	Adornment and a covering
4) Traditional musical instruments of state.	Cross rhythms, polyrhythms and echoes with meanings
5) Other African collection	The unique African Heritage
6) Collections of Slavery	The journey of no return

Source: Own Construct

These could be displayed and made interactive as possible for self-guided tourist to appreciate. The exhibition of collections shall be could have in addition to the texts inscriptions descriptions of the collections together with various audio visuals. The exhibition style must have screens beside the collections with videos giving narrations to make the tour a lot more informative.

How is the tour done?

The self-guided tours allow visitors to tour on their own schedule. The visitors are briefed at the beginning of the tour and then they begin to go round following the rules and regulations of the museum. The museum provides brochures which contain information on various collections and more importantly information on the exhibition settings in focus at a particular time. As the visitor tours without the docents, they refer to the brochure to get information and education.

When to do this activity?

Self-guided tours do not need to be scheduled provided it is in the visiting hours of the museums. Drop-in visitors could get briefing from the front desk receptionist and then begin the tour. These tours could be done on all museum working days.

Who are the participants?

People of all walks of life are encouraged to be part of the self-guided tours. Physically challenged persons are however helped round the gallery by their aids.

4.6.3 Program 3

4.6.3.1 Studio Workshops

Curatorial Statement of Workshops:

A number of activities through outreach could be organized in the museum premises for an interactive education. These activities are organized to satisfy the audiences' curiosity to practically get themselves involved in artistic creation and also cultural realities of the people.

The studio workshops do not only educate the audience on culture and art but also allow the audience acquire career skills. Audience are guided to create their own artworks inspired by objects in the collection and learn new methods of art making with the guidance of expert artists and designers. Talents are acquired and others are developed. These activities are therapeutic as well. Below are some proposed programmes and themes:

4.6.3.1 Programme Dubbed - Think and Create Aesthetics Friday

The programs are grouped into events consisting of *Mmacramé art, Paper bead Art, Painting, Sculpture, Print Making and Portraiture etc.*

When to do any of these activities

This programme is intended to run throughout the whole year once every month. Various different themes are named after the activities organized on every first Friday of the month. Everyone is considered as an artist at *Think and create aesthetics Friday*. The artist plays, makes art, and enjoys craft beer, cocktails, and live music. There will be artist –in - resident every month in the museum to guide activities while creating his or her own works for exhibition.

Event one: Macramé Craft

Theme: Art take home

There is something just amazing at being able to create something with your hands. To be able to take a craft – whether it be with wood or fiber or cord, and be able to turn it into something amazing is a skill not many people have in life, but so many people wish to have.

Macramé is an elaborately patterned, lacelike webbing made of hand-knotted cord, yarn, or the like, and used for wall decorations, hanging baskets, garments, and accessories. It is a hobby that has been around for hundreds of years. But, it is a hobby that does not show any sign of ending soon – and now the museum audience have a chance to get on board with knowing how to do it and learning the skill for themselves.

How is this activity done?

Audience are aided by resident artists to play, make art, and enjoy craft over beer, cocktails, and live music on the first Friday of every month. Demonstration of the activity for the day will be made by the resident artists. The resident artist helps the audiences to:

1. Demonstrate the knots beginners need to create for a variety of projects.
2. Practice the knots until they are able to do them perfectly.
3. Mix and match knots to create all kinds of patterns.

Guests will be assisted to make a macraweaves with an expert in fiber artist. He will show guests how to weave tie macramé knots. The four basic knots are mastered: the half-hitch, half knot, square, and larks head. Some suggested projects for beginners using these knots are bracelets, placemats and basic plant hangers. Objects to be created include planter holders, wall hanging, bags, hats, floor mats etc.

Who are the participants?

Museum registered members and their Family. Drop-in guests may be accepted.

Art Material: All material for the events shall be provided by the museum.

Event Two: Paper bead Art

Theme: Traditional Amulets

This art is a great way to recycle junk mail, newspapers, or magazines. Paper beads are additionally inexpensive, attractive, and can be used in a multitude of projects.

How is this activity done?

The resident artist for the month takes the audience through the process using pre-designed papers or white paper and markers.

Step 1: Cut your own paper: cut along triangles out of magazines, coloured construction paper, wallpaper, etc. The base of the triangle will be the width of the bead and the longer the triangle is the fatter the bead will become. The slender 1- inch by 4-inch (2.5cmx20cm) triangles, but ½- inch (1.27cm by 10cm) triangles would create fat 1/2-inch (1.27cm) beads. Cut accordingly

Step 2: Add your glue. Turn the triangle design – side down and apply a bit of glue to the pointy end. A glue stick or tiny bit of liquid glue will do.

Step 3: Roll the bead. Starting at the wide end, roll the triangle around itself using a dowel, toothpick, or bamboo skewer. For a symmetrical spiral, keep the triangle centered as you roll; for a more free-form look, allow the triangle to become slightly off-centered.

Roll tightly, especially if you want the beads to last. Try to avoid having space between the layers.

Step 4: Finish rolling. Glue the tip of the triangle to the rolled paper. If the bead doesn't stay tightly rolled up, apply another dab of glue. Hold it for a moment to help the glue to set.

Step 5: Apply a varnish. Use a finish like Marvin Medium, ModPodge, Diamond Glaze, or a solution of one part clear-drying glue to two parts water. Let it dry thoroughly, making sure it doesn't stick to anything. You might shove a toothpick into a pincushion or a piece of Styrofoam to allow it to dry completely. Add multiple coats for a glossier, longer-lasting finish.

Step 6: Remove your bead. Wait several hours until your clear finish has set on the bead. Slide the bead off the end of the dowel. If it is well wrapped and glued, it will hold. If the bead begins to unravel, replace it on your skewer and add more glue and finish where necessary.

Step 7: Remove your bead. Wait for a while until your clear finish has set on the bead. Slide the bead off the end of the dowel. If it is well wrapped and glued, it will hold. If

the bead begins to unravel, replace it on your skewer and add more glue and finish where necessary.

Step 6: Create more beads. Use the aforementioned directions to create as many beads as you would like to finish your project. Make several for jewelry pieces, or create a long string to use for decoration in your home.

Event Three: Printmaking Art

Printmaking is an artistic process based on the principle of transferring images from a matrix onto another surface, most often paper or fabric. Traditional printmaking techniques include woodcut, etching, engraving, and lithography, while modern artists have expanded available techniques to include screen printing.

The audience shall be guided into one of these printing process to create images based on the collections observed during the guided tour they undertake. Using symbolism from views depicting animals in art, both real and imaginary and the cultures of the various ethnic groups represented in the museum, the audience will create their own brightly colored prints. After learning about color theory and shapes (both concrete and abstract) in the museum galleries, the audience will create a print exploring colors and shapes.

Theme: Create, Draw and Print *How is this activity done?*

First, the design for the lithograph is drawn directly onto a polished slab of limestone using an oil-based lithographic crayon or ink. Once the design is complete, the stone is ready to be processed or etched. A layer of powdered rosin is rubbed onto the stone, followed by a layer of powdered talc. Gum arabic, or a combination of gum arabic with a mild acid solution, is then brushed onto the stone. The chemical reaction between the solution and the stone fixes the greasy image that is drawn with the oil-based lithographic crayon. At the same time, the solution ensures that the blank areas of the stone will absorb water and repel printing ink.

The original drawing is then wiped away with a solvent, known as lithotine, which leaves a ghost-like trace of the image on the stone. To provide a base for inking, a layer of asphaltum is then buffed onto the entire surface of the stone and allowed to dry.

Before the stone is ready for inking, it is dampened with water, which is absorbed only in the blank areas. Ink is then applied to the stone with a roller. The oil-based ink adheres to the greasy area of the image and is repelled by the damp parts of the stone. The dampening and inking of the stone is repeated until the entire image is thoroughly inked.

Who are the audience?

Museum registered members and their Family. Drop-in guests may be accepted. The preferred number of people in a session is 12. Special outreach could also be made through posters and banners to invite individuals in communities.

Event four: Painting

Nothing quite inspires creativity like a painting workshop in an art museum. Painting workshops are an amazing idea for families or events or groups who want to come to and have a unique, non-touristy experience which allows them to get their hands into the real culture behind the tourist brochures.

This event is an engaging and creative journey that is sure to bring everyone's pioneering spirit to life as we travel back in time to gain a better understanding of the environment's role and how it continues to influence our way of life. In this hands-on session, we use effective arts integration teaching strategies to explore the cultural content of the various ethnic groups and their traditional and contemporary living to bring the story to life.

Professional resident painters are invited to assist the Artist-in-resident for the month to lead and direct the audience into creating works of art with various themes.

The subjects the audience will be engaged in are as follows:

a) Lovely Landscapes and Interiors

Audience will tour the galleries to view Impressionist paintings. Then they will create a landscape or an interior scene in the Impressionist style. Likewise doing same with other movement styles, cubist, expressionists, surrealists, realists, abstracts, etc

b) Modern Art and Abstract Painting

Audience will visit the 20th century galleries to locate and gain a deeper appreciation of modern art.

c) Painting Still Life

After viewing still life paintings in the museum galleries and sculpture works, the audience will gain a deeper understanding of still life painting by arranging and painting a still life of their own.

d) Chiefs regalia

Audience will look closely at the chiefs regalia and engage in painting some of these regalia. Like palanquin, stools, umbrella tops, etc.

e) Women and society

Back in the studio, students will create paintings about the role of women in contemporary society. Themes, like mother and child care, mother and career, etc.

Who are the participants?

An outreach to groups with common ideas and interests like families, keep fit clubs, church groupings, art teachers, workers of particular institutions etc. Drop-ins might be admitted.

How is this activity done?

Using arts integration teaching strategies, audience are more engaged in the learning process and retain information at a deeper level. Arts integration strategies use the creative process as pedagogy to connect to core subjects especially histories and cultures. These strategies can be easily incorporated into any museum education setting. Using art to narrate the cultural stories and correct misconception about the Ghanaian and African denigrated folklores easily leave the audience with memories of their visits.

Integrating contemporary art and themes into teaching requires a shift from predominantly technique-driven instruction to idea-driven instruction. For effective non-artist audience especially amateur audience, they will have to try exploring an idea, event, situation, or question through critical viewing. The conception of a big idea, theme, or question first; then, decide what projects, skills, or materials will support meaningful investigation and expression. Audience pick any materials of choice from various options made available by the museum.

Materials and tools for creativity: -

1. Paints - Colours – poster, acrylics, oils, , etc
2. Surface – bond paper, cardboard, canvas, ply wood board, chip board etc

3. Tools - brushes, pens pencil, crayons, coloured pencils, pallet knives etc.

4.6.4 Program 4

4.6.4.1 Symposiums, Seminar, Workshops and Lectures Curatorial

statement:

The museum premises could be a platform where all topics and issues of interest in the country's development could be addressed. Ranging from traditional, contemporary, politics, health, art, science, inventions, technological advancements etc. The themes depict the focus of the programme and the proposed theme for the programmes follow same format. They give insight into the history and important events also provide to the national chronological accounts. Table 4.13 presents programmes, themes and activities.

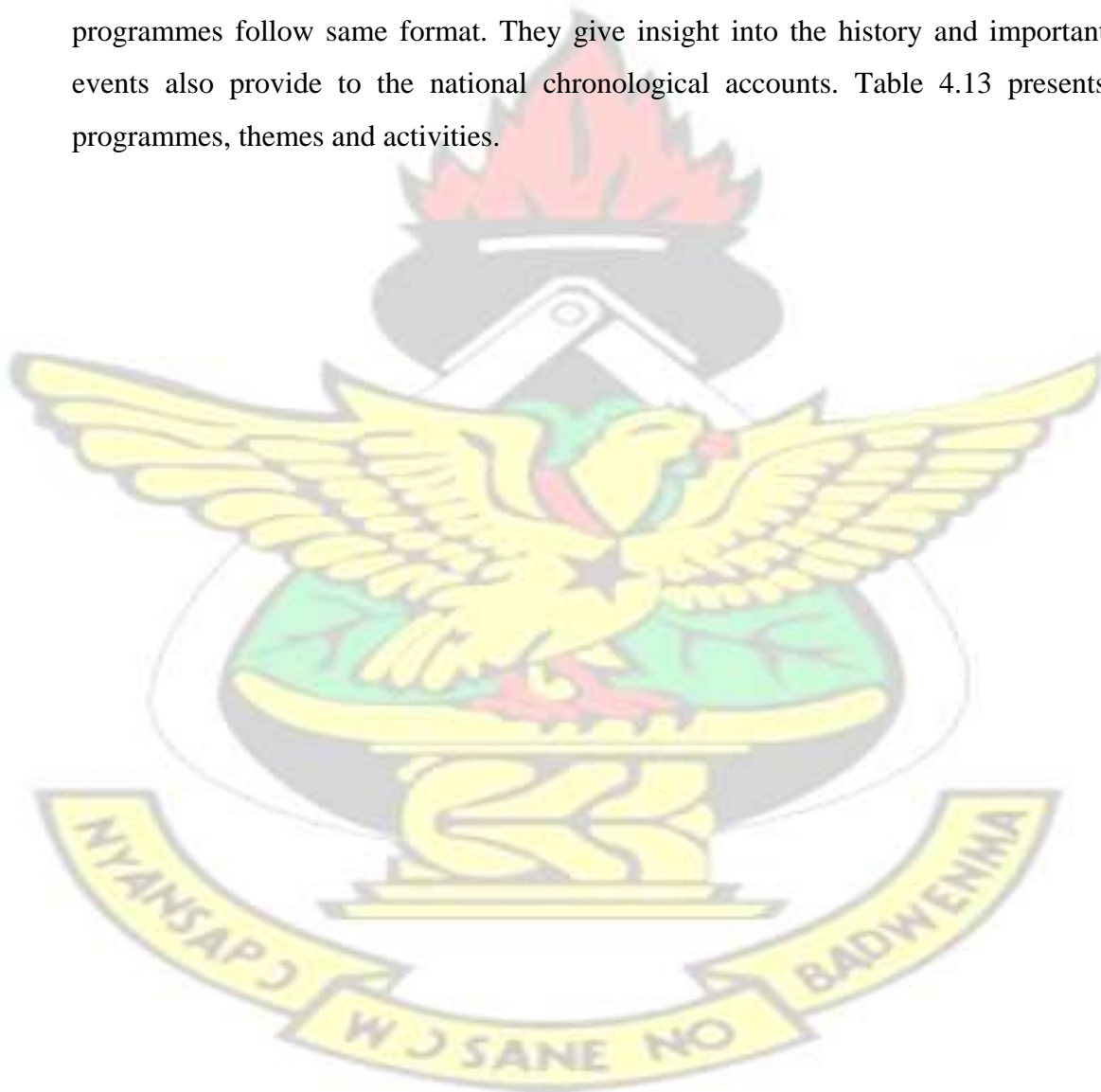


Table 4.13: Programmes, themes and activities

Programmes	Theme	Resource persons	Activities	Participants
Symposium (Jan)	A peek into the history of Ghana.	Cultural experts	Presentation	Outreach& Drop-in
Workshop (Feb)	Artist response	Artists	Presentation and practical work	Outreach& Drop-in
Conferences (Mar)	The colonization story	Historians	presentation	Outreach& Drop-in
Seminar (April)	Traditions conversation	Cultural experts	presentation	Outreach& Drop-in
Symposium (May)	Contemporary Artist and the Museum	Artists	presentation	Open to all. First come first registered basis.
Conferences (June)	Highlife music talk	Musicians	Presentation and musical show	Open to all
Talk (July)	Ghanaian Fashion talk	Fashion designers	Presentation and fashion show	Outreach& Drop-in
Seminar (August)	Traditions and marriage	Traditional heads	Presentation and drama	Outreach& Drop-in
Conference (Sept)	The role of Traditional authority in national development.	Cultural experts	presentation	Outreach& Drop-in
Workshop (Oct)	Career development	Experts	presentation	Outreach& Drop-in
Symposium (Nov)	Special research presentation and conversations	University lecturers	presentation	Outreach& Drop-in
Lecture (Dec)	Lecture series/ Meet the Author	Authors and academicians Book Writers	presentation	Outreach

Source: own construct

When to do this activity?

These programmes and activities are educational programmes scheduled all year long. On monthly basis the museums could host these audience preferably second Saturday of every month. Consistency of programmes on a fixed date are a key for successful

programmes. Each month within each year the museum is expected to organize the scheduled programme. These could be organized in a day or three consecutive days.

Who are the participants?

The resource persons for the programmes could be a panel or an individual giving a presentation followed by discussions with the audience also given their contributions. The programmes bring together some of the most respected thinkers on a given subject. The compelling voices of speakers explore timely issues that connect to history and identity of the Ghanaian people. Various kinds of groupings of audience are reached out and conveyed while drop-in are also admitted to a certain limited number and the venue is the museum's educational hall

4.6.5 Program 5

4.6.5.1 Recreation and Leisure events

Curatorial statements

Museums possess outstanding collections and programs that engage audiences. But sometimes, their offerings need a refresher — with new perspectives and ideas to re-energize existing audiences and get new ones in the door. In addition to the core displays and changing temporary exhibitions, there could be many activities and events, for both drop-in and outreach audience.

To augment the regular activities discussed earlier, GMMB museums need a refresher in order to foster high-level audience engagement. The refresher programmes could go a long way to draw attention to the museums and boost their advantage over other recreational and leisure places in the city which competes with them.

These programmes are organized periodically to attract large audience beyond 'the friends of the museum'. The various facilities of the museum are used for appropriate events. These events could be given to events managing agents. For impactful and successful programmes the various occasion and holidays must be factored into the drawing of programs for the year.

Here is a list of eventful and Public Holidays and their dates in Ghana and others globally.

1. New Year's Day is on Tuesday, 01 January
2. Independence Day Ghana is on Wednesday, 06 March
3. World story telling day, 20th March

4. Good Friday is on Friday, (date depends on the year)
5. Easter Monday is on Monday, (date depends on the year)
6. Labour Day is on Wednesday, 01st May
7. Ramadan (date depends on the year)
8. World Museums day 18th May
9. African Day in Ghana is on Saturday, 25th May
10. Eid al-Fitr (End of Ramadan) (date depends on the year)
11. Republic Day Ghana is on Monday, 01st July
12. Eid al-Adha (date depends on the year)
13. Founders' Day Ghana is on Saturday, 21st September
14. Farmers' Day is on Friday, first Friday of December
15. Christmas Day is on Wednesday, 25th December
16. Boxing Day is on Thursday, 26th December

The events are focused on the interest of the local communities in which the museums are situated. Hence foreign visitors shall come in to learn and also get entertained. The programme shall be based on themes associated with the holiday when the event is organized. The day for the event is considered before drawing an event and after all logistics have been, looked at, these top museum program groupings could be considered:

1. Ethnic Day at GMMB
2. Ghana's Day at GMMB
3. Story telling day at GMMB
4. Music day at GMMB
5. Funfair at the GMMB
6. A night out in GMMB
7. Ghanaian traditional culinary arts at GMMB

4.6.5.2 Ethnic Day at GMMB

GMMB Museums hosts a variety of programs and events quality that focuses on the unique history of the local community. The museums at the various regions could be used to project the ethnic values of the people in the communities

Description

As part of the celebration, an exhibition is thematically organized which features objects and images recognized not only for their artistic excellence, but also their cultural significance. Ranging from intimate pieces of jewelry to impressive architectural elements. The public can join in the discussion on social media. These ethnicity collections are used to interpret the culture of the people in various ways. Visitors of all ages may experience special performances and events intended to inspire. They will learn more about the people and cultures through fashion, crafts, song, dance, comedy, art, exhibition tours, and more. Discover the incredible diversity and richness of the ethnic textiles and symbols. There will a studio workshop where, select a symbol to create a pattern for their one-of-a-kind design.

Participants

The museum shall collaborates with the community. The main event shall rest at the feet of the custodian of traditions thus the chiefs of the community shall be inextricably involved. The various ethnic group(s) in the society will spearhead the activity.

4.6.5.3 Ghana's Day at GMMB

Ghana's day celebrations deepen the sense of national unity and patriotism. It is a time to celebrate the heritage of Ghana. Ghana is blessed with a number of natural resources as well as unique culture and as the nation celebrates the day on sixth of March, the GMMB museums also prepares a package to boost up and hype national activities interest. The theme of the year's activities shall be used to line up activities to portray the direction of the state. A number of activities could be organized in the museums premises. These can include

1. Exhibition of selected objects on Ghana's independence and history in the gallery.
2. Seminar and symposia on the theme for the year.
3. Studio workshop on drawing and painting guided by a resident artist.
4. Fashion show
5. A bazaar of an exhibition of Ghanaian fashion
6. Musical show of highlife musicians

Description of activity

All these activities are marked to take place at the museum premises on the 6th of

March Ghana's independence day. This programme is ideally given to event organizing institution and the museum shall spearhead its funding.

Participants

School (basic, secondary and tertiary) are carefully selected to participate in all these activities. Resource person are chosen to moderate the various activities and programmes.

4.6.5.4 World Story Telling day at GMMB

World Storytelling Day (WSD) is a project to promote oral storytelling by inspiring people all over the world to organize events each year the week after March Equinox. The goal is to have as many people tell and listen to stories at as many places and in as many languages as possible. It is also an opportunity to build friendships and understanding across national, linguistic and cultural boundaries. You could imagine it as a gathering around a global campfire, with tellers and listeners coming and going while the sun travels around the earth seven times. Under GMMB this festivity should be observed as mandatory activity within the museums. Currently is Upper East Regional Museum which celebrates it.

Description of Activity

Each year there is a theme used worldwide for the stories however if it doesn't fit a particular contest of the museum, the museum could pick its own. But if it's found interesting, it could be used as an inspiration. The celebration is normally week long however a full day could be set aside for this celebration for the initial stages.

Participants

There could be community collaboration where the museums partners the indigenous community by involving the chiefs and various traditional families. The various outline of stories to be told by professional story tellers should be normally mythical history and uncertain historical accounts. For instance, *where did the Ga people migrate from to settle in Accra?* This is specific to museums in Accra. There should therefore be an outreach to get specific dignitaries in the society to mobilize their people to come participate.

The programme could be organized in traditional apparel by all. Opening the programme shall be drumming and dancing with poetry recitals. Participants then gets

seated by to a burning fire and storytelling time begins. Professional traditional story teller shall be commissioned to undertake the activity.

4.6.5.5 Ghana Music day at GMMB

Music has existed for as long as mankind has found its voice, and quite possibly before. Every culture of the world has its own form of music, as distinct and unique to its area as language and cuisine. Ghana music is of no exception hence Ghana Music Day at the GMMB celebrates music in all its forms and shade the impact it's had on the world and the human spirit.

Music makers across the nation will band together to celebrate National Music Day—a day to appreciate the many benefits that music making brings to life. National Music Day spotlights the significance of music in our respective cultures, and salutes the many ways that music both making it and enjoying it—brings people together. Music has the power to heal, connect, and inspire. A national day for music reminds us that while there is music in the world, we can set down our troubles, pick up our instruments and make a joyful noise.

Description

The programme will bring together rhythms of old time to the contemporary. Museum with high pedigree in their style of creation will entertain the audience while some sit quietly to enjoy and others pick up their dancing shoes to buggies to tune after tune. Musical bands will be invited to participate and individual musicians will sing to their own rhythms played by the band.

Participants

Through various social media, electronic and print media, the program is publicised and carried out live. Invitation could be thrown to tertiary students, town keep fit clubs, various workers in institutions to be a part of the entertainment packed programme.

4.6.5.6. Funfair at the GMMB

The museum is set up as a place of outside entertainment where there are machines for riding -on example merry go round and the like. Other games could be arranged for children to compete and prize awarded to the deserving. The premises is lighted up as an amusement park and the audience making up of various families are entertained with all sorts of games.

Description

Through an outreach, the audience making up of families firstly by friends of the museum are invited. The museum ground is placed in various corners of different melodies. The highlife music corner, burger highlife and hip life corner.

Participants

This is especially designed for families. Parents bring their children to the games and fun centre created at the museum grounds. Their parents are entreated to supervise their kids to play and have fun.

4.6.5.7 A night out in GMMB

Night programmes are a form of relaxation for the audience. Various programmes could be organized as night programs mostly on Fridays and Saturday nights.

These programmes include

1. Jazz music night at GMMB museums
2. Late night talk
3. Film show night
4. Story telling night (by the fire side)
5. Party night in the museum

Description of activity

These programmes and activities ideally are given to event organisers. The museum could collaborate with such institutions, however the museum become a resource which provide the needed information to be followed. Museum collaboration could be with the community, the media (print, radio or television). A cosy atmosphere is created for each of these activities.

Participants

The community mobiles its members through an outreach by the museum staff as well as the use of information service vans to advertise and mobilize participation. Drop-in visitors are encouraged.

4.6.5.8 Ghanaian traditional culinary arts

There's a lot to learn from a group of people by the way they put together their meals. The ingredients, cooking methods and energy they apply into feeding themselves extend beyond nourishment, with their culinary skills reflecting different beliefs, traditions and habits. As such, experiencing and experimenting with local traditional foods provides an education of the culture, too.

Traditional Ghanaian food is typified by the distribution of food crops. With the prominence of tropical produce such as corn, beans, millet, plantains and cassava, most ethnic groups creatively employ these foodstuffs to make mouth-watering dishes for their nourishment.

The museum invites participants making up of seasoned traditional chefs to entreat visitors to cooking and eating of Ghanaian food. Below are some dishes to introduce you to the scope of local Ghanaian food.

1. Beef Khebabs
2. Jollof rice
3. Waakye
4. Banku and tilapia
5. Red-red
6. Fufu and variety of soup
7. Tuo Zaafi
8. Kenkey and fried fish
9. Omo tuo
10. Boiled yam or plantain with variety of stew

Description of activity

Various museums are situated in communities with a peculiar ethnic setting. The main dishes of the traditional area is given a focus. There are also particular dishes which are typical of Ghana and are fading off due to acculturation. The various, museum's foreground is used.

Participants

The programme shall have it honoured by the leadership of the community. And these are chiefs, district chief executives, head of various district institution and they all

participate with their entourage. Resource persons are the various known caterers and traditional chef. A durbar to witness live cooking is organized. This could also be organized in the form of a competition where various professionals are lined up to the admiration of spectator to cheer their favourite to win the highest prize.

Below is programmes and the corresponding theories. These theories tried and tested are the driving force of the programmes. For instance, for the gallery tours it appropriate to incorporate a kind of activity that allows the adult visitor go through rigorous thinking with artful thinking theory where the visitor is made to go through routine thinking strategies.

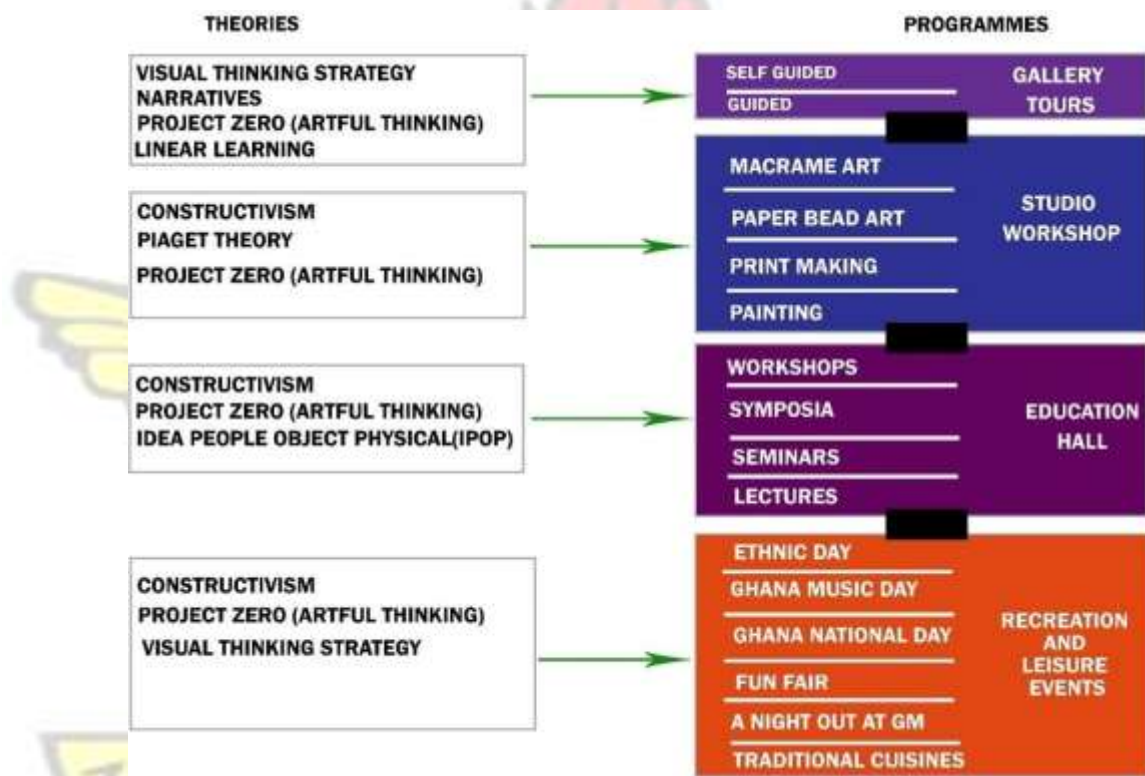


Figure4.13: Theories and Programmes

Source: Own Construct

FIVE MAIN PILLARS OF THE FRAMEWORK



Figure 4.14: Pillar of the Framework

Source: Own Construct

Finally in summary, the various programmes of the framework are accompanied by curatorial statements. These curatorial statements are the inspiration gotten from cultural and artistic understanding of the collections. Based on the exhibition styles by curators, the visitors are ushered into the galleries of an ambiance full of aesthetics and avenue for information gathering.

The historical significance and the artistic expression in the exhibitions are portrayed through two and three dimensional visuals in addition to paintings, drawings, photographs, and anthropological research presentations. There are old-style media and techniques used to portray concepts of public and private life in the realms of facts and fiction. There are also themes and title of collections depicted in texts on panels to provide understanding. These themes renders African Artists' connections to creativity domain in an expressive manner through an assortment of activities and the visitors are intrigued by various creative resource persons with sparkling imaginations. This leads the audience into thinking, seeing and creating artistically.

The programs have inspiration from other advanced museums' outreach programmes and their themes discussed in the review

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

This chapter presents a summary of the entire thesis, the main findings that contribute to the wealth of knowledge, shows the conclusion drawn from the data, and based on the findings and conclusion of this thesis, the researcher puts forward a number of recommendations.

5.2 Summary

The purpose of this thesis was to explore the educational programs being undertaken by GMMB and inquire about visitor satisfaction and then develop an educational framework to well fulfil its educational mandate. The main thrust of the research was however to design an educational frame which has been executed and the framework is made of five main pillars, namely gallery tours, educational hall programs, studio workshops, as well as recreation and leisure events.

For satisfactory research to be realized, this study has conducted a review of literature related to the objectives of this project. The review discussed the context of museum as an educational institution and further raised discourses on the nature of museum learning. It revealed museums as places which offer stimulating ideas originating from preconceived mindset about the collections or information gathered from various sources like the media or peers and these can be tested, confirmed or modified. They are seen to be institutions that also help visitors reformulate old pieces of understanding that have lost relevance or meaning.

The review further examines the museum visitor experience and looks at ways researchers have used to divulge visitor experience which has led to a roundup of a few visitor categorization used by popular museum researchers. This was done base on the measure of the psychological, emotional and intellectual motivation of their visitors.

To effectively design a suitable framework, the researcher undertook a couple of studies on some advanced museums in certain countries and through interviews and observations. Additionally, the study assembled various inputs from museum experts and aligned them with museum educational theories. The researcher further undertook

results from a focus group discussion of GMMB museums workers organized by the researcher and through that an appropriate and workable Framework has been designed.

The research methods employed for the collection, organization, discussion and analysis of the data the tandem of quantitative and qualitative research approaches to elicit relevant data from the population to arrive at informed conclusions. The instrument used; were more of triangulation; interview, questionnaire and observations. The interviews afforded the study to interact deeply with the respondents. The interviews were done on site that is in the museums and was through both structured and unstructured means. Focus group discussions (FGD) were convened to explore and elicit expert and input into the framework. This gave the researcher the opportunity to listen and react to each other's comments while sharing ideas and perceptions in an enjoyable and comfortable atmosphere. Observation also served as a key instrument to eliciting data from the study's population. The researcher adopted the participant observation and was deeply involved in all in the museum programmes and workshops organized during the visits. The observations contributed to the enriching of questions during the interviewing period and also contributed immensely into understanding the explanations or responses given out during the interview sessions. In order to examine the visitor satisfaction and experiences in Ghanaian museums, a questionnaire was designed to that effect. The questions in the survey were tailored towards knowing the state of the museums, how their first time and subsequent visits have contributed to their expansion of knowledge, their satisfaction level and what can be done inspire them to visit again. In all, 1000 surveys in total were distributed to the various GMMB museums. 722 were retrieved, coded and analyzed using SPSS.

5.3 The state of GMMB Museum

In order to address the first objective of this research, the researcher undertook trips to the various museums across the countries to investigate on firsthand, the conditions pertaining in the various museums. The findings of this research shows the state of all nine museums under GMMB and documented the history and background of the board and brought to mind its mandate which is to preserves and promote the immovable and movable material cultural heritage of Ghana and enumerated its function. It was

recognized that most of the museums are having on display collections depicting the culture and identity of the Ghanaian people. The study advanced further enquiry into the education of the various museums. It was found out clearly that the dominating activity is gallery tours. All others are not being given much attention hence an activity could be organized once a year or even more. Evidently there is no laid down educational document in the museum hence the need for educational framework as a laid down foot print.

5.4 Museum Visitors Education and Experience

The second objective of this thesis has been fulfilled. As may be recalled, this objective sought to find out the museums visitation experience and their visitors satisfaction. For the fulfillment of this objective the researcher conducted a survey on the visitors of all the museums over a period to get as many visitors as possible to respond to the questions posed in the questionnaire. This study on the visitor experience was very key to understanding the gap and providing a framework that would address the intricate challenges of museum education in Ghana. In all, museum visitors were very unsatisfactory with their experiences. A significant majority constituting 81.9% were not satisfied with their visit and teaching method. However, it was interesting to note that the gap between satisfaction and not satisfied in terms of the reception given by the museum educator was very minimal. Though 338 representing 53.7% were unsatisfied there were indications that reception was encouraging, comparatively. To get the visitation level, the question sought to find out that, by what means do they visit and their reason for visiting. Interestingly, museum visits in Ghana as was evident in chapter four was largely by excursions organized by schools and other institutions. Further probing showed that they do not visit on their own volition but are triggered by a few of the activities which happen once in a long while like an exhibition by artists in KNUST and the World Story telling day at the Bolga Museum. The results of this informed the means by which the museums could organize the audience to participate either by way of outreach or just wait for drop- ins.

In order to assess the significance of the variance and their relationships, the study developed a linear ordered logit regression to examine the satisfaction level of museum visitors. In the model, the satisfaction level of the teaching methods in the museum is captured, gender, age, education level, means by which they visit the

museum, activities within the museum and whether they would visit again. The model found out that the level of satisfaction in terms of age was indifferent. Age was found not to be statistically significant in determining the level of satisfaction in the method of teaching. In accounting for the reasons for visiting the museum, the model revealed that for visitors who do come because of excursions organized by their schools or institutions had less satisfaction than those who came purposely to gather information and study. However, those who visited the museum to educate themselves also expressed lower satisfaction as compared to those who visited on leisure or by chance.

5.5 Educational framework for GMMB

The third objective focused on developing an educational framework based on appropriate theories and facts gathered from advanced museum models for the GMMB.

Additionally, the inputs from museum experts, GMMB museum workers and the museum visitors' satisfaction preferences were carefully assimilated and the inquired existing education at the various museums inspired ideas in creating the framework. Information gathered aided in the development of the framework.

The framework was based on five main pillars. The five major components express an in-depth ways of educating and engaging the audience into learning even with their short stay in the museum. And these are

1. Guided gallery tours
2. Self-guided gallery tours
3. Studio workshops
4. Symposiums, seminar and workshops, Lectures -
5. Recreation and Leisure events

5.6 Implications of the Findings to Practitioners and Decision Makers

The findings of this research certainly present very significant practical implications and has made significant contribution to knowledge. This is because it is a pioneering project spearheading an educational framework to be used by a state institution mandated to perform its functions to contribute significantly to the development of the people and the nation at large. The personal, economic, political and social development indices shall read high from the museums. The museums shall no longer

be dormant always depending on windfalls of visitors but very active in fulfilling its mandate.

The thesis has revealed the various shortfalls of the museums through the survey conducted on the visitors who are the customers of the institution. This is a good information gathered for GMMB directors and the board. The curators are also being informed about the level of the impact of their exhibition practice currently. Hence mitigating measures can be adopted as a checklist of good practice to help avoid the deteriorating collections at the various museums. Proposals put forward in this research present guidelines and actionable programmes that educators and curators as well as directors can apply to enhance museum education in Ghana.

The developed framework if adopted could boost up interest in visitor attraction to the museums as they receive recognition as a holiday destination and a place to gather information and education. The various gate proceeds and donations shall increase. Funding of museums are always a burden worldwide, however if a windfall either by a large sums allocated by the government or philanthropies of funding were to drop in the museums, there should definitely be a working document to commensurate the inflow of funds.

5.7 Conclusion

The study has presented both qualitative and quantitative data on the satisfaction level of visitors which undeniably is unsatisfactory. Considering Ghanaian public and visitors' attitude to museum visits, a conglomeration of models could best fit we desire a change and achieve an appreciable amount of education in our museums. The framework which hinges on the 5 pillars can serve as a strong theoretical foundation for the development of museums research. Ghana has put in great effort to build, and convert existing building into museums with the aim to educate visitors and public of the rich cultural heritage of the country. However, it is evidently clear that these efforts are not yielding the desired results. Though the study shows that education in the museum may not be the only objective of the museum visitor, it still has an affective and cognitive influence on every visitor. Looking at Ghana agenda of making education accessible to everyone, museums in Ghana do have a great deal of role. The framework developed by the study has taken into consideration peculiar challenges of Ghanaian museum and drawn inspirations and directions from international models.

The discussion on the model with administrators of museums researcher, workers and visitors point to a ringing endorsement of a good and clear direction for our museums. However, it would need good leadership, funding and the will to make it work. The framework is a tool to promote personal, social and economic development of our museums and nation.

The conclusion is that Education in Ghanaian museums lacks a framework to enhance visitor experience and education. Museum education takes efforts and strategies. The framework developed in this study offer deep strategies to enhance museum education and assist in achieving the objectives of the museums establishment.

5.8 Recommendations

The following recommendations, if adopted could go a long way to make the museums become more accessible to non-formal education to the museum audience. The museums could be a place of pleasure and leisure for the citizenry as well as holiday destination.

Recommendation to the management and GMMB

1. This designed framework of educational programmes and activities should be adopted as a policy for all the GMMB museums across the country to use. I recommend as a policy to be passed by the board to enforce its usage by the museum educators.
2. I recommend that there should be much training given to the museum, docents, curators and educators on the framework in order to become acquainted with the in-an-outs of the various intricacies of the framework before applying.
3. The framework should be seen as a document to apply for funding. Museum funding all over the world has been a problem, all donor require judicious use of their fund to any institution. Therefore the bulk of the framework could be broken down programme by programme and used to write for proposal for funding.
4. There should be regular collaboration between communities and museums. This would allow much audience participation. The state holders of the communities like, DCEs, chiefs and elders, assembly men, opinion leaders like doctors, headmasters, teachers, pastors and other professionals must be directory involved in the museum education. By so doing the museums would

gain participation while the community is holistically and mutually beneficial to each other.

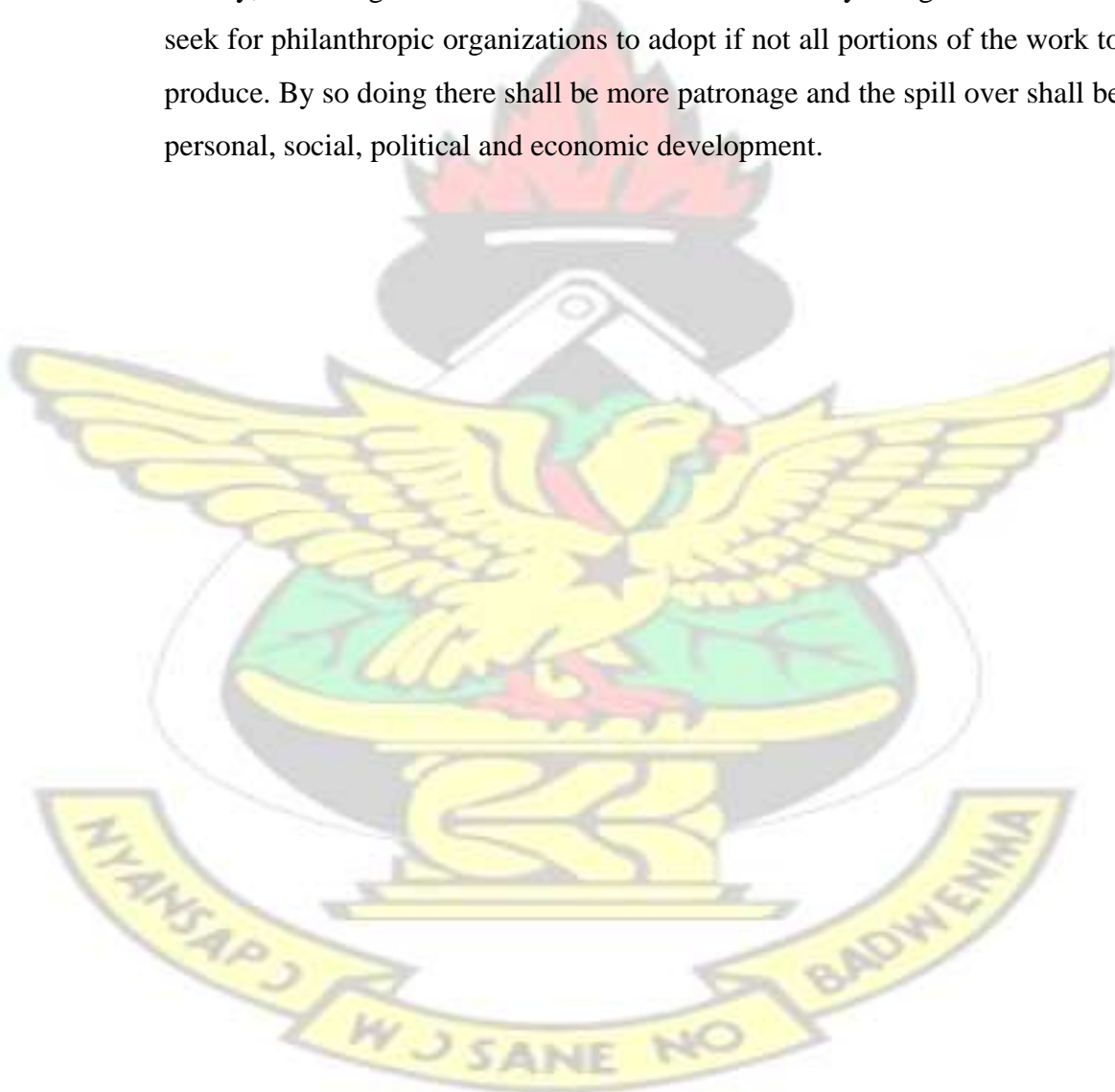
5. There should be collaboration between Ghanaian museums and schools right from basic to tertiary. Curriculum must include 'museum collection studies'. The culture being practically taught in schools could be physically rehearse in the museum environment. Visits to museums must be made part of the prerequisite to graduate from one level of the academic ladder to the other.
6. Audience mobilization is key. It was found out that there were low patronage to the museum according to the survey. One way to get a lot more visitors is by way of introducing museum membership. The public could be asked to register at various level of membership. Membership denotes your love for GMMB. Membership requires you to give to promote the wellbeing of the museum. However the initial level is free, and the following are the levels and amount to give yearly. Member (free), Insider (Ghc 50), Patron (Ghc1000), Collector (Ghc 3000), Connoisseur (Ghc 10,000). By this, GMMB shall be in a way receiving funding for programmes while the visitors on the various levels receive preferential treatments depending on the level of membership they are and increase in patronage.
7. Recommended to the museum board is the need to get a journal. This would complement what is already being studied in the museum. The educators, curators and conservators shall be undertaking researches on collections and publish in this journal and by that education shall spread.
8. The museum board and management could undertake international exchange programs between museums for staff of the museum to equip them to be abreast with current trends of curating and education.
9. Internship and fellowship is a way to fuse academia with museum work. This is a way to formalize services to researchers and this could increase the museum knowledge bank.

Recommendation for museum policy makers in government (Ministry of Tourism and Ministry of Creative Arts and Ministry of Education).

1. The ministry must include in the schools curricular museum studies, by this the collections must be studied in school and the student could be taken in as an excursion to further study the collection and additionally asked to visit with

their parents during vacations and bring report on what they saw. By doing this the museum shall increase patronage and hence revenue.

2. There must be enough allocation of funds to the refurbishment of the galleries and also help curate more innovative exhibitions in museums to help increase the GDP of the nation.
3. The museums should be advertised well enough outside the country when the government entourage meet with other foreigners especially tourist invited by the Ghana Tourist Board.
4. Finally, the designed framework must be examined by the government and seek for philanthropic organizations to adopt if not all portions of the work to produce. By so doing there shall be more patronage and the spill over shall be personal, social, political and economic development.



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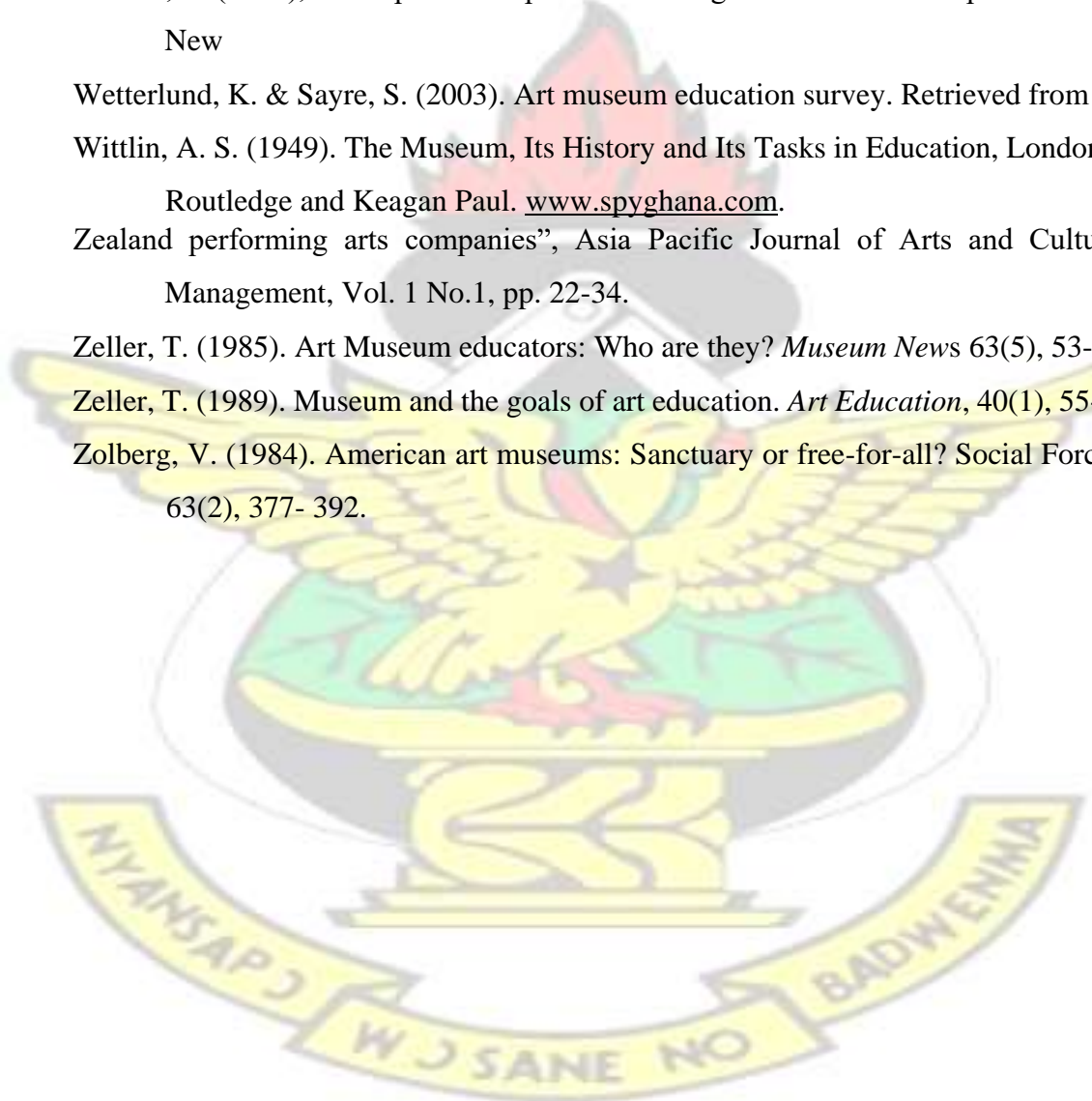
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APPENDICES

Appendix: A



Researcher participating in a *'Workshop Wednesday'* programme at the Smithsonian Museum of African Art and Culture, Washington DC.



Community day at SMAA - Researcher taken part in art workshop



Christine Creamer, the Deputy Director of the SMAA being interviewed by researcher and pose for a photograph.



Deborah Stokes, a curator for education at SMAA by Interviewed by Researcher



Researcher participating in a *'Think Like an Artist'* programme at the Columbus Museum of Art in Columbus Ohio.



Appendix B



The researcher in the gallery of the Cape Castle Museum.





Fort St Appolonia, the building housing the Museum of Nzema History and Culture



The researcher at the entrance of Fort St Appolonia, the building housing the Museum of Nzema History and Culture



The researcher at the gallery of the Elmina Castle Museum



Appendix C

A survey on visitor experience of Ghana Museums and Monuments Board Museums (GMMB). Towards developing an educational framework for GMMB.

Dear Respondent,

This survey is to collect information on visitor experiences in Ghanaian Museums and Monuments. The data collected is for scholarly analysis and its findings would aid in policy formulations. You are therefore humbly requested to give your candid opinion on the following questions. You are assured of the confidentiality.

Thank you

Kwasi Amoako-Ohene

(PhD Candidate)

SECTION A DEMOGRAPHICS

Please tick your answer to the question

1. Gender Male Female
 - a. Male b. Female
2. Visitor status
 - a. 18- 40-----Young adult b. 41+ ----- Adult
3. Educational Status:
 - JHS Second cycle c) Tertiary

Section B THE STATE OF GMMB MUSEUMS AND VISITOR EXPERIENCES

- 4.) Have you ever visited any museum in Ghana?. Yes b. No

- 5.) Which of the following museums under GMMB have you visited?
- a. Ghana National Museum- Accra [] b. Ho Regional Museum- Ho
- c. Bolga Regional Museum- Bolga [] d. Cape Coast Castle Museum- Cape Coast
- e. Elmina Castle Museum- Elmina [] f. St. Appolonia Museum – Axim
- g. Museum of Science and Technology- Accra h. Museum of Heads of State – Accra
- i. Wa Museum j. If not in the list, please state the name of the museum.....

- 6.) If yes, through what means did you visit?
- a. Excursion by an institution b. Own volition (walk-in) c. Outreach by the museum d. Family Visit e. Research

If other state.....

- 7.) What was the reason for your visit?
- a. Education b. Leisure c. By chance
- If other state

- 8.) Which of these educational activities did you undertake?
- a. Guided gallery tour b. unguided gallery tour c. Hands-on activities
- d. An exhibition by an artist e. Workshop f. Seminars g. Others

- 9.) How satisfactory was the reception by the educator/ volunteer/ curator?
- a. Excellent [] b. good [] c. satisfactory [] d. poor

- 10.) How satisfactory was his/her method of teaching?
- a. Excellent [] b. good [] c. Satisfactory [] d. poor []

- 11.) Did the tour have a theme?
- a. Yes [] b. No []

12.) How satisfactory was the exhibition style?

- a. Excellent c. good d. satisfactory c. poor

13.) How satisfactory was the state of the collections exhibited?

- a. Excellent c. good d. satisfactory c. poor

14.) Which particular collection is memorable to you and in which museum?

.....
.....
.....

15.) Were you educated after the tour?

- a. To a large extent [] To an extent [] Just satisfactory [] Not at expected []

16.) Will you come back for another visit to the museum?

- a. Yes b. No c. Maybe []

SECTION C: STRATEGIES FOR ENHANCING VISITOR EXPERIENCE

17.) Will you want to recommend the museum to someone to pay a visit?

- a. Yes b. Not all c. Maybe

18.) Which of these activities would you want to experience at the museum?

(Please rank 1 as the highest 1-10)

- a. Hands-on visual arts and performing arts activity. b. Guided gallery tour
c. Unguided gallery tour d. An exhibition by an artist
e. Workshop f. Seminar
g. Participate in cultural research presentation h. Listen to a presentation
i. Listen to a live band and traditional foods and drinks for leisure
k. A cozy atmosphere for lovers' tour
l. other if other.....