

Museums in Ghana: Visitor Education, Experiences and Satisfaction

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Abstract

This study looked at visitor experience and satisfaction on museum education in Ghana. Visiting and studying nine museums under the Ghana Museums and Monument Board (GMMB) and using both qualitative and quantitative approaches, the study revealed that visitor experiences, satisfaction, and education within museums under GMMB are unsatisfactory. There are issues with teaching methods, the state of exhibits and exhibition styles and a challenge of low possibility for visitor revisit. There is the need to commit resources to strengthen museums and the introduction of activities which would serve as grounds for museum learning. A strong engagement of visitor education in a positive, socio-cultural, and conducive learning atmosphere is very much expedient. The paper recommended a framework of diversity and inclusion that would support the creation of meaningful visitor experiences and enhance museum education in Ghana.

Keywords: *museum education, Ghana, visitor experience, satisfaction*

Museum di Ghana: Pendidikan, Pengalaman, dan Kepuasan Pengunjung

Abstrak

Studi ini melihat pengalaman dan kepuasan pengunjung terhadap pendidikan museum di Ghana. Mengunjungi dan mempelajari sembilan museum di bawah Dewan Museum dan Monumen Ghana (GMMB) dan menggunakan pendekatan kualitatif dan kuantitatif, studi ini mengungkapkan bahwa pengalaman pengunjung, kepuasan dan pendidikan di dalam museum di bawah GMMB tidak memuaskan. Ada masalah dengan metode pengajaran, keadaan pameran dan gaya pameran dan tantangan kemungkinan rendah untuk kunjungan kembali pengunjung. Ada kebutuhan untuk menyediakan sumber daya untuk memperkuat museum dan pengenalan kegiatan yang akan berfungsi sebagai landasan untuk pembelajaran museum. Keterlibatan yang kuat dari pendidikan pengunjung dalam suasana belajar yang positif, sosial budaya dan kondusif sangat diperlukan. Artikel ini merekomendasikan kerangka keragaman dan inklusi yang akan mendukung terciptanya pengalaman pengunjung yang bermakna dan meningkatkan edukasi museum di Ghana.

Kata kunci: *edukasi museum, Ghana, pengalaman pengunjung, kepuasan*

INTRODUCTION

The 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 physical and virtual visitors, considering happenings in the globe. Many museum visitors are repeat visitors; they know that their visits are rewarding and nourishing in terms of personal pleasures, knowledge acquired,

and insightful reflection. These visitors enjoy their experience and are engaged in what Falk and Dierking (2000) refer to as “free-choice learning”.

New generations of visitors are required to interact with the exhibits and be part of the exhibition. The museum has become an educational service centre that offers a wide range of activities for both young 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 Van & Boogaarts, 2004). Thus, the role of policy makers is increasingly important, especially for business-oriented museums and heritage organizations (Gilmore & Rentschler, 2002).

Visitors’ experience becomes an opportunity to further expand the visitors’ understanding and learning (Colbert, 2003). This point is also valid for the provision of museum services. Considering the definitions of service quality proposed by Parasuraman et al. (1988), museum service quality can be disentangled into ten main dimensions: tangible items (e.g. adequate buildings, 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 and their preferences, characteristics and needs (Agbor, 2011). As far as the last dimension is concerned, it is important to analyze 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).

Due to the obvious importance of museums to 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 directors, curators, and docents, through documentations, exhibition design and exhibits educate their visitors. They employ educational strategies essential for visitors to acquire much knowledge during their visits. Advanced museums have developed various models to facilitate education in the museums. It can be argued that though the educators’ time with their learners is short-lived, there is evidence that the interactions are memorable, 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., 2010).

Educational strategies employed by these advanced museum staff are always specially designed to give satisfaction to the visitor. 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, a multi-sensory method is used to discuss and connect with collections to leave a memorable experience. Children of all ages are as well engaged with motor skills and sensory of items known by use as well as symbolic thinking language and egocentric thinking. Within the context of Ghana, evidence abounds since independence how governments appreciate the relevance of museums in nation building. The Kwame Nkrumah 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.

Due to the diverse and wide range of audience the museum receives, and their short stay in the museum, it is expedient to assess the experience and satisfaction level of visitors to inform policies. The experiences visitors gain are always useful ways of helping the individual bounce into the developmental mood as they come face to face with the realities of the preconceived perceptions. This paper therefore looks at visitor experiences and satisfaction of museum education in Ghana.

METHODS

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

The population for the study comprised all the museums under the management of GMMB. Namely, Ghana National Museum, Museum of Science and Technology, Heads of State Museum all in the Greater Accra region, Cape Coast Castle Museum and Elmina Castle Museum all in the Central region, Bolga Museum, Ho Museum in the Volta region, Fort Appolonia in the Western region and Wa Museum. The qualitative approach gathered subjective information, such as museum education vis a vis satisfaction, feelings, experiences or opinions on the

phenomena. Visitors to the museums were asked to voluntarily share their experiences through interactions and answering of a survey. In all, 722 museum visitors were randomly sampled for the study.

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

RESULTS AND DISCUSSION

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

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

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

The Volta Regional Museum collections of the chair of the last colonial German governor of the Volta Region, local paintings, woodcraft, and pottery, 'Kente' cloth designs, masks, chiefs' stools, swords, and displays on Asante traditional religious shrines. The Cape Coast Castle Museum, which educates its audience about the advent of Europeans to Africa and their interactions with the local communities, also hosts the building of History Museum. Interesting sights include castle's dungeons, the condemned cells and the "Door of No Return". St. George Elmina Castle Museum has the mandate 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 an important aspect in the historic preservation of forts and castles which are a component of the natural resource conservation.

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

The State of Museum Education by GMMB

Museum in Ghana use exhibition style and gallery tours to educate visitors. There is presentation of texts and panel narrations as subservient to the understanding of the text. Customarily during a gallery tour, the visitor is caught engaged by the appearance of the display of the exhibits and the textual presentation and audio visuals which keep the visitor in an enthusiastic mood and brings a lasting memory. Even though good exhibition practices play an important role in museum education, poor maintenance and improper presentation affects visitor education and satisfaction as seen on Figure 1 in Fort Apollonia Museum in Axim.



Figure 1: Rusted exhibits of gong-gong and sticks
Source: Kwasi Amoako-Hene, 2021

Within the various museums under GMMB, visitor education is done using mainly guided and self-guided gallery tours. However, once in a long while, some museums gather resources from various sources to come up with new programmes. These periodic programmes vary from museum to museum. There may be outreach programmes to schools or the museums could host an art exhibition or organize seminars and art talks.

Guided and Unguided Tours as form of Museum Education

Visitors are either guided or view exhibits without any guide. They create their own meanings by viewing and reading the provenances that have been passed or mounted closer to the work (Figure 2).



Figure 2: Self-guided and unguided tours at Elmina Castle Museum
Source: Kwasi Amoako-Hene, 2021

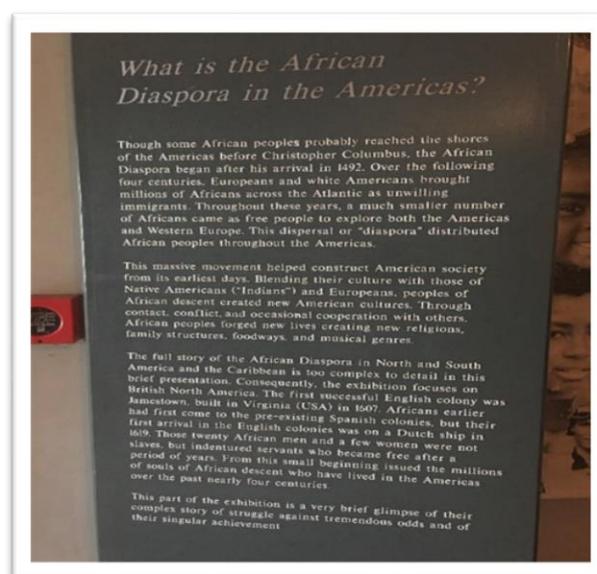


Figure 3: A panel providing education
Source: Kwasi Amoako-Hene, 2021

Sometimes due to the large number of visitors at a particular time, especially on statutory holidays, the visitors enjoy their visit in groups and have discussions on their own. In the occasion where individuals and smaller group visitors come around, they spend more time reading the panels and relate the text with their experiences to make meanings. In a few cases, the exhibitions are well curated to give a clear message to the visitor. The text is a narrative of the photograph, cultural description and artistic appreciation all contribute to the education of the visitors. Panels and textual presentations provide a great deal of education to the self-guided visitor. The texts beside or under a particular exhibit provide understanding devoid of any curator or educator's narrative as seen on Figure 3.

Museum Education: Children Outreach Programmes

Another form of educational activity undertaken by museums under GMMB is outreach programmes. Some museums undertake some outreach programmes to various basic schools in the Accra Metropolis to take children through various activities to enable them to discover their own identity and appreciate more cultural experiences and understand historical involvements of their forefathers in past historical events such as the slave trade. The programme is designed to introduce the children to museum education. They are encouraged to leisurely visit museums and hearten their parents to send them over for sightseeing and pleasure. The educators, through storytelling narrate the slave trade and its effects on the community. They acted the enslaved trade where some acted as the colonial masters and others as chiefs selling slaves over to the foreigners in exchange of gunpowder, salt, whisky and the likes. This was when they had heard the narration by the educator, and they were guided to give a drama illustration of the happenings (Figures 4 & 5). The outcomes of these programmes promote cultural identification and historical discoveries that encourage the children to learn, practice and appreciate more cultural experiences.

Another outreach programme 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 tell and listen to stories in as many languages at different venues. Participants share and tell cultural stories and historical events. The Upper East Regional Museum in Bolgatanga hosts a programme dubbed 'Bolga Tells' each year to educate the visitors on their culture through cultural displays by pupils as seen in Figure 6.



Figure 4: Drawings of castles by the children.
Source: Samuel Nortey, 2021



Figure 5: Drama by the children
Source: Samuel Nortey, 2021



Figure 6: Cultural group of Zuarungu Senior High School
Source: Kwasi Amoako-Hene

Exhibitions as Museum education in Ghana

The museums organize special exhibitions occasionally. This complements the gallery exhibitions and gives special focus on subject matter. An example is the Architectural Heritage of Ghana from January to March 2019 organized by National Museum in Accra. Such exhibitions provide a sense of identity and

continuity in the fast-changing built environment. We are losing touch with the socio-cultural values of buildings and stories of their make-up which are either unknown or unexplored. It advanced the acknowledgement of architectural landscape as part of our narratives and the need to preserve them for posterity. The KNUST Faculty of Art partners the museum to hold exhibitions yearly. Through these art exhibitions, visitors understand cultural and social disparities through marginalized voices from history to the forefront often through alternatives to traditional museum didactics such as personal narratives, and oral storytelling (Trofanenko, 2006).

GMMB Museum Visitor Experience and Satisfaction

To address the second objective of assessing the museum visitor experience and satisfaction, the study sampled 722 respondents. 603 representing 83.5% were female museum visitors and 119 (16.5%) were male museum visitors. Accounting for age, it was classified into young adults (18-40 years) and 41 years and above. 144 (19.9%) fell within the 18-40years age bracket and 578 were within the above 41years age bracket. Most of the museum visitors had tertiary education (87.5%) and 12.5% representing non-tertiary education. All respondents had visited at least one museum under the GMMB. Cape Coast Castle Museum recorded the highest number of visits and experiences (89.8) under GMMB. Perhaps, its aim of educating the visitors on the coming of the Europeans to Africa and especially Ghana and the interactions that existed between the colonial masters and communities appear to be a factor influencing frequent visits. Notwithstanding, there are other captivating sections such as ‘dungeons’ ‘the condemned cells’ and the ‘door of no return’ put their visits and experiences into the reality of slavery and colonialism.

Museum visits in Ghana are largely by excursions organized by schools and other institutions. Further probing showed that they do not visit on their own volition but are triggered by activities which happen once in a long while such as art exhibitions. Are museums therefore tilting towards a place of entertainment more than education? 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 bait to get visitors to understand that the museum is a place for gathering information and not necessarily for fun but supporting the role in human education. Information gathered from various visitors enables the curators and educators to know the nature of programmes and activities that best suit a particular group.

This finding is key to the development of the framework to enhance museum education in Ghana. 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 visits were 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. Museums are supposed to provide support to learning and meaningful experiences to the visitor and if this is not seen by the visitor, museums will gradually lose their role of educating to entertainment. We can tap into these organized excursions and make museum visits a good educational one for all.

Significantly, on table II, the majority of the museum visitors were females (83.5%) and confirms the findings of Falk and Dierking (2013) that females visit art museums more than their male's counterparts. Museums in Ghana under the GMMB are more of art and historical settings. Again, the results from table II indicate that museum visitation is significantly more towards adults than young adults. People above 41years (80.1%) tend to visit the museum more frequently than those below that classified age. According to Giroux (2010), the decision by visitors to visit the museums is a conscious decision for most adults unlike in the case of school children who visit museums as part of organized school field trips and have little or no choice in their participation. This study observed that both young and old adults do come with their social groups. Children do come when there is an excursion organized by their schools or institutions. Though in line with other empirical studies (Falk & Dierking, 2013; 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 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.

Results also showed that museum visit in Ghana is influenced by level of education (Table 2). Individuals who have had tertiary education tend to visit the museums more than those educated up to senior high level. This could only be explained by the level of appreciation and how visitors place importance on museums. Comments such as these were recorded:

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

Most also remarked;

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

Museum Visitors' Satisfaction

In order to assess museum education in Ghana, we examined the visitor experience and level of satisfaction to understand the gap and the intricate challenges of museum education in Ghana. In all, museum visitors were very unsatisfied with their experiences. A significant majority, constituting 81.9%, were not satisfied with their visit and teaching method. However, reporting on the guided tour, it was interesting to note that the gap between satisfaction and not satisfied in terms of the reception given by the museum educator was very minimal. Though 338 (53.7%) respondents were unsatisfied, there were indications that reception was encouraging, comparatively. Table 1 shows activities characteristics stratified by proportion of satisfaction. 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 finding calls for the involvement of professionals such as artists and curators to assist in art installations, exhibitions, critiques, and provision of provenances that can attract museum visitors and assist in educating the populace. Currently, few of the museums are collaborating with contemporary art project spaces in Ghana. Clearly, with this level of satisfaction, the study was interested in finding out whether these museum visitors would visit again. Largely, the answer was not in the affirmative. 77.7% indicated that they would not come again.

Table 1. Museum activities characteristics stratified by proportion of satisfaction

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

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

level, means by which they visit, activities within the museum and whether they would visit again. The model is presented as:

$$Y (\text{satisfactory level of teaching methods}) = B_0 + B_1(\text{gender=Male}) + B_2(\text{age=18-40}) + B_3(\text{education=J.H. S-Second cycle}) + B_4(\text{means=excursion}) + B_5(\text{Reason=Education}) + B_6(\text{Activities=Guided Gallery}) + B_7(\text{tour=Yes}) + B_8(\text{educated=To large/an extent}) + B_9(\text{visit=Yes})$$

From Table 2, gender is statistically insignificant in determining the level of satisfaction in the Ghanaian museum education. 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 largely are not satisfied with the level of museum education. Though there is a level of teaching, visitors' response shows they receive low education when they do visit. Yuan et al. (2015) proposed the use of dialogic teaching as a valuable pedagogical principle for museum education. The model again found out that the level of satisfaction in terms of age was indifferent. Age was statistically insignificant in determining the level of satisfaction in the method of teaching (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 insignificant in determining the level of satisfaction in the method of teaching with (p value (0.307) > 0.05). However, people who have completed Junior and Senior High Schools had a lesser level of satisfaction as compared to those who are in tertiary institutions.

Table 2. Parameter Estimates for satisfaction level of museum visitors

Variable	Coefficient	Std. Error	95% CI		P val.	Exp (coefficient)	95% CI Interval for Exp(B)	
			Lower	Upper			Upper	Lower	Upper
Intercept	3.499	2.1459	.493	2218.836	.103	33.076	.493	2218.836
Male	-5.720	2.1453	4.893E-5	.220	.008	.003	2218.836	4.893E-5 .220
Female	0 ^a	.	.	.	.	1	.220	.
Age=18-40	1.883	2.3750	.063	690.543	.428	6.570	.	.063 690.543
Age=41+	0 ^a	.	.	.	.	1	690.543	.
Non-Tertiary	-1.867	1.8296	.004	5.577	.307	.155	.	.004 5.577
Tertiary	0 ^a	.	.	.	.	1	5.577	.
Excursion	-9.735	2.8356	2.282E-7	.015	.001	5.916E-5	.	2.282E-7 .015
Others	0 ^a	.	.	.	.	1	.015	.
Education	-.550	1.5450	.028	11.916	.722	.577	.	.028 11.916
Fun/others	0 ^a	.	.	.	.	1	11.916	.
Guided Tour	-1.304	2.2218	.003	21.134	.557	.271	.	.003 21.134
Unguided	0 ^a	.	.	.	.	1	21.134	.
Guided Tour	3.819	2.3908	.420	4940.786	.110	45.574	.	.420 4940.786
Unguided	0 ^a	.	.	.	.	1	4940.786	.
Edu.Tertiary	12.369	2.5576	1566.392	3.539E7	.000	2.355E5	.	1566.392 3.539E7
No Non-tertiary	0 ^a	.	.	.	.	1	3.539E7	.
Revisit-Yes	-4.720	1.7913	.000	.298	.008	.009	.	.000 .298
No	0 ^a	.	.	.	.	1	.298	.

Dependent Variable: How satisfactory was the museum education?

Model: (Intercept), Gender, Age, Level of Education, Means, Reason, Activities, Tour, Museum Education, Revisit

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

Tour was also found to be insignificant in determining the level of satisfaction for method of teaching (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 of the museum's 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 ($OR=2.355*10^5$, $p\text{ value}<0.000$). From the table, people who said they would visit another time were less satisfied with the method of teaching as compared to their counterpart who said No ($OR=0.009$, $p\text{ value}<0.008$). Falk and Dierking (2000) opined that museum visitors are repeat visitors; they know that there is payoff to their visit in terms of personal pleasures, knowledge acquired, and insightful reflection.

CONCLUSIONS AND RECOMMENDATIONS

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

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