

ADULT PATRONAGE AND USE OF SELECTED MUSEUMS

IN GHANA

BY

The watermark is a large, light purple shield-shaped crest. The top section contains three stylized golden leaves or branches. The bottom section contains a golden emblem with three interlocking swirls.

JOSEPH PREMPEH MAISIE

A DISSERTATION SUBMITTED IN PARTIAL FULFILMENT OF

THE REQUIREMENT FOR THE AWARD OF THE DEGREE

The watermark is a light purple scroll or diploma, partially unrolled, with a ribbon.

OF MASTER OF ARTS (M.A.) TO THE

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UNIVERSITY OF GHANA,

LEGON.

JANUARY, 1991

DECLARATION

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IT IS THE TRUE RECORD OF THE  
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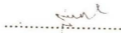
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D E D I C A T I O N

To my parents, Samuel A. Maisie and  
Margaret Mensah, my wife, Elizabeth Frazer-Maisie  
and my children, Egya, Pa Kweku and Nana Ackah.

University of Ghana **A B S T R A C T** <http://space.ug.edu.gh>

Interest in museums has been greatly stimulated in the past decade by widespread concern for cultural identity. It is the aim of this study to find out adult patronage and how they use the museum for learning purposes.

The following Chapters make no claim to being an exhaustive study of museums but *they do* attempt to give to the general public some conception of the extent to which museums are used by the public and the importance of museum's educational programme.

The work as presented is organised in Sections as follows; Chapter One deals with the general introduction to the study, Chapter Two dilates on the background and the setting of the study, Chapter Three is on the literature review, Chapter Four is on methodology and the presentation of analysis and finally Chapter Five deals with the summary and conclusion.

The research method used for the study is the survey research but the cross-sectional form of the survey research was used. The cross-sectional type was used to find out the views of respondents on the programmes the museums organize and the use of museums for learning purposes.

The study traces the history of the museum in the Greek city-states, how it was used and how it came to be established in Ghana.

The study established that adults are only prepared to visit the museum when they can see an advantage to be gained from the

newly acquired knowledge. Also, the study found out that adults will visit the museum if only the learning conditions there are suitable for adult learning and that the adult visitors' interest in museum exhibits is to a large extent a function of their interest in the subject matter prior to coming to the museum.

The study also realised that visual education assumes great importance in museums and supplies a valuable means of disseminating ideas which would otherwise stand little chance of making an impact on the public consciousness.

Similarly, the study revealed that the Volta Regional Museum, Ho, lacks a lot of useful learning facilities compared to the National Museum in Accra. It was also found that adult patronage and use of the museum for learning purposes is not very encouraging. Indeed, most people are not aware of the programmes run by the museum. However, the greatest obstacle facing Museum Education Personnel in undertaking their duty of educating the public on the role and the functions of the museum is finance since museum is a subvented institution.

In spite of these financial constraints, the study revealed that museums play an important educational role since it is a custodian of cultural heritage, they are used for research and other learning purposes and efforts are made towards outreach programmes.

To help the museums attract a lot more of the visitors for the use of the museums for learning purposes, some relevant suggestions have been given in the conclusion of the study.

### ACKNOWLEDGEMENTS

*My debt of gratitude to the vast amount of scholarship which has already gone into the study will be self-evident to readers and a perusal of the appended select bibliography will make the sources of many of the ideas used here.*

*This study could never have been complete without the assistance of some people. I wish to acknowledge with thanks the help I received from the many people who in diverse ways made it possible for me to write this book.*

*Personal acknowledgements must begin with an express of gratitude to Mr. R.A. Banibensu, my Principal Supervisor, who has been kind enough to read through the work and made a number of helpful suggestions and criticisms, he does not however necessarily agree with all the opinions expressed in it.*

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*I cannot bring this acknowledgement to an end without mention of Mr. George Atsu Yao Disu, who typed the book.*

*Lastly, my thanks to those who know I am aware of their help.*

*However, I must emphasize that I am solely responsible for any shortcoming, marginal or substantial, which may be found in the text of this study.*

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CHAPTER ONE

1.1 INTRODUCTION TO THE STUDY:

Ghana Museums and Monuments Board was established in the country to inform and to educate the public about their rich cultural heritage. However, African Museums are evidently recent phenomena since the actual museum concept is of Western origin. At the same time the museums are regarded as auxiliaries to scholarship education and a source of documents for research.

The museums established by Ghana Museums and Monuments Board are therefore custodians of portable cultural, educational and scientific treasures of mankind besides providing meaningful leisure. These museums do these through the traditional and essential methods of collecting, preserving, studying and displaying articles of museum value. These methods are applied in order to equip themselves with enough material evidence to show its audience the past, the present and the future. The evidence of the past is very necessary because the past is likely to be an inspiration for future initiatives. These museums established in Ghana also stand to support the claim that the Ghanaian had a culture before the coming of the foreigners (Europeans). The museums also provide a visual teaching aid for Ghanaians to know what our forefathers could do.