

University of Tartu
Faculty of Arts and Humanities
Institute of Cultural Research

Isaac Anim Ntiri

The Role of Museum Education in Post-colonial Identity formation of Ghanaian Youth (18-35 years): A Case Study of the National Museum of Ghana, Accra.”

Master’s Thesis

Supervisors:

Laur Vallikivi, PhD, University of Tartu

Edwin van Meerkerk, PhD, Radboud University

Sithole Tawona, PhD, University of Glasgow

Tartu 2025

Field of Studies: Education in Museums and Heritage Studies (EDUMaH)

In Partial Fulfilment of the Requirements for the Degree of:

International Master (IntM) in Education in Museums and Heritage: University of Glasgow, UK

Master of Arts in Humanities (MA) in Folkloristics and Applied Heritage Studies: University of Tartu, Estonia

Master of Arts (MA) in Arts and Culture: Radboud University, Netherlands

AUTHORSHIP DECLARATION

I have prepared this thesis independently. All the views of other authors, as well as data from literary sources and elsewhere, have been cited.

Isaac Anim Ntiri, 06/08/2025

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List of Acronyms

ICOM – International Council of Museums

GMMB – Ghana Monuments and Museums Board

UNESCO - United Nations Educational, Scientific and Cultural Organisation

NMG – National Museum of Ghana

AHD – Authorised Heritage Discourse

NEMO – Network of European Museums Organisation

ACKNOWLEDGEMENTS

I am eternally grateful to my supervisors: Dr. Laur Vallikivi, Professor Edwin van Meerkerk, and Dr. Sithole Tawona for their support throughout the dissertation period. I would also like

to thank Dr. Margaret McColl for making this programme a reality, and to the staff at the National Museum of Ghana for allowing me to conduct my research on their sites and all the participants of this study. I say “Nyame nhyira wo” to my family and Dr. Gameli Tordzro of School of Education, University of Glasgow for his support throughout my time on this programme.

DEDICATION

I dedicate this dissertation to my parents, Mr. Joseph Kwabena Ntiri and Madam Rose Frema for their unwavering support and belief in the power of education, and to my siblings, most especially my brother, John Ntiri; who have been a reliable support system throughout my time on this programme. To the resilient Ghanaian youth, the future of the motherland, may this work be a timely reminder our heritage matters, your stories deserve to be told!

Abstract

This study explores how museum education influences post-colonial identity formation among Ghanaian youth (ages 20–35), using the National Museum of Ghana as a case study. Drawing on Homi Bhabha’s theory of “third spaces,” it examines how curatorial choices and educational programming shape youth perceptions of cultural identity. Findings reveal both connection and disconnection, depending on ethnic representation and narrative inclusivity. The study advocates for participatory approaches, multilingualism, and the amplification of marginalised voices; especially youth and women to foster inclusive identity formation. Qualitative methods include interviews, focus groups, and content analysis, contributing to decolonial museology and educational reform in Ghana

Keywords: Identity, Post-colonial, Education, Youth, Museum, Ghana, Hybridity, Decolonisation.

CHAPTER ONE INTRODUCTION

1.1. Research Topic and Motivation

This study investigates the role of museum education in shaping the post-colonial identity of Ghanaian youth aged 20 to 35, focusing on a case study of the National Museum of Ghana in Accra. My background in Political Science and Archaeology influenced my decision to embark on this study. I am particularly interested in how museums can serve as “third spaces,” facilitating critical reflection, cultural empowerment, and acting as a conduit for national identity formation. Bhabha (1994), defines a third space as a conceptual space where new meanings emerge through cultural negotiations. It is not merely a meeting place for new cultures but a site where dominant narratives and notions are challenged, leading to hybrid identities that contest the concept of fixed binaries and identities.

I was born and raised in Accra, the capital of Ghana, a multicultural city where the legacies of British colonialism remain physically and culturally evident: colonial-era buildings such as Christianborg Castle, Usher Fort, and street names like High Street and Ridge Road. Most notably, English, introduced as the official language by the British, continues to dominate government institutions, mainstream media, the legal system, and our educational system, which was modelled after the British system. This has overshadowed indigenous knowledge systems and a threat to the identity formation of the youth, who are at the mercy of western culture and influence. This situation presents significant barriers to understanding and embracing Ghanaian cultural heritage. Museums possess the potential to address these issues, yet literature on Ghanaian museums remains limited regarding how they can leverage their educational potential to foster national identity construction.

1.2. Researcher's Assumptions

I have spent my entire life in Accra, Ghana. Growing up, I never even heard of the National Museum of Ghana being mentioned in any of our Citizenship Education classes or other subjects from primary to secondary school. For obvious reasons, most of our primary education focused on colonial legacy and the trans-Atlantic slave trade. Because of this perspective as a young person in Ghana, I had little genuine interest in museums as a field. Even as a student of Archaeology and Heritage Studies, we never visited the National Museum or any other museums on field trips. This highlights how awareness of museums and museum culture in Ghana is very limited, as it is often seen as an activity for a “special” group of people. This aligns with Bennett’s (1995) assertion that “museums, and especially art galleries, have often been effectively appropriated by social elites so that, rather than functioning as institutions of homogenization”, (p. 28). Kovac notes that “we know what we know from where we stand. We need to be honest about that.” (cited in Macdonald, 2022, p. 9). Given this background, I expect similar responses from the participants in this research. I also expect responses heavily influenced by the legacy of our colonialism. I further believe that young people in Ghana do not actively engage with museum exhibitions and their narratives. However, if museum programmes are designed to be interactive, engaging, and accessible, they will at least encourage some interest among the youth. Despite these factors, I approach this study with an open mind and neutrality.

1.3. Statement of the Problem

Despite being the first country in sub-Saharan Africa to gain independence sixty-eight years ago, Ghana still struggles with the legacies of colonialism. Institutions within the country have often promoted Eurocentric narratives with little or no regard for epistemic justice or indigenous knowledge systems. This is because, as Fogelman (2008; p. 19) notes, “African museums were born as elitist and paternalistic institutions and were alien to indigenous populations.” As young people in a globalised world, this situation poses significant challenges to navigating cultural identity amidst western influences. Kankpeyeng and DeCorse have observed, “Monuments served as a means of creating a uniform cultural identity,” (cited in Ghee, 2015; p. 39). The National Museum of Ghana, the first museum established in the country, therefore has the potential to address these challenges, but the actual role of museums and how they foster national identity among young people inadequately researched.

1.4. Context of the Issue within Ghana’s Educational and Cultural Framework

This study is situated within Ghana’s cultural and educational policies. Ghana’s cultural policy stresses the importance of culture in our education in formal and informal settings. The awareness of museums in Ghana is very low, despite this, the National Museum of Ghana, museums still serve as crucial spaces for cultural awareness, education, storytelling, and the promotion of Ghanaian-centred narratives. The National Museum of Ghana was established to promote culture and national identity, as the first museum in the country. The museum currently holds over twenty thousand objects in its collection acquired from colonial to post-colonial periods. The effectiveness of the museum’s educational programmes, youth engagement, and its potential to construct national identity remains an area for further discussion

1.5. Research Sites and Subjects

This study examines the National Museum of Ghana as a case study. The museum was opened on 5th March 1957, on the eve of Ghana’s independence. It was established to serve as a conduit for constructing and preserving Ghanaian identity and heritage. Crinson (2001; p. 231) asserts that, “the Museum was part of a wider project of nation-state building in the first post-colonial African country.” Despite its original rationale, the museum still houses

over 10,000 objects collected by British archaeologist Charles Thurston Shaw (Fogelman, 2015). This constitutes about 40% of the current collection. The museum is located in Accra, a city that is still grappling with the effects of colonialisms. As a cultural institution, the National Museum of Ghana have the potential to promote Ghanaian culture and foster identity formation among the youth. This potential of the museum is also delimited by its colonial links such as the use of English as the primary means of communication in the museum. Using qualitative methods such as interviews, participant observations, and content analysis, and focus group discussion, the study targets Ghanaian youth aged between 20 and 35 years. According to the 2021 Population and Housing Census by the Ghana Statistical Service, this demographic group makes up about 38% of the nation's population, making it a vital segment. The researcher will also engage with staff at the National Museum of Ghana (educator, curator, and a tour guide) to investigate how the museum uses educational programmes to promote indigenous narratives and its impact on the identity formation of the youth.

1.6. Significance of Study

The study aims to contribute to the broader literature on decolonisation in museums as sites of memory that are constructed, represented, and contested. In particular, it will explore how museums influence identity formation among the youth. The role of museums have changed overtime from static “cabinets of curiosities” to a more active and influential roles in society. As mentioned earlier, Ghana as a post-colonial country still struggles with the vestige of colonialism, both in culture and institutionally. This has led to the marginalization of indigenous ways of knowing in favor of Eurocentric viewpoints. Through this study, I seek to explore the transformative role of museums in fostering national pride and identity, as well as empowering young people to embrace their culture and understand its impact on their self-perception.

In Ghana, the government is working to decolonise public institutions and cultural reclamation, these include significant changes in parts of the national curriculum, and efforts to repatriate Asante Crown jewels from British institutions. This makes this research highly relevant to those ongoing efforts. As already established, the National Museum of Ghana is the oldest museum in the country, founded on the eve of Ghana's independence. The Museum holds collections from prehistoric to colonial and post-colonial periods, placing it at the

center of discussions about national identity and culture. However, past researchers have often criticised museums in Ghana, and Africa broadly, claiming that the narratives in these museums are influenced by Eurocentric frameworks, with little or no change since their founding during the colonial era (Coombes, 2003; Apoh 2019; Ogbachie, 2008). By focusing on the educational approaches at the National Museum of Ghana, the study aims to explore how post-colonial narratives are framed to promote indigenous perspectives while challenging the authorised heritage discourse.

Having grown up in Accra, I am conversant with the fact that the youth face a lot of challenges in trying to find a balance between Ghanaian cultural identity and expression, against the advent of technology and modernisation. Specifically, there is the desire for foreign goods, the struggle to speak any of the over fifty local languages and the other pressures of cosmopolitanism. The current conditions raise concerns about self-perception, identity and the cultural empowerment of the youth. Museums therefore have the potential to contribute positively and negatively to the self-perception and identity formation of the youth through their narratives

Decolonisation in African museology remains underexplored, as most museums in Africa are products of colonisation. This study aims to advance decolonisation in African museology by bridging the population and contextual gaps in the existing literature. Additionally, this research will enhance understanding of how museums in post-colonial societies can act as agents of identity formation and cultural empowerment. Through Bhabha's (1994) Post-Colonial theory, with his concepts of third space, hybridity, and ambivalence as a framework, the study will examine how museums can serve as spaces for identity formation and cultural appreciation. The concept of "third space" is crucial in studying how young people navigate narratives at the National Museum of Ghana, a site of contestation and resistance rooted in state-sanctioned narratives and mnemonic silences, making it a potential site for power, representation, and ongoing negotiation of cultural identity.

Moreover, this study's findings would be used to make practical recommendations to the Ghana Monuments and Museums Board (GMMB), which will influence institutional frameworks and practice at the National Museum of Ghana and educational programming in Ghanaian museology at large. These recommendations will be useful for staff in Ghanaian museums in designing programmes and using strategies targeted at the youth that promote a sense of cultural pride, critical engagement and cultural ownership. By engaging the youth,

the study also champions the voices of a group that has been historically marginalised to engage museum narratives critically to ensure inclusivity in storytelling and narratives in museums

1.7. Aims and Objectives

The primary aim of this study is to examine the role of museum education in the post-colonial identity formation of Ghanaian youth. The specific objectives of the study are

- Examine how the National Museum of Ghana uses educational programmes to address colonial legacies and promote Ghanaian-centered narratives
- Assess how the representation of ethnic groups at the National Museum of Ghana influences the cultural identity and self-perception of the youth
- Analyse the perceptions of Ghanaian youth towards post-colonial narratives in the museum.

CHAPTER TWO LITERATURE REVIEW

This Chapter aims to synthesise and examine the literature on museum education, post-colonialism, identity formation, and youth engagement in museums. The review is organised into themes, beginning with museum education in a broader context and narrowing down to the National Museum of Ghana. It draws on various sources, including reports, policy documents, books, journal articles, and online publications. The aim is to evaluate the scope of academic scholarship within the context of my research focus and identify potential gaps that require further investigation.

2.1. Museums as educational spaces

Museum education is increasingly seen not just as a simple transfer of knowledge through cabinets of curiosities, but also as a way for museums to harness their educational potential in many post-colonial settings. This potential enables museums to shape identities, promote social inclusion, and foster cohesion. Indeed, the role of museums has evolved over time from being merely “cabinets” of curiosities to being dynamic spaces that are learner-centred, critical, and participatory.

The International Council of Museums (ICOM) defines a museum as a “not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets, and exhibits tangible and intangible heritage. Open to the public, accessible, and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally, and with the participation of communities, offering varied experiences for education, enjoyment, reflection, and knowledge sharing,” (Standing Committee Report, ICOM 2022; p. 3). Just as the definition of museums has evolved over time, Hooper-Greenhill (2007) highlights the evolving role of museums in the 21st century. According to the author, museums reassess their educational programmes and pedagogical approaches to meet the changing needs of society. She emphasises that museums are dynamic learning environments and questions traditional museum culture as static mere repositories of objects. She further contends that museums have moved from traditional approaches to embracing strategies that promote active engagement and inclusivity in their educational programmes. Museums have the power to shape the cultural narratives of marginalised groups through participatory and critical engagements. As the argument for a shift from traditional approaches in museums expands, Falk and Dierking (2000) further weave into this educational discourse by introducing the Contextual Model of Learning. The model posits that learning in museums is facilitated by the complex interaction of personal, sociocultural, and physical contexts. According to them, “the physical context of the museum is not only limited to the walls of the museum but extends to the entire world outside the physical space of the museum” (p. 113). They also reveal that museum education extends beyond the physical boundaries of the museum; it includes prior experiences and social interactions. This adds another layer to the nature of museum education. At the center of the participatory approaches and learner-centred theories in museum education are the visitors, who are the primary recipients of museum education. This has been emphasised by researchers focusing on community engagement and visitor-focused strategies. Building on this, MacDonald

(2011) also discusses museums as dynamic spaces and institutions shaped by social, cultural, and political contexts, and their role in knowledge production and public engagement. Again, she asserts that museums are not neutral spaces, but are influenced by power dynamics and contemporary debates.

Strategies such as storytelling, workshops, and interactive exhibits are crucial in enhancing visitor experiences. This is evident in a study by Mirghadr et al. (2018). It also reiterates the need to create an inclusive environments in museums. They further argue that policymaking and other internal museum functions equally improve the quality of museum education. Similarly, the transformational role of Intangible Cultural Heritage (ICH) in museum education has also been emphasised by Ferrer-Yulfo (2022). The study advocates for the inclusion of indigenous people and cultural bearers in museum education programming. Based on Museu do Fado and Museo del Baile, the study demonstrates how participatory and community-based approaches ensure the authentic transmission of knowledge from one generation to another, aligning with UNESCO's ICH convention which stresses collaboration and intergenerational transfer of knowledge. This positions museums as active cultural mediators.

With the advent of technology, museums are increasingly integrating digital tools into their educational programmes. The introduction of digitalisation in museums has over time proven to be a double-edged sword with both benefits and challenges. Dumont et al. (2024) have examined the pros and cons of digitalisation in museum education by interviewing museum professionals in Brussels. The qualitative study reveals that digital tools enhance visitor participation, engagement, and accessibility in educational practices; however, this is not without challenges. The authors highlight that digitalisation also presents issues such as appropriation, technical limitations, and over-reliance on technology. They note that “if we only use digital tools, people could stay at home” (p. 10), emphasising the need for a fair balance between digital and traditional methods in museum education. Beyond the theories, pedagogical tools, and approaches, the human resources aspect of museum education also requires critical attention. Despite the integration of digitalisation in museum education, there are still some discrepancies on the actual role of museums, as highlighted by Kristinsdóttir (2017). She further underscores the need for sustainable museum education practices, advocating for supportive organisational structures and motivated museum educators as change agents. The emergence of museum education as a profession was ‘a revolution in values, knowledge and power’ (Roberts, 1997, cited in Kristinsdóttir, 2017; p. 425).

The role of museum education also extends beyond the physical walls of museums due to the evolving functions of museums in the 21st century. Beyond their educational purposes, museums serve a wider social role. According to Muniappan, “recognizing who isn’t coming to our museums is a strong first step towards becoming an organisation that is welcoming and inclusive to more people” (p. 2). The author examines the part of museum education in fostering social change by analysing the partnership between the Discovery Museum and the MCI-Concord, a medium-security prison. To strengthen family bonds, the partnership provided convicted parents with science and art activity kits to use during visits with their children. A key finding from this study was the challenge posed by systemic barriers, such as institutional delays and logistical issues, which hindered the implementation of educational programmes. The programme successfully improved parent-child interactions and highlighted the role of museums in supporting marginalised communities. This study emphasises that museums have become more than simple cabinets of curiosities in our society. When educational programmes are implemented creatively and persistently, they can generate meaningful social change and assist vulnerable populations.

The concept of decolonising museum education is increasingly gaining traction in today's context, with many scholars advocating for the inclusion of indigenous perspectives in museums and re-evaluating Eurocentric narratives. Smith (2020), in his edited book “Decolonizing: the Curriculum, the Museum and the Mind,” synthesises contributions from scholars across various fields by examining the effects of colonialism on education and cultural institutions. He also notes that decolonisation is an ongoing process that requires a shift in perspective. While the book offers valuable insights into decolonising museum education, it lacks engagement with colonial histories from different contexts. This emphasizes the need for context-specific approaches. In furtherance of this position, Mirzoeff (2017) urges institutions to reassess their collections and power relations within museum education critically. The author advocates for prioritising marginalised voices in museum narratives. Although relevant, this work does not fully address post-colonial countries such as Ghana. In contrast to Smith’s (2020) Western context, Amoako-Hene et al. (2020) explore how these challenges appear in Ghana. This gap is especially important to the study because it provides a more context-specific perspective. In Ghana, the issues are both structural and epistemological, as highlighted by Amoako-Hene et al. (2020). They recognise Eurocentric biases in Ghanaian museum narratives and further expose the challenges faced by Ghanaian museums in designing educational programmes that cater to visitors’ needs. Their

study recommends diversifying educational programmes, formalising museum education, and introducing new exhibition presentations.

While available literature advocates for the importance of participatory approaches, community engagement, and learner-centred strategies in museum education, they largely focus on Western contexts, raising concerns about their applicability in countries of the Global South, particularly post-colonial nations such as Ghana. This is due to the inherent differences in the cultural and structural dynamics of these contexts. Furthermore, only a few of the available studies, as mentioned above, provide tailored strategies that address the realities of post-colonial societies. These gaps highlight the need for targeted research, which this study aims to address.

2.2. Museums and identity formation

As already mentioned, there is no neutrality in museum practices. Museums continue to be entangled in power and the politics of representation. In their societal roles, museums play a significant role in shaping how individuals perceive and understand their position within national narratives. Identity formation within the museum environment does not simply begin and end with visitors engaging with exhibits, but is also influenced by curatorial choices, institutional policies, ideologies, and visitor motivations.

Understanding visitors' experiences in museums involves considering their identity and agency. The Identity-Related Visitor Experience Model introduced by Falk (2016) suggests that museum engagement is mainly driven by personal needs rather than the “master narratives” offered by institutions. The study identified key categories of identity-related motivation, including experience seekers, explorers, rechargers, facilitators, and professionals. Most notably, he claimed that visitors' identity needs shape how they interact with objects and exhibitions in the museum. Building on Falk's (2016) argument, Lei (2023) highlights learner-centred approaches in identity formation. He argued that identity education in museums plays a vital role in helping visitors understand their self-perception. The study presents learner-centred frameworks as a means to support identity development within

institutions. Key strategies outlined in the study include incorporating communal experiences in exhibitions, considering diverse contextual factors, and utilising technology.

While the contemporary strategies and frameworks proposed above aim to promote inclusivity in museums, traditional and historical practices often reinforce exclusionary tendencies. Coombes (2019) asserts that museums have become tools of empires for legitimising their colonial rule through their collections. This conclusion was drawn from a study exploring how museums have historically reinforced national identity narratives via ethnographic collections. She criticises the British Museum, whose 20th-century narratives framed non-western cultures and expressions as “primitive” to promote British superiority. The author also argues that museums position themselves as educational institutions, thereby reinforcing colonial perspectives through their exhibitions. Similarly, Urtizbera et al. (2020) state that “Museums are key artifacts among cultural projects designed to assert a particular sense of national identity” (p. 396). They depict museums as vehicles through which nations enforce narratives, making them part of a power chain where identity narratives and politics coexist. The authors examine the complexities of politics and identity representation in folklore museums in Spain, revealing two kinds of identity: regional and national. They also highlight how governments manipulate institutions like museums to promote certain national narratives or counter others. Building on this, Baker (2018) investigates how museums have responded to changing political landscapes and reconstructed their national identities following the Second World War. He positions museums as significant agents in shaping national consciousness. He argues that decolonisation and globalisation have led museums to adopt pluralistic narratives that challenge dominant historical discourses. He adds that museums seek to answer the question “whose history?” thus becoming key actors in identity formation. While the study champions inclusivity, it overlooks institutional resistance to change. The move towards pluralism in museum narratives is promising, but institutions lacking the capacity to implement such changes often resist them.

It appears that institutional inertia and resistance are more pronounced in post-colonial, particularly African, contexts. While Coombes (2019) discusses colonial narratives in Western museums, Jagero et al. (2016) reveal a similar pattern in African museology. Despite years of independence, the exhibitions and narratives in the Military Museum in Zimbabwe still promote colonial perspectives, sidelining indigenous viewpoints and epistemologies. Findings from this study show that Eurocentric narratives in this museum are maintained through collections, exhibitions, language, themes, and ideologies. Consequently, the

museum does not promote Zimbabwe-centred narratives, which are vital for identity formation. The authors argue that to attract visitor interest and engagement, museums in the 21st century need to promote narratives that serve the interests of their communities. The conditions at the Military Museum in Zimbabwe corroborate the argument that African museums are entangled with colonial histories. This, therefore makes it a challenge in prioritizing local epistemologies.

Museums are also spaces where identity is contested. Golding (2016) emphasises the role of marginalised groups and communities in meaning-making, unlike earlier studies that focus on institutional narratives. He argues that museums are not neutral spaces but places where power, identity, representation, and narratives converge and are negotiated. The author advocates for critical pedagogy in museums, stressing the need for diverse voices to enhance inclusive representation. By arguing that museums have the potential to serve as spaces where “new identities are forged” (p.4), this highlights the dynamic role of museums. She uses the Horniman Museum in London to show projects that engage Black and other minorities in meaning-making processes. This study reveals how museum education can challenge exclusionary practices and foster inclusive identity representation. Similarly, Venkateswaran (2022) highlights that the absence of museum representation leads to feelings of neglect and disenfranchisement. This underscores the interaction between material culture and identity formation. Her research explores the important role of museums in shaping narratives of identity and citizenship in post-partition East Punjab in India. The study reveals that museums are not merely repositories of objects and artefacts, but institutions for representing cultural heritage, which enable individuals to assert their culture, nationhood, and sense of belonging. Furthermore, museums serve as platforms for articulating national identity, not only for visitors but also for professionals. Although the study is limited in geographical scope and neglects contemporary issues faced by post-colonial museums, it offers valuable insights into the role of museums in shaping identity that could be relevant in other contexts.

The problem of marginalisation and under-representation in museums highlights the politics of representation and master narratives in museum practices Dimache et al. (2017) explore how master narratives influence place identity. They argue that master narratives in museums shape the identity of places by blending both official and personal stories. Politics of representation and remembrance continue to be entangled with curatorial practices. Museums choose what to exhibit and what to erase from public memory. This raises the question,

“whose is history?” Further, it complicates the role of museums in shaping institutional identity and public memory, but Di Domenico (2015) offers a new perspective to this discourse. He asserts that museums as institutions have their own identity, which includes roles as custodians, educators, ethical mediators, and entertainers. The author also examines the challenges faced by museums in the United Kingdom, revealing that a major obstacle is ethics and sensitivity. This has made it difficult to organise exhibitions involving sensitive objects, such as human remains, and to navigate the ethical issues surrounding them.

Beyond narratives, collections, and exhibitions, museums communicate through design and aesthetics. Piehl (2021) explores graphic design as a powerful storytelling tool that materialises museum narratives and contributes to identity formation. The author states, “graphic design is positioned as one of a range of tools that the museum institution has at their disposal to make discourses tangible in the exhibition” (p. 216). The qualitative study, conducted at the Victoria and Albert Museum in London, entirely omits the responses of visitors and focuses solely on the views of museum professionals. This limits the findings of the study by excluding the target group of these design elements in the museums. Moreover, scholarship has also shown that memory and identity evolve through museums and other heritage sites. MacDonald (2013) argues that museums and heritage sites reinforce national identities. According to her, the memory process is not static, as it is an evolving process characterized by “certain changes underway” (p. 2). Through a series of case studies in Europe, the author contends that there are several processes through which the past is made present, highlighting how historical narratives are constructed and contested within different social and political contexts.

The politics of representation and problem of marginalisation in museums limit the potential of museums to influence identities. To address this, Morrissey and Dirk (2020) contend that museums need to showcase diverse identities in their collections, exhibitions, and programmes. They argue that this inclusive approach is threatened by challenges faced by individuals from different backgrounds. These include educational disconnection, gaps between theory and practice, and student debts. The study places inclusive identity at the center of museum work and highlights the necessity to enhance diversity, which remains limited in most museum spaces.

Efforts towards pluralism and multiperspectivity in museums are evolving. Additionally, recent theories also emphasise visitor- and learner-centred pedagogies in museums within

post-colonial contexts; however, challenges such as institutional resistance, structural inequalities, and a lack of representation hinder the identity-formation potential of museums. It is important to note that the existing literature on museums and identity formation often neglects marginalised and indigenous voices. This limitation underscores the need for this study, which aims to explore how museum education influences the identity formation of Ghanaian youth. This also makes the question: “Whose story is being told?” more crucial in the current decolonial context. Community-driven approaches and inclusivity are vital for identity formation in museums.

2.3. Post-colonialism in Museums

Museums in post-colonial societies are structurally and ideologically rooted in Western epistemologies. As a result, museums in post-colonial contexts have become tools of imperialism that reinforce dominant and master narratives of history, often neglecting indigenous epistemologies. In the 21st century, Western epistemologies continue to influence museum practices and the way stories are told in post-colonial societies. Available scholarship has called for a paradigm shift in museums away from Eurocentric narratives towards prioritising indigenous perspectives, diversifying collections, and strengthening ethical commitments and institutional frameworks.

Addressing colonial legacies in museums must begin with revisiting the past. Hasian and Wood (2010) highlight that museums play a crucial role in acknowledging historical injustices by enabling societies to confront traumatic histories. They add that museums are vital in initiating dialogues about identity and history and how these influence public memory and perceptions. Similarly, Vawda (2019) reveals that exhibitions at the Royal Museum of Central Africa in Belgium have attempted to move from glorifying the Belgian colonial past to critically confronting it through new exhibitions, which contrast with an earlier one that exalted the exploits of King Leopold II and his ideas about colonialism. Structural changes in this context bring healing through dialogue, going beyond mere historical connections. Symbolic gestures are simply not enough in decolonial approaches. While Hasian and Wood (2010) emphasise the need for evolutionary exhibitions, Vawda (2010) argues that simply acknowledging colonial injustices is insufficient, and calls for conscious, practical decolonial approaches centred on inclusivity, community collaborations, and amplifying voices that have been historically marginalised. “What would a decolonial project for museums be in the 21st

century?” (p. 76), Vawda asks. He critiques how museums glorify and legitimise historical conquests, perpetuate racial hierarchies, and institutionalise epistemic injustice by marginalising non-western knowledge systems.

In most post-colonial contexts, challenges of dismantling colonial legacies and prioritising community-driven and indigenous practices appear to be common. The transformational project at the Dahomey Palace into the Royal Museum of Abomey, modern-day Benin in West Africa, exemplifies how museums in post-colonial settings continue to reflect colonial ideologies. Larsen (2017) reveals that, instead of using the museum to preserve Dahomean objects and culture, the French authorities in Benin utilised the museum as an opportunity to assert their authority and dominance in the region. A major critique of the museum was its focus on slave and colonial history rather than portraying Beninese culture. Larsen (2017) asserts that, over the years, there has been a shift towards decolonial narratives by exhibiting cultural objects central to Benin's identity. Although progress has been made, museums in post-colonial contexts often lack the structural resources and necessary logistics to fully reclaim their narratives.

Policymaking, collaborations, and community engagements are crucial for ensuring equal representation in museums, yet they also face significant challenges. Corsane (2004) discusses the transformative policies that have shaped the museum and heritage sector in South Africa following the end of apartheid. His study reveals that government policies, such as community consultations, the integration of intangible heritage, and inclusive heritage management, deviate from Eurocentric approaches; however, these require strong political will and commitment. Similarly, the study advocates for practices in museum exhibitions and the heritage sector that reflect the diverse identities of the “new” South Africa. Repatriation efforts are vital in decolonisation and can be facilitated through transnational collaborations between African and Western institutions. McGregor et al. (2024) also examine collaborative decolonisation efforts between African communities and British museums and archives. They emphasise the importance of transnational collaborations among scholars, policy officers, and museum professionals from both contexts to ensure restitution and repatriation efforts are successful. They also highlight that power, resources, and legal ownership of collections remain with Western institutions, which has been a major obstacle to progress. This issue is compounded by the lack of sufficient provenance research in the field. The study frames decolonisation as a responsibility of Western institutions, but this is problematic because

museums and other cultural institutions in non-Western contexts must also work towards decolonising their own narratives and collections.

In line with efforts towards decolonisation is the growing call for African agency in the restitution and repatriation debate. African academics such as Amo-Agyemang (2024) criticise the norm and the perception that Western institutions are solely responsible for decolonisation efforts. He views decolonisation as a double-edged sword requiring efforts from both Western and the Global South. He recommends the establishment of a restitution committee to help Ghana reclaim cultural artefacts from British institutions. The recommendation fails to address the challenges associated with international law and other legal frameworks that are binding on repatriation and restitution efforts. Furthermore, Apoh (2020) introduces the concept of “sankofatization”, an Akan idea meaning bringing knowledge from the past for present use, in his work on how Germany is confronting its colonial history through museum practices, policy changes, and repatriation efforts. He adds that academics, civil societies, and governments play vital roles in addressing historical injustices and other decolonial initiatives. While the researcher acknowledges Germany’s engagement with the African academic community and other organisations, it overlooks the deep-rooted power imbalances that characterise such interactions. Repatriation and restitution continue to be predominantly controlled by European institutions.

The liberation of collections is another crucial aspect of decolonisation that is often neglected in dialogue. Machiridza et al. (2022) argue that the colonial period rendered many traditional African objects obsolete by removing them from their original spiritual and cultural contexts. Beyond these physical artefacts, they champion the preservation of intangible cultural heritage through the concept of “living archives” and suggest a decolonial method of safeguarding these through storytelling, rituals, and performances. They state that “Museums should actually transform into ‘museums of the people’ by way of enhancing local community access into the museum, its collections and empowering them to effectively participate in museum interpretive programmes” (p. 466). Similarly, Basu (2021) asserts that “in order for the decolonial possibilities of colonial collections to be activated, the collections must be liberated from their institutional seclusion” (p. 66). This highlights that decolonial efforts in museums can only be fully realised when they are accessible to source communities. To achieve this, he advocates for the permanent return of cultural artefacts rather than temporary loan agreements between institutions. This discussion underscores the importance of freeing collections and fostering cultural ownership.

As debates around museums and decolonisation intensify, the true meaning and definition of decolonisation also appear to be contentious. Soares and Witcomb (2023) describe decolonisation as an ongoing process that encompasses a range of efforts and practices across different stages related to difficult histories and empire formations. They emphasise the persistent tensions and discussions surrounding decolonisation in museums, noting that it is a flexible process involving repatriation, provenance research, and structural changes, rather than a fixed event or outcome. The study shows the importance of indigenous approaches and community-led initiatives, drawing lessons from Australia and Latin America.

The literature in this section demonstrates that museums are beginning to acknowledge their colonial legacies, but the process of decolonisation remains a challenge. In most post-colonial contexts, efforts are often hindered by power imbalances, and symbolic gestures rather than fundamental structural changes. The findings indicate that decolonisation is not a single event but an ongoing, conscious process that requires both internal reforms and external accountability. Consequently, the process must be adaptable and rooted in local realities.

2.4. Youth engagement in museums

Youth engagement in museums has become a key focus in museology, with scholars exploring different methods for involving young people and addressing the challenges of youth participation. Actively engaging youths in museums improves visitor numbers and serves as a tool to ensure participation and create inclusive museum environments. Scholars argue that museums need to shift away from traditional passive approaches towards active, collaborative models and youth-led initiatives. This will ensure young people actively participate in co-creating narratives and exploring their identities.

Studies have shown that power imbalance is a concern in engaging youth in museums. Linn et al. (2024) and Crabbe et al. (2022) emphasise the importance of addressing inherent power dynamics in youth-museum partnerships. Linn et al. (2024) explore how some museums in the Global North are shifting towards social inclusion and equal representation through participatory projects with young people with refugee backgrounds. While community engagement efforts are vital for creating welcoming spaces in museums, the authors argue that these come with challenges as well as opportunities. Their study highlights that such projects diversify museum narratives; they empower youth to actively participate in museum programmes and serve as means of healing for historically marginalised communities. They

criticise the endemic power imbalances associated with these participatory projects, contending that instead of dismantling power structures, they may perpetuate hierarchies. Beyond this, challenges such as ineffective communication and cultural misunderstandings also arise. Models like Youth Participatory Action Research (YPAR) have been proposed by Crabbe et al. (2022) as a means to ensure youth agency in museums. They argue that “youth stories of participation can and should guide future praxis in museum education” (p. 68). The study also critiques traditional approaches such as limited youth engagement, market-driven strategies over community involvement, and superficial inclusivity, asserting that these further entrench power imbalances. Their research contends that youth from marginalised backgrounds must be active co-creators of museum programmes rather than passive consumers of museum narratives. Institutional resistance and lack of commitment often threaten the longevity of such projects and collaborations.

The disconnect between institutional aims and youth perceptions is also highlighted by existing literature. Brasseur (2019) suggests that, in most cases, young people's decisions to visit museums are not driven by personal interests but are influenced by compulsory school or academic visits, creating power imbalances. This results in an illusion of genuine interest, even when disinterest prevails in reality. A focus group discussion revealed conflicting responses on the youth's perceptions of museums. While some appreciated the narratives and exhibitions, others felt disconnected and lacked interest. Despite these challenges, Brasseur advocates recognising youth perspectives and respecting their autonomy. “Decolonize the Museum”, a project in Amsterdam, also demonstrates how museums can serve as spaces for critical reflection and youth empowerment. Giblin et al. (2024) describe how this project invited young people in Amsterdam to critique and engage with texts and exhibitions, aiming to reshape museum narratives and deepen understanding of colonial histories. Young people confronted the discomfort of colonial histories by rewriting texts on museum objects to challenge established master narratives and promote an inclusive museum environment. The authors highlight that actively involving youth is essential for cultivating a dynamic space, as it fosters trust and amplifies the voices of historically marginalised groups. At the same time, it is important to acknowledge the discomfort and to create supportive environments for individuals from marginalised backgrounds.

In the face of modernisation and globalisation, digital technologies have also emerged as tools to foster the interest and active engagement of youth in museums. Studies by Silva (2021) and Pankratz (2018) exemplify this. Silva (2021) demonstrates how online initiatives

during the COVID-19 pandemic showed collaborations between museums and youth organisations enable the youth to take ownership of museum narratives and foster creativity. Silva (2019) also adds that youth-led initiatives do not only empower young people, but they also create inclusivity in museum education and practices. Similarly, Pankratz (2018) explores strategies to improve youth participation in museums situated in rural areas and under-resourced communities. He proposes the Situational Leadership Theory (SLT) and partnerships with local high schools and other youth organisations to create youth-led initiatives. He maintains that these partnerships will result in active youth involvement, leadership development, and civic engagement.

While the strategies mentioned above are essential, the study overlooks institutional barriers such as staffing issues and funding limitations, as youth engagement in museums faces several challenges, well-supported by existing scholarship. These works identify subsidised admissions, tailored programmes, and policy development as strategies to address the difficulties in engaging youth. According to Crispin and Beck (2025), youth participation is hindered by factors including finance, race, geography, and interest. These factors significantly influence how often, or whether at all, a participant visits the museum. They also emphasise the importance of museums in achieving educational outcomes for young people. Their study critically examined youth engagement in museums over two decades and uncovered geographic disparities in attendance. As a solution, they suggest subsidised museum fees, accessible educational programmes, and collaborative projects with underserved youth to ensure full participation in museum activities.

Gordin et al. (2022) emphasise the need for diverse approaches and customised programmes to cater to different levels of interest among youth. The study highlights three main categories of young audiences in museums: interested, advanced, and proficient, each of which has distinct interests suited to specific programmes in museums. Interactive and engaging programmes in museums seem to attract most participants in the survey. This calls on museums to shift from traditional methods to user-led constructivist learning, as emphasised by Hein (1998) and Vygotsky (1978). At the policy and institutional level, The Network of European Museums Organisation, NEMO (2015), reveals that personal well-being, active citizenship, employment opportunities, and social interaction skills are some benefits participants gain from visiting the youth. In contrast, barriers such as accessibility, financial constraints, and lack of interest hinder the youth from participating in museum programmes. To overcome these barriers, the report advocates for a “playmaker museum”—a space that

utilises participatory approaches to curation, digital integration, and an inclusive museum environment. Additionally, it urges museums to evolve from passive educational spaces to dynamic, youth-friendly environments.

Participatory collaborations between museums and youth groups can also extend beyond the walls of the museums. Mkwanzani et al. (2023) explore how art-based engagements and projects such as graffiti art, filmmaking, and community canvases can serve as catalysts for political agency, self-expression, amplified voices, and cultural ownership among the youth. The study focused on Tonga Youth in Zimbabwe, examining how participatory arts and heritage projects can foster active youth engagement in cultural initiatives. They argue that heritage-based projects cultivate critical consciousness among the youth and that these participatory approaches have the potential to neutralise power imbalances inherent in the relationships between institutions and young people.

This review highlights the significance of collaborations and youth-led initiatives in museums and the cultural sector. It also uncovers the challenges that hinder young people's full participation in museums, such as financial constraints, lack of interest, power imbalances, and geographical barriers. By prioritising youth voices through participatory projects, museum managers foster an inclusive and engaging environment for young people.

2.5. Museum practices in Ghana

Ghana has a very rich cultural heritage. Despite this, available literature indicates that Ghanaian museums have not fully exploited the country's potential. Studies also reveal the lack of formalised education in museums, community engagement strategies, and effective storytelling methods, with little or no strategies for youth engagement. They also show that, despite recent discussions about decolonisation, Ghanaian museums still operate within colonial frameworks.

Effective museum education in Ghana is hindered by systemic barriers such as the lack of formalised educational programmes. Amoako-Hene et al. (2020) identify the National Museum, Museum of Science and Technology, and Cape Coast Castle Museums in Ghana as leading institutions facing this challenge. They argue that museum educators in Ghana have to rely on guided tours as the medium of education due to this challenge. This limits deeper levels of visitor engagement and satisfaction, resulting in a negative visitor experience rather than a stimulating educational approach. They call for comprehensive policy development to

formalise museum education programmes in Ghana. The challenges in Ghanaian museology are not limited to the absence of formal educational frameworks; they also include low publicity and public interest, managerial deficiencies, and the perception of museums as static and outdated rather than progressive and engaging, as Dika and Agyei (2018) suggest. This perception further diminishes interest and repeat visits. The study proposes strategies such as educational reforms, community engagement, and modernising exhibition elements to increase interest among Ghanaian visitors. Additionally, “the youth visit the museum more hence museums should target the youth more during publicity”, (p. 144). Young visitors seek engaging experiences, so Ghanaian museums must shift from traditional pedagogical methods to embrace their evolving role as dynamic spaces to enhance appeal, especially among the youth. While the study primarily emphasises visitor feedback and experiences, it does not address institutional challenges such as funding and policy deficiencies.

As several other studies have revealed, visitors are most appreciative of their museum experiences when they feel a connection with the exhibits and the museum narratives. Museum visitors in Ghana are no exception. Preko and Gyepi-Garbrah (2021) point out that museum visitors in Ghana value their experiences when they are emotionally resonant. They add that initial museum visits determine whether or not there will be repeat visits among these audiences. The study revealed that positive visitor satisfaction leads to a repeat visit and the willingness to pay more for the experience, and vice versa. Due to the lack of formalised and targeted strategies for youth engagement in museums, Ghanaian museums are at risk of diminishing their appeal and value among these active visitors. In a shocking revelation, studies by Dika and Agyei (2018) reveal that the youth are the most active museum visitors in Ghana. “The youth visit the museum more hence museums should target the youth more during publicity”, (p. 144). They argue that efforts to improve visitor patronage and appeal are limited by lack of educational programming, digitalisation, and tactile elements. This highlights the need for targeted educational and dynamic storytelling strategies to maintain and enhance youth participation in Ghanaian museology.

Narrative representation in Ghanaian museums is simplistic, contested, and criticised. Hove’s (2022) studies on the National Museum of Ghana highlight the problem of mnemonic silences and deliberate selectivity in museum narratives and representation. He critiqued the National Museum of Ghana for its selectivity and ambiguity in storytelling. “The new exhibition is entitled “Unity in Diversity”, which I think is an excellent title. But the opening exhibition fails to explore or discuss this. What does diversity entail? How is it connected to

tolerance and acceptance?” (Hove, 2022, online). According to him, the museum does not fully tell the painful histories and stories associated with the trans-Atlantic slave trade and the country’s colonialism but rather presents an oversimplified, selected narrative about the country’s history. He adds that, despite Ghana’s rich cultural heritage, the historical narratives of the country are not properly told in the museum, limiting its educational impact on the audience. Mnemonic silences and oversimplified narratives in post-colonial contexts are not ideal. Manu et al. (2022) and Labi (2008) have stressed the need for cultural ownership and reclamation of lost objects, not just through repatriation but with the involvement of source communities. Labi (2008) argues that, in order to foster interest and cultural ownership, museums need to engage source communities, policymakers, and experts in industry and academia. “Museums must be responsive to their communities by making knowledge and expertise available in locally relevant ways” (p. 106). The study also revealed the consistent neglect of the museum and cultural industry by successive governments. The limited governmental support and public engagement do not lead to the realisation of the full potential of museums as spaces for critical engagement and empowerment in Ghana.

As the discussion about cultural ownership and repatriation gains traction in the decolonial discourse, scholars such as Manu et al. (2022) have stressed the need for Western institutions to return looted artefacts, like the looted Asante regalia held by British institutions, to their source communities. They argue that the return is not merely a gesture, but an act of symbolic justice for source communities. It is important to note that international law and other legal frameworks pose significant barriers to repatriation efforts. The British Broadcasting Corporation (BBC, 2004) announced the return of some 35 Asante Crown Jewels to Ghana in the form of “loans”. These international frameworks, rather than promoting cultural ownership, raise further questions about ethics, access, and the involvement of international organisations in the affairs of a people.

Building on the challenges faced by the museum sector in Ghana, Mensah and Gilblom (2024) shift the focus from the difficulties of Ghanaian museums to the future possibilities and potential within the sector, employing Eve Tuck's (2009) desire-based framework. The study involved qualitative interviews with nine museum professionals from the National Museum of Ghana and other museums nationwide. Although the museum sector in Ghana encounters several issues such as funding, inadequate training, and leadership gaps, museum professionals expressed hope for the sector's potential, which they believe can be realised through policy reforms, community engagement, and comprehensive training.

2.6. Post-colonial Theory

Theory on post-colonialism critically explores the cultural, political, and social legacies and implications of colonialism and imperialism. Emerging in the 20th century, the theory investigates how colonialism has shaped contemporary societies in terms of identities, power, administrative structures, and discourses. Post-colonial theory also draws on multiple disciplines such as sociology, history, and cultural studies, alongside other decolonisation debates and movements. The discourse on post-colonial theory has been shaped by key theorists such as Edward Said, Homi Bhabha, Gayatri Spivak, Ngũgĩ Wa Thiong’o, and Franz Fanon, whose arguments and key concepts are synthesised in this section. These scholars have provided foundational frameworks for understanding the challenges and complexities of colonialism and post-colonial experiences in contemporary times. Homi Bhabha’s post-colonial theory is the most relevant for this study. Nonetheless, it is important to pay attention to other post-colonial theorists and their main arguments, such as Edward Said and Spivak.

In what is regarded as the foundational text for post-colonial theory, “Orientalism”, Edward Said (1978) argues that the West has historically represented colonised communities (The East) as inferior, exotic, archaic, and monolithic to justify, legitimise, and defend their colonial conquests. Furthermore, Said (1978) criticises Western production through “academic orientalism,” which also functions as a tool for power and domination. This binary framing of non-Western societies has been embedded in academia, policy, and continues to influence Western perceptions of the Global South. He maintains that “knowledge of the Orient, because generated out of strength, in a sense creates the Orient, the Oriental, and his world” (p. 40). The binary opposition of “the orient” and “the occident” justified the need for colonialism by portraying the East as static and uncivilised, thereby necessitating Western “intervention”. Said (1978) cites Lord Balfour and Lord Cromer’s rule over Egypt as a product of a supposed superior knowledge rather than mere military conquest. By challenging the neutrality of Western scholarship, Said (1978) calls for a decolonised and more nuanced understanding of history and identity. Building on this debate, Gayatri Spivak (1988) also critiques the representation of marginalised communities by Western intellectuals in post-colonial contexts. She terms the oppressed “the subaltern” and argues that their voices cannot be heard because they are historically marginalised by dominant power structures. In

agreement with Said (1978), she also contends that Western production of knowledge perpetuates and maintains power imbalances. She states that Western colonialism and imperialism have imposed their knowledge systems and epistemologies on colonised cultures (the subaltern), leading to the erasure or marginalisation of indigenous knowledge systems and cultural practices.

2.7. Theory Application: Post-colonial Theory, Homi Bhabha (1994)

In “The Location of Culture,” Homi Bhabha (1994) critically engages with post-colonial discourse by introducing concepts such as hybridity, ambivalence, and mimicry. He challenges traditional notions of identity, arguing that identities are not fixed but are flexible and continuously negotiated in a “third space” through interactions with different cultures, which results in the creation of new and complex identities. The concept of “third space” refers to an area (both physical and non-physical) where different cultures intersect and interact; however, this interaction is often ambiguous. The “third space” is crucial to understanding identity formation. According to Bhabha (1994), this space challenges the conventional ideas of identity. It “carries the meaning of the burden of culture” and enables the formation of new identities by facilitating cultural interactions. This concept disrupts the binary opposition of coloniser and colonised, or self and other. He also argues that colonised subjects imitate the culture of the coloniser. He calls this “mimicry,” but notes that this imitation is never perfect, as it always contains some degree of ambivalence or difference. Thiong’o (1986) also supports the idea of mimicry through a critical analysis of language. He says language plays a vital role in colonial domination and post-colonial resistance. He claims that European languages imposed on colonial communities were tools of control, and advocates for the use of indigenous languages, especially in African communities and education to reclaim agency and identity.

Post-colonial theory offers a strong framework for critically examining how museum education programmes and other practices at the National Museum of Ghana influence youth identity formation. Using the diverse ideas within post-colonial theory, the study can illustrate how museums function as spaces for decolonising knowledge, engaging youth, and empowering them through reclaiming their identities. This study specifically adopts Homi Bhabha’s post-colonial theory, focusing on his concepts of hybridity and third spaces. The scholar argues that identities are not fixed or binary but are continuously negotiated amid

traditions, colonial legacies, and contemporary realities. Hybridity is particularly important in exploring how young people in diverse post-colonial societies like Ghana negotiate their identities amid multiple influences. In this context, the theory will serve as a lens through which to evaluate how curatorial choices and educational programmes at the National Museum of Ghana contribute to the development of hybrid identities that reflect various aspects of Ghanaian cultural heritage.

The framework is also helpful in understanding and examining how different ethnic groups in Ghana are represented at the National Museum. Ghana, of course, is not a homogenous country; it boasts five main ethnic groups comprising over twenty tribes. Does the permanent exhibition at the National Museum of Ghana reflect the hybrid identities of the over thirty-five million Ghanaians? Do the youth, who navigate both traditional and modern influences, find themselves represented, and how does this affect their self-perception and identity? Regarding whether the museum promotes a static, monolithic view of identity or fosters pride among young visitors, analysing these post-colonial concepts will help answer these thought-provoking questions.

His concept of “third spaces” is a theoretical site of transformation and negotiation where meanings can be constructed through interactions, dialogical means, and reinterpretation. This “third space” allows for the emergence of new and hybrid identities. The concept can help the researcher to reimagine the National Museum of Ghana as a site of memory where young people can confront dominant narratives, contested histories, and derive meanings and understanding of their unique cultural identities. This “third space” importantly shifts the role of museums from being authoritative spaces and cabinets of curiosity to both a physical and an ideological space where young people can challenge and co-create national narratives. This will be essential in examining whether the museum reflects the diversity of the Ghanaian population, challenges colonial legacies, and encourages active youth participation to position themselves as active participants rather than passive consumers of museum narratives.

2.8. Critique of Post-colonial Theory

Roy (2016) argues that the main critique against post-colonial theory is based on the fact that the key theorists in this debate only emphasise the negative impacts of colonial experiences and completely neglect the importance of local agency and resilience in post-colonial discourse. This argument appears to have completely overlooked the power imbalances

inherent in the relationships between colonisers and the colonised. In contrast to Roy's (2016) argument about the neglect of local agency and resilience in post-colonial debates, Spivak (1988) reiterates that even when the "subaltern" speaks up, they are often misunderstood and appropriated. Spivak's (1988) argument highlights that some post-colonial theories acknowledge the importance of local agency, but as already established, the power imbalances are a major obstacle to locals asserting their culture and identity. Chibber (2013) also argues that post-colonial theory's emphasis on the particularism of culture and unique differences results in the rejection of universalism. Moreover, the focus on culture and identity in post-colonial theory fails to critically engage with the material and economic aspects of colonialism and the positive impacts on colonised societies. According to him, universalism is an essential part of understanding the shared experiences of people in a globalised world. Chibber (2013) adds that post-colonial theory undermines progressive social change because it reinforces cultural relativism. Chibber's critique of post-colonial theory undermines the epistemological diversity of the Global South through his emphasis on universalism over cultural particularism; this further perpetuates the dominance of Eurocentric narratives in global discourses. He also ignores the importance of indigenous knowledge systems and how they are crucial in understanding the complexities of colonialism and its legacies. There is a need for a more nuanced and contextualised understanding of postcolonial theory and its contribution to our understanding of colonialism, power dynamics, and identity.

CHAPTER THREE

METHODOLOGY

3.1. Context

The aim of this study is to determine how the museum educational approaches at the National Museum of Ghana affect the post-independence identity development of young people aged 20 to 35 years. This criterion was based on the definition of youth outlined in the 2022 National Youth Policy of Ghana. To fulfil this, my research questions are as follows:

1. How does the National Museum of Ghana’s educational programming promote Ghanaian-centered narratives?
2. How does the representation of ethnic groups and cultural expressions in the permanent exhibitions of the National Museum of Ghana influence the perception of cultural identity among young visitors?
3. What are the responses of Ghanaian youth to post-colonial narratives in the National Museum of Ghana, and how do these responses shape their self-perception?

This chapter explains the research design, including the methods of data collection, data sources, ethical considerations, and the limitations of these methods. The study addresses the above questions by using primary data sources through a qualitative methodology. Qualitative research is “the empirical collection of narrative data from individuals or groups, producing an in-depth understanding of the phenomena of interest” (Korstjens 2017, cited in Adeoye-Olatunde and Olenik 2021; p. 1358).

3.2. Rationale

The study is motivated by the growing need to critically examine how museums in post-colonial societies with complex and diverse populations, such as Ghana, can serve as spaces for identity formation, empowerment, and representation. Furthermore, the existing literature on the ongoing discourse surrounding decolonisation in museums seems to lack focus on how museums influence the identity development of young people in the global south and their perceptions of museum spaces and practices. Data from the 2021 Population and Housing Census shows that Ghana has a very youthful population, with almost 50% of the country’s inhabitants under the age of 40. This age group is therefore a vital stakeholder in the country’s future, as their views on self-representation and pride impact national development.

The National Museum of Ghana, the first documented museum in Ghana, houses valuable collections and narratives that could influence the identity of the youth amidst modernisation and globalisation. However, the potential of this sixty-eight-year-old museum remains largely untapped. This study takes the form of a case study of the National Museum of Ghana, focusing specifically on the current main exhibition, “Unity in Diversity,” and the

contemporary exhibition “Ghana Arts After Independence.” Simons (2009) defines a case study as an “in-depth exploration from multiple perspectives of the complexity and uniqueness of a particular project, policy, institution, programme or system in a ‘real life’ context. It is research-based, inclusive of different methods and is evidence-led. The primary purpose is to generate in-depth understanding of a specific topic, programme, policy, institution or system to generate knowledge and/or to inform policy development, professional practice and civil or community action” (p. 21).

My research paradigm is interpretivist. The interpretivist paradigm provides in-depth understanding of specific contexts, such as cross-cultural studies and factors influencing particular developments, through the collection and interpretation of qualitative data, leading to deep insights and conclusions that may differ from others, as contended by (Myers, 2008; Saunders et al., 2012, cited in Alharahsheh et al. 2020; p. 42). This means that research findings are not universal truths but are shaped by the context in which they are studied. In this research, I aimed for subjective meaning-making by exploring how youth perceive and interpret museum narratives, emphasising their personal and individual experiences. Additionally, the study explored a context-specific understanding. Museums, identity, and post-colonialism are all embedded in particular cultural contexts. This research paradigm enables an understanding of the experiences of youth within a specific socio-cultural setting rather than producing generalisations across different contexts.

Understanding the role of museum education in post-colonial identity formation among Ghanaian youth is a compelling and intriguing research topic. While various approaches can assist in exploring the phenomenon, qualitative research methods seem to be the most suitable for data collection. The study will employ qualitative methods to examine museum education and post-colonial identity formation, focusing on the National Museum of Ghana.

Morgan et al (2017) explained that qualitative research is the broad term for all the methodologies that include semi-structured interviews based on questionnaires, surveys, participant observation, ethnography, or naturalistic research. Patton (2015) and Pandey and Patnaik (1999) also describe qualitative methodology as a collection of personal experiences, interviews, case studies, and visual data to describe the routines and the problematic nature of a phenomenon or a study. For this study, specifically, the qualitative methods of data

collection that will be used include case study, interviews, participant observation, focus group discussion and document analysis

3.3. Participant Groups

I have classified the participants in this research into two main groups. These are the interview participants, consisting of staff at the National Museum of Ghana and visiting youth, and the observation participants, which mainly include groups and individuals exploring the exhibitions at the National Museum of Ghana.

To gain a deeper understanding of the educational and curatorial strategies and choices at the National Museum, I interviewed three staff members: a curator, an educator, and a tour guide. These individuals were made available for interview through the acting director of the National Museum. They were selected based on their roles, involvement with the case, insights on my research topic, and their previous experiences. I would have preferred to interview at least two members from each department of the museum, but the acting director informed me that, since the interview focused mainly on the educational strategies and curatorial choices, there was no need, as the responses would likely be similar given the museum's working policy for all staff across departments.

The second group of interview participants consisted of visiting youth. As previously mentioned, these participants were not selected at random because there was an established criterion for their involvement in this study, which includes individuals aged between 20 and 35 years. Consequently, the sampling strategy used in their recruitment was purposive, ensuring that all interviewees met the specified criteria. The selection of this strategy is based on the researcher's assumption that, given the aims and objectives of the study, certain groups might possess valuable opinions and insights regarding the questions and issues examined, making their participation crucial. This view is supported by Mason (2002) and Robinson (2014).

By engaging this age group, which consisted of a mixture of passive and active explorers in the museum, I gained a deeper understanding of their perception of post-colonial narratives within the museum, how different ethnic groups are represented, and how these factors influence their self-perception and identity as Ghanaians. Before conducting the interviews, each participant was first given an information sheet providing a brief overview of the research project and a consent form, which was approved by the University of Tartu Ethics

Committee. In the consent form, participants were asked whether they consented to being identified by their real names, pseudonyms, or images and media, where necessary. They also had the option to skip questions or withdraw at any point if they felt uncomfortable. The interviews were recorded using my mobile phone and subsequently transcribed. The transcription was essential to reduce any risk of identification through voice. Sensitive data, including the consent forms and audio recordings, has been securely stored on my personal laptop and protected with a password.

3.4. Methods of Data Collection

This study is an empirical one that employed ethnographic primary data collection through qualitative methods. These methods include interviews, both emic and etic observations, focus group discussions, and content analysis. The reason for choosing these methods was to enable the researcher to gain a nuanced understanding of curatorial decisions and practices, youth perceptions of post-colonial narratives and identity formation, cultural practices, and, of course, the experiences of the participants.

I engaged three staff members of the National Museum of Ghana through interviews. These included a curator, an educator, and a tour guide, chosen for their roles in the museum and their relevance to my research project. The interviews primarily focused on the educational strategies of the national museum, curatorial choices, the legacy of colonialism in the museum's collections, challenges in engaging the youth, and the use of language in the museum. Additionally, ten young people comprised of males, females, and a non-binary individual from various parts of the country were interviewed. Most participated in person, with three joining by phone due to their availability. These interviews were guided by a semi-structured questionnaire and follow-up questions where necessary. It is important to note that these follow-up questions were not aimed at eliciting specific answers but at encouraging more in-depth and nuanced responses, as argued by Galleta (2012). All interviews with museum staff lasted under an hour, with the shortest being about twenty-three minutes and the longest around forty-five minutes. I interviewed the curator about curatorial decisions at the national museum. The questions centred on changes to the permanent exhibition, representation of different ethnic groups, post-colonial narratives and objects, and the rationale behind the new permanent exhibition "Unity in Diversity." The discussions with the educator and tour guide mainly covered educational programming and strategies related to

young people, approaches to contested historical narratives, challenges engaging youth with post-colonial stories, and their perceptions of language use in the museum. (The transcripts of these interviews, along with the questions, will be included as an appendix to this document.) To validate the responses, I employed a triangulation method, combining a content analysis of the museum's exhibits with personal observations, both of which provided emic and etic perspectives.

My observations at the National Museum of Ghana took place on four different dates. These were 4th March 2025, 6th March 2025, and 20th March 2025, all focused on the main permanent exhibition at the museum, “Unity in Diversity,” and on the 24th, which was dedicated to the temporary exhibition, “Ghana Arts After Independence.” The observations offered an opportunity to note certain dynamics that interviews might not reveal, such as natural emotional responses, spontaneous behaviours, and additional discussions. Each observation lasted approximately between one hour and fifteen minutes and two hours. To support my observations, I had prepared specific pointers about particular aspects I wanted to observe.

- Participant engagement, attention span, interest, and interactions with guides and educators during guided tours.
- Pattern of movements and on which exhibit(s) they spend most of their time.
- Emotional responses, body language and how they react to certain narratives with specific focus on contested histories in the museum

On the individual exploration, my observation focused on

- How individuals choose which exhibits to focus on and how much time they spend on them, their movements within the exhibitions, which exhibit(s) are overlooked by visitors, and the use of digital technologies such as video narratives and QR codes.
- Emotional responses and their body language towards certain narratives in the museum

These observations aligned with my second and third research questions. Overall, I tracked 27 individuals; two of these were in groups of 10 each, while the remaining seven consisted of private individuals. Due to the potential influence of the Hawthorne effect, I avoided

making it too obvious that I was monitoring behaviours. This was particularly true during the observation on 6th March, when I participated in a group guided tour with 10 other individuals from Rotary Ghana.

A focus group discussion was held with five Ghanaian youths from diverse ethnic backgrounds. This was necessary to gather insights on issues that might have been overlooked during the interviews and observations. At the same time, it also aimed to confirm some of the issues identified during those sessions. The discussion lasted approximately forty-five minutes and was guided by semi-structured and follow-up questions. It proved relevant as it showed how young people co-construct knowledge and meanings among their peers on sensitive national issues. The discussion uncovered a complex range of feedback, with participants either supporting their peers' responses or expressing disagreements.

The study also employed content analysis as a method of data collection to critically examine the exhibitions and themes in the National Museum of Ghana. Using this qualitative approach, I revealed how historical and cultural narratives are constructed and communicated in the museum, focusing on curatorial narratives, language, tone of exhibition texts, artifact selection, and visual symbolism. This analysis is necessary to determine whether the narratives in the National Museum promote Ghanaian-centered stories or perpetuate colonial frameworks. The content analysis covered both the permanent and temporary exhibitions in the museum, namely “Unity in Diversity” and “Ghana Arts After Independence,” respectively, to understand how the museum presents post-colonial identity in the “new nation,” cultural pride, and national unity.

“Unity in Diversity”, inherent in its name, celebrates Ghana’s heterogeneity and multi-ethnic coexistence as a nation with a focus on early human occupation in Ghana, state formation, inter-ethnic wars, the formation of kingdoms such as the Ashanti Kingdom, and the new nation that emerges after independence. “Ghana Arts After Independence,” on the other hand, highlights the artistic expression of the Ghanaian people after independence by centring women who have been marginalised in Ghana’s political history. These analyses reveal dominant historical and heritage discourses, gaps and mnemonic silences in historical narratives, and the extent to which the museum actively engages youth to reflect on their identity in the face of modernisation.

3.5. Data Analysis

Data from the fieldwork was analysed using the thematic approach as outlined by Braun and Clarke (2006). This is due to its suitability for examining qualitative data and its flexibility in identifying patterns and various issues within qualitative data sets. Coding was carried out using the software “NVivo 12”, by uploading interview transcripts and observation notes, which was an iterative process to identify recurring words in the data. The codes were then grouped into overarching themes aligned with the research questions. These themes include Ghanaian-centred narratives, ethnic representation, post-colonial narratives, and language and exclusion. The analysis was also grounded in Homi Bhabha’s (1994) post-colonial theory, with focus on concepts such as third spaces, hybridity, ambivalence, and mimicry.

3.6. Ethical Considerations

For every piece of research involving human participants, confidentiality and ethical integrity are highly essential. This research strictly adhered to the established ethical guidelines and procedures of the University of Tartu, as well as the university’s policy on engaging human participants. It is important to note that the University of Tartu follows the Estonian Code of Conduct for Research Integrity, with principles of freedom, responsibility, respect, honesty, confidentiality, and justice at its core. In accordance with the research ethics requirements in social sciences at the University of Tartu, I did not seek ethical approval because my research does not involve vulnerable groups. Most importantly, I engaged individuals aged between 20 and 35 years and museum staff, all of whom are over 18 years old. Nonetheless, I obtained a consent form that was provided to all participants before the interviews began.

I obtained permission (informed consent) from all 14 participants in this study—the museum professionals and the participating youth. Participation in this research was voluntary. Most importantly, I respected the autonomy of the participants by giving them the option to opt out at any time. Participants also had the choice to leave some questions unanswered or to withdraw from the research at any point without needing to provide a reason or explanation. To ensure anonymity and confidentiality, participants have been protected with pseudonyms in the transcripts, except for those who gave their consent to be identified by their real names.

After gathering the data, I reduced the risk of participants being identified by their voice in the recorded interviews. I achieved this by accurately transcribing the interviews or translating and paraphrasing in English the phrases spoken in the local language.

3.7. Researcher Reflexivity

Reflexivity is a crucial element in all qualitative research. Berger (2015) describes this as awareness of the researcher's role, positionality, personal beliefs, and background, and how these factors may influence the research process. He notes that the researcher's position impacts the research in three key ways: access to the field, the type of information shared due to familiarity with the researcher, and the interpretation of data influenced by the researcher's worldview (p. 220). As a Ghanaian researcher and someone who has previously collaborated with the National Museum, I do not see myself as an insider, since there have been significant changes in staffing and policies at the Museum. Hence, this did not influence my approach to this study. Most of the youth I engaged with were random individuals I met while conducting fieldwork, with whom I had no prior connection. For the few individuals who knew me, I reduced unconscious bias by creating an environment that allowed them to respond to my open-ended questions freely, without any undue influence. Etherington (2004) argues that a reflexive approach helps researchers minimise bias, is ethical, and promotes transparency throughout the research process.

3.8. Challenges and Mitigation Plan

Qualitative data collection methods such as interviews, observations, and content analysis are never without limitations. One significant barrier to interviews as a form of data collection is social desirability bias. This occurs when participants show “guardedness” and “political correctness” in their responses, especially when discussing sensitive topics like colonialism, ethnic representation, identity, and institutional critique. Silverman (2013) argues that respondents tend to give answers they believe are acceptable rather than reflecting their true feelings. Additionally, Kvale and Brinkmann (2009) note that the presence, tone, and identity of the interviewer can influence respondents' answers. To address this, I built rapport and relationships with all participants in this research to reduce pressure and ensure their comfort.

I achieved this by engaging them in informal conversations before the interviews. During the interviews, I kept the discussion conversational to help participants feel at ease throughout the process.

It is natural for people's behaviour and actions to change once they realise they are being monitored by a third party. This phenomenon is known as the Hawthorne effect.

McCambridge et al. (2014) describe the Hawthorne effect as the awareness of being studied and the potential influence on one's behaviour. To minimise this, I first took part in a group guided tour as a participant observer, ensuring that it was not too obvious I was a third person monitoring the group's activities during the tour. To improve the reliability of my observations, I conducted multiple observations on different dates to ensure consistency. I also recognise that a researcher's background and interests can influence what is noticed and how it is interpreted, as argued by DeWalt and DeWalt (2011).

CHAPTER FOUR

FINDINGS AND DISCUSSION

4.1. Context

This chapter of the study presents the main findings of the study through themes that seek to answer the following research questions:

1. How does the National Museum of Ghana's educational programming promote Ghanaian-centered narratives?

2. How does the representation of ethnic groups and cultural expressions in the permanent exhibitions of the National Museum of Ghana influence the perception of cultural identity among young visitors?
3. What are the responses of Ghanaian youth to post-colonial narratives in the National Museum of Ghana, and how do these responses shape their self-perception?

This is followed by an analysis of the findings in accordance with the theoretical framework supporting this study, Homi Bhabha's (1994) post-colonial theory, and an engagement with relevant scholarship in museology to determine the extent to which museum pedagogy influences the identity formation of Ghanaian youth and how they respond to the narratives at the National Museum of Ghana.

As a Ghanaian researcher from the Akan ethnic group, although my culture is prominently reflected in the museum, I have examined this study through a very critical lens with cultural sensitivity. The chapter begins with background information and a brief history of the case, the National Museum of Ghana, followed by a thematic analysis aligned with the research questions, and a summary of the findings with suggestions for future actions where appropriate. As we already know, the data analysed in this section was collected through interviews with young visitors and museum staff, observations, content analysis, and a focus group discussion. The anonymised participants in the interviews are referred to as participant 1-14.

4.1.2. Conceptualising Identity in Post-colonial Contexts

To critically examine the link between museum education and the identity formation and self-perception of Ghanaian youth, it is essential to establish a clear definition of identity.

Although several definitions of identity have been proposed, this study is grounded in Stuart Hall's (1996) understanding of identity, which he describes as an ongoing, processual production shaped by historical, political, and cultural forces. He also emphasises that identity is not fixed; it develops through representation via an ongoing process of differences and exclusion. Hall's (1996) concept of identity aligns with Bhabha's (1994) post-colonial theory, which advocates for the fluidity of identity. In post-colonial contexts like Ghana, identity is intertwined with the legacy of colonialism and the impacts of globalisation.

Museums, therefore, may play a role in shaping the identity of Ghana's youthful population, both in terms of representation within their exhibitions and through exclusion in dominant

narratives by underrepresenting certain ethnic groups, omitting marginalised identities and dissenting voices, and via the use of the English language.

4.1.3. The National Museum of Ghana

The National Museum is an ethnographic, archaeological, and art museum that is essentially divided into sections (Ghee, 2015; p. 46). “Unity in Diversity” and “Ghana Arts After Independence” are the two main exhibitions at the national museum, with the former being the permanent display and the latter a temporary exhibition (From November 2024 to April 2025). It is situated in Accra, the capital of modern Ghana, described as a “city whose form still bears the strong imprint of its colonial history” (Crinson, 200; p. 232). The National Museum of Ghana was inaugurated on 5 March 1957, on the eve of Ghana's independence. Formerly known as the Gold Coast, Ghana was a British colony until it gained independence in 1957. The idea of establishing a national museum was first proposed in 1943, driven by the need to preserve the cultural artefacts and objects of the then Gold Coast (Ghana). It was incorporated into the Ghana Monuments and Museums Board in 1958 after Ghana gained self-governance in 1957. The Ghana Museums and Monuments Board (GMMB) serves as the legal custodian of Ghana's material cultural heritage, safeguarding the nation's invaluable legacy of history, art, and architecture (GMMB, online). Crinson (2001) notes that the museum was part of a broader nation-building project in the first post-colonial country in Africa, but approximately 10,000 objects collected by British archaeologist Charles Thurston Shaw, according to Fogelman (2008), still constitute about forty per cent (40%) of the entire museum collection. Fogelman (2008) critically examines the colonial legacy that influences practices at the National Museum of Ghana. She argues that while it is necessary for the museum to retain objects linked to Ghana's colonial past, it is equally important to recognise local agency in shaping identities and the evolving contemporary culture in Ghana. When framed within post-colonial nation-building, and as previously established, the rationale for founding the National Museum of Ghana was to establish a cultural vessel where the sovereignty and identity of a “new nation” could be envisioned. It remains an important site where cultural identity, historical narratives, and heritage are continually negotiated and

curated. An analysis of the educational programmes and strategies at the museum reveals a tension between genuine decolonial intentions and institutionalised colonial frameworks.



Figure 1. Gallery of the National Museum of Ghana. (Photograph By Author).

4.2. Educational Programming and Ghanaian-Centered Narratives

Do the educational programmes and pedagogical approaches at the National Museum of Ghana promote indigenous ways of knowing, or do they promote Eurocentric narratives? This is the question this section of the chapter explores. Data has been drawn from interviews with a curator, an educator, and a tour guide; observations; and a content analysis of the exhibitions.

4.2.1. Object-based learning and storytelling through traditional Ghanaian material culture

Findings:

The educational programme at the National Museum of Ghana focuses on the main exhibition, “Unity in Diversity.” The staff involved in the fieldwork all reiterated that the purpose of the exhibition is to celebrate the unity of the Ghanaian people despite their inherent differences. Visitors to the museum are likely to find meaningful connections if they see their cultures represented within a unified national narrative. The theme of “unity” is pedagogically reinforced through object-based learning. In line with Piaget’s (1952) constructivist theory, the museum encourages visitors to see, hear, and interact with stories and objects to foster a deeper connection and understanding, highlighting Ghana’s material culture such as “Kente,” clan stools, musical instruments, traditional costumes, architecture, and other traditional artefacts. It was also revealed that storytelling, guided tours, and other outreach activities are the primary educational strategies employed at Ghana’s national museum. An educator at the national museum (Speaker 11) stated:

“The National Museum provides a space where our diversity... comes together under one umbrella... to send out information that we are united people and a united voice.”

Discussion:

It appears that indigenous ways of knowing are central to the educational approach; this idea is based on the use of “Kente” to teach mathematics and the focus on traditional Ghanaian material culture. From a post-colonial perspective, this strategy by the educational department of the national museum is highly questionable, as it seems very performative. Not only is it performative, but it is also tokenistic despite being a localized pedagogy. In this context, performative echoes Butler’s (1993) concept of performativity because it does not signify genuine inclusion but a symbolic act to portray an idea of unity and inclusivity, while reinforcing dominant historical and ethnic narratives through its practices.



Figure 2. Kente. Unity In Diversity. (Photograph by Author)

My critique is based on the fact that this indigenous strategy is not even used or recognised in the national curriculum, which also mirrors the education system of the former colonial powers, the British. Additionally, the strategy is not structurally embedded, relying solely on the discretion of the educator in charge of the session. This has been used to highlight the challenges and complexities of Ghanaian history. While national museums play crucial roles in shaping memory, they often oversimplify narratives in favour of celebratory mythologies (Macdonald 2003; Anderson 1983). The focus on the exhibition “Unity in Diversity” ultimately reduces the socio-cultural complexities of Ghanaian society. This stems from the belief that national narratives conflicting with the main exhibition's goals will be ignored as in the case of the inter-ethnic conflicts which have not been mentioned in the exhibition

Although interviews with the museum staff revealed that the museum aims to portray Ghanaian culture and narratives, their dependence on national archives and a select group of individuals (mainly academics) to validate these narratives aligns with the concept of the Authorized Heritage Discourse (AHD), rather than involving local communities in sharing their experiences. Smith and Waterton (2012) define Authorised Heritage Discourse as a “dominant way of thinking about, writing and talking about, and defining heritage” (p. 156). This presents a clear contradiction between the museum’s “performative” actions and its actual practices, as it undermines indigenous participation.

4.2.2. Language and Epistemological Contradiction

Findings:

Another significant theme that emerged from the data analysis during my engagement with the museum staff is the issue of language, reflecting linguistic and epistemological tensions. An educator (Speaker 11) at the national museum mentioned that:

“English is not an indigenous language... but it is an officially accepted language... that is what people can easily understand.”

My observations and analysis of the museum’s exhibitions also showed that all the interpretive panels, texts, labels, brochures, and educational tours at the museum are conducted entirely in English. Although all objects comprising the exhibition are significant parts of Ghanaian culture, they are curated and presented through a Eurocentric lens.

Discussion:

According to Anyidoho and Dakubu (2008), ‘Ghana has approximately fifty non-mutually intelligible languages’ (p. 142). However, the most widely spoken language is Twi, the indigenous language of the Akan ethnic group, spoken by about 80% of Ghanaians. The fieldwork revealed that the preferred language at the National Museum of Ghana among the museum workers is English. They believe that Ghana’s multilingualism will make it difficult to use all these languages simultaneously. They also highlight that ethnic and tribal tensions could arise if only one language or a popular local language is used. Gramling (2016) asserts that monolingualism enforces political belonging and conformity, but he agrees that official languages (English in the case of Ghana) are products of Western colonialism. In the past, those who proposed using particular local languages as official means of communication have been accused of trying to promote specific cultures.

They advocate for the use of the English language because it facilitates communication and is a neutral language. From a post-colonial perspective, this aligns with Homi Bhabha's concept of mimicry, where post-colonial subjects tend to imitate the coloniser’s forms but not exactly. While this may not be the intention of the National Museum, they subconsciously reinforce the authority and superiority of the colonial masters. English is not an indigenous

Ghanaian language; it is a colonial language. While using all local languages may be impractical, UNESCO's (2003) recommendation is to supplement dominant national languages with those of the source communities. Furthermore, for most Ghanaians, the primary marker of ethnic identity is "language." Linguistic diversity is an important aspect of every heterogeneous society, but adopting a foreign language marginalises this aspect of Ghanaian society, which the museum's permanent exhibition seeks to celebrate. However, Philips (2019) argues that multilingualism is not inherently decolonial without a substantive change in the frameworks and epistemologies through which colonial forms manifest. The choice of language at the national museum is not just practical; it also reflects deeper ideologies such as iconisation, recursivity, and erasure, as argued by Gal and Irvine (2019). The use of English as the official language signifies modernity and universality, but it subconsciously reproduces colonial hierarchies within the space.

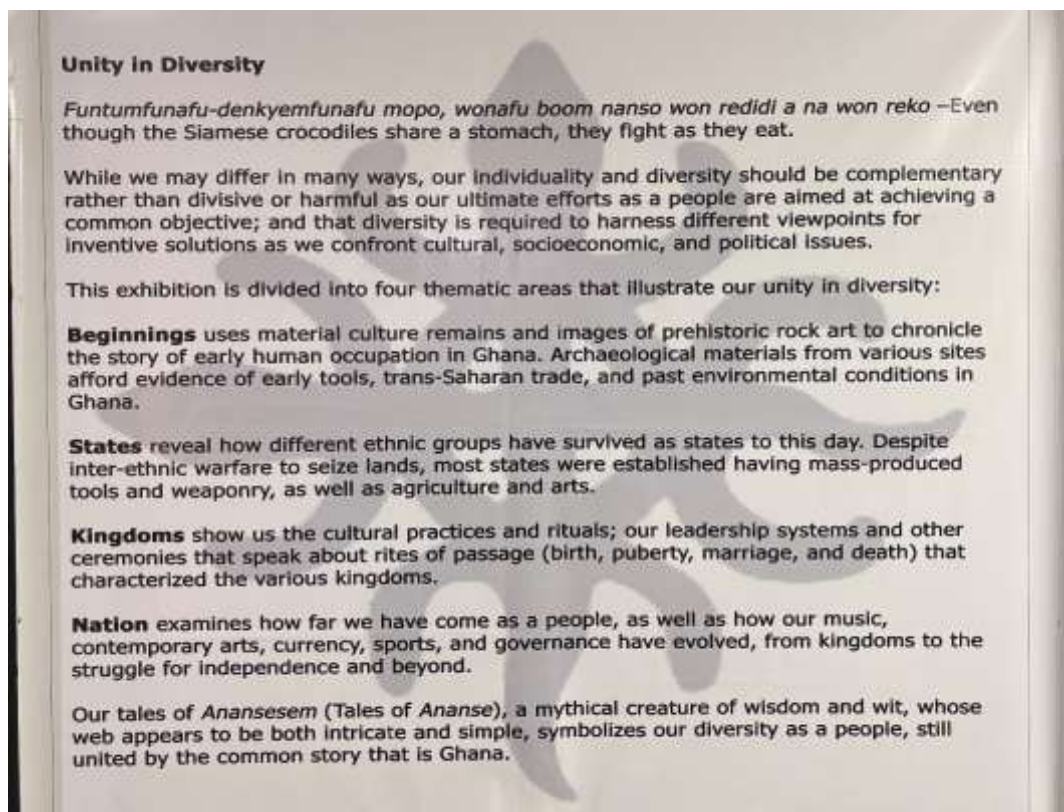


Figure 3. Introductory Text to Unity in Diversity. (Photograph by Author)

Moreover, the contradiction between theory and practice also extends to the epistemological framework within which the museum operates. It has been established earlier that the materials constituting the permanent exhibition are deeply embedded in Ghanaian culture, yet

their interpretation follows a Eurocentric framework. This is what Bennet (1995) describes as the colonial museum's "logic of classification". This is exemplified by static displays, authoritarian voice in texts, object isolation, and text-heavy panels.

The museum's effort to authentically represent Ghanaian culture is appreciated, but its curatorial and educational approaches exemplify Homi Bhabha's (1994) concept of liminality; they are caught between their goal of cultural appreciation and authenticity, yet remain bound by colonial frameworks. The monolingual approach, attributed to administrative convenience, is a colonial inheritance that marginalises the embodied and oral ways Ghanaians express their identity. As Gramling (2016) has argued, monolingualism is a political tool that suppresses the diverse realities of postcolonial societies.

4.2.3. Selective Narratives and lack of critical pedagogy

Findings:

Deliberate silences on history and the lack of critical pedagogy and engagement emerged as another theme from my analysis of the educational strategies at the National Museum of Ghana, gathered through interviews with the museum staff and observations. Of course, the museum's exhibitions recognise pre-colonial Ghana, tools used in the past on farms, and the ingenuity of the Ghanaian people even before Europeans arrived. These are all highlighted through the exhibitions, but there are mnemonic silences on the struggle for independence, the violence that marred that period, and certain sensitive national narratives are also conspicuously absent from the National Museum of Ghana.

Discussion:

Speaker 12 justified this deliberate silence through the Ghana Monument and Museum's Board decision to transfer slavery narratives to the Usher Fort Museum in Accra. The Usher Fort was constructed by the Dutch in 1649 and has now been transformed into a slavery museum in Ghana. This exemplifies the compartmentalisation of trauma, where a significant aspect of our national history has been separated from spaces that aim to celebrate Ghanaian identity or be part of the identity formation process of the Ghanaian people. Furthermore, it indicates a reluctance to face painful histories; Coombes (2003) asserts that a similar pattern

has been repeated in South Africa’s heritage sector, but Tadjó (2010) notes that traumatic pasts are addressed at the Kigali Genocide Memorial in Kigali through embracing multiperspectivity via dialogue and survivor testimonials. Regarding contested histories such as the Big Six—the six individuals who fought for Ghana’s independence—there is a lack of critical engagement with a tendency to promote a state-sanctioned version of history. The staff’s responses showed willingness to debate and accept plural narratives, reflecting a museological approach to managing multiple voices by selectively suppressing contradictions and contested narratives, while still showing consensus on the official story. This was confirmed by speaker 13, who stated: “This is what we were taught in school... so we can’t do much about it.”

This means the museum does not allow for debate or critical engagement, which goes against the tenet of critical museology. Rather than vessels for propagating dominant narratives, museums must serve as spaces where official versions of history are challenged (Sandell, 2007).

In summary, the educational programmes at the National Museum of Ghana intentionally promote Ghanaian-centred narratives by focusing on carefully selected Ghanaian material culture for curation. However, this intention is limited by the colonial frameworks they aim to transcend. Decolonisation is a process, not merely an event or activity. To fully realise the decolonial process, structures, frameworks, epistemologies, and language must also be revolutionised; otherwise, the museum risks becoming a third space where indigenisation is performed rather than genuinely practised. Bhabha (1994) describes “third space” as a conceptual zone where meanings and identities are negotiated, enabling new forms of expression to emerge beyond fixed binaries. Additionally, the educational potential of the museum and its appeal to youth are restricted by its lack of digital technologies and interactive media. While the staff acknowledge this, limited funding hampers their ability to address these gaps.

4.3. Ethnic Representation and Youth Perceptions of Cultural Identity

This section of the chapter addresses the second research question:

How does the representation of ethnic groups and cultural expressions in the permanent exhibitions of the National Museum of Ghana influence the perception of cultural identity among young visitors?

Drawing on the analysis feedback from interviews with young visitors, focus group discussions, and personal observations, three key themes have emerged: uneven representation of ethnic groups in the permanent exhibition, affirmation and alienation in identity formation and heritage visibility, and the contradiction of national unity. The key findings in this section have been critically examined through the lens of Homi Bhabha's post-colonial theory to establish the connection between representation and exclusion in third spaces and places of memory and how they influence the identity and self-perception of young Ghanaians.

4.3.1. Uneven Representation of Ethnic Groups

Findings:

The interviews with young visitors and the focus group discussion with Ghanaian youths revealed conflicting responses regarding whether they feel represented in the museums. While some are pleased to have been represented or have seen artefacts from their ethnic groups, others feel alienated and marginalised because they found few or no objects that reflect their ethnic group or tribe.

Discussion:

This, therefore, suggests that there is a complex link between identity and representation, as Stuart Hall (1996) described. If you see yourself represented, it affirms your sense of belonging. Being represented confirms your place in the national narrative, while under-representation or absence of representation excludes you from the dominant story. Items from the Ashanti and other Akan groups, such as clan totems, gold weights, and traditional pottery and textiles, were especially prominent at the National Museum of Ghana. Conversely, ethnic groups like the Ewes and the Guans were notably absent to some degree, and participants expressed their disappointment during their visit to the national museum. This feeling was also echoed in the focus group discussion.



*Figure 4. An exhibition of traditional leadership from some ethnic groups of Ghana. Unity in Diversity.
(Photograph by Author)*

“Even just the museum itself one way or the other discriminates because it feels some other tribes are being recognised than the other” – (Focus Group, Speaker 2)

This reflects Golding’s (2016) argument about the politics of representation in museums, which often favour dominant narratives or privilege certain groups. The issue of uneven ethnic representation in museums also mirrors another form of exclusion previously discussed: linguistic marginalisation. Although some cultures are materially represented, they are linguistically marginalised, which diminishes the museum’s potential for identity formation, as it privileges a static image of national identity over pluralism and access. The museum’s collection is heavily biased towards the Akan ethnic group. This finding was unsurprising from a researcher’s and a Ghanaian’s perspective because, according to Ghana’s 2021 Population and Housing Census, the Akans comprise nearly 48% of the country’s population. However, this does not justify the skewed ethnic representation, because as a museum that aims to serve as part of nation-building and support the identity formation of the Ghanaian people, it has a core mandate to reflect the diversity and various aspects of Ghanaian society, not just the dominant group. Essentially, the museum reinforces dominant narratives while marginalising minor ethnic groups.

Furthermore, the distorted depiction reinforces my earlier point that the museum's permanent exhibition "Unity in Diversity" is superficial, primarily concealing the disparities within Ghanaian society. The museum promotes the idea of unity through its slogan, which conflicts with the reality of the underrepresentation of certain ethnic groups, the lack of dissenting voices and marginalised identities such as queer individuals and women, as well as the absence of local languages. This contradiction was also acknowledged during the interview:

"In books we are united but in reality, no, because some tribes did not find their ways in the museum", (Speaker 3, Focus Group)

As highlighted in the literature review, a sense of belonging is influenced by museum representation and how it aligns with personal needs. Falk (2016) asserts that visitors' identity needs affect their engagement with exhibitions and objects. In contrast, Venkateswaran (2022) also argues that the absence of specific identities in museum exhibitions and narratives leads to feelings of disconnection and neglect. Another compelling insight from the interview is that representation is not limited to culture and ethnicity alone. It also encompasses gender, sexual orientation, and intersectionality. Despite being a member of the Akan ethnic group, a participant noted that he feels unseen and marginalised in the museum because a core part of his identity—the queer self—has been completely overlooked. In a traditional and conservative Ghanaian context, LGBTQI activities are silenced and criminalised. The museum's silence on these identities is therefore not accidental; it is a deliberate act that defines what is considered valid and which stories are deemed worthy of remembrance. As previously established, the National Museum of Ghana is not a neutral space; it propagates sanitised versions of history.

As a site of memory, the national museum and the dichotomy of representation and identity formation within its space highlight Homi Bhabha's (1994) concept of ambivalence. He describes ambivalence as the complex, nuanced, and somewhat contradictory nature of postcolonial relationships, cultural interactions, and identities. National narratives and representations can thus be both unifying and divisive. The museum is perceived differently by various participants who interpret their identities within this space in conflict, reflecting the complex and hybrid identities within a diverse country like Ghana. This is not unique to Ghana; similar patterns have been observed in other post-colonial contexts, further exposing the contestations and negotiations that characterise museums as sites of memory creation. At

the National Museum of New Zealand, McCarthy (2007) asserts that curation has moved beyond state-sanctioned narratives to include multiple and sometimes conflicting narratives from both Māori and Pākehā (non-Māori) cultures, acknowledging the country's bi-cultural foundations. Contrasting with the monolingualism of the National Museum of Ghana, Te Papa employs bilingual texts, not solely for accessibility but as a form of cultural inclusion.



Figure 5. Asante Gold Weights. Unity in Diversity. (Photograph by Author)

“I think it makes me feel non-Ghanaian, because in a whole national museum, my tribe is not well represented”, (Speaker 9).

The skewed ethnic representations do not reflect a diverse post-colonial country like Ghana. From a post-colonial perspective, Homi Bhabha's (1994) theory suggests that identity formation is not uniform. Instead, identities are highly diverse and constantly negotiated or constructed where cultural interactions occur. The National Museum's failure to represent all ethnic groups reinforces marginalisation rather than promoting unity among Ghana's various communities, which does not speak well of the National Museum of Ghana. Museums are not neutral spaces; as MacDonald (2011) has argued, they are shaped by socio-political forces.

Therefore, museums can either validate visitors' feelings or alienate them through their narratives.

4.3.2. Heritage Interpretation, Visibility and Contradictions

Findings:

One central theme that emerged from the analysis of the feedback from the interviews, observations, and focus group discussions is heritage interpretation, visibility, and contradictions. Most participants expressed their appreciation for being able to locate specific tools such as traditional hunting tools, the traditional kitchen, traditional cooking techniques, and traditional attire from ethnic groups like the Gas in the northern part of Ghana and some Akan tribes.

Discussion:

“There were pictures that reflected everyday Ghanaian life...(Speaker 2)

Although these objects and tools resonated strongly with visitors, concerns were raised about their disproportionate representation in the museum, as most of these tools, frequently mentioned in this section, were heavily focused on a particular ethnic group.

However, the temporary exhibition, “Ghana Arts After Independence, ” was an exception to this ethnic bias. Despite the praise from participants for the exhibition, it was not without shortcomings. A section within the exhibition, a photo gallery depicting life in Ghana, showing market scenes, street life, nightlife, etc., resonated with visitors as they saw the everyday life of ordinary Ghanaians depicted in that space. This photo exhibition also revealed different aspects of Ghanaian society, showing life in rural areas. However, the exhibition was criticised for its narrow view of Ghanaian society. There was a consensus that the photo display only portrayed people from a particular social class and was not representative of the diverse classes within Ghana.

By failing to address the plurality and contested nature of identities, museums perpetuate the exclusionary practices they aim to confront (Venkateswaran, 2022). The museum’s

permanent exhibition, “Unity in Diversity,” seeks to demonstrate unity among Ghanaians despite noticeable ethnic and other differences. However, in practice, the museum space does not include other ethnic groups who are an integral part of the heterogeneous Ghanaian society. It is only fair that there is proportionate representation of the different ethnic groups in Ghana, rather than an over-dominant portrayal of one group and what appears to be minimal representation of others. Not only is this exclusionary, but it also amounts to a tokenistic approach that merely acknowledges the presence of these groups. This superficial and performative stance undermines the meaning of the permanent exhibition's title, reducing it to a slogan rather than an action. The museum risks becoming a hegemonic image of a heterogeneous nation rather than serving as a third space where new identities can be negotiated, as Bhabha (1994) suggests.



Figure 6. Photo Gallery. Ghana Arts After Independence. (Photograph by Author)



Figure 7. Traditional Stool. Ghana Arts After Independence. (Photograph by Author)

Conclusion: Towards an Inclusive Identity Formation in the National Museum

The analysis of the findings shows contrasting opinions about the representation of ethnic groups in Ghana and how it influences the identity formation of the youth. The result is a limited identity formation and self-perception rooted in representation and exclusion. For some participants, the museum serves as a space where their sense of pride, identity, and culture as Ghanaians are felt and validated. For others, it is a space where marginalisation is enforced as they are unseen and feel disconnected, despite being Ghanaians. With these contrasting opinions, the museum's theme of the permanent exhibition, “Unity in Diversity”, is undermined mainly because it does not resonate well with all the ethnic groups in Ghana.

Notably, the analysis's patterns and trends also support the literature review's existing critiques (Coombes, 2019; Falk, 2016; MacDonald, 2011; Venkateswaran, 2022). The literature review demonstrates that museums are not merely passive spaces but active participants in identity formation, with their collections, practices, and narratives exerting influence. Therefore, for spaces like the National Museum of Ghana to fully realise their potential as a third space where identity can be actively created and negotiated, they need to re-evaluate their representation frameworks and ensure the equal inclusion of all Ghanaian ethnic groups, allowing people to be seen, valued, and to feel meaningful. The museum can

become a pedagogical third space where identity is negotiated and constructed by diversifying collections to reflect different aspects of Ghanaian society, engaging communities, and adopting co-curation. Without these changes, the museum occupies a liminal space, with collections representing a static, hegemonic image of a dynamic Ghanaian society.

4.4 Youth Responses to Post-Colonial Narratives and Their Impact on Self-Perception

This section analyses the data in response to the third research question:

What are the responses of Ghanaian youth to post-colonial narratives in the National Museum of Ghana, and how do these responses shape their self-perception?

The section draws on interviews, focus group discussions, and observations to assess how the post-independence narratives at the national museum influence youth responses and their perception of self. The analysis reviews three key themes: historical gaps, contested histories and scepticism, and national pride and nostalgia.

4.4.1. Historical Gaps and Fragmented Understanding of Identity

Findings:

“You will at least expect something about the 1948 riots, the killing of ex-servicemen... but they are literally non-existent.” – (Focus Group, Speaker 2)

“History starts somewhere then, you come to the present, it has a past, present then you look through the future. that makes it history. so, I think they shouldn't eliminate or take it out our museum. It should be included so that we trace our roots”.. (Speaker 3, Focus Group)

Discussion:

The above responses highlight a common critique of the mnemonic silences and selective post-independence narratives within the National Museum of Ghana. This exposes the tensions between identity formation and the quest for historical truth. Instead of providing answers about Ghana's post-colonial history, the youth were left confused, with many unanswered questions regarding the absence of significant national events. As mentioned earlier, the museum's curatorial decision to portray a celebratory image of the nation in the permanent exhibition risks marginalising dissenting and alternative historical narratives that do not align with the "unity" narrative. Unsurprisingly, key historical events such as the 1948 riots and the post-independence coups, which disrupted Ghana's unstable political landscape before democratic rule was restored in 1979, were conspicuously absent from this section of the exhibition. In contrast to the state-centred iconography of the National Museum of Ghana, the District Six Museum in South Africa exemplifies a different approach. According to Rassool (2006), the curatorial team at the District Six Museum has fostered plurality by engaging with and telling the stories of survivors of the forced removals through oral histories and photography.

This oversimplifies our country's history and raises concerns about the politics of memory and selective justice in museology. Remembering in institutions is political; it is not solely about what is acknowledged but also about what is forgotten. These processes are influenced by power and influence. They are rooted in decisions about what deserves preservation or erasure from public memory through deliberately curated narratives (Connerton, 1989; Trouillot, 1995). Beyond institutions, the politics of memory also manifest through the national calendar of some states. Schwartz (2008) argues that national holidays serve as mnemonic tools that shape public identity through commemoration. This is supported by Andrejevs (2018) in his comparison of the silences in Baltic calendars following the Soviet occupation. What is worth remembering? How do museums decide which historical narratives to highlight or omit? The missing link between the "old Ghana" and a "New Nation," as the final theme of the permanent exhibition, undermines critical engagement with how far the country has progressed and deprives the youth- viewed as the future of the nation- of an opportunity to confront uncomfortable historical truths and the whole legacy of British colonialism. As an educational space, the onus is on the National Museum of Ghana

to foster critical thinking and engagement, rather than passive consumption of simplistic narratives. The lack of dissent and acknowledgement of historical trauma in the exhibition is a missed opportunity for presenting multiplicity, critical, and nuanced discussions about Ghana's post-independence history.

Addressing these mnemonic silences in the museum's narratives requires integrating multiperspectivity and plurality, including political dissidents, veterans, dissonant heritage and political oppression, not as anomalies but as an essential part of nation-building and the struggle for independence. Youth participation and co-creation cannot be ignored in this process; this could take the form of oral history projects, community engagement, and temporary exhibitions led by history students from educational institutions nationwide.

4.4.2. National Pride: A celebratory memory and critical historical consciousness

Findings:

For most participants, seeing national icons and objects was a moment of pride and fulfilment as Ghanaians. The portrait of Dr. Kwame Nkrumah, the Coat of Arms, the national currency, and the country's first presidential seat are notable objects that made participants feel proud of their heritage as Ghanaians.



Figure 8. First Presidential Seat. Ghana Arts After Independence. (Photograph by Author)



Figure 9. Presidential Portrait of Kwame Nkrumah. Ghana Arts After Independence. (Photograph by Author)

“It tells you that Ghana didn't start today... some people fought for it... I felt proud seeing the presidential seat and Nkrumah's image.” – (Speaker 5)

Discussion:

Their feeling of pride and nostalgia as Ghanaians was attributed to the fact that the independence Ghana is currently enjoying was not something that was given but a result of the toil and struggle of our national heroes, such as Dr. Kwame Nkrumah, who is not only an icon in Ghana's political history but also a Pan-Africanist and a global icon in the struggle for freedom (Biney, 2011; Nkrumah, 1963). To most of them, that moment was where the past came face-to-face with the present and future generations. They were pleased that they had, for the first time in their lives, physically seen the first presidential seat of Ghana after gaining independence from British colonial rule.

The celebration of national figures aligns with the broader goal of the permanent exhibition, Unity in Diversity, which aims to honour rather than to open up dialogue about political dissent and other uncomfortable historical truths and traumas. In this sense, the museum promotes a monologic narrative rather than serving as a space for critical dialogue on

dissenting perspectives. Heroism and patriotism within museums have also been echoed in other contexts. Radonic (2020) contends that some cultural institutions are used to shape public perception and memory regarding heritage issues by deliberately marginalising dissent and uncomfortable truths from their overarching narratives. The author further cites the opening of “House of Fate” in Budapest by the Hungarian government to position their people as the “helpers” of Jews while obscuring their complicity in the Holocaust.

From Bhabha’s (1994) perspective, agency in post-colonialism does not emerge in unity but through a successful negotiation of our differences. His concept of “nation as narration” seems to be at play here. Scholars have consistently argued that a nation and its identity are iterative negotiation and narration processes; therefore, they are not fixed or singular. In this context, narration manifests in storytelling at the National Museum of Ghana and how it celebrates some national figures while deliberately excluding multiplicity, reinforcing a singular and straightforward post-independence narrative rooted in heroism and national pride. This ultimately undermines the essence of “hybridity,” which acknowledges the presence of plurality in identity construction rather than a monologic narration of the nation. This, therefore, results in the absence of a space where the nation (Ghana) can be reimagined and articulated, at the expense of a sanitised post-colonial narrative.

4.4.3. Contested Histories: Resistance and Scepticism

Findings:

The exhibition on the “Big Six”, popular figures in Ghana’s political history, was also a common site of critique among the participants in this study. This was supported by individual and group observations used to gather data; it was a venue that sparked debate and discussion among most study visitors.



Figure 10. Busts of the Big Six. Unity in Diversity. (Photograph by Author)

Discussion:

The “Big Six” are celebrated as national heroes, but their role in Ghana’s history is debatable. The current political climate in Ghana, combined with the attitude shown by the youth, indicates that not all visitors passively accept the museum's narrative about post-colonial Ghana. Questions were therefore raised about the curatorial intentions behind the exhibition of the “Big Six” without addressing the controversial nature of their role and struggle for independence. Instead of adopting a didactic, authoritative stance, the youth expected the museum to dialogue on this subject.

Currently, there are several perspectives on the big six in Ghana. Some argue that they are elitists who have only benefited from a national struggle. At the same time, feminists have also claimed that some female figures involved in the struggle for independence have been entirely overlooked. The study participants anticipated these perspectives but were utterly ignored by the curatorial team. Educationally, this suggests a sense of critical agency among the youth, which aligns with George Hein's (1998) pursuit of active museum participation and a constructivist approach to museum learning.

The museum’s monologic narrative is also present here. However, the youth guides the museum through resistance into a “third space,” a conceptual realm where new meanings can be envisioned through negotiations and interactions. They demonstrate an openness to counter-narratives and the necessity to challenge a master narrative and state-sanctioned

versions of history. The study revealed a sense of pride in post-colonial narratives. However, at the same time, the youth expect it to be grounded in “truth” and alternative historiographies, as speaker six stated, “There should be some room for us to have a constructive study and debate about it... Perhaps there are things we could find. Some things are being hidden, and we do not know.”

It also shows that the National Museum of Ghana's current strategies are out of touch with a critical generation. They expect pluralism, complexity, transparency, and honesty in our national conversations.

Moreover, instead of suppressing dissenting views, the museum should leverage them as a curatorial and educational strategy. This could include integrating testimonials, quotes, and oral accounts from “forgotten” national heroes and women and showcasing other contested interpretations of the “Big Six”. This would transform the museum space into a dynamic, dialogical environment where visitors create meanings rather than passively consume the museum narratives, shifting the museum's role from knowledge transmitters to facilitators, as Hooper-Greenhill (2007) advocates.

Conclusion

The data analysis in this section reveals a complex nature of responses to the post-colonial narratives in the National Museum of Ghana, which are contradictory. The mnemonic silences, politics of display, and the selective narratives in the exhibition have generated feelings of pride and nostalgia for some, resistance and scepticism for others, while leaving others with more questions than answers. This limits the identity and self-perception of the youth because the singular narratives, lack of critical consciousness, and absence of dissenting views reinforce a singular national identity rooted in pride and affective nationalism.

CHAPTER FIVE

CONCLUSION

The concluding chapter of this dissertation brings together the main arguments and insights developed throughout this study, investigating how the National Museum of Ghana tells the story of representation, identity, linguistic representation and memory politics. By using primary concepts in post-colonial theory developed by Homi Bhabha (1994) such as third spaces, ambivalence, and hybridity, the study also examines the responses of Ghanaian youth towards the ethnic and post-independence narratives at the National Museum and how these narratives influence their self-perception and identity as Ghanaian youth. The chapter is divided into five main sections, which include key findings, implications for museum policy and practice, contribution to knowledge, limitations and recommendations for future research.

5.1. Addressing research questions

5.1.1. How does the National Museum of Ghana's educational programming promote Ghanaian-centered narratives?

The museum attempts to promote knowledge rooted in indigenous epistemologies, such as exhibits that prioritise Ghanaian material culture and the use of Kente in teaching mathematics. However, this effort is constrained by structures with colonial ties, including the use of the English language and the lack of dialogical approaches in favour of a didactic pedagogy. English language as the primary mode of communication in the museum limits access to the audience and also oversimplifies the linguistic pluralism of Ghana as a heterogeneous society. The educational programmes in the museum is also deficient in digital interactivity, an approach that resonates with the youth. Additionally, there are no documented strategies that are targeted at youth engagement. The museum narratives also affirmed and excluded the identities of some youths materially and linguistically. The contrasts in these responses exemplify a context of ambivalence, as they simultaneously produce and challenge the colonial frameworks within which the museum operates. Interviews with staff of the museum revealed awareness of the above-mentioned strategies but problems such as limited funding have made addressing these issues a challenge.

5.1.2. How does the representation of ethnic groups and cultural expressions in the permanent exhibitions of the National Museum of Ghana influence the perception of cultural identity among young visitors?

The representation of the ethnic groups of Ghana at the museum was at the center of how the youth perceived their identity and self-perception as Ghanaians. It was a confirmation of Hall's (1996) position that identity is rooted in representation. Given the uneven representation of the ethnic groups in the exhibitions, the data revealed a situation of inclusion and exclusion. As previously mentioned, the Akan ethnic group was significantly represented, while other ethnic groups, such as the Ewe and the Guans received less representation. In effect, it was a moment and pride and a sense of belonging for the youth from the dominant ethnic groups, while those from the other ethnic groups feel disconnected and disappointed by the curatorial strategy of the museum. The ethnic representation in the museum is a subtle indication that the museum reinforces the supremacy of some ethnic groups in Ghana, while deliberately silencing other groups. This is at odds with the museum's exhibition titled "Unity in Diversity" because the curatorial choice oversimplifies the diversity of Ghanaian culture, both materially and linguistically. This feedback transforms the museum into a contested space where the politics of inclusion and exclusion manifest.

5.1.3. What are the responses of Ghanaian youth to post-colonial narratives in the National Museum of Ghana, and how do these responses shape their self-perception?

Findings from the study reveals that the National Museum of Ghana have chosen to present sanitised versions of Ghanaian history. This is an attempt to fit narratives in the museum into the broader theme of "unity" in the permanent exhibition. The post-independence narratives in the museum revealed politics of remembrance at play, as the museum have conveniently excluded traumatic national events such as military coups, the assassinations of former heads of state by military regimes, and other political dissents, but Ghanaian youth are not passive consumers of these narratives, Young museum visitors in Ghana are active critics of these narratives and curatorial decisions. While this was a moment of pride for some, the majority questioned the decision to exclude dissenting voices and other traumatic events from the post-colonial history. This indicates that this generation of Ghanaian youth expects critical engagement and pluralism rather than sanitised, static versions of history. These conflicting

attitudes transform the museum into a third space where new meanings are articulated and continuously negotiated, resulting in hybrid identities that challenge the museum's monologic posture.

5.2. The National Museum of Ghana, a “Third Space”.

Instead of viewing the museum as a neutral institution, the study approached it as a space imbued with the politics of representation and remembrance. It serves as a performative site where identities and narratives are challenged, resisted, and negotiated. The youth's resistance, contestations, and critical attitude lead to the formation of a “third space”. The youth’s attitude towards some narratives in the National Museum of Ghana is not synonymous to a total rejection of the museum's narratives but rather an invitation for pluralism and multiperspectivity in the museum’s narratives. This reflects their quest for a nuanced and holistic understanding of what has shaped contemporary Ghana; the good, the bad, and the ugly. The limited engagement and the fragmented storytelling and understanding of the museum narratives rather limits the formation of new identities. Regardless, the contrast in the responses as shown by the data reveals that the museum has the potential to be a third space where multiple and plural narratives can exist rather than a static hegemonic national identity.

5.3. Implications for museum policy and practice

5.3.1. *Language and accessibility*

The use of the English language in the delivery of exhibition texts and educational programmes does not reflect Ghana's multilingualism. It also renders the museum inaccessible to Ghanaian citizens who are not fluent in the language. The museum needs to incorporate local languages through digital translations or in the form of booklets to make the narrative accessible in major Ghanaian languages such as Twi, Ewe, Ga, and Dagaba. This is also a reflection of UNESCO's (2003) recommendation on the use of multilingualism for accessibility that advocates for the use of local languages in education and cultural institutions. Te Papa Tongerawa (National Museum of New Zealand) incorporate both

English and Māori language in their exhibitions and storytelling, not only as a form of accessibility, but also to create awareness for the country's biculturalism as captured by McCarthy (2011).

5.3.2. Ethnic representation

Communities can be the primary curators of their own heritage. Community engagement and co-creation are crucial in ensuring that the views of marginalised communities are articulated and represented through the exhibitions. According to Savoy (2020), the Museum of Black Civilisations in Senegal challenges Eurocentric museology through participatory curation by bringing together local artists, indigenous communities and museum professionals to reclaim African history in a bottom-up approach. Replicating this approach in Ghana will address the issue of Akan dominance and the uneven representation of other ethnic groups in the museum, fostering a fair and equitable space for all ethnic groups in the National Museum of Ghana.

5.3.3. Educational Practice in Museums

Museums are changing from passive static displays to active transmitters of knowledge. The National Museum of Ghana must respond to this by adopting constructivist and dialogical teaching models championed by Piaget (1952) and Hein (1998). This is suitable for young people who expect critical engagement and exploration rather than being passive consumers of the museum's narrative.

5.3.4. Museums and memory politics

The politics of remembrance involve not only what is remembered or acknowledged, but also what is forgotten (Connerton 1989; Trouillot 1995). The National Museum of Ghana must not underestimate its role in memory politics. It is crucial for the museum to recognise the traumatic events of the past, such as the 1948 riots, political coup, and dissent. These events have significantly shaped contemporary Ghana. Oversimplifying them undermines the identity of the youth, who deserve to know their history fully rather than in fragments.

5.4. Contribution to museology and post-colonial theory

This is the first empirical study that prioritises the perspectives of Ghanaian youth in relation to post-colonial narratives, identity and representation in museums. The study has also contributed to the decolonisation discourse both in terms of context and population. It has examined how young people in Ghana engage with museum narratives. It is important to emphasise that this dissertation champions the voices of the youth, a demographic that has been historically marginalised in heritage and cultural discourses. Furthermore, it interrogates postcolonial theory, placing concepts such as hybridity, ambivalence, and third space at the centre. Furthermore, the study has made a contribution to post-colonial museology through the context-specific application of Bhabha's theory. The focus on hybridity, third spaces and ambivalence has shown that museums as cultural institutions are not neutral spaces, they are inherently intertwined with power and the politics and remembrance and representation

5.5. Limitations of study

While the research offers rich insights, several limitations exist within the study. Firstly, it focused solely on one museum in Ghana. A comparative approach could have been adopted by examining how the National Museum operates in relation to other museums, such as the Cape Coast Castle Museum, the Kwame Nkrumah Museum, or private institutions like the Red Clay Studio and the Nkyinkyim Museum. Secondly, the study was conducted in urban settings. Although all the participants are from different parts of Ghana, most have spent their entire lives in Accra, the capital, which undoubtedly influences their perspectives. For future research, it would be advisable to include the views of Ghanaian youth from rural and remote areas, as their opinions are likely to differ significantly from those in urban settings. Consequently, the study did not fully capture the diversity of responses among Ghanaian youth, as it concentrated only on those in urban areas, particularly the capital.

5.6. Recommendations for future research

As previously mentioned in the limitations, there is a need for a comparative study that examines how other museums in Ghana and even in other West African countries are approaching issues of representation, identity, and remembrance in museums. Moreover, future research might explore youth-led curation in museums and the effects of actively involving young people in curatorial decisions. In the quest for access and inclusion in

museums, multilingual practice in museums is also necessary. In a linguistically diverse country like Ghana, which boasts over 50 documented languages, it is essential to explore the effective implementation of multilingualism in museums, particularly with the rise of technology and decolonisation. Most importantly, marginalised voices, such as women and the youth deserve a platform to be heard. Given that in African politics, the role of women in the struggle for independence and nationhood is often overlooked, it is crucial to undertake a study that recognises the contributions of women and other gender-diverse individuals whose histories have been excluded from national narratives.

5.7. Methodological and theoretical reflections

In retrospect, the study aimed to bridging a population gap in the literature available on identity formation and museum education by focusing on an important demographic group, the youth and a Global South context, Ghana, that remain underexplored in literature. While the findings of study corroborate some arguments already established by the literature review, that identity is rooted in representation, the study reveals that, identity is not just about material representation. It is also emotional, political and linguistic. This revelation is an invitation for further studies on how memory politics shapes identity through the politics of remembrance and mnemonic silences. The focus on the youth offers nuanced perspectives visitor studies in museology, revealing youth agency in decolonisation, nation-building and national identity process rather than being passive consumers.

Moreover, Homi Bhabha's (1994) post-colonial theory was very instrumental in the analysis of the findings of this study. However, the case study, the National Museum of Ghana and the broader Ghanaian context exposed the setbacks of the theory. Concepts such as hybridity, ambivalence, mimicry and third spaces go beyond mere colonial reproductions as Bhabha (1994) contends. The complexities of the Ghanaian context revealed that they are also shaped by post-independence power dynamics, memory politics, and ethnic representation. There is the need for scholars to expand this theory and concepts with more focus on the internal dynamics of power and representation rather than mere colonial frameworks.

Notwithstanding this setback, the concept of hybridity proved to be a tool for addressing inclusive historical representation. This is exemplified by quest of the youth for pluralism and multiperspectivity in the museum narratives.

Methodologically, the study utilised qualitative methods of data collection, thus, semi-structured interviews, participant observations, content analysis and focus group discussions with an interpretivist approach. This strategy made it possible to capture the depth and experiences of individuals and how they understood their involvement with the case. This also made it possible to include other important insights that may have been missed through quantitative methodologies. Additionally, the data collection was iterative, the qualitative methodology made it possible for the researcher to adapt when new insights emerged in the process. Despite the pros of this methodology, researcher subjectivity, bias and the limited generalizability of the methodology were significant setbacks of the study as already captured in the limitations of the study.

5.8. Concluding thoughts

The findings of this study has positioned the National Museum of Ghana as both a site of representation and a contested space. The revelations from this study is an indication that identities in post-colonial contexts are not fixed or hegemonic. Identities are hybrid, dynamic and developed by contradictions, and negotiations that rooted in representation. This exemplifies Bhabha's (1994) concept of hybridity, and Hall (1996), who argued that representation is an integral part of identity. The youth, an important part of Ghana's population and the future of the country do not engage passively with the narratives in museums, but they are critics and creators of their own meaning who demand pluralism and multiperspectivity rather than the seeming static hegemonic posture of the National Museum of Ghana. The potential of the National Museum of Ghana as a "third space" for identity formation is not in doubt. In order to serve as agents of post-colonial change, the Ghana Monuments and Museums Board (GMMB) must diversify narratives in the museum and incorporate dissents and dissonant heritage, implement multilingualism in texts and delivery of educational programmes, and co-create with source communities and other marginalised groups. These are necessary steps to ensure Ghanaian museums embody the all the aspects of the Ghanaian society and culture.

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Appendix A: Questions for Semi-structured Interviews For Museum Professionals:

- Educational Programming:
 - In your opinion, what is the role of the National Museum of Ghana?
 - What narratives do you consider “Ghanaian” or “non-Ghanaian” in this museum? Can you give examples?
 - What specific methods are employed to engage young visitors and foster a deeper understanding of Ghanaian history and culture?
 - Are there any challenges you face in presenting Ghanaian-centered narratives to young audiences?
 - How do you address contested historical accounts?
 - Do you see the use of English in this museum a problem at all? How do you balance the use of English and Ghanaian languages in the museum's exhibitions and educational materials?
 - Do you think the museum should prioritize the use of Ghanaian languages over English, or vice versa? What are the potential benefits and drawbacks of each approach?
- Representation in Permanent Exhibitions:
 - How are different ethnic groups and their cultural expressions represented in the permanent exhibitions?
 - What are the motivations behind some exhibitions?
 - Do you consider tourists in deciding what to exhibit in the temporary exhibitions?
 - What criteria are used to select and display artifacts and information?
 - How do you ensure that the representation is accurate, balanced, and respectful of diverse cultural perspectives? Kindly give some examples
 - Do you observe any specific reactions or responses from young visitors to the representation of different ethnic groups and their cultures?
- Youth Engagement with Post-Colonial Narratives:
 - What do you consider “colonial” and “post-colonial?” Can you give some examples?

- How are post-colonial narratives presented within the museum's exhibitions and educational programs?
- What are the challenges in presenting post-colonial history to young audiences in a way that is both informative and engaging?
- How do you assess the impact of these narratives on young people's understanding of their own history and identity?

For Participating Youth:

- Understanding of Ghanaian History:
 - What are your main takeaways from your visit to the National Museum of Ghana?
 - How has the museum helped you understand Ghanaian history and culture?
 - How do the exhibitions and educational programs presented at the museum connect to your own personal experiences and identity?
- Representation of Ethnic Groups:
 - How do you feel about the way different ethnic groups and their cultures are represented in the museum?
 - Do you feel that the museum accurately reflects the different aspects of the Ghanaian society?
 - Are there any specific aspects of your own cultural heritage that you feel are well-represented or under-represented contextualized in a wrong way?
- Engagement with Post-Colonial Narratives:
 - What are your thoughts on the way Ghana's history after independence is presented at the museum?
 - Did you find the presentation of the post-independence narratives to be engaging and informative?
 - How do these narratives make you feel about Ghanaian history and your own place in it?
 - Have these narratives influenced your understanding of your own identity and your relationship to the world? And how will you describe your museum experience to your colleagues?
 - Do you think the museum should prioritize the use of Ghanaian languages over English, or vice versa? What are the potential benefits and drawbacks of each approach?

Appendix B : Individual Interview Transcripts

INTERVIEW 1

Interviewer ; So what do you think is the role of the national museum

Interviewer: The role of the national museum serves us the reference point collection of our history so if you want a place where you can get a wider perspective even though it's a summary but you get a perspective of every aspect of the Ghanaian journey the Ghanaian life, the Ghana before, the Ghana now and the Ghana that we envisage yeah that's what

Interviewer: so, what are your main takeaways from your visit to this museum? the national museum

Speaker 1: every Ghanaian needs to visit the place, it's....it doesn't do everything doesn't give you every information you need but it also adds the perspective that you have as a Ghanaian, you get to experience certain things that ordinarily wouldn't find in oral literature something

Interviewer: so do you think... has it in any way helped you to understand Ghanaian history?

Speaker 1: hmm yes it has, 'cause today i realized that there is a link between Ofori-Atta, J. B. Danquah, and the other Ofori-Atta. i realized that the link between them is the king of the Akyem land those days, Sir Nana Ofori-Atta.

Interviewer: so you've been wondering what connects these guys and today you know okay so....

Speaker 1: yes yes

Interviewer: yeah, that's fine so how do the exhibitions and educational programs presented at the museum connect to your own experiences and your identity the exhibitions you saw how does it connect to your own experience and identity?

Speaker 1: so so if i get you right, it connects my identity because i feel represented the partially everything..... i said partially because i have element of akyem in me but i did not see any exhibition about the akyem in me

Interviewer: mm hmm

Speaker 1: there especially at the cultural display, where the ethnic groups are represented... everything group... i didn't see the akyems and the akyems are quite a very populous yeah ethnic group in Ghana we have a lot of history that needs to be represented by here the analysis

Interviewer: so in a way it connects you to your identity but not entirely partially

Speaker 1: Yes, partially, and its not enough.

Interviewer: Good, and how do you feel about the way different ethnic groups and their cultures are represented in the museum

Speaker 1: oh fairly, it been fairly, presented however i think they need to work on the positioning of their pictures because some of the writings don't really match the right pictures because.... for me as a Ghanaian when i enter of course i have a fair knowledge of what's there so i wouldn't need anyone to guide me to tell me this is is that however if you are a foreigner or a diasporan you will need someone to explain to you if there is no tour guide you will not really be able to match the pictures and you may get a misunderstanding of certain things because some of the pictures do not really match whats there.

Interviewer: ok do you feel the museum accurately reflects the different aspects of the Ghanaian society ?

Speaker 1: to the best of their ability yes, fairly not entirely but to the best of their abilities

Interviewer: okay are there any specific aspects of your own cultural heritage that you feel are well represented and under- represented or contextualized in a wrong way

Speaker 1: Under-represented, yes, the Akyems, they are not there.

there the end of day at all i didn't see any any at

Interviewer: Akyems are not there?

Speaker 1: At all. i didn't see only at the political aspect where i saw the big six but that's very general doesn't talk about the real heritage as akyems so

Interviewer: so what are thoughts on the way Ghana's history after independence is represented in the museum you know if i say after independence. I know things like the big six and the rest, how do you feel the way in which the history is represented in this particular museum

Speaker 1: it is very fair at the it is reflective of what is really true because i see the big six today even though some people try to dispute it, their relevance but they there they still very relevant and it's fairly represented over there at the museum saw that we had big six, not a big one

Interviewer: Right, did you find a representation of their post-independence narratives to be engaging or informative so if i say the post independence you remember we saw a screen showing the formation of states pre- Ghana, post-Ghana , colonial states pre-colonial state those kind of things... do you think those things are informative or engaging, did you find them engaging?

Speaker 1: No,

Interviewer: Why?

Speaker 1: You see, in a process of reading then they i think the screen will change to another one or something i think they should have a button where if a reader is not done you can go back rather than it being automatic for certain seconds and it move on i don't think it's appropriate sometimes you need time to assimilate what you are reading

Interviewer: yes yeah true so how do these narratives make you feel about Ghanaian history and your own place in it?

Speaker 1: it doesn't make any difference

Interviewer: you are indifferent to it? Alright so have these narratives influenced your understanding of your own identity and your relationship to the world?

Speaker 1: i'm so figuring that out

Interviewer: have they influenced your understanding of how you perceived your culture in any way?

Speaker 1: No, not at all

Interviewer: it hasn't really done anything?

Speaker 1: No, I know my culture. The visit just told me that my culture is valid that is why it is there. If it is not valid, then it wouldn't be there

Interviewer: ok ok

Speaker 1 : It is a form of validation for me

Interviewer: if you have to describe your experience or your visit to a friend how are you going to describe it?

Speaker 1: informative, engaging yeah so we every Ghanaian needs to be there and for me engage in that's ok

Interviewer: so what do you think about english language as a medium of communication for ghana

Speaker 1: it's great, it is the best the reason why i say so is because ghana is... it has a lot of then has a lot of ethnicities and tribes even though the Akans are the dominant one more almost fifty or fifty two percent of the population, it will be hugely controversial and improper to impose that as a medium of communication formal medium of communication however english is not biased to any tribe or any group so i think it's almost like a neutral ground for everybody so english is good

Interviewer: ok so many people feel english language is a colonial language a language that was imposed by the colonizer it's not something that indigenous or native to ghanaians or any of our ethnic groups and looking from the exhibition about ghana art after independence there is a text that the reason why this museum in itself was built towards two for it to be part of a national identity creation process identity is something that we can easily identify ourselves with as Ghanaians, do you think the museum should prioritize the use of ghanaiian languages over english language

Speaker 1: no i don't think so i don't think so ok

Interviewer: so there are museums in south africa and several places in you they use their national language on their text but they have made options in other languages available how do you think...?

Speaker 1: yes i think maybe yes beyond that maybe we can have that conversation add some ghanaiian languages how many ghanaiian languages for example you have Ga here, museum is in on the ga land so we are going to add ga, it will almost be like automatic, then we have the majority language ethnic group that the akans will have Twi, then we have Ewes, it's too, a bit conflicting i if we want to have that conversation that but i don't think it makes much difference

Interviewer: so you do not find the use of a colonial language english problematic

Speaker 1

no no shoes is a colonial thing, i don't find it problematic

Speaker 1 maybe i should not wear my sheep

Interviewer ohk ok ok alright thank you for your time

Speaker 1

thank you

INTERVIEW 2

Interviewer: What do you think is the rule of this museum? Yes, the history of I'll say what? Is The history of let's say, when the Europeans came and then before that, so the museum is there to help us learn about history, yes.

Speaker 2

Thank. So what are your main takeaways from your visit to the National Museum of Ghana?

Speaker 2: My main takeaway as in?

Interviewer: Yes. Since you've been here, what stood out for you?

Speaker 2: OK. So the artifacts, the ancient artifacts that were used some use for hunting and then, yeah, like the spear and other stuff and how they were able to make garments out of wood.

Speaker 2: Yeah

Interviewer: OK.

Speaker 2: So those ones I didn't know.

Interviewer: you didn't know?,

Speaker 2: but now you know,

Interviewer: OK.

Speaker 2: Now I know.

Interviewer: So how has the museum helped you to understand your history and culture, Ghanaian history and culture?

Speaker 2: The museum has helped me in a way that, because I didn't know about. Let's say I learnt about the clans. OK. I had even though I am from Ghana. Honestly, I think I had zero to little about the clans. OK, so I learnt about the clans like. Yeah. And what is used to represent the clans? Like the dog, the crow, and the other animals. Yes.

Interviewer: So how do the exhibitions and the educational programs presented at the museum connect you to your own experience and identity when you saw the exhibitions here, did you find anything relatable that connects you to your own experience and identity?

Speaker 2: Yes. So there were. Pictures that reflected the I'll say the everyday life of the normal Ghanaian. So those things were relatable. I saw a. Woman at the market. Someone selling kenkey.

Interviewer; OK.

Speaker 2: Those are everyday things that happen like as we speak. Now, you should take a look. If you should go to the market and have a look you will see those things, yeah.

Interviewer: OK, OK.

Speaker 2: So that one helped me.

Interviewer: OK, so so how do you feel about the way in which different ethnic groups? And their cultures are represented in museum.

Speaker 2: Alright, so it's like every ethnic group is unique in their own way, soFor some of the I would say the religious aspect, the Muslims used mosques and then we I saw something about the Larabanga mosque and how it's built. I took a look at the ashantis. Okay how they put up the structure that was in the ancient Times. And then I look at the northern people of Ghana, how they built their hats and things. Those are like it shows you. There's a separate ethnic they are unique in their own ways so....

Interviewer: OK, OK. OK. Do you feel the museum accurately reflects the different aspects of the Ghanaian society? You know Ghana is not homogeneous we are heterogeneous different groups of people. Different tribes and ethnic groups. Do you think the museum accurately reflects?

Speaker2: Al right, so. I don't think the museum accurately represented all like all the ethnic groups. I think majority the majority, Should I say the majority or the main ethnic groups are the ones that are represented? OK. Especially the Ashanti, the north northern people, there was little about the Ewes. Yes. And then I saw something about like the fantes so the other ethnic groups are. Limited. There's nothing about them, yes.

Interviewer: There's nothing about them. OK, so it doesn't accurately reflect the aspects of the Ghanaian society.

Speaker 2: Yes, yes. Not all aspects of Ghanaian society.

Interviewer: OK. So for your own experiences, are there any aspects of your own culture or heritage? That you feel well represented under-represented. Or contextualized in a wrong

way. Did you see anything about your culture that you say, oh, they have represented this thing very well? It is not too accurate or they are wrongly represented. Did you see anything that?

Speaker 2: OK, I saw something about the Chiefs. OK. And then the foods of the Ghanaian people? I'm an Akan.

Interviewer: OK.

Speaker 2: So I saw a food dish of the Akan people, most Akans like fufu so that one is accurately represented and then the Chiefs. OK, the garments that the Chiefs wore OK, the stools that the chief. Sometimes sit on as well as the the garments they wear to go for war and all the other things I saw them. So I feel those ones are accurate.

Interviewer: OK, so apart from that, you didn't see anything that has been contextualized in the wrong way?

Speaker 2: Umm. Well, so far, no.

Interviewer: You haven't?

Speaker 2: I I haven't, yes.

Interviewer: OK, OK. Thank you. So you see, in this museum, the history is we have the colonial period history and after independence history. So what are your thoughts on the way garners history after independence is represented in the museum? If I say the history after independence? Maybe we can talk about. The Big Six. The photo exhibition is also after independence. How do you feel about the way in which the post independence history is represented?

Speaker 2: OK, so for post independence history, about Ghana. I think. We. We took a look at the Big Six. Those ones were there, but I feel there wasn't much history about the big six in the museum, yes. OK. And moreover, the coups and other things I was expecting to see a lot about that which I didn't see. Yes. So for those ones, I think it was focus on just the. Let's say independence history. That's all but after independence, there was none.

Interviewer:OK, after independence there was. So you feel the post independence history here is limited.

Speaker 2: Yes, it's limited.

Interviewer: OK. Thank you. Did you find a representation of the post independence narrative to be engaging or informative? Were they informative or engaging for you?

Speaker 2: Well. I saw the seat that Kwame Nkrumah used to sit on. I saw a portrait of Nkrumah and I think those those ones were informative. So those were the only ones.

Speaker

Yeah.

Interviewer: So you find them informative?

Speaker 2: A bit informative. That information there wasn't too much. Yes, it was little too.

Interviewer: So how do these narratives make you feel about Ghanaian history and your own place in it? As a Ghanaian, how do you feel about it?

Speaker 2: OK, so I feel Ghanaian history isn't accurately. The whole history about Ghana isn't accurately represented. You are not seeing enough. We are just seeing bits of our history. So I think more should be. I there should be more of our history in there, yes.

Interviewer: So have what you seen. I mean, the narratives in this museum, have they influenced your understanding of your own identity?

Speaker 2: Well. Yes, I've been able to. Like I said earlier about the clans and other things, I had little knowledge on that. So with that, I've been able to understand some. OK, but not. Because not all aspects of our history has been represented. I'm not able to say I've been able to understand everything.

Interviewer: But to some extent, has it influenced your understanding of your identity?

Speaker 2: Yes.

Interviewer: Okay okay. And how will you describe your museum experience to your colleagues?

Speaker 2: Oh it. It has been great. In fact, I this is my first. In a Museum and I like the experience because I've learnt a lot. I've learnt a lot 'cause. What I didn't know, especially the clan. Thing and then I would say the weapons that were used in hunting and the weapons that were Used for war. Like the spear and others I've been able to see them here. Which is nice and interesting and how. The I'll say how gold was weighed OK. Yes, I've been able to see the. Equipment or instruments used for measuring the gold, like the weighing scale and other stuff. OK. So in fact, I'm impressed.

Interviewer: Ok, Ok...So when you came in, I saw you. Reading some of the things. What language was that?

Speaker 2: In OK, it was in English OK

Interviewer: And English Is not indigenous to Ghanaians. We all know it is not part of our Ghanaian languages, but the main purpose of the establishment of this museum, this museum in fact, was opened on 5th March 1957, a day before Ghana's independence and one of the reasons for. This museum is for it to be part of a national identity process. It means that when people come here, they should have at least some confidence and some perceptions about their culture and their identity as Ghanaians. But here is the case in our museum we have not even spotted any of the local language. But we have English language. What do you think about it?

Speaker 2: Well, I believe. I'll say English is like our official language, OK, and there are different tribes or different ethnic groups Who speak different languages in Ghana. So if we are to use just one. Particular local language. I think the others that don't understand the language will not like, do not know how to put it or like they won't understand. So the English is there to make sure everyone understands. Moreover, I saw that the actual names of some of the things were actually listed in the respective local languages. So with that, I think it's understandable, yes.

Interviewer: So you don't find the use of English here problematic. Not a problem.

Speaker 2: Well. I believe the use of English here is just to help us understand what actually happened. But it can be changed so that all the other I'll say all the major. Ethnic groups or local languages are represented.

Interviewer: But you, you know, because of technology and things, even if something is in English, you can make room for other languages where you can switch to a language you can. Speak if the museum can afford that, do you think they should do that to accommodate? I mean the main languages in Ghana.

Speaker 2: Yes, I believe that would be a good use of technology. In the museum. So if that can be done then. I'll I'll say they should. Include that, yeah.

Interviewer: OK, OK. Do you have any other thing to say?

Speaker 2: Well.

Interviewer: What you think the museum should improve? Or if you have any comments, anything at all.

Speaker 2: For this my suggestion, I think there should be. Maybe a video? About our history, maybe somewhere in the museum where you can sit and then watch what actually happened. You can. Should be able to see something like that, especially after. Independence. The coups that happened. With their footages. So I don't see a reason why there's nothing like that. The museum. Those things should be included and then should be in the same museum. Now people will sit and watch and have a fair idea of how Ghana. Looked like after independence, if there are footages too of pre- independence Ghana that one should also be included so that people will actually see and then feel and understand what was actually happening. Yes.

Interviewer: OK, OK. Thank you very much. OK.

Speaker 2: Thank you.

INTERVIEW 3

Interviewer: What do you think is the role of the National Museum?

Speaker 3: I feel the role of the National Museum is to educate and sensitize people, both Ghanaians and foreigners. That speak about our culture, our heritage and Its significance

Interviewer: So what are your main takeaways from your visit to the National Museum?

Speaker 3: OK well I feel the national museum is very educational... Because there you'll be able to know your past and how livelihood was in the past and through that you can also use to reconstruct your past from no setting happening here.

Interviewer

So how has the museum helped you to understand Ghanaian history and culture? How?

Speaker 3: Using the artwork for an instant. I Didn't know when time passed. Women were so participating in art, so seeing this alone has made me understand that, well, women are also important in our society therefore we shouldn't be like discriminating that like women are less. They also have the can do arts and other things here.

Interviewer: OK, brilliant. So how do the exhibitions and the educational programs presented in this museum connect you to your own experience and identity? Do they connect you to your experience and identity at all?

Speaker 3: I'll say yes because. Myself, I'm a Ga. And you Know. Most of them are fishermen, so I can't just say we are just. I have to use some thing to back it, so here are some finds that makes me aware that in times past, some of Our fathers used to go for fishing so. Some of the tools I saw here, it gives more evidence, so it helps me identify that. Yeah, I'm a Ga and also a Ghanaian, yeah.

Interviewer: OK, OK. Alright, so how do you feel about the way different ethnic groups and their cultures are represented in the museum?

Speaker 3: How do I show about it? It being partially made or?

Interviewer; Yeah, Partially, one is overshadowing the other. Some ethnic groups are not represented. What do you think about them?

Speaker 3: OK, I feel like positively, I feel like the places you could gather much information is where they had to like talk about you get to or like display because if there's information there, why won't you? Yes, but I feel one way or the other... Uh. It was more dominant, especially the north inside and just a little to the eastern Bono side. Yeah, but some areas, areas in, in findings like I know of one place like Kintampo I was thinking I would see. Maybe some findings here, but I see.

Interviewer: The excavations...

Speaker 3: exactly, but I didn't, so I feel much should be added here just to

Promote our unity, yeah.

Interviewer: But with having said this, do you think the museum accurately reflects the different aspects of the Ghanaian society?

Speaker 3: I wont say 100%, but, and it's just the festival side. I mean, it feels up there like this in a potholes that I do see, like the things I wasn't seeing from other cultures and it's Chieftancy say then the festivals at least did some justice.

Interviewer: Oh OK so. After going through the museum, did you find? Things related to your culture. And are represented well represented or contextualised in a wrong way. You find such a thing.

Speaker 3: OK. I'll say. Not really 'cause when it comes their Gas, we Don't you have much, much apart from the castles? Yeah, I didn't see leave your picture or something like that. But I feel what they have to represent. They did.

Interviewer

So the things about the Gas you've seen here. They are well represented. They are not contextualized in a wrong way. They are correct.

Speaker 3: No, no, no. Yeah, yeah, yeah.

Interviewer: All right. So in this museum we have. Pre-colonial history. A bit of colonial history. And after independence history, three main types of narratives in this museum, what are your thoughts on the way history after independence is presented in the museum, so maybe I can give you some context. If I say history after independence after.

Speaker 3: After Kwame Nkrumah

Interviewer

Yes, the image there is part, We have the first presidential seat. It's also there we have busts of the Big Six. Up there...

Speaker 3: Mm.

Interviewer: So what are your thoughts on the way our history after independence is presented? What do you think?

Speaker 3: Well, After independence, i feel there is less information. Yes, less information 'cause. I feel more modernity has taken place. We can't really say much about our cultural side. Let's say, Festivals another like occasions and like events. Yeah, but like back then, there were information to give especially we can talk about currency? Yes, and some other things, yeah.

Interviewer: OK so. Do you find the presentation of the post independence narratives engaging and informative?

Speaker 3: Not really, They are not really engaging. Is not engaging or.

Interviewer: Yeah, but did you come across anything that you see? It is a contested history. Something, you will say it is debatable. Because for me I have seen one. But I don't want to impose that on. Maybe you don't find it debatable or a contested history. And usually around this time of the year that history always pops up and a for a debate on social media.

Speaker 3: I did not really see such but i will go back and see if i can find any

Interviewer: OK. So how do the narratives in this museum make you feel about Ghanaian history and your own place in it? How do you feel?

Speaker 3: It makes me feel we have a sense of identity. You have a sense of belongingness and you are not just empty, But we have something that makes us unique.

Interviewer: Yeah. So. Have these narratives influenced your understanding of your own identity and relationship with the world?

Speaker 3: Kinda, using the... I'll use the ads art as an instance because I didn't know back then females were also into arts So this alone has proven to me that women should also be giving space in other areas in all aspects.

Interviewer: So how will you describe your museum experience to a colleague? Visit today's museum how you describe it.

Speaker 3: I was fun and surprising.

Interviewer: Surprising. Why is it surprising?

Speaker 3: For me, there are three. I didn't know. I didn't. I didn't know. So I feel like most people should come and then because I'm pretty sure they'll find something that will wow them. Yeah, I find something out.

Interviewer

So um. You read through some of the texts in the museum. What language was used?

Speaker 3: They used English. Most of them were English.

Interviewer: Oh, OK. How do you feel about the use of only English language? In the National Museum of Ghana.

Speaker 3: I mean, I feel in a way they should have. Yeah it came in mind. Because my issue was when it came to the pictographs describing our culture, I was seeing a little bit...They should have written some words in Ga, like to make it more Ghanaian.....

Interviewer

Speaker 3

Yeah. And maybe in other regions, you should like see like the things that were used in Alice should be written in such a way that....

Interviewer: Yeah, continue.

Speaker 3: Yeah, I I. I may be like if this is the tool, they have written like “Nyame Akuma”... but other namiak Kumar, let me some statements not necessary like in English too but there should be some statements in the local langauges to show Some statements like divers languages negative. I think that was helped. Not necessarily in English.

Interviewer: OK. So do you find the use of English language in this museum problematic?

Speaker 3: Yes, It is problematic.

Interviewer: So given the fact that Ghana has a lot of languages, in fact scholars are not even able to document the exact number of languages we have in Ghana. How would they navigate this?

Speaker 3: I am sure awareness should be made.

Interviewer: Awareness.?

Speaker 3: Yes, because this is a National Museum, and therefore like how you can see their foreigners. So if. Through social media, people are like complaining, saying, making vids and all that. It would try the attention to the matter and then they will help do something about it.

Interviewer: OK. Do you think there is any other thing the museum should improve on?

Speaker 3: Yeah, she. Like there should be some little You get it. Uh. So if imagine if you have gone through like the first 3 pictographs or findings and then I'm tired, I'll be the scariest go back. But if maybe there's a seat here, I could sit there for a while. There's a drink or something you can sip then continue, Learning takes time.

Interviewer: You find anything in this museum that you you consider colonial?

Speaker 3: Not really, apart from the suggestion i gave.

Interviewer: OK. Thank you for your time.

Speaker 3: Alright. Welcome.

INTERVIEW 4

Interviewer: What do you think is the role of the National Museum?

Speaker 2: The National Museum sits here, it serves to inform and educate. Country as well as outsiders, foreigners about the country's history. Know Pre colonial, colonial and post colonial times.

Interviewer: Yeah.

Speaker 4: And also as a form of relaxation. You know, sometimes it's good to go out and sightsee. About to a huge stream while relaxing their mind you are also taking time off busy schedule so I feel it's an educative role. It has to play an informative one and then relaxing one at that yes.

Interviewer: OK, what are your main takeaways from your visit to the National Museum?

Speaker 4: Well, I learnt a lot personally. There are a lot of things. Didn't. Before, but today I have learned a lot in terms of agriculture technology.

Interviewer:Umm.

Speaker 4: Men and women in the arts. Governance, a lot of. I wouldn't know a lot of things and people would have told me in the past and I would debate no, I would have a strong no stand. Now I've learned them and I can also. Inform other people and possibly refer them here to come and check themselves for themselves.

Interviewer: Yeah. How has the museum helped you to understand Ghanaian history and culture?

Speaker 4: Well, I would say. I have understood it, but not so well. It's a 50/50 because I felt it's not so representative of the entire country. There are portions of the country which I felt were left out. If it's a national like the way it says National Museum, then every aspect of the country should be included but I felt the exhibition. The bits were more concentrated, most of them to some other parts of the country, while the other parts were left out. So. Yeah, my understanding. Some understanding though, but not in depth. As I would have liked.

Interviewer: Oh, OK. So your understanding is limited, yes. So how do the exhibitions and educational programs presented at the National Museum Connect you to your own experiences and identity? Did you find anything you could relate with? Relatable to your own experience and identity?

Speaker 4: There are quite a few of the artifacts or exhibits, so like the kitchen. The kitchen experience and then some of the textiles. I even learned that cowries were not originally from here, and I also learned how the currency and all that. I grew up meeting some of those currencies in the past. It has deepened that sense of identity and belongingness. For me, I have come to appreciate more where I come from and I'm proud of my heritage.

Interviewer: Good so. I mentioned that we are very heterogeneous. We are made of different cultures, different tribes, ethnic groups. How do you feel about the way the different ethnic groups and their cultures are represented in the museum?

Speaker 4: Like I said before, not all the couches were represented. I mean. The museum tried, but some were represented more than others. I mean, you would find bits and Pieces from all the regions by then, some were dominating of others, like you'd find a northern pattern. Some of the southern parts overshadowed do the rest, so I don't. Feel there is that balance there is that balance in terms of representation. Some were not so well represented, so I feel that is something that needs to be dealt with so that everyone. Included, its a national. Then there's a there should be that kind of inclusivity. I mean, everyone who comes here. If I'm from the volta region I come. I know that there's quite a number of artifacts that I should meet which would inform me about my original, educate me and then not learning solely about some regions and not my own region.

Interviewer: So why do you think some cultures from ethnic groups or certain parts of the country overshadowed the other? You don't have to give me an Expert answer, but what do you think accounts for these things? This is purely your opinion.

Speaker 4: Well, I feel the museum has its exhibits based on availability of artifacts. OK, so those they were able to lay their hands on are those that were presented or showcased? I mean going round I saw the dates on some of the things and I even told a friend that some of the dates were quite recent. 2024, 2017, So I feel that it's worth they were able to lay their hands on. That is what they have presented here and I want to believe that moving forward they will get more artifacts from some other parts of the country.

Interviewer: OK, good. But despite this, do you feel the museum accurately reflects the different aspects of the Ghanaian society?

Speaker 4: Yes, I feel so because. I see a wide variety of things. Almost all aspects of the Ghanaian life presented from household to socioeconomic to governance to. Work life, chieftancy, rites of passage. Everything is well documented, yes.

Interviewer: OK. Are there any aspects of your own heritage that you feel are well presented and are represented or it has been contextualized in a very wrong way?

Speaker 4: Well, I wouldn't say the aspect of mine culture were contextualized in a wrong way. Would say they were represented. But to say they were well represented is where I still have an issue. Just that the few that's I saw, Yes, they truly depicted The culture of my people. I saw a few on puberty, rites I saw a few on textiles and and I feel some of the artifacts to cut across, so I wouldn't say they are solely for my region. There were some that were not unique to one reading alone. Then could be found In several regions, so there was an representation is there, but not 100%.

OK.

Interviewer: So what are your thoughts on the way Ghana's history after independence is presented at the museum?

Speaker 4: The museum has done a good job by bringing some aspects of it, but I feel. It is not enough.

Interviewer: So what are some of the aspects of our history? After independence you saw?

Speaker 4

That it so busts of the Big six. I saw currencies, I saw the seats of governance and the footstool and I think I saw quite some other things which I may not remember now from the top of my head, but I also saw a record player. So I feel those are things that are representative of colonial times but not exhaustive.

Interviewer: Sure, not exhaustive. I'm taking you back to something. You mentioned the big six. Do you consider the big six as a contested history or a debatable history?

Speaker 4: Well, growing up, we've learned that these were the people who led the country to fight for independence. OK so. For me. For now, I don't think it's something. I would contest personally. I don't know if the other schools of thoughts, the other people who feel, it's something which can be contested, that I doubt is something that can be contested.

Interviewer: Yeah. Yeah, I'm asking because. There are some commentaries on social media. I don't know if you've come across some saying there is nothing like big six and it is only big one. A big one. I've briefly asked the museum professionals about it, and they also told me their opinions. On it, of course, I have my instance on this big six, but. I'm taking a neutral position and I don't want to impose what I feel on people, so it's good you have expressed Your opinion on that too? But do you find the presentation of our post independence history to be engaging and informative?

Speaker 4: Yes, I'll say they are engaging in informative, especially the picture room. You see, you get to see an aspect of life with some of us because of where we are located. Don't get to see on a normal, Uh day. However, I would say that. Uh, it is not. There are certain things that are not being sold. OK, post colonial. There are certain things to that are presented in a

negative light and certain things that don't sell their country well. You see their foreigners also coming around. And they will lodge in Accra and come to the museum. Here they may not necessarily go outside their hotels to see what is happening. So some of the items is placed here, their pictures and stuff. Will not sell us in a positive light exactly so.

Interviewer: Their narratives in this museum how do they make you feel about Ghanaian history and your place in it? How do you feel about Ghanaian history after looking at what we have in this museum?

Speaker 4: I have come into appreciate the Ghanaian history. It was formally just listening to people talk about it, seeing videos on TV social media like you mentioned, but now I have come. I have looked at it. Say we shouldn't have, so I couldn't touch. But I have looked at things. Have read things for. Myself and I've gained a deep understanding, so I've come to appreciate Ghanaian history the more and I feel And I align with this so much in so many ways and I feel I belong in it. My place here is established.

Interviewer: So have the narratives influenced your understanding of your own identity and relationship to the world?

Speaker 4: Yes. It has. So now I have a lot of things to. Whatever. I'll see if I'm supposed to interact with someone who is not Ghanaian and a person is boasting about their culture and traditions and history. I also have things to say about tonight and also boost and be on the same level with that person.

Interviewer: So how will you describe your museum experience to your colleague? Someone who has never been here? If you are to describe it, what will say to the person?

Speaker 4: I would say the experience has been enlightening. Yeah, I came not knowing what to expect, but I've come to learn and take away so many things. Like I said before, things I didn't know. Now I know. It's a form of relaxation as well. Sometimes when you do those necessary breaks, you unwind. Not only about going for parties to relax or going to the night clubs. Other places? Also, sometimes the quietness of the environment also comes to get your Peace of Mind. site seeing, and acknowledging and appreciating beautiful stuff.

Interviewer: So do you think the museum should prioritize the use of Ghanaian languages over English or vice versa?

Speaker 4: My answer would be 50/50. 50/50 because like I mentioned earlier, there are foreigners coming in and. This interview is being done in English. You see, Ghana's, official languages, English and so if the foreigners are coming in and then they are supposed to have a medium of communication, it should be their English. But then on the other side, the other 50, if you are supposed to use Ghanaian language. Who would agree that use my language and who would say don't use my language? You see it becomes. A very troublesome over there There are so many Ghanaian languages and we wouldn't. Which ones to Put against the wall and which ones to leave. So yes, 50/50, I think we can maintain their English by then setting key facts setting key names. Key terms we can put them in their local languages. Close to that fact so that we appreciate them.

Interviewer: So do you find the use of English language problematic?

Speaker 4: I wouldn't say it's problematic for me because I have had the. To go to School . And so I can read and understand, but for that person who has not been before or went and then had to terminate his education at some point would struggle to Come here and then read and understand it's it would also mean a turn off for people who are quote and unquote illiterate. Because if I have not gone to school and I know the exhibits are being described in English, what is my place there? How do I? I feel it's quite problematic for the rest of the people who are illiterate, but for those of. Us who are literate. The use of English language is fine.

Interviewer: So is there something you expected to see here but you did not find?

Speaker 4: I expected to see more things from my region. Like I said before. But then I also expected to see there's a waiting room, a sitting area here, though rather I know for each uh section where the artifacts have been displayed, there should be some uh benches. So that someone may want to sit down and then reflect. Think deep about what they have seen backstanding and then moving around and around. You can easily get tired and lose all your energy. So that's one thing.

Interviewer: OK. Is there any other thing you would like to add?

Speaker 4: I wouldnt know what to say?I mean The museum is good. I mean, we've gotten Our life pre-colonial colonial post colonial have been in terms of architecture and in talk of the Mosque and some other designs. Kitchen and. In terms of hunting, farming and livelihood, you know, education, currency, governance. All. So yes, it has covered almost every aspect of Ghanaian life but then what remains to be done was to represent all the other cultures. I'd be grateful.

Interviewer: Thank you very much for your time.

Speaker 4: Thank you too.

INTERVIEW 5

Interviewer - what are your main take aways from your visit to the national museum of Ghana?

Speaker 5- ok, at the national museum of Ghana, you can see that Ghana we get everything when it comes to our culture because I saw some smock, I saw some market women and all those things so it depicts our way of life. so, if you go there, it is like Ghana has been summarized over there so you see everything. That was the first impression I had

Interviewer - how has the museum helped you to understand Ghanaian history and culture

Speaker 5- ok, I saw one thing, it talks about life cycle. they give birth to you, then you go through some puberty right, then the last things is death. That tells me that in our Ghanaian society our way of life is easily explained to people for them to know how they should live

their life here because from birth you know that the next thing you will go to is that you have a rite to perform, you know that at the end of the day, the last thing is death. so, this one has shaped really the mindset of Ghanaians because when you are living your life you know the next stage of what you have to do. so actually, at the museum it tells you how to live your life because things have been summarized over there. even in pictures and in writing, you know that this is what you have to do your life

Interviewer - so the exhibitions you saw or the objectives you saw at the museum, did they in any way connect to your own experiences and identity

Speaker 5- yes, because I am an Akan and we the Akan's mostly we dress in our Kente and the rest. yes, so when I saw that thing, I saw one objective being covered with Kente, yes, I was like wow, my culture, my tribe has found its self in the museum. so, i got connected like I felt like I'm there, yes so with the Kante alone I felt that my culture has been represented at the museum

Interviewer - different ethnic groups are represented at the museum. how do you feel about the way different ethnic groups and their cultures are represented

Speaker 5- ok, this means that at Ghana's Museum, you won't find one culture over there. there are a lot of culture in Ghana. but when you get to the museum, you will see the other one. you won't see only yours. so, it tells you that Ghana we are one and we do things together and no one is left behind. so different culture there tells me that no matter where I come from, I can easily mingle with other culture. so, you won't go there and purposely see only your culture or only your tribe or something representing your tribe over there. you will see every tribe over there. so, I felt that we are one. one country, one people

Interviewer - but do you feel the museum accurately reflect the aspect of the Ghanaian society. the different aspect. because we are different people in Ghana. we are not one. do you think the museum does that accurately.

Speaker 5- yes, not accurate. but, one way or the other. if I'm giving a percentage wise, I will say that 80% Accurate to 90. because the fact that I saw different culture doesn't mean I saw all the different culture over there. so, to say it accurately address the, err, the question you asked. that one I will not say it is accurate

Interviewer - to some extent

Speaker 5- to some extent there is more room for improvement

Interviewer - ok, so, did you fine anything from your culture that you see has been underrepresented or contextualized in a wrong way. did you find such a thing

Speaker 5- No. the answer is No. like I didn't pay attention to that so the answer is no

Interviewer - to your best of knowledge, what you saw from your culture is accurate

Speaker 5- very accurate. because I saw some farming tool we use, example, I'm giving an example, some farming tools that we use at our villages to farm, unlike currently when you want to farm, they use these mechanized things but those days you see hoe, cutlas and all those things, they are all there. at even sent me back to my village time. because those days you won't get mowing machine. but still when you get to the museum you will see hoe and cutlas over there

Interviewer - What are thought on the way Ghanaians history after independence is presented at the museum. so, apart from our cultural objects, they also have some things on our independence. did you see any specific thing that reminds you of Ghana's independence.

Speaker 5- yes, I can say after the independence there has been some art works and all those things but when you get to the museum you will see some of them. an example is when you go to the.

I think it's not enough. more can be done to it because after independence a lot of things happened. so, some of the images you see over there are few and it doesn't give accurate information about Ghana's post-independence so more can be done to it but you can see the presidential seat those days over there and some images of the big six. I'm wondering why you see some tribes. some tribes have their history been written over there and some doesn't have their history there. tribes like the Ashanti's and the ewe's but I believe since we are one country and after independence a lot of things has happened, they can do more and bring other tribes to their history and everything over there

Interviewer - But the few presentations of the post-independence narratives you saw, were they engaging and informative

Speaker 5 - o yes, they were engaging and very informative, very very, because, one might ask you, if you are talking about post-independence then if you see the presidential seat it tells you that those days , there were other, just as we see the presidential seat today, it tells you that those days there same thing like that. they were having the same thing. so, it does, it does

Interviewer - ok, how do this make you feel about Ghanaian history and your place as a Ghanaian, how do you feel, like from everything you've seen at the museum, the post-independence narratives, your culture. how do you feel

Speaker 5- i feel proud. I really feel proud because it tells you that Ghana didn't start today. we started somewhere, we got somewhere and we are going somewhere. so, it reminds me that, what we are seeing in Ghana, the progress that we are seeing today, some people fought

for it and still the things that we had those days, currently it is of use because the kente, the symbols. when you go to most of the places you see all of the symbols around so it makes me proud that we've not thrown our history away. we are still using our history and we are building on it. so, it is good

Interviewer - ok, so, have they influenced your identity

Speaker 5 - yes. yes. because I easily identify myself as a Ghanaian. not a Ghanaian per se but being a Ghanaian to the extent that you identify yourself as an African. most of our symbols and most of our things that we use over here has been adopted by other African countries and to extent the western world. so, it easily identifies me. it makes unique. it makes different from others so I'm very proud and super proud of my identity based on this.

Interviewer - Good, so everything you read at the museum, in which language was it

Speaker 5- it was in English. that's one thing I think they should work on. it was in English. if you are talking about my culture, my identity, let say, a museum, Ghanaian museum, why then will you write things in English. we should at least, if you want feel that we are Ghanaians, feel that we are unique from others. when I come there, let me be able to read whatever that has been written over there. who knows, it is not everyone who can read the English language so the language it has been written over there, I think something should be done about it. they can get our local languages there and they can translate it into the English language so that foreigners can also read, we the local people can also read and easily feel proud and understand better

Interviewer - ok, so, since we have lot of languages here in Ghana, how should the museum deal with it.

Speaker 5 - since we have a lot of languages in Ghana, err, I think most of the tribes, yes, we have different tribes but when it comes to the language, some other tribes understand other Language, like, you can get a Hausa, but maybe the person is from the north and they belong to a different tribe but they still understand the Hausa. so, I think we should indentify one language of the various tribes and use it. especially the Akan. Akan is one of the tribes. but when it comes to the languages, its Twi. when one speaks Twi, you easily understand. whether it's a Fante, Akwapim, an Ashanti, and whatever it is, they still belong to the Akan language but they still speak Twi just that one or two words might differ but they still understand so I think we should identify one language of the tribes then we use it. that one will easily help everyone to understand because if Fantes speaks Fante, it's still speaking Twi, if he speaks Ashanti language its speaking Twi, a Kwahu man will understand. it's still Twi. they all belong to the Akan language, the Akan tribe. so, they should identify one language for the whole tribe and use it, it will help

Interviewer - Thank you very much

Speaker 5 - Thank you for your time

INTERVIEW 6

Interviewer - so, what are your main take aways from your visit to the national museum of Ghana

Speaker 6 - err, actually, I think the place has err, my take home will be the embodiment of some African culture exhibitions that you know tells stories about African culture.

Interviewer - How has the museum helped you to understand Ghanaian history and culture

Speaker 6- I think it has helped me to understand Ghanaian history and culture in the sense that for example, there are somethings that before I would visit, I thought they were no in existence. literally I thought they were lost. but vising the place has given me the upper hand that there are things that are being held for my generations, generation that are yet to come and many others in order for us you know not to erase or completely forget about heritage or roots.

Interviewer - the exhibitions at the museum, do they do in way connect to your own experiences and identity. like your own experience. are there something you found relatable or did you find anything at connect you to your ethic group or your tribe

Speaker 6- hmm, personally, I think one thing that err I wouldn't know if I can say it directly to you because again myself there are lot of things I'm still learning and identifying for myself even as a person, as a Ghanaian. but the kitchen huts really resonated with me because personally I like to cook a lot and I have visited couple of villages so when I saw it i got drawn to it much so I will say that is what got connected to me. the pistil and the mortar for the palm nut, the olden stove with the pot on it, those things in the basket, those things really connected with me

Interviewer - so the traditional Ghanaian kitchen connects your own experiences

Speaker 6- that's it

Interviewer - so in the same museum, different ethnic groups and their cultures are represented because Ghana is not a homogeneous country. we are very heterogenous with different groups and tribes. so how do feel about the way the different ethnic groups are represented. is there any ethic group you didn't find. Do you it is not enough. like how do you feel about what you saw.

Speaker 6 - err, I think that also I will just maybe do more homework to figure out extensively in order to come back and compare but nevertheless, I felt great that I could see

different ethnic groups being represented. I didn't know if every ethnic group in Ghana were represented but I think I felt positive about it because that then brings togetherness, unity, you know and err, I like that. it tells me about peace and that I really love.

Interviewer - ok, so you think the museum accurately reflect the diversity of the Ghanaian society

Speaker 6 - hmm, to some extent. if we are including the word diversity, that will be to some extent for the typical or traditional people, but to a larger extent which whereby we have like marginalized communities which the country doesn't want to accept, that one I will say no. but to the typical traditional community I will say yes. maybe my answer might not be accurate but I will say yes.

Interviewer - ok, so you mentioned marginalized communities are not represented. so, I would say for a long time, I know, for academic purposes, I know women have been sidelined in our history. but when I visited the museum, I saw an exhibition of women in Arts and I said to myself that finally we have something on women. but apart from women, can you mention any other marginalized group in Ghana that has been sidelined or completely forgotten.

Speaker 6 - err, if we say err, in Ghana. First of all, I think you know whether the country even acknowledges. you know, that will also be a difficult aspect. again, for example, I didn't see anything representing any of the Queer community which for me personally this is where I stand. it was challenging. again, I saw things about children that personally bothers me like, children you know going to the farm and working. to some extent I like it but I have been in communities that children will go to school and break time they will be asked to go and fetch water. so, I was trying to find out where the representation lies. whether is the same thing or what were they trying to educate me personally about

Interviewer - ok I think I get it. so, in the museum, we have Ghana's history before independence and our history after independence. so, I just want to remind you of some things. if I say our history after independence I am talking about, we have bust of the big six. I don't know if you saw it

Speaker 6 - the big six? I think I saw Kwame Nkrumah

Interviewer - yes, Kwame Nkrumah and the other members of the big six, we have also the first presidential seat, the coat of arms and other things. what are thought in the way our history after independence is represented. do you think is enough

Speaker 6 - err, I won't say it is enough. it is not enough after independence. in my own daily life, I think a lot is missing. I don't even see a lot of history of Ghanaian culture exhibited more other than in recent times, just the past 6th march where I saw some TV stations trying to exhibit some Ghanaian culture. before these periods, you wouldn't see those things. you are

going for a job interview or going to the office and you are being asked to put on a suit and a tie in this hot weather and that's a bit challenging. so, before independence, I think there were a lot of history and culture which after independence those were kinda scattered to teach the other generations.

interviewer - still on the post-independence. we know the Big six. but right now, it is debatable. some will say there is nothing like the big six. it is only Nkrumah. yesterday I had a conversation with one of the professionals at the museum and she said she has even heard that a woman was even part of it. so, what do you think about the big six. do you think it should there as we all know or it should be challenged.

Speaker 6 - well, including myself, I think I owe myself against the right to know beyond and I will go the view that i should even challenge myself to really know key details about the big six. because this was something i was educated about as the big six, that's all. i don't really know much before and after. whether indeed the example you cited the professor at the museum that a woman was part. this is something that was never mentioned to me and it is new to me today and so i think there should be some room for us to have a constructive study and debate about it and perhaps there are things we could find. there are things that are being hidden and we don't know so i am open to that idea

interviewer - ok, so, in the absence of any further discussions or debate on it we should just stick to what is in our curriculum that there is a big six and it end there

Speaker 6 - No, it shouldn't end there i don't think it should end there

interviewer - so there should be more conversation about it

Speaker 6 - yes, i think there should be. you know science we say is progressive and the more we find things, today you discover something then tomorrow you realized that you need more and education is like that. education is progressive, education is dynamic. and we are not trying to diminish the hard works of these amazing people, nevertheless, we would want to know further. know more, what was done, what did they did even if they did at all or if it just Nkrumah, if there were women involved, if there were children involved. we will like to know all these

interviewer - Yes, That's a good thing. with what you have seen in museum, how does it make you feel about Ghanaian history and you as a Ghanaian.

Speaker 6 - i think, hmm, as a Ghanaian, i am happy at least i know that there an institution where other people could come and then learn from. notwithstanding to the fact that i still feel there should be more. more should be done in terms of reflex. because these things are there. sometimes, i remember before this recent visit i was there some time ago and i was trying to engage somebody and it is more or else like they are clueless about some of these things and because we do not like to really educated ourselves. read further extensively, we

kind of you pick and choose what we think society will fit. so i think there should be some room for further research. but above all, i feel good and ok about the recent place like this to educate.

interviewer - so from what you have seen so far, have they in anyway influence your understanding of your own identity.

Speaker 6 - err, i think i would say to some extent yes. but to a larger extent i am still trying to you know decide the whole the thing. it has made me know that first of all, i am a black person and a Ghanaian. A Ghanaian in the sense that with a history and culture where, you know, if not for the sake of some brave people i wouldn't have even known my identity till today. so yes, it has shaped my perspective in everything. now moving forward i think some things i would within my academic discourse community, i will always have it at the back of my mind at i am a black person and a Ghanaian from the rich African Continent. so, at all coast i have to be upholding that and be protective of that

interviewer - very good. thank you. so, you mentioned you are a Ghanaian and a black person you will uphold that everywhere you go. that is impressive. but at the same time, i enter the national museum of Ghana. The first country to gain independence from the sub-Saharan Africa and all the text at the museum are in English. What do you think about this

Speaker 6 - that is a problem. this is what i was trying to hint from the point where i said it is more or else like some of the people are clueless and there should be room for further research. it is very disappointing actually. very very disappointing. including myself. just imaging you giving me the opportunity as to which dialect or language should this interview be carried and i said English. which is very disappointing and i take full responsible for that and i am working on that and trying to become better. you see, its very disappointing. it shouldn't start from there. as someone who has studied education with psychology, it doesn't start from there. the root cause is in our educational system. i remember studying multi lingual education in one of my courses and i got to understand that from kindergarten to primary 3, we should use our mother tongue in the teaching and learning practices. then when we are transitioning, then we go for the English language. but this is the case you go to the educational institutions and that is not what is happening. you try to educate people or try to find out why, they will tell you the parents themselves are even interested with the children learning English from the beginning. so at the end of the day, right now, if the museum should be using our local languages and come there as individuals, we are going to find it challenging. but i still believe we should use our local languages and mother tongue so that when the foreigners come, we find a translator to rather translate it into English r any other language that the person is familiar or comfortable with. so in that i think i do not feel it good about it

interviewer - ok, or in the absence of a translator, we could have them translate into small booklet for people who do not understand our language.

Speaker 6 - absolutely

interviewer - so how will you describe your experience with the museum. in a sentence or two how will you describe it

Speaker 6 - i think if i have to give it a scale to 10, i will give it 6 and the 6 will be some of things personally with my knowledge i was able to view or learn and the 4 will be for example some of the things being written in English and trying to even engage someone to explain to it to you and some, not all, being clueless about it. so, my experience was good and i like but again i would want there to be a better experience and they should be a connection. when you enter the museum, then you know you are a place, the hub of heritage, richness, culture but i had a good but m looking forward to a better experience

interviewer - Thank you for your time

Speaker 6 - you are most welcome

INTERVIEW 7

Interviewer - what is the role of the National Museum

speaker 7 - ok, Thank you very much. I believe that the national museum exists to first educate the citizens our culture. also, the national museum is a way for us to preserve our culture heritage and also it also serves as a means of employing people and also it seeks to give us funding and money from it. so basically, it serves for educational purposes, as a means for employment, a means to preserve our history and a means for the nation to get some funding.

Interviewer - ok, Thank you. What are your main Takeaways from the National Museum of Ghana

speaker 7 - Thank you very much, after going though National Museum, I Was very Happy with what I saw but one thing really caught my attention. I saw a man seated on horse dressed in our local attire and sited on a hoarse. immediately my mind went to the Northern part of Ghana where his kind of dressing is prevalent there. I was really taken aback and very happy to see this at the national museum. it depicts that in our culture and it shows how rich and unique the Ghanaian Culture is.

Interviewer - yeah, Thank you. so how has the National Museum helped you to understand Ghanaian history and culture.

speaker 7 - Before coming to the national museum, I had little knowledge about museum and history of Ghana. I was very naive about these things. but coming here my mind has been exposed to a lot of things. I have been able to know different artifact and what they mean, what they were used during the struggle for independence. I have been told things that happened pre independence, during independence and even post-independence. I saw a place which was, err, you could see hut and you could this was what people used to live in in the olden days. so, coming to the National Museum, it has really impacted me. I have gotten new knowledge about history and culture of Ghana and also now I have appreciated the culture we have

Interviewer - ok, thank you, the exhibitions at the National Museum, how do they connect you to your own experience and identity. do you have any connection with what you saw at all

speaker 7 - yes, when I was entering the national museum, firstly it connected me to my identity as a black African. the unique identity which makes Ghana the black star of Africa Ignited in me. just from entering the artifacts, I became very proud as a Ghanaian. and one thing that really resonated with me was the artifacts which were shaped in a form or a knife and sword. these things symbolize royalty and just seeing it makes me know that, yes, as an African I'm a royal, so I believe these artifacts have their own way of, err, each individuals have their own way of rekindling with these things and my own clicked when I saw these artifacts shaped in the knife. yes

Interviewer - ok, thank you, different ethnic groups are presented in the National Museum of Ghana, so how you feel about the way the different ethnic groups and their cultures are presented. do you find it enough. is it ok

speaker 7 - firstly, I want to commend the National Museum of Ghana for being very diverse. because I could see a lot of different ethnic groups and tribes being represented here and yes i believe these ethnic groups were presented very well

Interviewer - ok, alright, do you the museum reflect the different aspect of the Ghanaian society. i mean were one people but we are very different. do you think it reflect the different aspect, the diversity of cultures we have within Ghana

speaker 7 - yes, I will say the museum reflect the diversity of cultures we have in Ghana. You could see someone pained black, you could see an older person, you could see a younger person. this reflects the various diverse set of people we have in Ghana. you could see someone dressed in Kente symbolizing the culture of the Ashanti's. you could see someone dressed as a chief from the North. Yes, the national reflect the various diversity of culture we have in Ghana.

Interviewer - ok, so are any specific aspect of your own culture heritage that you feel was well represented, underrepresented or even in An Extreme case contextualized in wrong way. Did you find anything that directly relates you to your own tribe or ethnic group

speaker 7 - Yes, Thank you very much. as an Akan, when I saw the stool, I Really knew that yes Akan has been represented. I saw a stool and they have written Ghana on it. This stool symbolizes the seat of the various Akan Government. this stool represent royalty. So, I believe the Akan tribe was represented well. However, I believe that some certain aspect of my tribe which was not really represented very well and I believe going forward the National can work on these things to bring everything together in this museum.

Interviewer - very well. so, in the museum we have the history before independence and After Independence history. So, what are your thought on the way Ghana's history after independence is presented at the museum. did you find anything that you can say, ok, this is our history after independence. if you did, what did you think about what you saw

speaker 7 - ok, err, thank you, since our history before and our history after independence, i can say that, things are much developing in the light of Ghana and how we present at our culture before and after. currently, things are changing. I can they were presented well. but a lot of things to be done to reflect the actual history Ghana has after independence. it has been over 60 years over independence and most of our history has changed. most of our culture has changed. So, I believe the post-independence or after independence section should be edited well to reflect the current modern Ghanaian history.

Interviewer - ok, so you say it should reflect the current modern Ghanaian History, when i was at the museum, I saw something that almost every time around Independence Day celebration it becomes a debate. but I saw that thing at the museum. let say the big six, right. because this something that most Ghanaian debate on it whether they are relevant or they are not relevant. so, if you say the museum should reflect our current circumstances, do you mean let say something like the big six, they should just take them off and reflect just one person or what exactly do you mean.

speaker 7 - ok, in saying the museum should reflect our current existence, I believe from the example you cited, from the big six, they contributed to our independence, but post-independence, I think we have several leaders who have also contributed. we have past presidents. we have people who have contributed to our national development and I believe these people should have a place at our national museum. this is what I meant

Interviewer - ok, thank you, but the history after independence, do you find them informative and engaging enough or they are just there.

speaker 7 - err, the history after independence I really don't find them so much engaging as the history before independence.

Interviewer - ok, so, our history after independence, I mean the ones in the museum, how do they make you feel about Ghanaian history and your own place in it

speaker 7 - I believe our history after independence is very diverse, quite diverse and I believe it has not been captured really well at the national museum and I believe much effort should be done to improve it. personally, I feel disconnect when I went to the post-independence section but I feel very happy and welcoming at the pre independence section

Interviewer - ok, very well, so, Has the things you saw influenced your understanding of your identity as a Ghanaian

speaker 7 - yes. it has really influenced my identity as a Ghanaian. seeing all these artifacts being represented here has ignited a new sense of feeling, a new sense of nationalism in me and I am also happy to have been at the national museum. it has shaped and broaden my way of thinking has made me appreciate Ghanaian culture.

Interviewer - ok, Thank you. so how would you describe your experience at the museum to your colleague.

speaker 7 - firstly, I would like to commend the Government and the national museum for a job well done and recommend the national museum to all my friends and all other Ghanaians. indeed, we have history and culture. and there is this old Adage that if we forget our identity or history, then we are lost. I believe people should visit the and learn more. I believe more should be done to attract more people to visit the national museum because when I went there, I really felt different and now I have a different thinking about our heritage as Ghanaians

Interviewer - ok, do nearly everything at the national museum is in English Language. what do you think about it

speaker 7 - I was quite disappointed finding things at the national museum in English Language when we have diverse languages in Ghana. as an Akan specifically a Fante i thought I will see some of our artifacts been written in Fante or named in Fante but everything was in English that was disappointing

Interviewer - Given the fact the we don't have one Ghanaian language and a lot of languages in Ghana if we want to promote our Ghanaian languages in our museum, how best do you think the museum should handle it

speaker 7 - this is quite a tricky question, I believe in as much as we have diverse languages in Ghana, we have some of the languages which are well spoken and popularly ok. for example the Twi language which is being spoken by the people of the Ashanti and its environs is being spoken by Majority of Ghanaians and I believe in a way to promote our

national identity, we can highlight on this Twi language which is popular, we can develop it and hammer on it so that it can somehow serve as a unique language for the whole country and we can use that one to represent our culture.

Interviewer - I agree that the Twi is spoken by majority of Ghanaians. but apart from Twi, but apart from Twi, we know there are several other major languages like Ga or ewe. so making one language Twi like popularizing in our national museum, the museum itself is on a GA land, don't you think it will be a problem

speaker 7 - you are quite right; it will be huge problem. so, I believe management should come out with unique measures to incorporate several Ghanaian languages into the museum such that anybody who will visit the museum will not feel left out

Interviewer - ok, is there any other thing you want to add

speaker 7 - yes, I am so be interviewed about my experience when i visited the national museum. I believe that studies about the national museum or even culture and heritage in Ghana are minimal and I am so I am very happy to take part in the

Interviewer - ok, thank you for your time. I will get back to you if i need more information

speaker 7 - you are welcome

INTERVIEW 8

Interviewer - What do you think is the role of National Museum

Speaker 8 - so I think the role of the national museum is to promote and preserve the Ghanaian Culture

Interviewer - what are your main take aways from your visit to the national museum of Ghana

Speaker 8 - previously, I didn't have enough details on how we gained independence. how our forefathers Faught for us. but after coming here, I am abreast with all this and I am enlightened with more information on how we gained independence.

Interviewer - How has the museum helped you to understand Ghanaian history

Speaker 8 - the artifacts played a major role and also the arts. I think all together it emphasizes on the diversity and creativity of Ghanaian culture and experience.

Interviewer - how do the exhibitions and the educational programs presented at the museum connect to your own experience and identity. did you find anything that is relatable. anything that connect to your experiences as a Ghanaian

Speaker 8 - with that of my ethnic group which is the Ga. I think that the information that connect err

Interviewer - so you find things about Ga that connect to your experience and identity

Speaker 8 - exactly

Interviewer - how do you feel about the way different ethnic groups and their cultures are represented in the museum

Speaker 8- ok, that, I will say, it didn't, the line didn't give enough information because I feel err, this question

Interviewer - they didn't give enough information

Speaker 8- yes, they didn't give enough information

Interviewer - do you feel the museum accurately reflect the different aspect of the Ghanaian society. do they reflect it accurately.

Speaker 8 - o yes they do

Interviewer - it is accurate for you

Speaker 8 - yeah, accurate for me

Interviewer - ok, are there any specific aspect of your own culture that you feel is well represented, underrepresented or contextualized in a wrong way

Speaker 8 - o no

Interviewer - you didn't find anything contextualized in a wrong way

Speaker 8 - yes

Interviewer - what are thought on the way Ghana's history after independence is presented at the museum

Speaker 8- after independence

Interviewer - the big six, our currencies, after independence

Speaker 8- yes so actually they did well with that because I didn't expect to see records of the currencies we used at the museum. I didn't expect see something like that. actually, I was surprised to come and see something like records of currencies we mostly used back in the days so I feel they did well with that.

Interviewer - did you find the presentation of the post-independence narratives engaging and informative

Speaker 8 - yes, I do

Interviewer - you find them very informative and engaging

Speaker 8 - I do

Interviewer - ok, how do these narratives make you feel about Ghanaian history and your place in in

Speaker 8 - the question

Interviewer - after going through the presentation, how does it make you feel about Ghanaian history

Speaker 8 - after going through the presentation I released that our history is very rich, normally, from back then, like when I was a child, I have always heard stories and also from what I have watched on televisions and radios, I have always heard stores, but then since I came here and I have seen things myself, I have also realized that our culture is very rich

Interviewer - so the narratives you've seen in this museum, have they influenced your understanding of your identity

Speaker 8 - yes

Interviewer - they have influenced your understanding of your own identity

Speaker 8 - yes

Interviewer – how

Speaker 8 - ok, so, err

Interviewer - did you find anything related, anything from your culture

Speaker 8 – yes

Interviewer - how will you describe your museum experience to your colleagues

Speaker 8- I will describe as it is very educational. because when you come, you will get to learn different things about our country Ghana, how we gained independence. you also learn things about different ethnic groups, the Ga, Akan. you also get to learn the Ghana life. how people live. yeah

Interviewer - ok, do you think the museum should prioritize the use of Ghanaians languages over English

Speaker 8 - yes, I think so. because, i feel, with the educational aspect, i think there shouldn't be any language barrier. as in like, anyone who get to come here can also get to learn something instead of just coming to just coming to watch pictures. because in as much as i have gone to school, not everyone has gone to school, not everyone has gone to school. i think a lay Ghanaian who hasn't gone to school will just come and just watch pictures. but i think with different pictures and different explains given in different languages will help

Interviewer - given the different Ghanaian languages, how do they navigate that, because we do not have one Ghanaian language, there are a lot of them. so how are they going to fix all of them into this museum.

Speaker 8 - ok, so, since that won't be possible, i think err, ok so as i came here, i was expecting someone to take me, so having, the question again

Interviewer - since we have a lot of languages in Ghana. if they should prioritize Ghanaian languages, how are they going to fix all of them here.

Speaker 8 - ok so not all of them perse, I think we are in a Ga community. i think they should prioritize the Ga language over the other languages

Interviewer - and you won't find it problematic

Speaker 8 - ok, won't find it problematic

Interviewer - you won't find it problematic. which side of Ghana do you come from

Speaker 8 - I'm a Ga

Interviewer - that is why you won't find it problematic. you want to prioritize your language over other languages

Speaker 8 - since the museum in a Ga community. majority of Ghanaians who come here will be Ga's. despite others coming here

Interviewer - you think majority of Ghanaians who will come here will be Ga's, Why

Speaker 8 - since the museum is mounted in a Ga community that is why I am saying that

Interviewer - but you know Accra is very heterogeneous. you find people from different cultures and ethnic groups from Accra. so why do conclude that those who come here will be Ga's

Speaker 8 - I am not saying those who come here will be Ga's. i am saying majority of those who visit the museum will be Ga's

Interviewer - any other thing you want to add

Speaker 8 - any other thing?

Interviewer - a suggestion for the museum

Speaker 8 - ok, so, I got to an aspect in the museum where it was tagged the Ghana life with majority of the pictures depicting one side, like the poor side and I wasn't happy with it at all. i think a place like that should mix

Interviewer - it should cover the difference

Speaker 8 - yes, it should cover the different class. not all the Ghanaians in Ghana are those living that life. so, I think there should be a mix

Interviewer - thank you for your time

Speaker 8 - thank you too

INTERVIEW 9

Interviewer - What are your main takeaways from your visit to the national Museum

speaker 9 - I think my main take aways will be an opportunity for me to see once again the traditional kitchen setup that were there and the place of the king in the olden times

Interviewer - ok, has the visit in anyway helped you to understand Ghanaian history and Culture.

speaker 9 - yes. I think the artifact on display as broaden my horizon on certain aspect of Ghanaian culture in times past. so yes, I think I have benefited extensively

Interviewer - so the exhibitions at the museums, how do they connect you to your own experiences and identity

speaker 9 - so my own experiences will be the traditional farm tools I remember I have used before. it kind of gives me a nostalgic memory. as to me relating to my culture, as a voltarian, I do not think I have seen much that will connect me to my culture.

Interviewer - so it is more about your experience but in terms of identity you didn't really see much as a voltarian. you didn't see a lot of things from your ethnic group that makes you reflect on your identity

speaker 9 - yes, exactly so

Interviewer - How do you feel about the way different ethnic groups are represent in the museum.

speaker 9 - so I have noticed that some of them are well represented. I could see the northern part well represented, I could see the Akans also well represent, I could see the Ga's also well represented. but like I said early on, I did not see much of the ewe's where I hail from

Interviewer - so what do you make of it, that you didn't see much of the ewe ethnic group

speaker 9 - well, I do not know why little or less is represented or present on the ewes. I could see at a point that pictures of kings and chiefs were even displayed but I did not see any chief from volta. I do not understand or do not know why it is so.

Interviewer - so with this background, how does that make you feel.

speaker 9 - I think it makes me feel non-Ghanaian, because in a whole national museum, my tribe is no well represented. it makes me feel less Ghanaian.

Interviewer - sorry about that. so, just as you have said, Ghana is not homogenous, we are very heterogeneous with different ethnic groups. so, from what you saw at the museum, do you think it accurately reflect the different aspect of the Ghanaian society. does it

speaker 9 - yes, in a larger extent yes. like I said earlier on I have seen a lot of tribes that were represented. the few that is not, I won't have spoil anything. but yes, largely, they have represented other tribes well

Interviewer - so what do you think they should do to accurately reflect the different aspect of the Ghanaian society.

speaker 9 – I will suggest that more of artifact that are from those areas that are not represented, I do believe it should be there. so, they could get them and display them. even if it is the pictures just as they have shown, beautifully of some other ones, I think they could do that as well to the few tribes that are yet to be represented. and also, they could, err

Interviewer - ok, you are out of words, that's fine. but are there any specific aspect of your own culture or heritage that you feel were under represented or contextualized in a wrong way.

speaker 9 - ok, so I did not see any so I wouldn't see they were mis contextualized, but under represented, yes, of course, they could show off the kings just as they have shown others, they could equally display some of the popular dances we know, it is easy to displace them. I know there are traditional drums that are used for particular dances. they could use those ones also to represent those aspect.

Interviewer - ok, very well, so what are your thought on the way Ghana's history after independence is presented at the museum.

speaker 9 - ok, so, err, yes, just as have been taught since time immemorial, I have seen the founding fathers, but personally, feel like Nkrumah is the founder of Ghana. no matter what others say, he is the founding father we know. so yeah, he is well represented and I am ok with it

Interviewer - ok, why do you say he is the founding father. but in the museum, we have founding fathers. can you defend your position

speaker 9 - yes, from history we know that, the other big six that are supposed to have been the founding fathers of this country, we know they wanted independence in the shortest possible time, while Nkrumah wanted independence now and that is What Nkrumah took up to make sure that

Ghana got the independence as he wanted. so, if he did it on his own, then he is the founder of the country

Interviewer - ok, we know that, there were, this is a follow up, some members of the big six arrested after the 1948 riot. with all this do you still think they did nothing towards our independent and it was an individual effort.

speaker 9 - ok, so, of course they have played their role nobody can deny that fact that they have played their role. but things leading to the declaration of the independence at that time points to the fact that Nkrumah fought a solo fight for independence at that time.

Interviewer - ok, so the narratives in the museum, it is basically Ghanaian Material culture. we have buildings, traditional Ghanaian kitchen, farming tools, war objects, war clothing, independence, arts, contribution of women in arts, our currencies and a whole lot of things. how do these things make you feel as a Ghanaian and your own place in it

speaker 9 - ok, so, yes, all that you have mentioned were well represented and they showcased the intricate beauty of culture we have as a people so i feel proud to be a Ghanaian. they have done so well in preserving those old traditional currencies.

and new generations that will come will be able to track the history of the Ghanaian currency. so I think really enjoyed that aspect

Interviewer - ok, very well. with everything you saw, did it influence your understanding of your own identity.

speaker 9 - somehow yes. like I said earlier on, much is not represented from where I come from but in general as a Ghanaian in a larger scale, of course it those

Interviewer - but ethnic wise

speaker 9 - ethnic wise it didn't

Interviewer - ok so partially. so, at the national museum, everything there is in English. what do you think about it

speaker 9 - I think that is an aspect they did not well represent us as a people. Ghana has diverse dialect and I was expecting that at least, the most popular ones can be represented. there are some stuffs that could also be written in the local languages to reflect our language. especially for foreigners who come to visit will know that at least we have this language that we speak and it can also be written. so, in that aspect they did not well represent us as a people

Interviewer - ok so looking at this, we are all advocating they should include our local language. or given the fact that we are not even able to tell the number of languages we have in Ghana like ewe, Twi, Ga, Dagbani, like are text should be in these languages. but looking at the fact that majority of the people who visit the museum are non-Ghanaians, how best should the museum handle this.

speaker 9 - so, err, I am very sure that blending both the local language and English will work. secondly, if there are text about certain artifact that are not in English, they could have somebody interpret or kind of educate foreign visitors on that particular object. so, I am not sure it is a problem if local languages are used. they could just make sure that there are educators who will be there to interpret it to foreigners who want to understand what that particular object us

Interviewer - any final thoughts

speaker 9 - well, I will say that I am well pleased with the museum and I like what I have seen and I just hope that more can be done and make sure that the museum is not just a home to the foreigners but domestically they promote it for Ghanaian to visit and see things that was there before and things that are continuing to be there

Interviewer - Thank you

speaker 9 - Thank you too

INTERVIEW 10

Interviewer - What is the role of the national museum

Speaker 10- a museum is, what think I remember, is now is to keep national artifacts and national art. things that will go extinct. the museum exists to keep records of it

Interviewer - ok, so, it is there to keep artifact

Speaker 10 - come again

Interviewer - the museum is there to keep national artifacts

Speaker 10 -Yes alright

Interviewer - so when you visited the museum what stood out for you

Speaker 10 - the spider web and also, err, the spider web

Interviewer - the spider web design

Speaker 10 - yes

Interviewer - ok, the one in the exhibition hall

Speaker 10 - the one in the whole of the hall

Interviewer - ok, alright

Speaker 10 - yes

Interviewer - so did it help you understand Ghanaian history. the museum did it help you understand your history as a Ghanaian

Speaker 10 – I am not too sure about that. I think I saw a few things they said Nkrumah use, I saw the TV set, the video player and so now and some other town counsels' stools over other. I think most those things are things I know as part of the Ghanaian culture already. I will say there wasn't so much. If someone who knows nothing about Ghanaian culture goes there, there won't be much to learn. so, I didn't make much of the Ghanaian culture from them

Interviewer - ok, so you feel what is there is limited

Speaker 10 - it is limited, yes, and it doesn't tell the entire Ghanaian thing

Interviewer - oh yeah, right. so did you find anything at the museum that is relatable from your own experiences

Speaker 10 – I mean the short houses, the seat and Kwame Nkrumah's Tv and also, at first we used to make this ananse web with rubber charts.

Interviewer - yes

Speaker 10 - so, it's kind of relatable in the way

Interviewer - ok, so how do you feel about the way the different ethnic groups are presented at the museum.

Speaker 10 - (silence)

Interviewer - did you get the question

Speaker 10 - hello

Interviewer - did you get the question

Speaker 10 - I can hear you now

Interviewer - yeah, I mean how do you feel about the way the different ethnic groups are presented at the museum

Speaker 10 - the line is breaking

Interviewer - ok, let me call you back

Speaker 10 - ok

Interviewer - How do you feel about the way the different ethnic groups are presented at the museum

Speaker 10 - give me a minute let me get back to you

Speaker 10 - ok so, what I will say about the presentation of the Ghanaian tribes or

Interviewer - yes

Speaker 10 - I think I do not have much to say about that. there were pictures though but I am a bit not too sure on what I saw on those pictures whether they were representing the tribes or region. I am not too sure about that. and also, I don't think I saw anything in particular that represent one particular tribe in Ghana

Interviewer - ok, so you didn't find anything that represent your tribe.

Speaker 10 - yes. the things were more of colonial conversation than representation and other things in Ghana

Interviewer - ok, interesting. but do you think what you saw at the museum, it represents the different aspect of the Ghanaian society

Speaker 10 - ok, so he aspect I will say it represent most is the colonial era and independence. that was what basically I saw. it was more of Nkrumah, colonization, independence, basically that is the only story I could relate to

Interviewer - ok, can you give an example of one thing that speaks to the independence story.

Speaker 10 - I think everything about Nkrumah there speaks about the independence. and also, you see there is big statue of Nkrumah outside. i think Nkrumah has the head taken off or the arm or something

Interviewer - yes, it is true

Speaker 10 - yes, and I think that was, err

Interviewer - Did you see the big six

Speaker 10 -yes, I think I did. you know, the big six is something we are used so we don't really pay attention when we see it.

Interviewer - right, ok, so what do you think about the way Ghanaian's history after independence is presented at the museum. do you think it is good enough.

Speaker 10 - no, it way too scanty. a country that is rich in culture and tradition. I don't know maybe the museum think is too small to have so much going on because we have a lot of going in that space, it looks clouted. so, I think for want of space

Interviewer - well, I think you are right because i spoke with some of the workers and they also think the space is small that's why

Speaker 10 - so you can't have a lot of things going on else you will get and then you wouldn't find space to move freely

Interviewer - butt did you find the information engaging

Speaker 10 - did we have a tour guard? I am not too sure we having anybody taking us around. but I Think most of things there were more of self-explanatory and we knew most of the stories so we just went through took our selfies and pictures and left

Interviewer - ok, so, after seeing everything in the museum, how does it make you feel about yourself and Ghanaian history. how do you feel. did it change any perception you had about the country or yourself

Speaker 10 - no

Interviewer - it didn't change anything

Speaker 10 - no, again, what I am saying is I already know of the things. majority of whatever was there, I knew about. so, I wasn't anything new for me. there wasn't that awaking or enlightenment. just the usual visit.

Interviewer - ok, if, are to describe your visit to a friend, what will you say.

Speaker 10 - if I am to recommend the visit what will I say?

Interviewer - describe your visit

Speaker 10 - I think I don't know but I am yet to go the Kwame Nkrumah Museum after the renovation but from the pictures I have seen on Facebook, I will recommend people to go there than the national museum

Interviewer - ok, so, when you read things at the national museum, I believe they were in English language right

Speaker 10 - yeah, I think they were in English Language

Interviewer - but given the fact that English is not a Ghanaian language

Speaker 10 - English is our official language

Interviewer - it is an official language but it is not a Ghanaian language. so do you find it ok. is it wrong for English to be used in our national museum

Speaker 10 - I find it ok because we do not have indigenous language that we all relate to or speak, so we cannot have one, so English is a better

Interviewer - is there any other thing you will like to add

Speaker 10 - not really

Interviewer - thank you so much for your time, I will get in touch with you later

Speaker 10 - ok

Interviewer - bye bye

Speaker 10 - bye

INTERVIEW 11 - Educator

Interviewer - so in your opinion what is the role of the National Museum

Speaker 11 - ok, so in my opinion, think that er, the National Museum provides a space where our diversity as a people, as in as a Ghanaian people. our diversity as a people comes together under one umbrella, interacting with each other and creating a sense of belongingness to a particular identity which we share as a nation. to me that's what the underlying basis of the National Museum is and what it seeks to provide. and we must understand that the national museum itself, you know even museums in Africa, national museums emerging in Africa was as a result of colonialism. they are all products of colonialism or as result of colonial machinations here or there. because originally, we never had this, museums as public institutions, we never this in Africa or even in Ghana. we also came out of colonial rule and as it were, the national was opened 5th of march 1957 under Dr. Kwame Nkrumah who was then Prime Minister. and you noticed that once we were coming into independence, we had a lot of differences as a people among the ethnic groups and so Nkrumah wanted a platform and a stage where all the cultures that we have in Ghana or at least the Major ethic groups in Ghana are well represented or share a common space just to send out information that we are united people and united voice, so to speak. so, the national provides an imaginary space where we all share a common identity

Interviewer - ok, that's a comprehensive answer and take you for that. so, what do you do at museum

Speaker 11 - ok, so, currently I'm a museum educator, but the portfolio actually is principal museums and monuments education officer but basically, I'm a museum educator. so, as part of our responsibilities we provide interpretation in the gallery. the national museum gallery its self is where i am stationed. that is where I do my talks most of the time. apart from that too we have other external responsibilities. I can do a tour or conduct a tour at the Osu castle which is also managed by the museum sharp board and at other heritage sites. so that's for the interpretation. we also have outreach programs which we do. now for the outreach programs

we usually go out to schools. you know, we come up with a theme or a particular topic, the period which we want to talk about. and we develop the itinerary, the resources around it then we go out there and carry it out. so, I have been privilege to participate in a lot of outreach program. we had one that i actually spearheaded it which is teaching kente and err. Using kente to teach mathematics or teaching mathematics through the use of kente. he kente cloth which a very popular traditional costume. one the most famous traditional costumes that we have as a Ghanaian people. so we use that to teach certain topics in Mathematics for the upper primary. i think my memory serves me right. lower or upper primary. we identify calculations like multiplications, additions, subtractions, divisions, shapes, angles and all these things were carried out by the students. we even came out with games for students. games around the kente pattern or Kente design for student to enjoy whiles they are learning about the designs which are playing with. games like the jigsaw puzzle, we also had the match cards. there was another story telling session which provided history about kente. that is just one example of an outreach program that we did. we've had some for profiteering. when we actual got the first national profiteer RICIKO to participate in the outreach program which we had at Amugi Junior high school. so we have conducted a lot of outreach programs over the years and these are some of the major things we did. we also have public lectures. we are able come with public lectures. we get some speakers to talk on topical issues. we also go out there to the media. sometimes televisions, radio to talk to people about pending activities and events we have. basically, these are few of the things i do.

Interviewer - ok, thank you very much. so, since you mentioned you are an Educator, i will be asking you questions on education in the museum. are there some narratives in the museum you consider Ghanaian or non-Ghanaian

Speaker 11 - ok, so, if I understand the question right, when you say narratives, what do you mean. narratives like how we interpret the objects in the gallery or.

Interviewer - yeah, so let say specific objects or story lines the museum that you will say this one is non-Ghana

Speaker 11 - ok

Interviewer - or colonial. let me use that word colonial

Speaker 11 - so with the current exhibition, it was premised on the team unity in diversity. i was part of the planning committee. the main idea was to highlight and promote more of our ingenuity as Africans or Ghanaian people. so, the focus was more on material culture heritage and intangible heritage as well. you know un previous exhibitions, we use to exhibit slavery, we even had objects from different African countries and even from Europe and just having a very big platform to accommodate different objects which was for a particular theme. but this particular theme was to highlight our consciousness as a people. our relics, or productions. objectives that speak of our cultural expressions so we wanted to focus more on these things so that people will actually to know that the Ghanaian people have a lot to offer in terms of maybe technology. the Ghanaian has a lot to offer in terms of the evolution of societies. we have evidences that proves the time that we are people and living in this present settlement

many years back and not happening in other places and we being alienated or cut off. so, the current narrative i believe it is a lot about the Ghanaian and people has a lot to do with us as a people. The wording itself, some terminologies we used in the write up, we have local languages in Twi in the write up as well which provides better meaning or understanding of the context of some of the objects on display.

Interviewer - ok, so, if I get you right, the rationale behind the current exhibition was to promote more of the Ghanaian narratives in terms of our material culture and our diversity as people. but i have extensively gone through the exhibitions and i see that nearly all the text are in English. Don't you see English is non-Ghanaian

Speaker 11 - (Laughs), so, English of course is adopted and it is a legacy of colonialism right. but just as they practice in other countries, it doesn't that our the fact that our local Languages are still prevalent among us as a people or even still receives attention in the Gallery. Even though English is still non-Ghanaian, it is accepted on the national level as a national language. like an official language. of course it is not an indigenous language, but it is an officially accepted language which is used for all official records in this Country. and that is what is taught in our schools as the major foreign language or the major official language we use here. so what we do is to also kind of show along with what people easily resonate with. just to help people understand because that is what people can easily understand especially among the learning groups. beyond that, we noticed that we have different languages across this country and not every Ghanaian is able to speak every other Language. there are languages people assume it is easy to speak but they are not easy to speak. the main language of the people of Greater Accra is Ga and Dangme or krobo or other languages but how many of us can speak the language of the Accra people and among the Akans too they the Twi but not everybody can speak Twi. and because the museum is serving as an umbrella space, you know, a place where we all imagine ourselves a society, one people, there should be a common language that everybody can easily understand or at least majority of people can easily speak and understand and can easily be translated. so that is why we have English being used. if you want to translate it into Ga Dangme, into Twi, into Ewe, into other languages, i bet you we will not have enough space to accommodate that

Interviewer - yes, i agree, i know that, in fact we don't even have a specific number of Languages we have in Ghana but we know that there are some main languages. don't you think there could be translations in a form of some small booklet for people to have that option in our Ghanaian languages

Speaker 11 - yes, to create more accessibility for lack of a better word, the non-educated or those considered as illiterate, I think that will be a better thing to do. so, we need to, we can consider that. it will help. but all things come at a cost and all that. but it is something that is laudable. it can be done. The first Major Languages, the ewe, the Ga-Dangme, the Akan, the guan and the have the Mole-Dagbani. at least 5b major languages, there could be a leaflet just summarizing the Major themes of the Gallery. That will be perfect.

Interviewer - yes. so still on the Language. i have read some publications and i also saw a text in the museum which is close to the Nkrumah picture. it is part of this exhibition. the Ghana Act after independence.

Speaker 11 - Ghana Act after independence

Interviewer - yes, and the rationale behind the establishment of this museum was for it to be part of a national identity process. so talking about national identity. something that i should comfortably relate to as Ghanaian. now i enter the space and everywhere is English. don't you find it problematic

Speaker 11 - and everywhere is what

Interviewer - English

Speaker 11 - And everywhere is English

Interviewer - Yes

Speaker 11 - (laughs). so its in only Ghana that we use questions to answer questions. so ideally, you propose that the Ghanaian Languages should be very prominent within the space

Interviewer - yes

Speaker 11 - you know one thing too that we have not done assimilation is agree on a Local Ghana as maybe a second language. officially language a second language to the English Language. when that happens. you can have many translations in that language because now it becomes legislated and everybody is forced to learn that particular Language. but as it were, you know, language is an embodiment of people's philosophies, people's cultural value, moral value. so, the moment you force somebody to learn a different language, it is like they are being indoctrinated to stealing or imbedding themselves into the ideals of that particular group. and in Ghana because of that diversity that we have, if you want to impose maybe Akan or Ewe or Ga or any other languages on a particular people or the nation for us to accept, it is going to bring out a lot of tension because people will feel they are being suppressed you know through language. it is challenge. we haven't formed that tangent yet. but i think that in the near future we may be able to correct some of this language barriers that we have in our heritage

Interviewer - Yeah, i think you are right. you are right. so are there any specific methods or strategies you employ when you are engaging young people.

Speaker 11 - yes. when you say young people you mean, adolescent and younger or teenagers or

Interviewer - adolescent teenagers, anyone under the young bracket.

Speaker 11 - so, you will agree with me that in terms of learning, of courses outside they cater, you know, i did my masters in museum Education, sorry, Museum and Gallery practice

where we have museum education as part of the course modules. so i got to also learn about Human development, child development. you know the Piaget theory of human development, you know that every stage in life has a particular in the needs of learning. when kids are younger, 0-2, they have a way they understand the world. part feeling, what they see, that is how they image and create their world. from 2-5, their senses are beginning to grow, so they begin to form concrete ideas about what their world is. from 7-12, now they can really decide on what is right or wrong, getting into the sphere and then from 12 and above, we know that yes, these are people who are now nearing adult age so well establish, very concrete ideas and others. so when we are teaching kids in the Gallery, we try to integrate some learning styles that makes it very easy for them to understand. one of them is just by observation. and me i do that a lot. observation and description. for an example if i have kids from the lower primary, i will ask you to identify the object you see in the gallery, in your own reel, in your own world, what does the object looks like to you. what do you imagine this object as and what do you think it would have been used for, who do you think made this objective, do you think this object is important now and a lot of this kind line of questioning which challenges the kids to think beyond probably what is the obvious because now you've forced them to look deeper and to think critically that is been displayed and by so doing you have visual representation of the object that they have been taught about or spoken about with the space. but if you don't use a different approach for students against adults, then you will be having the mistake where or the error where you just jumped with information. you load them up with a lot of information just from you as he educator and it is the same feeling in the classroom. The teacher student relationship and we don't want to promote that in the museum. we want to promote the museum as a free choice learning space where the knowledge of the student and their own personal experiences also come in to the museum experience so that we can have the student easily relating, you know, have knowledge on the objects that are on display in the gallery and by so doing they can easily remember whatever they learn or whatever they see in the museum. so the strategies, yes, we have a lot. sometimes, questions and answers too, you can actually ask them questions and then they give you answers. sometimes, they can view and tell you what they think it looks like. sometimes they can compare it to certain things they come across growing up or in their neighborhood or n school or anywhere else and these are ways that we help students easily understand what we do. we have objects too that we allow them to touch. we have people too who learn by touching. you easily browse information when they are touched. we have the tactual experience. so once they engage in that hands on activities or physical activities, then we are also being robed into that bit of learning strategies and learning opportunities that captures the needs of different categories of student. so as for the strategies we employ a lot

Interviewer - well, a lot of strategies, so err, do you

Speaker 11 - sorry, one key thing that i also do is make the students read short text about objects in the gallery and also to pronounce the names or to even spell the names of the objects they see in the gallery, yes

Interviewer - ok, do you face any challenges in presenting Ghanaian history to young people

Speaker 11 - in terms of challenges of presenting the history to them, i don't think there is a lot of challenges. there also, i also think that we are also limited in a way because most of the way we present is through the yearly traditional exhibition models. we have the objects with labels exhibited in a showcase mostly or otherwise they are exposed and then you talk to them about. but the now we have very modern ways of engaging students using technology where you have animated stuff about the history of a particular group or culture. this makes very gruesome, horrible history to be less intense for kids so that they can watch and appreciate. but we don't have that kind of content. where you will upload on iPad and engage, because their world revolves around technology so much. but we don't employ a lot of technology in our museum space to meet the needs of students. we even don't have a WIFI in the Gallery. so imagine a student comes, he has his own iPad or phones, smartphones, he sees something online he doesn't have data or you yourselves doesn't have data. he wants to communicate with friends on TikTok or twitter or X or any of the social media platform, that child is limited or maybe he wants to find out something more on online, he cannot even access such information because there is not internet. so in terms of technology, i think we are lacking in presenting the history to our youth. we don't have many museums online on our website or all those things student can even understand unless you come into the physical space. we don't have any prototype or an online version of our museum or any more things on the current exhibition for people to access and we have a little challenge there. and sometimes too the student also wants the vey very old artifacts that have span many years. you know, because of conservation issues here and there and security issues, sometimes we are not able to exhibit real real real antics. very very old objects for many many reasons. and sometimes when the student come they are always saying that ah we want to see something is which like this number of years old. we want to see something really old that when you see we want to have more of that. but we have a challenge of also giving them less of that. and that i think also create maybe a gab in the overall satisfaction when they visit the space.

Interviewer - ok, thank you. so how do you address contested historical account. i can give you an example of a contested in the museum which is the big six

Speaker 11 - the big six

Interviewer - you called the other time we had a brief discussion about it

Speaker 11 - o it is true, i understand

Interviewer - so how do you handle such things

Speaker 11 - yes, very simple. now, history should be told as it is .but in most cases, whoever is telling the history depending on the point that they are coming from and the kind of motivations or paradigms, perspective they have will definitely influence the style of historical account that they provide about the past. but i think contested history is sometimes very boegoes and deliberate by the people who actually create them because people have interest in certain guys and they will want to distort historical account just to favor certain interest they have but to correct this thing, we have primary sources of Information which is a government agency and that is the mother of all records keeping in the country where you can have primary sources if information about history. apart from that too we have the Ghana historical society who have very learned historians, professors of history who are award on

international acclaimed historians, who have write ups, who have done extensive research, have compared many sources, primary, secondary sources extensively in their research and documentaries and we also have material evidences that can also speak to some of these issues that when people assess, then they can actually see what happened then or what those historical account truly are. of course, you can have colonial documents you can have all those things when compared. And so it becomes contested when people are narrow minded and they only just stick to one source of account. and that is what create the problem. but when you compare many many books, you visit the museum, what materials or what objects do you have that talks to this particular dispute we are having regarding this. you go the national archive., you go to the daily mail, publications that were done that the time, you compare all those things. you compare historical books around the theme of that contested history. you compare from very objective very critical historians who are acclaimed even though they are Ghanaians. so by time you are done with all this very different different comparations, then you will that ok, you can conclude that this was the actual event then you can deduce and conclude this was the actual thing that happened during that time. and i think i explained to you how that particular thing happened and made us called them big six

Interviewer - Thank you. how do you access the impact of your educational programs on Young people

Speaker 11 - yes, i think i will give you one typical example. i had my church group visit the museum and inside the gallery we have this err , there is a spider , there is a Giant spider and then there is a mini spider underneath the giant one. the small one, there is a technology that we used that makes the small spider move around so it is able to make to come down then go up but you wouldn't know who is regulating it. we control it from the phone. There is a certain technology we use on the phone to regulate it. and so once the student gather around the spider and they excited they are looking, they are taking about it, look at the leg sf the spider, look at the web, they have no idea the spider is going to come down. and they before they realize, we just press the button and the spider descends and goes up again and then you realize all the students go crazy in the gallery. they are all over, they are shouting, they are screaming out of excitement. and people want to even jump and catch the little spider when it is moving up and down. so, my church group that came, i took them round together with a colleague of mine. some months later, one of the kids saw me and run to me, sir Samuel, i know where you work, your place there is spider that was moving in your workplace. when we came, we saw a spider moving. so, it means that the kid remembers the museum as a space where he saw other things and apart from that there was a moving spider within the space. visual learning. that they popularly call visual thinking strategies, VTS. so the kid actually remembers that. so, i think that whatever we do in the museum or whatever we do outside the museum has some level of impact on student in that it helps them remember their heritage. it helps them reconnect with whatever they learn in the classroom to the museum. so to me i believe that it actually has an impact. and usually when we are done with even outreach programs or tours, we tried to revise whatever we studied within the space and once the students are able to recollect what they had or their takeaways and we have that confidence and that guarantee that we are actually making an impact. finally, too i will give you a typical example. there was this student who came here with my early days with the museum i think around 2012. yes, she came as a student. she was in senior high so i took

them round and later she became an adult. she has kids now. she came back as a teacher with students. so when she saw me, she came and told me that sir i remember you took us round we came here many years ago, about 10 years ago. this was in 2022 but she came as a student in 2012. and i was i don't remember you because you know we have a lot of students we take round

Interviewer - but she remembered you

Speaker 11 - exactly, she remembered me and pulled out a picture of the 2012 tour when they came and i was shocked. so, she still remembers the museum. she still knows that she visited a heritage site and now she is also encouraged the students and the school to also come and visit the museum so surely there is some level of impact the we have on our student. that i can guarantee you

Interviewer - Thank you very much for your time. i have exhausted my questions. is there another thing you want to add

Speaker 11 - not really

Interviewer - ok, Thank you again

Speaker 11 – welcome

INTERVIEW 12- CURATOR

Interviewer - so What do you think is the role of the national Museum

Speaker 12- it is a lot. actually, the national museum was set up to commemorate Ghana's independence. so, it is for all and according to law, if there are any museum in Ghana going to be set, the museum has to play a part. and we also keep the material cultural heritage of Ghana. the national museum we do a lot

Interviewer - yeah, a lot of things

Speaker 12 - yeah

Interviewer - so what do you here

Speaker 12 – I am a curator. I am a curator in charge of documentation. but does not mean I don't do other curatorial work. I do other curatorial work but my main specialty is documentation

Interviewer - ok, so, since you mentioned you are a curator, I will ask you curatorial questions. I could see there are representation of different ethnic groups in the permanent exhibition. how are the different ethnic groups and their cultural expression represented in the permanent exhibition.

Speaker 12 -ok, the current exhibition was opened in June in 2022 and before the closure of the museum, because the museum was closed for a number of years for renovation. before the closure, we realized that a lot of the comment was some tribes were represented and some were out, and we understand, bit you know that the gallery is quite small, so we can't bring everything at ones and the exhibition, I think, we want to represent the major and the minor tribes which were not in the gallery and we request for money and, you know our part of the world, especially, Ghana, government doesn't mind about museum. it is only when international visitation and they are like we have to do it. so, when we were trying to open this one, the museum has to be solely Ghanaian, the gallery has the represent only Ghanaian. that is why we have the theme, unity in diversity and we have four thematic areas, the beginning, the state of nation, kingdom and the nation. all the tribes are supposed to represented but the space is small. so, what we done now is, the decision we took was, from time to time, though it is a permanent exhibition, although you visited once, when you come again, things might change. previously we had the Akan chief and queen and volta king a chief but now it is solely Ga. so know Accra is Ga, so when we opened in June 2022, The Ga's were invited but they were like, you didn't represent us, so why should we come. so very soon, that one too will change, we move to ewe then from ewe, it doesn't it will be solely ewe, maybe ewe and another tribe. we are yet to think of another tribe to do that tradition thing. but when you look at the wall, almost all the tribes, their chiefs are there and you see that the chief and queen and the mannequin, yeah, you see we don't want facial features. so, it will be like, it a Ga chief but the facial features are like an ewe, we don't want that. so, from time to time, things are going to change

Interviewer - ok, so I understand, so for an exhibition like unity in diversity, what is the motivation behind it

Speaker 12 - I think we wanted to do Soley Ghanaian and in Ghana we have several tribes and we realized that culture from Akan, you will find some in Ga, sometime you find some in ewe, sometime you find some in northern region. so, although we are diverse, but there is unity among some of our things we do. we came up with so many things, trust me, but we will be cutting before finally we go this

Interviewer - ok, so, when you are deciding on let say a temporary exhibition or any changes to the permanent, what are some of things you consider or the criteria.

Speaker 12 - for the temporary exhibition, they are all shaped for temporary exhibition so they are opened for outsiders. but it doesn't mean if you are an outsider and you have to exhibit you can just walk in., we have a criteria we go through. so, we have something we call terms and conditions for the use of the gallery. you go through it, there are so many things of the things

you are going to hang. even hanging, you don't have to create a hole. you don't have to do anything. we will do it. even if we will do it, it comes at a cost. we don't use the normal nails; we use the screw nails. we have something we call the hand drill; we will drill it. but when you come to the permanent exhibition, it boils down to when we are ready to make changes from time to time. we go through the comments almost every day. so, if there is a comment which is, let say, a little bad, we focus on it and we try to correct it. and go ahead and change it

Interviewer - ok, thank you. when it comes to artifact selection and information, is there a criteria for that.

Speaker 12 - yeah, every object that comes here go through. Err, any objective that comes here, we collect the information. because you know, there is tangible, every tangible has an intangible. so, if the tangible com and the intangible comes along with it, we are curators, we look that it tallies. er, you know, gome, you know mostly it is the Ga's who use. I don't know of any tribe who uses gome. let say some is coming to donated gome and what is the intangible and you write everything and we go through it and it was like it was use in the Menhyia palace, you see, because we realized that, some people, especially collectors, or even normal individuals, they always want to be associated with the national museum. because if you donate anything to the national museum, the time you donated will be decorated. so, when they bring it, whether you donate, you sell, because can sell to us but we never sell. under no circumstance. so, we will give you a copy, will you give you the original copy and we will give you a copy. we realized that with that, some people are able to go round and solicit for funds using the national museum. like o, someone that I buy object and sell at a low cost or donate to the national museum so I need help. and you know especially when you go to Europe or the Uk when you do that, it is easy to get funds and we don't want that, so we critically look at and the information you are bringing with the object, if we realize that there is something fishy, we stop. we just tell you the museum is not accepting the object

Interviewer - so how do you ensure the kind of things you represent. the information on them, how do you ensure they are accurate.

Speaker 12 - yeah, because the objective we collect here they come with the information. like when we came up with the theme, unity in diversity and we came up with the four thematic areas. so, we know that, beginnings, these are objects going there, these are objects going to kingdoms, these are objects going to nations. so then we go into our collection. first of all, we look at the registers. we go through them. almost every curator here knows we have quite a lot of objects in there so you can't know everything. but we know that, this can represent a set of caftans. the sculpture of caftan. we have it here. I know only three or four museums that have it in the world and we have it here. Then I didn't we had it. after 2015, 2016 I didn't know we had it but after that year I got to know we have it. so, when there is a different exhibition and we will need it, I will know we have it and it is easy because every object comes with assertion number. this is the assertion number. it is the unique museum number. so, you will never find

two objects having the same number. always one object. so, when we came up with the theme, ok, this is how the story is going to be so we need this, we need this. so, we know that this is what we have, this is what we don't have. so, the one we don't have, it will be a cost because we will have to buy from the market. but the ones we have, we will look into the register and look for the assertion number. when we find the assertion number so we will locate the location from the register.

Interviewer - I know from time to time, young people, especially student they come here. have you had any engagement with the student before

speaker 12 - yeah, several times

Interviewer - several times, so do you observe any reaction or responses from them especially when you are talking to them about the different ethnic groups in Ghana

speaker 12 - yeah, I was once a student so I understand. at times, some of them when you are teaching or you are telling them things about especially the museum, what they have at the back of their mind is, what am I getting from the museum. so, there is no attention and no interest. because myself when I came, I came as a national service person. I didn't have any interest. I thought I was going to pass through. but with time my mother, because I am GA and I come from a family that knows history. so, when what my mother told is, if you don't stay there and when you come, you will come and smoke fish. so, when I come, I am so attentive. yeah

Interviewer - ok, so you mentioned the permanent exhibition is a new one. so even with that. are there maybe somethings you will consider colonial. any objective

speaker 12 - yeah, I think we have beginning, state formation, kingdom and nation. so, the beginning, most of the most there was colonial. most of the things there are colonial. kingdom, some of the things there was colonial. but for nation, when Ghana gained independence and after independence. so, for that place you will never find colonial things there

Interviewer - so those things about the nation, those things do you think they are colonial

speaker 12 - colonial as in

Interviewer - like when the British were around, were those things in use. are they things the British introduce to us

speaker 12 - some of them. some of them but not most. some are things the British introduced to us. some are already there. like after independence it came into being

Interviewer - so the post-colonial narratives, our history after the colonial period. the independence time, how are they represented within the museum exhibition.

speaker 12 - the after independence, that one goes to the nations which is up there

Interviewer - up there where there is the big six

speaker 12 – yeah

Interviewer - I also saw the coat of arms and the currencies

speaker 12 - yeah, you see those things came after independence.

Interviewer - ok, so are there any challenges in presenting the post-colonial history.

speaker 12 - the challenge is, especially when it comes to the presentation because I do all the writings. I get help from other curators and education officers. like time mr amegah mention. they help with the education but it will be like two or three pages. but the presentation it should be the most vital ones. it could be just two lines or three lines but you should make sure that the information you are giving, the information which will be the is going to talk directly. it is not beating about the bush. so, what makes it very difficult is, our public, they are school children. some are as low as three years, five years. even two years comes. old come, young come. so, when you are forming the English, you should make sure that a child as low as seven years should be able to read it and not like daddy what is the meaning of this this and someone comes and says this English is too low for me. that is the difficult aspect because you have to consider all that. an old lady or an old man should be able to come and read everything. but then it makes it very difficult when you are putting information in there. you have to be concise and short.

Interviewer - ok, so you mentioned English and I have realized that almost every text there is in English. well from time to time maybe they just write the names of the items and their local languages. do you find the use of only English language at the museum a problem

speaker 12 - no, even at as now, we are trying to have the bill for the visually impaired. English I think I one of the best. because in Ghana when you try to use Akan. the Ga's will complain. especially in Accra here you go and write it in Akan. because they are literate. I am not a

professor but even a professor i can say can read and write but can't read Akan. but the literate even if they can't read, the tour guide when they go on a tour, they bring it down to their language

Interviewer - ok, so, I was asking that, you know originally English is not our language and since we have it here and there are lot of languages, do you think you can make provision for other Main languages like Ga, ewe, Twi and those things

speaker 12 - ok, that one boils down to documentation. when it comes to labels. let me give you an example, we have card lockers, staff card. the staff card is always accompanying the object. but you realize this one is thick, this one is small, so we give the small, because most of the small were done here. so, when it comes to representing the information, we can't have something small like this and you have it in English, Ga, ewe. the labels will take attention from the object. that is why almost you see small information on the object. because we don't want the label to take attention from the object. because the object is the main thing

Interviewer - ok, still on the young people. when you are engaging them, how do you assess the impact you have had on them weather they truly understand

speaker 12 - that information maybe you should ask the education people but something i have realized is that young people, is not only about impacting everything things because it is difficult for them to grab information. so, they have sure that the little one they will understand, they will pound on them. and the mother pr aunty can say like what is this and they say, so what did you see at the museum, o i saw a wall press. so, wall press is retained in the mind. so they make sure that the little information that the child can understand for years. and can say I went to the museum and i saw this and that and at least that is an information

Interviewer - in the permanent exhibition, to my surprise, I didn't see anything on the slave trade. is there a reason.

speaker 12 - no, actually there is a reason. the usher fort museum is now a slavery museum so everything slavery is there. and before every exhibition, the previous one, it was only about slavery, and because that place is about slavery, we think here, slavery it not. but yeah, we did slavery but we are done with it but we can't brash it off. so let direct people to the part where they can get more information with slavery. though you can information at the because every exhibition is from our storage. all the information is here. so, you can get information from here, but you to see the object, not. unless you go to the usher fort museum.

Interviewer – Is there anything you want to ask

Speaker 12 – no really

SPEAKER 13- TOUR GUIDE

Interviewer - What is role of the National Museum

Speaker 13 - can we have it in English

Interviewer - yes, so we can have it English

Speaker 13 - so museums preserves our cultural heritage. like conserving and displaying artifacts. I hope you get it

Interviewer - ok, I get it. so, the last time I saw you on a tour with some people. so, when you are on a tour with youth or young people, what are some of the strategies you use.

Speaker 13 - ok, normally, you know, museum it comes with err, we get different people, different ages coming from different places and the mindset a child has is different from adult. and it is even different from an aged person. so, concerning what I tell them, you know when it comes to kids, like the creche for instance, you don't really into details to even talk about things there. you just develop a strategy like maybe when you mention that they will like. what you think it will benefit them at that age, you mention the thing and you tell them to say after you. you know children, when you say something, they take it faster than you going into details with the. with the adult we talk about everything. you know some do come there for research purposes. such people, whatever you will talk to them about, you have to really go into details. some also come for pleasure. some are there just to have fun, take pictures. so, we have a way of like knowing our audience, what they like and what they want to do. so, you just stay around that. so, when you see if the person is coming for research, you go into details. if you see the person is coming for fun, we also have a way of telling them about the things we have there. i hope you have understood. have i answered your question

Interviewer - o yeah, you have answered. so do you use story telling

Speaker 13 - ok, normally, when it comes the Ananse we have over there, you know, the whole museum, the exhibition we have right now is unity in diversity. And we have the Ananse at the middle there and normally people do ask us why we have the Ananse there. you know, Ananse story is from children. sometimes, personally, if I want to talk about the spider, I just try to say

an interesting Ananse story concerning unity and diversity and link it to the theme. but there are something's we have exhibited personally when I am talking about it, I use live experience probably about me, a family member or someone I know. I link the artifact to the story to make it interesting. so, some of the things, it depends on the educator. we have distinct ways of going about it. everybody is unique in his or her own way. but for me, normally I just don't talk about the things in the gallery. I talk about social things and I add it to whatever we have exhibited there to make it more interesting. and not necessarily story telling or something.

Interviewer - ok, so when you are maybe educating people Ghanaian history, especially young people, maybe youth, children, what are the challenges you face.

Speaker 13 -ok, you know with Ghanaian, the fact that they are Ghanaian's, especially with the adults, you will say something and they will be like oo, what you are saying is not true. because they are Ghanaians and you are also a Ghanaian so they think you are lying but as an Educator you know what you are saying that is the truth. someone can just say something which if you are not careful, will feel offended but we know that it is our job and if the person says it is not true, just ask them what do you know about this particular thing, if they explain, sometimes it's similar to what we are saying. so just allow the person to express him or herself. but for the kids, they normally have the school knowledge, so they normal ask questions like, madam, my teacher said this and that or my mother said this and that, how true is it. so, you listen then add your own knowledge

Interviewer - ok, so talking about this debate, we have some narratives in our history which is debatable like the big six and I saw something like the big six on the first floor. something like this, some people can say there is nothing like the big six. you as an educator, how do you handle it.

Speaker 13 - you know there has been so many instances where I have faced this. some even say they were not even six. some say there were women involved. some say some of them were not even part of the big six at all. however, as an educator, what I have learnt about the big six is that, i make the person understand that, we came to meet our history, we were taught in school and learnt on the field. so, for the whole country, we know these people are the big six.

so maybe before they gave birth to us, maybe those people were there already. but what the media wrote about is what we have today concerning the big six. so, it is the media who actually captured those people as the big six. so, from that time till now, it has been accepted by the country that these people are the big six. so, we can't do much about it. so, if you more information, you can give it to me to go read more about it. but at the moment, these are the people I know they are the big six

Interviewer - ok, so, when I visited the museum, i realized that, almost all the text, they are in English except the names of the specific object and you know English is not our Language. so how do you feel about it

Speaker 13 - personally, English is not our language however, the Akan language is also not for all Ghanaians. only the Akans speak it. so, we have so many different languages. but this is situation where by English is like a universal language every one speaks. but also in can, the Twi is more spoken and popular than all languages. so maybe if we are using the English, we can have translation in some Major Ghanaian Language like Ga, Twi and maybe we add one Major northern language. but there is also one particular language which we have people speaking it visiting the museum like French language which is not our language. we get a lot of visits from French speaking countries and when they come, they complain why it is all in English. so, when they come it becomes very much difficult for a tour. so, they only go around and look at the pictures. so, this is one of major challenges. because they won't understand anything. and sometimes they just leave.

Interviewer - so they you plan mitigating this such that those who can speak English or not will not be found wanting

Speaker 13 - maybe some of the things can be translated. unlike what we have it there, maybe, err, maybe we can get a television set or something. i don't know how to explain, but just as we have it there, we can maybe have a recording or something.

Interviewer - yeah, I think that should work. in the current exhibition, the objects there, the unity in diversity, the objectives that makes up the exhibition, is there something you will consider colonial.

Speaker 13 - you mean the objectives that makes unity in diversity

Interviewer - is there something you will it is not Ghanaian.

Speaker 13 – I think all the things there is Ghanaian.

Interviewer - ok, is there any other thing you want to add

Speaker 13 - not really

Interviewer - because I saw Islamic praying mat

Speaker 13 - yes, the modern one

Interviewer - yes, and I was wondering why it is there because Islam and Christianity are not Ghanaian

Speaker 13 - ok, you know, I understand what you are saying. like when you talk about our main religion it is the traditional religion right

Interviewer - yes

Speaker 13 - and we have not really said much about traditional religion. like the things we have in there is mostly Islam and Christianity

Interviewer - yes

Speaker 13 - in my own opinion, the traditional religion, i think because of the way we Ghanaian feel about Traditional religion. we believe those who are traditionalist are demonic, satanic, witches. it this because of this perception that we omit the traditional religion during the exhibitions. but me when I am conducting tours, i talk about the traditional religion a lot. because the traditional is where we belong. Islam and Christianity came later. but talking about the prayer mat you saw, it tries to differentiate between the days they were using the old mat and now they using a new modern one which is the skin of the animals. and Christianity came when the Europeans came and the whole country, we have accepted Christianity. and that I making majority of Ghanaians Christians and few as Islam and other religion. so maybe in future we have to exhibit something about our traditional way of worship

Interviewer - i have exhausted my questions. thank you for your time

Speaker 13 - welcome

Interviewer - bye

Speaker 13 - bye

Appendix C: Focus Group Discussion Questions

1. Representation & Identity Formation

- Do you feel that the museum represents your ethnic group and heritage? Why or why not?
- How does seeing (or not seeing) your culture in the museum affect your sense of identity as a Ghanaian?
- The museum presents Ghana as a united, diverse nation. Do you think this reflects reality?

2. Absence of or inadequate Colonial Narratives

- Did you notice that the museum does not focus on Ghana's colonial past? If so, what do you think about this?
- Do you think colonial history should be included in the museum? Why or why not?
- How do you usually learn about Ghana's colonial history, school, family, media, or other sources?

3. Future of Museums & National Identity

- What role do you think museums should play in shaping Ghanaian identity?
- Should museums focus only on celebrating Ghana, or should they also explore difficult parts of history?
- How can museums make history more engaging for young people like you?

Appendix D: Focus Group Transcript

Interviewer - so throughout my engagement with people, one thing that has come up from the interview is the absence of or inadequate colonial narratives. you know Ghana is a Former British colony. so, when you enter the national museum of Ghana, one would expect that you will at least see some one or two things about the period, yes, our colonial masters, the kind of things that happened, like the 1948 riot, the killing of the Ex-Service men. like pre independent things, but they are literally nonexistent. so did you notice the museum does not focus on our colonial past as a Country. did you notice it at all?

Speaker 2 - ok, so, I noticed something like that. so, I feel the museum is such that it is more tribalist in the sense that everything they have there relates to a specific tribe unlike maybe a national thing. yeah, so I have realized that in the national museum. and I think they have to consider that because since it's a museum meaning it should have finds of the past, not just an individual or a tribal thing but it should be a national thing. yeah.

Speaker 3 - but I don't agree with what you are saying because during those days, maybe some tribes were not available then. the only tribes that were available I think that's what they are talking about because I don't think they will intentionally take some tribes and bring some tribes and whatever they have over there. because, according to history, some of us we know that the Ashanti's especially they played significant role in Ghana's history those days and the ewes too. so, I think that's why you see some tribes and you don't see some tribes over there. all the same, at least they could have done something little about the rest of the tribes and focus on those on those who played more role during those days. but one way or the other I agree with you, ok we agree to disagree so, I think it's not accurate. they can do something about it, so that the rest of the tribes will have their share of the history over there then they can focus on the main actors like the Ashanti's the ewe's and the Ga's because I saw the Ga Manche picture inside over there

Interviewer -ok

Speaker 2 - for me I feel at least how pictures were being posted there as frames showing certain communities, yeah, I feel maybe they could have done something, like komfo Anokye's sword like this, the picture could be taken and the posted there. at least it gives evidence of what has happened in the past. do you get it. and even as he was saying he like to disagree, there are some tools that were even way before independence like those ashading

tools like this, do you get it, so at least it also depicts that. there are certain things they could be brought it which speaks of national issue not trial issue

Interviewer - that said, do you think colonial history should be included in museums

Speaker 2 - yes, it's true because it also contributes to our culture. because i feel that our interactions with them also influence our way of thinking, our behavior and also like the things we breathe so I think it should be part

Speaker 3 - yes, you can't take it away from us because, you know, we started somewhere just as I said in one of the interviews. we started somewhere, we got to somewhere and we are going somewhere so the colonial masters or the colonial things influence our independence way or the other. because had it not been that, our people wouldn't have gotten the idea that let fight for independence. yes. so, you know history starts somewhere then, you come to the present, it has a past, present then you look through the future. that makes it history. so, I think they shouldn't eliminate or take it out our museum. it should be included so that we trace our roots. you know you easily trace your roots with this colonial history, colonial thing that interaction we have with them. so, they should involve it. they should add it to our museum to make it complete. other than that current museum is not complete.

Interviewer - yeah, one that I find it interesting is, the main exhibition at the museum is unity in diversity and they have several sections, right from the formation of states in Ghana, the migration roots of the ethnic groups to Ghana as a nation that's after independence. but surprisingly they take out a huge chunk of our colonial history. well, colonialism is over, fine, but the thing is colonial history is something that cannot be detached from former colonies. it has become part and parcel of them. so, I feel the museum should, there should be more focus on that. in as much as we want portray our culture as a new nation, the different ethnic groups here, I think we should also give more importance to something that's more of a national narrative rather than the specific ethnic groups. yes.

Interviewer - how do you usually learn about Ghanaian history, our colonial history

Speaker 2 - I will say first and foremost right from school. Yes, right from school. that's where I got the knowledge about our colonial history and also visiting place of arts that depicts or speaks of history, yeah, like the monuments that we have, yeah, it also gives about, like, how life was during the post-colonial era. yeah. so, these are the sources i get information from.

Speaker 3 - ok, in our schools and subjects or the courses that we do in school, yes, and also visiting tourist sites and also going into some offices especially government offices. sometimes you go there you see pictures of past past and old old leaders we had as a country, those who helped to gain independence so in our offices you see them. at tourist places you can see them and, in our schools, and even currently in the things that we wear. the shirt, our costumes and all those things because you some traditional symbols, you see some, sometimes you see some shirt then you have some little history at the back and all those things so you see them you easily learn something so through this thing we learn our history as a country

Interviewer - so it appears we can learn our colonial history both in formal settings like our schools and informal settings like on the streets, the kind of things we wear and those things so I think ok, if that's the case then its most likely servers everyone in a way because we have the school going people and those on the streets too so with our colonial history it appears there's something for everyone, ok, alright

Speaker 3 - and at times I feel even if it's at the museum, and they don't make it ok for the Ghanian people it will even prevent them from going to the museum. that's why earlier on I was like museum should be made in such a way that even if someone has a prior info about our past, it will attract them to come there

Interviewer - ok, so, I think it's more about the advertisement, how they are going to leverage different advertisement channels to make it more attractive to Ghanaians because the last time I went to the museum it was a holiday and that place was virtually empty.

Speaker 2 - I think people prefer the Kwame Nkrumah Museum to the National Museum

Interviewer - exactly, the national museum is not as popular as the Kwame Nkrumah Museum. I wonder why it is not as popular

Speaker 3- because they've not sold it enough to Ghanaians. Like, they are not telling our story, so they are not letting us know that there's a place that when you go you will know our history. the publicity just as you are saying, the publicity about the place is very poor. so, they don't give priority to the place. sometimes, I can tell you, when we go and check government about places that they will focus. I can tell you that that place will not be in Government budget. you will not see it everywhere. they don't give priority to it. sample 10 Ghanaian and ask them, do you know Ghana's museum, national museum, they will tell you I don't know. none of them, the 10, it will shock you. just as the other person said, it is only Kwame Museum that has been hype because of tourism. for tourism's sake. because I think our museum too is under the Ghana tourism authority, so just as they give priority to Nkrumah Museum, kakum national park and the rest, they should do same because that's where our history can be found. that's where our true history and true identity can be found so I think they should do more of selling the place, making it attractive, making it been sold to the people easily so that people will also know that Ghana ye wo adze oye

Interviewer - so that is where the influencers will come in to make in to videos and popularize the national museum. ok, so

Speaker 3- if influencers will come in to make videos, you know, willingly, just as they do for visit Ghana, go here, sell Ghana, do that thing, do blah blah, the tourism authority can do it, they can get the influencers on board. but if you waiting for influencers to go there willingly, just as they do it for, the rest of the place, they should get them involved. because we have those who really love tourism and they are celebrities. our museums can also get that help

from them so those in authority they should get them, fish them out, get them on board so that they do the publicity for them. if they come to me, I will do it.

Interviewer - I will talk to them about it. so, when we all walked into the museum, did we say anything that represent our culture

Speaker 2 - for that one you will see it over there especially when it comes to celebrations of festivals. you will the Ga's, Ashanti's. just that alone is ok. it shows part of our identity

Interviewer - so, with seeing our cultures in the museum, do it in anyway affect your identity. when you culture there did it affect your identity or you were indifferent to what you saw.

Speaker 2 - at least it makes you feel you are part of Ghana.

Speaker 3 - it makes you unique, you know, at least you have seen your culture or tribe at the museum. some of us we know what a museum is and what we get over there so when you go and you see something like that, ei, not just any other place o, national museum, you've seen your culture. it makes you unique and easily identified. so, when you are waking you walk with our chest out because, yes, I'm an Ashanti, I'm an Akan, I have gone to the museum and I have seen my culture over there.

Interviewer -so the exhibition at the museum portrays Ghana as a diverse yet united Country. is it true, are we united.

Speaker 2 - even just the museum itself one way or the other discriminates because it feels some other tribes are being recognized than the other. so, I feel although it tries to bring like we are one, one way or the other it decimates. it makes one tribe or culture superior than the other making the other inferior.

Speaker 3 - it makes us understand that history has been distorted. you know, in books we are united, but in reality, and even our museum confirms that. in books we are united but in reality, no, because some tribes did not find their ways in the museum. they were left behind but we are preaching unity, we are one and all those things. the only thing that makes us one is the Ghana symbols over there, the colors and the presidential blah blah then national thing but when it comes to the tribe. and it is the tribe that makes up the nation so if you leave some tribes behind and bring some tribes inside, it doesn't make us united but just as I said, in books we are one.

Speaker 2- at some point, I do ask myself a question. I feel maybe the researchers there are being prevented from getting certain kind of information there. so, using the ewe for example, it is like there is less representation of the ewe culture in the museum. do you think maybe they didn't make effort or they made effort and didn't get much information. because I remember a time when I was doing my internship there, I remember the director was like er, most of our lecturers, the archeology lecturers, anytime they want to go for research or something, they do want to seek them the reason being they feel whatever information they find, they believe the Ghana museum will take it and won't give it to them

Speaker 3 - so they keep their information

Speaker 2 - exactly

Speaker 3 - ok

Speaker 2 - do you get, at times there has to a factor that is why they are not getting much information

Speaker 3 - so I think something much be done about it to encourage people to do more research, yes, to do more research, because they think they are intellectual property. if they go and do it and you want all in the name of getting information for our national museum, someone has travelled to do all this research and there's nothing to motivate or encourage them to present it to the national museum and you want to take it free, if I were to be the one, I won't bring it. I will keep the information for academic purpose and for intellectual property purpose. so, I think people have to be encouraged and pushed to do more research and come out. there are a lot of people who have more information about tribes. they should be encouraged to bring it forward in order for all the tribes to be well represented at the museum.

Interviewer - so if anyone brings out any information about a particular tribe, how will you verify that information

Speaker 2 - well, I believe there are learned people at the national museum and monument board so in case someone brings a find or have an information. there is research could go deep down and then try and understand and know the scope of it if it is authentic or it isn't

Speaker 4 - there are various methodologies on how to detect these. because I know they have a way of detecting information whether it is right or wrong and based on maybe precedent or based on some information they can trace the truth of that particular information. so, we have expert. just as the scientist when they want to verify something they go to the lab and they do their checks and all those things and they come back to tell us the truth. so, as the archeologist and the rest, they have a way of verifying information. so, they should employ that they should use those methodologies and just shape the truth and the information and we will be ok as a country.

Interviewer - ok, is there any question on your mind that, something you were expecting to find but the museum left it unanswered. the museum didn't talk about it at all. is there such a thing

Speaker 2 - I think we even said it earlier, the colonial era. as time went to volta region a town. I think that place is a clear evident of colonial era but there's none item like that is been found in the museum so I felt that so bad. if we are one nation, there should be such things. at least even if there's no information about colonial era, just that places alone give much information's

Interviewer - ok, if you are to redesign a museum or to redesign the observation at the museum, what will you include and what are you going to leave out.

Speaker 2 - I think we will just go back to the drawing board from pre-colonial area, colonial area, independence, post-independence. so, they will just to sit down, look through every

detail of it and through that they will know the things that are supposed to be at the museum and it will just help down out

Speaker 4- I think we know that some of the information we have be able to predict the future. that's why we have history. we use the past to predict the future. so, we can design in such a way that we will start from where everything started. where we've got to. where we are and where we are going. so, we can design it in such a way that just as the other person said, pre independence era, independence area, post-independence era and even the next generation to come what we should expect so that we predict into the future and get our things right and get every tribe. at least little information of every tribe that we know should be there so that we will not feel that you have been left behind when we go there and if you are talking about inclusiveness, it will bring some sense of belonging. that yes, ok, I'm part of this country. so, our museum should be design in that manner so that when you go there it easy for you to read things, no one should even narrative the history Of Ghana to you. the thing that has been posted over there, the things that have been written over there alone should lead you to know the why we have Ghana now and why we will have Ghana tomorrow.

Interviewer - ok, so we are ending our discussion. before we need, what exhibition stood out for you the most

Speaker 2 - for me I will say it was the acts. especially when I realized females also participated in arts making. I was really surprised and I think it's a standout and at least it helps in women empowerment because it makes people know that what a man can do, a women can also do therefore, they shouldn't be discriminated. they should be accepted as who they are and they have much value as well

Speaker 3 - mine is the presidential seats and i saw some smocks with some objects being placed inside like war. you see, those days, worriers use to wear those attire, so if you see such dress, you ask yourself, ei, so these outfits are still available. they've been able to keep these things since then are we are still seeing them today then it's a plus for them for keeping those things. I was really happy. it stood out for me that we have some things we can touch from those days. though we were not there, but we can still see them

Interviewer - Thank you all for your time

Appendix E: Consent Form for Participation and Use of Materials in Research

Researcher	
Type of Research	Master's Thesis, University of Tartu
Title of the Thesis	

Dear interview partner,

I would like to inform you about my research topic. In my thesis, “[Thesis Title]”, I am studying [brief description of the research focus].

Your participation in this study is voluntary. You may choose to leave any questions unanswered and withdraw from the research at any time without providing a reason. You may also interrupt the interview at any time, ask me to stop the recording, or request additional information.

Consent Agreement

By signing this form, I agree to:

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