

Museums and Cultural Spaces as Catalysts for Mental Health and Social Inclusion in Ghana: An Interdisciplinary Perspective



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ABSTRACT

This study explores the emerging role of museums and cultural spaces in Ghana as platforms for promoting mental health and social inclusion. Drawing on an interdisciplinary qualitative framework that integrates public health, psychology, museum studies, and cultural theory, it investigates how cultural institutions contribute to psychosocial well-being and community cohesion. A multi-site case study approach was used, with data collected through semi-structured interviews, ethnographic observations, participatory workshops, and document analysis across three key institutions, including the National Museum of Ghana, the Manhyia Palace Museum, and the Nubuke Foundation. A total of thirty (30) participants engaged in the study with the use of the maximum variation of the purposive sampling strategy. The findings suggest that museums function as therapeutic and affective spaces, fostering emotional healing, identity affirmation, and a sense of belonging through aesthetic engagement, storytelling, and participatory programming. However, the study identifies structural barriers to inclusion, such as limited accessibility, under-representation of marginalized voices, and weak integration with health policy frameworks. Furthermore, innovations like art therapy workshops, social prescribing initiatives, and digital outreach demonstrate considerable promise in expanding museums' social roles. The study concludes by calling for strengthened interdisciplinary collaboration and policy investment to fully realize the psychosocial and inclusive potential of Ghanaian museums. It recommends developing therapeutic, community-based programs in partnership with psychologists, social workers, and local organizations to promote mental health and social connection. Contributing to global discussions on museum-based health interventions, the study highlights African-centered approaches and argues for a culturally grounded, community-responsive museum practice.

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Publication History

Received: 30th July, 2025

Accepted: 4th November, 2025

Published online:
30th December, 2025

To Cite this Article:

Oppong, Christopher Effah, Alex Kwasi Azaglo, Dennis Atsu Dake and Fatimatu Hajia Ibrahim. "Museums and Cultural Spaces as Catalysts for Mental Health and Social Inclusion in Ghana: An Interdisciplinary Perspective." *E-Journal of Humanities, Arts and Social Sciences* 6, no. 14 (2025): 3903 - 3921, <https://doi.org/10.38159/ehass.202561438>.

Keywords: Museums and cultural spaces, mental health, social inclusion, art therapy.

INTRODUCTION

Museums hold a vital place in society as powerful expressions of cultural identity. Historically, around the 1940s, museums were broadly understood as repositories for artistic, scientific, technical, historical, and archaeological artefacts, including spaces like botanical gardens and zoos. However, this

understanding has evolved. By the year 2000, the museum was increasingly defined as a non-profit, permanent institution that serves the public good, committed to acquiring, conserving, researching, and exhibiting for the benefit of society.¹ In recent years, there has been growing international recognition of the broader social roles museums and cultural venues can play, particularly in supporting mental health and promoting social inclusion.² Sandell argues that museums can function as spaces where individuals and communities negotiate identity, recall shared histories, and engage creatively with cultural narratives.³ This positions museums not only as centres for education and heritage preservation but also as potential agents of psychosocial support and emotional well-being. This expanded role is especially significant in low- and middle-income countries like Ghana, where mental health care is often under-resourced and subject to social stigma.⁴

In such contexts, cultural institutions may offer alternative and accessible pathways for fostering emotional resilience, social cohesion, and a sense of belonging within communities. This study takes a cross-disciplinary qualitative lens to explore how cultural spaces in Ghana respond to and support issues of mental health and social inclusion. Drawing from perspectives in museum studies, public health, psychology, and critical social theory, it focuses on selected institutions in Accra and Kumasi. Through an examination of visitor experiences, institutional practices, and community-led initiatives, the research considers how these cultural settings can be reimagined as emotionally resonant, inclusive, and restorative spaces for individuals and communities alike.

LITERATURE REVIEW

Museums as Therapeutic Spaces

According to Baxter et al., the intersection between cultural engagement and health outcomes is supported by growing research demonstrating that these spaces foster psychological resilience, reduce social isolation, and promote mental health recovery through structured interventions.⁵ Unlike clinical settings, museums usually serve as non-stigmatizing, voluntary spaces where individuals can engage with art, history, and cultural narratives in ways that promote meaningful experiences and personal empowerment.⁶ Understanding how museums achieve these outcomes requires a multidisciplinary lens through the integration of insights into psychology, sociology, museum studies, public health, and cultural policy. Existing research highlights core mechanisms such as aesthetic engagement, participatory co-creation, storytelling, and social exchange, often delivered through structured programs aimed at specific populations, including older adults, youth, neurodivergent individuals, and trauma survivors.⁷ Some of the mental health benefits of museum engagements are listed below.

Stress Reduction

Studies have shown that viewing art and participating in museum activities can lower cortisol levels, a hormone associated with stress, leading to improved mood and overall well-being.⁸ Engaging with museums has been increasingly recognized as a valuable tool for mental well-being, particularly in stress

¹ George E. Hein, "The Role Of Museums In Society: Education And Social Action," *Curator: The Museum Journal* 48, no. 4 (October 2005): 357–63, <https://doi.org/10.1111/j.2151-6952.2005.tb00180.x>.

² H. J. Chatterjee and G. Noble, *Museums, Health and Well-Being*. (London: Routledge, 2016); Linda J. Thomson, Paul M. Camic, and Helen J. Chatterjee, "Social Prescribing: A Review of Community Referral Schemes," *BMJ Open* 8, no. 7 (2018).

³ Richard. Sandell, *Museums, Prejudice and the Reframing of Difference* (London: Routledge, 2007).

⁴ K., S. Ae-Ngibise et al., "Whether You Like It or Not People with Mental Problems Are Going to Go to Them: A Qualitative Exploration into the Widespread Use of Traditional and Faith Healers in the Provision of Mental Health Care in Ghana," *International Review of Psychiatry* 22, no. 6 (2010): 558–67; A Ofori-Atta, UM Read, and C Lund, "A Situation Analysis of Mental Health Services and Legislation in Ghana: Challenges for Transformation," *African Journal of Psychiatry* 13, no. 2 (May 11, 2010), <https://doi.org/10.4314/ajpsy.v13i2.54353>.

⁵ Louise Baxter, Alexandra Burton, and Daisy Fancourt, "Community and Cultural Engagement for People with Lived Experience of Mental Health Conditions: What Are the Barriers and Enablers?," *BMC Psychology* 10, no. 1 (December 16, 2022): 71, <https://doi.org/10.1186/s40359-022-00775-y>.

⁶ Paul M. Camic and Helen J. Chatterjee, "Museums and Art Galleries as Settings for Mental Health Interventions," *Perspectives in Public Health* 133, no. 1 (2013): 66–71.

⁷ Daisy Fancourt and Andrew Steptoe., "The Arts as a Health Resource: A Mixed-Methods Survey of Awareness and Attitudes in the UK.," *BMJ Open*, 2018; Nancy, L. Morse et al., "Effects of Creative Museum Outreach Sessions on Measures of Confidence, Sociability, and Well-Being for Mental Health and Addiction Recovery Service Users," *Arts & Health* 7, no. 3 (2015): 231–46.

⁸ Melanie Law, E. Broadbent, and N. Karulkar, "Evidence for the Effects of Viewing Visual Artworks on Stress Outcomes: A Scoping Review," *BMJ Open* 11, no. 6 (2021).

reduction. Museums offer a calming and immersive environment that allows visitors to disconnect from daily pressures and engage in reflective and restorative experiences.⁹ The calm and restorative environment of museums encourages mindfulness, reducing stress and anxiety.¹⁰ Aesthetic Engagement and Emotional Regulation: Exposure to visual art, historical artefacts, and immersive cultural spaces engages sensory and emotional processing networks. This aids in fostering relaxation and introspection through the activation of the parasympathetic nervous system.¹¹

Neurasthenic research links this process to brain activity in regions associated with reward and emotional regulation, suggesting that art exposure in museums may trigger positive affective states, similar to music and nature experiences.¹² Museum-based object-handling sessions for older adults with dementia have shown significant improvements in emotional well-being, with participants expressing increased happiness and cognitive stimulation following interaction with tactile historical artefacts.¹³ Guided art appreciation activities have been observed to create meditative moments that help manage anxiety and depressive symptoms in mental health service users.¹⁴

Museums as Non-Stigmatizing Therapeutic Spaces

Unlike clinical settings, museums provide a welcoming, stigma-free environment where individuals can engage in well-being activities without the perceived judgment associated with traditional mental health services. Research on art psychotherapy in museum settings suggests that museum-based therapy fosters autonomy by reducing hierarchical power dynamics between service users and healthcare professionals.¹⁵ Participants reported feeling more in control of their healing process, as the museum's interactive and informal atmosphere promoted shared exploration and diverse perspectives. Similarly, interventions for military veterans with post-traumatic stress disorder (PTSD) found that engagement with museum collections related to their lived experiences helped facilitate social reintegration, confidence rebuilding, and emotional processing.¹⁶ These findings reinforce the potential of museums to serve as psychologically safe environments in trauma recovery processes.

Cognitive Stimulation

Museums provide rich opportunities for learning and intellectual engagement, helping to enhance mental acuity and combat cognitive decline. Engaging with historical artifacts, artworks, and scientific exhibits stimulates memory recall and strengthens cognitive functions. Research indicates that interacting with cultural content can delay cognitive decline and improve memory retention, particularly in older adults.¹⁷ Additionally, museums present interactive and thought-provoking displays that encourage visitors to analyze and interpret information. Engaging with art and history fosters curiosity, critical thinking, and a deeper understanding of complex subjects.¹⁸ Exposure to diverse artistic and cultural expressions has also been linked to enhanced creativity and inspiration, leading to improved problem-solving skills and

⁹ Martina Š. Dragija and Daniela Angelina Jelinčić, "Can Museums Help Visitors Thrive? Review of Studies on Psychological Wellbeing in Museums," *Behavioral Sciences* 12, no. 11 (2022).

¹⁰ E. G. Dupuy et al., "Prefrontal Engagement Predicts the Effect of Museum Visit on Psychological Well-Being: An FNIRS Exploration," *Frontiers in Psychiatry* 15, no. 1 (2024).

¹¹ Paul M. Camic et al., "Museums on Prescription: A Social Prescribing Intervention for Isolated Older Adults," *The European Health Psychologist* 19, no. 1 (2017): 772; Eleni Ioannides, "Museums as Therapeutic Environments and the Contribution of Art Therapy," *Museum International* 68, no. 3–4 (2016): 98–109.

¹² Morse et al., "Effects of Creative Museum Outreach Sessions on Measures of Confidence, Sociability, and Well-Being for Mental Health and Addiction Recovery Service Users"; Thomson, Camic, and Chatterjee, "Social Prescribing: A Review of Community Referral Schemes."

¹³ Katherine N. Cotter and James O. Pawelski, "Art Museums as Institutions for Human Flourishing," *The Journal of Positive Psychology* 17, no. 2 (March 4, 2022): 288–302, <https://doi.org/10.1080/17439760.2021.2016911>; Paul M. Camic et al., "Subjective Wellbeing in People Living with Dementia: Exploring Processes of Multiple Object Handling Sessions in a Museum Setting," *Wellcome Open Research* 6 (June 10, 2021): 96, <https://doi.org/10.12688/wellcomeopenres.16819.2>.

¹⁴ Morse et al., "Effects of Creative Museum Outreach Sessions on Measures of Confidence, Sociability, and Well-Being for Mental Health and Addiction Recovery Service Users."

¹⁵ Lauren D. Burnside et al., "Conceptual Model of the Impact of an Experiential Arts Program on Persons with Dementia and Their Care Partners," *Dementia* 16, no. 1 (2015): 29–45.

¹⁶ Juan, Saavedra et al., "Impact of Creative Workshops for People with Severe Mental Health Problems: Art as a Means of Recovery," *Arts & Health* 10, no. 3 (2017): 241–56.

¹⁷ Fancourt and Andrew Steptoe, "The Arts as a Health Resource: A Mixed-Methods Survey of Awareness and Attitudes in the UK."

¹⁸ Chatterjee and Noble, *Museums, Health and Well-Being*.

innovative thinking.¹⁹ In ageing populations, regular museum visits have been associated with a reduced risk of dementia and cognitive impairment. Cultural activities help stimulate neural pathways, supporting cognitive resilience and maintaining brain function.²⁰

Museums as Spaces for Social Inclusion

There has always been an effort to make museums more accessible to people with disabilities, low-income individuals, and other marginalized groups. Museums may play a vital role in promoting social inclusion by enhancing accessibility for diverse communities, particularly marginalized and underrepresented groups. Ensuring physical accessibility is a fundamental step toward inclusivity, as architectural barriers can prevent individuals with disabilities from fully engaging with museum exhibits. Implementing wheelchair ramps, elevators, and tactile pathways significantly improves the experience for visitors with mobility impairments.²¹ Additionally, incorporating sign language interpreters, braille descriptions, and audio guides facilitates engagement for individuals with hearing and visual impairments, ensuring that museums remain welcoming spaces for all. Beyond physical accessibility, financial constraints often serve as a major barrier to museum engagement, particularly for low-income individuals and families. Additionally, many institutions have addressed this issue by introducing free admission days, discounted entry fees, and community outreach programs that provide access to museum experiences regardless of socioeconomic status.²² These initiatives foster a sense of belonging and ensure that cultural heritage is not restricted to those who can afford it but is instead a shared societal resource.

Language Accessibility

Museums that offer multilingual guides, translated exhibition texts, and digital interpretation services create an inclusive environment for diverse linguistic communities, including immigrants and tourists.²³ Such measures contribute to breaking down communication barriers and enriching cross-cultural understanding within museum spaces. Digital accessibility has emerged as a transformative tool in expanding museum reach, particularly for individuals who may face geographical or mobility-related constraints. Virtual tours, interactive online exhibits, and digital archives allow broader audiences to engage with museum collections remotely, making cultural education more equitable.²⁴ These digital initiatives provide an alternative means of participation, ensuring that people from rural or underserved communities can access museum content regardless of their location. By prioritizing accessibility in its various forms, museums can function as catalysts for social equity, fostering cultural participation among historically excluded populations. Addressing these barriers not only enriches the visitor experience but also strengthens museums' roles as inclusive public institutions committed to social justice and community engagement.

Community Partnerships

Community partnerships are essential for museums to promote social inclusion and health equity. By collaborating with local organizations, educational institutions, and underrepresented groups, museums create programs and exhibitions that reflect diverse societal needs and perspectives, moving beyond traditional roles to become agents of social change.²⁵ A key benefit of these partnerships is the co-creation of exhibitions that amplify marginalized voices and present culturally sensitive narratives—especially in collaboration with Indigenous and underserved communities. Partnerships with schools and libraries also expand access to cultural learning for disadvantaged populations.²⁶ Community-driven efforts like mobile

¹⁹ Anne Bolwerk et al., “How Art Changes Your Brain: Differential Effects of Visual Art Production and Cognitive Art Evaluation on Functional Brain Connectivity,” *PLoS ONE* 9, no. 7 (July 1, 2014): e101035, <https://doi.org/10.1371/journal.pone.0101035>.

²⁰ R.S. Wilson et al., “Cognitive Activity and Incident AD in a Population-Based Sample of Older Persons,” *Neurology* 59, no. 12 (December 24, 2002): 1910–14, <https://doi.org/10.1212/01.WNL.0000036905.59156.A1>.

²¹ Sandell, *Museums, Prejudice and the Reframing of Difference*, 2007.

²² Andrew Newman and Fiona McLean, “‘Presumption, Policy, and Practice: The Use of Museums and Galleries as Agents of Social Inclusion in Great Britain.’,” *International Journal of Cultural Policy* 10, no. 2 (2004): 167–81.

²³ Anwar Tlili, “The Meaning of Inclusion in Museums,” *Museum Management and Curatorship* 34, no. 4 (2019): 362–79.

²⁴ Ross. Parry, *Museums in a Digital Age*. (London: Routledge, 2010).

²⁵ Sandell, *Museums, Prejudice and the Reframing of Difference*, 2007.

²⁶ Newman and McLean, “Presumption, Policy, and Practice: The Use of Museums and Galleries as Agents of Social Inclusion in Great Britain.”

exhibitions and local workshops further remove barriers related to cost and location, making museums more accessible. These spaces also host forums, storytelling, and public dialogues on issues such as racial justice and gender equality, encouraging civic participation and awareness.²⁷

Collaboration with advocacy groups helps museums design inclusive policies and content for people with other orientations, people with disabilities, and other marginalized communities.²⁸ Museums also function as therapeutic environments, offering social prescribing programs, volunteer initiatives, and art workshops that reduce loneliness and foster belonging, especially for those with mental health challenges.²⁹ Finally, participatory and co-curated programs build confidence and autonomy. Projects involving refugees or people with long-term mental health issues show that art in museum spaces supports identity formation, healing, and empowerment.³⁰

Promoting Cultural Identity and Belonging

The importance of showcasing diverse cultural narratives is to foster a sense of inclusion and pride. Museums may play a crucial role in fostering cultural identity and a sense of belonging by ensuring diverse representation in their collections, exhibitions, and programs. When individuals see their histories, traditions, and experiences reflected in museum spaces, it reinforces their cultural identity and strengthens their connection to their heritage.³¹ Representation in museums also serves as a means of validation, particularly for marginalized or historically underrepresented communities, by acknowledging their contributions to society and ensuring their stories are not overlooked.³² Inclusive museum practices that highlight diverse cultural narratives foster a sense of belonging among visitors. Museums that curate exhibitions highlighting Indigenous, African, Asian, and other historically marginalized cultures foster environments where individuals can connect with their cultural heritage and experience a sense of recognition and value.³³ Studies have shown that representation in cultural institutions contributes to social cohesion by promoting mutual respect and understanding among different groups.³⁴ Furthermore, museums that actively collaborate with local communities in curating exhibits ensure authenticity and empower these groups to share their histories on their terms.³⁵

Beyond exhibitions, representation in museum leadership and educational programming also plays a key role in promoting inclusion. Employing curators, educators, and staff from diverse cultural backgrounds enriches institutional perspectives and ensures that exhibitions resonate with broader audiences.³⁶ Additionally, outreach programs that engage communities in storytelling, oral history projects, and participatory events create opportunities for cultural exchange and intergenerational learning.³⁷ By prioritizing representation, museums move beyond being passive repositories of artifacts to becoming active agents of cultural preservation and social inclusion.

They become places where individuals not only learn about history but also see themselves reflected in it, fostering pride, identity affirmation, and a stronger sense of community belonging.³⁸ Also, participatory practices involve communities in curatorial processes to ensure their voices are heard and valued. Museums are increasingly adopting participatory practices to promote cultural identity and a sense of belonging among diverse communities. By engaging individuals in the co-creation of exhibitions, storytelling, and educational programs, museums move beyond their traditional role as passive

²⁷ A. Bounia and Angeliki Gazi., ““Museums, Engagement, and Social Inclusion: The Long Road to Participation.”” *Museum Management and Curatorship* 35, no. 2 (2020): 123–39.

²⁸ Tlili, “The Meaning of Inclusion in Museums.”

²⁹ Camic et al., “Museums on Prescription: A Social Prescribing Intervention for Isolated Older Adults”; Morse et al., “Effects of Creative Museum Outreach Sessions on Measures of Confidence, Sociability, and Well-Being for Mental Health and Addiction Recovery Service Users.”

³⁰ Ioannides, “Museums as Therapeutic Environments and the Contribution of Art Therapy.”

³¹ Lois H Silverman, *The Social Work of Museums* (Routledge, 2009).

³² Richard Sandell, *Museums, Prejudice and the Reframing of Difference* (Routledge, 2007), <https://doi.org/10.4324/9780203020036>.

³³ Graham Black, *Transforming Museums in the Twenty-First Century* (London: Routledge, 2021).

³⁴ Jocelyn Dodd, Richard Sandell, and Resource, “Including Museums: Perspectives on Museums, Galleries, and Social Inclusion,” December 2001.

³⁵ Kjetil Sandvik, “Nina Simon: The Participatory Museum. Santa Cruz, CA: Museum 2.0. 2010.” *MedieKultur: Journal of Media and Communication Research* 27, no. 50 (June 27, 2011), <https://doi.org/10.7146/mediekultur.v27i50.5247>.

³⁶ Eilean Hooper-Greenhill, *Museums and Education* (Routledge, 2007), <https://doi.org/10.4324/9780203937525>.

³⁷ Sheila Watson, *Museums and Their Communities* (London: Routledge, 2020).

³⁸ Simon J. Knell, ed., *Museums and the Future of Collecting* (Routledge, 2017), <https://doi.org/10.4324/9781315248561>.

repositories of artifacts to become active spaces of cultural expression and dialogue.³⁹ These participatory approaches empower communities to share their histories, ensuring that their voices and perspectives are authentically represented. Research has shown that when individuals see their lived experiences reflected in museum spaces, they develop a stronger sense of identity and connection to their cultural heritage.⁴⁰ Co-curation initiatives, where community members collaborate with museum professionals to develop exhibitions, have been particularly effective in fostering inclusion. By allowing individuals to contribute personal narratives, objects, and oral histories, museums create more dynamic and representative displays that resonate with a wider audience.⁴¹ For example, community-driven exhibitions focusing on Indigenous cultures, immigrant experiences, and marginalized histories have played a crucial role in challenging dominant narratives and promoting cultural pride.⁴²

Interactive workshops, public forums, and artist-in-residence programs further encourage public participation in museum activities. These initiatives provide platforms for dialogue and creative expression, allowing individuals from different backgrounds to engage in meaningful discussions about identity, representation, and heritage.⁴³ Studies indicate that such participatory experiences enhance cultural understanding and foster social cohesion by bringing people together around shared histories and values.⁴⁴ Furthermore, digital engagement strategies, including crowdsourced storytelling projects, online exhibitions, and virtual reality experiences, have expanded opportunities for participation beyond physical museum spaces. These approaches enable diaspora communities and geographically dispersed groups to connect with their heritage and contribute to museum narratives in innovative ways.⁴⁵

The use of digital platforms has also been instrumental in increasing accessibility, particularly for individuals who may face barriers to visiting museums in person.⁴⁶ By embracing participatory practices, museums become inclusive spaces that celebrate cultural diversity and foster a deeper sense of belonging. These approaches not only enrich museum content but also strengthen community ties by ensuring that cultural institutions are shaped by and for the people they serve. As museums continue to evolve, prioritizing participatory engagement will be essential in promoting cultural identity and advancing social inclusion.⁴⁷

Innovative Programs and Practices

Art Therapy Workshops

Museums are increasingly seen to offer guided art-making sessions to support mental health. Museum art therapy workshops have emerged as innovative programs that support mental health by combining creative expression with therapeutic engagement in cultural spaces. These workshops leverage the healing power of art and the enriching environment of museums to promote emotional well-being, reduce stress, and enhance social connections.⁴⁸ By integrating guided artistic activities with professional therapeutic support, museums provide individuals with safe spaces to explore their emotions, process trauma, and develop coping strategies for mental health challenges.⁴⁹ Studies have shown that engaging with art in museum settings can significantly lower anxiety and stress levels. A study by Camic and Chatterjee found that participation in museum-based art workshops led to measurable reductions in cortisol levels, a biological marker of stress.⁵⁰ Additionally, museum therapy programs have been found to foster mindfulness and relaxation, offering a break from daily pressures and encouraging participants to engage in reflective self-expression.⁵¹

³⁹ Sandvik, "Nina Simon: The Participatory Museum. Santa Cruz, CA: Museum 2.0. 2010."

⁴⁰ Watson, *Museums and Their Communities*.

⁴¹ Dodd, Sandell, and Resource, "Including Museums: Perspectives on Museums, Galleries, and Social Inclusion."

⁴² Black, *Transforming Museums in the Twenty-First Century*.

⁴³ Hooper-Greenhill, *Museums and Education*.

⁴⁴ Sandell, *Museums, Prejudice and the Reframing of Difference*, 2007.

⁴⁵ Watson, *Museums and Their Communities*.

⁴⁶ Watson, *Museums and Their Communities*.

⁴⁷ Knell, *Museums and the Future of Collecting*.

⁴⁸ Chatterjee and Noble, *Museums, Health and Well-Being*.

⁴⁹ Tim Lomas, "Positive Art: Artistic Expression and Appreciation as an Exemplary Vehicle for Flourishing," *Review of General Psychology* 20, no. 2 (June 1, 2016): 171–82, <https://doi.org/10.1037/gpr0000073>.

⁵⁰ Camic and Chatterjee, "Museums and Art Galleries as Settings for Mental Health Interventions."

⁵¹ Cathy Treadaway, *Mindful Design: Encouraging Wellbeing Through Museum Experiences* (Bristol: Intellect Books, 2020).

Art therapy workshops in museums also play a crucial role in supporting individuals with mental health conditions such as depression, post-traumatic stress disorder (PTSD), and dementia. For instance, programs like "Meet Me at MoMA" at the Museum of Modern Art in New York have demonstrated how creative engagement can improve cognitive function and mood among individuals with Alzheimer's disease.⁵² Similarly, veterans recovering from PTSD have reported significant emotional relief and increased self-confidence after participating in art therapy sessions in museum environments.⁵³ Beyond individual benefits, museum-based art therapy fosters social inclusion and community support. Group workshops encourage participants to share their experiences and create a sense of belonging, reducing social isolation and loneliness.⁵⁴ This is particularly beneficial for marginalized groups, including refugees and individuals with disabilities, who may face barriers to accessing traditional mental health resources.⁵⁵ Moreover, museums are increasingly collaborating with healthcare professionals to formalize art therapy programs. Institutions such as the Tate Modern and the Louvre have implemented structured art therapy initiatives that align with clinical psychological approaches, reinforcing the role of museums as vital spaces for holistic well-being.⁵⁶ The inclusion of licensed art therapists ensures that these programs are evidence-based and tailored to meet diverse mental health needs.

Social Prescribing Initiatives

Healthcare providers refer patients to museum programs as part of holistic treatment plans. Healthcare providers are increasingly referring patients to cultural institutions, such as museums, as part of social prescribing initiatives aimed at addressing issues like stress, anxiety, depression, dementia, and social isolation.⁵⁷ Museums offer a range of therapeutic activities, including guided tours, interactive workshops, and art therapy sessions, which provide intellectual stimulation, social engagement, and emotional relief. These interventions align with the growing emphasis on non-medical approaches to healthcare, offering patients an alternative pathway to healing and wellness.⁵⁸ Research has demonstrated that museum-based interventions significantly improve mental health outcomes by reducing stress and enhancing emotional resilience. A study by Camic et al. found that patients who participated in museum visits experienced reduced cortisol levels, a biomarker of stress, and reported feelings of relaxation and rejuvenation.⁵⁹ Additionally, engagement with artistic and historical exhibits fosters cognitive stimulation and memory recall, particularly beneficial for individuals with neurodegenerative conditions like dementia.⁶⁰

Digital Engagement

Digital engagement has become a crucial tool for museums to broaden access, promote inclusion, and support education. Virtual tours and online exhibitions enable individuals who face barriers such as disability, remote location, or financial constraints to explore cultural content through immersive technologies like 3D modelling and virtual reality.⁶¹ These virtual initiatives foster social inclusion, especially for users with disabilities, by offering accessible features like screen readers, subtitles, and

⁵² Jessica M. Rosenberg, *Working in Social Work: The Real-World Guide to Practice Settings* (New York, NY: Routledge, Taylor & Francis, 2009).

⁵³ Julene K., Johnson et al., "A Museum-Based Art Therapy Program for Veterans with PTSD: A Pilot Study," *Military Medicine* 183, no. 1 (2018).

⁵⁴ Fancourt and Andrew Steptoe., "'The Arts as a Health Resource: A Mixed-Methods Survey of Awareness and Attitudes in the UK.'" "

⁵⁵ Jill, Sonke et al., "'The State of the Field: Arts and Health in the United States.'" *Arts & Health* 11, no. 3 (2019): 219–34.

⁵⁶ Camic et al., "Subjective Wellbeing in People Living with Dementia: Exploring Processes of Multiple Object Handling Sessions in a Museum Setting."

⁵⁷ Helen J. Chatterjee et al., "Non-Clinical Community Interventions: A Systematized Review of Social Prescribing Schemes," *Arts & Health* 10, no. 2 (2018): 97–123.

⁵⁸ Stephen Clift, "Fancourt, D. and Finn, S. (2019). *What Is the Evidence on the Role of the Arts in Improving Health and Well-Being? A Scoping Review*," *Nordic Journal of Arts, Culture and Health* 2, no. 1 (June 26, 2020): 77–83, <https://doi.org/10.18261/issn.2535-7913-2020-01-08>.

⁵⁹ Camic et al., "Subjective Wellbeing in People Living with Dementia: Exploring Processes of Multiple Object Handling Sessions in a Museum Setting."

⁶⁰ Linda J. M. Thomson and Helen J. Chatterjee, "Well-Being With Objects," *Journal of Applied Gerontology* 35, no. 3 (March 24, 2016): 349–62, <https://doi.org/10.1177/0733464814558267>.

⁶¹ Parry, *Museums in a Digital Age*. ; Kirsten Drotner and Kim Christian Schröder, *Museum Communication and Social Media* (Routledge, 2014), <https://doi.org/10.4324/9780203500965>; Juana, López, A. Monteiro, and P. Campos, "Enhancing Cultural Heritage Experiences with Interactive and Immersive Technologies," *Digital Applications in Archaeology and Cultural Heritage* 21 (2021).

alternative navigation tools.⁶² Platforms like the British Museum's collaboration with Google Arts & Culture demonstrate how interactive digital experiences improve cultural accessibility.⁶³ Beyond access, digital tools serve as powerful educational resources, supporting remote learning and lifelong engagement. This role was especially vital during the COVID-19 pandemic, when museums expanded their online content to maintain public connection and enrich virtual learning environments.⁶⁴ However, challenges such as digital inequality, including poor internet access and low tech literacy, persist.⁶⁵ Museums are addressing these gaps by creating mobile-friendly platforms and hybrid models that blend online and in-person experiences.⁶⁶ In summary, digital engagement significantly expands museums' reach and inclusivity, while offering new pathways for cultural participation and education across diverse and underserved audiences.

THEORETICAL FOUNDATION

This study draws on a blend of interdisciplinary theories to explore how museums and cultural spaces in Ghana can serve as powerful platforms for promoting mental health and fostering social inclusion. Central to this investigation is the theory of social inclusion, which highlights the importance of ensuring that individuals and groups have equal access to societal resources, opportunities for participation, and recognition in public life.⁶⁷ In the context of cultural institutions, inclusion goes beyond physical accessibility to encompass representation, emotional connection, and the ability for individuals to see their identities reflected and respected. Complementing this perspective is Antonovsky's salutogenic model of health, which shifts attention from illness and pathology to the conditions that support human well-being and resilience.⁶⁸ At the heart of this model is the notion of a "sense of coherence," the capacity to perceive life as comprehensible, manageable, and meaningful. Museums, through their narratives, artefacts, and immersive experiences, have the potential to contribute significantly to this sense of coherence by helping visitors connect with collective memory, cultural heritage, and personal identity.

The study also draws on insights from critical museology, which interrogates the historical role of museums as gatekeepers of cultural authority and exclusion, while also recognising their potential for inclusive social change.⁶⁹ In the Ghanaian context, this involves challenging inherited Eurocentric curatorial models and embracing locally grounded knowledge systems and community perspectives. Finally, the affect theory further enriches the framework by attending to the emotional and sensory dimensions of cultural experience. As Gregg and Seigworth suggest, affective responses shaped by colours, spatial design, soundscapes, and the tactile presence of objects play a vital role in shaping how individuals engage with and are impacted by cultural spaces.⁷⁰ These experiential elements can profoundly influence mood, memory, and overall psychological well-being. Collectively, these theoretical approaches offered a holistic lens for understanding how Ghana's museums and cultural centres can evolve into more inclusive, empathetic, and mentally nourishing spaces that support both individual healing and broader social cohesion.

METHODOLOGY

This study employed a qualitative methodology grounded in an interdisciplinary framework to explore how museums and cultural spaces in Ghana function as catalysts for mental health and social inclusion.

⁶² Sandvik, "Nina Simon: The Participatory Museum. Santa Cruz, CA: Museum 2.0. 2010."

⁶³ Nancy Proctor, "The Google Art Project: A New Generation of Museums on the Web?," *Curator: The Museum Journal* 54, no. 2 (April 2011): 215–21, <https://doi.org/10.1111/j.2151-6952.2011.00083.x>.

⁶⁴ Georgia Konstantopoulou et al., "The Mental Resilience of Employees in Special Education during the Pandemic Covid-19," *Advances in Mobile Learning Educational Research* 2, no. 1 (2022): 246–50.

⁶⁵ Susana Bautista, Mariana Ferretti, and Elisa Cristofano, *Digital Transformation in Museums: Reimagining Access, Participation, and Engagement* (New York: Routledge, 2021).

⁶⁶ Loic Tallon and Kevin Walker, *Digital Technologies and the Museum Experience: Handheld Guides and Other Media*, *MedieKultur: Journal of Media and Communication Research*, vol. 27 (Walnut Creek, CA: AltaMira Press, 2008), <https://doi.org/10.7146/mediekultur.v27i50.5246>.

⁶⁷ Hilary Silver, "Understanding Social Inclusion and Its Meaning for Australia," *Australian Journal of Social Issues* 45, no. 2 (December 22, 2010): 183–211, <https://doi.org/10.1002/j.1839-4655.2010.tb00174.x>.

⁶⁸ Aaron Antonovsky, "The Salutogenic Model as a Theory to Guide Health Promotion," *Health Promotion International* 11, no. 1 (1996): 11–18.

⁶⁹ Sandell, *Museums, Prejudice and the Reframing of Difference*, 2007.

⁷⁰ Melissa Gregg and Gregory Seigworth, *The Affect Theory Reader*, 2010.

Drawing from public health, psychology, museum studies, and cultural theory, the research was situated within a constructivist and pragmatist epistemology. Constructivism acknowledges the socially constructed and experiential nature of well-being and inclusion,⁷¹ while pragmatism supports methodological pluralism in addressing complex and real-world problems.⁷² A multi-site case study design was adopted to investigate three culturally and geographically diverse institutions, including the National Museum of Ghana (Accra), the Manhyia Palace Museum (Kumasi), and the Nubuke Foundation (Accra). These sites were purposively selected to reflect variation in curatorial practices, community outreach, and visitor engagement strategies. This design allowed for contextual depth and comparison across institutional forms, aligning with Flyvbjerg's view of case study research to generate situated, practical knowledge. Participants were recruited using maximum variation sampling strategies to capture a broad spectrum of perspectives.⁷³ These included museum professionals (8), public health workers (4), artists (3), and members of marginalized communities, for example, the youth, persons with disabilities (3), and LGBTQ+ individuals (2). A total of thirty (30) participants were engaged in the study through narrative interviews, participatory workshops, and observations. The data collected employed four qualitative instruments, including semi-structured interviews to elicit personal and institutional narratives, ethnographic observation of museum spaces and public programs, participatory arts-based activities that fostered community-led insights, and document and visual analysis of exhibitions, labels, and institutional texts. This multi-modal strategy was essential to exploring both individual affective responses and broader institutional discourses.⁷⁴ Thematic analysis of the qualitative research technique was used to organize, transcribe, analyze, and interpret the fieldwork data. Ethically, confidentiality, informed consent and pseudonyms were strictly employed to obtain responses from participants in the study. Reflexivity was maintained through researcher journaling and interdisciplinary peer debriefings.

PRESENTATION OF RESULTS AND DISCUSSION

Museums and Cultural Spaces in Ghana

In recent years, there has been a growing recognition of the potential for museums and cultural spaces to function beyond their traditional roles of preservation and education. In Ghana, where mental health infrastructure is under-resourced and stigmatization of mental illness remains prevalent, cultural institutions such as museums may offer an alternative and underutilized platform for promoting mental well-being and social inclusion. This interdisciplinary perspective explores how museums and cultural venues can act as therapeutic and inclusive spaces in Ghana, drawing on recent evidence from studies in cultural heritage, public health, and psychology. Sites like the Nkyinkyim Museum sculpture park create powerful emotional responses by connecting visitors to ancestral narratives and historical trauma, an effect that can enable collective healing and identity affirmation.

This research explored how museums and cultural centres in Ghana support mental well-being and promote social inclusion. Using an interdisciplinary qualitative approach that combines public health, museum studies, psychology, and cultural theory, data were gathered through semi-structured interviews, ethnographic observations, participatory workshops, and document reviews. The study focused on three major institutions: the National Museum of Ghana (Accra), the Manhyia Palace Museum (Kumasi), and Nubuke Foundation (Accra). Results show that these cultural institutions serve as emotional and inclusive spaces with the power to transform, despite facing systemic challenges.

⁷¹ Y S Lincoln and E G Guba, "Naturalistic Inquiry. London, United Kingdom: Sage," 1985.

⁷² Gert Biesta and Nicholas Burbules. , "Pragmatism and Educational Research. " (Lanham, MD: Rowman & Littlefield: Rowman & Littlefield, 2003).

⁷³ Bent Flyvbjerg, "Five Misunderstandings about Case-Study Research," *Qualitative Inquiry* 12, no. 2 (2006): 219–45.

⁷⁴ Sarah Pink, *Doing Sensory Ethnography*, 2nd ed. (London: Sage, 2015); Sandell, *Museums, Prejudice and the Reframing of Difference*.



*Fig.1: Pictorial view of the National Museum of Ghana, Accra
Source: Field work, 2025.*



*Fig.2: Interior view of the National Museum of Ghana, Accra
Source: Field work, 2025.*



*Fig.3: Signage of Manhyia Palace Museum, Kumasi
Source: Field work, 2025.*



*Fig.4: Manhyia Palace Museum, Kumasi
Source: Field work, 2025.*



*Fig.5: Aerial Perspective of the Nubuke Foundation, Accra
Source: Field work, 2025.*



*Fig.6: Interior view of the Nubuke Foundation, Accra
Source: Field work, 2025.*

Museums as Therapeutic and Reflective Spaces

Across participant narratives, museums were frequently described as calming, contemplative, and emotionally restorative environments. According to visitors who had experienced emotional distress, bereavement, or psychological hardships, museum visits offered a “temporary escape” and a form of “quiet healing”.⁷⁵ Most of these responses were particularly pronounced at the National Museum of Ghana, where artefacts associated with pre-colonial and independence histories elicited feelings of pride, continuity, and resilience. Drawing on Antonovsky’s salutogenic model, such experiences highlight the capacity of cultural memory to enhance one’s sense of coherence and psychological well-being. Furthermore, interviews with some staff at the Nubuke Foundation revealed deliberate efforts to incorporate art therapy sessions, mindfulness workshops, and trauma-informed exhibitions, particularly for youth affected by urban poverty and displacement. These initiatives demonstrate a growing institutional recognition of the museum not merely as a repository of heritage but as a potential site for mental health intervention. However, the lack of formal partnerships with public health agencies limits the systemic integration of such programming. Arts-based interventions situated in museums or cultural hubs engage participants through creative expression, narrative sharing, and peer support. Evaluations show significant improvements in social support networks, empowerment, and well-being among participants by validating the therapeutic potential of culturally grounded museum programs. In Ghana, this approach aligns with existing communal practices and creative traditions. Museums like Nkyinkyim draw visitors into deeply emotional experiences tied to shared histories of colonial trauma and resilience. These experiences foster collective memory-making and can evoke both grief and healing through demonstrating how cultural spaces can serve cathartic and inclusive roles in society.

Cultural Spaces and the Politics of Belonging

From a social inclusion perspective, cultural institutions in Ghana occupy a paradoxical space. On the one hand, they serve as important sites for affirming national identity, ethnic diversity, and intergenerational knowledge transfer. On the other hand, the majority of participants from marginalized communities (including women, individuals with other orientations, and people with disabilities) reported limited access to, or representation within, these spaces. For instance, at the Manhyia Palace Museum, despite its focus on Ashanti history, female visitors critiqued the absence of women’s voices in both narratives and curatorial practices. Similarly, individuals with disabilities noted a lack of physical accessibility and assistive services. Nevertheless, civil society initiatives and artist-led collectives have begun to fill this inclusion gap. Participatory workshops at Nubuke and other contemporary art spaces provided platforms for creative expression among underrepresented youth, including migrants and those recovering from substance use disorders. Drawing on Silver’s social inclusion framework, these community-embedded practices fostered a sense of recognition, self-worth, and social connectedness.⁷⁶ Notably, participants emphasized the significance of being “seen” and “heard” in cultural dialogues that have historically excluded them.

Institutional Challenges and Potentials

While the findings affirm the psychosocial potential of museums and cultural spaces, they also reveal several systemic constraints. First, funding for mental health-oriented cultural programming is inconsistent and often donor-dependent. Second, museum professionals often lack training in trauma-informed care or inclusive pedagogy. Third, policy-level coordination between the Ghana Museums and Monuments Board (GMMB), the Ministry of Health, and community-based organizations remains limited. Despite these barriers, there is growing momentum toward interdisciplinary collaboration. The recent introduction of cultural wellness initiatives in some urban museums, coupled with increasing academic interest in art-based mental health interventions, signals a shift toward a more holistic and inclusive vision of heritage institutions. These findings suggest that, if adequately supported, Ghanaian museums could function as critical nodes in a broader ecosystem of psychosocial care and civic participation.

⁷⁵ P.K., T.T., J.F.K., B.B., personal communication, 10th May 2025.

⁷⁶ Silver, “Understanding Social Inclusion and Its Meaning for Australia.”

Despite the opportunities, significant barriers persist. Social exclusion remains a pervasive issue for people with mental illness in Ghana, driven by stigma, misunderstanding, and institutional neglect.⁷⁷ Additionally, Ghana's national museums lack a cohesive operational philosophy and require legal and administrative reforms to function as active civic spaces. Addressing these issues through policy change, capacity building, and public-private partnerships could help revitalize these institutions and unlock their potential.⁷⁸ Museums in Ghana have historically struggled to assert their relevance in the country's socio-economic landscape. Institutions such as the University of Ghana's Institute of African Studies have led efforts to reimagine museums as community-based hubs for education and development. However, challenges such as inadequate funding, low visitor engagement, and poor infrastructure continue to hinder their impact. Despite these limitations, community exhibitions and participatory initiatives have shown promise in using museums as tools for fostering cultural pride and social cohesion.⁷⁹

The historic and cultural sites, such as the Cape Coast Castle, also function as emotionally charged spaces for reflection, healing, and dialogue. Exhibitions like "Crossroads of People, Crossroads of Trade" integrate Ghana's traumatic past with present-day narratives of resilience and unity, highlighting the potential for cultural spaces to serve therapeutic functions for both locals and diasporic communities.⁸⁰ Globally, there is increasing evidence that museum environments can support mental health through structured programs such as art therapy. When integrated with mental health services, museums can become "therapeutic holding environments" that help individuals process trauma, express emotions, and connect with others.⁸¹

In Ghana, where access to mental health care is extremely limited and cultural stigma remains entrenched, these non-clinical spaces offer an important supplement to the formal health system. However, any such intervention must take into account Ghana's deeply rooted cultural and spiritual frameworks. Beliefs in spiritual causation of mental illness and reliance on traditional healers remain strong, especially in rural communities.⁸² Museums that integrate indigenous knowledge and religious narratives into their programming can better bridge gaps between traditional beliefs and contemporary mental health discourse. This approach not only respects cultural identity but also fosters dialogue and awareness. Beyond therapy, museums can promote social inclusion by engaging marginalized populations. Inclusive volunteering and outreach programs, such as those studied in UK museums, have been shown to improve wellbeing, promote social contact, and reduce isolation.⁸³ In Ghana, such models can be adapted to involve youth, the elderly, and persons living with mental health conditions in cultural production and learning, thus normalizing diversity and mental difference in public spaces.

Despite the opportunities, significant barriers persist. Social exclusion remains a pervasive issue for people with mental illness in Ghana, driven by stigma, misunderstanding, and institutional neglect.⁸⁴ Additionally, Ghana's national museums lack a cohesive operational philosophy and require legal and administrative reforms to function as active civic spaces. Addressing these issues through policy change, capacity building, and public-private partnerships could help revitalize these institutions and unlock their potential.⁸⁵

⁷⁷ Jeff Grischow et al., "Methodologically Thinking: Doing Disability Research in Ghanaian Cultural Communities," *Scandinavian Journal of Disability Research* 23, no. 1 (July 2, 2021): 169–79, <https://doi.org/10.16993/sjdr.702>.

⁷⁸ K. Gavua and D.D. Kuntaa, "What Is Restitution? Some Conceptual Considerations," *MIASA Working Paper No. 2025 (1)* (University of Ghana, Merian Institute for Advanced Studies in Africa, June 2025).

⁷⁹ Kwame Amoah Labi, "Art Studies in Ghana: Whose Responsibility?," *Legon Journal of the Humanities* 26 (2015): 99–124.

⁸⁰ Christine Mullen Kreamer, "Crossroads of People, Crossroads of Trade: Historical and Contemporary Encounters Between Africa and the World," in *Africa and the World: A History in Objects*, ed. Kathryn Wysocki Gunsch, Sarah Fee, and Christine Mullen Kreamer (Washington, DC: Smithsonian Institution Press, 2019), 45–62.

⁸¹ Ioannides, "Museums as Therapeutic Environments and the Contribution of Art Therapy."

⁸² Samuel Adomako, Albert Danso, and John Ofori Damoah, "The Moderating Influence of Financial Literacy on the Relationship between Access to Finance and Firm Growth in Ghana," *Venture Capital* 18, no. 1 (January 2, 2016): 43–61, <https://doi.org/10.1080/13691066.2015.1079952>.

⁸³ Linda Thomson, Esme Elsdon, and Helen Chatterjee, "Volunteering for Wellbeing: Improving Access and Social Inclusion by Increasing the Diversity of Museum Volunteer Training for Public-Facing Roles," *Museum and Society* 21, no. 1 (May 16, 2023): 12–30, <https://doi.org/10.29311/mas.v21i1.3786>.

⁸⁴ Grischow et al., "Methodologically Thinking: Doing Disability Research in Ghanaian Cultural Communities."

⁸⁵ Gavua and Kuntaa, "What Is Restitution? Some Conceptual Considerations."

Contextualizing Social Inclusion Through Community Participation

One of the most promising strategies for maximizing the mental health impact of museums lies in community participation and the design of inclusive programming. Museums that engage local populations, especially marginalized groups such as youth, the elderly, or persons with disabilities, can significantly reduce isolation and improve self-esteem. Recent studies from the United Kingdom show that museums that include diverse volunteer programs and offer training for underrepresented groups report improvements in mental well-being and stronger social bonds.⁸⁶

In Ghana, adapting these models to reflect local culture and social structures could strengthen the museum's role as a space of inclusion and belonging. Moreover, by integrating culturally grounded understandings of mental illness, such as spiritual and communal interpretations, into exhibits and programs, museums can serve as a bridge between traditional healing and modern psychological care.⁸⁷ These participatory and culturally sensitive approaches are key to making museums more accessible and relevant as mental health resources. In Ghana, social inclusion is deeply embedded in communal life, economic participation, and cultural identity. For people with mental illness, inclusion is more than clinical treatment; it's about societal belonging, work, and rights.⁸⁸ Museums and cultural programs that engage local communities can serve as platforms for inclusion beyond clinical boundaries, offering opportunities to participate, share stories, and rebuild solidarity.

RECOMMENDATIONS

Museums and cultural spaces are uniquely positioned to address some of the most pressing challenges of our time, including mental health crises and social fragmentation. By leveraging their resources, expertise, and community connections, these institutions can play a transformative role in promoting well-being and fostering inclusive societies. This article advocates for increased collaboration among cultural, health, and social sectors to harness the full potential of museums as agents of healing and social change. Additionally, museum art therapy workshops represent a groundbreaking intersection between cultural engagement and mental health care. By providing accessible, creative, and therapeutic experiences, museums contribute to emotional resilience and psychological healing. As the field of museum-based therapy expands, further research and collaboration between cultural institutions and healthcare professionals will be essential in maximizing its impact on public mental health.

CONCLUSION

This study highlights the largely overlooked role that museums and cultural spaces in Ghana can play in promoting mental well-being and fostering social inclusion. These institutions, through their immersive environments, community-centred storytelling, and interactive programming, offer spaces where individuals can experience emotional support, reconnect with their cultural identities, and feel a deeper sense of belonging. To fully harness this potential, however, there is a need for consistent investment, inclusive policymaking, and the development of interdisciplinary expertise. Embracing a museum practice rooted in African values, one that centres lived experiences, oral traditions, and embodied forms of knowledge, could open new pathways for embedding cultural spaces into broader national strategies for health and social cohesion. In conclusion, museums and cultural spaces in Ghana have the potential to play a powerful role in improving mental health and promoting social inclusion. Through interdisciplinary strategies that combine art therapy, cultural sensitivity, community engagement, and systemic reform, these institutions can evolve into inclusive spaces of healing and identity. Investing in this transformation requires not only political will and funding, but also a renewed vision of what museums can be: agents of change in both minds and communities.

⁸⁶ Thomson, Elsdon, and Chatterjee, "Volunteering for Wellbeing: Improving Access and Social Inclusion by Increasing the Diversity of Museum Volunteer Training for Public-Facing Roles."

⁸⁷ Samuel Adu-Gyamfi, "Medical Tourism in Ghana: A History," 2022; Adomako, Danso, and Ofori Damoah, "The Moderating Influence of Financial Literacy on the Relationship between Access to Finance and Firm Growth in Ghana."

⁸⁸ Ofori-Atta, Read, and Lund, "A Situation Analysis of Mental Health Services and Legislation in Ghana: Challenges for Transformation."

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Dr. (Mrs) Fatimatu Hajia Ibrahim is a lecturer at Tamale Technical University with over six years of experience teaching textile techniques, including macramé, needlework, crochet, beading, and embroidery. My research interests focus on instructional design models related to teaching and learning, and enhancing pedagogical approaches to teaching these traditional crafts. My PhD thesis explored the integration of scientific methods into the instruction of macramé, forming the foundation of my ongoing research. Beyond academia, I actively contribute to the sustainability of these handicraft techniques by sourcing raw materials, teaching youth in my community, and supplying materials to artisans. Through this outreach, I support skills development and help preserve cultural heritage. A fibre artist passionate about textile craft in Crochet, Macrame, and Needlepoint.