

Chapter 3

Managerial Logistics of Education Service

Introduction

Logistic is the process of introduction of the dictates of reason in our activities. All human progress has been possible only through the introduction of logic into human thought and action. Logistic is, therefore, a process that has gone on for ages, leading mankind on the path of progress. However, its applications to industrial activity has a rather recent origin. It was late in the early 20th century that the term logistic was first brought into use as 'rationalization', to refer to the new industrial revolution that took place in Germany. In museum profession we have just started using the concept of logistic.

The main features of logistic are:

1. It makes use of scientific techniques and logical thinking on the part of managers.
2. It is designed primarily to eliminate waste and inefficiency in an organization.
3. The ends outlined about in 1 and 2 are attained by some kinds of joint and co-operative action.

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In brief, the aim of logistic is to maximize productivity by securing maximum efficiency and economic use of resources. The bases of logistic lies in a scientific attitude towards the problems besetting an organization. It is essentially directed towards the removal of all possible causes of waste and inefficiency in an organization and the establishment of conditions which will be conducive to higher productivity. The logistic involves establishment of proper organization, policies, procedures, and planning system.

3.1 Organizational Structure of the Museums

Organization is a noun as well as a verb. As noun it refers to the structure of relationship among positions and jobs which is built up for the realization of common objectives. As a verb it is a process and managerial activity which is necessary for bringing people together and tying them together in the pursuit of common objectives. In essence, a network of relationships, a blue-print of how the management will like the various functions and activities to be assigned and connected together. The common features of all organization structure are:

1. The Division of Labor: That is the total work considered necessary for the realization of common objectives is divided into activities and functions.
2. Co-ordination: Having divided up the work for purposes of realizing common goals or objectives, it becomes necessary to link up or integrate the various

divisions, functions or activities so that all of them are unified and harmonized.

3. **Accomplishment of Goals or Objectives:** An organization structure has no meaning or purpose unless it is built around certain clear-cut goals or objectives. In fact, an organization structure is built up precisely because it is the ideal way of making a rational pursuit of objectives.
4. **Authority-responsibility Structure:** An organization structure consists of various positions arranged in a hierarchy with a clear definition of the authority and responsibility associated with each of these. An organization cannot serve certain specific purpose or goals unless some positions are placed above others and given authority to bind by their decisions. In fact, an organization structure is quite often defined as a structure of authority-responsibility relationships.

From these features of organization structure, it emerges that an organization is a structure of positions arranged in a hierarchy for the pursuit of common objectives through specialization and division of work.

3.1.1 Organizational Structure of IGRMS

The organization structure of IGRMS is shown in figure number 4.1. The structure reveals that the entire work is divided in six functional divisions: Research and

Exposition Wing, Documentation and Information Division, Exhibition Division, Technical Division, and Administration Division under a director. The Administration Division is responsible for all ministerial jobs. The Technical Division has three units – conservation, engineering and horticultural. The Security Division is responsible for security of the building and its contents, etc. The Exhibition Division is headed by an exhibition officer and takes care of designing and installation of exhibition, etc. The documentation and information division has three units: library, public relation section, and publication section. In publication unit they have an editor and a Hindi translator, beside production staff. The Research and Exposition Wing is headed by joint director and is divided into three units - physical anthropology division, pre-history division and social/cultural anthropology division. These units are headed by curators who are assisted by other curatorial staff. All the curatorial people are concerned with research, collecting, collection maintenance, documentation, and exhibition and education works. There is no separate staff or unit for conducting education programmes. Curatorial people keep on developing and organization various education activities along with other curatorial responsibilities. The publicity part of educational programmes and exhibition is taken care by the public relation unit. This arrangement does not allow exploiting educational potential of the Museum at a large scale. As curators have to perform other curatorial duties like research, documentation, collection maintenance, etc. they are not in a position to devote most of their time to education services. As a result the education work carried out by them is limited. They are not able to do many things like development of education resources for various target groups.

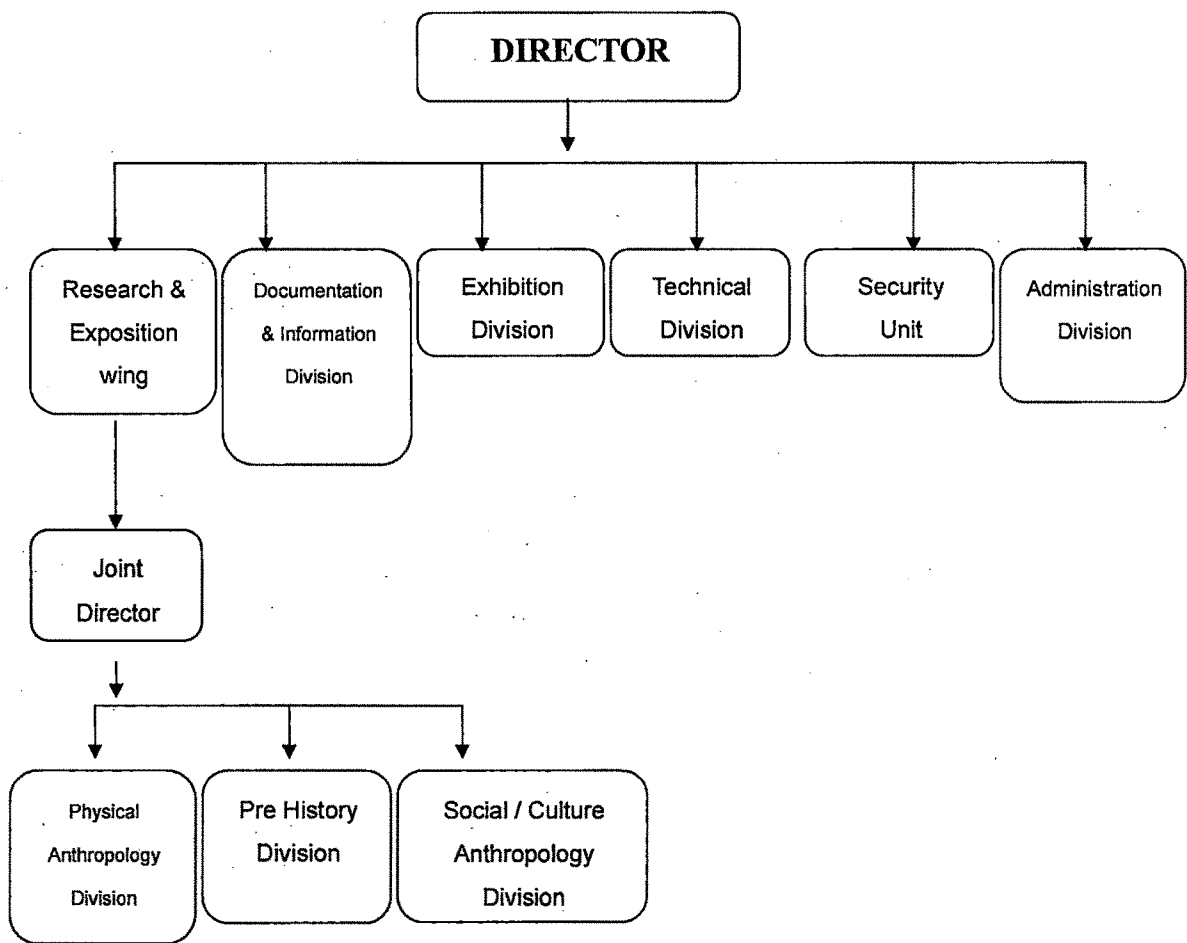


Figure 3.1 Organizational Structure of IGRMS

3.2 Organizational Structure of NFMK

Up to 1999 NFMK had three Divisions; General Affairs Division, Folk Research Division, and Exhibition Division. Two new divisions, Relics Division and Cultural Exchange Division were established in 1999 and 2000 respectively. The General Affairs Division, looks after administrative works like operation of the Museum, recruitment of staff, financial management, security, maintenance, etc. Relics Division is responsible for collecting, documenting, maintaining and conserving tangible heritage. They also prepare computerized data base of their research findings. Folk Research Division is responsible for studying, researching and documenting intangible heritage such as traditional oral songs, folk tales, oral literatures, etc. This Division organizes seminars related to intangible heritage and also publishes the research materials. Exhibition Division takes care of planning and installation of exhibitions in Korea and abroad. And Culture Exchange and Education Division is responsible for establishing contacts with museum abroad and negotiate exchange programmes. They also plan and organize culture programmes. To provide publicity to various programmes is their responsibility. This division has a unique and interesting position of an English officer. This position is created in view of needs of the organization and the audience. As most of the Koreans are not trained in English language, it becomes an impossible to communicate with other countries in absence of a person trained in English. Moreover, a few education activities such as 'Korean Folk Classes for Foreigners' are organized for foreigners. Hence, the need of an English officer. Besides curators and English officer, there are volunteers who help

interpreting exhibitions to various types of visitors. These volunteers are selected on the basis of languages they know, so that wider audiences could be served. At present there are volunteers who can speak English, Japanese and Chinese. They are given training before they start taking interpretive tours of the permanent and special exhibitions and do general works related to visitors' management.

In 1998 the Museum had 54 members of staff including temporary staff. Among them there were fourteen curators. After establishment of the two new divisions fifteen more curators were appointed. So, since the year 2000, 29 curators are working in the Museum (The Korea Institute of Public Administration 2000: 20). The in charge of each department is a government officer who is not a museum professional but a bureaucrat. He/She is transferred from any government department to the Museum as director of a division for a period of a few years. The director is assisted by a senior curator who is assisted by four to five curators.

It is interesting to observe that all the curators working in five divisions have similar qualifications. Therefore, periodically they are transferred from one department to another. This is done with the purpose of training the curators in all areas of operation of the Museum. However, this has led to neglect of highly specialized jobs, like education. Curators are able to do any museum work but they do not have expertise in museum education.

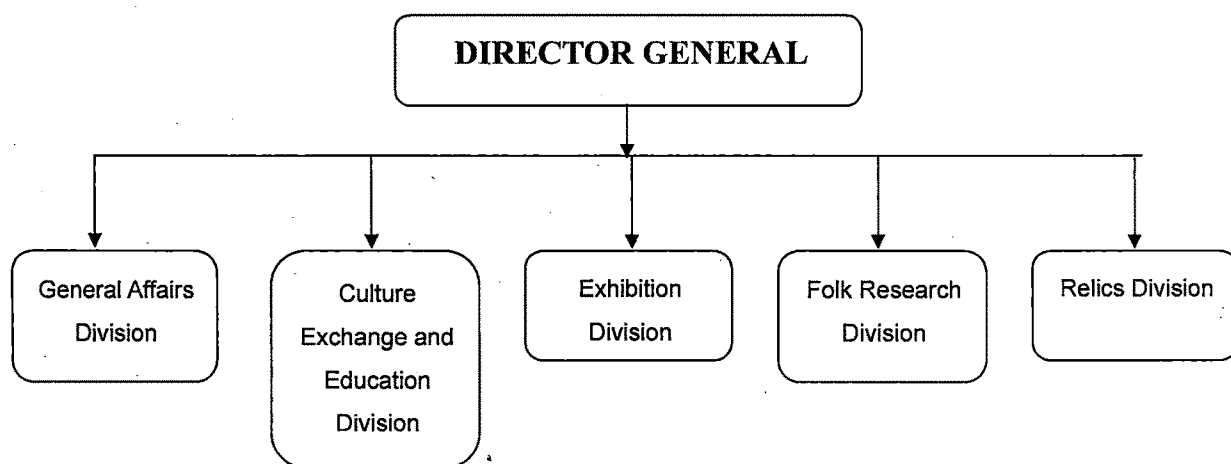


Figure 3.2 Organizational Structure of NFMK

3.1.3 Comparison of the Organization of the Two Museums

The organization of the two Museums is quite similar in structure. The organizational structure is more horizontal than vertical. The organization is based upon functional divisions. Divisions are created on the bases of function and arranged logically to achieve maximum efficiency. Within each division vertical structure is seen. That is authority and responsibilities are passed down-ward. The vertical structures have a shorter span of control, that is, each supervisor or manager has fewer numbers of people under his authority. The advantage of this structure lies in close supervision. The structure can grow horizontally as well as vertically.

The common limitation of both the Museums is that they do not have specialist staff for education services. In absence of specialist staff, it becomes impossible to explore the educational potential of the Museum. Not only that education work require a genuine aptitude, interest, and qualification. Education is a serious thing. One has to understand education theory, psychology, methods of museum education, understanding of learning needs of people, etc.

Most of the museum professionals in both the Museums have not studied Museology but have studied history, anthropology, archaeology, etc. They hold responsibility of all curatorial work such as research, planning of exhibition, lecturing, and publishing, as well as planning of educational programmes. In brief, due to lack of proper organization both the Museums are not able to organize educational programmes

constructively and on a broader scale. Their programmes are limited in numbers and are not designed keeping in mind the need of various target groups. This can only be achieved if adequate and trained staff is appointed for education services.

NFMK has a broader organization as compared to IGRMS. The most interesting feature is the use of volunteers. Earlier they used volunteers for limited educational works. The volunteers were given training in the form of lectures on Korean culture. Realizing the significance of volunteers, recently they have started providing comprehensive training that includes supplementary lessons and education for special exhibitions. Total training period is fifty hours.

IGRMS should learn from the experience of NFMK and start making use of volunteers as a bridge between the visitors and the museum's collection and facilities. One of the curators should work closely with them and plan and organize training for education volunteers. He/She should also act as their adviser. He/She should see that volunteers are committed to high standards of knowledge, performance and responsibility. The volunteers should be given certain benefits such as free admission to the Museum and special programmes. They can be allowed to bring two to four guests. The Museum shop and restaurant can offer some discount to them.

3.2 Education Policies of the Museums

Policy making is an important part of managerial logistics. Policy may be described as plans which are meant to serve as broad guide to decision-making in organization.

They serve as guideline or side rails between which the decision makers are expected to operate while thinking and taking decision in the course of an organization's operation. A policy is continued decision in as much as it remains in force and provides the answers to problems of a certain type, till it is changed for some reasons. In adopting a policy, the management chooses a line of action which the managers are to make in order to reach the goals of the organization. But this should not be taken to mean that a policy is absolutely rigid and irreversible. Usually, a policy reserves some room for discretion on the part of those who are guided by it.

| Policies of the Museums | IGRMS | NFMK |
|---|--------------------------------|--|
| 1. Co-relates to the Mission of the Museums | Related | Related |
| 2. Target Audience | All public | All public |
| 3. Education Method | Teacher-led | Teacher-led |
| 4. Languages | Hindi and English | Korean, English, Japanese and Chinese |
| 5. Level of Language | 14 grade (college level) | 15 grade (college level) |
| 6. Use of Printed Material | Orientation, information, etc. | Theory, orientation, information, etc. |
| 7. Use of Art Materials in Galleries | Depending on the situation | Prohibited |
| 8. Group / Class Size | No limit | Above 30 person |

| | | |
|---|---|---|
| 9. Providing Pre-visit Orientation | Sending information and visual materials to schools | Sending visual materials to schools |
| 10. Extension Service | Traveling exhibits, workshops, lectures, etc. | Traveling museum |
| 11. Evaluation of Programmes | Feedback | Website and feedback |
| 12. Provision of Hands-on Exhibits | Outdoor exhibits | Outdoor exhibits and Children's Gallery |
| 13. Relation to Formal Education | No direct relation | School linked programmes |
| 14. Involvement of Community | Invite local craftsperson and artists for demonstrate | Invite experts for programmes |
| 15. Training and Development of Education Staff | Occasional | Training for volunteers |
| 16. Gender Equality | No stated policy | No stated policy |
| 17. Photography | Allowed(without flash in indoor galleries) Outdoor exhibits with flash | Allowed for the Outdoor exhibits |
| 18. Website | Open | Open |
| 19. Entrance Fee | Rs 10 / 5 | Won 3000 / 2400 / 1200 |
| 20. Timing | Depending on the Seasons | Depending on the Seasons |

Table 3.1 Education Policies of IGRMS and NFMK

3.2.1 Co-relates to the Mission of the Museum

The education policy should be formulated to accomplish the mission of the museum. Both the Museums have not developed a written policy but broadly they are committed to the instruction and enjoyment of various sectors of the public. They offer a wide range of programmes to achieve the mission of the Museums.

According to discussion on this issue with one of the curators, Dr. Tiwari the mission of the IGRMS related to museum education is divided into two aspects. The first one is to educate the school children about the overall work being carried out by the Museum i.e. the saga of Human Kind. The second relates to understandings various aspects of the life of contemporary patterns of cultures for which museum educates the participants informally on various creative and performing art traditions by inviting eminent art and craftsperson who give practical demonstration and training to the learners.

3.2.2 Target Audience

Both the Museums are striving to serve wider audiences and have recognized the importance of organizing programmes for specific target groups.

According to Dr. Tiwari the target audiences of IGRMS are mainly the students for the first set of programmes where as the second set of programmes as mentioned at

earlier is open to any visitors but it has been noticed that largely the women take participate in large numbers in those programmes. IGRMS has organized immediately over 100 events on this programme services which is called ‘Do and Learn’ Museum Education Programme.

NFMK is more specific in terms of target groups. For example, IGRMS offers a single programme for all school children, whereas NFMK offers programmes for school children at three levels, i. e., pre-school children, school children and youth. NFMK is available to design programmes according to specific needs and abilities of the children. IGRMS needs to understand the specific needs, abilities and expectation of school children and design programmes accordingly.

Among adult audiences IGRMS offers programmes which are meant for all. Some of the programmes are designed for women like ‘Traditional wall relief work’, ‘Traditional embroidery work’, ‘Papier machie of Madhubani’, etc. NFMK takes the similar approach. To be more inclusive both the Museums should identify target groups such as disabled, tourists, old generation, economically weaker section, etc. It is interesting to read the opinion of a physically impaired person on the website of NFMK-

“I am a physical impaired using wheelchair. I went to the Museum to register the programme of ‘Adults Folk Class’ but I should give up. I could not access to the building due to steps. If you make wheelchair road, I would like to join the programme next time’.

3.2.3 Education Method

The effectiveness of educational programmes depends upon the method of education, besides other factors. A museum must state in its policy the type of education method to be used, i.e., traditional method (teacher controlled) and modern method (learner controlled). Both the Museums are highly traditional in their approach and use methods like lecture, talks and demonstrations in which audience participation is excluded. The audiences just listen and observe. Most of the part of teaching session is devoted to direct teaching and visiting the galleries.

3.2.4 Languages

The language policy of both the Museums is very clear. Keeping in mind the language understood by their audiences they are using different languages.

IGRMS is using Hindi and English for labels and other printed materials. For most of their education programmes they use Hindi which is their regional and national language. NFMK is using Korean and English for labels and printed materials; Korean, English, Japanese and Chinese for audio guide; and Korean, English and Japanese for interpretive tours. For all education programmes, other than meant for foreigners, they use Korean Language.

3.2.5 Level of Language

In order to research the level of language of the Museums, Fry Test was applied. The methodology of using Fry Test is:

1. Randomly select 3 sample passages and count out exactly 100 words each, beginning with the beginning of a sentence. Do not count proper nouns, initializations, and numerals.
2. Count the number of sentences in the 100 words, estimating length of the fraction of last sentence to the nearest one-tenth.
3. Count the total number of syllables in the 100-word passage. If you don't have a hand counter available, an easy way is to simply put a mark above every syllable over in each word; when you get to the end of the passage, count the number of marks and add 100.
4. Enter on graph the average sentence length and average number of syllables; plot dot where the two lines intersect. Area where dot is plotted will give you the approximate grade level.
5. If a great deal of variability is found in syllable count or sentence count, putting more samples into the average is desirable.
6. A word is defined as a group of symbols with a space on either side; thus, Joe, IRA, 1945, and @ are each one word.

7. A syllable is defined as a phonetic syllable. Generally, there are as many syllables as vowel sounds. For example, stopped is one syllable and wanted is two syllables. When counting syllables for numerals and initialization, count one syllable for each symbol. For example, 1945 is four syllables, IRA is three syllables, and @ is one syllable.

The result of the Fry Test applied to IGRMS reveals: four sentences and 166 syllables: three sentences and 207 syllables: and five sentences and 181 syllables. On graph it shows 14 to 15 grade i.e. college level. Whereas, result of NFMK is: four sentences and 175 syllables: five sentences and 174 syllables and five sentences and 193 syllables. It is above 15 to 17 grade, also college level.

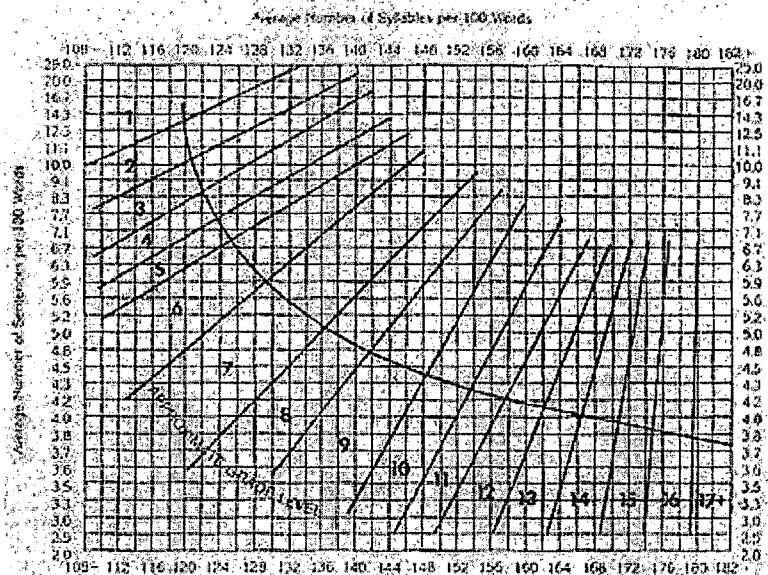


Figure 3-3 Fry Readability Graph (* by Edward Fry, Rutgers University
Reading Center, New Brunswick, N.J. 08904)

Both the Museums' labels and information materials are too difficult to understand children.

3.2.6 Use of Printed Material

Like most of the museums across the world these Museums also use printed materials for the purpose of providing basic information about the Museums and also to explain the content of the Museums. The printed material is in the form of pamphlets, brochures, worksheets, books, monograph, etc.

IGRMS

IGRMS has so far published over a dozen academic books based on seminar proceedings and research findings. The important ones are mentioned below:

Gujjars of Jammu & Kashmir: An occasional publication, covering selected papers on the ethno-history of the Gujar Community.

Veena Vani: Another occasional publication is in the final stage of publication.

Tribal Identity in India: Extinction or Adaptation

Ka Mer Ka Sdad: Conference, Confluence (The role of River and waters in Khasi Culture and vision)

Folklore in the Changing Times

Anugunj: A Catalogue of the Open Air Exhibition Mythological Trail at IGRMS
(Published in English and Hindi)

Anthropology for North east India

IGRMS NEWS: It is being published since 2004 as quarterly newsletter. This magazine consists of all news including events, education, visitors' opinions, etc. and send to museum and museum like organizations in India.

Pamphlet: Introduction the Museum, its mission, outdoor display, guide map, visitor information etc. are published in Hindi and English.

Annual Report: It is on the Museum activities for submission to the government and also for circulation.

NFMK

Academic Publications: The Museum publishes its research and study on tangible and intangible folklore rapidly disappearing in the industrial society. During the year 2002 the Museum published:

"Life Style of Korean-Japanese in West Japan", "Korean Village Pray Place (Jeonranamdo and Jejudo)", "Folklore Study" vol. 10, 11, "Character of the Korean Folk Culture" etc.

Publicity Materials: The purpose of this material is to publicize and introduce the NFMK through visual media to visitors.

Manual of The National Folk Museum of Korea: This publication is for internal purpose and is a kind of instruction manual for museum staff. It introduces: the Museum, management and preservation of relics, exhibitions, research and study, public programmes and cultural events, public relations, visitors to the Museum, and visitor information.

The NFMK News: It is published monthly for the purpose of keeping people abreast of the latest activities of the Museum. It publicizes the forthcoming programmes and offers information about folk culture.

Pamphlet: It introduces the Museum - its history, background, foundation, brief of the galleries, public programmes, floor plan, visitor information etc. in Korean and English.

Worksheet: There are two kinds of worksheets. One is for young children and other is for old children. There is meant to be used in the Children's Gallery.

Special Exhibition Catalogs: 'Textbook, Students and Teachers' 2000, 'The Korea Sketches by the Westerner, 100 Years Ago' 2002 etc.

3.2.7 Use of Art Materials in Galleries

For certain educational activities teachers and learners have to use arts materials. Certain materials like fountain-pen, water colors, ink-pen, etc. can not be allowed in the galleries for obvious reasons. A museum must define the type of art materials that can be used in the galleries. Both the Museums do not have policy on this but depending on the situation the arts material is allowed.

3.2.8 Group/Class Size

The number of people or learners in a particular activity is an important consideration. For activities like public lectures in auditorium number can be very large. However, many education programmes such as workshops, talks, hands-on activities, the number of participants has to be restricted. This is very important particularly for younger children for effective learning. A museum needs to have a policy of teacher and learner ratio. For example, for mentally challenged children, adult and child ratio should be one to one. Both the Museums do not have clear policy on this. As a result, when school children come to museum they are in large numbers. This makes learning difficult for the children as well as for other visitors.

3.2.9 Providing Pre-visit Orientation

It is believed that pre-visit orientation to school children and teachers help them understanding the themes to be studied in the museum. Many museums across the world send CDs, videos, printed materials, slides, and even museum educators to schools to familiarize children with the topic to be learnt in the museum.

IGRMS has P.R.O (Public Relation Office) section and the officer who has taken charge of this programme he/she informs different schools, colleges, and academic institutions to visit the museum. The Museum sends various kinds of information materials such as, literature poster, folder, CD, etc. before museum visit.

NFMK loans visual materials to schools which introduces the Museum to children. Children and teachers go through it before coming to the Museum for attending programmes like 'School Children's Culture Experience'. For some programmes like 'Social Curriculum Learning in the Museum', the Museum has produced teacher's resource material 'Guideline for School Teachers' to teachers and also worksheets for students.

3.2.10 Extension Service

Extension or outreach programme refers to taking the museum to the community through traveling museums or exhibitions, loan services, workshops, performances, demonstrations, talks, etc. in community centers, remote locations and specially neglected places such as old people's homes, orphanages, hospitals, handicapped

homes, etc.

The main outreach activities of IGRMS is traveling exhibition. They take exhibition to rural areas and all part of India on themes like 'Rock Art' exhibition organized at Wayanad in December 2005; 'Anugunj' at New Delhi, in December 2005; and 'Sacred groves of India' at Maghalaya in December 2005. The duration of the traveling exhibition is normally 10 to 15 days at a place but depending on the response from the visitors it can be extended. The Museum organizes traveling exhibition 4 to 5 times a year.

| | |
|-----------------|---|
| Title | National Tribal Healers Workshop |
| Period | From 18 th to 22 nd November, 2005 |
| Target audience | All public (nearly 1500 people participated) |
| Contents | About 75 healers and Ayurvedic doctors from nine states attended the workshop and demonstrated their medicinal practices and selected group of academicians, researchers, directors of different state level Tribal Research Institute, forest officers, etc. |
| Purpose | To list out strategies for recirculation of the dying system of traditional tribal medicinal practices and to recognize the validity of this system among general public. |

Table 3.2 Extension Service – National Healers Workshop

NFMK is running traveling museum in culturally neglected places throughout the year. The Museum goes to the culturally neglected areas for a day at a time and more than 80 times a year.

The main mode of IGRMS' traveling exhibition is photographs and performances, whereas, NFMK focuses on performances, making traditional folk materials, learning the Korean folk songs, etc.

3.2.11 Evaluation of Programmes

This refers to assessing the effectiveness of programmes and practices in achieving educational expectation of the institution. This includes realisation of the goals set, the suitability of the selected programmes, and the progress of learners. It is an ongoing process that needs to be used constantly. Both the Museums are aware of the importance of evaluation and occasionally do evaluate some of their programmes.

IGRMS has designed a questionnaire for getting feedback from audiences. This includes question like:

1. Have you ever participated in any educational programme or other activity organized by the Museum? Yes / No
2. How do you think this programme is useful? Yes / No
3. Do you think this kind of programme help you in your studies? Yes / No

4. How do you think this programme enriches your life?
5. Is the guidance given appropriate? Yes / No
6. Are the facilities provided sufficient? Yes / No
7. Would you like to express through other medium? Please specify
8. What did you see in the Museum? Please explain
9. Which exhibit or exhibition did you like the most? Please explain
10. What would you tell about this exhibition to your friends / elders?
11. Would you like to bring your friends / elders to this Museum?

IGRMS' News Letter includes a space called Visitors' Comments where people can express their opinion about their experience in the Museum and mail to the Museum. They have kept a suggestion book at the reception where visitors can express their feelings and ideas.

After analyzing the feedback they do take corrective action. For example, plans to guide visitors on weekends, improve drinking water facilities, using signs, etc.

NFMK studies level of satisfaction of their visitors occasionally. They also get feedback in the form of opinion and suggestion. Here are a few examples from their website:

"After long time I visited the Museum with my children. But I could not see the exhibits. The noise in the galleries interfered. I went around covering my ears. I think museum should be quite and maintain order....".

“I went to see Gyeongbokgung Palace and the Museum. It is a small Museum but with nice exhibits particularly dioramas. But I am not satisfied with the explanation given by the labels. Even being a Korean I could not understand what the exhibit are, how the object were used... I had to imagine myself”.

These examples reveal difficulties faced by visitors in terms of space, noise, comprehensibility, etc.

NFMK has prepared two kinds of activities sheet one for lower class children and other for higher class children. These activities sheet also help getting feedback in terms of learning.



Figure 3.4 Worksheet for lower class children

3.2.12 Provision of Hands-on Exhibits

Both the Museums have similar policy on hands-on exhibits. They do not allow the visitors to touch objects which are exhibited in galleries. However, both of them allow visitors to touch and feel outdoor exhibits.

Hands-on experience or handling of collections refers to touching and manipulation of objects which provides learning through direct and personal discovery. It plays a more important role in conceptualization and language development than the visual sense. Through tactile experience one learns the concepts of texture – soft, hard, rough, smooth, silky, abrasive, coarse, and so on; weight – heavy and light; temperature – hot and cold; pressure; compressibility; elasticity; wet and dry; friction; and vibration. Tactile explorations also facilitates learning to categorize objects by shape and size – round, square, sharp, blunt, pointed, thin, flat, big, small and likewise, as well. During this process the learner can acquire vocabulary associated with the innumerable variations of these tactile experiences, which he/she can not understand without a feel of touch. Tactile experiences are real; therefore, their impact is more on the minds.

3.2.13 Relation to Formal Education

As mentioned earlier, a museum is an institution of non-formal and informal education. But it has a significant role in formal education. A museum is supposed to

supplement and compliment school and college education. Overlapping areas need to be identified to support classroom learning using museum collections.

IGRMS is not making any conscious effort to link their educational programmes with formal education directly. However, number of programmes are coincide with school subjects such as social system, human evolution, pre and prot history, culture.

NFMK is organizing programmes designed for catering to needs of elementary school and the youth. Before organizing an education programme to support formal education, they do an analysis of the school curriculum and identify the areas of school education which can be supplemented by the Museum.

Analysis of their programmes reveals that they focus on social study that includes topics like 'Social Curriculum Learning in the Museum'. However, there is a tremendous scope of broadening the sphere of activities. They can link their education programme with other disciplines like language. All material culture and even intangible culture has vocabulary. The vocabulary does not provide only identification clues or names but concepts as well. One of the major needs of mainstream education is language development. Therefore, the Museum can very easily aim to contribute towards development of language particularly among the younger children.

| | | |
|-----------------------------|---|--|
| Title | Culture Experience in the Museum | |
| Division | Grade 3 and 4 | Grade 5 and 6 |
| Purpose | To know about our clothes | Course of how to make our clothes |
| Learning contents | Basic learning on our clothes – the basic design, kinds and method of how to wear the clothes | Learning materials and making course of our traditional clothes – materials, design, making course. To know the value of our clothes through the programme |
| Lecture (10:00-12:00) | Theory, slide, see the galleries, worksheet, and wearing Hanbok (traditional Korean Dress) | Theory, slide, see the galleries, worksheet and dealing with cocoon. |
| Lunch (12:00-12:50) | | |
| Experience (13:00-15:00) | Making our clothes using Hanja (traditional Korean paper) | Dye (making handkerchief) |

Table 3.3 Relation to Formal Education – Culture Experience in the Museum

3.2.14 Involvement of Community

Involvement of community can play a great role in shaping the nature of education programmes of museum for the benefit of the community. It can promote genuine understanding of one another's needs and a disposition to mutual trust and consideration.

Both the Museums organize most of education activities with involvement of community. Artists and craftsperson come to the Museums and demonstrate their talents and skills to visitors.

However, certain programmes depend upon participation of the community. For example, they are doing demonstration by craftsman and cultural performances by members of a community. To promote a sense of belonging, the Museums should define a policy of involvement of community which can help formation of policies and practices that affect the experience of museum users.



Plate 3.1 Invited craftspersons demonstrating pottery making in IGRMS



Plate 3.2 Invited craftsperson demonstrating making of paper lotus flower

3.2.15 Training and Development of Education Staff

To enable education personnel to work to their highest potential, it is necessary to provide conditions like reorganization, opportunity to develop, safety and health, working environment, training, in addition to emotional and economic security. Education staff are generally inclined to believe that experience alone is all that is required to keep education service viable. With rapid change in education technology, increasing expectation of customers, and pressures on resources it is important to realize that training and development have become indispensable for efficient utilization of resources. The education personnel need training in following areas:

1. Philosophy and method of education
2. Communication skills
3. Management skills like planning; resource management, for example, time management; reporting; decision making; performance appraisal, etc.

IGRMS has job training programmes from two to three years ago. For examples, in the year 2004, IGRMS organized a training programme 'Museum and Heritage Management' jointly in collaboration with National Museum Institute in New Delhi. The Museum staff visited Bangkok to take part in the workshop on 'Teamwork for Integrated Emergency Management within the Museum Emergency Programme' organized by ICCROM in August, 2005.

NFMK is operating the training programme 'Museum Technical Folk Lecture for Curators' twice a year June and November. The duration of the programme is 62 hours spread over two weeks. Participants are museum personal and graduate students who are studying museum related subjects. However, this programme is not for the Curators of the NFMK.

Education staff also learns and develops at work. They try to know the jobs assigned to them and direct their own learning by applying suggestions made to them or by imitating procedures as demonstrated to them at work.

Both the Museums should aim at developing the capabilities of their staff to enhance their skills and potential by introducing a comprehensive training programme that should include participation in seminars, conferences and workshops, visit to other museums, reading of published materials, and training programmes, etc.

3.2.16 Gender Equality

Like women in other part of the world, Indian and Korean women do feel discriminated and are demanding equality in all spheres of life. Increasing awareness among women about their rights and equal opportunities is a concern for museums.

Both the Museums do not have a stated policy on the issue of gender equality or representation of woman. The linguistic bias in name of IGRMS was noticed by late

Smt Indira Gandhi and its name was changed from National Museum of Man to National Museum of Mankind. However, the Museum still uses masculine terms like craftsman. The foremost thing, both the Museums should do is to have a policy of non-sexist language. Using non-sexist language is a bit difficult task. It might require some changes in the language such as avoiding use of masculine singular pronouns; using various plural forms such as their, them, people, etc.; using devices such as he/she, he or she, s/he; and developing a set of vocabulary consisting words like craftsperson. Museums need to take this factor into account while framing their communication.

3.2.17 Photography

Both the Museums consider photography as a part of their education services. IGRMS allows photography in the museum premises and in case of the indoor galleries the Museum does not allow using flash. People can use handheld camera free of cost. The charge for other camera/photography is - video camera: Rs. 500, commercial photography: Rs. 5000 and for cine-video recording: Rs. 10000.

NFMK does not allow photography inside the galleries. However, one can take photography of the outdoor exhibit free of cost.

3.2.18 Website

IGRMS has recently launched their website: www.museumofmankindindia.gov.in which provides limited information about the Museum such as history of the Museum, guide map, visitor's window, outreach activities, administration & management, library, forms for feedback and News Letter.

NFMK is making broader use of their website www.nfm.go.kr besides providing basic information about the Museum, they use the website for monthly magazine, online booking of programmes, getting feedback from visitors, providing preview of the new exhibitions, and introduction of the forthcoming education programmes and events.

In the age of information technology both Museums can further expand the use of website by introducing on-line ticketing, and orienting teachers and students before they come to the Museum. For teachers they need to workout guidelines for lesson plan and use of museum collection in classroom teaching.

3.2.19 Entrance Fee

The Museums charge admission fee as under:

| IGRMS | NFMK |
|---|---|
| <p>General</p> <p>Adult: Rs 10</p> <p>Children (above 12 years): Rs 5</p> <p>Group</p> <p>Educational Institution: 50% discount</p> <p>Free</p> <p>Below 12 years</p> | <p>General</p> <p>(above 19 yrs- below 64 yrs): 3000 Won</p> <p>(above 7 yrs – below 18 yrs): 1500 Won</p> <p>Group</p> <p>Adult(more than 30 persons): 2400 Won</p> <p>Youth(more than 10 persons): 1200 Won</p> <p>Free</p> <p>Below 6 yrs, above 64 yrs, programme participants and their guardian, and the first Sunday of each month</p> |

Table 3.4 Admission Fee of IGRMS and NFMK

3.2.20 Timing

Both the Museums do not remain open in the late evening. During summer they close by 6:00 p.m. They can think in terms of expanding their timings up to 10:00 pm on weekends and holidays. This will allow a lot of working people to come to the Museums and take benefit of the Museums programmes.

| IGRMS | NFMK |
|--|---|
| April – September: 11:00 to 18:30 (Entry closed at 18:00) | March – October: 09:00 to 18:00 (Entry closed at 17:00) |
| October – March: 10:00 to 17:30 (Entry closed at 17:00) | November – February: 09:00 to 17:00 (Entry closed at 16:00) |
| Closed on Mondays and National Holidays | May – August: Saturdays, Holidays 09:00 to 19:00 (Entry closed at 18:00) |
| | Closed on Tuesdays and January 1 |

Table 3.5 Timing of IGRMS and NFMK

3.3 Planning the Learning Experience

Museum education need to be planned and developed to accomplish a museum’s mission. It must be planned, developed and implemented in conjunction with the clearly defined aims and objectives contained in the general policy of the museum and based on research and analysis with collected data and related with museum exhibits to people. Also, museum should expand its educational function as a life-long learning center.

3.3.1 Lesson Plan

Do’s and Don’t’s

Do's

- If allowed, touch and handle the exhibits.
- Keep the order and etiquette.
- Concentrate on the exhibits.
- Follow teacher and guide.
- Help maintaining the public facilities.

Don't's

- Do not speak loudly and run in the museums.
- Do not interfere with other visitors.
- Do not take food inside the galleries.
- Do not touch exhibits unless allowed to do so.

Suggested Lesson Plan 1 (IGRMS)

Theme: Huts of desert, coastal, and hill areas

Objectives

To understand how design of huts is influenced by factors like climate, geography, culture, etc.

Materials

- Sketch-book

- Drawing pencil
- Scratch-pad
- Pencils

Activities

1. Study about the climate and culture of each place.
2. See the exhibits. If need, sketch and memo on the characteristic things.
3. Analyze how the each hut is difference.
4. Divide the class into small groups. Each group will concentrate on one hut.
5. Research as much information as possible.

Assessment

Students’ verbal responses

Worksheet1

| | Shape of the hut | Design of the hut | Decoration of the hut (inside) | Decoration of the hut (outside) |
|---------|------------------|-------------------|--------------------------------|---------------------------------|
| Desert | | | | |
| Coastal | | | | |
| Hill | | | | |

Worksheet 2

The shape and design of the each hut are different.

1. Write the each hut's name.

2. What are the huts's characteristics?

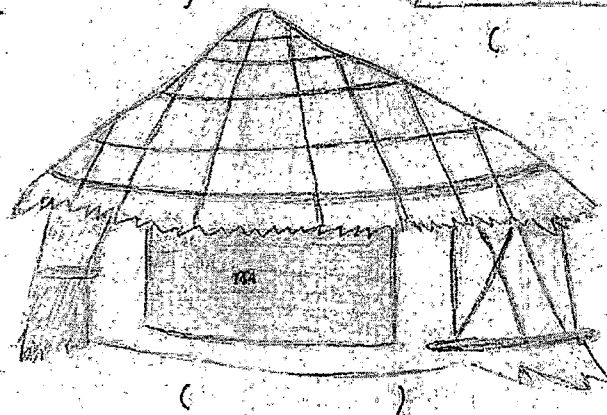
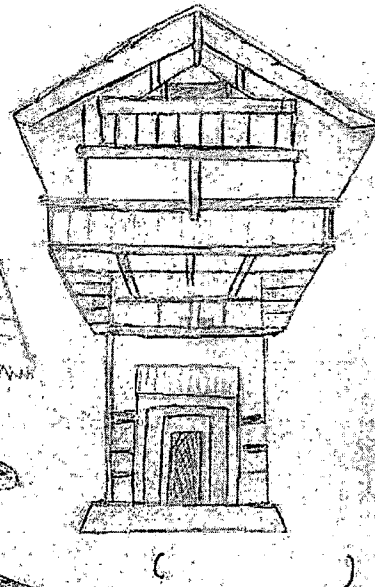
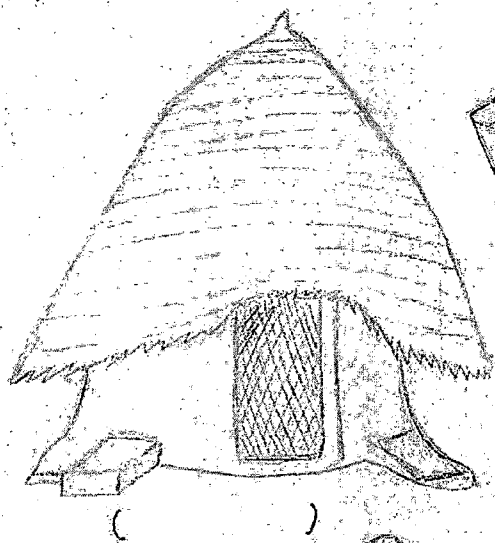
Coastal (

Desert (

Himalayan (

3. Name the materials used? And why? (

4. The height of Coastal Village is low. Can you guess why? (



Suggested Lesson Plan 2 (IGRMS)

Theme: Life in pre-historic times

Objectives:

1. To learn vocabulary related to prehistory.
2. To learn various stages of prehistory.
3. To understand how human being lived in various ages and progressed.
4. To understand the important of discovery like wheel and fire.

Materials:

- Scratch-pad
- Pencils
- Sketch-book
- Drawing pencils
- Worksheet

Activities

At school:

- Orientation by school teacher or Museum officer about pre-history.
- Put up an exhibit of photographs and drawing.

At Museum:

- Welcome and orienting.
- See the Rock Shelter and Gallery No. One.
- Complete the worksheet by learning at exhibit, reading labels, discussion with Museum officer, etc.
- Discuss about the children's observation.

Assessment:

Students' verbal responses.

Worksheet 1

Just write your image.

1. In pre-historic time, which foods they ate?

(

2. How they got the food?

(

3. When did prehistoric man live?

(

4. The artist has made five mistakes in the picture of prehistoric life. Find out the mistakes.

(



Suggested Lesson Plan 1 (NFMK)

Theme: Traditional Korean House and Our House

Objectives

1. Nowadays most children are living in apartment or modern-style house. To know and understand why our ancestors were living in those house.
2. To understand how the traditional house and contemporary or present day house are different.
3. To compare the high class house and common house.

Materials

- Sketch-book
- Drawing pencils
- Scratch-pad
- Pencils
- Worksheet

Activities

1. See the gallery

2. Slide show and talk: common people's house (the displayed house is of high class)
3. Sketching and recording information
4. Find out difference and similarities from the displayed house.
5. Analyze what the strength and weakness of our house and gallery house
6. Understand about our ancestors' life, woman and man

Assessment

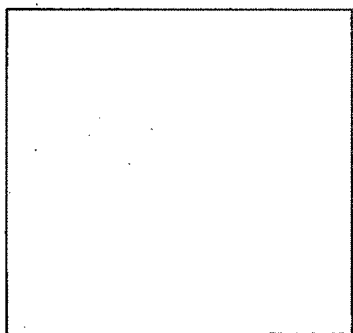
Students' verbal responses

Worksheet1

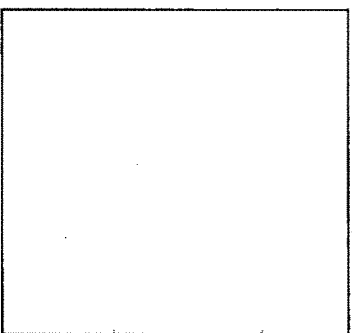
| | How are the decorated? | | What is the floor made of and it covered with? | | How is the room lit? | | How is the room heated? | |
|--------------|------------------------|--|--|--|----------------------|--|-------------------------|--|
| Passage | | | | | | | | |
| Room | | | | | | | | |
| Dinning Room | | | | | | | | |

Worksheet 2

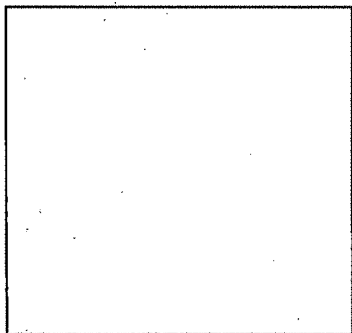
Traditional house has different design and tools. In the box, draw the tools you have seen in the house of the Gallery and slide. And write their name.



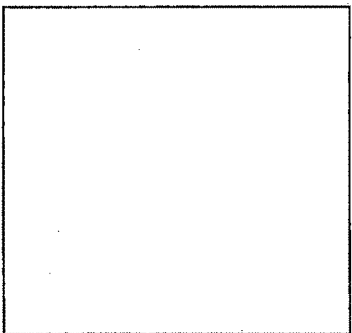
A hole to make fire



Used for boiling water or cook rice



Keeping soybean paste, red pepper paste, soy sauce, grains, etc.



Used to pick sand out of the rice or grains.

Suggested Lesson Plan 2 (NFMK)

Theme: Traditional clothes called Hanbok

Objectives

1. To make children appreciate traditional clothes.
2. To understand the changes that are taking place in design and material of clothes.
3. To compare the traditional clothes with modern clothes.

Materials

- Sketch-book
- Drawing pencils
- Scratch-pad
- Pencils
- Worksheet
- Hanbok (Every student brings from their home)

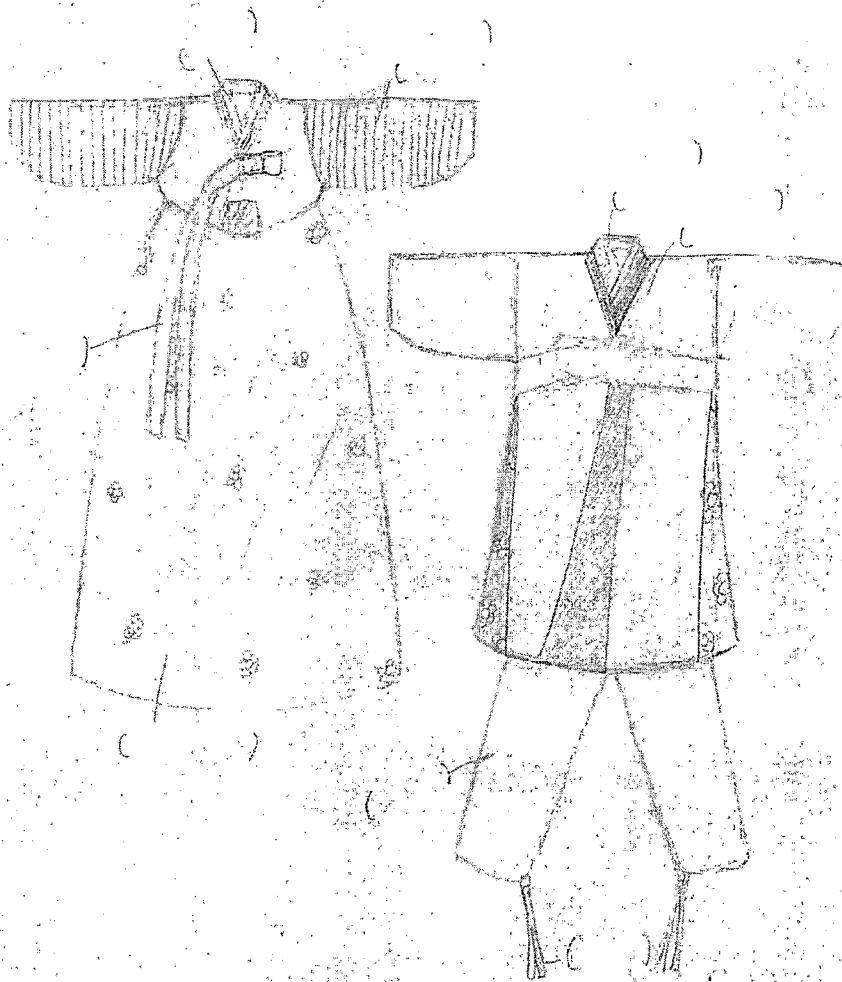
Activities

1. Introduction by Museum Officer.
2. See the exhibits – process of cloths making.
3. Note down the various stage of clothes making.
4. Draw some clothes or designs.
5. Comparison of Hanbok and the clothes wore by children.
6. Analyze the strengths and weakness of the Hanbok and modern clothes.

Assessment: Students' verbal responses

Worksheet 1

1. Color the Hanbok
2. Write the name of various parts of Hanbok
3. When do we wear the Hanbok, usually?
4. What are the strengths and weaknessess of the Hanbok?



3.3.2 Procedures

Procedures are considered as a type of plan. They are meant to be guides to actions. A statement of procedure enumerates the chronological sequence (order in terms of time) of steps to be taken in order to achieve objectives. A procedure has the following advantages: it ensures uniformity of action, it decreases the need for further decision-making by laying down a standard path to follow, it increases co-ordination among the personnel in the organization and its departments, and it provides a good standard for the manager to appraise his employees.

To operate education service efficiently and effectively a number of procedures have to be chalked out. For example, the procedure for organizing a school visit may consist of steps like contacting the school teachers, inviting them to the museum and brief them about museum resources and programmes, selecting a topic related to curriculum of the school children, pre-visit orientation, booking the visit, programme execution, evaluation, and follow up activities. Here, it would be prudent to distinguish a procedure from a method. A method specifies how some one step of a procedure is to be performed. For example, the method for booking a school visit could be filling up a form.

Booking Procedures

Any booking procedure must be as simple and as quick as possible for those making a

booking, yet should obtain sufficient information for all museum needs. At least museum will need the name of the teacher or group leader, the organization where they work or live, the size of the group they are bringing (including additional teachers and helpers), the age of the students, what service they want, what date they want it and what time they want it. This will need to be matched with available space in the museum for visitors or available resources for other services (Talboys 2000).

The booking process of IGRMS is that first, the Museum announces the programmes local or national newspaper. Second, persons who want to join the programmes apply to the Museum, through phone or in person. Third, the Museum accepts the participants for programmes in order of application. Fourth, the admitted participants pay programme fee Rs 50.

NFMK requires booking for student group. If a pre-school and school group has more than 30 children booking is to be made five days in advance from the visiting date through the Museum website. The Museum announces their education programmes and events through Museum website in advance. People who want to take part in the programme they can book through website. Most of the participants are choose by on a first-come-first-served basis. The booking system helps in managing the crowd in the Museum by receiving a fixed number of school children every day.

Exhibition Procedure

According to interview with staff the exhibition procedure is little difference the Museums.

IGRMS

1. select the region
2. research
 - go to the selected region
 - gather the data
 - meet the local people
3. invite the native people (craftsperson/artists)
4. invited people make the their dwellings according to the documented data
until completion of their work
5. opening

NFMK

1. decide the theme(before one year)
2. conception
3. collect the data
4. make out draft form(before three months)

5. loan the objects
6. exhibition operation (take pictures / make film / publishing the catalogs)
7. opening

Conclusion

This chapter examined the managerial logistics of education service. Logistics is the process of introduction of the dictates of reason in our activities. The base of logistics lies in a scientific attitude towards the problems besetting an organization. It involves establishment of proper organization, policies, procedures and planning system.

Organizational structure of both the Museums is horizontal, based upon functional divisions. IGRMS has total seven divisions and NFMK has five divisions. The structure of IGRMS does not include a separate education division. The Museum does not have volunteer staff as well. NFMK does not have technical division for photography, display, conservation, etc. Both the Museums do not have specialist staff for education services. In absence of specialist staff, it becomes impossible to exploit the educational potential of the Museum.

Policy making is an important part of managerial logistics. Both the Museums have not developed a written policy but broadly they are committed to the instruction and enjoyment of various sectors of the public. They offer a wide range of programmes to achieve the mission of the Museums. A comparison of their education policy was done under twenty points.

Both the Museums are using teacher controlled method as their approach. Most of the part of teaching session is devoted to direct teaching and visiting the galleries. Fry Test was applied to test the readability of text. The result reveals the level of language of both the Museums is 14 and 15 grade i.e. college level. Pre-visit orientation helps the children and teachers understanding the themes to be studied in the museum. Both the Museums send various kinds of information materials such as literature, posters, folders, CD, etc. before museum visit for making children prepare for the visit.

The main outreach activities of IGRMS is traveling exhibition. NFMK is running traveling museum in culturally neglected places for a day at a time and more than 80 times a year. Both the Museums are aware of the importance of evaluation and occasionally do evaluate some of their programmes. IGRMS has designed a questionnaire for getting feedback from participants. Its News Letter includes a column for visitors to express their opinions and suggestions. NFMK also gets feedback in the form of opinion and suggestions through Museum's website.

Both the Museums organize most of education activities with involvement of community. Artists and craftsperson come to the Museums and demonstrate their talents and skills to visitors.

IGRMS announces the programmes through local or national newspapers. People who want to join the programmes apply to the Museum, through phone or in person. NFMK requires booking for student groups and for programmes. If a pre-school and

school group has more than 30 children they should book five days in advance from the visiting date through the Museum website. In case of programme, the Museum announces and receives the programmes through website and receives the participants through museum's website on first-come-first-served basis.

It is suggested that IGRMS starts making use of volunteers as a bridge between the visitors and the Museum's collection and facilities. Both the Museums need specialist staff for education services. Education staff learns and develops at work. Both the Museums should aim at developing the capabilities of their staff to enhance their skills and potential by introducing a comprehensive training programme including participation in seminars, conferences and workshops, visit to other museums, reading of published materials, etc.