Conclusion

Development is a qualitative change that occurs over a period of time owing to biological and environmental factors. The opening chapter explored the concept of 'development', its principles, domains and contexts and discussed them in the context of museums. It commenced with an explanation of the concept of development, and explained its meaning in comparison to the term growth. Both these terms vary in their meaning but are often used interchangeably. 'Development' is a broader term that includes a series of qualitative and progressive changes which lead to enhancement of various abilities and enable one to function effectively in the society. These changes rely on the quantitative changes brought about by growth. Following this, definitions given by some prominent authors were taken and their key concepts were analysed to crystallise the understanding of the nature of development.

After introducing the topic, the chapter then proceeded to discuss the principles of development. The principles serve as guidelines for research and study. Some of these principles are debatable and there is no consensus among development psychologists. Keeping aside the controversies, eight principles which were found to be relevant to learning of children in museums, were discussed. They include: the interactive role of heredity and environment in development; its nature as a unique, continuous, sequential, integrated, predictable and plastic process; the significant role of early years in development, especially for children. Each of the eight principle describes a facet of the nature of development process and its implications were discussed in the context of museums. The major implications in museums are: integration of school teachers in

museums; offering a variety of programmes which give freedom to children to choose as per their interests; adopting a healthy adult child ratio by maintaining a small group size for heightening learners' satisfaction; allowing visitors to follow their curiosity and engaging them actively; offering wider opportunities for lifelong learning; applying the marketing strategy of 'visitor segmentation'; school museum collaborative programmes; widening knowledge of learning characteristics of children and principles of child development and learning; designing age-specific programmes for children; planning to accomplish multiple learning goals from a single activity; most importantly, recognising young children as an integral museum visitor group and designing special programmes for them.

The principles were succeeded by the four domains of development. Development, as a continuous and integrated process, is an outcome of simultaneous changes happening in different areas or domains. The four main domains of development are: cognitive (intellectual), physical and motor, emotional and social. These domains were elaborately discussed with key definitions from various authors, in light of the various theories of education, and in the context of museums. Knowledge of these domains of development, and their specific and cohesive role in development of children, can help museum educators understand the multi-dimensional nature of development process. The implication of domains of development for museums is to plan multiple learning goals for a single activity which would include cognitive, physical and motor, emotional and social goals.

The chapter concluded with the ‘contexts’ of development. ‘Contexts’ are the settings where development occurs. These range from the immediate environment of an individual such as family and peers, and extend to the society, schools, and museums. Besides these physical settings, contexts also include the circumstances, conditions, events and experiences of the individual. Consequently, the contexts are categorized into two broad categories: physical and social. Physical contexts can hence be described as the elements or resources of the physical world such as the overall design of a space, furnishings, materials and other physical conditions that provide a setting for development. Social contexts on the other hand include the people that inhabit these physical settings, and their interactions within these settings. Each context has both physical and social element and thus some authors generally refer to them as the agents of socialization. The chapter discussed the four major contexts of development that influence learning in museums. These include: family, peers, schools and museums. The role of each of these context was discussed both individually and in relation to museums. The strength of museums over other educational institutions lie in their role as multiple social context where families, peers and school groups, gather, socialise, and learn together. As physical settings, they offer encounters with original objects supported by secondary objects. The chapter discussed these and other distinguishing characteristics of learning in museums by drawing a comparison with formal education imparted in schools. Though significantly different, both museums and schools share an indispensable relationship. The chapter ends with a study of this relationship and suggests ways to optimise the learning outcomes at both these settings.

After discussing the basic principles and contexts of development in the first chapter, the second chapter elaborately discussed the concept of learning. Learning and development are closely related. Development is a broad concept that includes learning. The chapter began with a brief reference to its components: growth and maturity, explained their role in learning and ultimately in overall development. It then proceeded to expand the meaning and nature of the concept with supportive definitions from various authors. Among these, the definition and the concepts related to learning by Gagne´ were chosen for their comprehensiveness and used as a springboard for most of the succeeding discussions in the chapter. Following this, were the principles or 'laws of learning' which help in constructing an understanding of the unique nature of learning. Further, the three domains of learning: cognitive, affective and psychomotor, were discussed with their supportive taxonomic classifications. The taxonomies explain the hierarchical structure of the process of learning. All learning experiences can be classified into any of three domains depending on the learning outcomes that are planned to be achieved. However, it is imperative to note that the outcomes of learning cannot be credited to one domain only. They actually occur due to simultaneous and collaborative actions in all the three domains.

Following this, learning was discussed from two diverging perspectives: one, learning as a means to develop mental abilities using Howard Gardner's theory of 'Multiple Intelligences'; two, learning as a social activity through the 'Social Learning' theory by Lev Vyogotsky. Gardner's unconventional and varied outlook of intelligence takes diverse mental abilities of individuals into account. It differs greatly from the traditional view which considers intelligence as a measurable intellectual capacity that

one is gifted with and cannot be altered, and holds a limited perspective to include only two types of intelligences—verbal and computational. His theory, contradicting this traditional and narrow perspective, propagates the ubiquitous existence of all the eight different types of mental intelligences but in varying degrees. Implicitly, the theory crystallizes the understanding that there are multiple ways of learning and each individual possesses all these intelligences in varying intensities. The theory has profoundly impacted the pedagogical approaches in both—formal and informal institutions, like museums, for designing learning programmes that meet the diverse needs of children of various ages and capacities. Gardner also notes that these diverse intelligences are often confused with diversity of learning styles. He clarifies that both are different; learning styles are denoted by the way people choose and prefer to learn while intelligences are the mental attributes that govern these choices. Though these intelligences are anatomically separated from each other, Gardner asserts that each intelligence is distinct and functions independently yet works in a cohesive manner. They actually compliment and support each other as individual develops skills or solve problems. Gardner also believes that these capacities are innate that emerge and develop with life in response to cultural and societal demands. For example, a child born to a family of musicians is most likely to adopt the same profession because of its biological inheritance and the boost and exposure received naturally from its surroundings. The implications of the theory for museums is that the educators need to recognise the range of intelligences in individuals and provide a variety of options for learning with the aim of using and developing various intelligences. As explained in the chapter, the educators thus need to broaden the avenues for learning, be innovative in designing

programmes, and attempt to include as many intelligences as possible in one activity.

The second perspective that discusses learning as a social phenomenon, recognises the significant role of adults and peers in cultural transmission and development of cognition in children. It also considers dialogues and social interactions, which rests on language, as the basic tools for learning. These are the basic tenets of the 'Social Learning' theory by Lev Vygotsky. Vyogotsky's theory explains learning through two significant concepts: scaffolding—the process of instruction, and 'Zone of proximal development'—the areas that define the amount and nature of instruction. Vygotsky's most recognisable contribution in museums is the initiation of inclusion of adults through family and community programmes, and group activities for children of similar or multi age groups. His theory has also promoted discovery based learning in museums in which children receive a conducive learning environment and are helped to discover knowledge on their own. This results in empowering the learners in the process of knowledge discovery and learning, and concentrated museums' efforts to be learner-centric in thinking and practices.

The discussion on 'learning', the central theme of the chapter, further continued with description of the various kinds of learning outcomes as given by Gagne´. As mentioned earlier, the author presents the most comprehensive description of learning. Outcomes of learning, just like the theory of multiple intelligences by Gardner, offer insights into the variety of learning possibilities.

The crux of the forgoing discussions shapes up the current most view of learning—Constructivism, the last subheading of the chapter. Constructivism views learning as a creative process of constructing knowledge where learner enjoys complete supremacy and authority. The approach, its meaning, and implications from museum perspective, were described using Hein's conception of constructivist thinking. Constructivism, which governs the current museological practices and draws the theoretical ideas of almost all the prominent theorists and educationists, has impacted museums to make a paradigm shift in their approaches and strategies. Museums now opt for presenting a wide variety of perspectives to the learner, besides curatorial, and believe in empowering them in the process of learning. It also emphasises on valuing learners' past knowledge and experiences in the process of learning as they influence individual meaning making in a learning situation.

After the theoretical approaches adopted in the previous two chapters, the third chapter of the thesis continued on similar lines and extended to adapt a practical one. It presented practical implications of various theories of development and learning in terms of approaches and strategies for designing educational programmes for children in museums. The chapter commenced with a discussion on the key cognitive characteristics of children between the ages of 2–7 years, drawn from Piaget's theory of 'Cognitive Development'. Children at this age are at the second stage of 'preoperational thinking' as per the theory and exhibit peculiar learning characteristics such as egocentrism, animistic thinking, centration, and conservation. These characteristics were illustrated in the chapter using examples from daily life and their implications were explained in museum context. They offer insights into the process of children's thinking and are

vital for pedagogy as they influence the designing of educational programmes for children in museums.

Another characteristic of children at onset of preoperational stage as discussed in the chapter is language development. Language is initially acquired as symbols through various means such as reading, writing, listening and speaking. Of these, reading has its own significance as it opens the world of knowledge to children. Knowledge about the milestones in language of children, as discussed in the chapter under the table 3.1, suggested a variety of options of activities in museum. For example, museum educators can include—book reading and storytelling sessions, offer adult assisted or family programmes, include memory games and identification exercises, create willingness in children to learn instead of forcing them, offer a variety of choices, introduce the idea of safe handling, produce books on museum's collection, ask children for their opinion, and include a variety of art and craft activities. These suggestive strategies for learning in museums can help children explore their world in a natural but enjoyable and constructive manner.

This discussion on characteristics of children in language development at the age of 3, which is grounded on researches in the field of reading, early childhood education and child development, was followed by a discussion on life skills. Life skills include a multitude of skills which are essential to meet the demands and challenges of daily life of an individual. These skills, which comprise cognitive, physical and motor, emotional and social skills, when promoted early during childhood, can have a profound impact on determining the future quality of life. To inculcate such skills in children,

a few suggestive learning activities were presented in the chapter—mystery box, trash bin game, a puzzle game on Siva *Vinadhara*, a game on classification, memory game and spot-the-odds.

Besides, the inculcation of life skills in children, museum collections can also be used to impart knowledge of principles of conservation. The chapter further included six more games and activities that aim to promote sensitivity towards heritage and culture, particularly in children through museum collections. The games included: the conservation game, spot the difference, matching game, find the missing part (sculpture), arrange the given folios of manuscript, and pattern making. All these twelve suggestive games and activities present ideas of how to put museum collections to use creatively. These suggested games and activities which use a play based approach to learning and can be carried out by any type of museum, was further described in the chapter. Play, along with its characteristics and types, was supported with an example of Manchester Museum's booklet on play along with empirical contributions from other recognisable organisations such as: The Centre for Arts and Culture, National Endowment for the Arts, College Board and the NCERT, which also propagate the inclusion of arts. The idea of concentrating efforts to promote play and art based learning approaches is for widening the scope of museum offerings and help children find their place in museums.

Following these were certain art based methods of learning—theatre, storytelling, puppetry, ventriloquism, and demonstration, which are effectively being applied by museums to cater to children. Each method was discussed in detail, their benefits and limitations were analysed, and

illustrated with examples of activities from museums. The methods were discussed to present practical examples of museums which are using theoretical knowledge to successfully employ such play and art based strategies to cater to children. These museums are thus striving to make valuable contributions to children's overall development by providing multisensory exposure and creating experiences which offer multiple benefits.

Conclusively, as the impact of all learning and development can be analysed through the nature and quality of flowing experiences, the third chapter ended with an overview of key aspects of John Dewey's theory of experiential learning. Dewey, through his impactful theoretical concepts, emphasises on creation of positive and educative experiences on a continuous basis. The implication for museums is to adopt a disciplined approach of experience management that focuses on providing holistic and consistent experiences. His theory also emphasises the role of educators on creating conducive learning environment and taking the entire consumption situation into consideration. Such deliberate initiatives can intrigue learners at different stages of life to visit and continue visiting museums throughout their lives to accrue diverse benefits.

Following the learning approaches and strategies in the third chapter, the fourth and fifth chapters of the thesis discussed the practical aspects that are involved in the planning and implementation of educational activities in museums of India and learning programmes of museums in UK, respectively. The chapters mainly adopted a practical approach and the data collected through the questionnaire (Appendix) was converted into

tables and presented under seven and nine subheadings in the fourth and fifth chapters, respectively. Though more or less the table headings remained the same, the fifth chapter included additional tables on: ‘Cost of the learning programmes’, ‘School session and subject links’, and ‘Co-production at Derby Museums’. The chapter did not include a table on ‘Inauguration and Valedictory’ and the contents of the tables ‘Nature of Educational activity’ differed in both the chapters. In chapter four the table included—competition, demonstration, workshop, and direct teaching while in chapter five it included school sessions and family programmes. These variations in the headings and contents of the tables were done after sensing differences in the educational and learning programming strategies, and the information received from the respective museums. A comparative study of the findings from tables in both the chapters is given here.

TABLE C.1: A COMPARISON BETWEEN APPROACHES OF MUSEUMS IN INDIA AND UK

Heading	Museums in India	Museums in UK
Learning goals and other goals		
Cognitive goals	Define learning outcomes as objectives and not goals	Define goals in clear and measurable terms
	Focus on lower levels of cognitive thinking	The goals cover the entire range of levels of cognitive thinking—lower to higher order
Affective goals and their nature	Higher number of museums focus on creating short term emotional impact; very few focus on creating longer impact	Focus on both Mainly emphasise on in strengthening relationships with the museum, its collections, families and the community
Other goals (business goals)	Image building is considered important	Believe in 'actions speak louder than words'; little importance is given to image building
Fund generation	Receives no mention	Considered important
Outside sources of funding (cafeterias, museum shops, venue hires, corporate bookings etc.)	Do not receive much value	Receives lot of emphasis; a major portion of funds are raised through these outside sources apart from the fees of the activity

Resources Involved		
Financial		
Source of funding	Strongly government	Apart from the government, funding comes from other outside agencies
Charged and free activities	Majority of activities are free and those which are charged can no way meet the expense of the activity or generate revenue for future programmes	A balance is maintained between charged activities and those offered for free. The fee charged is considerable higher and supplements good revenue for future programmes
Factors determining the price of the programmes	Factors such as demographic profile or economic status are not considered important	Factors such as demographic profile and economic status of visitors are important determinants
Donations and sponsorships	Few museums raise funds through these sources	Function on huge donations and sponsorships from the private sector
Public partnerships	Very less in number	Number is very high

Human Museum staff	Curators from various departments mainly conduct the activities; very few museums have specialised staff with trained educators	Curators from learning departments conduct programmes Museums possess trained education staff; its members hail from diverse backgrounds
Part-timers or guest educators	Involvement of is very less	Very high involvement; outsourcing is a common feature
Volunteers	A negligible number of museums involve volunteers	Receive a strong support from volunteers
Accompanying adults	Mainly supervise their children; do not get involved in learning	Are actively involved; they supervise and assist museum educators
Role of school teachers	To supervise and monitor	Are considered an important resource for learning especially for young children
Appointment of school teachers in museums	Remains unexplored	Tapped as a resource to liaise with schools Appointed readily by museums
Physical Location	Entirely one physical location is selected for the activity	Activities are conducted at multiple venues

Exhibition gallery	Almost half of the museums and activities are conducted here	Activities span through various locations in the museum
Activity room	Very few museums have dedicated spaces to conduct activities, very few have activity rooms or discovery rooms	All the museums have dedicated learning departments with three to four activity rooms in each; separately for school groups and families
Open areas	Activities are mainly and entirely conducted here to cater to huge crowds	All are equally involved depending on the nature of the activity
Handling collections	A few museums possess and use them for educational programmes	Museums possess a huge variety and use them heavily
Art material and other equipment	The variety includes: PAS system, various art and craft materials, clay, water bowls, furniture, telescope and stamps (for the specific activity) etc. Replicas were used by only one museum and for one activity	Besides the various art and craft materials, the variety includes: i-pads, costumes, maps, replicas, masks, computers, and other activity specific materials

Age group and Group size		
Age group	Huge diversity in data received	Well synchronised data
	Age brackets is very wide; one activity would include children from 5 years to adults	Age brackets are small
	Programmes are not age specific; majority of programmes designed for adults are offered to children	Age-specific programmes; offer a huge variety for varied audiences—children of varied age groups, families, school groups and communities
	Apply one-size-fit-all approach	Follow a piece-meal approach
Group size	Very large, sometimes 600-800 for one activity	Maintain an optimal size; usually 30 for school sessions and between 10–20 for family programmes where one adult assists the child
Pre-activity activities and pre-activity planning		
Nature of pre-visit activities	Largely administrative and preparatory in nature	A blend of both
Pre-visit orientation	Was carried by only one museum and for one activity	All learning experiences are well planned endeavours and some kind of orientation is involved
Steps taken for pre-visit, visit and post-visit activities	No clear demarcation between the three stages	Clear demarcation; each stage receives ample emphasis

Duration	Range between few hours and number of days	Range between 40 min (sessions for schools and for very young children), and 1 to 2 hours (family sessions); stretched for days when the activity adopted an incremental approach
Repetition	Usually not practiced, except by one museum and for one activity	Same activity is repeated at different time slots with a little variation in the offering
Planning and execution	Lot of time is spent on planning each time the activity is conducted	Do not require much time, except for the initial planning which is usually one time. More time is spent in execution
Planners and executors of activities	No separate planners and executors; people who plan usually execute the programmes	Have special learning departments with separate staff for planning and execution
Days spent in planning	4-5 days, a week or up to a month	One or one and a half day up to several days in a time span
Procurement of material	Involved intense planning and preparations	Requires not much of effort as considered usually as a one-time investment
Maintenance of stocks	No stocks are maintained; fresh material is procured each time the activity is conducted	Much remains in stock which is reused and refilled as per need and requirements
Appointment and briefing of resource persons	Do appointment and brief their staff; activities are generally carried out by the curators of various departments	Value both

Promotional activities	The range included: what's app correspondences, phone calls, emails, print media, sometimes radio and social media such as Facebook (none on LinkedIn, twitter, Instagram etc.) Maintain and follow an academic calendar of events; no day wise approach Most of the museums' websites are under construction or lack regular updating (with an exception of a few)	The range includes: correspondences through telephone, emails, various social media sites such as Facebook, twitter, LinkedIn, Instagram etc. Museums follow a 'What's on' guide which carries a schedule of day's programmes. It is available both as hard copy and on the website Very heavy online publicity through museum websites which are regularly updated Various social media sites such as tumblr, Facebook, Twitter, LinkedIn, Instagram etc.
Nature of educational activity		
Approach	Most of the activities are conducted as competitions, few involved demonstrations, just one involved direct teaching	No competitions are conducted Demonstrations involve active learner participation No direct teaching
Family or community programmes	No family or community programmes	Both are very high in number

Nature of family programmes	Though not specifically conducted, one observable common feature is summer camp	Half-term programmes
School programmes and curriculum links	Very few school programmes; mostly conducted as museum walk-through Have no specific curriculum links; a common topic is Harappan Civilisation	Active schools programmes with strong links to various topics under the national and school curriculum
Inauguration and valedictory		
Formal functions	Are a regular feature of almost all the programmes	No formal celebrations
Prize distribution	A common feature	Not applicable
Frequency of programmes	Considerably low by majority of museums; mostly conducted on *ad-hoc* basis; intermittent gaps in learning	Very high; learning is an ongoing activity
Resource utilisation	Lot of resources get wasted in formal celebrations	Optimum utilisation of resources
Feedbacks	Seldom collected and incorporated (except by a few museums)	Collected and incorporated persistently
Follow-up activities	Almost none; with an exception of one museum	Undertaken as per need and requirements

The comparative table presents the essence of the practical work carried out in the present study. It offers insights into the logistics behind educational programming and the current practices of museums in India and UK. The study revealed that the educational potential of Indian museums is yet to be tapped to its full. Though some museums have started making considerable efforts in this direction, majority of them still need to awaken to the cause. From the current study it is evident that Indian museums are not doing sufficient work in this direction. Given here are certain suggestive guidelines that can help Indian museums in realisation of their educational potential.

- Define the learning goals of the educational activities in clear and measurable terms
- Include a variety of learning goals for a single activity—cognitive, emotional, physical and motor
- Cognitive learning goals must include a range of thinking skills—lower to higher order
- Lay emphasis on creation of long term emotional impact through educational programmes to modify behaviours and create positive attitudes
- Look up to educational programming as a source of fund generation that can meet the future financial needs
- Disregard image building as a separate business goal; seek inspiration from museums in the west and practice the philosophy of 'actions speak louder than words'
- Fundraising through donations and sponsorships
- Make efforts to generate funds through outside sources such as—cafeterias, venue hires, corporate functions, museum shops, and

online merchandising; become more resilient and not entirely depend on the Government for financial support

- Adopt flexible and differential pricing policies
- Consider the demographic profile and socio-economic status of the visitors for pricing
- Maintain a balance between activities which are charged and those offered free of charge
- Partner with the communities or other outside organisations to share the responsibility of educational programming
- Create special education departments in museums to perform the education function
- Appointment of trained educators who possess knowledge of educational theories and concepts and can utilise them to design sophisticated learning programmes for various audiences
- Create dedicated spaces for execution of educational activities; special areas for—demonstrations, workshops, theatrical and other cultural performances
- Provision for proper toilets, storage areas, cafeterias, and cloak rooms for visitors with regular upkeep, maintenance and security; special areas to accommodate school groups and families.
- Consider outsourcing and volunteering as important means of building a support system for the museum
- Prepare proper delivery and concept notes for outsourced personnel to ensure systematic delivery of the session. Give them clear instructions for session delivery
- Recognise accompanying adults (parents, care takers, or teachers) as an important resource and include them in learning activities for young children

- Offer multisensory, ‘hands-on and minds-on’ engagement opportunities to children
- Appoint school teachers in museums to make use of their experience and understanding of children
- Enhance school museum collaborations
- Utilise school teachers as a resource to plan school programmes; working together to find links between the school curriculum and museum collection
- Offer pre-visit orientation to teachers; including a variety of activities for pupils much beyond a ‘museum walk-through’
- Pilot sessions before actual delivery to ensure success
- Conduct activities at multiple venues to—counter fatigue and boredom, generate interest, and improve exposure to various spaces of the museum
- Improve frequency of various learning programmes and offer them on a regular basis
- Create more opportunities for public, community and family participation in museums
- Include a variety of handling collections, replicas, costumes, gadgets and other activity props to make learning sessions exciting and intriguing for children
- Practice a play-based approach to learning for children
- Incorporate latest computer aided technology in educational programming to cater to the tastes and preferences of young generation
- Conduct age specific learning programmes for various audiences to satisfy their learning needs

- Inclusion of families in museums; recognising parents and family members as an important resource; utilise their knowledge and understanding of children
- Discourage competitions; encourage demonstrations and workshops to engage learners actively
- Maintain a balance between time spent on planning and executing the activity
- Consider effective planning as an important first step towards success of educational programmes
- Lay equal emphasis on all stages of a museum visit—pre-visit, visit and post-visit
- Conduct follow-up activities; seek visitor responses through feedbacks; incorporate them to improve the quality and effectiveness of future programmes
- Regard each visitor as a potent factor for organisational development
- Apply the approach of Constructivism and give autonomy to visitors
- Include as many intelligences as possible in a learning activity that caters to various learning styles
- Conduct multi-session, multi-age and multi-generational programmes
- Allow repetitions in educational activities for consolidation and reinforcement of learnt concepts
- Proper management and updating of museum websites and advertise through a variety of social media sites
- Maintain sessions for short durations but of high frequency; allowing participation, repetitions and interactions
- Restrict to small group size to facilitate interaction between the facilitator and learner

- Discourage inaugurations, valedictory and prize distribution ceremonies
- Consider underhand charges of educational programmes as an investment and not an expense
- Practice an 'inclusive' approach to learning
- Bridge gaps between museum and public through effective museum-public interface
- Utilise the strengths of the museum, understand its philosophy and scope, and aim to exploit it to the maximum
- Understand the value of early years in life and plan meaningful learning opportunities for children
- Expand the ambit of museum learning—explore wider possibilities of working with museum collections; including a range and variety of programmes for various target audiences that align with the principles of lifelong learning
- Make a physical and psychological shift from 'education' to 'learning'

The above aspects can serve as guidelines to enrich the quality of educational programmes offered by Indian museums. Contrary to the practices of museums in India, are the museums in Britain and USA which are acknowledged as trendsetters in the museum domain for strategising learning programmes based on advanced techniques. These museums employ an inclusive approach to learning; offering immense scope for museums in India and other countries to get inspired, learn and adopt their practices. Even the preference of museums in Britain to use the term 'learning' instead of 'education' owing to its formal connotations, is another example of these museums' heightened sensitivity and

understanding. Museums in India have tremendous potential which is yet to be fully exploited. They can effectively contribute to all round development of children. They must take into consideration the cognitive, affective, psychomotor, and social learning needs and abilities of children of different age groups. They further need to apply the knowledge and understanding of the basic theories and principles of child development and learning. By understanding their weaknesses in terms of goal definition, idea formulation, planning, utilization and generation of funds, resource management, staffing, organising, diversification of learning programmes and overcoming their lacunas, Indian Museums can strive to focus on the holistic development of children for creating a society which is historically informed, visually literate and culturally sensitive.