

## Chapter 4

### Case Studies of Educational Activities of Indian Museums

The preceding chapter focussed on the learning approaches and strategies for development of children in the light of theoretical concepts discussed in Chapters 1 and 2 in the context of museums. The practical aspect of implementing learning approaches and strategies is planning. The task of planning is to facilitate development and effective implementation of strategies. It helps in rationalisation of education programmes and deployment of resources. Lack of planning can result in inefficiency, *ad hocism* and poor performance. Therefore, it becomes imperative to study the practices of museum education services so that challenges faced by them could be identified and suggestions could be made for making programmes relevant to audiences. This chapter presents case studies of educational programmes of selected Indian museums with focus on planning aspect of education programmes.

To carry out the case studies, a questionnaire (Appendix 1) was prepared for data collection. It was designed for collecting information on aspects such as: type of the activity, its learning and other goals, age group of the target audiences, group size, if the activity was done on a special occasion or not, steps in pre-activity planning, source of funding, procedure of inviting applications or bookings, if there were any inauguration or valedictory functions included, resources involved—human, physical and financial, difficulties encountered during delivery, and follow-up activities. The questionnaire contained closed and open ended questions. Closed ended questions were limited in number and included multiple choice,

multiple selection and dichotomous questions. Most of the questions were kept open ended. All open ended questions required short response in one to two lines except one which required a lengthy response for describing the activity. Open ended questions were preferred to close ended questions considering the nature of information required and not to influence the answers of respondents by giving clues.

The questionnaire as a tool for data collection was selected so that multiple copies could be sent to various museums simultaneously. Moreover, it allowed museum personnel to take sufficient time to fill the details. Its limitation was its inflexibility as all respondents had to answer in a designed framework. An attempt was made to overcome this limitation by keeping open ended questions.

The questionnaire was sent to twenty five museums in India. Care was taken so that museums of various types such as national, state, university, municipal corporation and private, are represented. As a follow-up, the museum personnel at these museums were pursued consistently through mails and sometimes telephonically. Wherever the response was passive or the educators were unable to spare out time to share details, visits were made to the museums to make one-to-one interviews with the museum staff and data was recorded in the questionnaire. Besides, information was also collected through observation of learning programmes which were documented in the form of photographs and field notes. Finally, with persistent effort data could be collected from fifteen museums in India which includes case studies of twenty three educational activities for young children, comprising either one or two activities from each museum (table

4.1). Keeping the scope of the thesis in mind, appropriate activities were chosen for case studies.

The information collected through the questionnaires and interviews was converted into data in tabular form. While putting information in tables, the grammatical errors were ignored. Wherever possible, corrections were made without changing the context and meaning. The analysis is presented here under seven headings:

- Learning goals and other goals
- Resources involved
- Age group and group size
- ‘Pre-activity activities’
- Pre-activity planning
- Nature of educational activity
- Inauguration and Valedictory

**Table 4.1: List of Museums and Case Studies**

<b>S. No.</b>	<b>Name of the museum</b>	<b>Number of activities</b>
1.	University Museum, Sardar Patel University, Vallabh Vidyanagar, Gujarat	2
2.	Dholavira Interpretation Centre cum Site Museum, ASI, Vadodara Circle	1
3.	Baroda Museum and Picture Gallery, Vadodara	1
4.	Indira Gandhi Rashtriya Manav Sanghralhalaya (IGRMS), Bhopal	1
5.	Crafts Museum, New Delhi	1
6.	CRC Museum, R. K. Puram, New Delhi	1
7.	Lakshmi Vilas Palace, Baroda, FAG Industry (under CSR)	1
8.	Metro Museum, New Delhi	2
9.	Govt. Museum, Chennai	2
10.	National Museum, Delhi	2
11.	National Gallery of Modern Art (Ngma), New Delhi	1
12.	National Museum of Natural History (NMNH), New Delhi	2
13.	Salarjung Museum, Hyderabad	2
14.	Sardar Vallabhbhai Patel Museum, Surat	2
15.	Maharaja Fatehsinh Museum, Vadodara	2
	<b>Total</b>	<b>23</b>

**TABLE 4.2: LEARNING GOALS AND OTHER GOALS**

S. No	Name of the Museum	Title of the educational activity	
		Learning goals	Other goals
1	University Museum, Sardar Patel University, Vallabh Vidyanagar, Gujarat	<b>‘Philately – a hobby of learning’</b>	
		- To introduce the field of philately to participants. - To develop a constructive hobby	- To make participants aware about India post activities
		<b>‘Make your own GaneshaMurti’</b>	
		- The prime goal was to generate awareness among the participants to have an eco- friendly Ganeshamurti for worship during Ganesha Festival.	- Also the goal was to inculcate likeness towards art and craft among participants, especially school students.
2	Dholavira Interpretation Centre cum Site Museum (under Archeological Survey of India (ASI), Vadodara Circle)	<b>Drawing Competition: ‘Any Heritage Structure/ Excavated Remains/ Antiquity’</b>	
		- Environment preservation Help children enjoy - Impart basic do’s and don’ts about preserving heritage in monuments	- Celebrating the cultural awareness programme- 2016 - To make local students and inhabitants aware of the rich cultural wealth at Dholavira and around the region - To initiate them to help in preserving the same by reporting any finds to the Department - Enjoyment
3	Baroda Museum and Picture Gallery, Baroda	<b>‘On-the-spot Drawing and Craft Competition’</b>	
		- To Help people know about our culture and To create an awareness about it - To explore children’s creativity - To encourage observation of museum objects and affiliation with museum objects	- Assist the Trust in holding the event. (Activity was planned by the museum)
		<b>‘Do and Learn’</b>	
4	Indira Gandhi RashtriyaManavSangrahalaya (IGRMS), Bhopal	- Skill development of participants - Promotion of creativity	- Building a new visitor group for the museum - Strengthening of visitor and museum relationship - Conservation and dissemination of traditional crafts - Providing a platform To rural artisans and their moral boosting
5	Crafts Museum, New Delhi	<b>‘India FLOW School Programme’</b>	
		Spreading awareness and knowledge about traditional craft	--

S. No	Name of the Museum	Title of the educational activity	
		Learning goals	Other goals
6	CRC Museum, New Delhi	<b>‘Quiz Competition’ Oral</b>	
		<ul style="list-style-type: none"> <li>- Provide a platform to children who specifically hail from ‘slums’ and do not receive ample opportunities for interactive programmes.</li> <li>- To spread awareness and knowledge about traffic rules</li> </ul>	Collaborate with other organizations whose objectives are similar to the museum’s
7	Lakshmi Vilas Palace, Baroda, conducted by FAG Industry under Corporate Social Responsibility (CSR)	<b>‘Cultural Heritage Tour For The Young Minds’</b>	
		<ul style="list-style-type: none"> <li>- Enabling active learning and doing by bringing history alive.</li> <li>- To promote awareness of and involvement in heritage; to inculcate a respect for diversity, tolerance, mutual understanding, patience; and promote peaceful co-existence in young children.</li> <li>- To inspire young children and encourage them to build a future through an understanding of the past and the present.</li> <li>- To equip young children to understand and explore their local heritage and gain a confident sense of ‘self’.</li> <li>- To encourage children to learn about national heritage as well as gain exposure to different heritage around the city.</li> </ul>	Heritage related: ‘Exploring my city’
8	Delhi Metro Museum	<b>‘Clean Metro and Clean India’</b>	
		<ul style="list-style-type: none"> <li>- To spread awareness about cleanliness and hygiene as a part of the ‘Swachh Bharat Abhiyan’</li> </ul>	--
		<b>‘Metro’- A workshop on Metro Travel for children from Cankids KidsCan</b>	
		<ul style="list-style-type: none"> <li>- Aimed ‘To disseminate knowledge about the facilities given to patients in Metro’</li> </ul>	--

S. No	Name of the Museum	Title of the educational activity	
		Learning goals	Other goals
9	Govt. Museum, Chennai	<b>‘Oratorial Competition’ - A part of the Children’s Day Celebrations</b>	
		- To bring out the hidden talents of children	- To develop their spirit of enquiry
		<b>‘Know Your Museum 2015’</b>	
		- To popularize the museum and tell about its significance to students	- To inculcate a habit of visiting museums
10	National Museum, New Delhi	<b>‘A day at the Museum’</b>	
		- This programme is an introduction to National Museum, its collection and also a medium to explore Indian art and antiquity in a fun, interactive and informative manner - It is an effort to stimulate children’s thoughts through interactions, and by engaging them through interactive trails and workbooks created around various museum objects.	- With school students registering the maximum footfall each year and with repeated requests from independent organizations and NGOs to organize museum visit for children groups “A Day at the museum” is an attempt to enable children groups to benefit from a planned and engaging museum visit.  - To involve YuvaSaathi Volunteers/ walk leaders in multifaceted activities in the museum.
		<b>‘YuvaSaathi’Programme</b>	
		- Related to both: School Curriculum and Museum Collection. School Projects are also entertained. Children are given brochures and shown cultural films.	- Participation - Discipline - Sharing

S. No	Name of the Museum	Title of the educational activity	
		Learning goals	Other goals
11	National Gallery of Modern Art (NGMA), New Delhi	‘Sunday Art Sketch Classes’	
		<p>Comprises four courses, each with different learning aims:</p> <p>a. Painting:</p> <ul style="list-style-type: none"> <li>- Centres on varied mediums of painting such as drawing, colouring, composition, basic tearing, cutting, pasting, paper collage.</li> <li>- Making connections with themes and disciplines taught at schools.</li> <li>- Develop an interest for the visual language</li> <li>- Exploration of dry mediums such as oil pastels, pencil colours, pencil shading and wet mediums such as water colours, poster colours, pen and ink.</li> </ul> <p>b. Creative Painting</p> <ul style="list-style-type: none"> <li>- Emphasizes on basics of drawing and various aspects of line and texture using different kinds of papers, canvases and mediums.</li> </ul> <p>c. Model Drawing and Sketching</p> <ul style="list-style-type: none"> <li>- Focus on the aspects of model sketching and drawing.</li> </ul> <p>d. Sketching and Painting with Still life and Composition Drawing</p> <ul style="list-style-type: none"> <li>- Focus on drawing from still objects and placed in the NGMA art rooms.</li> <li>- Encourage experimentation with varied mediums such as pencil, pen &amp; ink, crayon, dry pastels, oil pastels, water colours, poster colours and mixed media</li> </ul>	



S. No	Name of the Museum	Title of the educational activity	
		Learning goals	Other goals
		Compositions on varied topics related to modern and contemporary art and social issues shall be encouraged with their execution in an individualistic approach.	
12	National Museum of Natural History (NMNH), New Delhi	<b>‘Programme/ Contest for Children with Special Needs’</b>	
		– To give these children an equal opportunity and information in the society	– To motivate them in performing hands-on activities
		<b>‘Young Environmentalists of the Year Award (YEYA 2015)’</b>	
		– The activity was done to observe ‘Earth Day’ and the global theme was “It’s Our Turn to Lead”. – Create awareness among participants towards environmental issues.	– To reach out to different zones of the country as entries are pooled from all the Regional Museums to select the YEYA Winner – Publicity is also taken into consideration.
13	Salarjung Museum, Hyderabad	<b>‘Summer Art Camp’</b>	
		– Children learn creating art works from paper, clay, drawing and painting	– To make children aware of the cultural heritage, and different art forms. – Educate them through talks and lectures.
		<b>‘Children’s Week Celebrations’</b>	
		--	--
14	SardarVallabhbhai Patel Museum, Surat	<b>‘Summer Camp – 2014’</b>	
		– To encourage artistic and aesthetic sense in children and develop confidence through demonstration and participatory activities. – To encourage and learn calligraphy	– Encourage Creativity & learning

S. No	Name of the Museum	Title of the educational activity	
		Learning goals	Other goals
		<ul style="list-style-type: none"> <li>– To encourage and learn basic principles of science especially principals of astronomy, rocket making and other basic scientific principles through model making.</li> </ul>	
		School visit by ‘Nagar Prathamik Sikshan Samiti’	
		<ul style="list-style-type: none"> <li>– To promote an understanding of art, culture and science to under-privileged students and allow them to visit the centre</li> </ul>	<ul style="list-style-type: none"> <li>– The main aim of the museum is to generate awareness among the general public regarding their own heritage and to secure knowledge for students in knowing their cultural heritage.</li> </ul>
15	Maharaja Fatehsingh Museum, Vadodara	‘Build a Fort Competition’	
		<ul style="list-style-type: none"> <li>– To inculcate historical awareness about forts</li> <li>– To give children an opportunity to play with clay</li> <li>– Learn and practice art of clay modeling</li> <li>– Enhance creativity</li> </ul>	<ul style="list-style-type: none"> <li>– To create publicity and awareness about the museum</li> </ul>
		‘Clay Modeling Competition’ Theme - Ganesh Idol	
		<ul style="list-style-type: none"> <li>– To give children an opportunity to play with clay</li> <li>– Learn and practice art of clay modeling</li> <li>– To know about Lord Ganesha, the ‘God of Learning’</li> <li>– Learn Ganesha’s form which is slightly difficult</li> </ul>	<ul style="list-style-type: none"> <li>– To create publicity and awareness about the museum</li> </ul>

**TABLE 4.2: LEARNING GOALS AND OTHER GOALS**

Analysis and Interpretation

The first step in any planning is goal setting. A goal is a predetermined quantitative outcome of an activity. It is a specific statement of purpose planned to be achieved within a time frame. A goal ultimately contributes to the accomplishment of objectives which are qualitative in nature and not specific like goals. For example, to increase knowledge of visitors is an objective whereas making people learn specified facts or concepts is a goal. However, the two terms are often used interchangeably in museum literature. In this study the goals refer to quantitative specific outcomes which can be measured. Objectives refer to qualitative general purposes which are difficult to measure. Further the goals are classified into two categories: learning goals and other goals.

Learning goals are vital components of educational planning. They take learners' perspective in consideration and decide in advance what they would be able to achieve, experience or demonstrate on the completion of a specific activity. For convenience in interpretation and analysis of the data, these goals are grouped into three broad categories of learning domains: cognitive, affective and motor.

The second category of goals in this study is 'other goals' that includes business goals. These goals define the museum's relationship with the community, assist it in functioning as an organisation, and contribute to its growth. They include aspects such as: public relations, attracting wider audiences, image building, and fund generation.

While designing the questionnaire, the business goals were implied in the category of other goals. No clue was given to the respondents so that a real picture comes out. Most of the goals mentioned under this category by the respondents are learning goals. Therefore, these were taken in the learning goals category for the purpose of analysis and interpretation. However, they are depicted in table 4.2 under other goals category as given by the respondents. The present study includes analysis of 23 educational activities conducted by 15 Indian museums. Out of the 119 total goals, 96 goals (81%) fall under the category of learning goals and 23 (19%) under the other goals category. Below is an analysis and interpretation of goals under both the categories (Charts 4.1 and 4.2). A comparison of these goals is done with UK museums in a tabular form and is included in the concluding part of the thesis.

### **Learning Goals**

**COGNITIVE:** These goals involve all kinds of thinking processes like remembering, understanding, applying, analysing, evaluating and creating. In the current study, cognitive goals account for 46% of the total learning goals. They mainly include: introduction of concepts and themes; learning and observation; stimulate thoughts; create awareness, promote knowledge, understanding and exploration about—significance of museums and its collection, cultural heritage (local as well as national) including forts and monuments, environment and its preservation, services at public places, Indian art, different art forms, techniques of modern and contemporary art, scientific principles, history, and Indian mythological characters.

The analysis of the activities reveals that 14 out of 15 museums (90%) and 83% of their activities 19 out of 23 (93%) include cognitive learning goals. This implies that cognitive goals are given the highest priority. These goals, included in various forms such as creating awareness, imparting knowledge and developing understanding, are desirable learning goals as all learning is based on them, and they serve as the base for higher levels of thinking. However, the study also reveals two limitations of these goals:

One, the museums have defined the learning outcomes of their activities in qualitative terms as objectives and not goals. For example: one of the museums mentions ‘Introduction of the field of philately to participants’ as the learning goal of their activity. This goal appears to be vague as it does not specify what exactly the participants would be able to do or what specifically they would learn about philately after the completion of activity. The learning outcomes of this activity could be defined in more clear and specific terms as under:

After the completion of the activity, the learners should be able to:

- Explain the meaning of philately
- Classify stamps using different criteria
- Know the do’s and don’ts of stamp handling and handle stamps properly
- Identify different components of a stamp including design (stamp vignette, margins, stamp inscriptions, micro text), paper, perforations and adhesive
- Explain the importance of philately

- Explain the meaning of terms related to philately—album, block, centering, hinges, and face value

This example clearly explains—the difference between specific goals and objectives; and that all activities potentially contain both goals and objectives that need to be carefully worked out and defined.

Two, the learning goals of educational activities focus on lower levels of cognitive thinking—knowledge and comprehension, which involves recalling, listing, naming, identifying, classifying, summarising and interpreting. These are the fundamental levels of thinking which serve as basis for complex higher level thinking. These lower levels of thinking can actually be utilised by museums as the stepping stones for introducing higher order thinking that involves applying, analysing, evaluating or synthesising in their activities, and thus widen the scope and effectiveness of their programmes. This implies creating wider opportunities that would enable learners to: apply ideas in a different situation; compare and contrast, organise, critique or experiment with ideas; and be innovative to generate new ideas and concepts. For example, corresponding higher level cognitive activities for the philatelic activity could be:

- Observe and classify the stamps by selecting a criteria applied for philately (applying)
- Compare and contrast two stamps (analysing)
- Which stamp do you like the most and why? (evaluating)
- Design your own stamp (synthesising)

AFFECTIVE: These goals deal with creation and expression of emotions. They impact learning in other domains either positively or negatively. For example, to make children know something is a cognitive goal; to create interest in children to know is an affective goal. Working in affective domain can include goals such as enjoyment, and promotion of values, attitudes, sensitiveness and motivations.

The study reveals that emotional goals represent 29% of the total learning goals; 7 out of 15 (47%) museums and 8 out of 27 (35%) activities have included emotional goals. Although near to half (47%) of the museums have realised the importance of these goals and included them in their programmes, only one-third of activities (35%) have emotional goals.

The affective goals as defined by Indian museums broadly include: fun and enjoyment; celebration; promoting sensibilities, attachment, interest, liking, spirit of enquiry; inspiration and moral boosting; enhancement of creativity. They can be classified at two broad levels: One, lower or basic level—goals at this level encompass basic emotions and their purpose is to create an immediate or short term impact. For example, creating emotions of—fun and enjoyment and pleasure by engaging children in participatory activities and offering opportunities to play, explore, experiment and create.

Two, higher level: these goals have long term purposes, and aim to create deeper and long term impacts and instil feelings such as pride, respect, tolerance, self-respect, confidence, and social harmony. These higher level goals are usually defined along with basic emotional goals which may not be stated explicitly and their impact is reflected in attitudes and

behaviours of learners. The museums under study have defined attitudes and behaviours in a variety of ways such as: inculcating a habit of visiting museums or ‘participation, discipline and sharing’; developing philately as a constructive hobby; initiating learners to help in preservation by reporting any archaeological finds to the concerned department (ASI); helping children gain confidence and a sense of ‘self’; promoting a spirit of enquiry, and interest for the visual language; encouraging affiliation with museum objects; exploration of art mediums, styles, subjects and cultural heritage; promoting sensitivities towards art, heritage and environment.

The most significant goals observed under the entire range of affective goals are ‘celebration’ and ‘creation of sensitivity’. Such goals hold deeper meaning and impact, and go beyond providing fun and enjoyment. Just like in the previous category of cognitive goals almost near to half of the museums (47%) have recognised their significance and are taking definite steps to include them in their activities, especially those designed for children. In addition to creating awareness, or leading to enjoyment and gain of knowledge, inclusion of such goals can create emotions at deeper level such as arousing a sense of pride, appreciation, identity, belongingness, mutual tolerance and understanding in learners. They also contribute to creation of positive attitudes towards museums and thus influence behaviour in the long run. ASI and FAG Industries are two organizations that have included ‘celebration and creation of sensitivity’ in their goals. Illustrative activities from both these organizations are briefly described:



The Vadodara Circle Archaeological Survey of India's main goals underlying their current programmes for children are 'to create feelings about preserving the built-in heritage in forts and monuments' and 'helping them celebrate their own cultural heritage' in a fun-filled manner. The goals rest on their belief that if children can be made to 'feel' for 'their heritage', they would abstain from damaging monuments and sites and in turn inspire others, especially elders. Reinforcement of such ideas on a continuous basis through recurrent activities can help in modifying attitudes and behaviours and safeguard heritage from human vandalism.

Another inspiring initiative is an activity conducted by the FAG Industries, Baroda. Under the Corporate Social Responsibility (CSR) Scheme, FAG conducts regular visits and activities at the Laxmivilas Palace for differently abled children from schools run by Mukh Dhvani Trust or other Government schools in Vadodara. Concentrating on the idea of 'inclusiveness', this programme has defined the affective learning goals at higher levels and mainly focus on—boosting children's self-perception and confidence, creating sensitivity and awareness towards the environment, and promoting skills of observation. Moreover, among the museum staff, it sensitises them by promoting empathetic understanding to cater to the different needs of such groups of visitors, and offers scope to employ techniques of multiple and multilevel interpretation in learning.

**PSYCHOMOTOR:** Merriam Webster dictionary (1988: 951) defines psychomotor as 'of or relating to motor action directly proceeding from mental activity' which implies that a psychomotor activity is an outcome of mind and body coordination. Such activities mainly focus on development of manual or physical skills of learners through practice, and

thus aim to make learners ‘do’ something. They involve ‘hands-on’ activities and may include use of tools or equipment or teaching of various techniques by way of demonstration and participatory learning. Such activities provide opportunities for development of skills and help children explore and enhance their abilities.

The analysis reveals that 25% of the total learning goals included by 9 museums (60%) and in 11 activities (48% of activities) promote psychomotor learning by engaging children in activities such as: art and craft activities; paper collage; museum activity sheets and workbooks containing a variety of art and craft based activities; clay modelling; calligraphy; scientific model making. Such activities promote psychomotor skills of writing; holding and using crayons, scissors, brush, glue sticks etc.; use of different tools in calligraphy; patting, shaping and kneading of clay in clay modelling; a combination of several skills in scientific model making.

### **Other Goals**

As pointed out earlier, the category of other goals includes the business goals. These goals are quite important as they focus on the needs of the organization which ultimately helps it in accomplishing its social purpose. Based on the data collected, the goals are broadly discussed under two categories: public relations and attracting wider audiences.

**PUBLIC RELATIONS:** This is a broad category that focuses on communication for influencing public perception, development and

maintaining relationships and partnerships by promoting understanding and trust among the public.

The analysis of the activities reveals that 11 goals (48%) out of the category of other goals are included by 60% museums (9 out of 15 museums) and 43% of activities (10 out of 23) focus on public relations. The goals precisely include: assisting the partner organization in holding the event; to create publicity about the museum, its relevance and activities; collaborating with other organizations whose objectives are similar to the museum's; responding to the requests from schools, independent organisations and NGO's; strengthening of visitor and museum relationship.

The analysis brings to light that these museums are aware of the importance of public image, collaborative efforts, trust and understanding with the audiences. They also value partnerships and collaborations with other heritage organisations that hold common interests and complement each other. Such joint ventures benefit both the museum and the partner organisation as they result in pooling of ideas, resources, knowledge, skills and development of networks that offer greater flexibility in operations and enhanced chances of growth. The underpinning notion behind these initiatives is in tune with the adage 'the whole is more than sum of its parts' which means that working cohesively can multiply the overall impact and performance.

**PUBLIC IMAGE:** The study reveals that 27% of museums (4 out of 15) and 22% of activities (5 out of 23) concentrate on image building. Though these museums are aware of the importance of public image but their focus

is on informing people and creating awareness of programmes and their activities through publicity. The museums are not making a conscious effort to build a desired public image which could be that the museum is 'a professional museum, a dynamic museum, a user-friendly museum, an eco-friendly museum, a research oriented museum, a modern museum'. Defining public image goals like this would make a museum define and implement appropriate strategies. Public image goals account for 5 goals out of 23 (22%) under the category of other goals.

**ATTRACTING WIDER AUDIENCES:** This goal includes activities and programmes by museums that aim to attract and serve new audiences. It draws on the idea of 'inclusiveness' which implies including varied sections of the society.

The study reveals that 30% of such goals were found among the category of other goals. In terms of museums, 7 museums out of 15 (47%) and 7 activities out of 23 (30%) include these goals. The category includes: conducting programmes to build a new visitor group for the museum; giving differently abled children an equal opportunity to participate and learn in the society; reaching out to the underprivileged children hailing from slums, allow them to visit the centre and provide them equal learning opportunities; to reach out to different zones of the country through regional branches.

The concepts covered by the museums under the goal are highly valuable. Though they are limited in number, but they do reflect museums' growing realisation to open their doors and offer programmes that cover a vast strata of the society such as various categories of differently abled

children, those hailing from deprived backgrounds such as slums and from the rural areas. The programmes aim to give equal learning and participatory opportunities to these children who usually get side-lined among the normal groups and suffer from multiple deprivations and discriminations in the society. Including them in museums can create tolerance, acceptance and recognition among the routine museum visitors. Among such groups, the programmes can benefit the learners by creating feelings of pride, confidence, and inclusion in the society and awareness about their culture. They can also uplift their self-perception and expose them to improved and higher standards of learning.

**FUNDS GENERATION:** Another goal which could be achieved through educational programming is fund generation to meet the expenses of educational programmes, future activities, infrastructure and other financial needs of the museum. Unfortunately, the study did not reveal a single museum who considers this goal important. They have been unconsciously trying to generate funds, which is discussed more in detail in Table 4.3.

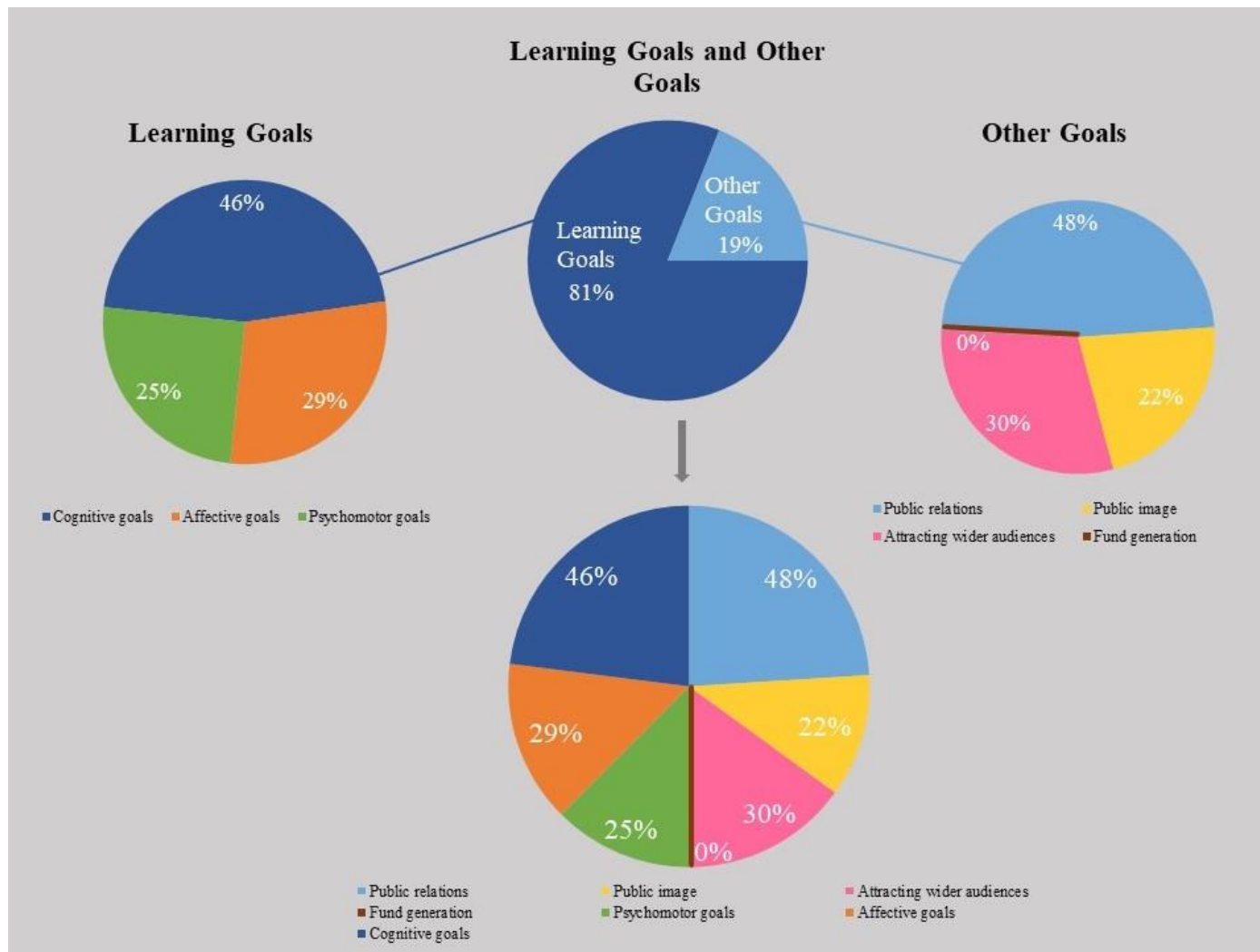


Chart 4.1: Learning goals and Other Goals

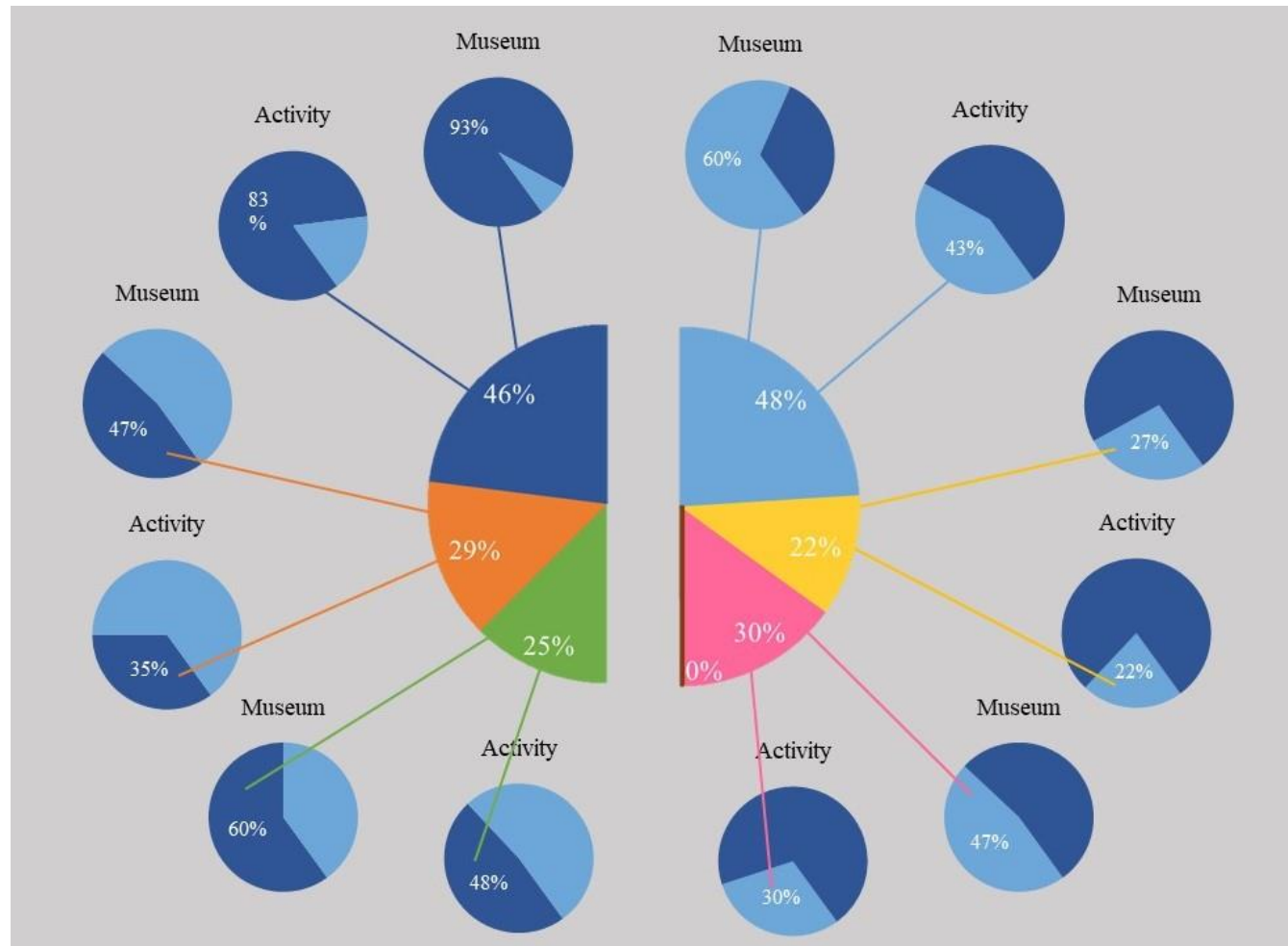


Chart 4.2: Learning goals and Other Goals (museums and activities)

**TABLE 4.3: RESOURCES INVOLVED**

		Title of educational activity											
S. No.	Name of the Museum	Resources involved											
		Financial		Human				Physical					
		Budget Provision	Other Sources (donations, sponsorships, fees etc.)	Museum's staff	Volunteer's	Part-timer's/Guest educators	Accompany ing adults	Location			Handling collections	Art material	Other equipment
								Exhibition gallery	Activity room	Open area			
1	University Museum, Sardar Patel University	‘Philately – a hobby of learning’											
		✓	✓	✓	✓	✓	--	✓	✓	✓	✓	--	✓
		‘Make your own Ganesha Murti’											
		✓	✓	✓	✓	✓	✓	--	✓	--	--	✓	✓
2	Dholavira Interpretation Centre cum Site Museum	Drawing Competition: 'Any Heritage Structure/ Excavated Remains/ Antiquity'											
		✓	✕	✓	✕	✕	✓	✓	✓	✕	✕	✓	✕
3	Baroda Museum and Picture Gallery	‘On-the-spot Drawing and Craft Competition’											
		✓	✕	✓	✕	✕	✕	✓	✕	✕	✕	✓	--
4	IGRMS, Bhopal	‘Do and Learn’											
		✓	✕	✓	✕	✕	--	--	✓	✓	--	--	✓
5	Crafts Museum, Delhi	‘India FLOW School Programme’											
		✓	✕	✓	✕	✓	✕	✓	--	✓	✕	✓	--
6	CRC Museum, New Delhi	‘Quiz Competition’ Oral											
		✓	✓	✓	✕	✕	✕	N.A.	✕	✓	✕	N.A.	✓
7	LVP, Baroda(FAG Industries)	‘Cultural Heritage Tour For The Young Minds’											
		✓	✕	✓	✕	✕	✓	✓	✕	✓	✕	✓	--
8	Metro Museum, New Delhi	Drawing competition - ‘Clean Metro and Clean India’											
		✓	✕	✓	✕	✕	✕	✓	✕	✓	✕	✓	✓
		‘Metro’- A workshop on Metro Travel for children from Can kids Kids Can											
		✓	✕	✓	✕	✕	✓	✕	✕	✕	--	✓	✓



		Financial		Human				Physical					
S. No.	Name of the Museum	Budget Provision	Other Sources (donation, sponsorships etc.)	Museum's staff	Volunteer's	Part-timer's/Guest educators	Accompanying adults	Location			Handling collections	Art material	Other equipment
								Exhibition gallery	Activity room	Open area			
9	Govt. Museum Chennai	‘Oratorial Competition’ - A part of the Children’s Day Celebrations											
		✓	✓	✓	✕	✕	✕	✕	✓	✕	✕	✕	✓
		‘Know Your Museum 2015’											
		N.A.	✕	✓	✕	✕	✕	✓	✓	✕	N.A.	✕	✓
10	National Museum, New Delhi	‘A day at the Museum’											
		N.A.	--	✓	✓	✕	✓	✓	✓	✓	✓	✓	✓
		‘Yuva Saathi Programme’											
		--	✕	✓	✓	✓	--	✓	✓	✓	--	✕	✓
11	(NGMA), New Delhi	‘Sunday Art Sketch Classes’ (for all four courses)											
		✓	✕	✓	✓	✓	✕	✕	✓	✓	✕	✕	✓
12	NMNH, New Delhi	‘Programme/ Contest for Children with Special Needs’											
		✓	✕	✓	✕	✓	✕	--	✓	--	--	✓	--
		‘Young Environmentalists of the Year Award’ (YEYA 2015)											
		✓	✕	✓	✕	N.A.	✕	✓	✕	✕	✕	✓	--
13	Salarjung Museum, Hyderabad	‘Summer Art Camp’											
		✓	--	✓	✓	✓	--	--	✓	✓	✕	✓	✓
		‘Children’s Week Celebrations’											
		--	✕	--	--	--	--	✕	✓	✓	✕	✓	✓
14	SardarVallabh Bhai Patel Museum, Surat	‘Summer Camp – 2014’											
		✓	--	✓	✕	✓	✕	✓	--	--	✓	✓	✓
		School visit by ‘Nagar Prathamik Sikshan Samiti’											
		✓	--	✓	--	--	--	✓	--	--	--	--	--
15	Maharaja Fatehsinh Museum, Vadodara	‘Build a Fort Competition’											
		--	✓	✓	✓	✓	✕	✕	✕	✓	✕	✓	✕
		‘Clay Modelling Competition’ Theme - Ganesh Idol											
		--	✓	✓	✓	✓	✕	✕	✕	✓	✕	✓	✕

## **TABLE 4.3: RESOURCES INVOLVED**

### Analysis and Interpretation

The table aims to present an account of the various resources utilised by the museums for their educational programmes. The data was collected under three broad categories: financial, human and physical, each having sub categories as mentioned in the table. Their analysis and interpretation is presented below:

### **Financial Resources**

The category aims to find out the budgetary provision and other sources such as donations, sponsorships, fees etc. employed by the museum to raise funds for the educational activity.

The study reveals that all the 15 museums (100%) have provision for an annual budget to meet the expenses for their educational activities. In terms of the number of activities, 21 out of the total 23 (91%) utilised funds from the museum budget. The remaining two activities were ‘walk-through’ as though they utilised premises and staff of the museum, but bore no financial implications on the museum. 7 museums out of 15 charged fees (47%) while 8 museums did free activities (53%) (Chart 4.3a). In terms of activities, 15 activities were free (65%) while 8 activities were charged (35%) (Chart 4.3b).

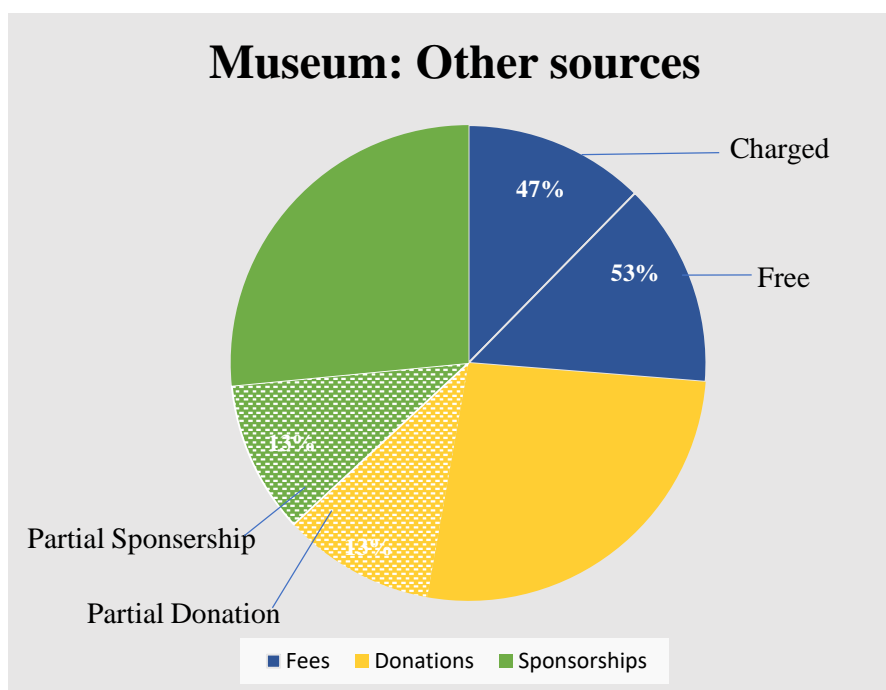


Chart 4.3a: Other Sources (Museums)

The activities of the National Museum included in the current study were nominally charged. For one of its activity—‘A Day at the Museum’ (figures 4.1a and 4.1b), a museum ‘walk-through’ there was no separate fees except for the admission ticket which was compulsory. If the museum wishes to offer the activity for free, the charges could be made voluntary. In their other activity—‘Yuva Saathi’ programme (figure 4.2), the museum charges ‘one rupee’ per child, which is almost free. ‘One rupee’ fees can also create a problem of tendering change. Either this charge could be waved off completely and the activity is made free, or the charge could be increased.



Figure 4.1a: ‘A Day at the Museum’, National Museum, New Delhi  
(Courtesy: National Museum)



Figure 4.1b: ‘A Day at the Museum’, National Museum, New Delhi  
(Courtesy: National Museum)



Figure 4.2: ‘Yuva Saathi’ programme, National Museum, New Delhi

(Courtesy: National Museum)

Under the second category of other sources, out of the 15 museums, only 4 museums (27%) involved fundraising (through other means such as donations, sponsorships, fees etc. Of these, 2 museums partially raised money from donations (13%), while the other 2 raised money through sponsorships (13%). In terms of activities, 4 activities (17%) of the total 23 involved raising funds through donations. Out of these 4, 2 activities (9%) involved partial donations while the remaining 2 activities (9%) were partially sponsored (Chart 4.4). It can be ascertained that the remaining 11 museums (63%) conducted the activities free of cost and bore the expenses themselves, or they do not have a policy for donations and sponsorships.

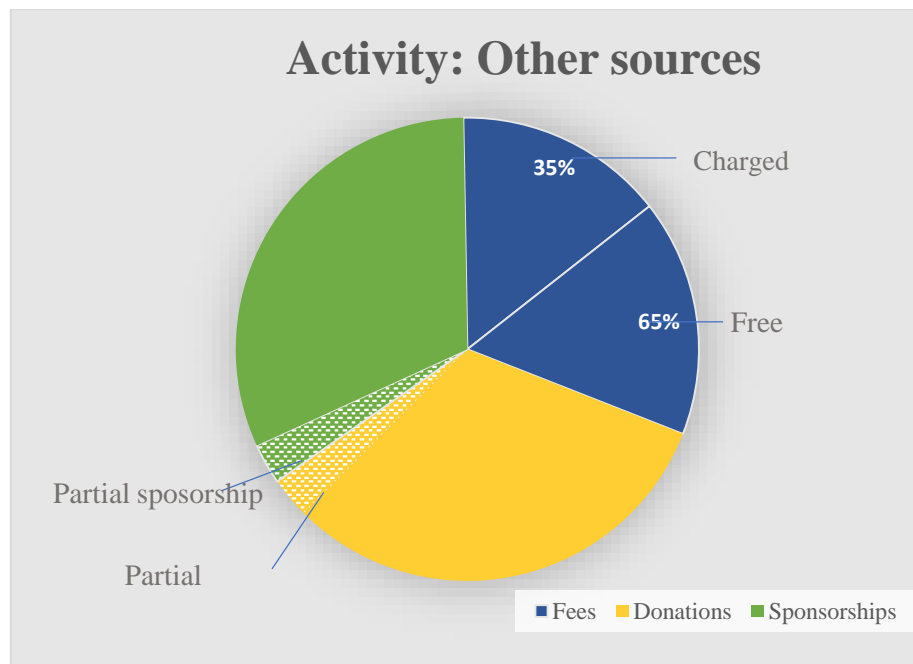


Chart 4.3b: Other Sources (Activities)

The study reveals that all the 15 museums depend upon the allocated budget to conduct educational programmes. It is indeed a positive sign of financial stability in the direction of fulfilling their educational objectives and mission. It also means the dependency on budgetary allocation allows museums to do limited education work and hampers the growth of development of educational activities. Museums which are actively engaged in educational work look for a variety of sources for fund generation such as sponsorship, donations, fees, venue hire, raising money through cafeteria and museum shop etc.

### **Human Resources**

The second category of human resources aimed to find out about the people involved in conducting the activity. It includes four sub categories: museum staff, volunteers, part-timers or guest educators, and

accompanying adults. Each of these sub-components are analysed and interpreted below:

The study reveals that there was full-scale involvement by the staff members of all the 15 museums (100%) and in all the 23 educational activities (100%). Volunteers were involved in only 5 out of the total 15 museums (33%) and in 8 out of the 23 activities (35%). 11 museums out of 15 (73%) involved their own curatorial staff for the educational activities. In terms of activities, 13 activities out of 23 (56%) were conducted by them.

Part-timers or guest educators were involved in the learning programmes of 7 out of the total 15 museums (47%), and in 7 out of 23 activities (30%). There were 4 museums (13%) which had specialised staff with trained museum educators who assisted the curatorial staff to conduct the sessions; while 4 activities (17%) out of 23 involved trained educators in addition to the curatorial staff. In the remaining 11 museums which do not have education department, the staff of other divisions get involved in the education activities. IGRMS, Bhopal, is a noteworthy example of one museum which works in this manner. The museum conducts a wide range of educational programmes, on a regular basis and for a variety of audiences under the stewardship of the curators from various departments without the assistance of trained museum educators.





Figure 4.3: 'Flow School Programme', Crafts Museum, New Delhi

The 4 museums—National Museum, National Museum of National History, NGMA, New Delhi; Salarjung Museum, Hyderabad, have education departments manned by trained educators who conduct the activities. Appointing professionally trained education staff benefits the museum as these individuals, because of their specialised training, are more sensitive to the needs of the collection, as well as the visitors in comparison to the untrained staff. They can also anticipate the risks involved in handling real artefacts and are more equipped to make optimum utilization of the resources available with the museum.

In the present study, the adults either accompanied the participants as parents of children with special needs to assist and take care of them, or as school teachers who monitored their respective groups and assisted the staff members of the museum in smooth running of the activity. 5 museums out of 15 (33%) and in 5 activities out of 23 (22%) involved adult supervision and assistance. This means that 64 % of museums are yet to



realise the potential benefits of working in collaboration with the community members. Museums need to realise that seeking assistance from parents, teachers or other accompanying adults can be a great help in dealing with children who visit the museum for the first time. They are also an important resource and their knowledge and understanding of their children can help the educators to reach out to the learners in a better way.

Besides, the inclusion of accompanying adults and teachers in the educational programmes, outsourcing with other outside organisations or individuals is another means of expanding the potential of the museum. Outsourcing provides access to highly professional and quality services as it involves pooling of expertise and experience from the respective domain. This can also relieve museum's own staff to perform their routine responsibilities efficiently, and save the museum's resources needed for in-house training of their staff members to conduct the session. However, one limitation is that it requires additional funds to meet the cost of the hired professionals.

On the other hand, museums which do not encourage partnerships or outsourcing, and entrust the responsibility of conducting educational activities to their own staff only, operate independently and are also working towards building an efficient team.

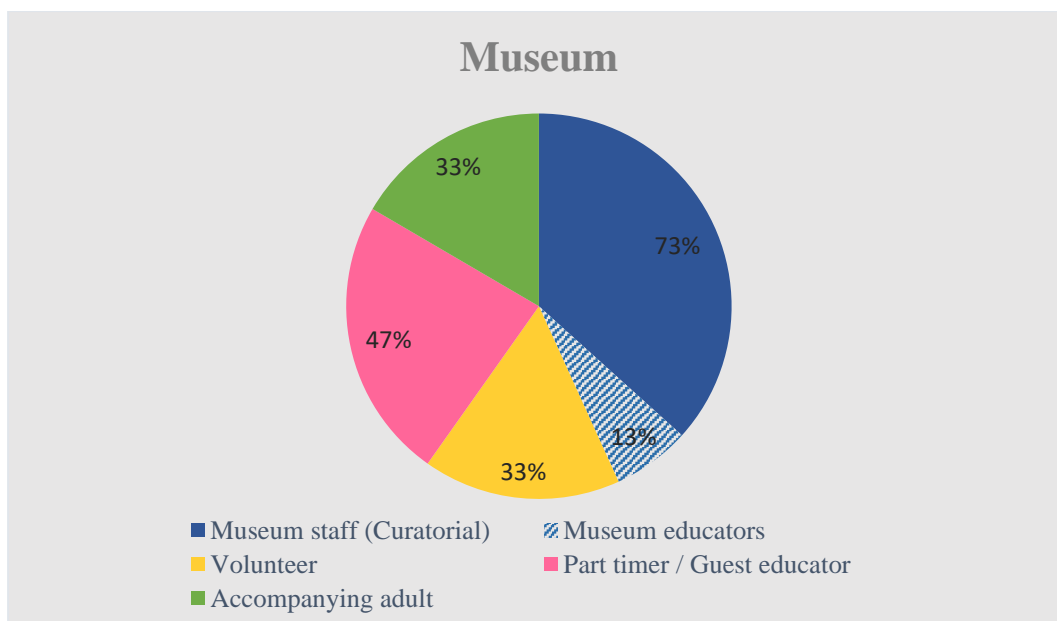


Chart 4.4a: Allocation of human resources (museums)

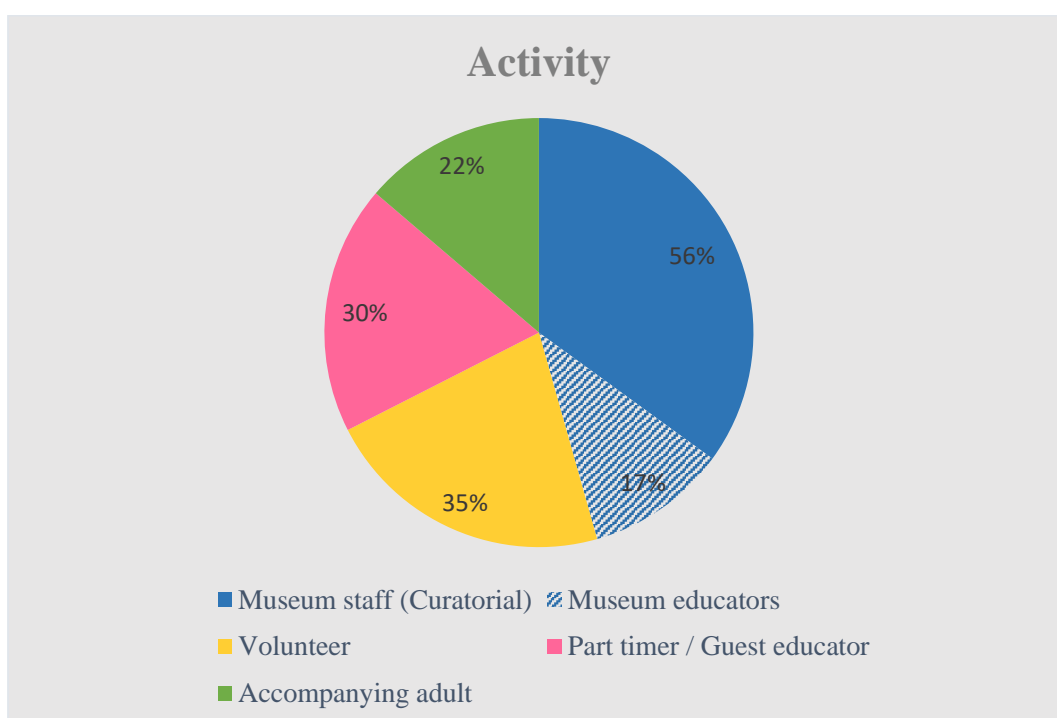


Chart 4.4b: Allocation of human resources (activities)

## **Physical Resources**

Physical resources comprise the actual materials or mean that aid in carrying out the educational activity. The category includes four aspects: location (accommodation), handlings collections, art material or other equipment.

The physical resources required in terms of accommodation can be: exhibition gallery, activity room or the open area.

The study reveals that 9 out of 15 museums (60%) and 11 out of 23 activities (47%) were conducted in the exhibition gallery. Working in proximity with the collection provides a context for reference, and creates an ambience for learning in the museum. It also offers the opportunity of using exhibits as a learning resource in the activity. However, this also presents risk to the collection and restricts the use of art materials in the galleries. Precautions need to be taken against mishandling and damage to the artefacts. Taking precautionary measures such as asking the visitors for being careful while they are in the gallery shall not only help in avoiding damage to the museum collections, but also aid in creating sensitivity towards their own heritage and avoiding vandalism.

There were 8 museums out of 15 (53%) and 12 activities out of 23 (52%) conducted in the activity room of the museum (figure 4.3). This means that almost half (53%) of the museums have dedicated spaces to conduct educational programmes. It reflects their commitment to conduct educational programmes on a regular basis. It also reduces the risk of damaging the original objects, which is very high when the activity is

conducted in the exhibition gallery. Further, conducting activities in the activity room does not disturb other museum visitors. However, provision of study collections in the form of replicas becomes mandatory. The study also reveals that the remaining (47%) of the museums still need to take considerable steps and allocate spaces for educational activities.



Figure 4.4a: Entrance to the Discovery and Activity room,  
National Museum of Natural History, New Delhi

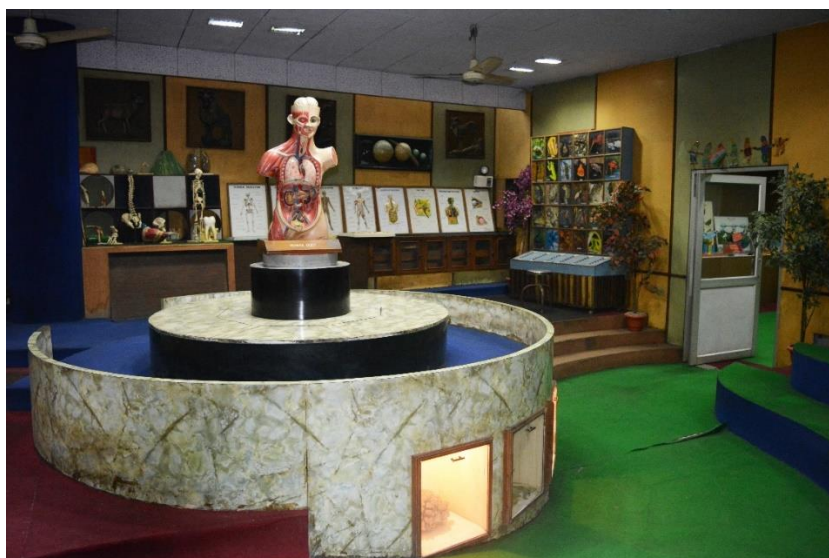


Figure 4.4b: Interior view of the Discovery and Activity room, National Museum of Natural History, New Delhi

Open areas such as lawns, foyers, and reception areas were utilised by 11 out of 15 museums (73%) and in 14 out of 23 activities (61%) to conduct the educational activity. Such spaces are essential while catering to large school or family groups as they provide free space for engaging in the activity. However, this might create challenges during harsh weather conditions and create necessity for cloak rooms or lunch areas where children can deposit their belongings and gather for meals. It also creates a need for a bigger parking area where children coming as a part of family or school groups can park their vehicles to freely enjoy their visit.

Handling collections were used by 3 museums out of 15 (20%) in 3 out of 23 activities (13%). These museums included handling collections of various types depending on the nature of their educational activity. The University Museum, Surat used ‘stamps’ for their activity ‘Philately—A Hobby of Learning’; National Museum, New Delhi, used various ‘replicas’ of museum objects for their activity ‘A Day at the Museum’; Sardar Vallabh Bhai Patel Museum, Surat, used scientific instruments such as

telescopes to teach children scientific principles during their ‘Summer Camp 2014’.

Handling collections are an effective learning resource that stimulate tactile learning, exploration and direct learning with collections in the museum. Tactile or ‘hands-on’ learning offers opportunities to engage multiple senses. Such multisensory learning experiences make learning enjoyable and create strong and more lasting impact on learners. They can also be used to compliment or as means to connect with the collections displayed in the museum gallery. It gives a chance to the learners to engage more deeply with the objects and increases their dwell time in the museum. Handling collections, when used strategically as a resource, can offer a starting point for discussions and talks. Harrison (1967: 32) notes the importance of using handling exhibits and writes:

Our hands are very much a part of ourselves; we say that seeing is believing but handling often brings us still nearer the truth. Children in particular enjoy and learn enormously from things they can touch and handle in a museum collection.

However, considering the fragility and rarity of museum collections, using museum collections for handling purposes can pose challenges from the aspect of conservation. These challenges can be mitigated by using replicas for the learning sessions keeping in mind the safety of the museum collections.

The analysis of the current study reveals that very few museums in India seem to utilise handling collections for their educational programmes.

However, considering the advantages of using them as a learning resource, more and more museums must try to include them in activities.

Art materials of various kinds including papers, drawings boards, pencils, scissors, fevicol, colours etc. were utilised by 11 museums out of 15(73%) and in 15 out of 23 of activities (65%). The study reveals that a good number of museums (almost three-fourth) conduct art based activities. This is a positive sign as engaging children in arts has a host of benefits for them and improves their overall development. Involvement in art not just involves skill learning, but it also benefits children cognitively, socially, and emotionally. However, the study reveals a major limitation of the educational approach of these museums as their focus apparently seems to be narrow as all the activities are based on visual arts only which include drawing, painting, arts and crafts, and clay modelling. None of the activities included other streams of art education, that is, music, dance, performing arts or theatre. Exploring a variety and whole range of art activities give multisensory experience to children. The Director-General of UNESCO in 2000 (quoted in NCERT, 2005: 3), at one of the key note address, laid emphasis on the inclusion of arts. At a general level, he shared the benefits of engaging in arts and said:

“Arts . . . stimulate the body as well as the mind. By setting the senses in motion, it creates a memory, which sharpens the sensitivity of the child and makes him or her more receptive to other forms of knowledge, notable scientific knowledge. Furthermore, it develops individuals’ creative faculty and directs their aggressiveness toward the symbolic object of their choice”.

Indian museums thus need to think of expanding their scope of art based education to include a range of optional activities such as creative writing, theatre, dance, music (vocal and instrumental), painting, and traditional arts and crafts. The implication however remains for making the infrastructural arrangements such as encouraging use of dry art mediums such as crayons, glue sticks and pencil colours, instead of water based colours or adhesive gum if the activity is carried out in the galleries; provision for—an activity room or art rooms with furniture that can be easily wiped and cleaned, wash basins in vicinity of activity areas, and for special art educators to conduct the sessions. Making such provisions may add to the initial costs of the programmes but when the activities are carried on a regular basis, such materials can be stocked in advance in ample amounts and can be re-used multiple times. In sum, it can turn to be an investment and contribute towards fund generation for the museum.

Other equipment such as PAS (Public Address System) system, furniture, water bowls, etc. were used by 8 out of 15 museums (53%) in 12 out of 23 activities (52%). Besides the basic activity materials as discussed under the previous category, these equipment assist in conducting the activity smoothly and are equally important. The study reveals that almost half of the museums and half of the activities reported the need to arrange such materials. Equipment such as PAS are required in making announcements when catering to huge audiences. The implications of maintaining an appropriate group size for the activities is discussed in detail under the next table. Moreover, the requirement of such materials for educational activities specifically stems from the nature of the programme. For example, the Maharaja Fatehsinh Museum for their activity ‘Fort Building



Competition’ requires water bowls, needs to make provision for washing areas, refreshments, PAS system etc.

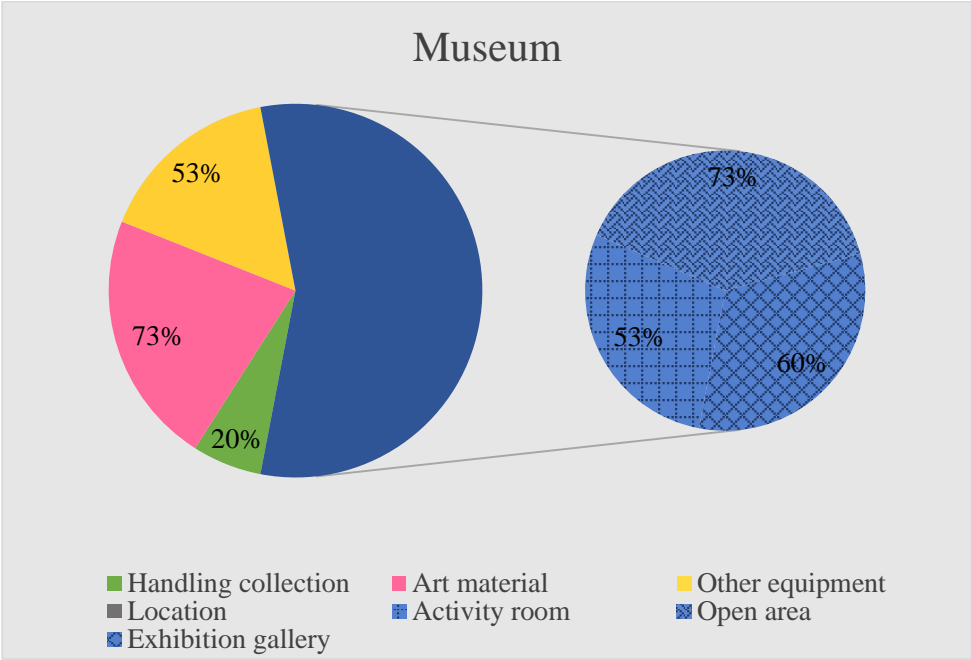


Chart 4.5a: Distribution of physical resources (museums)

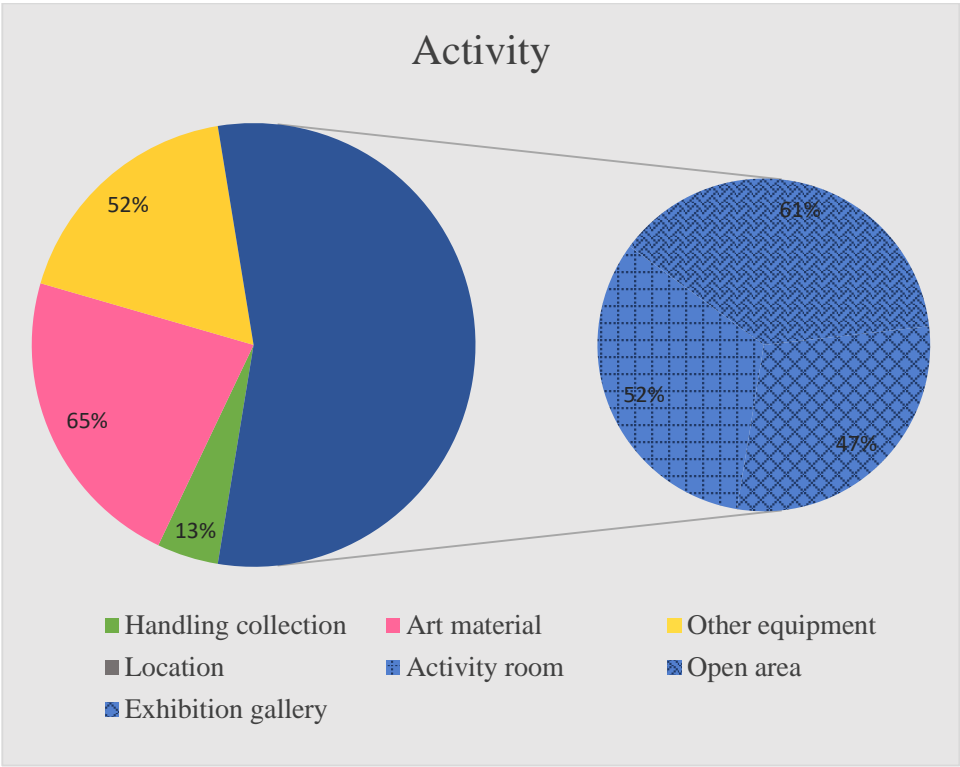


Chart 4.5b: Distribution of physical resources (activities)

**TABLE 4.4: GROUP SIZE AND AGE GROUP**

S. No.	Name of the Museum	Title of the educational activity	
		Age group (years)	Group size
1	University Museum, Sardar Patel University	<b>‘Philately – a hobby of learning’</b>	
		7 to 25	50
		<b>‘Make your own Ganesha Murti’</b>	
		8 to 25	50
2	Dholavira Interpretation Centre cum Site Museum	<b>Drawing Competition: 'Any Heritage Structure/ Excavated Remains/ Antiquity</b>	
		8 to 10	100
3	Baroda Museum and Picture Gallery, Baroda	<b>‘On-the-spot Drawing and Craft Competition’</b>	
		5 to 55 Four age groups: a. 6-9 years b. 10-13 years c. 14 above d. Ladies (for Craft competition)	275
4	IGRMS	<b>‘Do and Learn’</b>	
		12 and above (students and women)	20 - 50 (sometimes as much as 100)
5	Crafts Museum, Delhi	<b>‘India FLOW School Programme’</b>	
		7 to 16	25
6	CRC Museum, Delhi	<b>‘Quiz Competition’ Oral</b>	
		8 to 14	600-800
7	Lakshmi Vilas Palace, Baroda (under CSR)	<b>‘Cultural Heritage Tour For The Young Minds’</b>	
		5 to 17	40
8	Metro Museum, New Delhi	<b>‘Clean Metro and Clean India’</b>	
		Two age groups: 5 to 10; 11 to 16	80 (combining both the groups)
		<b>‘Metro’- A workshop on Metro Travel for children from Can kids Kids Can</b>	
		1 to 16 or 17	100
9	Govt. Museum, Chennai	<b>‘Oratorical Competition’ - A part of the Children’s Day Celebrations</b>	
		Three groups: 10-12 years 13-15 years 16-18 years	40 (Three groups of 40 children each)
		<b>‘Know Your Museum 2015’</b>	
		11 to 17	20 (5 groups having 20 children each)
10	National Museum, Delhi	<b>‘A day at the Museum’</b>	
		8 to 15	30 max.
		<b>‘Yuva Saathi Programme’</b>	
		11 to 17	30 per guide, max 50

S. No.	Name of the Museum	Title of the Educational Activity	
		Age group (years)	Group size
11	NGMA, New Delhi	<b>‘Sunday Sketch Classes’</b>	
		a. Painting	
		5 to 10	50-60
		b. Creative Painting	
		Above 10 years with no closing age	60 (max seats 100)
		c. Model Drawing and Sketching	
		Above 10 years with no closing age	50
		d. Sketching and Painting with Still life and Composition Drawing	
		Above 10 years with no closing age	50
12	NMNH, New Delhi	<b>Programme/ Contest for Children with Special Needs</b>	
		14 to 17	40 (10 in each category , Four categories: Physically Challenged, Visually Challenged, Mentally Challenged, Hearing Impaired)
		<b>‘Young Environmentalists of the Year Award (YEYA 2015)’</b>	
		14 to 17	200 from each Regional Centre (total 1000 entries)
13	Salarjung Museum, Hyderabad	<b>‘Summer Art Camp’</b>	
		8 to 15	250
		<b>Children’s Week Celebrations</b>	
		11 to 17	360
14	Sardar Vallabhbhai Patel Museum, Surat	<b>Summer Camp – 2014</b>	
		Two groups: 6 to 12; 12 to 16	Varies from 1 to 300
		<b>School visit by Nagar Prathamik Sikshan Samiti</b>	
		5 to 15 years	----
15	Maharaja Fatehsingh Museum, Vadodara	<b>Build a Fort Competition</b>	
		Three groups: (A) 8-12 years (B) 13-17 years (C) 18 years plus	2-3 in each group (308 candidates; 154 forts)
		<b>‘Clay Modelling Competition’ Theme - Ganesh Idol</b>	
		Three groups  (A) Below 7 years (B) 7- 10 years (C) 11-14 years	Individual (550 participants in total)

**TABLE 4.4: AGE GROUP AND GROUP SIZE**

Analysis and Interpretation

The table aims to investigate about two variables of educational activities: age group of the target audiences and group size. It is hard to generalise the age group and the group size due to diversity in the data received.

**Age Group:** Keeping the scope of the study in mind that focuses on children in the early childhood, the data was analysed under two age brackets: children up to 8 years of age, and above 8 years.

**CHILDREN UP TO 8 YEARS:** This category includes 6 museums namely: NGMA, Metro Museum, CSR activity by FAG, Fatehsinh Museum, Baroda Museum and Sardar Vallabh Bhai Patel Museum, Surat. The lowest age group considered by these museums is 5 years. Out of the 6 museums, the youngest age groups included are by 2 museums: Fatehsinh Museum, for ‘Ganesha Idol Making Competition’, age group below 7; Metro Museum, for their workshop on ‘Metro travel for children suffering from Cancer’ that included the age range of children between 1–16 or 17 years. Metro Museum’s age bracket seems slightly unrealistic as infants and toddlers are not included in most of the museums in India due to their more dominant physiological needs. The remaining 4 museums (out of 11) begin to include children aged 5 up in their programmes which usually comprise: guided tours (CSR activity by FAG Industries); Summer Camp (Sardar Vallabh Bhai Patel Museum, Surat); Painting activity (NGMA) which is a part of their ‘Sunday Sketch Classes’; the painting competition ‘Clean

Metro Clean India' (Metro Museum) which included one age group of children between 5–10 years.

CHILDREN ABOVE 8 YEARS: This age group is included by the remaining 8 museums out of 15 (53%). These museums cater to both the categories: children below and above 8 years but offer more opportunities of learning in the second category of above 8. The museums include: NMNH; SJM; National Museum; Govt. Museum, Chennai; IGRMS; ASI; University Museum, Sardar Patel University Museum, Crafts Museum and CRC Museum.

The study also reveals that none of the museums included activities for preschool children between 3–5 years. It also brings to light two other aspects of educational programming. First, the age bracket and the activities are decided randomly with minimum consideration for the learning needs and characteristics of children at particular ages and stages. Chapter 3 of the thesis discussed the implications of this aspect at the second stage of Piaget's theory of cognitive development and explained how children's thinking matures and differs at various ages and stages. It also included suggestive methods and strategies which can be adopted in museums based on the key characteristics given by Piaget. It is vital that the educators in Indian Museums consider the age brackets given by various theorists or include Piaget's key stages, as a standard to plan enjoyable learning activities for children.

Second, the age group of participants of a particular activity considered by museums is quite wide. For example, the three sub activities out of four under the 'Sunday Sketch Classes' conducted by NGMA include 10 as the

lower limit with no closing age. Similarly, the Baroda Museum includes 5–55 year olds in a single activity; the ‘Build a Fort Competition’ by Fatehsinh Museum includes children above 8 years and continue to include young adults over 18 years, again, with no closing age bar. Museums keep wide age bracket for administrative convenience. However, there are certain benefits in terms of learning in a group of learners with mixed ages and maturity levels. Ruiting Song, Terry E. Spradlin, and Jonathan A. Plucker (2009) have discussed the benefits and advantages of multi-age groups on the basis on research findings and are enumerated here:

- Promotion of social and emotional skills due to enhanced social and natural settings
- Higher language development due to higher rates of language exchange
- Creation of a caring environment as elders help younger

Museums should explore ways to accommodate diversity of age and maturity levels and design educational programmes where several simultaneous activities are conducted at the same time, and some activities may be carried out by younger children with assistance of older children. Along with multi age groups museum should also consider specific activities for specific age groups or grades based upon their stage of cognitive development.



Figure 4.5a



Figure 4.5a and b: Lack of ergonomically designed furniture for children in museums





Figure 4.6: Curator, Metro Museum giving a talk to the participants of ‘Can Kids Kids Can’ activity which reveals large age bracket and group size

**Group size:** The second variable included in this table is group size. Maintaining an optimal group size for the educational activities is important for their effective implementation. The study reveals that the minimum group size is 10, and maximum is 600–800. Most of the group sizes vary between 20 and 50. These are maintained by 6 museums (out of 15) (40%) and in 8 activities (out of 23) (35%). The museums include: NMNH (group size 10 for children with special needs), IGRMS (group size 20–50), Crafts Museum (group size 25), CSR activity by FAG (group size 40), Government Museum Chennai (group size 20 and 40, respectively), and National Museum (one activity–30 max. and other activity 30–50). Besides, 2 museums: University Museum, Sardar Patel University (both the activities), and NGMA for three out of four sub activities in ‘Sunday Sketch Classes’, maintain a group size of 50–60. There are 3 museums that maintain the size range of 60–120 which include: ASI, Metro Museum, and NGMA (group size is 100 for the sub activity—‘Creative Painting’). The



maximum group size was observed by 4 museums: CRC museum (600–800) for Oral Quiz Competition, SJM for Summer Camp (250) and Children’s Week Celebrations (360), and Fatehsinh Museum for both the Competitions—Fort Building (308) and Ganesha Idol Making (550).



Figure 4.7: Large group size, Metro Museum



Figure 4.8: Large group size, Maharaja Fatehsinh Museum, Vadodara



Figure 4.9: Large group size, CRC Museum, New Delhi

Though there is no strict limit to the group size in museums, most of the authors perceive that smaller the group, better is the learning experience. Molly Harrison (1967: 22), in her book *'Learning out of School'* states that it is hard to decide the limit of a group size and writes that: 'An honest answer would be as few as possible, for it is obvious that a small group can see better, hear better, move about more easily and discuss things more sensibly than a large group can'. Generally, the group size of an activity depends on two factors: (1) administrative convenience that determines the feasibility to accommodate learners in accordance with the availability of resources, (2) personal attention needed to carry on an activity as the visits to museums must not be 'trooping in and trooping out'. This aspect is well emphasized by Jain (2008–09: 3) in his article *'Myopia in Education: Eight Misunderstandings about Museum Education'* who discusses eight commonly held pitfalls of the educational beliefs and practices of Indian Museums. He remarks that the popular adage, 'crowded hens lay more

eggs', underlies most of the approaches by Indian Museums which have a tendency to count the success of their activities, especially competitions and workshops, by counting heads. This needs to be rectified by defining standards of a healthy teacher-learner ratio as overcrowding limits their interaction in the learning process. Though this may present administrative difficulties such as increase in per head cost of the activity, and management problems with young children, but success rate and the quality of experience shall undoubtedly improve. 'Most experts recommend an 'ideal' class size of 24' (Davies, 1971: 128).

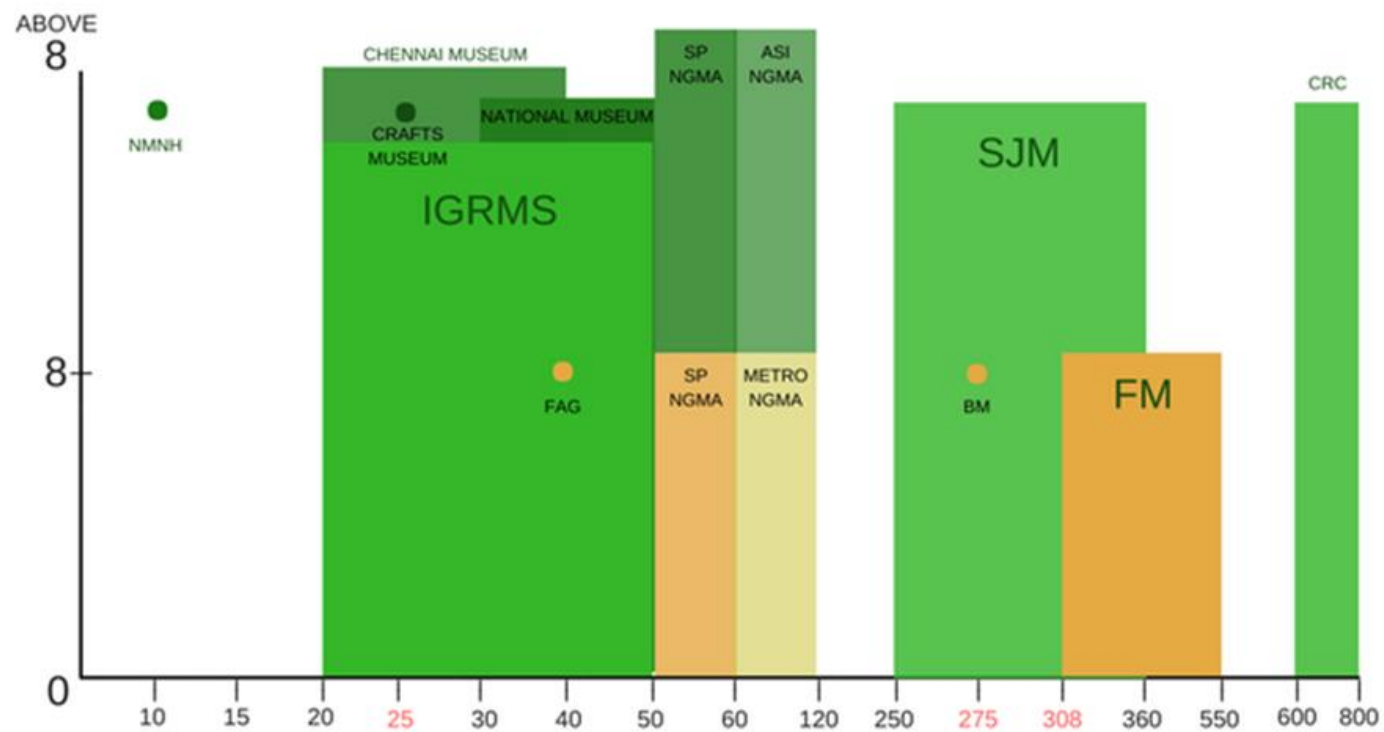


Chart 4.6: Age group and group size

<b>Table 4.5 a: Pre-activity activities, duration and time spent in planning</b>				
<b>S. No.</b>	<b>Name of the museum</b>	<b>Pre activity activities</b>	<b>Duration of the activity</b>	<b>Days spent in planning</b>
1	University Museum, Sardar Patel University	<b>‘Philately – a hobby of learning’</b>		
		<ul style="list-style-type: none"> <li>– Planning</li> <li>– Feasibility Study</li> <li>– Restructuring</li> <li>– Paper work</li> <li>– Distribution of work</li> <li>– Gathering of material</li> <li>– Deadlines for tasks</li> <li>– Execution</li>   <li>❖ Fundraising</li> <li>❖ Appointment of resource persons</li> <li>❖ Briefing of resource person</li> <li>❖ Promotional activities done</li> <li>❖ Bookings</li> </ul>	12 days, 2 batches, 2 hours duration each	6 months to plan whole exhibition and workshops
		<b>‘Make your own Ganesha Murti’</b>		
		Co-ordination with schools and colleges, making calls to invite more institutions, preparing list of participants, dividing them in to the easy batches, informing them accordingly, collecting advance fees from school/colleges at least three days in prior, preparation of workshop material, certificates for all participants, gifts/souvenir for winner and runner’s up .... Etc ❖ Appointment of resource persons ❖ Briefing of resource person	2 sessions per day for 4 days	5-8 days
2	Dholavira Interpretation Centre cum Site Museum, ASI	<b>‘Drawing Competition’</b>		
		<ul style="list-style-type: none"> <li>– Resource persons, select, purchase material, verify, make arrangements for transportation etc.</li> <li>❖ Briefing the resource persons</li> <li>❖ Promotional activities done</li> </ul>	day	1 week
3	Baroda Museum and Picture Gallery, Vadodara	<b>‘On-the-spot Drawing and Craft Competition’</b>		
		<ul style="list-style-type: none"> <li>– Advertisements given in news paper</li> <li>❖ Procurement of material</li> <li>❖ Promotional activities done</li> <li>❖ Bookings</li> </ul>	1 day, 2 hours	1 month
4	IGRMS, Bhopal	<b>‘Do and Learn’</b>		
		<ul style="list-style-type: none"> <li>– Introduction of the programme, craft and artisans, Objectives of the programme</li> <li>– General interaction with learners</li> <li>❖ Promotional activities done</li> </ul>	1 week- 10 days as per requirement	10-15 days

S. No.	Name of the museum	Pre activity activities	Duration of the activity	Days spent in planning
5	Crafts Museum New Delhi	<b>‘India FLOW School Programme’</b>		
		<ul style="list-style-type: none"> <li>Inviting the crafts persons, purchasing materials and arrangement of refreshments.</li> <li>Preparing the venue Appointment of resource persons</li> <li>❖ Briefing the resource persons</li> <li>❖ Promotional activities done</li> <li>❖ Bookings</li> </ul>	3 days	2 months
6	CRC Museum, R.K. Puram, New Delhi	<b>‘Quiz Competition’ Oral</b>		
		Banner (is put outside) the CRC Museum, this get designed first. <ul style="list-style-type: none"> <li>❖ Briefing of resource person</li> <li>❖ Promotional activities done</li> <li>❖ Bookings</li> </ul>	1 day (for both the activities- quiz and drawing)  6 hour activity	4-5 days
7	Lakshmi Vilas Palace, Baroda FAG Industries	<b>‘Cultural Heritage Tour for the Young Minds’</b>		
		On that day, plan for water arrangements, refreshments and materials for the educational activities that are needed. <ul style="list-style-type: none"> <li>❖ Appointment of resource persons</li> <li>❖ Briefing of resource person</li> <li>❖ Bookings</li> </ul>	1 day, 4.5 hours	15 days or so to plan the first activity, now ongoing
8	Metro Museum, New Delhi	<b>Drawing competition: ‘Clean Metro and Clean India’</b>		
		Procured the material, schedule of the activity planned, prizes were decided, who’ll judge, refreshments arranged. 150 rupees per child was allocated for the refreshment.	1 day, 3 hours	1 month
		<b>‘Metro’- A workshop on Metro Travel for children from Can kids Kids Can</b>		
9	Govt. Museum, Chennai	None	1 day, 3 hours	1 month
		<b>‘Oratorical Competition’ - A part of the Children’s Day Celebrations</b>		
		Plan different topics for different age groups. Have different halls allocated for different age groups to conduct activities simultaneously. <ul style="list-style-type: none"> <li>❖ Procurement of material</li> <li>❖ Promotional activities done</li> </ul>	1 day, 2 hours	1 month
		<b>‘Know Your Museum 2015’</b>		
		Nil. But finalize the students coming down.	1 day	15 days

S. No.	Name of the museum	Pre activity activities	Duration of the activity	Days spent in planning
10	National Museum, New Delhi	<b>‘A day at the Museum’</b>		
		Pre-visit : Selection of activity trail (s) by participating school/ group – Arms and Armour – Harrapan collection – Birds and Animals – World Culture – Ancient coins – Trees in Indian miniature paintings – Jewellery Classroom activity before the visit. PowerPoint presentation based on activity selected  ❖ Procurement of material ❖ Appointment of resource persons ❖ Briefing of resource person ❖ Promotional activities done ❖ Bookings	On request and on weekdays   1 and 1/2 hour session	1 month
		<b>‘Yuva Saathi’ Programme</b>		
		Sometimes, teachers come in advance and buy the workbooks on Harrapan Civilization from the reception in order to prepare their children.  ❖ Procurement of material ❖ Appointment of resource persons ❖ Briefing of resource person ❖ Bookings	Regular weekdays and museum timings	2-3 months for the conception and implementation
11	NGMA, New Delhi	<b>‘Sunday Art Sketch Classes’</b>		
		– Financial sanctions and resource persons and course outline. ❖ Appointment of resource persons ❖ Briefing of resource person ❖ Promotional activities done ❖ Bookings	Every Sunday 2 hours (Two batches in one year)	1 month
12	NMNH, New Delhi	<b>‘Programme/ Contest for Children with Special Needs’</b>		
		– Banners designing and printing – Certificates designing and printing – Arrangement of snacks/ wards to be given – Contacting judges for Regional/ National Prize Winner Selection. – Arrangement for Prize Distribution function. Procurement of material ❖ Appointment of resource persons ❖ Briefing of resource person ❖ Promotional activities done ❖ Booking	4 days, 2 hours each day	2 months



S. No.	Name of the museum	Pre activity activities	Duration of the activity	Days spent in planning
		<b>‘Young Environmentalists of the Year Award (YEYA 2015)’</b>		
		<ul style="list-style-type: none"> <li>– Banners designing and printing</li> <li>– Certificates designing and printing</li> <li>– Arrangement of snacks/ awards to be given</li> <li>– Contacting judges for Regional/ National Prize</li> <li>– Winner Selection.</li> <li>– Arrangement for Prize Distribution function</li> </ul> <ul style="list-style-type: none"> <li>❖ Appointment of resource persons</li> <li>❖ Briefing of resource person</li> <li>❖ Promotional activities done</li> </ul>	1 day, 2 hours	1-2 months
13	Salarjung Museum, Hyderabad	<b>‘Summer Art Camp’</b>		
		Preparation of the time table or activities included in the time table for the children, Drawing the faculty, Resources planning, Kit preparation <ul style="list-style-type: none"> <li>❖ Procurement of material</li> <li>❖ Appointment of resource persons</li> <li>❖ Briefing of resource person</li> <li>❖ Promotional activities done</li> <li>❖ Bookings</li> </ul>	1 month (May)  (Summer vacations)	3 months
		<b>‘Children’s Week Celebrations’</b>		
		<ul style="list-style-type: none"> <li>– Preparation of the activities during the competition</li> <li>– Dates and day for the competition</li> <li>– Contacting the schools</li> <li>– Preparing the list of the students participating in the competition etc.</li> </ul> <ul style="list-style-type: none"> <li>❖ Procurement of material</li> <li>❖ Appointment of resource persons</li> <li>❖ Briefing of resource person</li> <li>❖ Promotional activities done</li> </ul>	1 day	2 months
14	Sardar Vallabhbhai Patel Museum, Surat	<b>‘Summer Camp / Exhibitions’</b>		
		In Addition to above planning, we arrange our staff and assign roles to them. Assistance arranged in such a way that our day to day activities does not affect by them. We document each day activity. <ul style="list-style-type: none"> <li>❖ Procurement of material</li> <li>❖ Appointment of resource persons</li> <li>❖ Briefing of resource person</li> <li>❖ Promotional activities done</li> <li>❖ Bookings</li> </ul>	1-10th May every year  (ten days)	10-14 days
		<b>School visit by ‘Nagar Prathamik Sikshan Samiti’</b>		
		Resolutions are made by the Standing Committee  <ul style="list-style-type: none"> <li>❖ Bookings</li> </ul>	1 day visit, conducted throughout the year	NIL



S. No.	Name of the museum	Pre activity activities	Duration of the activity	Days spent in planning
15	Maharaja Fatehsinh Museum, Vadodara	<b>‘Build a Fort Competition’</b>		
		<ul style="list-style-type: none"> <li>- Advertising in the local news paper</li> <li>- Inviting artists and architects</li> <li>- Preparation of model fort</li> <li>- Preparation of activity area into 3 x 3 feet boxes for each participant group</li> <li>- Inviting applications</li> <li>- Booking the caterer for meals</li> <li>- Designing and procurement of prizes (trophies)</li> <li>- Printing of certificates</li> </ul> <ul style="list-style-type: none"> <li>* Fundraising</li> <li>*Procurement of material</li> <li>*Appointment of resource persons</li> <li>*Briefing of resource person</li> <li>*Bookings</li> </ul>	1 day, 10 hours including one hour recess	15 days
		<b>‘Clay Modelling Competition’ Theme- Ganesh Idol</b>		
		<ul style="list-style-type: none"> <li>- Advertising in the local news paper</li> <li>- Inviting applications</li> <li>- Booking the refreshments</li> <li>- Designing and procurement of prizes</li> <li>- Printing of certificates</li> </ul> <ul style="list-style-type: none"> <li>*Fundraising</li> <li>*Procurement of material</li> <li>*Appointment of resource persons</li> <li>*Briefing of resource person</li> <li>*Bookings</li> </ul>	3 hours	NIL regular activity

**TABLE 4.5 B: PRE-ACTIVITY ACTIVITIES**

S. No.	Name of the Museum	Title of Educational Activity							
		Fundraising	Procurement of material	Appointment of resource persons	Briefing of the resource person	Promotional activities done	Bookings	Days spent in planning	Pre-activity activities
1	University Museum, Sardar Patel University	<b>‘Philately – a hobby of learning’</b>							
		✓	✓	✓	✓	✓	✓	✓	✓
		<b>‘Make your own Ganesha Murti’</b>							
		✗	✓	✓	✓	--	✓	✓	✓
2	Dholavira Interpretation Centre cum Site Museum (under ASI)	<b>Drawing Competition: ‘Any Heritage Structure/ Excavated Remains/ Antiquity’</b>							
		✓	✓	✓	✓	✓	✗	✓	✓
3	Baroda Museum and Picture Gallery, Baroda	<b>‘On-the-spot Drawing and Craft Competition’</b>							
		✓	✓	✗	N.A.	✓	✓	✓	✓
4	IGRMS, Bhopal:	<b>‘Do and Learn’</b>							
		--	✓	✓	✓	✓	✓	✓	✓
5	Crafts Museum, Delhi	<b>‘India FLOW School Programme’</b>							
		✗	✓	✓	✓	✓	✓	✓	✓
6	CRC Museum, New Delhi	<b>‘Quiz Competition’ Oral</b>							
		✓	✓	✗	✓	✓	✓	✓	✓
7	Lakshmi Vilas Palace, Baroda	<b>‘Cultural Heritage Tour For The Young Minds’</b>							
		✗	✓	✓	✓	✗	✓	✓	✓
8	Delhi Metro Museum	<b>‘Clean Metro and Clean India’</b>							
		--	✓	✗	✗	✗	✗	✓	✓
		<b>‘Metro’- A workshop on Metro Travel for children from Can kids Kids Can</b>							
		--	✗	✗	✗	✗	✗	✓	✗

S. No.	Name of the Museum	Fundraising	Procurement of material	Appointment of resource persons	Briefing of the resource person	Promotional activities done	Bookings	Days spent in planning	Pre-activity activities
9	Govt. Museum, Chennai	<b>‘Oratorial Competition’ - A part of the Children’s Day Celebrations</b>							
		x	✓	x	x	✓	✓	✓	✓
		<b>‘Know Your Museum 2015’</b>							
		x	x	x	x	✓	x	✓	x
10	National Museum, Delhi	<b>‘A day at the Museum’</b>							
		x	✓	✓	✓	✓	✓	✓	✓
		<b>‘Yuva Saathi Programme’</b>							
		--	✓	✓	✓	--	✓	✓	✓
11	NGMA, Delhi	<b>‘Sunday Art Sketch Classes’</b>							
		--	x	✓	✓	✓	✓	✓	✓
12	National Museum of Natural History, Delhi	<b>‘Programme/ Contest for Children with Special Needs’</b>							
		x	✓	✓	✓	✓	✓	✓	✓
		<b>‘Young Environmentalists of the Year Award (YEYA 2015)’</b>							
		x	✓	✓	✓	✓	x	✓	✓
13	Salarjung Museum, Hyderabad	<b>‘Summer Art Camp’</b>							
		x	✓	✓	✓	✓	✓	✓	✓
		<b>‘Children’s Week Celebrations’</b>							
		x	✓	✓	✓	✓	x	✓	✓
14	Sardar Vallabhbhai Patel Museum, Surat	<b>‘Summer Camp – 2014’</b>							
		x	✓	✓	✓	✓	✓	✓	✓
		<b>‘School visit by Nagar Prathamik Sikshan Samiti’</b>							
		x	✓	--	--	--	--	--	✓
15	Maharaja Fatesingh Museum	<b>‘Build a Fort Competition’</b>							
		✓	✓	✓	✓	✓	✓	✓	✓
		<b>‘Clay Modelling Competition’ Theme - Ganesh Idol</b>							
		✓	✓	✓	✓	✓	✓	--	✓

## **TABLES 4.5 a and b: PRE-ACTIVITY PLANNING**

### Analysis and Interpretation

The tables (4.5a and 4.5b) aim to find out various aspects related to planning for conducting an educational activity. The data is divided into two tables: 4.5a and 4.5b.

Table 4.5a: ‘Pre-activity activities’, aims to find out the logistics behind educational programming. It studies data under three variables. The first one enumerates the activities that the museums carried out before they conducted the educational programme. Since all activities have an implication in terms of time, the second and the third variables are of duration of the educational activity, and the number of days spent in planning, respectively.

Table 4.5b: ‘Pre-activity planning’ takes a broader perspective and aims to study the range of tasks that underlie planning of an activity. It includes aspects such as fundraising, procurement of material, appointment of resource persons, briefing of resource persons, promotional activities done, bookings, duration of the activity and pre-activity activities. These fields in the questionnaire contain open ended questions but in the table data is presented in dichotomous form for convenience.

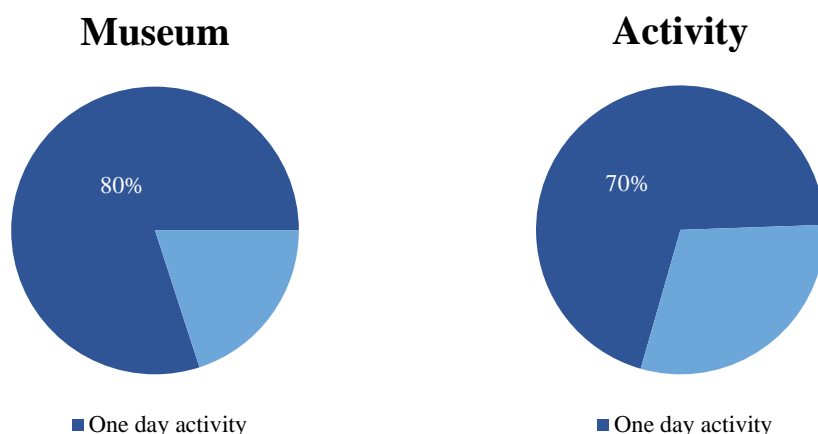
The contents of both the tables are analysed and interpreted here together owing to the interdependency of the variables and their relationship to the planning aspect. Here, the variable—fundraising has already been discussed previously under the analysis and interpretation of Table 4.3

under the sub-heading of financial resources and is hence not discussed here. An analysis and interpretation of the remaining variables is presented below:

**Pre-activity activities:** The field intended to find out the various activities museum undertakes to prepare children intellectually or psychologically for the visit. Such pre-visit preparations are significant as they orient and prepare children for the visit. They provide children with the background, new concepts and new vocabulary beforehand and put them in the right frame of mind. Pre-visit activities for teachers make them aware of the policies and procedures of the museum, available resources, subject matter covered by the activity, so that they can conduct the activity with minimal assistance from the museum educators. A range of pre-visit activities such as teacher orientation programmes, visit of museum educators to schools for a slide show or power point presentation or sending CD's to the school are some of the options. However, the responses received from the museums mentioned a variety of preparatory and administrative planning activities such as contacting and seeking permission from authorities; having correspondences with participants; making physical infrastructural preparations; procuring activity materials; arranging water and food for refreshments; printing of certificates and preparing trophies and prizes; designing and printing banners and other publicity material; contacting dignitaries and inviting them for inaugural and valedictory functions etc. None of these museums, except the National Museum, takes initiatives in terms of pre-visit orientation to enhance the learning experience. Though all these activities as mentioned by them are vital for any educational programme, but these must not overshadow the actual educational purpose. The National Museum for their activity 'A Day at the Museum',

enumerates pre-visit initiatives such as offering a choice to the participating school to select from a range of themes on display; taking up a pre-visit class room activity and a power point presentation based on the theme selected. These are actual orientation measures.

**Duration:** This refers to the time duration of the activity. The analysis of the data reveals that 16 activities out of 23 (70%) were 1 day sessions, and were conducted by 12 museums out of 15 (80%). This means that majority of the activities were one day sessions. The minimum duration of activity was 40 minutes (University Museum, Sardar Vallabh Bhai Patel University's activity 'Make Your Own Ganesha Murti'). The only activity with longest time duration was the 'Fort Building Competition' conducted by Fatehsinh Museum and lasted for almost 10 hours, stretching almost for the entire day. There were three school sessions that lasted for 2–4 hours and were conducted by 3 museums: National Museum; Sardar Vallabhi Patel Museum, Surat; CSR activity by FAG Industries, Vadodara. In terms of activities, 12 activities out of 23 ranged between 2–4 hours and were conducted by 7 museums. There were 2 workshops which lasted for 10-12 days conducted by 2 museums: University Museum, Sardar Vallabh Bhai Patel University and IGRMS, Bhopal. Another aspect that was observed was that of repetition. The former workshop by the University Museum was repeated twice a day, with each session of 2 hours duration, and the workshop continued for 12 days. The latter workshop by IGRMS however adopted an incremental approach in which each participant created an art work which was pursued till finishing during the entire span of the workshop.



Charts 4.7a and 4.7b: Duration of activity (museum and activities)

**Days spent in planning:** The study reveals that the minimum time devoted to plan the educational activity was 4–5 days by CRC Museum. The activity was ‘Quiz Competition’ that was a 1 day session and included a quiz, drawing activity, and gallery visits. 1 museum (ASI, Vadodara) took 1 week to plan their 1 daylong activity. There were 5 museums and 5 activities that involved 1–2 weeks for planning which included: Government Museum, Chennai (1 activity); IGRMS (1 activity); CSR activity by FAG; Surat museum (1activity); Fatehsinh Museum (1activity). There were 6 museums and 7 activities that involved 1 month planning time. These included: Metro Museum (2 activities); Government Museum, Chennai (1activity); Baroda Museum (1activity); National Museum (1activity); NMNH (1 activity); NGMA (1activity—‘Sunday Sketch Classes’). There were 4 museums and 5 activities which took 2–3 months’ time for planning: Crafts Museum, National Museum (‘Yuva Saathi Programme’), NMNH (1activity), and 2 activities by the Salarjung Museum. 2 museums for 2 activities (Fatehsinh Museum’s ‘Ganesha Idol Making Competition’; Surat Museum’s school session) mentioned their replies as ‘Nil’ and 1 museum and 1 activity (CSR activity) justifying that

apart from the initial planning at the conceptual stage, no subsequent days are spent in planning since these programmes are now an ongoing feature of the museum.

The analysis of the above two variables of duration and days spent in planning reveals that on an average almost 50% of museums (7 museums out of 15) spend a month to plan a 1 day activity. Planning is the first and foremost step in any educational activity and strongly determines its effectiveness. Woolfolk (2004, p. 466) assesses the importance of planning in the context of formal learning, ‘planning influences what students will learn, because planning transforms the available time and curriculum materials into activities, assignments, and tasks for students—time is the essence of planning’. Woolfolk emphasises on the importance of planning in terms of duration of the activity and the time devoted to its planning as they influence the quality of the learning outcome. This means that time spent in an educational activity is important but the analysis reveals that too much time is being spent to plan a day-long activity. This is happening because museums are not conducting educational programmes on an ongoing basis. Moreover the frequency of educational programmes is limited. This can be overcome if museums organise activities on a regular basis and by spending the same time on planning, they can conduct many activities.



### Museum: Days spent in planning

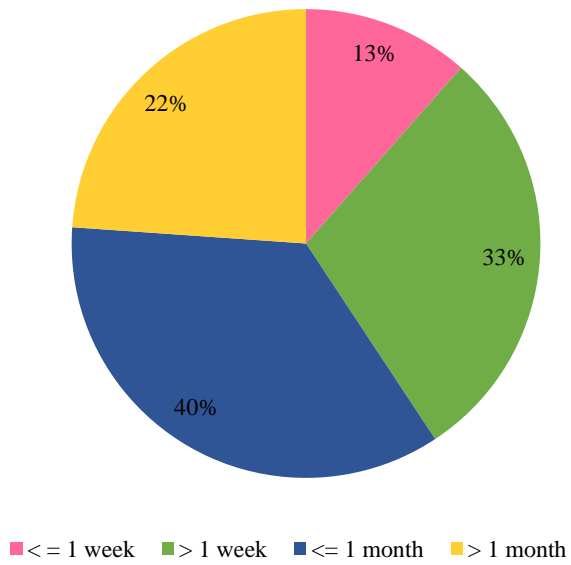


Chart 4.8a: Days spent in planning (museum)

### Activity: Days spent in planning

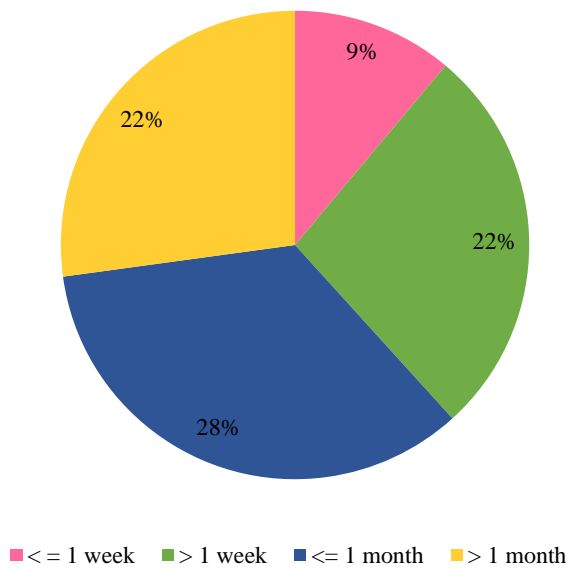
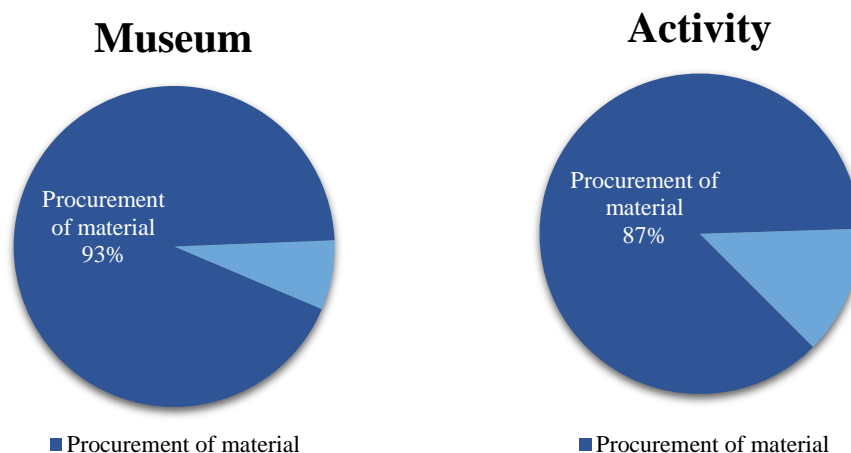


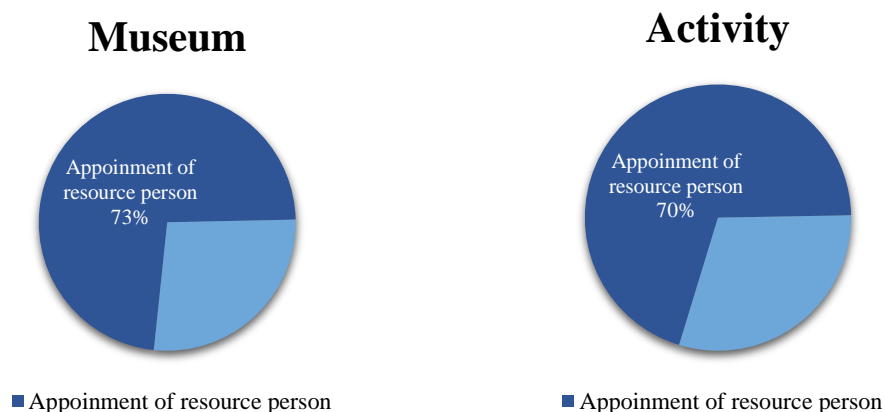
Chart 4.8b: Days spent in planning (activities)

**Procurement of material:** In the current study, materials were procured by 14 museums out of 15 (93%) and for 20 activities out the total 23 (87%). There were 3 museums which did not procure any additional materials for 3 activities for varied reasons: Metro Museum's activity 'Metro Travel' was a workshop, and the Government Museum Chennai's programme 'Know Your Museum, 2015' was a guided tour. Both the activities did not require any material. The third museum and its activity 'Sunday Sketch classes' by NGMA also does not require making provision for any additional material by the museum as the participants carry their own art materials such as drawing boards, paper, colours, brushes, drawing pencils etc. None of the 15 museums left the field '—' blank or marked it as 'N.A.' (not applicable). Practically, all educational activities require some additional physical resources. However, due to the prevalent trend of discontinuous educational activities, museums practice a 'peice-meal' approach and end up procuring materials each time they conduct the programme. They start from scratch and end up making arrangements from beginning till the end each time an activity is conducted. Each time they perform tasks such as: arrange funds, appoint resource persons, train and brief them, prepare activity material, make infrastructural arrangements etc. This results in wastage of left over resources and creates gaps in planning and implementation. However, if the activities are conducted on a regular basis, the resources can be re-used optimally and the gaps can be avoided.



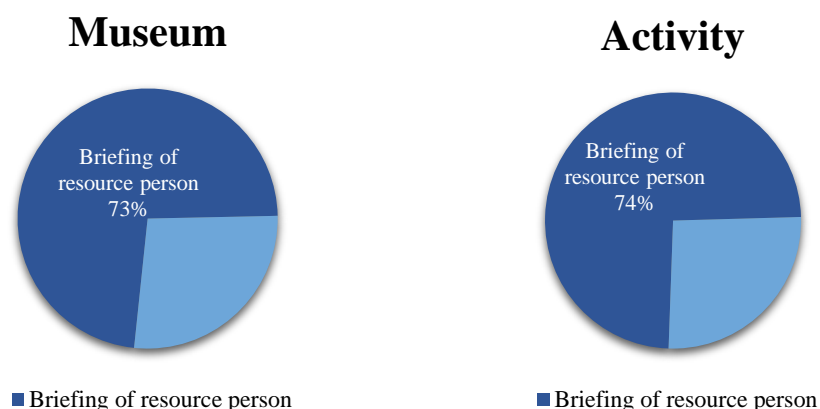
Charts 4.9a and 4.9b: Procurement of materials (museums and activities)

**Appointment of resource persons:** Resource persons to conduct the educational activities were appointed by 11 museums out of 15 (73%) for 16 activities out of 23 (70%). The remaining 4 museums namely: Baroda Museum, CRC Museum, Metro Museum and Government Museum, Chennai, marked the field negatively. ‘No reply’ denoted by a ‘—’ blank was received from 1 museum and for 1 of their activity—school visit by Sardar Vallabh Bhai Patel Museum, Surat. These museums utilised their existing staff to conduct the activity, except the activity at Baroda Museum which was a partnered initiative with an NGO which managed and conducted the activity. The implications of appointing resource persons or alternatively involving the staff members of the museum have been elaborately discussed under the analysis of Table 4.3 under human resources.



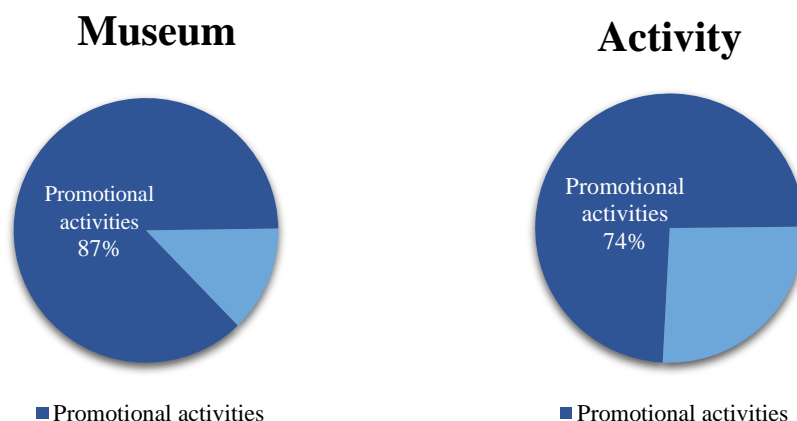
Charts 4.10a and 4.10b: Appointment of resource persons (museums and activities)

**Briefing of resource persons:** The resource persons appointed by the museums were briefed by 11 museums out of 15 (73%), and for 17 activities out of 23 (74%). The field was marked negatively with a ‘no’ by 2 museums: Metro Museum and Government Museum, Chennai for both their activities. Baroda Museum for their activity ‘On-the-Spot Drawing and Painting Competition’ marked the field as ‘N.A.’ (not applicable) as the activity was partnered with an NGO who deputed its own staff to conduct the competition. As mentioned under the previous field, the Baroda Museum provided the venue and the staff assisted them. Briefing is an important step in planning as it provides information and instructions of how to carry out the activity. It also familiarises the resource persons with the organization, if they are outsourced, and with the available resources so that the planned learning goals can be achieved and the activity can be carried out most effectively.



Charts 4.11a and 4.11b: Briefing of resource persons (museum and activity)

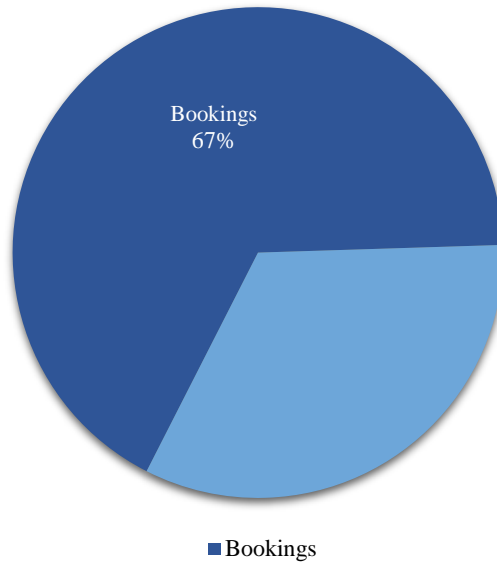
**Promotional activities:** The data reveals that 13 museums out of 15 (87%) undertook various kinds of promotional activities for 17 activities out of 23 (74%). The remaining 3 museums for 3 activities, namely: Surat Museum's school visit; National Museum's 'Yuva Saathi' programme and University Museum, Sardar Patel University's 'Ganesha Idol Making' activities, gave 'no reply' and marked the fields with a '—' blank. Negative replies as 'no' were received from 2 museums: Metro Museum and CSR activity by FAG for 3 activities in all. The data reveals that the museums utilised a range of mediums for publicity such as sending emails to schools, colleges and universities; advertisements in the local and national newspapers; social media such as face book and museum website, what's app messages and regular telephone calls. The pie diagram given below represents this data.



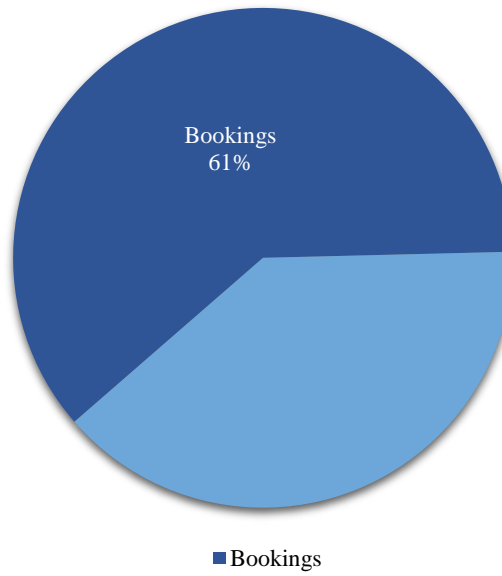
Charts 4.12a and 4.12b: Promotional activities (museums and activities)

**Bookings:** Prior bookings procedures were adopted by 10 museums out of 15 (67%) for 14 activities out of 23 (61%). The field was marked as ‘no’ by 6 museums namely: ASI, Vadodara; IGRMS; Metro Museum; Govt. Museum, Chennai; NMNH; Salarjung Museum; for 8 activities out of 23 (35%). 1 museum, namely, Sardar Vallabh Bhai Patel Museum, Surat, gave ‘no reply’ for their school visit activity. 2 museums did not allow any prior bookings and conducted the activity on a first-come-first-served basis. Both the arrangements of either allowing advance bookings or accepting participants on a first-come-first-served basis have their own implications. The former arrangement creates a better scope for advance planning and arrangements for everyone involved in the educational activity including the participants. The latter, though may give more ready opportunity to people to avail, it might create a rush at the venue or result in dependency or shortage of resources.

### Museum



### Activity



Charts: 4.13a and 4.13b: Bookings (museum and activities)

**TABLE 4.6: NATURE OF EDUCATIONAL ACTIVITY**

S. No.	Name of the Museum	Competition	Demonstration	Workshop	Direct Teaching
1	University Museum, Sardar Patel University	<b>‘Philately – a hobby of learning’</b>			
				✓	
		<b>‘Make your own Ganesha Murti’</b>			
		✓	✓	✓	
2	Dholavira Interpretation Centre cum Site Museum ASI	<b>‘Drawing competition’</b>			
		✓			
3	Baroda Museum and Picture Gallery	<b>‘On-the-spot Drawing and Craft Competition’</b>			
		✓			
4	IGRMS, Bhopal	<b>‘Do and Learn’</b>			
			✓	✓	
5	CRAFTS MUSEUM, DELHI	<b>‘India FLOW School Programme’</b>			
				✓	
6	CRC Museum, R. K. Puram, New Delhi	<b>‘Quiz Competition: Oral’</b>			
		✓			
7	Lakshmi Vilas Palace, Baroda	<b>‘Cultural heritage tour for the young minds’</b>			
					✓
8	Metro Museum, Patel Chowk, New Delhi	<b>Drawing competition: ‘Clean Metro and Clean India’</b>			
		✓			
		<b>‘Metro’- A workshop on Metro Travel for children from Can kids Kids Can</b>			
		✓		✓	
9	Govt. Museum, Chennai	<b>‘Oratorical Competition’ - A part of the Children’s Day Celebrations</b>			
		✓			
		<b>‘Know Your Museum 2015’</b>			
				✓	



S. No.	Name of the Museum	Competition	Demonstration	Workshop	Direct Teaching
10	National Museum, New Delhi	<b>‘A day at the Museum’</b>			
				✓	
		<b>‘Yuva Saathi’</b>			
				✓	
11	National Gallery of Modern Art, New Delhi	<b>‘Sunday Art Sketch Classes’</b>			
				✓	
12	NMNH, New Delhi	<b>‘Programme/ Contest for Children with Special Needs’</b>			
		✓	✓	✓	
		<b>‘Young Environmentalists of the Year Award (YEYA 2015)’</b>			
		✓			
13	Salarjung Museum, Hyderabad	<b>‘Summer Art Camp’</b>			
				✓	
		<b>‘Children’s week Celebrations’</b>			
		✓			
14	Sardar Vallabhbhai Patel Museum, Surat	<b>‘Summer Camp/ Exhibitions’</b>			
		✓	✓	✓	
		<b>School visit by ‘Nagar Prathamik Sikshan Samiti’</b>			
			✓	✓	
15	Maharaja Fatehsinh Museum, Vadodara	<b>‘Build a Fort Competition’</b>			
		✓	✓	✓	
		<b>‘Clay Modelling Competition Theme- Ganesh Idol’</b>			
		✓	✓	✓	

**TABLE 4.6: NATURE OF EDUCATIONAL ACTIVITY**

Analysis and Interpretation

The table aims to find out the nature of the educational activity. It includes four categories: competition, demonstration, workshop, and direct teaching.

**Competition:** There are 10 museums out of the total 15 (67%) that conducted either one or both the activities in the form of competitions. Among these, 3 museums conducted both the activities as competitions, namely, Metro Museum, NMNH, and Fatehsinh Museum. 7 museums (70%) did only competitions while 5 museums did activities which were competition, demonstration as well as workshop. In terms of activities, 13 activities out of 23 (57%) were competitions. Out of these, 7 activities (out of 13) (54%) were purely competitions that did not involve any demonstration or workshops. The remaining 8 activities (out of 13) (62%) involved either demonstration or workshop or both.

The study reveals that a vast ratio of museums (70%) prefer activities in the form of competitions. When museums organize competitions, efforts to promote learning are minimal. They are not doing any teaching as competition by far is a ‘non-instructional activity’ which focuses on performance. The museums depend on the already learnt abilities of children who participate in the activity to hone and test their skills rather than making an effort to make children learn something new. Jain (2008-09: 12) elaborates on the flaws and limitations of competition:

- Competition is exclusive by its nature and leaves out many.
- It does not focus on learning.
- Limits personal development and breeds negativity towards others.
- Involves parental interference which does not allow children to think, imagine and create. Moreover, they also become an additional burden for the museum to manage while conducting the educational activity.
- Arouses negative feelings among children such as ‘non-cooperation, jealousy and non-sharing’.
- Limits peer tutoring and discussions.
- Minimizes or eliminates social interactions and learning.
- Reinforces or establishes negative feelings towards one-self as majority of children who do not win are left out and receive no recognition.

Considering the above arguments, museums must avoid conducting activities in the form of competitions. They fail to acknowledge Dewey’s; Piaget’s and Vygotsky’s ideas of co-learning, peer tutoring, and social and cognitive constructivism in which peers, adults, and the learners themselves play a crucial role. One museum in particular which conducts only two activities in a year in the form of competitions, strongly opposes parental involvement. They perceive it as interference and obstruction in the activity. However museums need to recognise the important role of parents in learning, make provisions to involve them in the activities that use them as a resource and foster ‘family learning’. It also hampers growth and imagination in children as they tend to work in a restricted manner and target to win; shifting the focus from the process to the end result. Moreover, when the activity is conducted as competition, the number of

participants is high (statistics in table 4.4), and contrarily when it is a learning activity, the number is low. For example, the Baroda Museum conducts a learning activity once in years and that too as competitions where they determine their success by the high participation (their ‘On-the-spot Drawing and Painting Competition’ gathered 275 participants in a go!). When activities are conducted as competitions, museums tend to operate in their comfort zones and remain engrossed with administrative work such as arranging for larger spaces, seeking permission from higher authorities, arranging prizes and refreshments. In this humdrum of arranging the event, the essence of learning is lost as they lose track of arranging educators who can impart knowledge or teach a skill to support quality learning experiences. Moreover, the competition can be irrelevant to the scope of the museum and its collections. For example, the only two activities by the Fatehsinh Museum—‘Fort Building Competition’, an annual event which is happening for almost more than a decade now; and ‘Ganesha Idol Making’, the other popular event, is also not related to the museum’s vast collection of paintings of Raja Ravi Varma or European Art. Moreover, considering the lack of staff and management difficulties involved in arranging such huge draw of visitors to these events, the museum galleries remain closed on these days; in a way they fail to accomplish their primary purpose of existence. The scope of their activities can be broadened by including storytelling sessions or including theatre to bring out the stories in these paintings.

**Demonstration:** There are 5 museums out of total 15 (33%) which included demonstrations in their educational activities. The museums are: University Museum, Sardar Patel University, and NMNH (1 of the 2 activities); IGRMS (included activity); Sardar Vallabh Bhai Patel

Museum, Surat; Maharaja Fatehsinh Museum (for both the activities). It is worth mentioning that none of the museums did any activity which was purely demonstration. Those included were accompanied either conducted as competition or as workshop.

In terms of activities, 7 activities out of 23 (30%) were demonstration based. Demonstration as an approach has already been discussed at length in the previous chapter. The approach needs to be adopted more consciously as it helps in explaining the processes behind things, aids multisensory stimulation and learning experience especially when it is a part of participatory activities as the trend has been observed in the current study. It increases retention and helps in reinforcement of ideas as learners are allowed to repeat the process.

**Workshop:** In the current study, 11 museums out of 15 (73%) conducted workshops that encouraged participation in the educational activity mainly by using interrogative approach during guided tours, and through hands-on participation in the activities. 3 of the remaining 4 museums: ASI, Baroda Museum and CRC Museum conducted activities which are purely competitions.

Here, it is worth mentioning 2 museums: Government Museum, Chennai ('Know Your Museum 2015') and National Museum, New Delhi ('A Day at the Museum') which also conducted guided tours but encouraged learner's active participation and involvement. Another noteworthy example is the 'Sunday Sketch Classes' by the National Gallery of Modern Art, New Delhi that encourages art-based learning through participation. In terms of activities, 15 out of 23 (65%) were conducted in the form of

workshop. Conducting activities as workshops intensifies the learning experience as it facilitates open discussions, active participation and improves various social skills such as enhanced communication between the members and educator, acceptance, understanding, active participation and co-operation.

**Direct teaching:** The CSR activity conducted by FAG Industries, Vadodara, is the only museum (7%) and only activity (4%) that conducted a museum ‘walk-through’ which was non-participatory and focused on direct teaching. Conceptually, teaching by itself is didactic in nature, impository and teacher controlled. It gives less or no autonomy to the learner and does not sync with John Falk’s idea of ‘free-choice’ learning which is a significant characteristic of museums, an aspect which was discussed in Chapter 1 of the thesis.

## Museum

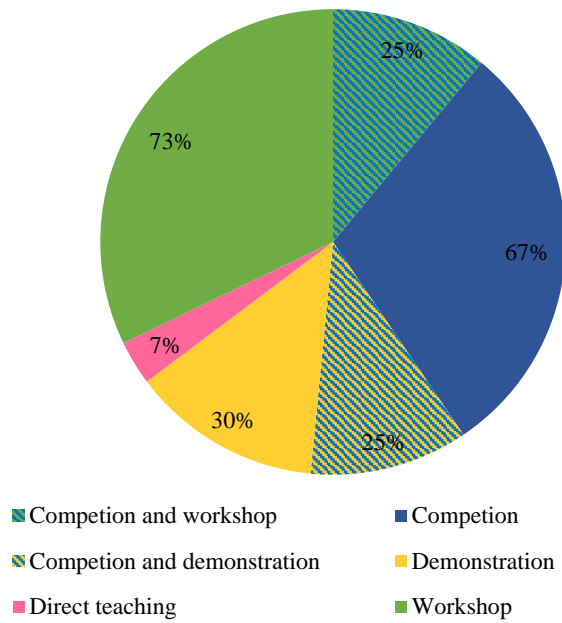


Chart 4.14a: Nature of educational activities (museum)

## Activity

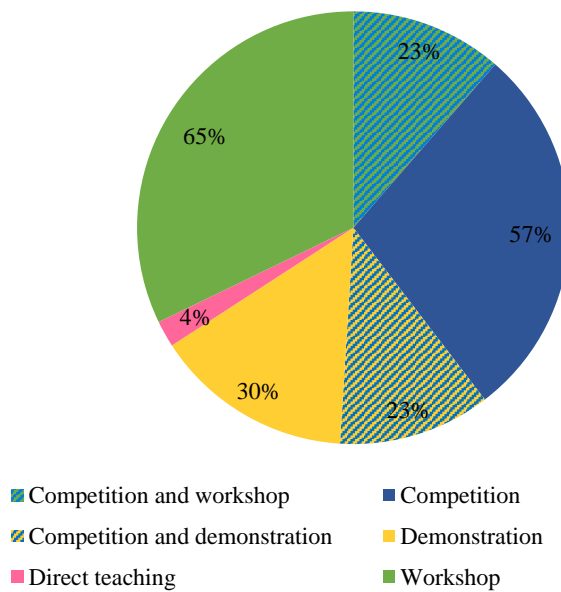


Chart 4.14b: Nature of educational activities (activities)

**TABLE 4.7: INAUGURATION AND VALEDICTORY**

S. No	Name of the Museum	Inauguration	Valedictory	Prizes Given
1	University Museum, Sardar Patel University, Vallabh Vidyanagar, Gujarat	<b>Philately – a hobby of learning</b>		
		--	--	✓
		<b>Make your own Ganesha Murti</b>		
		--	--	✓
2	ASI- Dholavira	<b>Drawing competition</b>		
		✓	✓	✓
3	Baroda Museum and Picture Gallery, Vadodara	<b>On-the-spot Drawing and Craft Competition</b>		
		✓	✓	✓
4	IGRMS, Bhopal	<b>Do and Learn</b>		
		N. A.	N.A.	--
5	Crafts Museum, New Delhi	<b>India FLOW School Programme</b>		
		--	--	N. A.
6	CRC Museum, R.K. Puram, New Delhi	<b>‘Quiz Competition’ Oral</b>		
		✓	✓	✓
7	L.V.P., a CSR activity by FAG Industries, Vadodara	<b>‘Cultural Heritage Tour for the Young Minds’</b>		
		✗	✗	✗
8	Metro Museum, New Delhi	<b>Drawing competition: ‘Clean Metro and Clean India’</b>		
		✓	✓	✓
		<b>‘Metro’- A workshop on Metro Travel for children from Can kids Kids Can</b>		
		✓	✓	✓
9	Govt. Museum, Chennai	<b>‘Oratorial Competition’ - A part of the Children’s Day Celebrations</b>		
		✓	✓	✓
		<b>‘Know Your Museum 2015’</b>		
		✗	✗	N. A.



S. No	Name of the Museum	Inauguration	Valedictory	Prizes Given
10	National Museum, New Delhi	<b>‘A day at the Museum’</b>		
		x	x	--
		<b>‘Yuva Saathi’ Programme</b>		
		x	x	--
11	National Gallery of Modern Art, New Delhi	<b>‘Sunday Art Sketch Classes’</b>		
		--	--	--
12	National Museum of Natural History, New Delhi	<b>‘Programme/ Contest for Children with Special Needs’</b>		
		✓	✓	✓
		<b>‘Young Environmentalists of the Year Award’ (YEYA 2015)</b>		
		✓	✓	✓
13	Salarjung Museum, Hyderabad	<b>‘Summer Art Camp’</b>		
		✓	✓	x
		<b>‘Children’s week Celebrations’</b>		
		✓	✓	--
14	Sardar Vallabhai Patel Museum, Surat	<b>‘Summer Camp / Exhibitions 2014’</b>		
		✓	✓	✓
		<b>School visit by ‘Nagar Prathamik Sikshan Samiti’</b>		
		x	x	x
15	Maharaja Fatehsinh Museum, Vadodara	<b>‘Build a Fort Competition’</b>		
		✓	✓	✓
		<b>‘Clay Modelling Competition, Theme- Ganesh Idol’</b>		
		✓	✓	✓

**TABLE 4.7: INAUGURATION AND VALEDICTORY**

Analysis and Interpretation

The table aims to research about the number of museums and activities that involve inauguration and valedictory functions, and the prizes that are given to the learners in recognition at the end of the educational activities. It is also intended to find out the extent to which the available resources are being invested by the museums for improving the quality of learning offerings.

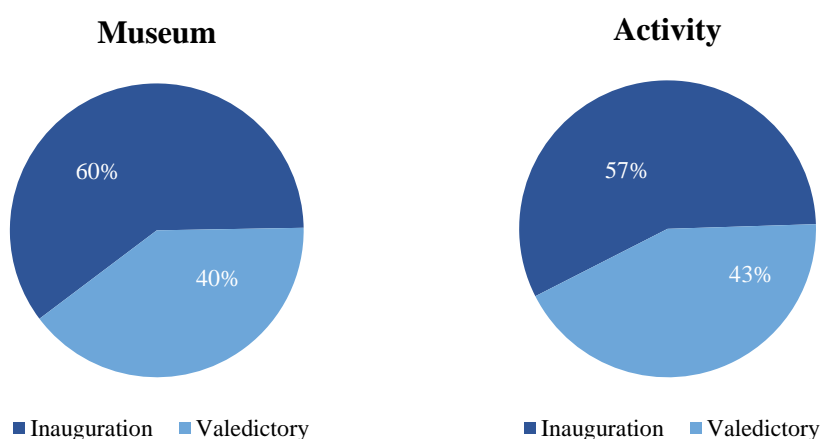
**Inauguration:** The study reveals that 9 museums out of 15 (60%) do inaugural ceremonies at the onset of the educational activities. In terms of activities, 13 activities out of 23 (57%) were formally inaugurated. There are 4 museums which do not follow this practice in 5 of their activities. The museums: Govt. Museum, Chennai; National Museum; Sardar Vallabh Bhai Patel Museum, Surat; and CSR activity by FAG. IGRMS, Bhopal (1 museum, 1 activity) found that the field was not applicable (N.A.) to their programme as the activity was a participatory workshop, while 3 museums: University Museum, Sardar Vallabh Bhai Patel University (2 activities); Crafts Museum (1 activity) and NGMA (1 activity) left the field blank ‘—’ and gave no reply for their activities.

The inauguration functions usually involve—inviting dignitaries as chief guests, lamp lighting, speeches, inaugural addresses by the authorities of the host museum, honouring the chief guests, giving introduction to the museum, its general programmes and the specific activity, and enumerating the day’s highlights. These ceremonial sessions usually end

with light tea or refreshments when the activities are daylong sessions and succeeded by commencing of the actual educational activity.

**Valedictory:** All the activities that are formally inaugurated end with a formal closure. The analysis of the data reveals that the museums which conduct inaugural ceremonies also conduct valedictory functions to end their activities. Numerically, this includes 9 museums out of 15 (60%) for 13 activities out of 23 (57%), and vice versa. Similarly the response remains the same for the ‘not applicable’ category by those which gave ‘no reply’ and left the field blank‘—’, and also the other museums which said ‘no’ and did not encourage the practice (4 museums and for 5 activities).

Valedictory functions which are conducted to end the educational activities usually include thanksgiving speeches, prize distribution ceremonies, distribution of mementoes as small gifts and certificates of participation and appreciation.



Charts 4.15a: Inauguration and Valedictory (museum and activities)



Figure 4.10: An inaugural function of honouring guests and dignitaries as a start to the educational activities



Figure 4.11a: A child receiving prize for her painting



Figure 4.11b: The group of prize winners proudly sharing their certificates of achievement

**Prizes given:** This category was included to find out if the activity was conducted as a competition or a learning activity as usually all competitions include formal inaugurations, valedictory and prize giving ceremonies. The prizes given away include trophies, mementos, certificates and cash awards. The analysis reveals that though the data was found to be similar for the above two fields of inauguration and valedictory; there was slight variation in the data for this field. Here, there were 4 museums (out of 15, 27%) which gave ‘no replies’ for 5 activities (out of 23, 22%) and left the field blank ‘—’. Besides, the IGRMS which said that the inaugural and valedictory fields were ‘not applicable’ (N.A.) as their activity ‘Do and Learn’ was a participatory workshop; Crafts Museum gave a similar response for their ‘FLOW Schools Programme’. Moreover, there were 3 museums which marked the field negatively for their 3 activities. Another significant observation was that the University Museum at Sardar Patel University which gave ‘no reply’ for the earlier two fields, distributed stamps to the participants as ‘prizes’ for their

‘Philately’ workshop. This is a noteworthy initiative to encourage children and adults to start their own stamp collection, pursue it as a hobby and thus contribute towards the accomplishment of planned learning goals of the educational activity.

From the above analysis it can be interpreted that the three customary practices of inauguration, valedictory and prize distribution are believed to be the central tenets of educational programming in museums of India. Jain (2008–09: 2) remarks that these ceremonies are resource intensive and involve a lot of preparations which were elaborately discussed under various headings in the in the last two tables. In his words:

We must do away with these unnecessary rituals because they induce false sense of achievement, promote ad hoc practices, shift focus on image building and breed inefficiencies. We must understand that education is an ongoing and unending process. There is no need for it to be celebrated.

The chapter discussed the practical aspects that are involved in the planning and implementation of educational activities in museums of India. It mainly adopted a practical approach and the data collected through questionnaire was converted into tables. The chapter included these tables under six headings and analysed and interpreted each aspect minutely. The arguments and discussions were supported with relevant theoretical concepts. The discussion revealed a host of characteristic features about the educational programming strategies of fifteen museums from India that are included in the current study. These are discussed in the concluding part of the thesis with suggestions.