

# MUSEUM AND EDUCATION

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In the past, the responsibility of the Museum officials was limited to acquisition, conservation, research and display of different art, archaeological, ethnographical, scientific and technological objects. But in the modern world responsibility of the Museums have much wider role for the visitors. The visitors not only look at the objects and admire and enjoy them, but also learn from them and pass them to the succeeding generation. In a Museum, art objects which are most rare, most beautiful and most antique can be seen and studied freely.

Rarity is not the only consideration; their workmanship, historical association, connection with some important discoveries, links in the development of human culture, etc. are also taken into account. Whatever is the collection, educating the public through various educational activities, is now regarded as one of the primary functions of a Museum.

## **HISTORY OF MUSEUM AND MUSEUM EDUCATION**

“Museum, the temple of the Muses”, the very word conveys to the place of learning and study. The element of sacred temple and that of an educational institution had mingled in the Greek schools of philosophy of Pythagoras in the South Italy and Platos academy at (Sicily, Sicilia ‘i’ Italy), where the study of philosophy was regarded as a services to the Muses. Thus the temples of Muses were the temple of learning from the very inception of their evolution.

Like Muses, Goddess Saraswati, the goddess of learning in India was originally a river with seven streams. She was considered as a celestial river, descended from the sky. During the Vedic age, this celestial river with her varied Potentialities identified as one with Vag “the Goddess of Speech”. The combined form came to be known as one with tag Devi’ and was taken as the personification of wisdom and eloquence and was praised as ‘Muse’. The first image of Vag Devi, also known as Saraswati with a temple at ‘Dhara’ was installed by the Paramara King Boja in 12th Century A.D. and there by he named the Temple as a Temple of Learning, “Saraswati Mandir”. Thus it is evident from the very beginning that museum had intricate relation with education. This tradition never ceased even today and few museums in Rajasthan and Gujarat are called “Saraswati Bhandar”.

However, the importance shifted from religious and ethical to the intellectual side for the first time in the Hellenistic Institute of Alexandria established in 283 B.C., where the term ‘museum’ was also used. It was an academic institution where scholars carried out research and higher learning in Social and Natural philosophies. Therefore, the instruction to instruct and aid research has been inseparable from the musewn idea even in its most embronic

form, when it was considered to be not more than a cabinet of curiosity. Study of such subjects led to the publication of encyclopedias in the 17th century to satisfy the curiosity of the learned. These collections of 17th and 18th centuries became the basis of the 19th century museums in world over. At the end of the 18th century, the "Louvre" in Paris was the first public museum established as part of the State education system.

In the 19th century, neither the class room nor Public Library could provide for the dual role of verbal teaching and means of communications. People find in the middle of the 19th century an institution called museum, which in theory at least could serve both needs. National Museums of Science and Art at South Kensington in London (now Science Museum & Victoria & Albert Museum), both established around the middle of the 19th century, were among the first large museums in the world, deliberately founded to exhibit the progress of scientific discovery and the best of aesthetic design, for both educational and economic purposes.

Joseph H. Choate at the opening of the new building of the Metropolitan Museum of Art, New York (1880) commented that their plan was not to establish a mere cabinet of curiosities which should serve to kill time for the idle, but gradually to get together a more or less complete collection of objects which should serve the purpose of instruction and enlightenment of the people.

since the early years of 20th century there has been an increasing acknowledgement in many countries on the importance of educational function of museums. However, a serious and systematic thought to the problem on an international level was given in 1951, setting the stage for the UNESCO seminar on the educational role of museums held in Brooklyn in 1952. On return from the seminar many of the delegates conducted similar programmes in their countries. This could be said to be the scientific beginning in the field of over all museum education at an international level. An encouraging feature of the situation today is an increasing focus of interest on resources of our museums and their educational potential. A seminar arranged by the West Bengal Museum Association (1964) followed by similar seminar New Delhi (1966), was the beginning of harnessing the potential of museums for general education of the masses in India.

## **CHANGING ROLE OF MUSEUMS**

The earlier museums were scholarship oriented, opened to scholars and members of royal houses, with object of curiosity. The common people did not have access to it. The two notable events in world history, viz. The American war of Independence (1776) and The French revolution's declaration of human and civil rights (1789) were a turning points and opened new vista for the development of education and culture. This new development further intensified the collection of objects of art and culture and a gradual increase in public access to museum collections. Education was put as one of the major function of museums.

## **DEFINITION OF MUSEUM**

A museum is defined as “a non - profit making permanent institution, in the service of the society and its development and open to the public, which acquires, conserves, communicates and exhibits, researches for the purpose of study, education and enjoyment, material evidence of men and his environment”. This declaration made in the Copenhagen 10th General Assembly of the International Council of Museums held in 1974 which is fairly comprehensive.

American Association of Museums defines a museum as “An organised and permanent, non-profit institution essentially educational or aesthetic in purpose, with professional staff which owns and utilizes tangible objects, earns for them and exhibits them to the public on some regular schedule.” This author define a museum as a service provider for the spread of knowledge.

There are many more definitions of museums that lay most emphasis on their role on education. The educational activities within the museums must be ready to provide a great variety of methods through which people can receive insights into and enjoyment of collections. The presence of objects that do not know the boundaries of language and literacy helps museums to be on advantageous position compared to other public service agencies, to serve as socially relevant agency for the education and development of the community.

In 42nd amendment of the Indian Constitution, out of 10 fundamental duties, 3 deals with the peoples concern for their past, present and future environment.

These are:-

1. To value and preserve the rich heritage of our composite culture.
2. To protect and improve the natural environment including forests, lakes, rivers and wild life and to have compassion for living creatures.
3. To develop scientific temper, humanism and the spirit of enquiry and reform.

Museums are the competent enough to help in fulfilling all the above goals. Museums can help people in acquiring perfection in life.

## **MUSEUM EDUCATION**

### **DEFINITION OF EDUCATION:-**

Education is defined as the process of experience, generally called learning which brings in desirable changes in human behaviour; with respect to knowledge, outstanding skill and attitude.

### **MEANING OF MUSEUM EDUCATION:-**

A Museum is not an educational institution in the formal sense of the word. Museum education is the education in its broader sense. Eileen Hooper Green Hill (1988) considers museum in the context of education, as an institution that can offer an educational experience

across a wide range of variables and in relation to a wide range of institutions and organizations. The meaning of museum education is that museums provide a learning situation in which the visitors experience learning. A learning situation is a condition or environment in which all the elements necessary for promoting learning are present. Learning experience is the mental or physical reaction or makes through seeing, hearing or doing the things to be learnt and through which one gains meanings and understanding of the materials to be learnt.

John Falk & Lynn (1992), who had extensively studied museum education in U.S.A, India, U.K and many other countries, described learning in museum as follows.

Learning in museums generally involves a visitor or a group of visitors attending to an object, a display, label, person, element or some mental construct of these. Museum learning has long been examined in relation to attracting power and loading power of exhibits in museums. The information thus collected by the visitors is stored in the brain and remains there over a period.

The information a visitor receives during a museum visit tends to bear a 'contextual map'. The museum visit represents a collection of experiences rather than a single unitary phenomenon. Any information obtained during the museum visit is likely to include social related, attitude related, cognitive related and sensory related association. These associations will become embedded in memory altogether with the result that any one facet of these experiences can facilitate the recall of the entire experience.

Thus Museums are rather a source of intellectual stimulation and entertainment. Exhibition halls, properly arranged secondary collections, labels, guided tours, traveling exhibitions, school class visits, loan services to the schools, training courses to the teachers, illustrated lectures, motion pictures, film trips and publications, etc. are the various means which constitute the educational activities in a museum.

### **EXHIBITION, THE VITAL PART**

The vital part of any museum are the objects themselves which are real and capable if correctly interpreted of conveying information in an accurate manner. Here lies the skill of a Curator, i.e. exhibiting the objects in such a way that the visitors are automatically drawn towards it. Label, both big gallery labels and short individual ones, in many cases, are needed for identification and understanding. These should be short, meaningful and to the point. It is the responsibility of the museums, apart from other functions to impart education through exhibition to the masses irrespective of their educational background. Now the museums belong to all, from retired old persons to a nursery children, from a sophisticated film actress to a house wife, from the richest to the poorest, the illiterates or semiliterates, the physically challenged, the minority groups and all are welcome to museum exhibition which provide indirect instruction in a discreet manner. The exhibition is the only language through which a museum can communicate and in order to make a direct impact on the masses, the

exhibition has to be meaningful. In the display, the objects, the surrounding and the lighting should be coordinated. Any topic like irrigation, soil erosion and soil conservation, ideal home, farm management, industry, social welfare, etc. can be selected for exhibition in order to educate the masses to improve their lot. Pictures, photographs, drawings, charts, models and other subsidiary materials can be used to explain all exhibit, supplementary to the object themselves.

### **EDUCATION THROUGH OBJECTS**

Museum objects are important part of the cultural and natural heritage of a country. They act as important means of work and represent the basis of work, an object of research for various technical, social and natural science branches such as botany, zoology, history, history of art, archaeology, ethnography, etc. Objects can make unique contribution to our understanding of the working of individuals and societies. In short, it can tell us more about ourselves. Hence, we collect objects to show illustrative examples of societies and individuals. Learning directly from the objects provide an first hand experience to the learners. For example an individual who has seen and handle few fossils or examined an exhibit showing how fossils are formed would have a better knowledge about fossils then those who have only read about them. Sensory experiences form the basis of museum education.

#### **Sensory exploration is one way to begin working with objects:**

The foremost function of a modern museum is, therefore, to utilise the objects of the past as tools to generate knowledge and there by enlighten the minds of the public. The museums of modern times act as an academy and a school for the people at one and the same time. Hence, the educational work of a museum today, directly involves research scholars and educationists on the transmitting end and the people in general at the receiving end. The museum professionals and the educationists, who are responsible for the educational activities, should use their knowledge in the framework of the educational programs and present them to the people for their understanding, debate and adoption. Of course, the research scholars, museum educationists and the public have to be directly involved with the museum materials. Thus the museum collectlons are the central point around which all interest and activities of specialists, educationists and the public revolve.

### **MUSEUMS IN SCHOOL EDUCATION**

Museum provide learning situations is quite different from those provided by formal educational institutions like schools.

a) Museum provides free choice learning situations devoid of verbal instructions, assessment and other types of controls that exist in schools.

b) Learning in museums is a spontaneous process, a personal exeperience not imposed on the visitor.

c) Museum provide open communication of ideas, concepts and information involving exploration and discovery, and

d) Class rooms in schools are home for 3R's: reading, riting and rithmetic, where as museums are home for 3A's: the authentic, the aesthetic and the accessible. The authenticity as revealed by real objects and phenomena exhibited in museums, communicates with a powerful clarity to visitors. Museums are compelling aesthetic environments: they engage the senses, stimulate, inspires and some times even overwhelm. A museum makes the whole world, the past, the present and the imagined; accessible to the visitor. (Voris, H. H. Sedielarh, M. C. , Blockrnom, C. P. 1986)

### COMPAIRISON OF LEARNING IN SCHOOLS AND MUSEUMS

**TABLE**

Subject	School	Museum
1. Free choice	No	Yes
2. Instruction based on	Text	Object
3. Senses most used	Oral	Visual
4. Syllabus-Oriented	Yes	No
5. Formal assessment	Yes	No
6. Time Schedule	Yes	No
7. Learning	Linear Non-Spontaneous	Multi-Faceted Spontaneous

### **SCHOOLS TO MUSEUMS**

The potential of museums as institution that could implement and supplement School education has been organized all over the world. Programmes for School children have always been among the most frequent educational offerings of museums. The frequent visits of young pupils to museums, not only supplement their classroom teachings, but also create a love of beauty in many forms; which if properly absorbed in this formative stage of mind, will lead to a wider understanding and sometimes create specialized interest for the future.

Museums could contribute to School education in many ways, the most important being, visual communication through objects and materials. Subjects like History, Geography, Art, Physics, Chemistry, Astronomy, Health and Hygiene, Natural Sciences and even Mathematics could come alive more vividly and effectively through exhibits in museums representing the disciplines. Educational experiences obtainable in museums for school children may fall into two categories, experiences directly relevant to the school curriculum and experiences that provide a broader perspective for improving the general knowledge of students in different areas of humanities and sciences. To achieve these objectives of museum education relevant to school children, musueum authorities should make conscious efforts in providing these required medium of communication.

## **PLANNING ON THE PART OF MUSEUM**

There may be several objects and exhibits in many museums which are related to the subjects taught in the school. Exhibition depicting Harappan Culture, Evolution of life, on electricity and magnetism for example, may form part of the display in Art, Natural History or Science museums as the case may be. They usually form part of several other exhibits, some relevant to the school curriculum and others not. Where museums do not make any specific effort to cater directly to the school children teachers have to find ways and means of using those resources depending their relevance to class room teaching. These includes, identifying the exhibits relevant to the topic of instruction, making advance preparations on how to use them with the school group and from the museum seeking cooperation which is necessary to make the programme successful.

Since the school groups constitute the largest percentage among the museum visitors, museums should take a lead in preparing exhibits relevant to school education. Museums in the making, those in the process of reorganisation of those developing new exhibits, have an opportunity to consider, how they can make their displays relevant to the school curriculum. A Natural History Museums that develops exhibits on evolution, ecology or conservation of natural resources could, without distinct to their over all purpose and theme of communication, provide a large number of exhibits which are directly related to the school curriculum. The museum authority should examine the school curriculum and identify themes and topics that could be presented in the galleries.

## **PLANNING ON THE PART OF SCHOOL TEACHER.**

Museum visits by school groups are often unplanned resulting a number of children rushing through the galleries without an opportunity for observation and discovery. This can be avoided and the visits could be made productive only when teachers plan the visit well in advance in consultation with the museum authorities. The class may be grouped into batches not more than 20 children to be taken care of by the education officer or by the teachers themselves. The attention of the students should be focused to the exhibits, relevant to the themes and concepts under consideration and encourage an interactive session with them. Educational materials relevant to the subject, such as work sheets, Information leaflets, etc. should be used.

## **PARTICIPATORY EXHIBITS FOR CHILDREN.**

According to an Old Chinese proverb, "I hear, I forget, I see, I remember, I do, I understand", underlies the concept of ' participatory exhibits in museums. It enhances the quality and efficiency of communication. A child's ability to grasp information from an exhibit is dependent upon how he correlates the object on a situation with his personal experience. Participatory exhibits includes, where the visitor walk into an exhibit like a walk through diorama of a forest, walk through model of a heart, etc. Working models which can be activated by the visitors, exhibits that are to be manipulated to find answers to questions,

quiz and discovery boxes, etc. Most of the Science Museums have a large number of such participatory exhibits.

### **DISCOVERY ROOM**

The concept has been developed in some American Natural History Museums as educational devices. In India too, in Museums like National Museum of Natural History, New Delhi, has Discovery Room based on similar pattern. These informal children's area provides a direct hand on experience for them to handle and examine specimens and participate in several educative activities. These enable children to explore and become familiar with a wide range of objects at their own place in a related atmosphere.

### **OUTREACH PROGRAMMES**

#### **LOAN KITS**

Simply a school loan kit is a box containing information in respect of specific themes such as shells, fossils, food chain, solar system, etc. Each loan kit box generally contains copies of original objects, charts, models, colour plates and teachers guide. It acts as medium for spreading non-formal education. While designing the loan kit box, emphasis always given on how to convey ideas in respect of each topic to the users in a very clear way and within a short time. For example in kit containing Plaster Cast of objects relevant to the Harappan Culture or an exhibit on the life cycle of all object could be used by a history or biology teacher while dealing with the above topics. Close cooperation between the school teachers and the museums would be useful in deciding the themes for producing School Loan Kits and also for their proper utilization.

#### **LOAN KITS FOR RURAL SCHOOL**

It is a fact that in most of the countries like India, few Schools based on urban areas are provided with the facilities to get loan kit service. About 70% of the populations are living in the villages. Most of the village schools do not get an opportunity to visit a museum. Such rural schools should be provided with loan kit services.

#### **FIELD TRIPS**

Another area in which a museum could contribute to School Education is by organizing field trips that fall within the educational scope of the museum. Natural History museums, concerned with environmental education should organize such field trips in order to develop in depth understanding and love for nature, ecology, wild life, flora and fauna, conservation, etc. Since school education is too much examination and curriculum oriented, museums of all types can take a lead to organize such programmes to enhance the quality of education. Such visits should be followed by observation, memory tests and on the spot competitions in drawing and painting, quiz and contest on ecology and environment. To make the programmes successful, the museum authority should waive their usual entry fees and if possible provide subsidized transport facilities. These types of programmes have

tremendous multiplier effect as school teachers and parents are also involved in acquiring information for helping the child in his/her preparation. Visits to the neighboring monuments, cultural sites and archaeological excavations can also be arranged.

### **SUMMER CLASSES**

The museums in collaboration with schools and NGO's can hold summer classes in painting, crafts, modeling or on environment exploration. These programmes not only developed the skill and talent of the students, but also make youngsters aware of environmental and cultural issues and the way they can maintain in contributing conservation efforts.

### **MUSEUM TO SCHOOLS**

Every school should aim at developing a small school museum by taking aid and advice from the museum personal. It should contain collection of specimens made by students, pictures, charts, and models relevant to school curriculum. School children are excellent collectors and if a call will be given by their teachers, they can assemble such valuable collections of natural history objects, photographs, objects of art and so on. The museums also should supply selected replicas, objects, miniatures and painting. It will take the message of the museum to the doorsteps of the children. It will highly be useful both to the students and teachers. In the process of learning through observation and discovery, museums are adjuncts to school education.

### **TRAINING OF SCHOOL TEACHERS**

In certain countries, special trainings are given to the school teachers so that they can make full use of the museum materials for class room teaching. Museum in many European countries arrange short-term courses and lectures for the students in teacher training colleges. The purpose of such training in Victoria and Albert museum is to encourage immediate experience of the objects.

### **SHORT TERM TRAINING COURSES**

Short term Training courses on display, conservation, museology may be arranged for teachers of Drawing and Painting, Social Sciences, Life Sciences, Chemistry, Librarian and Laboratory Assts. These could be helpful not only in raising school museums but also in the general maintenance of the school libraries, laboratories, the drawing rooms and the teaching aid dept. Short term in service training courses among the museum personnel organised by the National Museum, New Delhi; Indian Museum, Calcutta; and other leading museums have been found very successful.

### **SPECIAL EDUCATIONAL PROGRAMMES FOR PHYSICALLY CHALLENGED**

Museum can help the physically challenged in understanding and appreciating the cultural heritage housed in them. Museums should have a special room where they can show a limited number of objects, which will enable the mentally challenged visitors to have

a close understanding of the objects. They can receive training with the use of replicas and enlarged photographs, audio-visual media, preferably in local languages will be effective use as it combines the two sensory impressions for all the physically challenged, except the visually impaired and to a certain extent deaf. The orthopaedically challenged are the best visitors among the physically challenged who can witness the museum on a full fledged way. In order to make their visit more useful, the museum should provide ramps and lifts. The display of the exhibits should be in such a way as to provide more space to take a wheel chair and the door ways should be easily negotiable. For the deaf and dumb visitors, the service of a specifically trained instructors in this language of sign and symbols is a must. Gallery of touch should be organised for the visually impaired visitors, where replica of selected objects can be displayed along with "Braille labels", so that they can be provided an opportunity to understand and differentiate form and shapes and identify the objects. Specially designed kit boxes on the models of specimens and antiquities will be very useful to the physically challenged and especially to the visually impaired, who can get a clear concept of a big animal, a bird, a tree or any other things.

In addition, the museum in collaboration with other organization working for the disabled, for the development and exposure of their hidden talents, competitions on drawing, painting, clay modeling, etc. should organize. In those programmes, normal children should also be invited, so that the physically challenged children will get chance to meet the normal children. Museums can send models and photos on loan to the institutions dealing with the physically challenged to provide them opportunity to touch and learn. A short term training course in art and its appreciation can be organized by the museum for the teachers working in the institution connected to physically challenged. A specific day can be set apart by the museums especially for the physically challenged. The educational role of the museum will be incomplete if it does not think and work out schemes for the physically challenged community.

### **GUIDED TOURS**

The most common educational programme in any museum is the guided tour generally by the staff members. An audio-visual programme on a brief introduction explaining the background of the exhibits prior to the visit will probably leave a better effect. Gallery talks on fixed days with advance intimation to the public through the newspapers or any other media are also found useful. Here, the visitors get an opportunity to discuss their experiences with one another. In a country like India, where the majority of the visitors are either semi literates or illiterates, such personal communication and interaction of ideas between a guide and the visitors is of great use. It should be noted that a guide must be a knowledgeable person with a loud and clear voice. It is observed that a loud, clear and a modulated voice are more effective in keeping the visitors engrossed and attentive than a lowpitched monotonous lecture. A guide also should judge the age and interest of the visitors.

Besides, there are other electronic lecture guides, such as loop aerial system, the static speech-reproducing box and the miniature portable machine known as 'guide a phone'

found very useful to the visitors. In the loop aerial system, an ordinary tape recorder plus an amplifier act as a broadcasting station which feed a loop aerial fixed around the ceiling of the gallery. The recorded lecture is received through the agency of a portable receiver, which the visitor carries with him. In the speech reproducing machine, a small box is stationed near the particular object. The visitor can listen to the commentary after pressing the appropriate button.

This system does not provide guided tour to the whole gallery but suited to a suitable interesting piece.

The miniature portable machine is an ordinary tape play back machine in which information about the gallery is pre recorded on tap. The visitor can carry it without physical inconvenience and gives an independent charge to move, pause and examine the objects at his own choice, without disturbing others in the gallery.

### **MUSEUM TO PEOPLE**

Due to lack of awareness and transport facilities a large number of people could not able to see even the near by museum. To overcome this problem, museum should organize mobile exhibitions on bus, truck, jeep and special vehicles. Replicas, fascimiles and few original objects, film units lectures illustrated with slides are arranged in this van, which moves from place to place. The periodical exhibitions organized on different aspects of Indian art, culture, flora and fauna and applied sciences may be circulated from time to time for the benefit of the students as well as the general public. The other vital areas like the health, hygiene, agriculture etc. should also be covered.

The museums must undertake the socio-economic and cultural surveys to identify the Public of their respective areas in order to formulate their educational programmes for the community.

### **EDUCATIONAL ACTIVITIES THROUGH ELECTRONIC TECHNOLOGY**

Apart from daily film shows and slide projections, museums around the world are increasingly using modern electronic equipments and techniques in their exhibitions and interpretation. For example, the sequential lighting with commentaries and guide phones are used to depict the story of "Evolution of Earth". Similarly the 'Theory of origin of Earth' is also explained to the visitors with the help of sequential lighting and commentary. Similar animation techniques are used in communicating various ecological concepts, such as bio-geochemical cycles, photosynthesis, soil erosion and cellular defense. Apart from these, at places, there are provisions in the natural history galleries for continuous running of 8mm video films by using the photo phone equipments, due to changing in visitor behavior, the available electronic techniques museum text or labels would gradually be replaced by A.V. and electronic techniques i.e. Television, Video and Computer Servers. Kiosk **T.V.** and **Plasma T.V.** are also found very useful in the exhibition galleries to understand the theme and functions of objects without hthe helpf of guide lecturer. These educational programmes can provide

multisensory experience that stimulates active response in the museum visitors. Thematic and conceptual displays are better communicated by the use of electronic media. Computer programmes, games and graphics are being increasingly used in museums to get the concept on theme of the exhibit across to the visitor. Such exhibits provide both fun and education. The Bioscience 'Computer Room' of the National Museum of Natural History, New Delhi, has a series of personal computers (PC's) for interactive and participatory experience of visits to understand the function of DNA, the process of photosynthesis, working of eye, muscles, skeleton systems etc. Visitors especially school children, find this facility of fascinating learning experience.

## **DIORAMA**

Today, the public is very keen on the kind of display that recreates nature, technically known as diorama. When a natural history specimen has been implanted, it can be set in its ecological setting called the 'diorama'. It is of great educational value to accelerate the eco system in which the specimen has developed and thus the diorama gives an idea of what things are actually like. A few diorama series are also suggested for a museum to illustrate the importance of plant environment so as to educate people on the need for growing plants in their houses and surroundings.

## **EDUCATION THROUGH PUBLICATIONS & RESEARCH**

Through publications a museum can transmit its research to the scholars and general public. There are three kinds of publications namely.

1. The outcome of the serious researches conducted on the subjects and published in the form of journals, catalogues, brochures, monographs or books.
2. Publications in the form of reports, guidebooks, introductory leaflets, etc. to familiarize the people with the museum and its activities.
3. Special publications on the occasion of new gallery, special exhibitions, anniversary to popularize the museum within the community.

The other publications in general are as follows:-

1. **News Bulletin**:- It keeps the public informed about the activities of the museum. It covers subjects like current activities, announcement of important acquisitions, notices of special exhibitions, lectures, concerts, etc.
2. **Handbooks**:- It gives a brief outline of the museum, deal with gallery, special collection or a homogeneous group of objects in detail.
3. **Picture-Books**:- These are the collections of photographs of the masterpieces in a museum with their brief descriptions under a colourful background. Similarly folders, leaflets, guide maps, briad sheets, picture post-cards and transparencies are various other publications brought out by museums to acquaint the people with their special activities.

**4. Basic Science Articles:-** Popular basic science articles for school educations should be published. The education in a museum should be based upon research, which applies specially to museum exhibits. The publication should have social communication and educational values.

Apart from providing the fundamentals of knowledge in the specific fields, the museum preserves and provides the basic material for research in practically all the academic disciplines like art, archaeology, anthropology, science, dance, music, technology, etc. Museums are the best centers of bringing out research works of repute. Since the Curators have a direct access to the original source material.

### **SAVE OUR HERITAGE**

We have inherited a large number of cultural properties in the form of manuscripts, paintings, textiles, coins, arms and armour, leather goods etc., which are prone to deterioration. The museums as the custodian of those cultural heritage, is the right answer to the recourse of education and culture. Many of the artistic creations have already been destroyed by the ravages of nature, human vandalism, fire and war. What remains had to be preserved at all cost, so that the future generations may have access to the ancient archaeological, ethnological, works; it is the responsibility of the present generation to provide for their preservation and take care of the objects it has inherited from the past.

### **PUBLICITY AS A MEDIA OF EDUCATION**

Publicity has a tremendous effect on our day to day life. It is through planned publicity that the museum can reach the masses. The radio, T. V. and press are very powerful media. Advertisement through the radio, small television features and frequent articles on museum news in the magazines constantly remind people of the existence of a museum in their city to which they owe at least one visit. The museum friends or those interested in participating in some of the programmes are informed well in advance about the activity, through the "Museum Calendar" which gives information regarding the forthcoming events. Big Posters of art objects can be displayed at all important public places. One very inexpensive method is putting of rubber stamps on every letter despatched from the museum announcing the special exhibition and thus the news can be spread far and wide. Such organized publicity programmes attract many visitors and impart education even to those who are unable to come to the musuems.

### **EPILOGUE**

Coordination between the museum, educational institutions and NGO's is the need of the hour. It is a fact that education is the potent instrument for human development, on which depends the level of allround national development. It is also agreed by all the countries and international organization like UNESCO and ICOM that people of all age groups and intellectual background can meet this gap in the field of communication through the effective use of museums and their collections by arranging thematic exhibitions. This requires linking

up these institutions with various educational efforts, planning and development programmes operating in the country. It would need adequate resources in space, finally and man power, which could be available with a strong background and keen interest of the authorities responsible for the development of museum educational programmes, which is yet to be fulfilled in the country like India. The museum has to serve as an instrument for education and cultural development for all, from the illiterate masses to the enlighten class. A museum philosophy and museum ethics have to be established so that an awareness and sensitivity is created and more and more people be attracted to museums. In a developing countries like ours, the educational activities in a museum is new weapon, a new tool to be exploited for the allround growth and understanding of the people. The museum provides a quick, effective and economical way of building of a nation, its background, resources, history, culture, crafts and arts. Therefore, if museums are to continue and progress, they cannot avoid serving this cause of education, and if education is to be effective, it dare not neglect the museums,

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