

Chapter 2

The Educational Framework for Public Programmes at IGRMS and NFMK

Introduction

The educational framework of a museum establishes the direction of public programmes and reflects its commitment to offer unique learning opportunities for various target groups. It provides structure of resources, roles, responsibilities and initiatives. It reflects the complexity of learning through objects in informal setting and the need for a fluid and evolving approach to learning in museums. It continually seeks to understand its audiences and finds out new and better ways of learning.

The educational framework grows from the mandate of a museum. It is the structure that defines the public face of the museum. It guides the development and delivery of all public programmes and it provides the foundation for measures of success and accountability in public programmes. Ideally, it should seek insight and information from four distinct but related fields of learning - informal and non-formal learning, educational theory, instructional design, and social inclusion.

2.1 Education Theory

2.1.1 Non-formal and Informal Learning

Both non-formal and informal learning play pivotal and catalytic role in the field of education. In the words of Prof. Malcolm Adiseshiah (2002), “the non-formal education is wide-ranging because it comprehends all learning outside of the formal system, and has no parameters of time and space. It can be classified for pre-school, unschooled or needing new additional skills in the age group 15-60. Non-formal learning can also be classified by the learning content involved into these organized activities where the major emphasis is on the general education and also those where the content is mainly vocational” (Monhany 2002: 378).

The informal learning differs from non-formal learning in the sense that it occurs purely due to one’s interaction with the world. Unlike non-formal learning it is not organized at all. It happens everywhere including structures of formal and non-formal education. Non-formal education lies in between formal and informal learning. It is neither highly structured like formal education nor without any structure like informal education. The education programmes offered by a museum have to be well developed and designed to meet learning needs of various target groups. Therefore, there is a conscious effort to design and then plan the programme. However, the programme is not rigid like formal learning and is quite flexible in its approach.

The formal education has rigid admission procedures, syllabus, time table, examination, etc. Informal learning is absolutely structure-less i.e. no time frame, no predetermined learning goals and no planning. The non-formal learning is conceived as planned learning to accomplish certain learning goals. It is implemented

systematically to convey information, influence attitude and/or change behavior. Its characteristics include autonomy, spontaneity, voluntary participation, social interaction, heterogeneity of learners and interests, and lack of prerequisites and credentials.

The strength of learning in museums lies in concrete real examples and interactive experiences built upon object-based learning. A museum can offer direct education programmes for different target groups, provide face-to-face teaching and offer highly personalized experiences extended over periods of time.

A museum can offer layered learning i.e. learning that allows participants to work in many “layers”. Most people start with affective engagement and then move, according to ability and inclination, from a simple introduction of a concept to a wide-ranging exploration of a theme that can include interaction with tools and processes, and more sophisticated levels of involvement and experimentation. Layered learning seeks a wide audience and therefore requires a variety of opportunities for engagement as well as a variety of choices that appeal to different interests and styles of learning.

2.1.2 Learning Theory

To make meaningful and significant contribution to the development of society, museums have been trying to use all the possible educational theories. They have

been trying to find out ways and means of applying various theories.

The most widely practiced theory is didactic education in which lessons are based on the subject and the teacher presents information to students in a rational incremental sequence. This type of learning clearly allows people to learn academic subjects, languages and skills. Traditionally, this has been practiced in school widely. This theory has also shaped educational programmes offered by museums. Museum collections have long been organized to support expository, didactic education. In science and nature history museums, especially, collections are classified, recorded, stored, and often displayed by genus and species. History museums present objects chronologically, while art museums hang paintings by style, school or national origin.

Another perspective on learning theory is stimulus response education. It is based upon the idea that learning is a function of change in overt behavior. Changes in behavior are the result of an individual's response to events (stimuli) that occur on the environment. A response produces a consequence such as defining a word, hitting a ball, or solving a math problem. When a particular stimulus response pattern is reinforced (rewarded), the individual is conditioned to respond. The distinctive characteristic of stimulus response education is that the organism can emit responses instead of only eliciting response due to an external stimulus. The key element is reinforcement. A reinforce is anything that strengthens the desired response. It could be verbal praise, a good grade or a feeling of increased accomplishment or satisfaction.

Museum education programmes shaped by behaviorist thinking or stimulus response theory emphasize reinforcement of targeted concepts. Interactive exhibits, for example, offer rewards to the visitor for a right answer. Pushing a button, lifting the right flap, or touching the answer on a computer screen is rewarded in a positive way: "Yes, that's the right answer."

Contributions to stimulus-response education come from exhibitions that test for visitor's understanding before visitors move on to the next object or experience. Exhibit components provide and reinforce correct answers and seek to negate incorrect but commonly held preconceptions. School and museum programmes use experts and references to authority to reinforce conclusions.

Discovery Learning

The didactic and stimulus response learning puts focus on the subject rather than the learner. A shift in focus from subject to learner is seen in discovery learning which postulates that specific desired learning goals can be accomplished by engaging learners in an activity. The learners can learn on their own if proper learning situations are created. If learners are exposed to sufficient data to the phenomena of the world, they will arrive at the right conclusions; they will reach generalizations that describe the world as it actually is.

The linking of active learning with a realist position on knowledge - the combination

of the opportunity for the learner to discover truth by “finding out for herself,” to “learn through doing” – is a natural approach for museums, since museums value objects and learning from objects. Many exhibits are designed to be interactive, intended to engage, challenge, and stimulate visitors to help them to reach accepted understandings new for them. Sometimes visitors replicate famous scientific experiments or role-play stimulated historic events all with certain outcomes planned from the start.

Contributions to discovery education come from exhibitions that allow exploration, including going back and forth among exhibit components. As developmental learning theories focus on the learner, exhibitions based on them are designed to accommodate a wide range of learning styles and types. Label and panel texts ask questions, promoting visitors to find out for themselves. Some means is provided for visitors to assess the correctness of their conclusions. School programmes engage students in activities intended to guide learning. Workshops for children and adults offer expert testimony and other forms of evidence for contemplation and consideration, so participants can achieve in-depth understanding.

Constructivist Learning

The current theory of learning is constructivist learning which is based upon the idea that learning is the result of individual mental construction. In constructivist learning, in the word of Dimitrios Thanasoulas, (2002), “the learner learns by dint of matching

new against given information and establishing meaningful connections, rather than by internalizing mere factoids to be regurgitated later on. In constructivist thinking, learning is inescapably affected by the context and the beliefs and attitudes of the learner. Here, learners are given more latitude in becoming effective problem solvers, identifying and evaluating problems, as well as deciphering ways in which to transfer their learning to these problems.”

Objectivist View	Constructivist View
Knowledge exists outside of individuals and can be transferred from teachers to students.	Knowledge has personal meaning. It is created by individual students.
Students learn what they hear and what they read. If a teacher explains abstract concepts well, students will learn those concepts.	Learners construct their own knowledge by looking for meaning and order; they interpret what they hear, read and see based on their previous learning and habits. Students who do not have appropriate backgrounds will be unable to accurately “hear” or “see” what is before them.
Learning is successful when students can repeat what was taught.	Learning is successful when students can demonstrate conceptual understanding.

Table 2.1 Contrasting of Objectivist View and Constructivist View

In short, in constructivist learning the focus is on learner rather than the teacher. It is the learner who interacts with his or her environment and thus gains an understanding of its features and characteristics. The learner constructs his own conceptualizations and finds his own solutions to problems, mastering autonomy and independence.

Some scholars, Byrnes (1996) and Arseneau and Rodenburg (1998) contrast objectivist and constructivist approaches to teaching and learning.

2.1.3 Instructional Design

The aim of educational programmes can be broadly described as fostering meaningful acquaintance with the natural and/or cultural heritage, so that the visitor can understand the phenomena concerned, can compare them with his /her own life-situation and use the information/experience for his/her own decision making and development. The programmes have to be built on education theory to meet learning needs of specific public.

As mentioned earlier a wide variety of education theories are available. These theories range from highly traditional, teacher-led, linear structured activities, to learner controlled, open-ended, participatory constructivist activities. A perspective closely associated with contemporary constructivist theory is that meaningful learning occurs when individuals are engaged in social activities. Social constructions view learning as a social process.

In formal system of education, the learners are usually grouped by age (and sometimes ability), a teacher is always present, curricula are defined, and individual's outcomes are measured. Learning activities are conducted in incremental manner over a defined period of time with the same group of learners. The teacher keeps on evaluating the performance learners.

In museums, the learners are heterogeneous in regard to age, ability, and interest, and are strictly voluntary (free-ranging visitors, that is, not school groups). Teachers or facilitators are largely absent (unless tours or demonstrations are offered), and exposures to exhibits are fleeting and one-time, with multiple entry and exit points. Every hour an exhibition space has a different group in it. Museum learners are under no obligation to learn anything. Nevertheless, many museums have "education" as an explicit part of their mission.

These differences mean that school-based models of instruction, traditional or alternative – have limited applicability in museums, because the museum's intentions to present and teach and the visitors' intentions to have a leisurely, self-rewarding experience are inherently mismatched.

In museums usually visitors are not controlled by exhibits. They pursue their own goals, make their own selection, manage their time and tasks and arrive at their own conclusion more over they are not worried about being extrinsically rewarded for learning or punished for failing to learn. Different kinds of exhibits encourage or

discourage different aspects of this free-ranging behavior and some visitors will feel more comfortable with one type of exhibit than other. It is the museum's responsibility to present all information and opportunities for experience in ways that casual visitors can make sense of for themselves by choosing the ones they find attractive and spending whatever amount of time they want to.

The type of approach and degree to which the presentations embody one form of instructional design or another should depend on what ideas are being communicated and what experiences are intended by the museum. Some ideas are best communicated by a linear sequence; others by multiple examples; others through open-ended experimentation; others through role-playing or mimicking. The instructional design of an exhibition or educational activities should be clear in the mind of the designer or educator. He/she should have clear understanding that the programme is open-ended or closed-ended, sequence or multi-layered, teacher-led or learner-led. And the intention of the exhibitor or educator needs to be made apparent to the public for effective communication and involvement of the learner.

The educational contents can be presented in different manner – factual, narrative, interrogative, humorous and demonstrative.

Factual: The factual design deals with facts and figures and is declarative in style. It is direct in approach and puts across information about an object or subject. The information can be scanned easily as it is brief and to the point. It is ideal for

highlighting important information. Sometimes this type of information is presented in the form of snippets. In this style message is very clear and direct and there is no confusion in understanding.

Narrative: A narration is a story and any text which adopts the story technique is narrative in style. Since everyone loves to listen to or read a story this can be a very popular style, but it can also have the boomerang effect if the story in the end does not create a befitting climax as its promising beginning, and then the reader might feel that he has been cheated.

Narrative style is ideally suited to explain historical and cultural themes but it can be applied to other subjects like natural history as well. Creating or presenting a story can generate enough interest to communicate the ideas in an enjoyable manner.

Interrogative: A question is a natural attention-getter because it arouses curiosity within every reader or listener to find out whether he/she knows the answer to it or not. It stimulates thinking and encourages exploratory approaches to learning.

A study conducted by Hirschi and Screven (1988) at the Milwaukee Public Museum showed that visitors spent more time, over 1300 percent, in reading labels when questions were inserted in the labels. Studies carried out by Watts and Anderson, and Richards show that questions inserted into textual material increase the amount that is learned from the text (Lehman, 1986).

Humorous: It is the trickiest form of conveying message. This type has the element of entertainment in it which is its valuable asset. But if the humor is contrived or strained it would be a waste. Moreover not all people can appreciate subtle humor. Sometimes people can take ideas presented in humorous form lightly. It is difficult to see this approach in museums. Recently one comes across use of humour is museum exhibitions or published material. An example from Royal Ontario Museum, Canada is given here (Figure 2-1) to illustrate the concept.

Demonstrative: This involves showing skills or processes using graphic or live forms. In graphic form it illustrates and explains a process or skill using drawings, photographs, etc. for example, making straw-shoes, basket, fan, etc. In live form obsolete and current processes are shown by living artisan or expert. For example, a craftsperson making a particular craft.

A Boaring Character

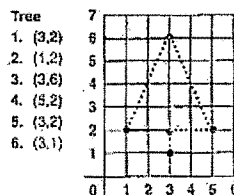
We challenge you to make a grizzly bear on the grid below.

We made the tree on the right by marking points on a graph and drawing lines between them. We used the list of ordered pairs of numbers on the right beginning with (3,2) to make the tree. Follow along to see how we did it.

First, we marked the point for (3,2). We found the 3 across the bottom of the graph and the 2 along the side. Then, we found the point where the two numbers cross. We made a blue dot there. Then, we found the point for (1,2) and marked it with a black dot.

Next, we drew a black line between the two points. We continued marking and connecting points using the list of paired numbers (see Tree). Can you find all the points and connect them to complete the tree?

Now try the Main Project. The ordered pairs are on the left and the grid is below. If you find and connect all 27 points, you will create a special picture of a bear. We have started the puzzle for you by marking the first two points (0,0) and (1,4) and connecting them with a black line. Use a black pen to complete the puzzle. Be sure to add a round eye at (23,18).



Main Project

- | | | |
|------------|-------------|-------------|
| 1. (0,0) | 10. (12,22) | 19. (29,14) |
| 2. (1,4) | 11. (14,23) | 20. (24,14) |
| 3. (2,5) | 12. (16,22) | 21. (25,13) |
| 4. (5,7) | 13. (16,21) | 22. (28,13) |
| 5. (8,10) | 14. (20,21) | 23. (27,11) |
| 6. (8,14) | 15. (24,20) | 24. (24,11) |
| 7. (10,17) | 16. (26,18) | 25. (22,6) |
| 8. (13,19) | 17. (29,17) | 26. (22,3) |
| 9. (12,20) | 18. (30,16) | 27. (24,0) |

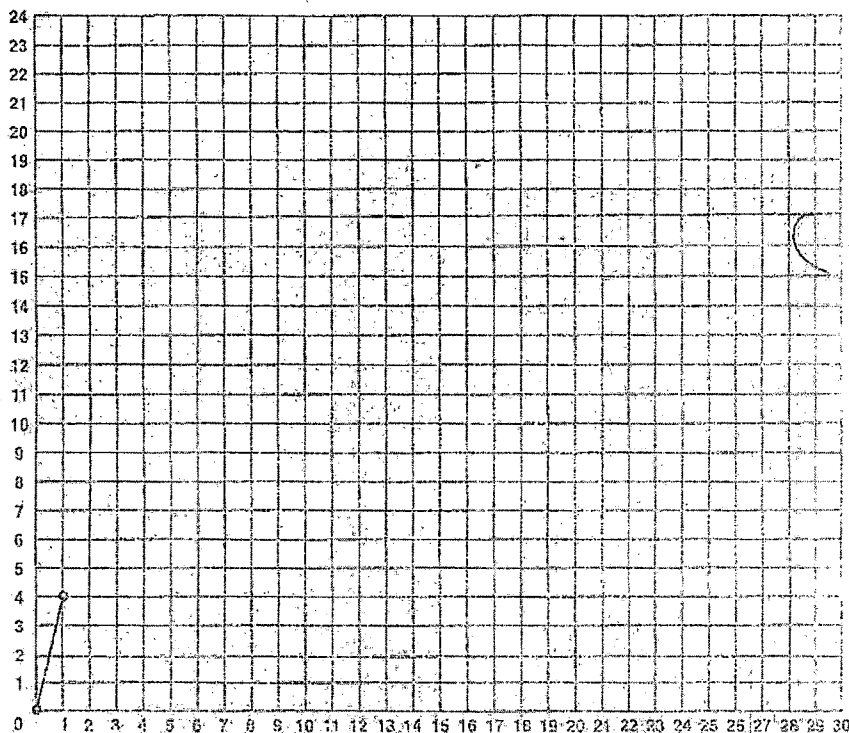


Figure 2.1 Humorous – A Boaring Character (Source Royal Ontario Museum, Canada)

2.1.4 Social Inclusion

There is a general consensus among museums across the world that it is a responsibility of a museum to be involved in social regeneration by serving a wider and more diverse audience. They agree that cultural and natural heritage should be available and accessible to all people, and there need be no conflict between the dual responsibilities of responding to the needs of society today, and protecting and conserving treasures for future generations. Museums have accepted the challenge of turning this vision into reality by taking initiatives that consider museum as an ideal place for life-long learning and learning as a potent way of combating social exclusion.

Social exclusion has been defined as “a shorthand term for what can happen when people or area suffer from a combination of linked problems such as unemployment, poor skills, low incomes, poor housing, high crime environments, bad health, poverty and family breakdown. It is a condition involving poor awareness of and access to the economic, cultural and social networks of society” (Department for Culture, Media and Sport: 2000). A report published by Department for Culture, Media, and Sport, identifies learning as powerful agent in combating social exclusion by giving people the abilities, skills and confidence to engage with society.

If learning helps combating social exclusion, we need to know why some people do not participate in learning opportunities. The reasons are many. The report,

(Department for Culture, Media and Sport: 2000) identifies main barriers to a socially inclusive use of museums, institutional, personal and social, related to perceptions and awareness and environment.

Institutional

These are the barriers that museums, galleries and archives themselves, and their staff, may create, and which may discourage or restrict usage by certain people or sections of the community. They include:

- Unsuitable or unduly restrictive opening hours, or restrictions upon the availability of services
- Inappropriate staff attitudes and behavior
- Direct and indirect discrimination
- Inappropriate rules and regulations
- Charging policies which disadvantage those on low incomes
- Acquisition, exhibition and cataloguing policies which do not reflect the needs or interests of the actual or potential audiences
- Lack of signage in buildings, so that people cannot easily find their way around
- Lack of a sense of ownership and involvement by the community
- Lack of adequate provision of services or facilities for people with disabilities

Personal and Social

These possible cause of social exclusion can be experienced by individuals, or as a result of cultural or community circumstances. They include:

- Lack of basic skills in reading, writing and communication
- Low income and poverty
- Lack of social contact
- Low self esteem
- Lack of permanent fixed address

Perceptions and Awareness

Perceptions that museums, galleries or archives are “not for us” exist both in individual and community terms. This perception causes difficulties for:

- People who are educationally disadvantaged
- People who live in isolation from wider society
- People who do not think that museums, galleries or archives are relevant to their lives or needs
- People with a lack of knowledge of facilities and services, and how to use them

Environmental

- Difficult physical access into and within buildings
- Problem estates and urban decay
- The isolation experienced by people in rural communities
- Poor transport links.

These barriers to learning are equally applicable to all museums. To tackle social exclusion museums have started taking steps to eliminate the barriers to learning and trying to make a cultural shift towards a learning society. They are trying to bridge gaps between those who have access to their educational provisions and those who do not have. They are exploiting new technological to generate social cohesion, community involvement and participation, and to aid life-long learning.

2.2 Educational Mandate of the Museums

The Museums, IGRMS and NFMK do not have any written educational framework or approach papers. The absence of well defined and written approach papers offered a challenge to collect desired information by discussions with museum personal and by observing and analyzing exhibitions and education programmes. The published and unpublished literature such as, pamphlet, monthly or quarterly newsletter, background paper, annual reports, etc. were also referred to collect the relevant information. The findings of the study are organized under various headings – philosophy, and aims and objectives – and presented below.

2.2.1 Philosophy of IGRMS and NFMK

Philosophy of IGRMS

S.No	Main Points
1.	Introduce the craft and arts as a social institution
2.	Offer the learning opportunity on traditional and contemporary arts and Craft
3.	Promote the learning and enjoyment opportunity in various places in India through traveling exhibits
4.	Conserve and preserve the locality
5.	Recover their valuable but vanishing indigenous lifestyles and knowledge systems
6.	Maintain cultural value through exhibitions
7.	Prepare the introduction gallery for visitors especially novice visitors

Table 2.2 Philosophy of IGRMS

- IGRMS is a public institution that tries to introduce the crafts and arts of the communities living in remote rural areas, hills, islands, deserts, coasts and forests by invited experts.
- IGRMS also acts as a catalytic institution for promoting holistic, multidimensional community subsistence and resource management

technologies specific to different ecosystems.

- The Museum offers a learning opportunity to participants about traditional and contemporary arts and craft. The informal learning programmes encourage free choice, spontaneity, voluntary participation and socializing.
- The Museum promotes the learning and enjoyment opportunities in urban as well as rural areas which are located at a distance from the Museum through traveling exhibitions, performances and demonstrations.
- The Museum endeavors to foster national integration by ensuring the active participation of various communities and thereby recover our valuable but vanishing indigenous lifestyles and knowledge systems.
- The Museum tries to reach their visitors in the affective understanding. The introduction gallery in front of the Tribal Habitat exhibit helps what the Museum exhibits are for novice visitors.
- The Museum programmes are directed to all. But main audience is school students and housewives. Programmes like lecture, seminar, symposium, etc. focus on other audiences.

Philosophy of NFMK

S.NO	Main Points
1.	Connect with school curriculum
2.	Conserve, preserve and spread the traditional culture and folk of Korea
3.	Share the education programmes with other museums
4.	Provide layered learning
5.	Analyze the programmes which do not attract from participants
6.	Foster and cultivate with positive feelings towards learning about folk culture
7.	Provide the programmes for all

Table 2.3 Philosophy of NFMK

- The Education Department of NFMK plans to connect the school curriculum in order to overcome the limitations of classroom teaching in school. Select the important points of the social subject and produced the teaching material concerned with the contents.
- The primary role of the learning programmes of the Museum is to preserve and conserve culture, spread the traditional and folk culture of Korean among general people and educate them about folk cultures.

- The Museum shares the education programmes with other museums which are located in Seoul City as well as other provinces to offer the learning opportunity to more people. And also lend the materials such as worksheets, pamphlets and films to schools for pre-visit teaching.
- The Museum plans the programmes considering various participants' level and background, and prepares layered-learning classes.
- The Museum tries to analyze the reasons for non-participation of certain audience e.g. youth. This segment does not participate in museum programmes due to lack of free time, interest in movies, sports, shopping, etc.
- The role of the Museum education is not to teach the skills and techniques on the traditional folk culture but to foster and cultivate with positive feeling towards learning about culture how to enjoy the culture and why should the museum succeed the traditional things to next generation.
- The programmes and events of the Museum are operating for all, from young children to old people and foreigners. However, in the past the Museum has provided programming directed to young children and their parents to fosters the folk appetite of the young for links with folk culture by providing a variety of opportunities for interaction and dialogue that stimulate the desire for continued concern and learning.

- Other groups include adults with an exciting and specialized interest in folk-related subjects, professional groups working in the museum field, teachers and other professional, governmental, and non-governmental agencies. The learning and communication needs of these groups are specialized and will be accommodated in specific projects or programmes.

Comparison of the Educational Philosophies of IGRMS and NFMK

The common points of the Museums Educational Philosophies are; first, both the Museums are social institutions for general as well as special groups, second the Museums offer the opportunity on traditional and contemporary crafts, arts and folk culture for all, third the Museums are trying to conserve and preserve the traditional culture including locality.

A unique feature of IGRMS is the Introductory Gallery. This Gallery introduces the outline of Museum exhibition and serves as an orientation gallery. Visitors, especially novice visitors get information on the exhibitions first, and go around. This gallery contains only visuals i.e. photography and text panels. The value of this gallery can be enhanced by including real objects and also by the presence of interpreters. The interpreters can explain about the contents of various galleries and visitors can handle certain objects under their supervision. This can motivate visitors to further explore subjects of their interest by visiting exhibitions.

NFMK does not have orientation gallery but the Museum considers lending the worksheet, pamphlet and film to school for previsit orientation.

The most remarkable point in the Museum education of NFMK is the link with the school curriculum. The programmes are more focused as compared to IGRMS. The Museum is operating the 'layered learning' depending on the level or background of the participant. For example, one education programme for adults 'Traditional Custom-making Class' is divided into two classes for beginners and trainers.

NFMK prepares some programmes for foreigners like *Korean Folk Classes for Foreigners*. These programmes deal with making of fans, Korean foods, and pottery, and visiting heritage field, learning Korean folk song, etc.

Another important feature of NFMK is establishment of co-operative network with other museums. During the last one year they have established links with 57 museums located within and outside Seoul City. They are organizing education programmes with their collaboration and co-operation. They share physical and human resources for accomplishment of their educational goals. This has created a shared sense of purpose among museums and they are trying to serve the society collectively.

2.2.2 Public Programmes' Aims

IGRMS and NFMK aim to develop public programmes that will improve their participants' knowledge of and attitudes and behavior towards traditional folk culture, custom and tribes' life styles.

IGRMS Public Programmes' Aims

- To increase awareness and understanding of and involvement in tribal culture among people of India and elsewhere and to help them to understand the evolution of mankind and cultural processes and their importance in our lives.
- To enable people to participate with confidence in discussion and activities.

NFMK's Public Programmes' Aims

- To increase awareness and understanding of and involvement in folk culture among people of Korea and elsewhere in order to remind them of their traditional culture and to offer opportunity to compare their own culture with other cultures, especially European, American and Japanese to realize the strength of Korean Culture.
- To be an ideal center of life-long learning by offering variety of programmes

for various age groups, and by offering opportunity for multi-generation interaction.

- To provide a forum, grounded in the authority of collections-based research, for discussion of issues and concerns related to folk culture of Korea and, to involve Korean people in defining the work of the museum in order to bring together our mutual responsibilities.

2.2.3 Public Programmes' Objectives

These objectives are not announced by the Museums but are based on interviews with staff and the Museums' unpublished documents. IGRMS and NFMK are anthropological and folk museums which deal with human being's material culture. Therefore, learning expectations from the museums programmes are similar and do not distinguish. The objectives are presented below in terms of how the Museums wish their visitors or programmes participants to relate to them. Their audiences will:

- Understand and find pleasure in the classes, activities and performance of traditional folk culture and tribes' life styles.
- Understand that traditional folk culture and tribes' life are an important endeavor, that have an impact on our lives.

- Look to the museums as a resource and a leader in the field of traditional culture education, and as a partner with other similar organization and institution in providing resources and quality public programmes and in developing new insights and methodologies in the field of traditional culture education.
- Look to the museums for quality public programmes related to folk and tribes' life styles that are directed towards families and children.
- See the museum as an institution that responds to public concerns about the folk and tribal' culture world.

2.3 Brief Account of the Museums' Exhibition and Educational Activities

2.3.1 Exhibitions

Exhibition is a characteristic work of museum and it should reflect and be based on research and study. It is a communication tool for its work to public.

To get information about how the museums are planning the process for the programmes, interviewed with both museums' staff:

IGRMS

IGRMS is a kind of anthropological museum learning permanent indoor and outdoor exhibitions and periodically organizing temporary exhibitions.

Permanent Exhibition

The main exhibition of IGRMS is outdoor displays on eight different themes. **Tribal Habitat** is the first open air exhibition curated in IGRMS which includes splendid traditional dwellings and other rural structures ranging from the vast stretches of the areas. It is a unique outdoor exhibition bringing out the interactive association of given environmental products in the life ways of different tribal communities. The exhibition consists of selective ethno-architectural patterns of tribal communities.



Plate 2.1 Kucheneme Richman House Tribe Chakhesang Naga Distt.
Phek Nagaland

Coastal Village represents the different dwellings from various parts of India like fishman's huts of Kerala and Orissa, huts from Andhra Pradesh, Tamilnadu and Gujarat. These are typical traditional dwellings representing the life ways and cultural identities of Indian coastal communities. **Desert Village** represents the typical dwelling type from Jaisalmer in Rajasthan. A dwelling complex of Rajputs in this exhibition highlights the process and degree of their adaptation with environment. **Himalayan Village** displays the dwelling complex of Himachal House, Shimla in Himachal Pradesh. The exhibition is an excellent example of the indigenous knowledge system about the traditional architecture focusing on the level human adaptation of high altitude Himalayan ranges, as it is linked with weather conditions, availability of material and cultural background. **Mythological Trail** depicts compositions as reflected in myths and legends in different media (terra-cotta, wood, stone, iron, etc.). The exhibition helps to visualize the oral traditions related to the tribal origin and its cognition. Craft of various artisan groups, incarnations of folk deities and traditional paintings from the main attraction of the exhibition.



Plate 2.2 Mythological Trail – The Lohar Origin Myth

Rock Art Heritage has preserved the longest chain of rock shelters in the world on the upper part of Vindhyan sandstone known as Bhandar Formation. The paintings depicted on the natural canvas of rock shelters (10,000 BC to 6,000 BC) are not only an expression of art but an artifact of communication depicting themes of hunting – gathering, pastoralism, rituals, social ceremonies, lifeways, etc. This exhibition serves as a universal expression and communication of human thought since the dawn of humanity.



Plate 2.3 Outdoor Exhibition – Rock Art Heritage

Sacred Groves is an ancient institution, once widespread in many parts of the world. In India alone, about 50000 scared groves have so far been reported. The sample sites of sacred groves have been put up at the museum campus in an effort to preserve this ancient tradition and make people aware about the importance of preserving and conserving ecosystem and biodiversity and further provide environmental protection to rare/dying species of plants. And **Medicinal Trail**, about 140 types of medical plants have been planted, belonging to more than a hundred families, spread over various parts of the country. This component was started on an experimental basis and has now turned out to be a very educative experience for the visitors to the museum.

Six indoor galleries of total twelve galleries were opened in March, 2005. **Gallery One:** Human Evolution and Variation, presents the landmarks of process of human

evolution in different stages. It depicts the biological changes for evolving as modern man. Emphasis has been put on the Narmada-man discovered at Hathnora (near Hoshangabad in Madhya Pradesh) which indicates India as one of the theatres of human bio-cultural evolution. **Gallery Two:** Human Odyssey presents material culture objects, photographs, charts, etc. on settlement, and subsistence and aesthetic activities of India. **Gallery Three:** Lingo Jatra – A Festival of the Koitor Life style and Festivities of Gond tribes of Central India are depicted with installation of material culture objects and photographs like ‘Anga Dev Clan God’ and Lingo-Jatra, objects of house-hold use, ornaments, fishing traps, metal images used for offering rituals, etc. **Gallery Four:** Mandwa Gohri – Rathwa Ritual Exhibits envisages a holistic presentation on the Bhil tribes inhabiting the Western Indian provinces (West Madhya Pradesh, Gujarat, Rajasthan and Maharashtra), including their economic activities, religious festivals, traditional paintings, and other objects depicting the aesthetic qualities of their life styles. **Gallery Five:** Ethnic Art it presents the ethnic art of select folk and tribal communities in India. Objects connected with folk-theatre tradition of Andhra Pradesh, installation of clay/lattice work of Rajwar communities (Madhya Pradesh), House-hold objects of Chettiyar community (Tamilnadu), etc. **Gallery Six** exhibits belief systems, cosmology and rituals. It includes ritual objects, photographs, masks, memorial pillars, and paintings, etc. These are displayed to narrate cosmology, belief systems and ritual arts of Meities (Manipur), Buda Dev of Gond Pradhan, Warli Marriage rituals, etc.

Temporary Exhibitions

IGRMS started mounting temporary and traveling exhibits in 1984 by preparing a periodical exhibition depicting the emergence of patterns of culture. Now the Museum organizes number of periodical, special and traveling exhibitions on various themes, related to Museum's aims and objectives from time to time. Until early 2005 the Museum prepared 137 periodical and traveling exhibitions on various themes of anthropology, art, architecture etc. Their exhibitions were shown at Bhopal as well as other places (Doc 2005: 25).

Inside of the museum: An Exhibition on 'Human Origins, Genome and People of India' is presently on display at the Rock Art Heritage Centre of the Museum organized by the Anthropological Survey of India, Government of India open for the public for two months from March to May, 2005. 'Rock Art of India at Agra' - was a special photographic traveling exhibition, depicting paintings of various rock shelters in India mounted by the Museum at Agra from 28th November to 2nd December, 2004.

NFMK

Permanent Exhibition

NFMK, there are three permanent exhibition halls. **Exhibition Hall 1:** The History of the Korean People. This hall presents life from prehistoric times to Joseon Dynasty

(1392-1910). The exhibitions include everyday implements of the prehistoric age, Goguryeo (37 B.C. – A.D. 668), Baekje (18 B.C. – A.D. 660), Silla (57 B.C. –A.D. 935), and Goryeo Dynasty (918 –1392) and scientific apparatus and the creation of the Hangeul, the Korean alphabet of the Joseon Dynasty. **Exhibition Hall 11:** The Lifestyle of the Korean People. This hall demonstrates the diversity of the culture of the Korean people, such as farming, fishing, and hunting implements and activities, seasonal customs, and a variety of handcrafts. **Exhibition Hall 111:** The Lifecycle of a Korean from Birth to Death. This hall depicts the rites of passage of Korean people – birth, coming-of-age, marriage, funerals and ancestral memorial ceremonies.

Outdoor exhibits are limited in number. It displays Korean living culture such as water mill, Kimchi pot, Jangseong and Sotdae, and villages of the 1960s to the visitors.



Figure 2. 4 Outdoor Exhibition – Jangseong (village guardian)

In February, 2003, the Museum opened Children's Gallery for public with following purpose: to offer education programmes related to various culture children, parents, and teachers to adjust the 7th Education Reform's curriculum and co-relate with school education and museum education. And it is to provide cultural space to children and their family for preparing the five-day-work-week-system.

It is the first national museum for children in Korea. If somebody wants to visit the gallery, they should book in advance. According to the report average number of visitors received daily is around 500 people and more than half of them are pre-school children (Kim 2005).



Plate 2.5 Children involved in Dademijil (clothes smoothening)
iii Children's Gallery

The exhibitions in the gallery are 'Our Taste', 'Our Play', 'Our House', 'Our Festival', and 'Our Beauty'. The gallery consists of tangible exhibitions and children can wear the old generation's shoes, making traditional house with preparing materials, playing

traditional play, for example 'four sticks playing', wearing the traditional clothes using computer, making Kimchi using computer, etc.

Special Exhibitions

Since 1975 the Special exhibitions are being held with specific themes to provide Korean folk culture widely to visitors to the National Folk Museum and promote the accurate understanding of Korean Folk traditions through the exhibitions related to a year's peculiar national events.

For example, the Museum prepared the special exhibition titled 'A Genre Painting Revival of 20th Century Life Culture' on 12th March -14th April 2003. One painter donated his 187 paintings to the Museum and the Museum planned the exhibition with these paintings. Visitors can experience a few decade of life styles through these paintings indirectly and also they compare between current life style and past one. Concerning with this exhibit the Museum operated one event 'Genre Drawing Contest for Children'.

Overseas exchange exhibitions are promoted to provide foreigners with the direct introduction of traditional Korean living culture as well as to help them understand Korean folk traditions through the foreigner's eyes. The Museum organized several the Overseas Exchange Exhibitions like 'Line and Smile of Korean Clothes' in Folk Museum of Vietnam, 'Inviting In Korean Culture' in six cities of Russia, and 'Man's

Room and Woman's Room – Beautiful of Joseon Dynasty' in Japan (Manual of The NFMK 2002).

Comparison of the Museums' Exhibitions

Both the Museums are operating indoor and outdoor exhibitions. IGRMS is a kind of anthropological museum, therefore, the Museum displays anthropological concepts which are directly related with the Museum's Aims. The major contents are narration of the human being's house; depiction of compositions as reflected in myths and legends in different media like terra-cotta, wood, stone, iron, etc.; the Rock Art Heritage which is the longest chain in the world (10000 B.C to 6000 B.C); and about 140 types of medicinal plants.

NFMK is a unique National Folk Museum in Korea. The Museum displays prehistoric time in Korea from 37 B.C to Joseon Dynasty (1392-1910), the history of Korean people, their ancestor's lifestyle like farming, fishing, hunting, seasonal customs, handicrafts, etc. and lifecycle of Korean people from birth to death in three permanent galleries, one special gallery and outdoor exhibits according to the Aims of the Museum.

According to the duration, exhibition can be classified as permanent and temporary. Permanent exhibitions can be divided into - permanent and semi-permanent. The permanent exhibition "is an integral unit and any basic changes in it would require

destruction of the entire exhibit for example, habitat groups, diorama or historical period room, reconstructed old streets, shops, archaeological reconstructions, etc. And semi-permanent exhibits are those which are installed for an indefinite period of time in which constituent elements or parts may be changed or removed without basically altering the total sequence”(Bedekar 1978: 130-131).

According to this theory, IGRMS has both the permanent and semi-permanent exhibition. The Rock Art Heritage belongs to permanent exhibition which shows history of human kind during pre-historic times. All exhibitions, indoor and outdoor, other than Rock Art Heritage are semi-permanent exhibitions. These exhibitions are changed or removed if required.

NFMK has semi-permanent exhibition indoor and outdoor in all. These exhibitions are changed or removed if needed.

The ‘Tribal Habitat’ is the first open air exhibition in India and it is representative exhibition in the Museum because high percent of visitors are deeply impressed with this habitat. One can know about a variety of life-ways woven around different modes of subsistence. Children as well as adults can get knowledge and information about tribes’ life style, culture, customs and design of the houses without visiting these regions.

Another interesting and famous exhibition is the ‘Rock Art Heritage’. The paintings

depicted on the natural canvas of 36 rock shelters are shown at four locations in the Museum premises. But the rock art heritage can not be accessed easily and seen due to too much of abrasion.

Through the semi-permanent exhibitions of NFMK, especially Exhibition Hall II, the image of the exhibition is not general people's life in ancient Korea. Folk does not mean royal house life but common people's life. This Museum is a representative folk museum of Korea but the Museum exhibits Three Kingdom's Royal Life Clothes.

Thousands of visitors come to the Museum daily. As compared to other museums, people can easily understand the exhibits of the Museum because of the everyday life depicted in the Museum. Another reason is that the Museum is located inside Gyeongbokgung Palace. So, foreign tourists as well as local people come to the Museum partly due to Gyeongbokgung Palace and partly due to the Museum. During the research it was found that some visitors do not know where they are, Gyeongbokgung Palace or NFMK.

During the follow-up research in the Museum, it was observed that great number of visitors come and go constantly. The Museum's indoor and outdoor exhibition areas are not enough to accommodate thousands of visitors. On the way if visitors come across a group of children, they prefer to leave the gallery because of crowd and noise level.

Both the Museums are organizing thematic exhibitions. "In the thematic exhibition, as the name suggests, the central idea is to present objects, not in systematic sequence or in their original context, but to illustrate a specific theme" (Bedekar 1978:139-140).

IGRMS's eight outdoor and ten indoor galleries are organized on various themes. And each exhibition is given the name by its main contents such as Himalayan Village: Chokat, Kothi, Belath District in Simla, Mythological Trail: The Myths of King Sailesh, The Lohar Origin Myth, etc.

NFMK's three indoor galleries are divided into themes like History of the Korean People: Life and Culture of the Three Kingdoms Period, Handicrafts shop of Baekje, Printing Technology and Celadon of the Goryeo Dynasty, etc. The Lifestyle of the Korean People: Nobleman's House, Foods, Customs and Occupations. The Lifecycle of a Korean from birth to Death: Birth, Coming-of-age, Marriage, Funerals and Ancestral memorial ceremonies and Stationery items, Village school, etc.

Another approach of organizing the exhibition by both the Museums is ecological. For example, Tribal Habitat, Mythological Trail, etc. in IGRMS and Making Kimchi, Traditional Weeding Ceremony, Farming, etc. in NFMK. In ecological exhibition objects which are separated from their natural context are exhibited in the museum by creating the context using artificial means and other objects. Cultural objects reflect the beliefs, customs, myths and aesthetic outlook of people. If shown in isolation they appear out of context and are not able to tell the whole story. Cultural objects always

have some kind of relation with other objects and life of people. Therefore, exhibition of artifacts with other objects in their original context is highly effective in illustrating the cultural life. Ecological displays not only show thing in context but also help creating a holistic approach very effectively.

In IGRMS most exhibitions are set up with the help of native people who use their local materials and techniques and display the objects brought from their original places in the rebuilt dwelling, huts and houses. Involvement of native people helps creating authentic environment and also boosts their self esteem.

NFMK displays the objects collected from various regions. These objects are used by different people, made by different people or craftsman. Korea has a single language, almost similar customs and culture because it is a small territory. Therefore, the shape and use of the collected materials are similar.

The design of the indoor galleries of IGRMS needs to be improved because when people enter from one gallery to another gallery they get the feeling that they are in the same exhibition. They are not able to distinguish the features because some exhibitions look similar in appearance. For example, Gallery Two and Gallery Three and Gallery Two and Gallery Five.

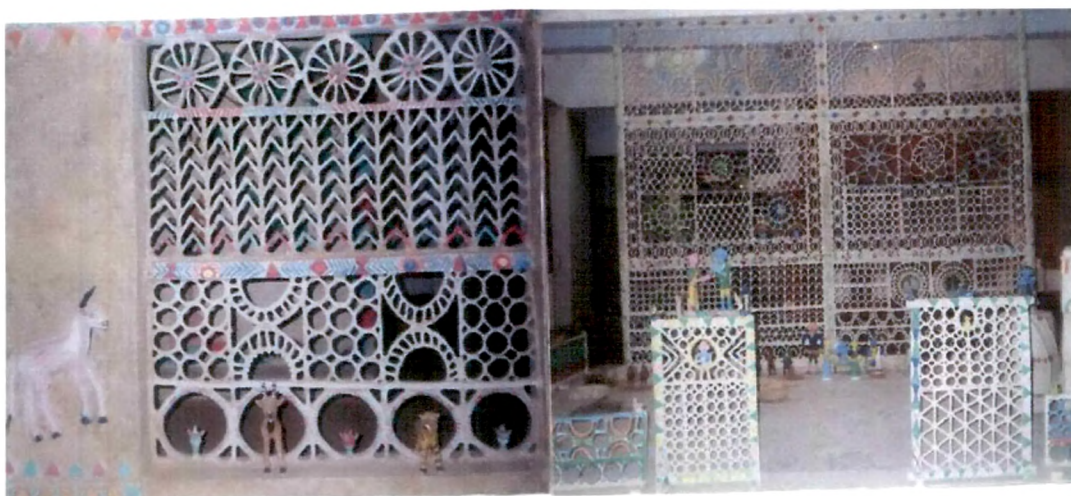


Plate 2.6 Gallery two – Rajwar (Chhattisgarh)

Gallery five – Clay and Lattice Work

Another point is that when a visitor enters a gallery he/she can see the entire exhibition. That does not stimulate visitors' curiosity. The Museum has opened eight galleries so far, but size of the galleries is quite small to accommodate the displayed objects and visitors. The corners of the showcases are sharp and can injure visitors. The visitor's path merges with exhibit areas, therefore sometimes unknowingly visitors enter into exhibit areas causing threat to exhibit. The problem of reflection is also seen in the galleries. Due to reflection visitors are not only able to see properly but also get headaches. Position of exhibit labels is also problematic. Some labels are placed too far or too high, making reading difficult. At strategic point benches are kept for visitors to relax and pause.

In three indoor galleries of NFMK there is no provision of chair or benches for visitors. Problem of labels and sharp corners of showcase is similar to IGRMS.

2.3.2 Education Programmes

Museum programmes consist of:

- Unbooked Programmes
- Booked Programmes; and
- Outreach

IGRMS

Unbooked Programmes:

Most unbooked programmes are not managed for special target groups but general public. And it consists of Weekend Programmes, National Festival Day programmes and Cultural Events. The Museum is representative of culture successor of India and it tries to operate the cultural events for all.

IGRMS does not distinguish between Weekend Programmes and Culture Events.

Culture Events

IGRMS is running a new programme series titled “Celebrating the regional cultures” since 2005. The first series entitled ‘Sikkim Cultural Festival’ was held in December, 2005 in the Museum premises, Bhopal. It was a three-day workshop in which nearly

110 artisans and artists from Sikkim visited the Museum to celebrate their cultural festivals. Traditional dances and songs were performed. Exhibition – cum sale of traditional Sikkimese art and craft objects, craft demonstrations, and ethnic cuisine at Habitat open air exhibition in the museum were organized.

National Festival Day

In order to celebrate the National Republic Day, on 26th, January, the Department of School Education of Madhya Pradesh State Government held a big event in IGRMS.



Plate 2. 7 Stilt dance under the programme Balrang (Dist. Mandla M.P - Dindari Girls' Ashram and Betul Boys' Ashram)

On 25th -26th January 2005 about 3000 students with their teachers came to take part in this function from rural as well as urban areas in M.P. They performed and demonstrated their traditional songs, dances, played instruments, games, custom, etc.

From the year 2006 this event could be organized at a national level.

Title	Balrang (What can children study?)
Purpose	<p>To promote national integration among the school children through cultural presentation.</p> <p>To introduce the students about the cultural <u>splendorous</u> of various regions of the M.P.</p> <p>To develop the creative faculties of the students, and</p> <p>To form a platform for multifarious development of the children.</p>
Target	All school children from elementary to high including handicapped in M.P and adults
Activities	<p>There are three kinds of contents in this programme</p> <ol style="list-style-type: none"> 1. Handicapped children: music, play the instruments, drama, lecture, game, dance, etc. 2. Related children creativities: music, dance (solo, group), science project exhibition of model), drawing, rangoli, mehndi, play the instruments, etc. 3. Related saint kabir: composition, lesson on the saint kabir, song, etc.
Support	Education Department of M.P and IGRMS

Table 2.4 Culture Event – Balrang

Booked Programmes

Do and Learn

The Museum is an education programme called 'Do and Learn' since 1988. Since then 110 'Do and Learn' education programmes have been organized till the end of January, 2005. It is a special education programme designed to boost the morale of traditional artisan groups and to create not only general awareness among general public on the validity of different local traditions but also create a space of direct interaction with traditional community artists and students.

The 'Do and Learn' education programmes are not meant for any particular target group. Just depending on the contents of a programme, the participants come. For example, embroidery work for ladies, palm leaf painting for secondary students, etc.

The Museum organizes training camps under 'Do and Learn' for registered participants in different centers, by inviting craftsmen/artisans. During the year 2001-2002, it organized seven events of 'Do and Learn' programmes on traditional customs in several states: *Traditional wood craft of Budhni; Madhya Pradesh; traditional palm leaf painting of Orissa; Traditional miniature painting of Rahasthan; Traditional embroidery work of Kutch, Gujarat; Traditional paper mache of Chhindwada* with participation of nearly 50-100 participants in each of the programme.



Plate 2.8 An artist from Kutch, Gujarat demonstrating traditional Embroidery work under Do and Learn programme
(Source: IGRMS Annual Report 2001-2002)

Outreach of IGRMS

The Museum is organizing outreach programmes very actively. In India, each district has different culture, climate, custom, people, etc. People who are living far from the Museum can not experience the Museum easily. The Museum tries to exhibit in wide areas using photos and real objects.

The Museum's outreach programmes are mostly exhibitions. In the year 2001 to 2002, the Museum organized 11 traveling exhibitions on themes relating to the Museum's objectives in different parts of India for example, 'Parichaya' for presentation and popularization of Indian traditional arts and life styles; 'Dushhera and Communities' depicting age old community celebrations of Dushhera festival; 'Traditional Arts and Crafts of India' presenting a glimpse of aesthetic beauty of Indian people and their

traditional art and craft; 'Darjeeling Himalayan Railways and Community' depicting the relationship of 100 year old Darjeeling Himalayan Railways and the communities living around, etc.

IGRMS's Seminar and Lecture

The Museum organizes seminars, symposiums, colloquiums, etc. on various aspects related to mankind and his relations with other organisms. These activities are useful to generate and provides ideas and thought.

The Museum is organizing seminars, symposium and colloquium in different parts of the country. The most of the seminars are hosted by state governments, universities and certain environment groups. For example, 'Necessity and Role of Electronic Libraries in Government Colleges of Madhya Pradesh'; 'First Regional Seminar on Script Development for the Tribes of Arunachal Pradesh'; 'Paphals of Manipur'; 'Cultural Mapping of Mizoram'; 'Cultural Mapping of Sikkim'; 'Buddhist Thanka Painting', etc.

The Museum's Popular Lecture series includes various themes related to Anthropology, Art, Architecture, Museology, Archaeology, Astronomy, Physics and Ethnomuseology. Under this series the following lectures were organized in Bhopal and Mysore: 'Ritual and Folk Music of Kerala and Music of the Saora Adivasis of Andhra Pradesh & Orissa'; 'A New Synchrotran, for what purpose?'; 'Latest News

About the First Man'; 'Monolithic Culture of Meghalaya', etc. all the lectures were delivered by foreign experts and 'Verrier Elwin and Tribal World'; 'Museum Management', etc. were by Indian experts.

NFMK

Unbooked Programmes

NFMK is running public programmes and events as unbooked programmes. The unbooked programmes are held at the Museum ground and hall and includes performances, dances, songs, etc. to offer the traditional culture to all on national festival days and weekends.

Cultural Events

The Museum organizes more than ten cultural events in a year such as *Korean Folk Arts Performance for Visitors*; *Traditional Seasonal Customs*; *Nationwide Folk Composition Contest for Youth*, etc. The purposes of the cultural events are: to spread the traditional folk culture among the public according to the five-day-work-week-system, to remind the traditional Korean Festivals Days and to perform for their visitors, and to promote cultural attitude among youth.

NFMK holds the cultural events and exhibitions in the Museum. Most unbooked programmes are planned for families and foreigners. Most of the time these programmes are held during national holidays and cultural festivals. For example, *Nationwide Folk Composition Contest for Youth; Nationwide drawing contest for Youth; Scarecrow-making Contest and Folk Play in Museum Ground*. These programmes are designed to develop creative ability of youth, to remind the achievement of their ancestors, develop taste for traditional culture among youth and to offer opportunity to all visitors for participating actively in cultural programmes.

Booked Programmes

The Museum's education programmes are meant for variety of target groups like children, youths, adults, experts, disabled people, etc.

Education for Children

A good number of children visit the Museum especially Children's Gallery which was opened in February, 2003. Most of them come in groups. Sometimes children come to the Museum with their parents on weekends for their homework given by the school. School groups visit with teachers for spring trip and autumn trip and to participate in some of the programmes. One of the values of a school visit to a museum is the opportunity for students to be exposed to alternative ways of learning, and to a variety of active ways of working with material evidence (Hooper-Greenhill 2000: 152).

NFMK prepares various education programmes for children such as, *The Museum Trip for Mother and Children; School Children's Culture Experience; Social Curriculum Learning in the Museum; Children's Folk Classes; Handicrafts-making Class for Grand Parents and Grand Children*, etc.

Title	School Children's Culture Experience
Purpose	To offer learning experience linked with school curriculum To offer the opportunity of understanding about their culture to children To help them understanding the Museum through visual materials
Period	Throughout a year (65 times) During school term: school group on Tuesdays and Thursdays During vacation: individually
Target	From above 3 rd standard to youth (every time about 120 students)
Activities	Learning the traditional culture: Bongsan Mask Dance, Taekkyeun Making: Hanji-pencil case, life-pottery, Bongsan mask, sottaе, Gaori-kite, etc.
Cost	For materials (Won 3000)

Table 2.5 Education Programme for Children – School Children's Culture Experience

Among these programmes, *School Children's Culture Experience; The Museum Trip for Mother and Children and Social Curriculum Learning in the Museum* are

exclusively to meet the needs of school curriculum.



Plate 2.9 Bongsan Mask-making under the programme School Children's Culture Experience

Education for Adults

Nowadays people are expected to learn throughout their life. Learning is not confined to the formal education. There are several reasons for the focus on life-long learning. First, in an aging society, due to increased average age nearly up to eighty in Korea (Korea National Statistical Office), people after retiring from the job live for about twenty years. It is a big issue, because most of the retired people are quite healthy and capable of doing various jobs. This is an opportunity for museums to engage them as volunteers and many museums including NFMK are doing it. Second, the average number of children in a family are reducing. For example, in Korea the average

children in a family are 1.08 children (Korea National Statistical Office 2004) in cities. So housewives are free from their house making jobs. That allow them a lot of free time that could be utilized fruitfully in self development. Third, in the industrial society, information is increasing continually. Learning, unlearning and relearning is becoming part of living to keep pace with the growing information and changing society. Fourth, the people's leisure time has increased due to introduction of the Five-day-work-week-system. All of these factors have made museum is an ideal social education center for life-long learning.

The Museum prepares a few programmes for adults such as 'Traditional Costume-Making Class', 'Paper Doll- Making Class', 'Traditional Korean Life Lecture', etc.

Programmes for School Teachers

The Museum organizes programmes like *Korean Folk Lecture for School Teachers*. The significant of this programme lies in connecting school education with museum education. School teachers are not aware of education potential of museums and their policies, procedures, and resources. They do not know how to use collections to complement school education. They are basically trained for school education. On the other hand museum specialists or museum educators do not know needs of the school curriculums. Therefore, the need of this programme is justified through this programme. School teachers and museum educators are able to interact and understand each others needs and strengths. This promotes collaboration among

schools and the Museum. The school teachers become resources of the Museum as they can conduct museum visit of their children independently. The Museum is benefit as it has limited educators who can cater to the needs of large number of school children.

Education for Foreigners

The Korean society is becoming a complex society due to presence of people from other countries like China, India, Bangladesh, Vietnam, Philippine, etc. These people come to Korea primarily for satisfying their needs of live hood. Most of them stay at least for two to three years. To make these people understand and appreciate Korean culture and also to participant in Korean society. NFMK organizes cultural and educational programmes. Most of the cultural programmes co-incide with national festival days, so that the foreigners can understand their relevance.

The programme *Korean Folk Classes for Foreigners* is running five times a year, on 15th January by lunar calendar (first full moon day of the year) called *Jeong-wol-dae-bo-ryum*; 5th May by lunar calendar, called *Dan-no* (traditional culture festival); Making Fan Crafts Class and on 15th August by lunar calendar, called *Choo-seok* (the harvest festival) for foreign labors, working in Korea and for foreign ambassadors located in Korea and their families through Korean Culture experience.

The purposes of these programmes are:

To introduce the authentic Korean culture and to create a good image of Korea.

To create positive feelings about Korean culture by alive conventional cultural experience.

To act as a cultural catalyst to promote understanding of Korean traditional culture.

To create and maintain good image of the Museum.

Education for Handicapped

From the year 2004, the Museum prepares a brochure in braille for visually impaired children. A programme *Folk Class Feeling with Hands* is held four times a year for visual impaired children and youths with the following purposes:

To offer intellectual accessibility to exhibits to visually impaired children by using sense of touch.

To make them appreciate and enjoy their ancestor's lifestyles and wisdom.

Education for Families

In the last few years, families and other groups (the under-five and the elderly) have

become a focus of attention. As the percentage of elderly people in society is increasing, this Museum has started attracting this old generation with various programmes like *Visiting the Museum with Family* and *Handicrafts-making Class for Grandparents and Grandchildren*. The first programme is held on Sundays throughout a year, second programme is held during summer and winter vacations. Each programme is a multi-session programme to be complete in four days time. Children participate in crafts-making activities such as fan, grasshopper house, kite, color paper box, etc. with the assistant of their grand-parents. About thirty teams of grand-parent and children participate in one programme.

The purposes of these programmes are:

To help spending the family leisure time as per the five-day-work-week-system.

To harmonize between old generation and young generation.

To remind and realize about important and value of Korean culture.

Outreach of NFMK

The Museum went to 81 organizations to popularize folk culture in year 2004. This programme was held throughout the year, more than 90 times for culturally neglected places like orphanages, senior citizens home, etc.

The purposes of this work are:

To expand opportunity of cultural experience to youths and residents in culturally neglected areas like army units, senior citizens home, welfare center for the disabled, etc.

To activate publicity of Korean culture by sharing the culture inside and outside the country.

To improve cultural sensitivity of children, youths and adults.

After experiencing the programme, a few organizations and individuals sent letters through website. A welfare center teacher wrote-

“From this morning our welfare center’ handicapped persons learn the Taekkyun and in the afternoon they learn how to make Hanji craft. It took long time but feeling was not boring. Every participant was happy and they had done by positive attitude.

Thank you for coming to our center and teaching them”.

Another letter sent by one high school student located in far from the down town.

“The NFMK staff came to our school and taught us folk songs and

how to make a fan. It was very interesting to me. Please visit our school again and teach folk more songs. Thank you”.

NFMK's Seminar and Lecture

The academic seminars are held every year on important academic issues since 1975. For example, 'The Track of Folklore', 1975; '21 Century Development and Research of the National Folk Museum of Korea', 2001; 'East-Asia Masque', 2002 and on one of the 'Twelve-Animals (zodiacal constellations)' every year by rotation. The focus is folk culture of Korea. And the Museum held a conference on the theme to publicize the Korean Culture to foreign and local experts during 2004 ICOM Conference, Seoul. These seminars and conferences are held with a variety of purpose such as:

To propagate Korean culture.

To develop network among museums abroad and plan the direction of the development to recognize museum roles and values and promote understanding among persons involved in defining the Museum and its roles.

2.4 Analysis, Comparison and Suggestions

2.4.1 Education Theory

The major education theory of IGRMS is didactic. Most of the programmes are managed by invited craftspersons or artists. They come to the Museums and demonstrate their skills, techniques, and knowledge to audiences with demonstration, performance, printed materials and visual tools. There are clear predetermined learning goals, i.e. the participants are expected to gain knowledge and understanding as intended by the Museum teacher. For example, IGRMS's programmes like *Lacquer Craft* by lacquer artist of Maheshwar, M.P. and *Traditional Embroidery Work* from Kutch, Gujarat, etc. Participants learn the technique of a craft by listening to the expert and looking at the process. There is hardly any element of participation. People do not get opportunity to do the art activity themselves. A similar approach is found in exhibition as well. For example, the periodical exhibition titled 'Human Origins, Genome and People of India' organized by IGRMS. This exhibition has specially been designed for the students and common persons with a hope that the exhibition would play an important role in understanding the past and present of the human species, with special reference to India, and inspire visitors to think about the future of human beings and the space they occupy in the vast universe. This exhibition attempts to present very interesting glimpses into what the scholars have been doing for years, most of the time away from public eyes, and help us to appreciate their efforts as well as the uniqueness of our human species. Some of the exhibits are described below:

The question of human origin has fascinated schools as well as laypersons since long. Probably the most debated issues since mid-nineteenth century were related to evolution of life on earth from simpler forms to complex ones and then to human beings as shown in the Geological Time Scale right from 4.6 billion years age.

Fossil remains found at various places of the world and artifacts left behind by the early humans have provided some answers to innumerable questions that are asked.

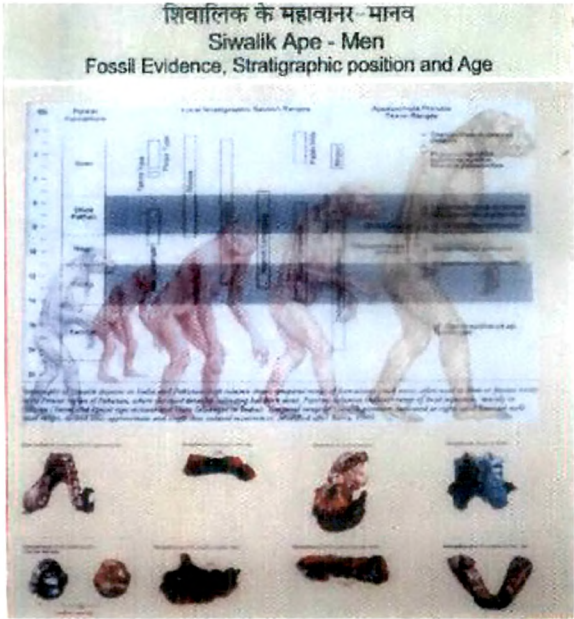


Plate 2.10 Genome and People of India
(Source IGRMS)

The biological issues related to human origin, migration and variation were placed in a novel perspective when DNA molecules were discovered in 1950s; new vistas were found to understand the intricacies related to human origins, variations and the evolutionary processes responsible for these.

Hidden in its string of four biological alphabets A,T,G and C, our DNA carries the whole saga since the origin of life, and the first self-replicating molecules, through our amoebic ancestors down to the present day. Human beings are the result of over a billion years of evolutionary tinkering and our genes carry the seams and spot welds that reveal the story.

The techniques developed to study and manipulate the DNA molecules over last few decades have revolutionized our knowledge about life forms, bringing a vast array of specialized disciplines – from chemistry to biology to behavioural sciences – into close interaction.

To organize this exhibition effort were made to understand the people of the world as well as the people of India in terms of their origin and variation. The fascinating findings by the scholars and presented in the exhibition.

The people of India are also known for their versatility in adapting the varied ecosystems of the country. Such variation is reflected in their social life, economic activities and even their political thoughts. Hunters, pastoralists, fishermen and peasants, who depend largely on their immediate natural environment, are majority of the rural Indians. The exhibition presents a panorama of activities of some of the hunter-gatherers, nomads and pastoralists, who have retained age-old knowledge about local ecology.

Another interesting section of the exhibition presents glances of recent research projects undertaken by the Anthropological Survey of India; the projects have often offered some notable leads for biological and cultural changes that are sweeping the human surface of India. Publications containing findings of the above mentioned have been kept on display and sale.

An analysis of the exhibition reveals that views of curator (scholar) on the theme are presented. Attempt has been made to present the most acceptable theories avoiding controversy. Though it is difficult to present many views about and issue in an exhibition yet it is a desirable goal. By presenting multiple views exhibition can make people think more creatively. When presenting people of India there was an opportunity to present their voice i.e. instead of presenting views of the curators on people of India the Museum could have presented people's view on their own culture.

However, in some programmes one can find the concept of discovery learning. The discovery learning is focused on learner rather than the subject. In this approach the learners is not a passive recipient of information. He or she takes active part in the learning process. For example, *Traditional Embroidery*, Kutch, Gujarat; *Traditional Palm Leaf Painting*, Orissa; *Traditional Wall Relief Work*, Kutch, Gujarat, etc. in IGRMS.

Whereas, the educational theories of NFMK are didactic and discovery learning. Most of the programmes are operated by invited experts and artists. They come to the

Museum and demonstrate their skills and knowledge like IRGMS. However, the Museum provides more opportunities to learn art and crafts by participating in the activity. For example, the programme Natural dying class for children as activity of *Social Curriculum Learning in the Museum* programme. Through this children experience the dying process. While dying a handkerchief children discover how different figures come out within tying and how the duration of soaking the handkerchief in color water affects the intensity of colours.

To illustrate the contemporary museological thinking a special exhibition titled 'Korean Folk Painting and Screens' (19th April, 2006 – 17th July, 2006) is discussed here. This special exhibition introduces carefully selected items from the folk art collection of NFMK. It attempts to go beyond most of the earlier object oriented exhibitions and to interpret folk paintings in the spatial context of everyday settings. This exhibition includes paintings and screens used in sarangbang, anbang and anmadang.

In sarangbang (master's quarter), a Painting of Books and Stationary, expresses the Confucian elite's aspiration for learning and refined taste. In anbang (lady's quarter), a Painting of Birds and Flowers conveys wishes for prosperity and happiness in the family. In the anmadang (inner courtyard), a peony Screen stands at wedding ceremony to bless a newlywed couple with its symbolism of wealth and honors. Korean folk paintings and screens, displayed for both decorative and symbolic purpose, represent an important aspect of Korean folk life and sense of beauty.

Expository approach is visible in the display and didactic in gallery talks by volunteers to help people gain knowledge about the exhibition and also to make them appreciate. The gallery talks in narrative style and given in six times a day to serves acceptable large number of visitors.

Exploratory or discovery learning is seen in the family worksheet for children. Visitors can get the worksheet through Museum's website or in the Gallery. This worksheet is in two parts – one to be completed by the children with adult assistance, and the second contains guidelines in the form of text and illustration to be read by parent so that they can understand the concept and than help their children to do the worksheet. This worksheet includes open-ended and closed-ended questions and some activities. For example:

Which animal bites Youngji?

This painting describes () season.

There are various birds and beautiful flowers in this painting.

What do you call a painting like this? Please write in Hanja (Chinese characters).

If you make drawing of your family with animals or plants, which animals or plants will you use?

Which folk paintings do you like the most?

Which folk paintings do you like the most?

Please make a story about what happened between the saint grandfather and children looking at the painting.

These closed-ended and open-ended questions promote knowledge about folk painting. Especially, open-ended question evoke interesting and curiosity to children as well as adults.

Instructional Design

The instructional designs of both the Museums are factual, narrative, interrogative and demonstrative. The factual and narrative are the most common approaches of explanation through labels of exhibitions and printed materials for education programmes. Like any other museum, both the Museums are trying to inform correctly, clearly and directly to the visitors about tradition, culture and history of their respective countries.

The narrative manner is used in gallery talks, group tours and activities based programmes by the teachers or leaders of the groups. An interpreter narrates about the Museums' exhibits and some aspects of the themes represented in the exhibition.

IGRMS provides guided tours on request. The Museum is planning to offer guided tours on weekends. NFMK provides audio guide in Korean, English, Japanese and Chinese for foreign visitors.

The interrogative manner is used in IGRMS's label and feedback sheet and NFMK's labels and worksheets.

For example the following label in a gallery:

Pithora Painting: Is it a ritual Writing?

Bhils and Rathvas being, the Pithora painters of Madhya Pradesh and Gujarat have no words for painting. In their usage, painting implies “writing”. Therefore, all that is painted on the wall translates narrative of creation-myth ‘written’ on the walls by the Pithora Dev himself but obviously through the intermediate act of ethnic artists who execute the work of art in a religious performance of ‘Pithora’.



Plate 2.11 Pithora Painting

The title of the label creation curiosity and makes people find the answer written below. It motivates people to read the label and understand the concept of Pithora Painting.

The Children's Gallery of NFMK also uses the interrogative method at the section labels. Here are a few examples.

Example1. How did the ancient children grow?

This unit displays traditional play kits and stationery item using real objects such as sledge, top (toy), bow, straw shoes, and inkstone. The children are free to handle most of these objects. They can wear the straw shoes or play with toys. They find it fascinating as they do not experience these objects in their daily life.

Example2. What did the ancient children eat?

This corner consists of main grains like rice, barley; bean, red-bean and millet used by Koreans and depict various aspects of ancient Korean food like four steps of growing rice; farming tools through painting; making soy bean sauce, paste; making Kimchi and setting table using dioramas, models and photographs. Through this corner children distinguish various grains, learn how to make their main dishes and get the knowledge about nutrition value of these foods.

Example3. Our clothes are made by?

At this exhibit children find out various clothes, method of making them and names of sewing tools. The display includes hemp cloth, ramie cloth, cotton cloth and silk, and also shows process of cloth making, making hanbok using photographs and real clothes, sewing tools and process of dying.

Both the Museums do not use the humorous approach in their communication through various forms. This approach has its own strengths as mentioned earlier. Every one likes humour and it can help making people relaxed and comfortable. Both the Museums should find out opportunities of using humour in their exhibits and programmes through worksheet, pamphlet and printed materials for programmes.

Social Inclusion

A change in the attitude of society towards people with disability is visible. Public organizations have started thinking and making provision for them. IGRMS and NFMK have also made a beginning. A brief account of the provision made by them is given in table 2.6.

Physical Challenged	IGRMS	NFMK
Wheelchair	Yes	Yes
Lift	No	No
Ramps	No	No
Space for Wheelchair: Passage	No	Partly yes
Galleries	No	No
Toilets	No	Partly yes
Facilities: Toilets	Yes	Partly yes
Public Phone	No	Yes
Drinking Water	Yes	Yes

Visual Impaired	IGRMS	NFMK
Large Print: Labels	No	No
Publication	No	No
Touch Exhibitions	Partly yes	Partly yes
Braille: Labels	Yes	No
Publication	No	Yes, brochure for Children' Gallery
Lighting: Exhibition	Poor	Poor
Toilet	Poor	Poor
Passage	Poor	Poor
Auditorium	Poor	Poor

Hearing and Deaf Impaired	IGRMS	NFMK
Induction Loop	No	No
Sign Language	No	No

Mentally Impaired	IGRMS	NFMK
Special Programme	No	No
Enough Guide or Teacher	No	No

Managerial Logistics	IGRMS	NFMK
Training of Staff for Handicapped	No	No
Orientation for Handicapped	No	Partly yes
Publicity for Handicapped	No	Partly yes

Table 2.6 Social Inclusion

Physical Challenged

The main exhibition of IGRMS is the outdoor displays on a hill. Even if the Museum provides wheelchairs, it is of no use because of the long distance and road condition. It was observed that a group of young children to the Museum left without seeing the whole complex as they got tired walking long distance. The exhibition area is very large and the road is not levelled properly. To see the outdoor exhibits is beyond the capability of physically challenged, old people and young children. The Museum

provides wheelchairs in indoor galleries for physical challenged. However, the user can use the wheelchair only in galleries one and two. The Museum does not consider the wheelchair visitors when they planned the Museum building. Other galleries are inaccessible due to prefer of stairs and absence of ramps. NFMK provides wheelchair and baby carriage indoor galleries. However, the libraries of the Museums are located at first floor and second floor. Both the Museums provide lifts and ramps in their buildings.

Space for movement of public particularly physically disables people is an important consideration. IGRMS's design of the toilets outside and inside, passage in inside building, and galleries do not consider the space for wheelchair. NFMK was limited space of toilets for wheelchair and young children. People using wheelchairs need proper pathways and adequate space for maneuvering wheelchair. Wheelchair width is 63.5cm, length 107.9cm and eye-level 11.7cm (David Dean: 141).

Other facilities like public phone, drinking water, benches, etc. need for visitors. IGRMS does not provide public phone in the Museum area. The Museum provides drinking water and benches indoor and outdoor exhibits area. NFMK provides drinking water, public phone for visitors but they have not considered the height of wheelchair users. The Museum does not provide benches or stools inside galleries for visitors.

Visual Impaired

IGRMS has prepared brailled labels in each gallery on A4 size paper. However, the location, contents, and size of the labels are not proper. Comparing the contents the paper is too small, the contents are too long, and the location of the labels is too difficult to find and read. The Museum has not started preparing brailled publications like pamphlet, brochure, worksheet, etc. NFMK has prepared only brailled brochure for visually impaired children.

In both the Museums there is no large print label and publication. Lighting in the galleries is poor for visually impaired people. The light level is kept low due to conservation needs. Another facility for visually impaired people that can be introduced by both the Museums is audio guides.

Hearing Impaired

The Museums need induction loop for the hearing impaired visitors. There is no provision for this category of people and use of sign language in education programmes.

Mentally Impaired

The most difficult visitor to deal in a museum is mentally impaired. These visitors

come to a museum in a group. Mentally impaired visitors require a simplified syllabus, smaller classes, more sophisticated teaching methods, adequate guides or teachers, enough space, etc. as compared with a normal group. They need personal attention for the purpose of visit and also for the safety of exhibition and other visitors. It requires a great deal of physical, intellectual and emotional effort to serve them properly. Both the Museums need to provide education programmes specially designed for mentally impaired.

Managerial Logistics

The Museums do not provide any training to staff for those visitors. NFMK sometimes uses volunteers to help the disabled visitors but is given to them no special training. And an orientation and publicity for the visual handicapped are running in NFMK after published the brailled brochure for children.

Conclusion

This chapter examined the educational framework for public programmes at IGRMS and NFMK that serve as the basis of education programmes and their development and execution. The four cornerstones of educational framework are: One, non-formal and informal learning. Second, learning theory ranges from widely practiced didactic education to constructivist learning. Third, instructional design refers to different manners in which educational content can be presented. Fourth, social inclusion.

The educational framework of a museum grows from its mandate. Therefore, the mandates of both the Museums were examined under the heading - philosophy, and aims and objectives.

To understand the contribution of these Museums it became imperative to give a brief account of their educational activities. Exhibition was also included because they are essentially educational in nature. The exhibitions are discussed under two broad categories – permanent and periodical/special and education programmes are grouped in three categories unbooked, booked and outreach.

A few suggestions are also made. IGRMS needs to link education programmes with school curriculum directly. NFMK is operating programmes linked with school curriculum. However, they can develop more programmes.

Both the Museums are using factual, narrative, and interrogative approach in their exhibition and education programmes. They can add also humorous approach in text panels, gallery talks, group guide, worksheets, pamphlets, etc. This approach can make museum education familiar and friendly to strange audiences. In case of labels this can evoke curiosity among visitors.

Regarding provision for impaired visitors both the Museums need to add large printed materials for visually impaired, induction loop or audio guide for hearing impaired, lifts and ramps for physically impaired and special programmes for mentally impaired visitors.

As mentioned earlier, both the Museums do not have any written educational framework or approach papers. The absence of well defined and written approach papers offered a challenge to collect desired information by discussions with museum personal, and observing and analyzing exhibition and education programmes. The Museums must bring out their educational framework in written form.