

## MUSEUM EDUCATION ASSESSMENT IN PERSPECTIVE OF TELANGANA STATE

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### **ABSTRACT**

*This study identified current attitudes, beliefs, and philosophies guiding practices in museum education assessment. The evaluation and assessment of educational programming is an increasing concern for museums. The contributions of heritage attractions in cultural and economic have been recognized in the academic literature. However, despite the involvement of museums in such initiatives, there is less written on these current issues in the perspective of the museums. Museums are important institutions that fulfill many functions in today's society. An analysis of current and past research in museum education programming and assessment, a survey was sent out to museum educators in Telangana State. The survey examined the current state of assessment to share ideas and influences which affecting their involvement with assessment.*

**KEYWORDS:** *Telangana State Museums, Institutions, Museum Education Programming*

### **1.0 INTRODUCTION**

The museum as an institution tells the story of man the world over and how humanity has survived in its environment over the years. It houses matters created by way of nature and through man and in our contemporary society it houses the cultural soul of the nation. The early museums have been elitist, uninspiring and aloof as they advocated best the knowledgeable human beings to visit them. the general publics had been excluded. because of their historical beginnings in many "growing" international locations, museums are seen as places where unwanted gadgets or substances are deposited; similarly, they may be seemed as locations where items associated with idolatry and fetish religions are saved. This bad interpretation of what museums mean has endured to inhibit their development in maximum international locations. This have a look at tested assessment practices of museum training programming in Telangana country.

evaluation and assessment are available in many bureaucracy inside any group. The intention of this observe became to examine present day ideals, attitudes, and philosophies affecting the assessment of programming in museums. through an exam of contemporary and beyond evaluation studies and a speak with cutting-edge practitioners, this take a look at mapped current assessment studies, practices, and troubles directing assessment inside the museum. This observe defined contemporary assessment inside the museum, along with influential ideals, attitudes, and philosophies of practitioners, in addition to found contemporary theories and growing practices within the subject. evaluation of programming inside the museum specializes in components of learning and experience, but degrees in research from traveller research to institutional evaluation. In museums has lagged behind other establishments due to additional complexities inside the courting of aesthetic development in mastering and enjoy. until date, many researchers have referred to as for an increase in evaluation, both theoretical and realistic. With a gap between want and practice, an examination of modern-day philosophies and practices can discover answers for organizing and evaluating assessment practices for the future. **Alexander (1979)** According to Edward Alexander, Greek temples had objects of gold, silver, and bronze in their possession. They also flaunted numerous elaborate statues and paintings. The Romans, however, were more well-known for their collections of paintings and sculptures which were valued on the basis of aesthetic beauty rather than social significance. Wealthy Roman homes often housed large assortments of art and 14 sometimes natural objects. **Bhatt R.K. (1995)** in his book History and Development of Libraries in India critically examines and traces the growth and development of libraries in modern India during 1901-1985 with special reference to development of libraries in Delhi. Also, he has taken a comprehensive literature review on history of libraries in India. He has attempted in his another research paper **(2009)** to fill the gap and traced the genesis and growth of academic libraries in ancient, medieval and modern India. **Gupta B.M. (1996)** presents a collection of essays by eminent historians of library science in India that provided a base for historians to assess the developments in India before and after independence.

**Ige Pirnar, (2013)** “Museums should change from being about something to being for somebody” Stephen E. Weil Museums for years kept their classic role of serving mainly international culture or mass tourists as one of the main attractions of tourism destinations.

Recently, their stated passive role seems to be undergoing a rapid change as their types, existence reasons, contents, and their target markets rapidly alters due to changing lifestyles, and the trends and shifts happening in international tourism market. **Mudasir Majid Malik, (2014)** The Indian Tourism enterprise has flourished inside the past few years, considerably contributing to the kingdom's improvement, Gross home Product, foreign exchange income and Employment. India with her enriched beauty is unambiguously one of the most viable applicants for selling tourism. for the reason that beyond few years, authorities of India has undertaken numerous measures to promote tourism.

## **2.0 BACKGROUND OF MUSEUMS IN HYDERABAD**

tourists from all over the globe are highly drawn to go to such places which give a view of the civilization of the past, specific collections which might be beneficial. check the listing of best museums in Hyderabad for a better exploration. The museums in Hyderabad preserves the artifacts of historic significance and exhibits them effectively to the visitors with a view to have a hen's eye view of the existence fashion, tradition as well as the social and political components of the historical duration. Hyderabad is a metropolis dominated by means of the Qutub Shahis, Mughals and Nizams take satisfaction and boasts its awesome history web sites, outstanding monuments, glorious temples and first-rate mosques. The best museum in Hyderabad showcases a great collection of arts and antiquities which imparts valuable knowledge of the yesteryear culture and civilization. Museums display the rich architectural beauty of the culture and historical past. Being ornamented with the historical monument, it not only preserves old antiques but also gives our future generation an insight into a culturally diverse country. The city boasts of several museums that are spread throughout the city. Some popular museums in Hyderabad include the following:

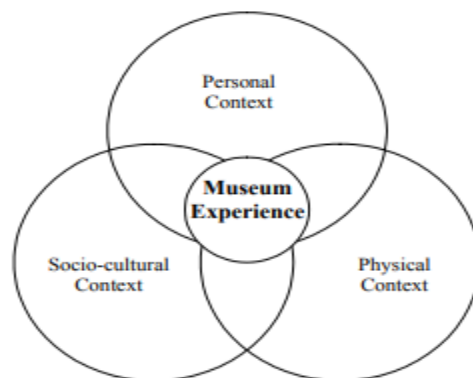
- The Health Museum
- The Shilparamam
- The Birla Planetarium
- The Nizam's Museum
- The State Archaeological Museum

- The Salar Jung Museum
- The Khajana Building Museum
- The Golconda
- Natural History Museum
- Sudha Car Museum
- Jagdish and Kamla Mittal Museum of Indian Art
- Dr. Hankins Police Museum
- City Museum
- Chowmahalla Palace Museum

And also Alampur and Kolanupaka are two sites museums in the state. The districts museums are in Warangal, Karimnagar, Nizamabad, Pillalamarri and panagal.

### 3.0 INTERACTIVE EXPERIENCE – MUSEUMS

Museums, while widely accepted as places of learning, are first places of experience. There are three contexts influencing the museum experience: the physical, the personal, and the sociocultural. These contexts are a culmination of work on the Interactive Experience Model. Each context is an area of influence affecting the overall experience an individual has in the museum. It is the fluctuating combination of these contexts that creates an understanding of how the visitor is affected before, during, and after the museum visit. This area of research is vital to the framework of this study as it identifies the influences in an educational experience in the museum. The Venn diagram shows the relationship of the contexts in the museum experience, known as the Contextual Model as seen in figure 1.



**Figure 1 Contextual model**

The combinations of these elements explain the dynamics of the visitor experience, but each context retains individual characteristics. A review of each context individually is needed to understand the relationships among them. In the contextual model, present several additional aspects of each context. Each context and the combinations of these contexts in turn affect the impact on the visitor's learning and experience in the museum

**Physical context:** The physical aspects of the museum influence the overall experience of the individual. This includes the design of the museum, lighting, display, temperature, and exhibition layout. Even simple amenities like restroom location and access can have a profound impact on the visitor's experience. Adequate seating and eating areas are as a needed place for study in the physical context. In addition, the physical context examines the accessibility or location of a museum, including parking and transportation issues. All of these factors will influence the mood and receptiveness of the individual, even prior to entering the museum.

**Personal context:** The personal context is the most variable. Each person who visits a museum is unique. First, everyone is starting with a different understanding or knowledge. This is prior knowledge, attitudes, and experience. This comes from the individuals' experience, education, and exposure to different materials and events. The individuals have a specific knowledge foundation based on they own understanding

**Social context:** The social context is the social aspects that influence the person's experience. Social context includes whom the person comes to the museum with and whom the person interacts with while at the museum. Whom the person comes with will significantly influence how that person experiences the museum and even change his or her perspective and motivation. The social context into the group a visitor comes with and the influence of the surrounding social context. The social context, the experience of a museum differs greatly whether the individual is alone or in a group. What type of group also affects the group dynamic, whether it is family, friends, or classmates? The size of the group is also a factor. The social context can lead the visitor in directions that he or she might not have chosen for himself or herself. This affects the experience both positively and negatively

#### **4.0 METHODOLOGY:**

In this study, the researcher sought to identify the current trends of assessment in museum education programming. The focus in this research was to document the current state of assessment in museum education. This was accomplished with a mixed method approach to data collection by sampling a diverse population of museum educators in Telangana State.

##### **Research Question**

What is the current state of assessment in Telangana museum education departments? There are several underlying questions involved in examining the current state of assessment, including issues in research, education, learning, and aesthetics. In addition, the following questions supplement the primary research question:

1. What is assessment in museum education? What are museum education practitioners assessing? What research is being done in the field of museum education under the pretext of assessment?
2. What views and attitudes do museum education practitioners have about assessment? How does this influence assessment practices in each institution?
3. How can results be organized and synthesized to provide standards and recommendations for future assessment practices in museum?

##### **Research Design**

This study utilized several research methods suited for gaining a broad perspective of the problem, while focused on specific issues for an in-depth understanding. A mixed methods approach can incorporate the most suitable qualitative and quantitative methods to a given study. Accordingly, this created the opportunity to utilize the most fitting methods to attain data in an organized, efficient way best suited to the needs of this specific study.

Quantitative methods, such as close-ended questions, were used to gain a broad understanding of current museum assessment. Open-ended questions took a qualitative approach to finding deeper meaning in responses. The two methods offered complementary data and expand on several areas of inquiry

### **Population and Sampling**

The sample for this study is 56 museum education practitioners from 24 accredited museums in Telangana state. Total count of museums is in Telangana State.

The sample for this study focused on 24 museums in Telangana state. These museums represented a range within museums. The variety of museums found in Telangana also represents different administrative structures, including those run by universities, municipal control, or private nonprofit organizations. Choosing museums in one state adds another level of consistency, because museums in the same state may face similar requirements set by government or public authorities unique to that state.

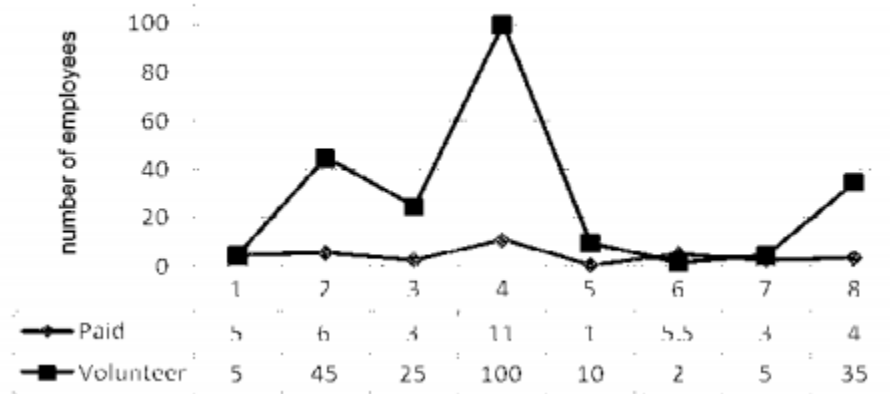
### **5.0 RESULTS:**

The population for this study was 24 museums in Telangana who employed 56 museum professionals. Each received a survey request, to achieve a cross section of different backgrounds and professional experiences. Two accredited institutions that fell under the category of museums did not employ educators. One of the institutions was a cultural arts center that had only one fulltime employee, acting as an administrative coordinator, who did not feel comfortable reporting on museum education. The other institution who did not feel comfortable responding to the survey did not have an education department or educator. Programs for this museum focused on adult events and community workshops coordinated by the director and development offices. Another institution was not available at the time of survey, as the only educator on staff was on maternity leave and unavailable for comment. This resulted in 21 museums sampled for this survey.

The resulting population sample consisted of a total of 56 practitioners including, 19 curators or directors of education, one director of development, five schoolteachers (current teachers for the school system and liaisons in the museum) and 31 education specialists focused on a particular aspect of museum education, including youth arts, outreach, or school programming. As a result, eight participants from eight museums completed the survey.

An additional three institutions responded to the survey but did not complete it. All participants who responded to the survey request, but who did not complete it, indicated a lack of time being an issue for not being able to participate. One of the three non-responding participants, a director of an education department passed the survey to one of her employees, although the employee never completed the request. The summaries of responses fall into three categories, personal attitudes and beliefs, assessment practices, and affect on the institution.

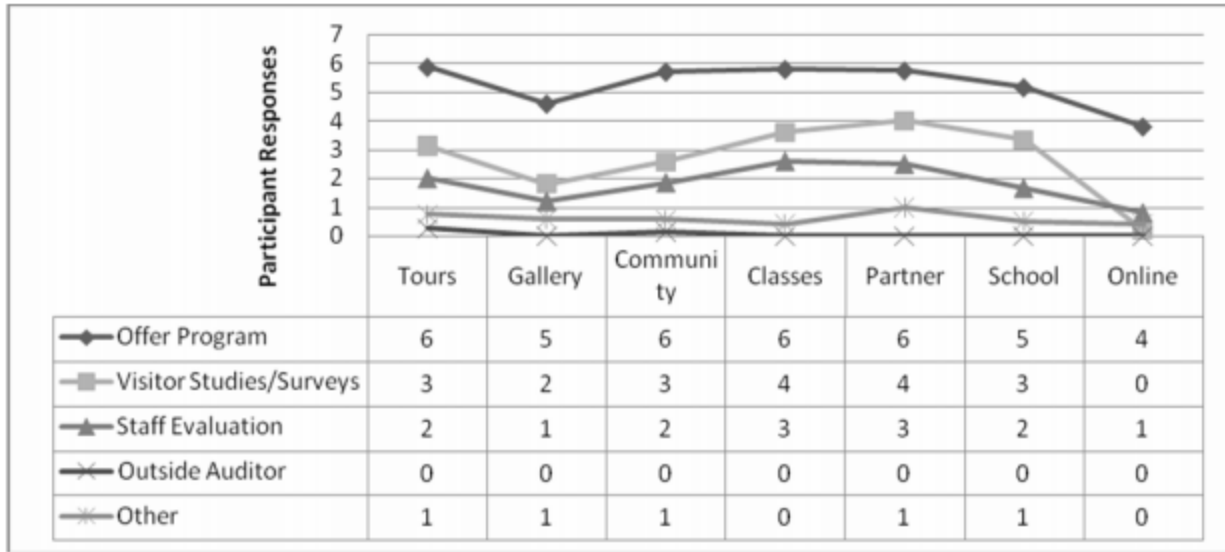
The sample was small in order to ask in-depth questions of the participants. The 8 respondents represent an 18 percent response ratio. The 24 museums asked to participate provided a representative cross section of organization and administrative structures, from the large museum with a staff in the hundreds, to a small gallery with no primary educator. The 8 participants who replied to the survey represented a balanced cross section of the greater museum community by representing museums of all sizes and structures, represented in graph 1. The institutional profiles included, paid employees ranged from 1 to 11 full and part-time positions in each department, while volunteer positions ranged from 2 to 100.



**Graph 1: Paid and Volunteer Employees**

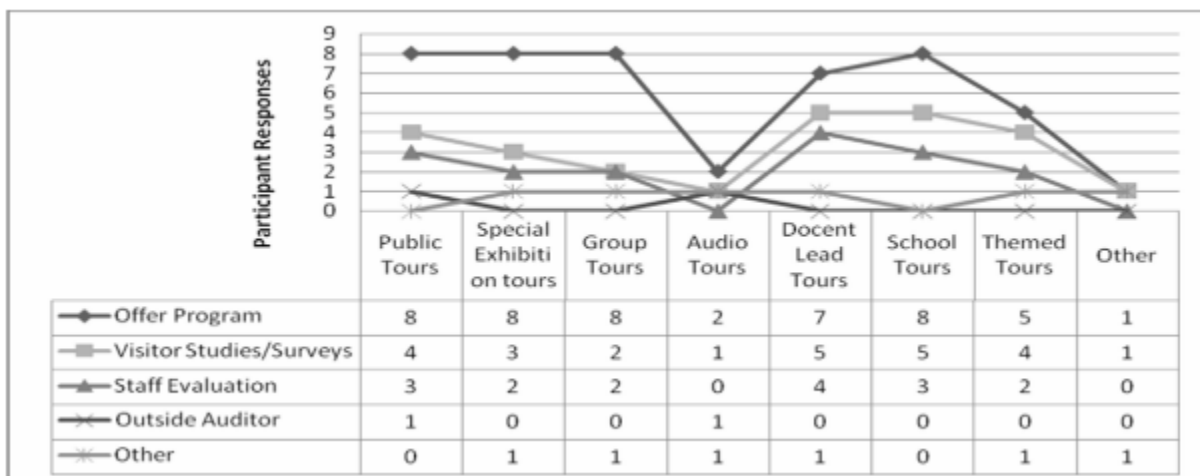
An overview of the seven education areas seen in graph 2, show half or less of the different programs used assessment. The most popular form of assessment was visitor studies, with approximately half of each program evaluated with visitor surveys. Three (36.7%) of the museums use staff evaluations, while almost no participating museums used an outside auditor.





**Graph 2: Overview of program and assessment**

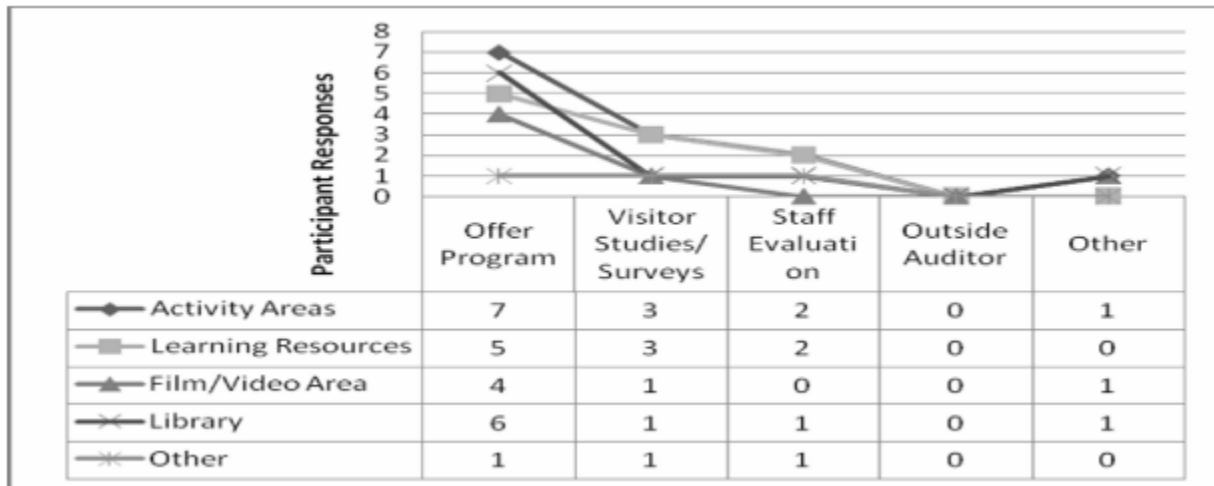
Tour programs were a large part of programming in all of the museums, as seen in graph 3. All of the museums offered public tours, special events tours, group tours, and school tours, while most museums offer docent and themed tours. Only a quarter (25%) of the museums offered audio tours. Docent tours and school tours were the most commonly evaluated, with half of the museums using visitor evaluations and more than a third of the museums using staff evaluations. These findings indicate that tour programs are commonly evaluated through visitor surveys and staff evaluation.



**Graph 3 Tour program assessment tools**

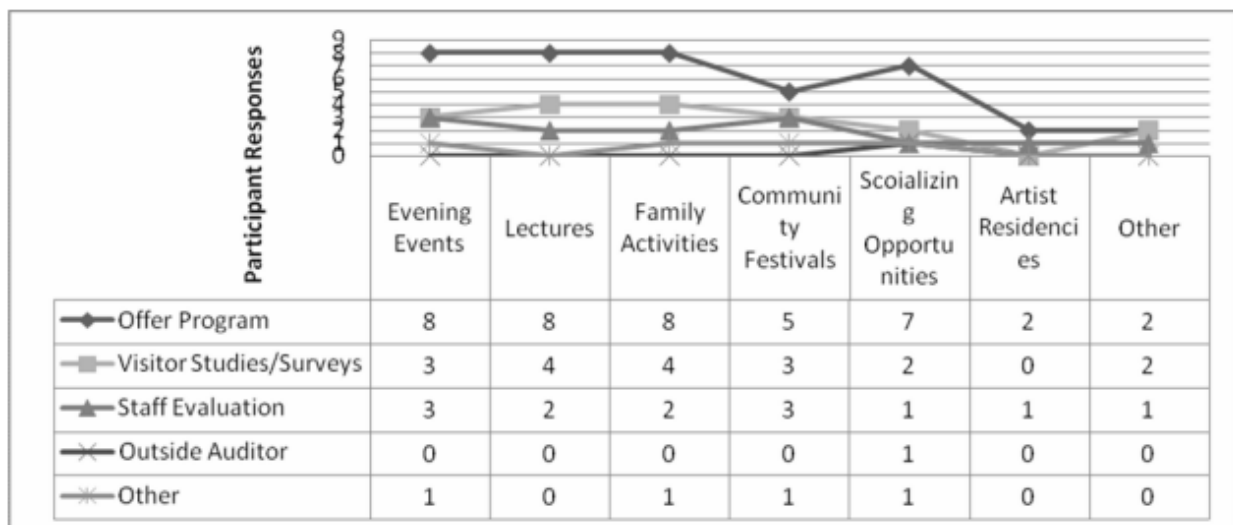
Graph 4 shows a large majority of museums offered activity areas, learning resources, film videos, and libraries, but less than half of the museums assessed these areas. Only half of the

museums had a film viewing area and only one quarter of those museums used any form of assessment.



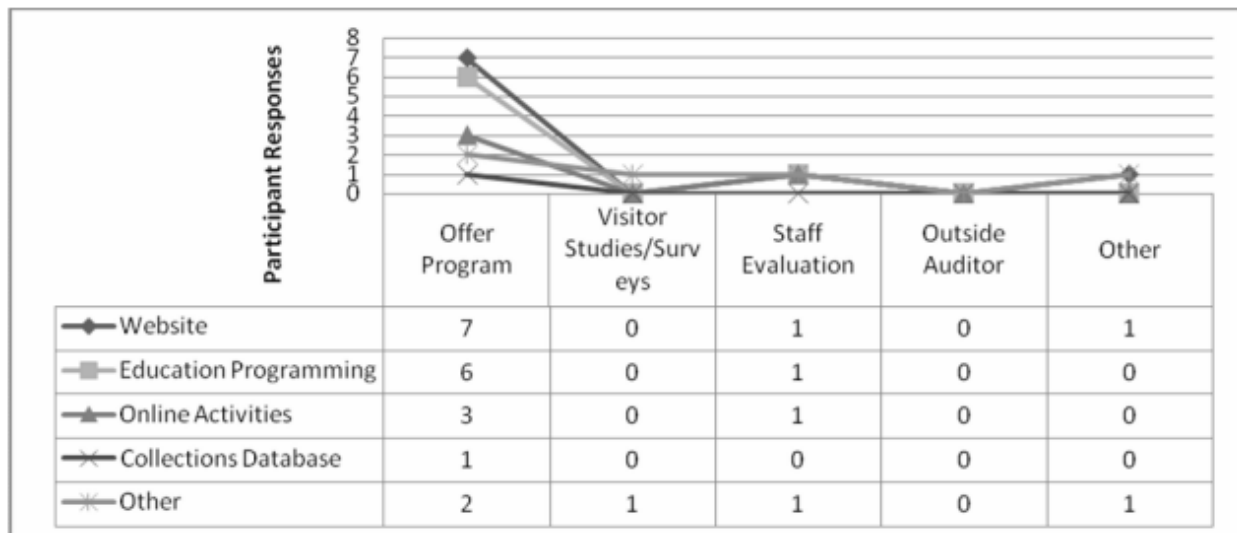
**Graph 4 Gallery activities assessment tools**

Graph 5 indicates all (100%) of the participating museums offer evening events, lectures and family activities, but less than half of the museums assessed the programs using visitor studies or staff evaluations. By percentage, socializing opportunities that the museum offered were the least evaluated. More than half (62.5%) of all community festivals were evaluated by visitor surveys and staff evaluations. These findings indicate a balance of visitor surveys and staff evaluation but still indicate less than 50% of the programs were evaluated.



**Graph 5 Community program assessment tools**

Online programming was the least evaluated of all programs. There were several possibilities as to why online programming was not evaluated. First, the museum website was not utilized as an education tool. Second, the education department did not manage the museum website. Third, the education staff did not have control over the content. While these possibilities may be plausible, there is not enough information from the survey to determine why online programming was not evaluated as much as other programs.



**Graph 6 Online program assessment tools**

**7.0 CONCLUSION**

This study is an initial step in a line of questions about the future of museum education assessment. There is clearly assessment of programming occurring in the museum. Most importantly 100 percent of the sample reported that some level of assessment was required in their institutions. This study focused on the attitudes of practitioners affecting assessment in the museum. The philosophies of the museum and education department influence the approach to the object and the visitor. This study has proven those philosophies also affect assessment practices. This first step in documenting attitudes of professionals is a crucial step in understanding where research in assessment needs to be directed. In order to prescribe recommendations for the future it is important to examine what is happening in the present. It is obvious that without proper management of information museum cannot be able to serve information and provide this service.

Thus, research has also been done on the management of information and its service so that museum can manage its ocean full information systematically, can give access to the selected groups, retrieve information instantly and take utmost security of information, which is the prime necessity today. It is found that museums have number of competitors that drawing more and more visitors towards them. To keep people in confidence, museums need to market itself and its services properly. This needs marketing of information regarding museums and its services to attract target groups. In this Thesis, various aspects of marketing of information service is given that can guide museums in reaching target people and earn revenue. It can be concluded that museum is the live exposition of information in form of exhibits and activities. Without the informative exhibits and activities museums will resemble as the house of junks of several thousand years. Today, museums needs an Information Service that is properly managed and well marketed in society so that informed people can visit museum in time, avail its various services, get knowledge and entertainment and help museums to survive successfully today.

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