INTRODUCTION

The concept of museums has been undergoing stages of development from its inception. The word ‘museum’ is derived from the Greek word ‘Mouseion’ (seat of muses) or ‘moisa’ (Latin Musa), related to Greek mythology. In the classical age the museum signified a temple dedicated to the Muses, who were the nine daughters of Zeus (the Roman Jupiter, King of Gods) and Mnemosyne (memory). The nine young goddesses, namely Calliope (the Muse of epic song), Clio (the Muse of history), Euterpe (the Muse of lyric songs), Thalia (the Muse of comedy and idyllic poetry), Melpomene (the Muse of tragedy), Terpsichore (the Muse of choral music and dancing), Erato (the Muse of erotic poetry), Polymnia or Polyhymnia (the Muse of serious and sacred hymns) and Urania (the Muse of astronomy). The element of sacred temple and that of an educational institution had mingled in the Greek Schools of philosophy of Pythagoras in the South of Italy and Plato’s academy at Sicily, where the study of philosophy was regarded as a service to the Muses. Thus, the temples of Muses were the temples of learning from their very inception and were called ‘Mouseion’.

History notes that the first organized museum was founded at Alexandria, Egypt in about the 3rd century B.C. by Ptolemy Soter where the term ‘museum’ was used. The museums contained objects of art acquired mostly based on the principles of ‘God, gold and glory’. Collectors were mainly members of the royal families, such as kings, princes and aristocrats, who turned their hoards into cabinets of curiosity. These repositories enjoyed royal patronage and access to these collections was restricted to a selected few who enjoyed the patronage of royalty as well. Masses did not have access to these collections. This included scholars, aristocrats, members of the royal family, connoisseurs of art, etc. The museums were also primarily, institutions where scholars carried out research and higher learning in social and natural philosophies. They were the Universities of philosophies for the philosophical community. In the early days philosophy was referred as the key to all knowledge. Museums were this, institutes of advanced study, supported by the state, with many prominent scholars in residence. Therefore, the practice of instruction and aiding research had been inseparable from the museums even during their
inceptions. Thus, museums were not public institutions in the true sense of the term when they originated.

The ancient world had its great gardens and medieval monasteries cultivated and cherished plants and flowers, but true botanical gardens began to appear at Universities, namely, Pisa (1543), Padua (1545), Boulogne (1567), Leiden (1587), Heidelberg, Montpellier (1593) and Oxford (1620). Scholarly botanists used them for scientific plant study, while physicians used them for testing remedies. Herbalists, barber surgeons, apothecaries and physicians also established gardens as sources for medical treatments rather than simply for study, for example, at Holburn and Chelsea in London.

In the late 17th century the museums began to go public with the first University museum opening at Basel in 1671 and the establishment of the Ashmolean Museum at Oxford, a dozen years later. The 18th century concerned itself with discovering the basic natural laws to help and to educate mankind and abet its steady progress towards perfection. The British Museum was formed in 1753 when Parliament purchased Sir Hans Sloane’s great collection, which was devoted to natural science. The two notable events in world history, viz, The American War of independence (1776) and The French Revolution’s declaration of human and civil rights (1789) were the turning points and opened new vista for the development intensified the collection of objects of art and culture and a gradual increase in public access to museum collection. The first public in the true sense of the term opened at the Palace of the Louvre as the Museum of Republic 1789 when Napoleon confiscated art objects by conquest and devised a grand plan for an unified French museum system as well as subsidiary museums elsewhere.

In India, like the Muses, Goddess Saraswati was taken as the personification of wisdom and eloquence and was praised as Muse and a temple known as Saraswati Mandir was constructed by Paramara King Bhoja in the 12th century A.D. So it is evident that even in India, from the very beginning the museum had intricate relation with education. The tradition never ceased even today and a few museums in Rajasthan and Gujarat are called Saraswati Bhandar.
The museum movement in India was started in Kolkata when the Old Jury Room of the Supreme Court witnessed the birth of the Asiatic Society of Bengal at Kolkata in 1784, the brain child of Sir William Jones, puisne judge of the Calcutta Supreme Court who subsequently took interest in establishing the Indian Museum in 1814.

Right from the pre-independence period itself, the importance of museums as institutions of popular education was gradually taking a concrete shape in the minds of some of the distinguished members of the contemporary society. This in turn gave rise to various museums – one after another in West Bengal. The following are some of those leading museums that were established after the Indian Museum. The Carey Museum and Library Sreerampore (1818), Agricultural Garden Kolkata (1820), Medical College Pathology Museum, Kolkata (1837), Marble Palace Art Gallery and Zoo, Kolkata (1854), Alipore Zoological Garden, Kolkata (1876), Bangiya Sahitya Parishad Museum Kolkata (1893), Natural History Museum, Darjeeling (1903), Victoria Memorial Hall, Kolkata (1906), West Bengal Forest School Museum, Kurseong, Darjeeling (1907), State Archives of West Bengal, Kolkata (1910), Nandan Museum, Kala Bhavana Museum, Santiniketan, Birbhum (1922), Asutosh Museum of Indian Art, University of Calcutta, Kolkata (1937), Rishi Bankim Granthagar O Sangrahashala, Naihati, North 24 Parganas (1954), Rabindra Bharati Museum, Jorasanko, Kolkata (1961), Netaji Research Bureau and Museum, Kolkata (1961), Ananda Niketan Kirtishala, Bagnan, Howrah (1962), Gurusaday Museum, Joka, Kolkata (1963), State Archaeological Museum Kolkata (1980) etc.

The post war era has witnessed a sea change throughout the world in all fields of human life and museums too are no exception. In this age of globalization the museums are multifunctional. They collect objects, display and preserve them thereby educating the visitors regarding the cultural heritage of the society. It is the centre of enlightenment, research analysis, interpretation, entertainment and audio visual education. Thus, education is one of the foremost and significant functions of museums.

The different definitions of museums formulated by the ICOM (The International Council of Museums) from time to time with additions and modifications bear ample proof of the multifunctional especially the educational aspect of the museum.
In the year 1989 ICOM defined museum as “A non-profit making permanent institution in the service of the society and its development and open to the public which acquires, conserves, researches, communicates for the purpose of study, education and enjoyment, material evidence of people and their environment.

The definition was modified according to the ICOM statutes of 2001 to include the terms of ‘tangible’ and ‘intangible’. According to this definition a museum was defined as: “A non-profit making permanent institution in the services of the society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits, the tangible and intangible evidence of people and their environment”.

The definition was further modified in 2007 during the 21st General Conference of ICOM, in Vienna, Austria in 2007 to include the terms ‘heritage’ and ‘humanity’. This is the latest definition of the museum that states, “A museum is a non-profit making permanent institution in the service of the society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits, tangible and intangible heritage of humanity and its environment for the purpose of education, study and enjoyment.

With this aim in view the museums of present day are exhibiting their collections to the public by different methods are suitable interpretation. The collections include objects of artistic, scientific, technological or historical significance, are of educational and cultural value and both animate as well as inanimate.

Museums hold the clue to the past culture and traditions of mankind. They uphold the legacy of our forefathers and preserve the same for future generations. In recent times, throughout the world the process of education is undergoing a sea change. As a result museums too require to include education as a significant function. However, in a country like India where illiteracy and poverty are two fundamental problems, it is almost impossible to attract the masses to the museums in the name of education. Not at all visitors to a museum are literate. They belong to the different socio-economic strata of the society and some even to the lowest strata or below the poverty level. As a result a significant section of the population might be unlettered or semi lettered. For these people often getting two square meals a day is difficult.
So for them a visit to any institution such as museums is a luxury. They are practically clueless about the role the museum plays in their daily lives.

Being a state in India, West Bengal is not an exception in this case. The state has (according to the 2011 census) an overall literacy rate of 77.08%. The figure is 82.67% for males and 71.16% for females. The figure might look quite encouraging but the figures also imply that a lot still needs to be achieved. It shows that nearly 30% of the population is still unlettered. If the museums start harping on the aspect of education by traditional methods such as guide lectures, stereotyped exhibitions employed in educating the so called elitist or literate visitors, then the visitors would be repelled at the very initial stage of their museum visit. The museums do not belong to the so called elitist section of the population. A significant section of the museum visitors are either simple rural or suburban folk who cannot be expected to come forward on their own and derive the benefits of the traditional educational programmes. Guide lectures, labels of the collections, exhibitions etc. might seem monotonous for them. They might become clueless and dissatisfied and as a result, leave. It is therefore absolutely necessary to present the museum collections in a manner that stimulates the interest of the people. For this the exhibits must necessarily be made more ‘visitors friendly’ or in other words a manner in which the visitor comprehends them without much difficulty. It involves more of audio-visual education together with interactive and participatory exhibits such as touch-screen kiosks, puzzles for children etc. Thus, education must necessarily be paired with entertainment in order to draw visitors who are either unlettered or semi lettered.

Although all over the world different categories of museums have been devised to serve varying requirements and purposes with the help of state patronage, thereby receiving enthusiastic public response, the picture is not so encouraging in West Bengal. In spite of being the pioneer in the museum movement in India, even after six decades of independence the number of museums is still inadequate. The reasons range from state apathy, lack of adequate financial aids to lack of interest (many a times) on the part of museum personnel to generate sources of alternative income for successful functioning of museums and awareness of the masses about museums.
Following the happy beginning, public museums today have become institutions that not only collect, conserve and preserve artifacts but also presents them before the public for their benefit, in a thoughtful and informative manner.

There is literature to support the educational role of museums and how they are gradually striving to become the informal educational institutions of the society. Eilean Hopper-Greenhill (1992) writes “In reviewing the development of museums over the last two hundred years to discover how ‘museum education’ has been interpreted it has gradually become clear that meanings have shifted considerably during this period. At the beginning of the nineteenth century, museum galleries were, in themselves understood as educational establishments. They were set up to enable people to educate themselves and were often built in conjunction with libraries lecture rooms and even laboratories. Museums were one opportunity among many of acquiring knowledge.”

In the recent years a number of authors have emphasized the communicative nature of the museum. In the words of Robert Lumley (1988) “ the notion of the museum as a collection for scholarly use has been largely replaced by the idea of the museum as a means of communication.” Hodge and D'Souza see the two roles as complimentary. In their opinion, “Museums are not only protectors but also communicators. A museum display is an exercise in one branch of the mass media requiring a special kind of understanding of the processes of the communication, namely the nature of mass communication systems.”

In the words of Eilean Hooper – Greenhill (1991), “communication is a major museum function includes those activities that attract visitors to the museums (Publicity and marketing) investigate their needs (education and entertainment). Hooper-Greenhill further points out, “museums and galleries are fundamentally educational in character, that is they offer opportunities to people for increasing reservoirs of knowledge and experience. Entertainment in museums, however it might be presented, is used as a method of education, in the full that learning is best achieved in circumstances of enjoyment.”
In the West museums and galleries have been integrated in the educational system of the countries themselves. Different categories of museums have been devised to serve varying needs and purposes. However, the picture is not so encouraging in India and West Bengal being a state in India is no exception. Ajit Mookerjee (1945) opines, “The present undeveloped condition of museums in India, not to speak of the ridiculously low number is not a little due to apathy of the state and unresponsive public”.

He further opines about the museums in India, “unfortunately they were organized without any popular thought and a few developed as godowns of heaps of antiquities without requisite ideas about planning and preservation. With certain important exceptions, they failed to serve the needs either of research or of popular education. In some of them articles of potential value were left in miserable condition and in danger of falling into decay. Besides these, scarcely any care was taken by the authorities concerned to have the objects grouped and arranged scientifically and to display them in suitable pedestals and showcases with proper labeling”.

Museums these days act as one of the institutions of social inclusion. So it is necessary that members of every strata of the society visit the museums that act as the custodians of our cultural heritage. West Bengal is a treasure house of heritage. However, a significant section of the population of the state are either suffering from acute poverty or are unlettered and are not really aware about the significance of this cultural legacy. Although there are instances of sporadic visits during specific festivals such as Makara Sankranti, Christmas, New Years, and Bengali New Years Day (in April) etc. however the people who are under privileged do not visit museums throughout the year.

Eilean Hooper – Greenhill (1999) points out “teaching in museums and galleries has as one of its first objectives the making of a relationship between the collection of the museum and the needs and interest of the particular museum visitor. Ideally, this relationship needs to be active, dynamic and flexible. It is recognized that each group and each individual will have a different set of needs and interests and that the presentation of any part of the collection cannot therefore be the same for all.”
However, the same cannot be said about museums in India as well as West. Here there still exists a lacuna with respect to access of the common masses Supreo Chanda (2010) rightly points out, ‘Museums for all is an important topic before us as access is being considered to be a matter of universal right, no longer a privilege reserved for selective individuals. There are several barriers in the way of universal access – physical, mental, social as well as economic – so many hurdles to cross! Inability of perception, lack of consciousness, social stigma, superstition, apartheid, besides objective poverty, gender discrimination and other socio-cultural and economic barriers, all can very easily be noticed in current Indian Society\textsuperscript{10}.

This research work aims to seek the potential of museums as places of alternative educational centres combined with entertainment for the laymen particularly for the laymen particularly for those who are deprived from the privileges of life. They are the underprivileged and include not only children, adolescents and teenagers but also adults, even senior citizens. Education has a wide commutation and it is not restricted to only children and teenagers going to school. Education implies a state of lifelong learning. Therefore education does not merely mean the formal education imparted in schools and colleges under a definite curriculum. It means learning from our immediate environment, our traditions, heritage, beliefs, practices and everything that forms a part of our everyday life. In this sense adults are learners too.

Some museums in West Bengal have educational programmes for the underprivileged but, such museums as well as such programmes are few in number. Even if there are programmes, the majority of them are for children if at all for underprivileged. Most of the programmes are designed keeping in mind the general public and rarely for exclusive thrust groups. Programmes for adults especially underprivileged adults are very few in number. However, it is necessary to include all the age groups of the grass root level population who are lying at the very foundation of our society. Educational programmes keeping in mind the immediate requirement of the thrust group is absolutely necessary. For instance the play-way method is ideal for educating children through museums. Children are very fond of playing in their tender ages. Play profoundly manifests their inherent qualities, spontaneous creativity, freedom and pleasure. The system of formal education in our country is such that it is not easily accessible to the population residing in the rural
areas. Factors may be many, and weak economy is probably the primary one. Conceptual learning is not much emphasized even today, thus making education cumbersome and stereotyped. This leads to a large number of drop outs in the primary level itself. Such a system fails to give significance to creativity and innovativeness, which are essential as pre-requisites for future life activities. The play-way method in museums satisfies the basic urge of activity, creativity, spontaneity, novelty, self-discipline, freedom, and experience.

Similarly, when it comes to adults the problem is different. If they are unlettered or partially literate at an advanced age it sometimes leads to shyness owing to their inability to properly appreciate the museum collections. Mature age combined with partial literacy sometimes becomes a hurdle to receive the education programmes that are designed keeping in mind the general public. Those programmes that are designed for children cannot necessarily satisfy these adults. This is because for them it is often physically tiring (especially in case of middle aged people and senior citizens) to concentrate on collections that require too much of physical activity combined with over exercising of the brain. For them collections that have participatory quality to suit their needs and live performance, demonstrations etc. seem to play a more significant role. Such live performances, at times workshops, where the older visitors themselves can participate in making art and crafts forms of various kinds that are known to them in their everyday life. Again audio-visual presentations such as short films and documentaries that are not too technical in language and in the vernacular language of a particular area are often welcome by adults who are unlettered or partially lettered.

There might be cases of public who seldom or never able to visit the museums in person due to a number of reasons. These reasons may range from poverty to physical inability to distance. In India including West Bengal most of the museums are situated either in big cities or at the most in suburban areas. On the other hand the major section of the population resides in rural areas. The museums are thus mostly inaccessible to these people who are deprived from the basic privileges of life such as health, education, shelter. If they wish to come to the museums, which are far away from their places of residences (in remote villages) it involves a long and cumbersome journey as well as financial resources. In case there are several
members in a family then such a trip to the museum becomes almost impossible owing to the combined cost of travelling and museum ticket. Very few museums in this country as well as the state of West Bengal allow free entry. Even a low priced ticket might be a matter of luxury for the people who lie below the poverty level.

It is therefore the necessary and sacred duty of the museums in West Bengal to reach out to these people mentioned above who form an extremely potent section of their visitors who are mostly left untapped. It is necessary to include in them awareness about museums which are custodians of the legacy of their forefathers. In return their feedback to know their own views for further improvement of the museums conducive to their needs may also be taken. The whole hearted participation of the grass root level of the society will give rise to a symbiotic relationship (relation beneficial to both) between the public and the museums thereby encouraging frequent visits by these people. At present such visits are very sporadic may be during a festival like Makara Sankranti or Poila Boisakh (New Year).

All museums have one purpose in common and that is of making people aware of themselves and their environment. So it is in the form of their immediate surroundings and its history that can be presented before the people who are otherwise disinterested in the stereotyped museum programmes. Even old and known objects take on a new meaning and significance when presented in a dramatic fashion. For unlettered or partially lettered visitors holding their attention for a long time on collections that have the stereotyped labels and display methods is difficult. Here museums of various types offer a golden opportunity in providing visual as well as audio visual education. Supplementing displays with photographs, sketches, recorded songs or dance performances can enliven a display can otherwise put back the interest in the otherwise disinterested visitors. In a country like India where the percentage of literacy is unfortunately still low, the audio-visual and pictorial method of education thus comes in handy in case of museums. In a way there should be something for every in the museum, right down to the grass root level.
These days since museums also form a significant part of the leisure industry. They have to compete with other forms of entertainment like multiplexes, shopping malls, internet and smart phones. It is wrong to assume that unlettered public is not exposed to or totally unaware of these new forms of entertainment. Though a number of them right not actually be in a position to avail such facilities due to financial constraint, but given a choice a sizeable portion of these poverty stricken, unlettered or semi lettered people would probably always choose a movie or video or other forms of entertainment. Museums still do not feature in their list of viewing priorities. So it is necessary that museums too avail all form of technical advancements to publicise their programmes and make them more attractive for visitors so that they return again with the urge to discover more. Though it is not always possible to accommodate all methods by a number of museums due to financial constrains, especially the ones that are situated in the suburban or rural areas, whatever is possible need to be necessarily done to attract visitors. In case they are unable to visit in person, then suitable outreach programmes may be taken up for the people residing in remote rural areas. Such outreach programmes include mobile exhibitions, museobus, stalls of museums at local fairs or cultural programmes etc.

In case of underprivileged people museum education does not merely imply academic knowledge. It proposes to attain a balance of moral ideas, attitudes, feelings and potentialities. For these people learning must be self-learning by arousing curiosity and interest, in a relating and informal way.

Today we are in an organized society, which possesses a rich social heritage with moral codes thereby enabling citizens to lead an organized disciplined life, helping to overcome social problems owing to religious or cultural factors. One owes this to education that helps to minimize stratification based on economic, religious, social, political factors emphasizing on peace and harmony. Regarding this problem also programmes on subjects concerning ethnic identity can be taken up to imbibe secularism and integrity among the different racial groups inhabiting West Bengal. Tribals and the so called backward communities of West Bengal need to feel the impact of modernization and advancement of knowledge in the form of education through museums, based on socio cultural aspects and scientific advancement.
From the viewpoint of sociology, education may be regarded as a process of continuous adjustments of individuals to the rapidly changing complex societies and at the same time conditions for full realization of potentials acquiring social efficiency that would enable them to participate actively in the dynamic progress of society at large.

The research work contains mainly data collected from the different museums in West Bengal, however references have also given in some places from other states and countries as well for a comparative study.

The justification for choosing this topic for the thesis:

1. A lacuna still exists in spite of the best efforts of museums to educate the masses. The grass root level of the society is still not represented or educated as well as entertained adequately in museums.

2. The museums have become very city centric. The district and suburban museums that have in their collection excellent examples of culture are mostly languishing owing to lack of visitors. The potential audiences of these smaller museums are a significant section of the underprivileged people who however, rarely visit these museums.

3. Though there have been several articles and papers on museums on museum education in West Bengal, any research work dedicated exclusively to the requirement of the underprivileged museum goers in West Bengal was not properly attempted so far.

The methodology that was employed in this thesis is:

1. Library work on written matter available on the subject. Internet was also searched for relevant matter.

2. Questionnaire for museum personnel of different museums in Kolkata as well as the districts.

3. Interviewing museum personnel of different museums regarding their educational programmes.
4. Interviewing the underprivileged visitors in museums to know about their preference.

5. Visiting different museums during educational programmes for the underprivileged.

The thesis has restricted itself in the way that it has included basically the socio-economically as well as educationally underprivileged. Though the physically and mentally challenged visitors are there in social strata of underprivileged category yet their reference has only been touched upon. The topic of museum education for the physically and mentally challenged visitors is in itself a vast topic which is beyond the scope of this study.

The thrust area of work includes:-

a) Museums in Kolkata such as Indian Museum, Victoria Memorial Hall, Birla Industrial and Technological Museum, Birla Planetarium, Ramakrishna Mission Institute of Culture, Nehru Childrens’ Museum etc.

b) Museums in the district such as Gandhi Smarak Sangrahalaya Barrackpore, District Science Centres at Siliguri, Burdwan, Digha and Purulia, Padmaja Naidu National Zoological Park Darjeeling, Himalayan Mountaineering Institute Darjeeling, Bengal Natural History Museum Darjeeling, Ananda Niketan Kirtishala Bagnan, Howrah, L’Institute de Chandernagore, Hooghly, etc.

The thrust groups of this research work are the people in West Bengal who belong to the BPL (Below Poverty Level) or those who belong to the BPL category of other states of India and visit the museums in West Bengal occasionally. They form the They belong to the lowest socio-economic strata of the society and are lacking in the basic privileges of life such as food, shelter, education, health and sanitation. A sizeable portion of these people reside in the rural areas of the state but there are also people belonging to the BPL category who reside in the urban areas.
The aims and objectives of this research work are:

i) To make museum personnel more aware of the role of the museums as institutions of social inclusion.

ii) To help museums frame a comprehensive museum policy for better education of the underprivileged visitors.

iii) Highlighting the potentials of museums as an agency for informal education.

Museums are one of the most accessible places for education and enjoyment for one and all. They cannot expect to have a homogeneous group of visitors. Both the so-called elite class as well as the common masses might visit the museum. There may be children, teenagers and adults many of whom might have been deprived from the basic privileges life such as health, education, proper shelter etc. So the museum cannot meet the requirements of all of these sections of the society by the same type of educational programmes. In order to reach out to the underprivileged group of visitors the museums require to device educational programme and policy that is conducive to these people. For them the museum has the potential to serve as a centre for informal educational since a sizeable section of these people are deprived from formal education.

The Aims and objectives of this research work are:

1. To highlight the requirements of the underprivileged masses in museums.
2. To focus on the scope of museums as agency of informal education.
3. Raising awareness about the role of museums as institutions for social inclusion.
4. Preparing an outline for framing a comprehensive museum policy for better education of the underprivileged masses, this might prove to be future reference for museum personnel as well as researchers.

The research has been divided into the following chapters –

2. Museum Visitors – the privileged and underprivileged.
3. Social responsibility of the Museums in West Bengal – their role in providing education with entertainment to the underprivileged.

4. Programmes within the museums for the underprivileged.

5. Programmes outside the purview of the museum.

6. Museum publication suitable for the requirements of the underprivileged visitors.

7. Conclusion

Classification and extensive survey of visitors is absolutely necessary to know about their likes and dislikes. Survey conducted in different museums has shown that tastes of different groups differ from one another. It has come to light that when a group of underprivileged visitors visit the museum they generally avoid collections with elaborate labels. Those objects can be comprehended without reading labels are more appealing to them. Apart from this, groups of different age and sex have different tastes. For instance a major portion of elderly people find the status of gods and goddesses more appealing and at times even pay homage to them with utmost reverence. Children and young people were majorly attracted to dolls, toys, zoological specimens or ethnic objects. On the other hand women are more attracted to colourful textiles or metal ware.

In a state like West Bengal, museums especially the ones situated in the suburban or remote rural area, have to face financial constraints. So the use of latest technology such as computers, immersive visualization, animatronics etc. is not always possible. Though the use of technology is quite frequent in the science museums at the district level but in case of art and archaeology museums the use is still not very common due to financial as well other constraints. However, wherever possible museum personnel can at least try in whatever way possible to museum visually stimulating for visitors who are not otherwise literate. For these visitors merely reading labels (which is at times not possible due to the limited literacy of these visitors) might prove to be a source of monotony as well as repulsion. It is therefore fundamentally important that newer ideas be devised to remodel museums on new lines of thinking and make them more visually appealing to the visitors of all segments. This is because merely collecting, preserving and displaying objects in museums is not an end in itself. The visitors form the life blood of museums without whom no museum
can hope to carry on functioning. In order to make the museums more useful to every member of the society irrespective of their caste, creed, sex, financial and educational status, it is fundamentally important that they (museums) extend their hand and reach out to the lowest strata of society.

FOOTNOTE :- REFERENCE:-

1. Hooper – Greenhill, Eilean Museums and Gallery Education p.2
2. Lumley, Robert  The Museum Time Machine p.15
4. Hooper –Greenhill, Eilean Museums and their visitors, p.140
5. Ibid
6. Mookerjee, Ajit Museum Studies, p.1
7. Ibid
8. The festival to celebrate the last day the sun stays on the Tropic of Capricorn (Makarakrantirekha). It falls on the last day of the Bengali month of Pousha.
9. Op cit (1)
10. Chanda, Supreo Museums for all an enigma, in Museum Studies, pp.252, 253