

India's Annual Recap

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MUSEUM MOSAIC

India's Annual Recap

Hello there, fellow museum enthusiasts!

Welcome to the very first issue of Museum Mosaic! I'm absolutely thrilled (and mildly terrified) to be your guide through the delightful chaos that is the Indian museum sector. As a cultural entrepreneur who's been trying to juggle heritage experiences and modern marketing, I promise this will be an interesting ride through history, creativity, and a few unexpected surprises. 2023 has been a rollercoaster for museums across India, filled with both challenges and triumphs. Our beloved institutions have done more than just survive; they've thrived, morphed, and sparked in ways we never imagined. Museums have transformed from dusty relic holders to vibrant cultural hubs where the past meets the present in the most fascinating dance-off.

Tech lovers, rejoice! This year saw an explosion of virtual tours, interactive exhibits, augmented reality and AI tools that made ancient artefacts leap out of their glass cases and dance around on our screens. It's all about making our rich heritage accessible and engaging for everyone, from the tech-savvy Gen Z to the nostalgia-loving boomers. These digital innovations ensure that our cultural narratives are not only preserved but shared in new and captivating ways.

Collaboration has been the name of the game. Museums, academic institutions, and private enterprises have joined forces like the Avengers of culture, creating groundbreaking research, extraordinary exhibitions and educational initiatives. Initiatives such as the Museum Expo and the Museum Biennale have also played their part in infusing new energy into the museum space. I believe cultural entrepreneurs within and outside the museums have played a pivotal role in making this magic happen, and we're just getting started.

In this issue, we've got a treasure trove of articles from distinguished museum professionals as well as those making a dent in the space with their ideas who share their triumphs and tribulations. These stories offer a peek behind the curtain at the passion and dedication that keep our museums running. We're also shining a spotlight on this year's museum influencers—the rockstars who with their brilliant ideas and tireless efforts are not just changing the face of museums; they're giving them a whole new personality.

MUSEUM MOSAIC

India's Annual Recap

And don't miss our special feature on star artefacts from 100 museums across India. Each artefact is like a time-travelling portal with a fascinating story to narrate. Plus, our "Instagram Handles We Love" section is a must-see, featuring the best Instagram channels that highlight Indian museums and individuals who are absolute gems in the social media landscape. Prepare for your feed to get a whole lot more interesting.

As we look to the future, sustainability and community engagement are at the top of our to-do list. Museums are stepping up as eco-warriors and community champions, proving they're not just about the past—they're shaping a vibrant, sustainable future. Green practices, local involvement, and educational outreach are setting new standards, and we're here for it.

So, dive into 'Museum Mosaic' and explore the stories, interviews, and fascinating tidbits that capture the essence of our thriving museum sector. This publication is a testament to the passion, creativity, and dedication of everyone who works tirelessly to preserve and promote our cultural heritage. And if you chuckle along the way, well, that's just a bonus.

Thanks for joining us on this adventure. Let's celebrate the past, embrace the present, and stride confidently into a future where our museums continue to inspire and educate.

Warm regards,



Anjchita B. Nair

CO-FOUNDER AND CEO
CULTRE



INDICA



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INSTAGRAM HANDLES WE LOVE

MUSEUMS DIRECTORY

MUSEUM INFLUENCERS 2024

Every year, we proudly unveil our annual Museum Influencers list, a tribute to the remarkable individuals who have become catalysts for change within the museums and heritage sector in India. These influencers have not only embraced India's rich cultural heritage but have also initiated transformative ideas and initiatives that are reshaping the very essence of museums across the country.

These are individuals whose dedication to conservation, restoration, and preservation is unparalleled.

In an era marked by rapid digitalisation and evolving audience expectations, our influencers have embraced innovative outreach strategies to bridge the gap between museums and the public. Through dynamic social media campaigns, interactive educational programs, they have succeeded in making museums more accessible and engaging to diverse audiences. By breaking down barriers and fostering inclusive spaces, they are democratizing access to culture and knowledge, enriching lives in the process. Beyond the confines of traditional museum spaces, they are carving out new avenues for dialogue and engagement.

Lastly, our list celebrates individuals who are pushing the boundaries of what constitutes a museum experience. By embracing technology, design, and interdisciplinary approaches.

MUSEUM INFLUENCERS 2024

SHIVENDRA SINGH
DUNGARPUR



TANVI JINDAL



PREEMA JOHN



ANUPAM SAH



JAHNAVI PHALKEY



ANJANI KUMAR
SINGH



SHIVENDRA SINGH DUNGARPUR

FOUNDER DIRECTOR,
FILM HERITAGE FOUNDATION

An acclaimed filmmaker, archivist, and restorer dedicated to the preservation of cinematic heritage. As founder director of the Film Heritage Foundation, he spearheads initiatives to safeguard and restore iconic films. Renowned for his documentaries "Celluloid Man" and "The Immortals," he honors pioneers like P.K. Nair while advocating for film preservation. His collaborations include restoring classics with Martin Scorsese's World Cinema Foundation and supporting projects like Hitchcock's "The Lodger" through the British Film Institute. Recognised globally, he serves on prestigious committees like II Cinema Ritrovato Festival and the Nitrate Picture Show's Honorary Committee.

HIS EFFORTS EXTEND TO EDUCATION, LEADING PROGRAMS LIKE THE BIENNIAL AUDIO-VISUAL ARCHIVAL SUMMER SCHOOL (BAVASS) TO ENGAGE AND INSPIRE FUTURE CUSTODIANS OF FILM HERITAGE.



TANVI JINDAL

FOUNDER,
MUSEUM OF SOLUTIONS

A dedicated professional revolutionising education for children, prioritising both meaning and joy in learning. Beginning as a Teach For India Fellow in 2010, she embarked on a mission to transform education in Mumbai. Her journey continued with the Akanksha Foundation, where she ascended to Vice Principal at D. N. Nagar Municipal School, amplifying her impact on underprivileged communities. Currently serving as Managing Trustee of the Jindal Education Trust, Tanvi oversees all educational initiatives, driving innovation and inclusivity.

HER VISIONARY LEADERSHIP LED TO THE CREATION OF AN EXPERIMENTAL MUSEUM TAILORED FOR CHILDREN, PROVIDING A UNIQUE SPACE FOR HANDS-ON EXPLORATION AND LEARNING. HER RELENTLESS DEDICATION TO EMPOWERING YOUNG MINDS HAS EARNED HER RECOGNITION AS A TRAILBLAZER IN EDUCATIONAL REFORM.



PREEMA JOHN

MUSEUM DIRECTOR,
INDIAN MUSIC EXPERIENCE MUSEUM

A seasoned leader in the arts sector, with a wealth of experience in diverse cultural organizations such as the Asia Society India Centre and the Dr Bhau Daji Lad Museum. A recipient of the prestigious Fulbright Fellowship, also the Head of Art for Maker Maxity and Deputy Director of the Asia Society in Mumbai. Her academic background includes a Masters in Arts Administration & Cultural Policy from the School of the Art Institute of Chicago and a Masters in Arts & Aesthetics from Jawaharlal Nehru University, New Delhi.

HER CONTRIBUTIONS EXTENDS BEYOND ADMINISTRATION TO IMPACTFUL PROJECTS FOR THE INDIAN MUSIC EXPERIENCE MUSEUM WITHIN THE IMACC INITIATIVE, ADDRESSING CLIMATE CHANGE THROUGH CULTURAL ENGAGEMENT. AS A KEY FIGURE IN IMACC, SHE PLAYS A PIVOTAL ROLE IN SHAPING THE INTERSECTION OF CULTURE AND ENVIRONMENTAL ADVOCACY IN INDIA.



ANUPAM SAH

FOUNDING DIRECTOR,
ANUPAM HERITAGE LAB (INDIA)
PRIVATE LIMITED

As the Founding Director of Anupam Heritage Lab (India) Private Limited and Secretary of the Himalayan Society for Heritage and Art Conservation, he has dedicated his career to the preservation and conservation of cultural heritage. With over two decades of experience, he served as the Director of Projects at INTACH Conservation Institutes for ten years, followed by a significant tenure as the Head of Art Conservation, Research, and Training at CSMVS Art Conservation Centre. His expertise extends globally, providing conservation, training, and consulting services for various governmental bodies, NGOs, and international institutions including UNESCO, World Bank, and Harvard University.

A PROLIFIC LECTURER AND AUTHOR, HE HAS CONTRIBUTED EXTENSIVELY TO THE FIELD, RECEIVING ACCOLADES SUCH AS THE SANSKRITI AWARD, KNIGHTHOOD OF THE ORDER OF THE STAR OF ITALY, AND UNESCO-ASIA PACIFIC HERITAGE AWARDS. RECENTLY, HE WAS HONORED WITH THE MARWAR RATAN AWARD 2023 FOR HIS OUTSTANDING CONTRIBUTIONS TO ART CONSERVATION AND RESTORATION.



JAHNAVI PHALKEY

EXECUTIVE DIRECTOR,
SCIENCE GALLERY

A multifaceted figure, blending her expertise as a filmmaker and historian of science and technology. After a stint at King's College London, she embarked on a remarkable journey, becoming the Founding Director of Science Gallery Bengaluru and Sir Asutosh Mukherjee Visiting Professor at the National Institute of Advanced Studies. Her international acclaim includes fellowships at Wissenschaftskolleg zu Berlin and a pivotal role as external curator at the Science Museum London. Jahnavi's scholarly contributions extend to authored works like "Atomic State: Big Science in Twentieth Century India" and co-edited volumes like "Science of Giants: China and India in the Twentieth Century." With editorial roles at prestigious journals like the British Journal for the History of Science and History and Technology, she continues to shape discourse in her field. Not confined to academia, Jahnavi's creative endeavors manifest in her directorial role for the documentary "Cyclotron" (2020).

HER COMMITMENT TO FOSTERING RESEARCH IS EVIDENT IN HER INVOLVEMENT WITH THE OPEN RESEARCH AT PUBLIC LAB COMPLEX, EMPHASIZING COLLABORATION AND EXPERIMENTATION FOR BOTH YOUNG ADULTS AND EXPERTS ALIKE.



ANJANI KUMAR SINGH

DIRECTOR GENERAL,
BIHAR MUSEUM

Anjani Kumar Singh a retired distinguished civil servant is currently serving as the Director General of Bihar Museum. A notable career trajectory, where he held pivotal roles including Principal Secretary at the Department of Education and Principal Secretary to the Chief Minister. Renowned for his dedication to education, he spearheaded the successful implementation of flagship programs like the 'Mukhyamantri Bicycle Yojna' and 'Mukhyamantri Akshar Anchal Yojana,' significantly contributing to Bihar's literacy enhancement. His relentless efforts in this domain were acknowledged with the prestigious UNESCO prize for Literacy, presented by the President of India.

ANJANI KUMAR SINGH'S LEADERSHIP IN HIS DIRECTION FOR THE BIHAR MUSEUM BIENNALE 2023, WAS A TRANSFORMATIVE EXHIBITION FOSTERING CULTURAL DIALOGUE AND INNOVATION. AS DIRECTOR GENERAL OF BIHAR MUSEUM, HE PLAYED A PIVOTAL ROLE IN CONCEPTUALIZING AND EXECUTING THIS LANDMARK EVENT.



JAN

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JANUARY



JAN

Source:
TIMES OF INDIA



RAJA DINKAR KELKAR MUSEUM GOES THE METaverse WAY

The iconic Raja Dinkar Kelkar museum located at Bajirao Road becomes the first museum in the country to adopt virtual reality, attempting to reach a wider audience across the world and to enhance revenue.

Source:
INDIA TODAY



AIR INDIA TO HAND OVER ITS PRICELESS ART COLLECTION TO NGMA FOR PUBLIC DISPLAY

Air India to hand over its priceless collections of around 4,000 paintings and sculptures of famous artists to the National Gallery of Modern Arts (NGMA) for their preservation and public display.

Source:
DECCAN HERALD



C-DAC PUNE STARTS BACKGROUND WORK ON THE TECH DOME PROJECT

The Centre for Development of Advanced Computing (C-DAC) Pune has started background work on the Central Vista Redevelopment Project's tech dome where various government agencies will display their achievements with AR VR technologies. In a bid to give a virtual tour of various museums and ancient objects, the C-DAC Pune team under 'heritage computing' last year had developed a unique mobile application 'Museums of India' through which anyone can access to the museum collections on their fingertips.



FEB

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NEWS 23

FEBRUARY



FEB

Source:

TIMES OF INDIA

TAMIL NADU GOVT ISSUES ORDER ON BIODIVERSITY MUSEUM

The state government issued an order to set up a biodiversity museum and a conservation centre with an eco-park at the recently notified Agasthiyamalai Elephant Reserve, which shares the landscape with the Kalakad Mundanthurai Tiger Reserve (KMTR).

Source:

INDIA TODAY

JORASANKO THAKURBARI TO GET GALLERY ON RABINDRANATH TAGORE'S ITALY VISITS

Rabindranath Tagore visited Italy quite many times, for this reason, a Memorandum of Understanding was signed between the Consulate General of Italy in Kolkata and Rabindra Bharati University to set up a permanent gallery on the premises of Rabindra Bharati Museum (Jorasanko Thakurbari, Tagore's house) to commemorate the Nobel Prize winner's visits to Italy in 1878, 1925 and 1926.



Source:

DECCAN HERALD

WORKING ON SETTING UP A G20 MUSEUM

Protection and restitution of cultural heritage will be the theme for the first G20 culture track meet slated to be held from February 22-25 in Madhya Pradesh's Khajuraho. Will be working on setting up a G20 museum and trying to source at least one key artefact from member nations.





MAR

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MARCH



MAR

Source:
NEW INDIAN
EXPRESS

INDIA'S MUSEUMS, CULTURE DEPARTMENT OFFICES FACE STAFF CRUNCH

Various cultural organisations, including national-level museums and affiliated offices under the Ministry of Culture, have been functioning with at least 38 per cent less staff. This includes Group A and B officers. More than 35 per cent of Group A posts are vacant in majority of the institutions, according to the 'Demands for Grants (2023-24) of Ministry of Culture' report by the standing committee on transport, tourism and culture.

Source:
THE HINDU

NATIONAL CAPITAL TO NOW HOST KHAJURAHO EXHIBITION ON REPATRIATED ARTEFACTS

The exhibition showcasing 26 repatriated Indian antiquities, put up at the Khajuraho G20 culture group meeting, would now be displayed in the national capital in a bid to keep the spotlight on the prevention of illicit trafficking of antiquities.

Source:
TELEGRAPH INDIA

JAMINI ROY'S HOME TO BE TURNED INTO MUSEUM AT BALLYGUNGE PLACE

DAG announced its intention to turn Jamini Roy's house in Ballygunge place into India's first private single-artist museum and cultural resource centre on the life, work and times of this pioneering artist. Gallery intends to renovate the three-storey house with the help of restoration architects and designers before turning it into a museum.



DAG

MAR

Source:
INDIAN EXPRESS



ARCHITECT GEOFFREY BAWA'S FIRST SHOW IN INDIA OPENS IN DELHI

Architect Geoffrey Bawa's archives will be presented in India by the National Gallery of Modern Art (NGMA); the Ministry of Culture, Government of India; the High Commission of Sri Lanka, New Delhi; with the Geoffrey Bawa Trust, Colombo. This event is also a celebration of the 75th anniversary of Indo-Lanka Diplomatic Relations.

Source:
INDIAN EXPRESS



SALAR JUNG MUSEUM GOES VIRTUAL

The Salar Jung Museum has started a special online exhibition, showcasing the digitalised versions of its rare collection of sculptures, paintings, carvings, textiles, manuscripts, ceramics and artefacts. These centuries-old collections, along with various details including their history, are on virtual display on the Google Arts and Culture platform.

Source:
THE HINDU

T.N. CM STALIN OPENS KEELADI MUSEUM

Chief Minister M.K. Stalin inaugurated the much-awaited Keeladi museum, a testimony to the regal life lived by ancient Tamils during the Sangam Age, in Sivaganga district.



APRIL

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APRIL

APRIL

Source:

LIVE MINT

GOVT PLANS TO SET UP FIRST-OF-ITS-KIND NATIONAL PUBLIC HEALTH MUSEUM

The government in the process of establishing a first-of-its-kind National Public Health Museum to showcase models, specimens and studies related to public health.

Source:

TIMES OF INDIA

THE
MET

NEW YORK MUSEUM TO RETURN 15 ANTIQUITIES TO INDIA

The Metropolitan Museum of Art in New York has announced that it will return 15 antiquities to India, following the revelation that the artefacts were illegally taken from the country.

Source:

ECONOMIC TIMES

VANDE BHARAT EXPRESS ARRIVES AT JOSHI'S MUSEUM OF MINIATURE RAILWAYS

A miniature train cruising on a model railway track with exact working models of actual trains operated by the Indian Railways. These trains are part of the exhibit at the Pune-based Joshi's Museum of Miniature Railways



Source:

DECCAN HERALD

FASCINATING ITEMS AT ST JOSEPH'S MUSEUM

One of the oldest educational institutions in Bengaluru, St Joseph's Boys' High School (SJBHS) opened its Museum of Memories, displaying fascinating memorabilia from its 165-year history.

APRIL

Source:
HINDUSTAN TIMES



U.P'S FIRST FISH REPOSITORY COMES UP IN LUCKNOW

A National Fish Museum and Repository with a collection of 1,900 fish species from across India is set to open on April in Lucknow on the campus of the ICAR-National Bureau of Fish Genetic Resources. The institute said it is the first fish museum and repository in the state and has the largest collection of preserved fish.

Source:
TIMES OF INDIA



MUSEUM TIES UP WITH NMNH FOR GREEN CAUSE

Several thematic exhibitions, online and offline seminars, workshops and sessions based on biodiversity, nature and environment organised in the state museum. A memorandum of understanding was signed between National Museum of Natural History (NMNH) and State Museum Lucknow (SML) at the tourism directorate to upgrade the state museum after learning several techniques from NMNH.

Source:
DECCAN HERALD



PROCESS TO REPATRIATE HUMAN REMAINS OF NAGAS FROM UK MUSEUM UNDERWAY

The Pitt Rivers Museum (PRM) in Oxford, which houses 213 human remains of Nagas among other artefacts from across the globe, had in 2020 announced it would remove the human remains and other "insensitive exhibits" from the display. The process to repatriate the human remains of Nagas from a museum in the United Kingdom is underway, with a collective at the helm of the initiative.



MAY

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MAY

MAY

Source:
LIVE MINT



PM TO INAUGURATE INTERNATIONAL MUSEUM EXPO 2023

Prime Minister Narendra Modi inaugurated the International Museum Expo 2023 on 18 May at Pragati Maidan. The International Museum Expo is a significant event organized as part of Azadi Ka Amrit Mahotsav celebrations, commemorating the 47th International Museum Day (IMD).

Source:
ECONOMIC TIMES

SENGOL' MOVED TO DELHI FOR INSTALLATION AT NEW PARLIAMENT BUILDING

The 'Sengol', symbol of the transfer of power from the British to India, has been moved to the national capital ahead of the inauguration of the new Parliament building. The whole collection of former Prime Minister Jawaharlal Nehru has been kept in Allahabad Museum and the historic 'Sengol' was transferred to the National Museum last year.

Source:
DECCAN HERALD

TAMIL NADU TO CONSTRUCT GRAND PORUNAI MUSEUM IN TIRUNELVELI

A grand and modern 'Porunai Museum' to display artefacts unearthed from Korkai, an ancient port of the famed Pandya Dynasty, and Sivakalai and Adichanallur, where recent archaeological excavation created buzz.



JUNE

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JUNE

JUNE

Source:
ECONOMIC TIMES

RARE HANDWRITTEN LETTER BY RABINDRANATH TAGORE FETCHES RS 21 LAKH AT ONLINE AUCTION

A handwritten letter from Rabindranath Tagore expressing his reservations about English translations of his short stories sold at an online art auction for more than Rs 21 lakh. The letter addressed to Satyabhushan Sen was part of AstaGuru's 'Collector's Choice' Modern Indian Art.

Source:
TIMES OF INDIA

TIRUNELVELI MUSEUM GETS TWO NAYAK- ERA STATUES

Two Nayak-era statues aged at least 400 years, that were recovered from the Thamirabarani near Muthalankurichi village in Tuticorin district two years ago, were installed at the Tirunelveli Government Museum.

Source:
ASIAN NEWS
INTERNATIONAL

CHILDREN'S ART MUSEUM OF INDIA UNVEILS FIRST EVER CHILDREN'S ART MUSEUM EXPERIENCE ON ROBLOX'S GLOBAL PLATFORM

The Children's Art Museum of India (CAMI) made a significant stride in the world of art education by launching its inaugural game - Children's Art Museum. This innovative virtual art experience is hosted on Roblox's global platform, marking India's first online art museum in the metaverse designed specifically for children.



JUNE

Source:
WORLD IS ONE NEWS

OFFICIALS DISCOVER CENTURIES-OLD TUNNEL AT A CHILDREN'S MUSEUM IN DELHI

A centuries old tunnel-like structure was accidentally discovered at a children's museum in New Delhi. The discovery of the tunnel, reportedly dating back to the 13th or 14th century, was made during one of the redevelopment efforts undertaken by Archeological Survey of India.

Source:
FINANCIAL EXPRESS

A NEW DIRECTORY OF MUSEUMS IN INDIA RELEASED DURING INTERNATIONAL MUSEUM EXPO 2023 IN NEW DELHI



A new Directory of Museums in India released during International Museum Expo 2023 in New Delhi organized by the Ministry of Culture, Government of India. It is a treasure trove of facts, figures and personalities who have given their best for India's museums.

Source:
DECCAN HERALD

MAHARASHTRA TO SET UP MUSEUM ON CHANAKYA IN LONAVALA

Eknath Shinde-Devendra Fadnavis government has decided to set up a museum dedicated to Chanakya in the popular hill station of Lonavala located between Mumbai and Pune.



JULY

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JULY



JULY

Source:
ECONOMIC TIMES

THE
MET

NEW YORK MUSEUM TO EXHIBIT INDIAN SCULPTURE

New York's Metropolitan Museum of Art is hosting an exhibition of early Indian sculptures containing Buddhist stone exhibits curated by John Guy. The exhibition, which runs from 21 July to 13 November, will include a catalogue named Tree and Serpent: Early Buddhist Art in India 200 BCE-400 CE, and seeks to demonstrate the Deccan region's central role in the spread of art across early India and beyond.

Source:
INDIAN EXPRESS

SANSKAR KENDRA TO BECOME WORLD HERITAGE MUSEUM

The Ahmedabad Municipal Corporation (AMC) is planning to revive Sanskar Kendra, which housed the City Museum, and convert it into a World Heritage City museum with a cafeteria.

Source:
INDIAN EXPRESS

BENODEBEHARI MUKHERJEE'S FORGOTTEN SCROLL FOUND AND EXHIBITED AFTER 100 YEARS

A 44 foot-long Japanese style handscroll painted by a famous Indian blind artist nearly 100 years ago has resurfaced and gone on public display for the first time in the city of his birth, Kolkata.



JULY

Source:
THE HINDU

GOVERNMENT MUSEUM TO GET ITS FIRST EVER MAKEOVER SINCE 1877

The Government Museum, situated in the heart of Bengaluru on Kasturba Road, is being restored and curated after close to 150 years. To facilitate this process, the museum along with its neighbouring Venkatappa Art Gallery will be shut for a year or more.

Source:
FINANCIAL EXPRESS

A HANDBOOK RELEASED BY THE MINISTRY OF CULTURE ON CHALLENGE OF CONSERVING TANGIBLE CULTURAL HERITAGE

'Conservation of Tangible Cultural Heritage – An Introductory Handbook', released during the International Museum Expo in New Delhi from May 18-20, 2023, pays its homage to the pioneering spirit of de Guichen and the visionary works undertaken by ICCROM across the world.

Source:
ECONOMIC TIMES

MET MUSEUM'S 'TREE & SERPENT' SHINES A LIGHT ON EARLY BUDDHIST ART IN INDIA

The Metropolitan Museum's newest exhibition, "Tree & Serpent: Early Buddhist Art in India, 200 B.C.E.-400 C.E.", features over 50 sculptures from India that took over a decade to gather on loan, making it the first exhibit of its kind in a United States museum in years.

THE
MET

JULY

Source:
ECONOMIC TIMES



National Museum-
New Delhi

NEW NATIONAL MUSEUM TO GET LOUVRE CONNECT

India is close to finalising a one-of-its-kind partnership with the iconic Louvre Museum to help design and plan the new National Museum proposed to come up at the North Block & South Block atop the Raisina Hill in the national capital.

Source:
DECCAN HERALD



NEW MUSEUM CELEBRATES ANCIENT INDIAN JEWELLERY

New Crystal Museum Salon located in Shivajinagar opened recently. An initiative by C Krishniiah Chetty Group of Jewellers, the space houses a collection ranging from diamond-studded medals, earrings and golden helmets to pictupictures of the Nizam's jewellery — belonging to the pre-independence era.

Source:
DECCAN HERALD



16 MUSEUMS PLANNED IN KARNATAKA

The state government allocated Rs 75 crore towards the development of tourist destinations in the Kalyana Karnataka region, including Hampi, Sannati, and Mailara, among others. It will take up the task of developing 16 museums in the state in phases, starting with government museums in Kalaburagi, Gadag and Bengaluru, in the financial year of 2023.



AUG

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AUGUST

AUG

Source:
FREE PRESS JOURNAL



INDIA'S DEBUT HOTEL ART FAIR OPENS ITS DOORS

Artix captivate enthusiasts of art and culture starting, marking India's inaugural Hotel Art Fair. Artix aims to achieve its objective by presenting a wide range of Indian art and culture in a single, spectacular venue, serving as a grand showcase for the country's rich and diverse artistic heritage.

Source:
THE HINDU



BIHAR MUSEUM BIENNALE 2023 KICKS OFF WITH PROMISE OF ART TUNNEL, CULTURAL COLLABORATIONS

The second edition of the Bihar Museum Biennale (BMB) kicked off in Patna. BMB 2023 will last four months and will see cross collaborations from various Indian and international museums, including Kiran Nadar Museum of Art, which is the knowledge partner. A G20 multidisciplinary Exhibition — Together We Art — will showcase the works of 19 artists from G20 member nations and nine guest countries.

Source:
ECONOMIC TIMES



NATIONAL RAIL MUSEUM, ARCTIC INVENT TRADEMARKS 25 HERITAGE RAILWAY LINES OF INDIA

Intellectual Property consulting firm Arctic Invent, behalf of National Rail Museum, marked filed 25 trademarks for India's heritage railway lines on the country's 77th Independence Day. It covered the names, logos, and insignia of the heritage railway lines, that symbolised pride, unity, and the nation's socio-economic progress.

AUG

Source:
HINDUSTAN TIMES



NEHRU MEMORIAL RENAMED AS PRIME MINISTERS' MUSEUM AND LIBRARY

The Nehru Memorial Museum and Library (NMML) officially been renamed as the Prime Ministers' Museum and Library (PMML) Society.

Source:
DECCAN HERALD

MUSEUM HOPES TO SOW AGRICULTURAL CURIOSITY IN KIDS' FERTILE MINDS

A new first-of-its-kind museum in Bengaluru is aiming to introduce the evolution of agricultural practices into the lives of students and the general public.

Source:
ECONOMIC TIMES



THIRUVANANTHAPURAM ZOO AND MUSEUM TO AUCTION FORGOTTEN VALUABLES

A unique auction featuring precious items left behind at the Thiruvananthapuram zoo and museum is set to take place, with forgotten treasures including golden chains, bracelets, and stone-studded rings up for bidding.

Source:
DECCAN HERALD

NIRMALA SITHARAMAN LAYS FOUNDATION STONE FOR ARCHEOLOGICAL MUSEUM IN TAMIL NADU'S ADICHANALLUR



SEPT

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SEPTEMBER

SEPT

Source:
INDIAN EXPRESS



INSIDE KATHIKA, A NEW MUSEUM-HAVELI IN OLD DELHI

A haveli-turned-museum and cultural centre in the heart of Old Delhi, the Kathika Cultural Centre (KCC) hopes to revive and showcase the cultural heritage of Old Delhi.

Source:
THE HINDU

RAJA RAVI VARMA ART GALLERY INAUGURATED IN THIRUVANANTHAPURAM

NAPIER MUSEUM

New Raja Ravi Varma Art Gallery inaugurated on the Napier Museum, calling it a tribute to the genius of one of the foremost artists in the history of the nation.

The new gallery had the largest collection of Ravi Varma paintings in India, gallery was being opened at a time when the 175th birth anniversary of the artist.

Source:
THE ECONOMIC TIMES

MUMBAI TO BID ADIEU TO ICONIC RED DOUBLE-DECKER BUSES AND COMMUTERS URGE BEST TO PRESERVE FOR DISPLAY AT MUSEUM

Mumbai's iconic red double-decker buses, which have been a part of the city's public transport system for over eight decades, to be taken off the streets permanently. The decision sparked calls from commuter groups and bus enthusiasts to preserve at least two of these historic vehicles in a museum.

Source:
DECCAN HERALD



FROM RIVER TO YOUR TAP: NEW MUSEUM TRACES CITY'S WATER JOURNEY

The city's first water museum, which is due to be opened by the year-end. Though museum's building was inaugurated back in March, the Bangalore Water Supply and Sewerage Board (BWSSB) did not finalise the design plan, now, the design plan is ready and the board is also in the process of installing audio-visual equipment. It will showcase one of the first water tanks installed in Bengaluru in 1895.

Source:
DECCAN HERALD

COWSHED TURNED INTO MUSEUM TO HELP REVIVE CHITRAKATHI FOLK ART IN MAHARASHTRA

In a novel initiative, a folk artist has converted his cowshed into a museum in a bid to preserve the dying folk art form of Chitrakathi being practised by the Thakar Adivasi community in Maharashtra's Konkan region.



OCT

MUSEUM 20
NEWS 23

OCTOBER



OCT

Source:

TELEGRAPH

CALCUTTA'S NEW MUSEUM OFFERS AN UNPARALLELED GLIMPSE INTO ASTRONOMY AND SPACE EXPLORATION



A one-of-its-kind museum of astronomy and space science inaugurated.

The 1,200-artefact-strong repository, which has come up on the premises of the Indian Centre for Space Physics features rare documents like handwritten diaries and notes of eminent scientists and Nobel laureates.

Source:

PRESS INDIA
BUREAU

MINISTRY OF CULTURE ORGANIZES CURTAIN RAISER AND LOGO LAUNCH EVENT FOR IAADB



Ministry of Culture organized the curtain raiser event for the India Art Architecture Design Biennale (IAADB '23) at the National Gallery of Modern Art, Delhi along with the Logo launch for the Biennale.

Source:

CNBC 18

AGUAD INTERACTIVE MUSEUM INAUGURATED TO SHOWCASE HERITAGE AND CULTURE OF GOA



"Aguad Interactive Museum: Goa - The Land, The Struggle, The People", inaugurated. The Aguad Interactive Museum presents a captivating approach to storytelling, encouraging visitors to immerse themselves in the narrative of Goa by using interactive mediums and cutting-edge technology

Source:
TIMES OF INDIA

NIZAMI LEGACY JEWELLERS FROM HYDERABAD SHOWCASE HERITAGE JEWELLERY AT WALLACE COLLECTION, LONDON

The jewellery house unveiled regal pieces at the Wallace Collection, a renowned national museum. The exhibition focused on eight pieces that earned them a place in the Guinness World Records.

Source:
DECCAN HERALD

BIHAR MUSEUM TO GO FOR SCIENTIFIC CONSERVATION OF ANCIENT ARTEFACTS

The Bihar Museum here has decided to go for scientific conservation of some of its ancient artefacts including the Mauryan period 'Chariot wheel' and ornaments found during excavation in Kumhrar in 1912 to prevent their further degradation.



Source:
ECONOMIC TIMES

MAHARASHTRA GOVT SIGNS PACT WITH UK MUSEUM FOR LOAN OF CHHATRAPATI SHIVAJI'S 'TIGER CLAWS'

The Maharashtra government has signed a memorandum of understanding (MoU) with the Victoria and Albert (V&A) Museum in London for a 17th-century weapon believed to have belonged to Chhatrapati Shivaji Maharaj to be exhibited in India. The MoU sets out the details of a three-year loan agreement for the unique pair of Tiger Claws or wagh nakh in the V&A collection.



Source:
ECONOMIC TIMES

MUSEUM TO SHOWCASE RICH ARCHITECTURAL TRADITIONS OF TEMPLES TO COME UP IN AYODHYA

A museum to showcase rich architectural traditions of Indian temples to be built in Ayodhya, 25 acres of land been identified for the project following a suggestion from Prime Minister Narendra Modi.

Source:
ECONOMIC TIMES

INDIA ON CANVAS' EXHIBITION AT OMAN NATIONAL MUSEUM SHINES SPOTLIGHT ON INDIA'S CONTEMPORARY ART

THE
NATIONAL
MUSEUM



Indian modern art of iconic artists like Raja Ravi Varma, Nandalal Bose, Jamini Roy, and Amrita Sher-Gil which has been displayed at a separate Indian gallery named 'India on Canvas' at Oman's National Museum. 'India on Canvas' showcases masterpieces of modern Indian painting from the collection of the National Gallery of Modern Art (NGMA) in India's national capital New Delhi.

Source:
HINDUSTAN TIMES

NATIONAL TIGER CONSERVATION AUTHORITY TO ORGANISE ART EXHIBITION IN DELHI MARKING 50 YEARS OF PROJECT TIGER



The National Tiger Conservation Authority (NTCA) Ministry for Environment, Forest and Climate Change in collaboration with the Sankala Foundation organised an art exhibition titled, "Silent Conversation: From Margins to the Centre", from November 3 to November 5 at India Habitat Centre.

Source:

DECCAN HERALD



FOUR DURGA IDOLS TO BE ON PERMANENT DISPLAY IN KOLKATA'S ALIPORE JAIL MUSEUM

Four community Durga idols of Chaltabagan, Amra Sabai Arjunpur, FD Block and Chetla Agrani handed over to be housed in the state-run Alipore Jail Museum by the organisers.

Source:

DECCAN HERALD



MYSURU'S MUSEUM OF DOLL DISPLAYS

A new museum of dolls opened in Mysuru. The Kaladevi Doll Museum has been set up by Ramsons Kala Pratishtana. The huge collection includes about 5,000 dolls from different parts of India.

Source:

DECCAN HERALD



BOMBAY NATURAL HISTORY SOCIETY TO COME OUT WITH E-MUSEUM

In a mega initiative, the Bombay Natural History Society (BNHS) with 1,38,000 specimens of mammal, bird, bird egg, reptile, amphibian, fish and insects is in the process of complete digitisation to make what would be the biggest e-museum.



NOV

MUSEUM 20
NEWS 23

NOVEMBER

Source:
DECCAN HERALD



RS 10 CRORE PROJECT APPROVED FOR OCEANARIUM, MARINE MUSEUM IN KOLLAM

The Kerala government on Friday approved Rs 10 crore to set up an oceanarium, set to be located on the Thirumullavaram coast near Thangassery, the project aims to provide visitors with a unique experience to delve into the mesmerising beauty of the ocean. Operated by the State Coastal Development Corporation, the project will not only feature an awe-inspiring oceanarium but also house a marine biological museum

Source:
ECONOMIC TIMES

MEGHALAYA EYEING HERITAGE TOURISM, PLAN TO HAVE SMALL MUSEUM AT OLD ASSEMBLY BUILDING

Chief Minister Conrad Sangma has stressed leveraging the tourism potential of heritage sites in Shillong and other parts of Meghalaya while asserting that there is a plan to open a small museum in a portion of the historic old Assembly building in the capital city.

Source:
DECCAN HERALD

MUSEUM DISPLAYING REMNANTS OF THE US AIRCRAFT USED DURING THE WW-II OPENED IN ARUNACHAL PRADESH

THE HUMP WWII MUSEUM

A museum displaying the remnants of the US aircrafts, which had disappeared over the skies of Arunachal Pradesh during the WW-II opened at Pasighat, a small town in the frontier state. Artifacts on display in the museum include 80-year-old rusting wreckage and machine guns of the 590 planes of the Allied Forces, mainly the US forces which disappeared into the hills and jungles in Arunachal Pradesh.



MUSEUM 20
NEWS 23

DEC

DECEMBER

Source:
HINDUSTAN TIMES

HUNGARY PLANS TO TURN AMRITA SHER-GIL'S LAHORE RESIDENCE INTO MUSEUM

On her 82nd death anniversary, the Hungarian embassy, in collaboration with the Punjab University College of Art and Design, organised a ceremony to install a commemorative plaque at her residence here in the capital of Pakistan's Punjab province and Hungarian embassy, in collaboration with the Punjab University College of Art and Design were going to turn Amrita's residence into a museum.

Source:
THE LIVE NAGPUR



ACCOUNTANCY MUSEUM OPENS IN NAGPUR

A new Accountancy Museum inaugurated by members of the Institute of Chartered Accountancy in India (ICAI) Nagpur Branch at KDM Girls College (Smt. Kaushalyadevi Maheshwari Mahavidyalaya) in Nagpur. All of the India's historical data on chartered accounting are housed in the museum.

Source:
NDTV

INDIA BIENNALE KICKS OFF AT RED FORT, 7 THEMES FOR 7 DAYS

India Art, Architecture and Design Biennale kicked off at the historic Red Fort with thematic pavilions set up in three British-era barracks of the Red Fort.

ART - ARCHITECTURE - DESIGN
INDIA BIENNALE
23

Each day of the event has a different theme complemented by exclusively curated exhibitions by seven distinguished curators, with themes as 'Doors of India', 'Gardens of India', 'Baolis of India', 'Temples of India', 'Architectural Wonders of Independent India', 'Indigenous Design' and 'Women in Architecture and Design' and have been named as 'Pravesh', 'Bagh-e-Bahar', 'Sampravah', 'Sthapaya', 'Vismaya', 'Deshaj' and 'Samatva'.

Source:
LIVE MINT



CHILDREN GET A NEW MUSEUM OF SOLUTIONS IN MUMBAI

Museum of Solutions, a newly opened a not-for-profit children's museum designed as a large educational laboratory with learn-through-play devices and programming.

Source:
GETTY EDU

Getty

GETTY AND PARTNERS PRESENT A NEW MODEL OF INTERNATIONAL CO-CURATION AND COOPERATION

In an unprecedented approach in India, objects were chosen by Indian curators to take their place in Indian narratives of antiquity, joining and complementing cultural storytelling from ancient Greece and Rome. Curators from CSMVS chose sculptures and other objects from the Berlin State Museums and the British Museum.

Source:
ECONOMIC TIMES

MAMATA BANERJEE INAUGURATES MUSEUM AT STATE ASSEMBLY

West Bengal Chief minister Mamata Banerjee inaugurated a museum at the Assembly House on Monday. The rich cultural heritage and history of Bengal, role of Bengal in the freedom movement and freedom fighters, Bengal's renaissance have been showcased in the new museum using models and photographs.

Source:
ECONOMIC TIMES

EXPENDITURE OF RS 305.36 CRORE MADE TILL NOV 30 FROM ALLOCATED BUDGET FOR PM MUSEUM: GOVT

An expenditure of Rs 305.36 crore been made till November 30 from the allocated budget of Rs 340.33 crore for the Pradhanmantri Sangrahalaya project, the government informed Lok Sabha.

Source:
DECCAN HERALD

MUSEUM DEDICATED TO DALAI LAMA INAUGURATED IN MCLEODGANJ

A new museum dedicated to Buddhist religious leader Dalai Lama inaugurated in Mcleodganj. The museum will begin a new chapter in the state's religious tourism.

Source:
ECONOMIC TIMES

5,000-YR-OLD INDIAN TEXTILES EXHIBITED AT AZERBAIJAN'S ICONIC CARPET MUSEUM

Over 15,000 exhibits dating back to the 17th century, adding to the list the Indian textiles from 5,000 years ago housed in Azerbaijan carpet museum, Baku.



AZERBAIJAN NATIONAL
CARPET MUSEUM



Can government museums be a viable career option?



ANICA MANN

LEAD ICONIC SITES , CULTURAL
ADVISOR , CURATOR , FOUNDER

Delhi Houses

Museums in India house some of the most intricate artefacts from different sites that hold within them a deep iconographical code for Indian philosophies. If one were to decode each object, the intense intellectual tradition guiding its traits would be rather overwhelming for the general audiences. Despite the wealth of objects and the security threat of a deeply sophisticated antiquity looting network, the government museum bodies in India suffer from the absolute lack in manpower that can academically engage the visitor with the object or the collections as a whole. Why is that?

Museums are managed by the central government, state governments, district governments, autonomous bodies, private foundations and trusts. While the government understands the need for a museum and the importance of story telling there is an absolute gap in academic and curatorial manpower in the machinery of the museum. Is it because we lack the right manpower in the country? Are parents still telling their children humanities are for failures? Who is running our museums today? What is their background?

All museums have a Museum Director or Director General, they have curatorial positions and other pertinent jobs, yet the museum remains an unengaging and defunct space almost mimicking a repository and not the lucid arena of academic and visual engagement one would expect in this throbbing economy. One must ponder as to why this may be because the landscape for museums still seems to be growing. Several new museums continue to come up. Museums are seen as an intrinsic part of each big establishment. The Rashtrapati Bhawan has a museum, the Supreme Court has a museum, even the UPSC examination building has a museum.

Recently the Bihar Museum became one of the more modern state government aided museums. Its architecture and collections are unparalleled. They showcase some of the absolute beacons of Indian art such as the Didarganj Yakshi, the collection of objects found in Patliputra, Jain sandstone sculpture – a rarity among most collections, among other things.

This museum built itself to international standards when it invited international architects to participate in the planning of the museum. Curated programmes and the Bihar Museum Biennale puts a fresh focus on the programming of the museum. Yet the museum seems to be ageing before its time.

The Smritivan museum in Bhuj is India's first of its kind earthquake museum. It simulates the earthquake experience and breaks down the science in a hyper contemporary space that is in a city where the building now serves as one of the most important tourist amenities.

These two museums do showcase that India is looking forward in terms of its museum infrastructure. It is looking at international standards and the role museums can play in not only educating its communities but also becoming invigorating spaces that can be the beacon of history writing and showcase of Indian culture. Why are museums not yet actively encouraging academic engagement, patronage, connoisseurship and engagement of a larger arts community? As new museums are coming up, older museums are completely behind on upgradation, staffing and in general keeping with their times. And this may all be rooted in one problem.

Manpower.

India has several universities teaching art history and archaeology, more students every year go to study abroad where they become specialists in art history and museum studies. Indian curators are performing and building important shows internationally and in South Asia in some of the largest arts programming events, yet the government bodies do not benefit from this fresh and dynamic pool of experts and specialists. Big museums are being built all over India by business families such as the Nita Mukesh Ambani Cultural Centre, The Kiran Nadar Museum of Art, the Museum of Art and Photography, Bengaluru among several other cultural spaces like the Hampi Arts Lab.

Why are government bodies still not hiring area specialists in the museums, galleries, libraries and archives. For example if the Bihar Museum has to hire a curator it may only do so by putting up an advertisement for such talent that has prior experience in other government run museums. It is a well known fact that most of the government museums lack curatorial inspiration and still align with chronological exhibitions that do not highlight the importance of story telling and interpretation.

Thus, hiring from a pool of curators that have previous work experience in a governmental museum is unfortunately the reason why curatorial discourse does not move forward in the museums of Indian antiquity.

While independent academia has moved forward in the sphere of culture, it does appear that the culture still remains a diplomatic tool for the government where museums are simply showing event based knee jerk curations, instead of becoming beacons of academic, aesthetic and cerebral engagement.

Besides curators the government machinery does not take into account programme curators, that build a larger vision for the museum for the year where sustained efforts are seen in a more holistic way making the museum the epicentre of Indian culture.

A ray of hope is seen in the recent programming efforts of the Ministry of Culture with the India Art, Architecture and Design Biennale 2023 held at the Red Fort and the International Museum Expo 2023. While these are critical in putting forward the importance of cultural programming for the country, these large format events seem to be championed by a passionate few and not as part of the country's programming on a sustainable basis. The establishment of the Ministry of Culture's GLAM division in 2024 (Galleries, Libraries, Archives and Museum Division) is a forward step in acknowledging the lack of skilled man-power in most of the country's museums. This division is looking at the talent of the future. But what about the talent India has right now?

The critical need to open up more positions to existing specialists in the field with rigorous academic training in liberal arts, curation, museum studies, art history, archaeology, languages is required to start building the story of India from the time of pre-history to showcase the antiquarian might of the country. With the rise of the Global South the Museums serve as the agency that can invigorate the soft power tools of the country by placing its history and legacy front and centre of global discourse. Till now some of the most important scholarship is still referencing colonial research without much access to the country's cultural assets.

Perhaps this may be the reason a lot of students studying culture in the country continue to look for employment abroad and do not engage in technical courses in culture such as languages, translation of manuscripts, conservation, indology, and art history because despite the dire need to digitise, upgrade and curate, the country's public museums are not accessible to area specialists in a competitive way offering a sustainable career option.

The future is always bright should the work be put in now by this generation of bureaucrats who understand the need for the country's brightest minds to serve in their own museums. The policy for cultural engagement and employment still remains at a nascent stage which may not be the worst thing, instead an opportunity to build something strong for the future.

CREATIVE TOURISM: *Museums as Muse*



ASAD LALLJEE

CEO of Avid Learning
CURATOR, Royal Opera House Mumbai

As an avid traveller, museums have become the cultural anchors on my journeys, offering glimpses into the rich tapestries of art, history, and culture that define the places I explore. Recently, while in Tokyo, I found myself captivated by Takashi Murakami's thought-provoking exhibition at the Kyoto City Museum of Art – a delightful encounter, having previously met the renowned artist at the grand opening of the Qatar Museum.

Living in New York City for well over a decade, my cultural quotient was enriched by frequent visits to the Metropolitan Museum of Art. Its hallowed galleries, brimming with treasures spanning centuries and civilizations, deepened my appreciation for art and history with every visit.

Museums like The Met are not just about showcasing art; they are also powerful catalysts for tourism and the economy. Take the Guggenheim Museum in Bilbao, Spain, for example. What was once a declining industrial town transformed into a bustling cultural hub thanks to the museum's presence. This "Bilbao Effect" demonstrates how a museum can breathe new life into a city, driving economic growth and inspiring creativity. I have witnessed this kind of transformation in other places, too. The Louvre in Paris is perhaps the most iconic example of a museum that attracts millions of visitors annually, retaining its spot as the most visited museum in 2023, welcoming 8.9 million visitors last year. Museums like these create a shared space where people from all walks of life can come together to appreciate beauty, history, and creativity. They attract restaurants, cafes, bookshops, and creative businesses, creating a vibrant cultural district that feels alive and full of possibilities.

As the CEO of Avid Learning, a leading arts and culture programming platform under the aegis of Essar Group, I have been an ardent observer and collaborator in the museum space. At Avid Learning, we firmly believe that museums are a lot more than mere repositories of artifacts and forgotten histories. They are archives, places of research and reflection, and have become the cradle for future developments, incorporating the best Science, Technology, Engineering, Arts, and Mathematics (STEAM) centers to encourage and explore critical thought, provoke deeper reasoning, and ensure an enthralling experience for the visitor. Museums are living participants - extensions of our cultures and ourselves.

Over the past decade, we have continuously probed into the evolving role of these institutions and cultural sites of meaning creation. Through our multitude of programs, we have spotlighted various aspects of the museum landscape, examining unique, unconventional, and lesser-known cultural institutions that form an integral part of the country's evolving cultural landscape.

As a knowledge partner to the Ministry of Culture, Avid Learning presented a series of programs throughout 2023 under the leadership of Joint Secretary, Ministry of Culture, Ms. Mugdha Sinha. We were proud to support the International Museum Expo 2023 at Pragati Maidan, New Delhi in its mission to celebrate the vibrancy and diversity of India's museums. The inaugural event brought together thought leaders, cultural enthusiasts, and museum professionals shaping the future of the Indian museum landscape.

We curated the panel discussion 'Transcending Boundaries', with leading museum directors and founders and moderated by me looking at the evolution of non-conventional museums and their impact on artistic expression, highlighting the innovative approaches being taken to break free from established traditions in a new era of cultural engagement.

At the inaugural Art Mumbai last year, I had the privilege of moderating the discussion titled 'The Making of a Museum: From Passion to Institution' which delved into the remarkable journey of the Kiran Nadar Museum of Art (KNMA), exploring how it evolved from a personal passion for art for Mrs. Kiran Nadar into an iconic institution showcasing South Asian contemporary art.

More recently, Avid Learning partnered with BRIDGES 2024 by RARE to present a panel discussion on 'Creative Tourism: Museums as a Muse,' a topic close to my heart, looking at how museums serve as catalysts for tourism that goes beyond the conventional, inviting visitors to actively engage with art, and culture, and their creative potential.

Avid Learning's programming is at the forefront of understanding museums' changing role and scope. Passionate about the evolution of museums, over the years we have partnered with the leading museums including Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS, Mumbai), Dr. Bhau Daji Lad Museum, Mumbai, Museum of Art and Photography, Bengaluru, Indian Music Experience, Bengaluru, Museo Camera, Gurugram, and Bihar Museum, Patna to name a few.

As a member of the Federation of Indian Chambers of Commerce & Industry (FICCI's) Art and Culture Committee, we have co-convened regular multistakeholder conferences, bringing together renowned scholars, policymakers, industry professionals, artists, curators, writers, and representatives from government bodies and corporate houses. Celebrating India's G20 Presidency in 2023, collaborating with partners, two major cultural tracker symposiums were organized in Bengaluru and Mumbai.

One of the key focal points of these symposiums was the pivotal role museums can play as drivers of tourism and catalysts for the growth of cultural and creative economies. Through insightful panel discussions and presentations by industry experts, the symposiums explored how museums can serve as vibrant hubs for artistic expression, educational initiatives, and community engagement. Participants delved into best practices for leveraging museums as anchors for cultural tourism, attracting visitors from around the globe, and stimulating local economies through ancillary industries such as hospitality, retail, and transportation.

A comprehensive report documenting the insights, learnings, best practices, and next steps was prepared and presented to UNESCO, New Delhi, and launched by Ms. Lily Pandeya, Joint Secretary, Ministry of Culture, Government of India. This report, along with the forthcoming policy paper I am contributing to will underscore the multifaceted potential of museums to not only preserve and showcase cultural heritage but also to generate economic opportunities, foster creativity, and contribute to sustainable urban development.

India is a nation blessed with an unparalleled wealth of heritage, boasting over 12,000 museums that serve as custodians of our diverse histories and cultures. From the leading national museums to the new-age state-of-the-art institutions like the Bihar Museum in Patna, the Partition Museum in Amritsar, the Madhya Pradesh Tribal Museum in Bhopal, and the upcoming Yuge Yugeen Bharat National Museum, which will showcase the nation's 5,000-year-old legacy, India's museums have the immense potential to captivate audiences, ignite curiosities, and propel India's museums to the forefront of the global cultural tourism landscape.

By leveraging the power of these cultural institutions and positioning them as driving forces on the global tourist map, we will not only celebrate our past but also pave the way for the growth of our creative economies, generating economic opportunities and fostering sustainable urban development.

As we look to the future, let us embrace the transformative potential of our museums, recognizing them as catalysts for cultural exchange, engines of creativity, and cornerstones of a thriving tourism industry.

Musings about Museums



ASHMITHA ATHREYA

HEAD OF OPERATIONS, TRUSTEE, LEAD STORYTELLER

Madras Inherited

As part of International Museum Day, we have two walks happening in two different museum galleries.

The main goal behind conceptualising walking tours/walks inside museums was to make these places accessible to everybody, break down the complex nature of art and artefacts and present them in a manner that any layperson could understand and connect with. The walking tour in the National Art Gallery has been designed to provide an understanding of the art history in Madras, a look at the several styles and mediums of painting which were prevalent, and a transition into the rise of modern artists and art. By this, the group gets to experience the journey and evolution and understand how internal and external elements, aside from the effects of colonization, affect and influence one another.

On the other hand, the tour through the Police Museum provides insight into the workings of the curatorial team, as well as the procedures and actions that they take to create and build a museum that offers visitors an engaging and participatory experience.

By providing these differences, we believe walking tour participants will have an informed grasp of the front-end and back-end components of museum presentation and design.

An additional benefit is that these galleries are housed in historically significant buildings that are themselves outstanding works of art. Because of this, the walking tour gives participants a comprehensive grasp of the space and opportunities to make connections between art and architecture.

Furthermore, walks like these also help facilitate interaction with people who have diverse interests and backgrounds, which allows the group to view the exhibits. Through these walks, museums are seen in a different light, as a space that is not intimidating but welcoming.

The greater goal for the city's museums is to make them more widely available and approachable so that people from all walks of life can benefit from the information they give. It would be fantastic to have museums that discuss a variety of facets of the city's history and legacy and provide a springboard for a deeper understanding of the city.

*A short brief on the UNESCO
2015 Recommendation concerning
the Protection and Promotion of
Museums and Collections, their
Diversity and Their Role in Society*



JUNHI HAN

CHIEF, CULTURE SECTOR

UNESCO Regional Office for South Asia
New Delhi

Museums are not merely places where our common heritage is preserved- they are key space of education, inspiration and interaction within societies. They provide opportunities to foster creativity, imagination and respect for self and others.

Since its inception, UNESCO has recognised museums as one of its most important partners for building peace in the minds of women and men, by adopting in 1960 the first universal instrument dedicated to preserving and managing museums 'Recommendation concerning the Most Effective Means of Rendering Museums Accessible to Everyone' recognising their essential role in education and sharing the cultural diversity of the World.

Recent years, the mission of museums has been significantly enriched. Apart from their primary role as institution for care, preservation and display of heritage, which will always remain as their core function, today museums are increasingly diversifying their role for social cohesion, source of creativity and fostering innovative ideas, and finally as engines for driving sustainable development, notably by playing a crucial role in various urban regeneration projects across the globe. They also often serves as platforms where intercultural and inter-generational inter-cultural dialogue, and cultural diplomacy principles can be applied. Nowadays, through the use of new technologies, museums play an essential role in democratising access to culture also.

Reflecting those much enlarged functions and roles museums, UNESCO adopted in November 2015 the 'Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and Their Role in Society', which constitutes a new step towards developing and implementing an innovative and open vision of museums in the 21st Century. The elaboration of the Recommendation was triggered from the wish to supplement the application of standards and principles laid down in existing international instruments referring to the mandate of museums, as well as to their related responsibilities, especially the last international one entirely dedicated to museums dates back to 1960 (see above).

A SHORT BRIEF ON THE UNESCO 2015
RECOMMENDATION CONCERNING THE
PROTECTION AND PROMOTION OF MUSEUMS
AND COLLECTIONS, THEIR DIVERSITY AND
THEIR ROLE IN SOCIETY

JUNHI HAN

The Recommendation recognises Education and Research, along with Preservation and Communciation, as primary function of museums. The Recommendation stipulates that it is only through the knowledge obtained from research including the study of collections that the full potential of museums can be realised and offered to the public. Research constitutes also a critical way for the interpretation, representation and preservation of collections.

Finally the Recommendation places the compilation of inventories in line with international standard at the centre of research and education, there by digitisation of museum collections is highly important in this digital era. However, this should not be considered as replacement for the conservation collections. Last but not least, every country is invited to support museums, in particular, in playing its fundamental roles, such as preservation, research, communication and education, through appropriate policies equiped with appropriate funding. In this regards, partnerships with private sectors becomes increasingly important.

India's museums display one of the richest collections in the world which potential to support local communities' well-being, health, lifelong learning as well as creation of social capital remains largely untapped. We hope that the celebration of the Museum Day offers us an opportunity to reflect on the importance of and contribution to our socieity and stimulate both public and private stake holders to levarage their full potential towards our goals to achieve inclusive sustainable development.

Ah! The Splendor of Museums



KOMAL ANAND

RETD. IAS & DIRECTOR
Urasvati Museum of Folklore

My story of involvement with Museums goes back to the days of graduation when I joined the Delhi College of Art to pursue my grand passion of painting. After five years, I had to leave abruptly and say goodbye to my first love to join the Indian Administrative service.

However my sojourn with Art and Culture did not end and while working as Secretary to the Governor Haryana, I was called upon to set up the 'Srikrishna Museum' at Kurukshetra, the revered site where the great Mahabharata War took place. Dusty winds and degraded infrastructure sadly blew away any vestiges of its glorious past. The Kurushetra Development Board headed by the late Gulzarilal Nandaji and Haryana Government wanted to make this Museum focusing on Sri Krishna as the epic hero of the Mahabharata. Invaluable guidance provided by late Dr. B. N. Goswami resulted in a stunning collection focusing on the theme of the Museum. The inauguration of the Museum in 1990 by the President of India had a cascading effect on tourism and today it has over 300 visitors daily. This was a great success story which rejuvenated Kurukshetra as a place of great interest and reverence.

Another opportunity came my way when the INTACH Chapter of Haryana in collaboration with ASI and the state Government collaborated to set up a historical war museum to commemorate the three major historical battles of India. Archaeological Survey of India donated copies of ancient maps and battle formations, Firmans, etc. Officiating as DG ASI, I involved professionals from ASI to design the display of the collectives, which had photographs and letters from the Victoria and Albert Museum London, the National Museum and the British Library.

The Museum is a tribute to the brave heroes of India who lost their lives in protection of the motherland. Today the Panipat Museum is managed by the Panipat Memorial Society and has become a hub of Educational and Cultural hub of the district of Panipat.

THE URASVATI MUSEUM OF FOLKLORE, GURGAON

Urasvati Museum of Folklore was the culmination of a dream that I had started conceptualising toward the end of my career in the Indian Administrative service, and it was a new chapter in my life and in the cultural evolution of Gurgaon.

The Urasvati Museum of Folklore transports the visitor to the magical world of folklores and legends. The main focus of the Museum is on folktales of men and women; kings and queens and speaks of heroic deeds of warriors and of the common man.

Some speak of the supernatural power of magical adventure. Folk tales narrate the human experience and the creative aspect of man through the ages.

The Museum display depended heavily in the collection of folklores collected by experts from different states. The main challenge was to transpose this intangible heritage to a visual form. With advice from experts a plethora of information about miniature paintings displaying folklore was drawn from the National Museum library and other such institutions in various states.

The focus of the museum is to preserve the wealth of information and provide public access to the tangible and intangible culture of the country. The Museum has covered seven northern and central Indian states of Punjab, Himachal Pradesh, Jammu and Kashmir, Haryana, Rajasthan, Madhya Pradesh and Bihar. The permanent display through dioramas, paintings, enlarged miniatures is a nucleus of the museum. The arts and crafts of various states are also on display. Invaluable help in developing the display was provided by Dr Premlata Puri and Dr.BN Goswami and other agencies.

Urasvati Museum has become a focal point for visits by school children and locals who are frequent visitors. The Museum organises workshops throughout the year to familiarize visitors with the rich culture of the country vis- a -vis its folk art, folk music and dance, traditional painting, and most importantly it's rich folklore.

Interactive sessions with students are arranged through quizzes, skits and plays. Space has been provided to young visitors to touch and use materials to create their own versions of stories thus engaging them in activities that help them to discover their own potential creative genius and also increases awareness of traditional culture .

In recent times an acute need in society has become evident, that is to connect with art and culture as life in cities has become very routine and mechanical with no time for tradition and folklore. Comments recorded in the Urasvati Museum Visitor book bear testimony to the fact that Urasvati is a haven for families to visit, to appreciate art and participate in cultural events.

In recent times the linkage between tourism and museums has been in discussion amongst policy makers. Engaging tourists culturally can generate a lot of revenue. The ticket money from visitors and sales from souvenir shops, museum cafes are a great source of income.

On a recent visit to the Whitney Museum Biennial 2024 in New York, I observed that in spite of a hefty entrance fee, heavy crowds thronged the museum exhibition. It was a similar story at the MET, New York where heavy crowds gathered to see a new set of exhibitions organised by the museum.

A sizable contribution that can be made by the historical and archaeological museums of the country is to have new and constantly refreshed collections on display from their collections.

In conclusion it can be said that museums must continue to fulfil their laudable purpose through meticulously planned artifact displays and exhibitions.



Single Artist Museums



MANDIRA ROW

RESIDENT CURATOR

Amar Nath Sehgal Private Collection

A rarity as it is, the single artist museum concept has been undervalued for its contribution to preserve artistic heritage. To define the purpose of the single artist museums, it is a focus driven space where one understands the art better once you learn about its maker. The concept rarely allows you to boast or enhance the artist's work but is confined to being a mere mirror of their delivery. Their artistic vision, profound individual insight that transcend time is displayed and studied to understand their significance. Our vision and even our future is dictated by the artist's identity.

Converting the studio space of the artist, which was the temple to his creative mind, has given us the advantage of representing his personal sanctuary. It housed his most intimate moments with himself and his work. J23 in Jungpura saw some of the bravest trials of his creative endeavours as well as his lowest moments of self-doubt and failure. If anything, the truest relationship he had with his work was in his studio.

Sehgal was an inventor, a creator who truly enjoyed the making of his work. Sculpture requires immense patience and time as well as a hunger to demonstrate oneself in their purest form. If an artist does not fall in love with the process of creating, he will never be able to succeed in making the art he is destined for. Catharsis for Sehgal came in the making of his pieces, more specifically, his bronze works. He was meticulous and deeply focused in his craftsmanship.

The Single Artist Museum concept allows one to delve into the artist's soul through a carefully curated collection that brings together a comprehensive view of Sehgal's oeuvre, providing insights into his creative evolution, influences, and recurring themes. The thematic arrangement, correspondence, and range of sketches offer visitors an intimate look into Sehgal's thought process, creative struggles, and achievements.

They [Archives] are filled with writing, some, of apologies for not being the person he was asked to be and some where he is truly admired and congratulated. As an artist, he felt deeply misunderstood, for when he created, he had admitted his lack of guilt for being true to himself. The thousands of photographs of his sculptures narrate his unrequited desire for the arts, as a struggling artist. Over time, he was pressured to really become famous, for the sake of his own art. And maybe, the experimentation of various mediums narrates his quest to finally, arrive. He was in a hurry to prove himself. Everyone was. It was after all, the time of the birth of an independent nation.

There are documents that he collected of his travels. He was fearless and bold and dutiful to his art. Most importantly, the art that he created not for the public spectator, but for his personal conversation with himself has revealed sides of him that many didn't have the luxury to uncover.

With history comes stories. There are those who have stories of glory, a few of failure, and most, no stories at all. It is widely said that history is written by the survivors. In his case, he wrote his story that allows us to define it. The irony is that artists have been better understood after their time and celebrated much later. Maybe it is because there is a part of their soul that resides in the forms that have been left, some in despair, but most to become the culture we strive to protect in these temples. Its left up to us to stitch these stories to protect our culture.

The museum space offers a comprehensive representation of the oeuvre of an artist's work from his early explorations to the critiqued masterpieces. Although I do feel it does injustice to call this a museum. It is more than just presentation, documentation or promotion. It seems suffocating almost to consider how limiting it is once we categorize the nucleus of a creative mind. This space, it's an education, a moral obligation towards cultural enrichment in the most unique way. While museums offer us a plethora of art from a multitude of artists, a single artist museum is dedicated to understanding the artistic spectrum of a single artist.

While this museum started out as an experiment, with one goal only, today we promise the conservation of a legacy, of the artist of course, but more of the science of archiving and ensuring that an artist's contributions to art history are not forgotten. We as many others, play a vital role in developing a culture of personal storytelling through art and archives.

The promotion of a singular artistic dialogue, such as Sehgal, stimulates conversations of rethinking museology in its classical sense. Appreciating an oeuvre and provide in-depth study for students of art for a single artist comes at the cost of challenging ourselves of creating a varied path. There are no two artists who share the same trajectory for us, which allows us to marvel and learn from one another. With more single artist museums, we would be able to draw comparisons in fine detail, which can only benefit the artists of tomorrow. We will be able to decipher from the various artistic languages and seriously compare their ventures of individuality and creativity and challenge perspectives.

Unfortunately, an artist is remembered for a handful of works, barely revealing a lifetime of work that went into creating their style that led them here. In a museum like ours we allow ourselves to fully understand their creations by fully accepting their most inner self. Moreover, the museum engages with the community through exhibitions, workshops, and discussions, fostering an appreciation of Sehgal's work while contextualising his relevance in contemporary society.

SUSTAINABILITY IN MUSEUM OPERATIONS: *Nurturing the Museum Ecosystem*



MEGHNA VYAS ARORA

CURATOR

*National Gallery Modern Art,
Delhi*

In the context of art and sustainability, the museum ecosystem plays a crucial role in promoting awareness, education, and action. Within this dynamic landscape of art and environmental consciousness, museums play a pivotal role in nurturing sustainability through their operational practices. This piece delves into the adoption of sustainable practices within museum operations, highlighting their significance in preserving cultural heritage while minimizing environmental impact. Recent years have witnessed a growing recognition of museums' role in advancing sustainable practices and environmental stewardship. Museums contribute to a more sustainable future through various avenues, ranging from conserving cultural artifacts to advocating for policy changes.

By engaging artists, visitors, and communities in sustainability dialogues through art, museums not only raise awareness but also inspire tangible change. They collaborate with stakeholders to promote sustainable practices. Through prioritising energy efficiency, waste reduction, and community engagement, museums align their operations with environmental responsibility while safeguarding culture and heritage.

Conservation of cultural artifacts is one of the primary avenues through which museums contribute to sustainability. As custodians of culture and history, museums are entrusted with preserving artifacts and artworks. This involves prioritizing energy-efficient technologies, waste reduction strategies, and sustainable sourcing for exhibition materials. Additionally, museums serve as educational institutions, raising awareness about environmental issues through exhibitions, programs, and outreach efforts, inspiring visitors to adopt eco-friendly ways.

Sustainable exhibition design practices in museums serve multiple purposes, including environmental, social, and economic considerations. These practices prioritise minimising the environmental footprint of exhibitions while ensuring that they remain engaging, educational, and accessible to diverse audiences. First and foremost, sustainable exhibition design reduces the environmental impact associated with the construction, operation, and dismantling of exhibitions. This includes considerations such as the use of eco-friendly materials, energy-efficient lighting, and renewable energy sources.

By opting for materials that are responsibly sourced, recyclable, or biodegradable, museums can significantly reduce their carbon footprint and minimize waste generation throughout the exhibition lifecycle. Furthermore, sustainable exhibition design promotes the conservation of natural resources and biodiversity by minimizing resource extraction and habitat destruction. By prioritizing the use of recycled materials and opting for locally sourced materials whenever possible, museums can reduce the environmental impact of transportation and support local economies, thereby fostering a deeper appreciation for the environment among visitors.

Museums have the potential to drive innovation in sustainable practices by implementing cutting-edge technologies and collaborating with other institutions and organizations. They can also leverage their influence to advocate for policies supporting sustainability at all levels. Key aspects of sustainable practices include prioritising energy efficiency, utilising renewable energy sources, implementing recycling programs, and responsibly managing waste. Engaging with the local community fosters shared responsibility and collective action. Through exhibitions and programs, museums contribute to a cultural shift towards sustainability by showcasing environmentally themed artwork and promoting a deeper appreciation for the natural world.

An essential aspect of the museum's mission should also be to educate staff, visitors, and the broader community about sustainable practices and their significant role in preserving cultural heritage and the environment. By understanding and implementing sustainable practices, museums align their operations with environmental responsibility while fulfilling their mission of preserving and sharing culture and heritage for future generations.



May is for Museums



MUGDHA SINHA

JOINT SECRETARY (GLAM)

*Ministry of Culture
Government of India*

As we gear up to celebrate the second edition of the International Museum Expo (IME), at the Science City, Kolkata it is worth exploring this year's ICOM theme focused on 'MUSEUMS FOR EDUCATION AND RESEARCH'.

Bringing the IME to the city of Kolkata, that gave India its first sangrahalaya-the Indian Museum in 1814- from out of a collection of gifts and donations of the Asiatic Society of Bengal, will allow us a longitudinal perspective on the role, museums have played since their establishment.

While the museum movement in India may have had colonial genesis, the kaleidoscopic richness and diversity of its material artifacts is genetically Indian and genealogically as old as its five thousand plus years old civilizational culture.

The first Directory of Indian Museums with details of 39 museums was published in 1911. The Census held in the same year, pegged India's population at 31.56 crore, which translated into one museum per eighty lakh people.

In 1959, the then Ministry of Scientific Research and Cultural Affairs, responsible for museums, published a Directory of Museums of independent India. Last year, at the inauguration of the first IME, the Hon Prime Minister launched the latest Directory of Museums in India with approximately 1200 museums, one-fourth of which have come up in the last decade alone as a result of central government grants for development of museums. A Museum Map of India has just been released by the GLAM Division of the Ministry of Culture.

In the last hundred years, while our population has increased four times (121 crore as per Census 2011), the number of museums has grown by nine percent and museum per density of population has significantly improved from one museum per eighty lakhs to one per ten lakhs, yet remains insufficient given the size of the landmass and its population.

Etymologically, 'Sangrahalaya' for Museums, from the vernacular sangreh or collection of objects, is associated with the curation of the world's first public museum in Oxford University out of a private 'collection of curious-objects'. Unlike the ancient Greek understanding of museums which were considered to be the seat of muses, the daughters of memory.

The Allahabad Museum in Prayagraj grew out of Shri Brij Mohan Vyas aggressive collection drive over a decade starting in 1921, which he termed as an Ajaibghar. Similarly, the Salar Jung Museum in Hyderabad owes its being to Nawab Salar Jung III, a bachelor who devoted his entire life in crazy pursuit of objects from all over the world. The human urge of hoarding for the benefit of public display has also given us the-Museo Camera, Transport Museum in Gurugram, Mysuru, Sulabh Toilet Museum in Delhi, Aarna Jharna in Jodhpur, Kite and Utensil Museum in Gujarat as some examples of museums on everyday objects.

The rich collection of a museum is most often than not a matter of inheritance, but what we do with that treasure is what counts in the museum experience. Having a huge, rich collection alone, translates into nothing. As Orhan Pamuk says, "Real Museums are places where Time is transformed into Space",

India is a land of smriti. Our ancient Indian traditions have been kept alive through story-telling and oral transmissions, where the intangible memory or remembering takes precedence over material evidence.

Therefore, as breweries of memory, museums negotiate the past for its posterity and act as authentic, anecdotal repositories of tangible history and intangible heritage of a time, place and its people. This very intangible diversity of India's demographic dividend enabled historian VA Smith to call India an ethnographical museum in itself.

The Hon Prime Minister alluded to this during his address at the IME 2023, when he urged every citizen in the country to archive and preserve their own personal histories to create museums out of family memorabilia and memory.

Moreover, our richly engraved monuments with their sculptures, murals and fresco paintings, rock caves with paleo art, architecturally stylized step wells, even the naturally landscaped topographies, fossilized flora and fauna as also the entire intangible gamut of fairs, festivals, traditional, tribal and folk visual, performance and culinary arts makes not just India but every home and hearth in the country an open museum. No wonder then that the traditionalists question the proliferation of museums and call for de-museumization in appreciation of our indigenous philosophical understanding of museums as transformational spaces where truth and beauty aligned for an aesthetic experience distinct from the colonial box they have got time wrapped in.

The concept of museums is constantly evolving with every innovative iteration from being a 'seat of the muses' to a 'cabinet of curiosity' to -the NCSM and CSMVS that provide access to Museum on Wheels, MAP does a Museum in a Box, the Kiran Nadar Art Museum is a Museum in a Mall, Museums on a franchise model like the Wax Museums and Museum of Illusions down to the latest technology driven Virtual Experiential Museums available on a URL, or as a 360 degree Van Gogh show and even better Museums in Metaverse with in-built smart contracts to encash vanity through Non-fungible Tokens (NFTs).

Besides, changing audience profile, visitor expectations, and the emergence of new age media, 7D, artificial intelligence driven technologies has shifted the gaze from the artifact being at its center, to the audience and its allied concentric circle of engagement through museum programming, publications, merchandising and gastronomy, that allows museums to emerge as cultural spaces with enhanced footfalls, repeat visits and prolonged stay. This holds especially true for persona-based memorial museums. Mediated by technology, the trajectory of how a museum is holistically experienced is becoming more layered and inclusive with emphasis on immersion through a sensorial beyond just the visual.

Louvre, Paris a two-hundred years old Museum with approximately 72000 square meters of display area is the largest Museum by size, that despite its access control manages to get the largest annual footfalls of 90 lakh (9 million) visitors. Victoria Memorial Hall, Kolkata in public and CSMVS, Mumbai in private domain are roughly one hundred-years old with 35 lakh and 15 lakh annual visitors, respectively. The Kevadiya Memorial with 3700 square meters, is barely five years old and has annual footfalls upwards of 46 lakhs. The Louvre, Abu Dhabi which opened in 2007 and the Museum of the Future, Dubai which opened in 2023 have managed to touch one million visitors in a short span of time, Dubai in just 3 months of its opening. The Hermitage in Saint Petersburg and The National Museum of China in Beijing are the second and third largest museums in terms of size, but in terms of visitor footfalls nowhere in the top ten museums worldwide. The Vatican Museum in Italy, with barely 70,000 artifacts draws the second largest footfalls after Louvre Paris.

What draws public to a museum is dependent on a whole host of factors in how the audience consume or experience a museum which involves a trifecta of artifacts, mentifacts and sociofacts, setting an age, technology and audience appropriate context for the museums.

In other words, a quadrant of 4As of arts, artists, audiences and administration enables a museum to research and interpret the past for the present, to archive the present for its future and to anticipate the future by negotiating the challenges of the present traversing through antiquity, continuity and creativity to allow for both diversity, inclusivity and innovation. In 2015, UNESCO for the first time recognized the role of Museums in achievement of Sustainable Development Goals.

Interestingly, as more and more countries grapple with the need for repatriation of artifacts that originally belonged to them, it begets how we will choose to address the colonial-decolonization legacy. The Louvre Abu Dhabi is carved out of long-term loans, the strategy China is hoping to use to populate its many large size Museums. The other equally important questions of how we choose and through our 'way of seeing' to borrow John Berger's phraseology to understand and experience art, its aura, aesthetics in an age where the consumer values are in conflict with our citizen values.

We live in an age today where 'I' is the first commodity, very different from the times where the genius as Anand Coomaraswamy says was not in the individual 'I' but in the collaborative outcomes of ateliers, hence paintings or sculptures or monuments did not bear names of individual artists or architects. And as Walter Benjamin says about 'art bereft of its aura in an age of mechanical production', or what Guy Debord calls a 'society reduced to spectacle', with the fetishization of commodity. Whether the cold rationality of Apollo or the libidinal emotions of Dionysus will win, or whether immersive will mean one of the other or both-sensorial or intellectual experience or whether language and semiotics of curation and narrative content will triumph over technology or vice versa in an age of over-stimulation, attention deficit and infocalypse causing fatigue, will need to be well understood and negotiated, especially as museums compete with one another as also with other forms of infotainment with futuristic appeal. An age where the visual is preferred over verbal, and medium (often of technology) is the message, how do we beget quality to the moment of experiencing, is a question that begs answers.

These questions become important as we embark on an aspirational and challenging project of setting up of not just India's, albeit the world's largest Museum -the Yuga Yugeen Bharat Museum, by an adaptive re-use of a hundred years old heritage building that was designed to house the echelons of our bureaucracy at the North and South Bloc, New Delhi. The Museum will serve as a collective memory of our rich and varied five thousand plus years old civilizational history and heritage, through artifacts, anecdotes, oral histories and community archives.

Much will depend on how we conceive the museum ecosystem and how well our museum professionals are trained to understand and negotiate this space, using Einstein framework where, 'imagination will be more important than knowledge', especially as we prepare to usher in the creative economy and move beyond the age of technology to the age of imagination.

We hope May will enable us to ask questions, evolve answers through collaborative brainstorming about the ever changing role of Museums in our lives as also of their future in the country and for the world.

How to make museums truly accessible to the public?



THE MAP TEAM

Museum of Art and Photograph, Bangalore

In the heart of Bengaluru, about 10 minutes away from the green shade of Cubbon Park, stands the Museum of Art & Photography (MAP). We at MAP want to ensure that the museum as a space and an institution provides as many points of entry to as diverse a group of people as possible.

MAP opened its doors to the public on 18th February 2023 and in the year and two months since its inception, we have hosted multiple exhibitions (such as Inheritance, What The Camera Didn't See, etc.), workshops (such as Imagining Form, Act at MAP, etc.) talks, walkthroughs and youth engagement initiatives.

The architects of the MAP building, Mathew & Ghosh, in collaboration with Diversity and Equal Opportunity Centre (DEOC), integrated comprehensive accessibility features in our building design to support a wide range of disabilities. There is a rampway entrance leading up to the museum entrance and a spacious lift alongside the staircase leading to the upper floors. The lift features an operating panel that can be accessed from a wheelchair. MAP has three all genders restrooms, one of which also has a baby changing station. Right outside the restrooms, there are drinking water fountains placed at two different heights– to ensure people of different statures can access it. Our Auditorium and the Learning Centre are fitted with an induction loop for people who use hearing aid with T-coil, and there is a Quiet Room that works as a space to reset and rest during the museum experience.

Apart from the physical aspects of the building, accessibility is woven into exhibitions and programmes at MAP. There are sign language interpreters communicating in ISL at programmes and tactile pieces in some exhibitions.

HOW TO MAKE MUSEUMS TRULY ACCESSIBLE TO THE PUBLIC?

MAP,
BANGALORE



*ISL Interpretation at the exhibition, Hello & Goodbye:
Postcards from the Early 20th Century*



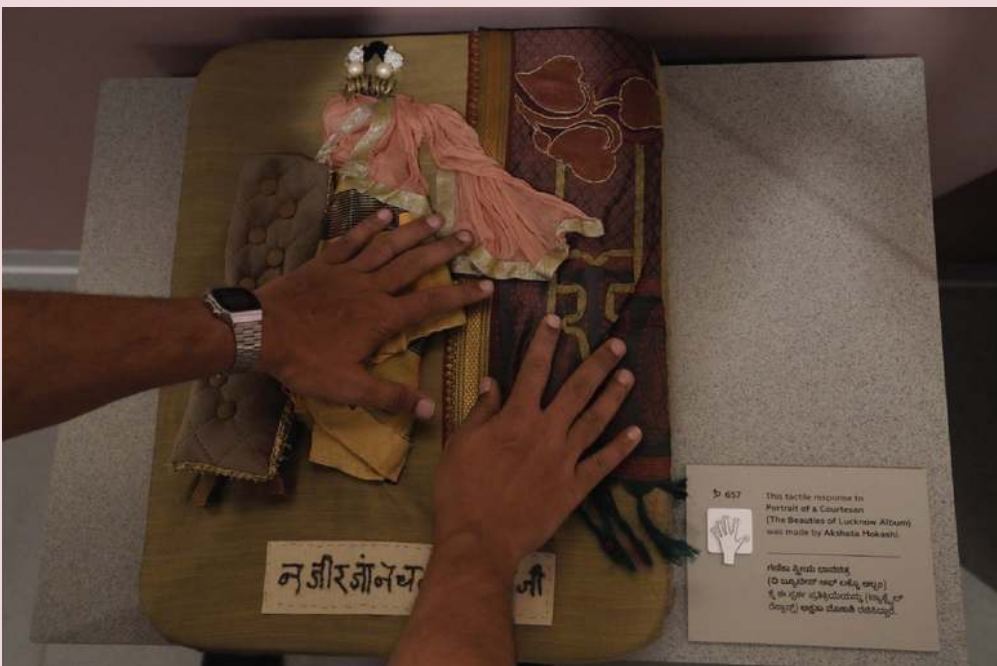
*ISL Interpretation at the exhibition, Beyond Theory:
Mapping Feminist Practices in the Contemporary*

HOW TO MAKE MUSEUMS TRULY ACCESSIBLE TO THE PUBLIC?

MAP,
BANGALORE



A visitor interacting with a Tactile Artwork



Hands touching and interacting with a Tactile Artwork

The ground and first floors of the museum have exhibits that are free and open to all while the floors above are ticketed, housing Jim Lambie's Zobop (on view until July 21, 2024), and the permanent exhibitions of Outside In: Meera Mukherjee and Jaidev Baghel, and VISIBLE/INVISIBLE: Representations of Women in Art through the Collection at MAP. But every Tuesday from 2 to 6:30 pm, every exhibition and programme (including the ticketed installation and exhibitions) are open and free to the public.

There are touch screens across each floor of the museum that allow for a digital experience by going through the collections online and engaging in digital activities particularly curated by the museum such as the Bouquet of Hope (where you can go through floral paintings and photographs that are a part of MAP's collection and send them to someone as an e-bouquet). There's a digital gallery on the first floor where visitors can go through exhibitions curated online.

We also have three ongoing curated exhibitions that people can explore—Hello & Goodbye: Postcards from the Early 20th Century, Outside In: Meera Mukherjee and Jaidev Baghel, and VISIBLE/INVISIBLE: Representations of Women in Art through the Collection at MAP, as well as installations such as Nek Chand's sculptures, Arik Levy's Rock Formation 420 and Welcome Desk, Tarik Currimbhoy's Cobra 1/1, and Ayesha Singh's Continuous Coexistences.

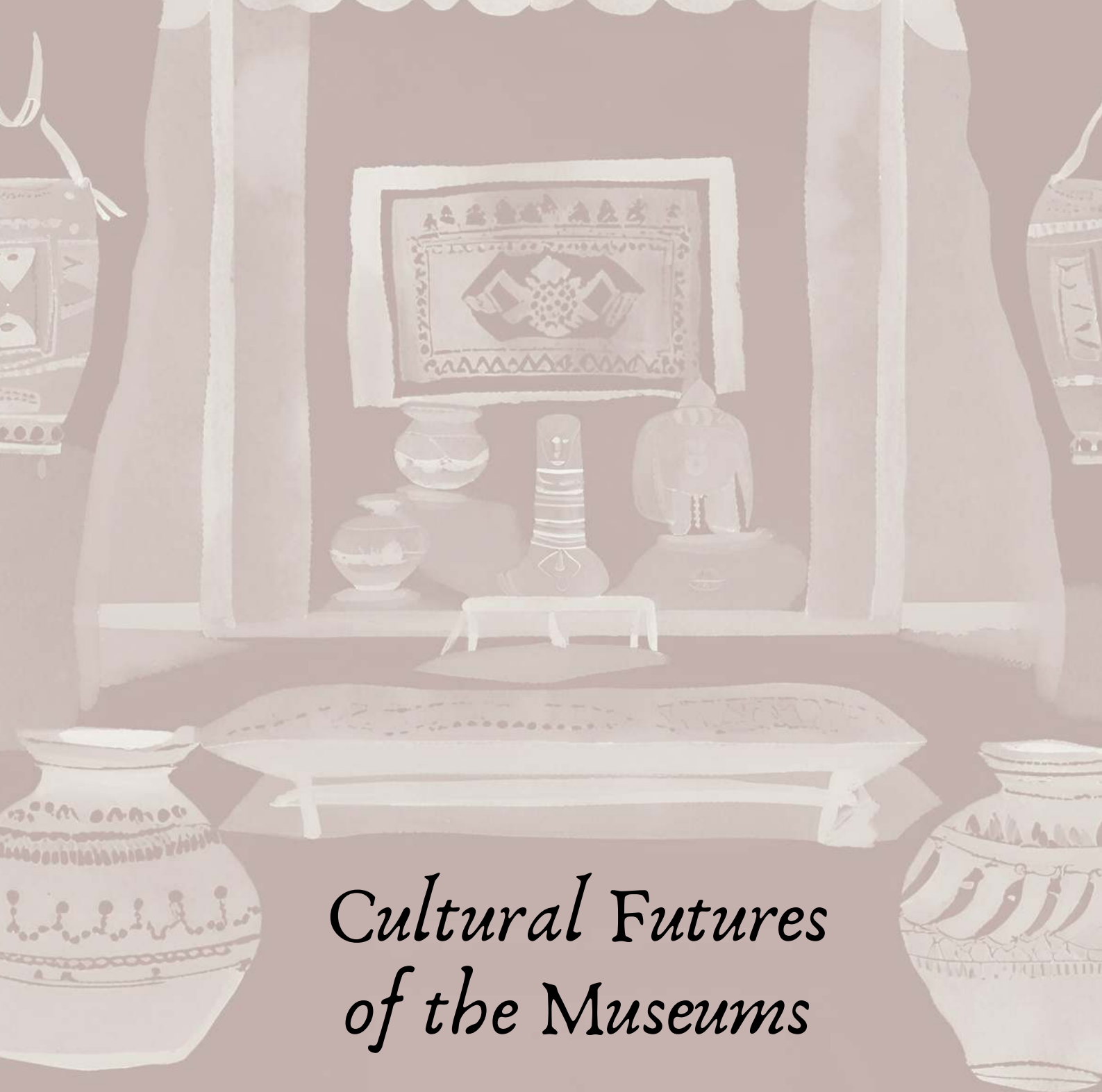
Apart from these, we are part of collaborative efforts with multiple stakeholders to make museums inclusive and accessible for all.

Last year in July, we organised and hosted the conference Inclusion in Cultural Organisations that brought together experts from the arts, as well as from the broader development sector to highlight and demystify the complexities of inclusion within the arts. The conference is an annual event at MAP and next scheduled for September 2024.

In celebration of the International Week of Deaf People, we hosted an array of events, film screenings, walkthroughs and talks last year. Our Inclusion team collaborated with organisations like Hear a Million to present programming that explored the significance of Indian Sign Language and Deaf culture in our society. We will be celebrating this and programming around it in September 2024 as well.

MAP has also been a part of Purple Fest: Celebrating Diversity 2024. Organised by the Office of the State Commissioner for Persons with Disabilities in Goa, we hosted a tactile booth offering an exhibition-style display, accompanied by an exclusive audio guide for a comprehensive experience.

Beyond programming, events, accessibility features, we are constantly learning. MAP commissioned a research study to The ReReeti Foundation to understand the challenges that people with disabilities face while accessing museums and other arts and cultural spaces. The Inclusion in Museums: Perspectives of People with Disabilities report can be read [here](#). MAP is a museum that is democratic at heart, inclusive and accessible for all. But despite our intentions, we know we can always learn where to better ourselves and the museum experience. So we hold onto a spirit of learning, staying open to feedback and collaborations on ways we can grow. We hope we can start the necessary conversations that can take us all toward a more inclusive future.



Cultural Futures of the Museums



PREMJISH ACHARI

CURATOR & ART CRITIC

To write the future of an institution, the museum, that has majorly dealt with the past is ironic. Yet, the past is resurfacing through the cracks. Creating more fissures and ruptures, it breaks through the hardest of barricades, to activate the dormant civilizational maladies. The history of museums in this country, especially the ones commissioned by the state partakes in the governmental narrative making. Therefore, like anywhere else, in India too, museums are fossilized centers of heritage and culture. Futurists wanted to demolish museums and libraries. Burn them and preserve the ashes in a bottle as a display. Interestingly, history in museums serves such a passive function even now. The heterogeneity and polyphony of our history are marginalized via the dominant political rhetorics that are built each day. Hence, museums have to activate histories and various temporalities including the contemporary, to reclaim an inclusive cultural history.

The history of the origin of museums is closely tied together with the advent of European colonialism and nationalism. Each national museum became the cultural edifice housing the artifacts of a glorious past related to the classical Greek civilization. Also, they housed artifacts from non-European civilizations to create a comparative framework to conceptualize the categories of inferior and superior civilizations. In the case of museums of modern art, the task was easy to acquire art practices that broke free from the traditional conventions. A convenient framework emerged to house artworks that emerged along with industrial modernity and aligned with the tenets of various modern "isms". Nevertheless, it was not easy to develop museums for contemporary art and art practices that were symptomatic of contemporaneity. This was because contemporary as a theoretical and temporal condition were both in flux across each cultural hub. The nature of the contemporary has not been a mutually agreed upon condition across countries. Despite this, there is an increased engagement and interaction between the centers and players of contemporary art.

It is easy to predict the technological life of future museums. They will be built on the foundations of advanced technological developments including rapid changes in the fields of AI, VR and AR. The museums of the future will be immersive, interactive and inclusive. But what will be its cultural vision? Will it be inclusive, and representative of the cultural practices that were marginalized for centuries? Even though the political domain has become more inclusive due to policies of reservation for the oppressed, it has not permeated the domain of culture.

The cultural domain is still influenced by the early 20th-century hegemonic ideas of culture, caste supremacy and nationalistic imagination. While the political and social domain has challenged these hegemonies, the field of culture has not been able to do it effectively. Thus, the future of museums will be greatly revolutionized by the inclusion of marginalized narratives and perspectives. Many museums already feature their artifacts, but what is missing is an empowered perspective that features the oppressed and marginalized as important players in the field of history and not only as victims.

The museums of the future will be the museums of heterogeneous perspectives. The task of the future curator is to assemble those perspectives and be the carer of marginalized thought.

Our journey with Museums at Museums22



SHALINI BANSAL

CO FOUNDER

HopON India & Museum22

By Desiwalks Tours Pvt.Ltd.

For the longest time in human history, museums were huge buildings you'd visit on the weekends with your family or on field trips from your school. This changed in 1995. This is when the Museum of the History of Science in Oxford, now known as the History of Science Museum became the first museum to launch its website. With this came the detailed, high-resolution images of artworks, books, instruments, and various artefacts, in addition to virtual exhibitions.

However, integrating new technological tools with existing systems comes with its own set of challenges. For instance, the visitor experience curation process in museums is very unique and complex, and integrating new technological tools can necessitate a change in mindset along with extensive staff training. Additionally, budget constraints frequently limit the ability of museums to adopt advanced technologies.

Why SaaS?

"THE BEST USE OF DIGITAL IS TO NOT MAKE YOU AWARE OF THE TECHNOLOGY, BUT TO MAKE YOU AWARE OF THE ART."

- Jane Alexander, Chief Information Officer, Cleveland Museum

This quote perfectly embodies the role of any technology in a museum. This was the mantra on which we decided to base our user experience design as we set off.

However, we soon realised that we needed to go a step further if we were to deliver a successful solution - the best use of digital would be when we also allowed the museum teams to focus not on the technology, but on their art. Therefore, delivering a centralised solution that improves user experience, simplifies operations, cuts down the mundane and continues to update and innovate would work the best.

SaaS seemed to be the answer to most of these questions- instead of parachuting into a system, it was known to effortlessly mesh with existing setups. We felt it would, therefore, ease the typical hurdles of technological adoption in the cultural sector.

We started on our journey with museums with this understanding and established the first SaaS based audio guide mobile application in the country.

SaaS, or Software as a Service, is a cloud-based method where clients subscribe to an application instead of purchasing it for a one-time installation. SaaS, in short, refers to a serviced software that is well managed for the client- museum and reduces its burden significantly. While there are many reasons for a museum to adopt SaaS, the most important one is the assurance of getting a risk-free, tried and tested solution. Additionally, a cloud based solution does not need deployment of servers on museum premises and reduces the hassles of maintaining hardware and cost of staff. The entire software and content is hosted on our (service provider's) cloud.

What features to build?

While our SaaS based audio guide app technology was adopted in many museums and by users across geographies, we were still trying to understand and develop the other features and services that museums could benefit from.

We increasingly felt the need for museums to embrace a data-driven approach that enhances user experience, as well as, aligns museum operations more closely with their mission and goals. In this way, building a data analytics dashboard in addition to our real time user dashboard became important. We hope that it will soon become a cornerstone of the museum policy-making process. Features like heat maps and ability to generate infographics of app usage over defined periods of time at the click of a few buttons provide the museum team important data at a glance.

As a robust backend CMS and dashboard was getting built, we could not ignore our front end user- the museum visitor. Recently, during our collaboration with the Valmiki Museum in Amritsar, we enhanced visitor experiences by leveraging an app to synchronise multilingual audio commentary with videos playing on screens in the galleries of the museum.

We have been working with the Directorate of Museums and Archaeology in Gujarat to transform how visitors interact with cultural heritage by providing seamless access to various museums across the state, all within one application. The app promotes lesser known museums by juxtaposing them with the most visited ones and improves accessibility for the local population by offering audiovisual tours in Gujarati in addition to English. In our experience with many museums in India and then the Aviation Museum of Kentucky, Lexington, we realised how QR codes universally allow visitors to engage more conveniently with the displays, sparking curiosity and increasing interaction with artefacts.

Behind the scenes

Our largest investment in the last financial year was our transition to a new software platform, which allows us to serve our users more effectively without any costs for our clients. This kind of a benefit is only possible for a museum that uses Software as a Service (SaaS). We shifted from an older system (Yii2) to a more modern and supportive framework called Laravel. Laravel helps us build and manage our web services better by providing improved tools and resources, which makes it easier for our developers to maintain and enhance our applications. The new system, Laravel, improves our team's efficiency with its straightforward and powerful tools. It enhances the security of our services, protecting against common online threats. For the app users, the speed and efficiency of our apps is now much higher, thereby leading to a much better experience.

Adopting SaaS opens up numerous possibilities for museums. While paying subscription fees, museums do not have to pay additional fees for tech advancements, features, hiring tech staff and other costs that usually come with building and managing technologies.

It also gives access to exclusive features to museums.

In our case, Museum22 is rolling out a series of new interactive and engaging experiences on all our apps that are specifically meant for children. This increases the value of the app for our museums, and in turn, benefits visitors greatly.

We believe the time has come for museums to understand and reap the benefits of SaaS for enhancing visitor experiences and we are here to help them!



NEW MUSEUM TRENDS:

Designing a Documents Museum



DR. SHIKHA JAIN

DIRECTOR & CHAIRPERSON

DRONAH Foundation

The museums in India are taking a quantum leap with more expansions, innovative new ideas for displays and an increasing footfall across the country. The earlier 'touch me not artefacts'- oriented museums are now evolving into more interactive community spaces with regular outreach programs, digital displays and a robust social media to engage one and all. However, the museums in India have yet to become the true resources for 'research and education' which is the theme of this International Museum Day 2024. At present, probably just 10 percent of Indian museums focus on these two critical aspects that should actually be the foundation stone for any museum. While it is easier to display aesthetically pleasing historic artworks and antiquities, one of the most challenging designs is to display archival documents and historic maps in an engaging manner. Recently, a number of museums in India are making efforts to display original documents with research and interpretation. Here are few examples that indicate the ways and means to communicate their meanings to the larger public.

The Rajasthan State Archives Museum at Bikaner contains the historical records of 16th -19th centuries including Nishans, Akbarat, Arzdasht, Persian Farmans, Vakil Report, Khatoot and Manshurs. These documents are important records of communication between the Mughals and the Rajputs. The most unique document is the 5.6 meters long Purandar Treaty written on paper comprising 99 lines in beautiful Nastaliq style of Persian (Farsi) dated 1665 CE. This decree mainly comprises of the treaty conditions between Aurangzeb and Chhatrapati Shivaji Maharaj where Mirza Raja Jai Singh played a major role in drafting and getting this treaty signed. The biggest design challenge was to design the display case and interpretation for this long treaty. The display case incorporates a pull-out drawer of 6 metres for the treaty to be taken out horizontally without folding it in any manner as per conservation norms. The paper conservation work was carried out by IGNCA. The treaty is interpreted in a fluid vertical display with visuals of historic paintings on a backlit panel to communicate the complete story of the events that lead to the signing of this document by Chhatrapati Shivaji Maharaj.



*Display case and Interpretation of Purandhar Treaty at Rajasthan State
Archives Museums Bikaner*

In another case, the City Palace Museum, Udaipur provides an example of an internationally funded exhibition of its old maps as an outcome of the Paper Project grant awarded by The Getty Foundation in 2021. The initiative helped to fund print and drawing projects and make collections more accessible to 21st century audiences. The grant allowed to showcase works from the City Palace Museum's never-before-exhibited collection of 2,000 maps, architectural drawings, and landscape views, as observed in the ongoing exhibition in Udaipur and forthcoming catalogue that will examine artistic representations of the "City of Lakes" alongside topographical maps and plans. Besides this, it provided an opportunity for their guest curator Shailika Mishra to study and present shifts in the visualization of architecture and landscape over more than two centuries, tracing how Udaipur artists responded to transformations in cartographic practice. It is an excellent example of capacity building of young curators for more extensive research while conserving and showcasing the lesser-known documents from the reserve collection.



Ongoing installation of the Shunya and Word Pole at the Museum of Word

The ongoing Museum of Word at the National Library, Kolkata under the Ministry of Culture makes the difficult undertaking of exhibiting the multilingual oral and written diversity of Indian Languages.

The galleries look at the evolution of languages in the subcontinent along with the major linguistic trends. The museum is an ambitious attempt to bring a cohesive understanding of all the Indian languages under one roof. This museum is going to be the first of its kind in India displaying objects related to the cultural and social importance of languages going beyond just the written word and diving into a rich canon of oral traditions in the country.

The orientation galleries start with Nothingness and the Sound, Aaadi Vak or the first word, Matrabbhasha and Navrasa. The History of Languages covers galleries on Bhaasha Ki Samayrekha, Charit Sagar and the Library Movement. The dynamism of Indian Languages is captured in the galleries on Boli Aur Katha, Nritya Aur Kala and Vishwa Samvaad.

The museum integrates artefacts and interactives to create dynamic activity centres. The museum visit is based on curating knowledge in addition to the already retained language skills inherent to visitors. The resultant outputs form an interactive based activity centre cum cultural museum space are the hands-on learning experience, which creates a longer and lasting impression on the minds of the visitor. The museum hence transforms from a space that only informs the visitor to a space that rouses creativity and curiosity through active exploration.

Each museum type has its own challenges but hosting a documents museum definitely requires a special focus in terms of curation and display, management, collections care, marketing and acquisitions and, engaging the audience at large.

MUSEUMS FOR ALL:

A Journey Towards Inclusive Museums in India



SIDDHANT SHAH

ACCESS EXPERT

Access For ALL

THE CURRENT STATE OF DISABILITY ACCESS AND INCLUSION IN MUSEUMS IN INDIA:

In recent years, there has been a growing recognition of the importance of accessibility and inclusion in museums across India. While progress has been made, significant challenges remain in ensuring that museums are truly welcoming spaces for people of all abilities. Many museums in India still lack basic accommodations such as wheelchair ramps, neuro-access, sensory access with tactile exhibits, and sign language interpretation, making it difficult for people with disabilities to fully engage with their collections and exhibitions. However, amidst these challenges, there are notable initiatives and organisations working tirelessly to improve accessibility in museums. One such organisation is Access For ALL, which is dedicated to advocating for accessibility and providing resources and guidance to museums across the country.

OUR JOURNEY TO MAKE MUSEUMS ACCESS FOR ALL

Access For ALL has been at the forefront of promoting accessibility in Indian museums, collaborating with institutions to implement innovative solutions. One prominent example is the Anubhav Gallery, India's first tactile gallery located in the National Museum in New Delhi. This gallery features tactile replicas of artifacts, allowing visitors with visual impairments to experience the museum's collection through touch. In addition to the Anubhav Gallery, Access For ALL has worked with museums like the City Palace Museum in Jaipur to develop Braille museum guidebooks, ensuring that visitors with visual impairments can access information about the exhibits. They have also conducted access audits and provided recommendations for improvements at institutions like the Museum of Prime Ministers of India - Pradhan Mantri Sanghralay, to make them more inclusive.

Furthermore, Access For ALL has spearheaded initiatives to create tactile and blind-friendly exhibitions, such as the one commemorating the 150th birthday of Mahatma Gandhi at the Indira Gandhi National Centre for the Arts (IGNCA). They have also launched ABHAS, India's first tactile art program for the visually impaired in collaboration with DAG, enabling individuals with visual impairments to engage with art in a meaningful way.

Beyond their work in India, Access For ALL has also partnered with international museums like The British Museum, the State Bank Museum in Karachi, Pakistan, and the Archaeology Museum in Beirut, Lebanon, to promote accessibility and inclusion on a global scale.

THE IMPORTANCE OF MAKING MUSEUMS ACCESSIBLE AND INCLUSIVE FOR ALL:

The efforts of organizations like Access For ALL underscore the importance of making museums accessible and inclusive for all visitors. Museums play a crucial role in preserving cultural heritage and fostering learning and creativity, and it is essential that they be accessible to everyone, regardless of their abilities.

By implementing accommodations such as tactile exhibits, Braille guidebooks, and inclusive programming, museums can create welcoming environments where people of all abilities can participate fully in cultural experiences. Moreover, promoting accessibility not only benefits individuals with disabilities but enriches the museum experience for all visitors by fostering empathy, understanding, and diversity.

In conclusion, enhancing accessibility in museums is not just a matter of compliance; it is a fundamental aspect of ensuring equal access to cultural heritage and promoting social inclusion. As we continue to work towards a more inclusive society, it is imperative that museums lead by example and strive to make their collections and exhibitions accessible to everyone. Only then can we truly achieve the vision of museums as spaces for all.

Tracing the evolving framework of Mehrangarh Fort Museum



DR. SUNAYANA RATHORE

CURATOR

*Mehrangarh Museum,
Jodhpur, Rajasthan*

Visiting a museum gives a feeling of revisiting the past and enables a scientific understanding of culture. The basic idea of museums has evolved throughout history and is still in an ever changing process. It's a constant responsibility to cater to the changing audience that has kept the Mehrangarh fort museum into limelight for almost 50 years now.

The foundations of the Mehrangarh Fort, carved out of a rocky hillside 400 feet above Jodhpur, were laid in 1459 as a military stronghold. The Fort, described by Rudyard Kipling after a visit in the late 1800s as "a palace that might have been built by Titans and colored by the morning sun," has been the seat of the Rathore dynasty since then, serving as a royal residence, a center of cultural patronage, and a place of worship for the royal clan. Today, it houses the collection of the Mehrangarh Museum Trust, one of the most important and best-preserved collections of fine and applied arts from the Mughal period of Indian history.

It's interesting to learn how a single dynasty acquired and commissioned objects over the course of more than 400 years to leverage patronage, diplomacy, matrimonial alliances, trade, and conquest. The Mehrangarh museum holds a collection of more than 30,000 objects from Indian courtly life, including paintings, decorative arts and furniture, tents, canopies, carpets, textiles, and weapons. Lavishly made ceremonial objects, finely crafted arms and armor, sumptuous jewels, intricately carved furnishings and more illuminate the dynamic history of Marwar-Jodhpur and the Rathore dynasty that ruled it for over seven centuries.

A handful of carefully chosen objects from the notable collection are displayed in galleries and period rooms of the fort and provide an opportunity to the visitors to experience the unprecedented rich cultural history of Marwar.

Formation of the Jodhpur collection goes back to 1909, when an exhibition of articles made in Marwar was held in Jodhpur and it was afterwards changed into an Industrial Museum. In 1914 to keep pace with the development of museology in India, it was converted into a full-fledged museum on a modest basis. The museum contained several sections falling under categories like Fine Art, Archaeology, Numismatics etc.

The museum contained several sections falling under categories like Fine Art, Archaeology, Numismatics etc. Later when Mehrangarh Museum Trust was founded in 1972, some of the collection was donated to the trust and the rest remained with the government museums in Jodhpur. The other portions of the collection were donated to the trust by the Royal family of Jodhpur. The principal objectives of the trust were to conserve collection and architecture of the fort and to promote public interest in Marwar's royal heritage. It has been a long but successful journey since the foundation and the future of the museum is a constant planning process.

The Trust is now working on a Museum Redevelopment Programme that promises to have substantial impact on further increasing the visitor numbers and also enhancing the credibility of the institution.

Though the fort's basic architecture is designed for inaccessibility, we have worked on making it accessible by adding facilities like ramps and elevator for the physically challenged and senior citizens visiting our premises. The idea of accessibility for all has been our primary agenda while rethinking the Museum.

There is also a museum shop inside the premises which is already an example for museum merchandising and design for other museums in India. The shop is very popular because of its uniquely designed products inspired by the museum collection and architecture of the Fort. The fort also offers platform to local artists by supporting their art, specially those that might get extinct if not given attention now. The artists who have been making certain things like jutis, tie & die textiles, block printing, bone carving, lac ornaments, durrie weaving etc. are invited to showcase their art and sell them to the tourists visiting the fort.

The Mehrangarh Museum is also building a new visitor centre and offers an increased and better parking (area 187186 sq. ft.) facility for the visitors. We hope that this Museum Redevelopment Programme becomes a case study for interpretive planning and 'An Indian Model' for museum development for the future generations.

*Are we ready for
the future?*



TEJSHVI JAIN

FOUNDER DIRECTOR

ReReeti Foundation

In an era where traditional classroom settings are undergoing a profound transformation, museums are emerging as pioneering centres of experiential learning. Once regarded as static repositories of artefacts, these cultural institutions are evolving into dynamic educational hubs. Looking ahead, the role of museums in shaping education is poised to undergo further evolution, driven by technological advancements, innovative pedagogical approaches, and a growing emphasis on inclusivity.

Technology has become an indispensable tool in enriching the educational experience within museums, a trend that is gaining momentum in India as well. Augmented reality (AR) and virtual reality (VR) technologies are dismantling the constraints of physical space, enabling learners to immerse themselves in exhibits in captivating and interactive ways. In a nation teeming with cultural heritage, such technologies offer unparalleled opportunities for learners to explore historical sites, artistic marvels, and scientific phenomena. However, the integration of these technologies with educational objectives remains relatively unexplored within the context of Indian museums.

India leads globally in the implementation of artificial intelligence (AI) projects, according to a recent survey by IBM. Personalising learning experiences represents another area of immense potential. AI-powered chatbots could serve as virtual guides, delivering tailored information to visitors in multiple languages and catering to the country's diverse linguistic landscape. Nevertheless, challenges such as limited resources and gaps in digital infrastructure must be addressed to fully harness the potential of AI in both the experiential and educational realms within India's museum landscape.

The future of education in museums also entails a transition towards active, participatory learning models—a trend that requires greater traction in our museums. While many museums conduct hands-on workshops, few do so with a well-defined and structured approach. Museums of the future serve as ideal spaces for nurturing soft skills like empathy, creativity, and problem-solving. However, the current array of workshops offered by museums overlooks this potential impact, highlighting the need for increased investment in educational programming and infrastructure to fully realize the transformative power of participatory learning in Indian museums.

Moreover, inclusivity lies at the core of the future museum education landscape in India. Museums nationwide are taking strides to enhance accessibility for visitors with disabilities, implementing initiatives ranging from tactile exhibits to sign language tours. However, greater efforts are required to ensure that museums truly become inclusive spaces that embrace visitors from all walks of life, including marginalized communities and individuals with invisible disabilities.

Collaboration emerges as another pivotal driver shaping the future of education in museums in India. Museums must increasingly collaborate with schools, universities, and community organizations to integrate their resources and expertise into formal education curricula. Furthermore, museums need to extend collaboration beyond educators, artists, and museum professionals to include scientists, doctors, environmentalists, and engineers in the design of innovative learning experiences.

As we envision the future of education in museums, it becomes evident that these cultural institutions play a crucial role in shaping the learning experiences of future generations in India. Are we working towards making these centres that inspire curiosity, ignite creativity, and create lifelong learners?

In conversation with
Subodh Kerkar

ARTIST AND FOUNDING DIRECTOR

The Museum of Goa (MOG)



EDITED EXCERPTS FROM
AN INTERVIEW WITH
SUBODH KERKAR

ANJCHITA B. NAIR

- *You call the Museum of Goa (MoG) a pedagogical experiment in narrating history. What did you have in mind while you conceptualised it, and what was the process of actually bringing it to life?*

I'm originally a medical doctor and I became an artist in the last 35 years and I'm an avid reader of history. Because of my interest in history, all the works which I started creating, history became a footnote to them. They are works of contemporary art, but they are created, in a way, in response to history. And that led to a new idea of museums. I would claim, the way I make museums is, a new way of making museums.

The idea of a museum is actually a colonial idea. A museum is, to put it rather crudely, a storehouse of old objects with labelling. And this is what is seen in all the museums, with maybe some exceptions. I do like to go to these museums, but after some time one tends to get a little bored, especially if information is not available, many a times, it starts to look like more of the same.

When I visited Berlin, I visited the Asian Museum in Berlin where the director had created an interesting experiment. This museum was similar to a traditional museum with artefacts and labelling but along with some contemporary art. For example, in the Chinese section, there was a work by Ai Weiwei. There was an interactive work of a Japanese artist in the Japanese section. This triggered a thought, why can't we make a Museum of history using contemporary art? That's precisely what I decided to do. My own work has been not a representation of history, but rather a work in response to history. I created a 15-20 minute documentary for the Museum of Goa, that tells you the basic histories of Goa and the rest of what you see in the museum is an experience and are contemporary works of art created in response to histories.

My next museum is the Museum of Beer. Most beer museums across the world are connected to a brewery. They show you the process of making beer, you sample it, coupled with some fun activities and there is merchandise. My Beer Museum is actually a Museum of contemporary art created in response to beer history and beer culture. I'm using beer as a vehicle to popularise contemporary art.

EDITED EXCERPTS FROM
AN INTERVIEW WITH
SUBODH KERKAR

ANJCHITA B. NAIR

- *The Museum of Goa aims to bridge cultural gaps and bring art to a larger audience. How do you envision achieving this goal and what strategies have you implemented so far? Do you think you have been successful?*

In a country of 1.3 billion people, not more than a few lakh people connect with contemporary art. Even corporate heads, engineers, and doctors have no idea about contemporary art because they have never been exposed to it. For example, recently at an event, I asked a group of 1500 architects and designers if they had heard the names of 10 Indian artists such as Subodh Gupta, Sudarshan Shetty, Riyas Komu, Jitish Kallat, Bose Krishnamachari, S. H Raza, F. N. Souza, V. S. Gaitonde, Vivan Sundaram, hardly 30-40 people raised their hands.

I think majority of the Indian population have never had an opportunity to connect with art. As an artist, I started to worry if I was going to create art only for the eyes of a few. Of course you create art for yourself, but still, an artist needs an audience. So that's why I felt the need to create a museum. All my friends thought that I was a total fool and they said that nobody would show up. But the museum happened, and today we get from 100 to 500 people coming every day paying a ticket of 300 Rs.

The best example of appreciation I have received, there was a group of farmers who came from Sindhudurg in Maharashtra. They told me one of their neighbours, who is also a farmer, had come to Goa and he saw our signages and he visited the museum. He went back and told them to go to Goa, not to visit the beach because "Their beach is exactly like ours but go to the Museum of Goa." That was so lovely!

The other appreciation I get is from children. So there is a kind of sort of connection I think we are able to develop. But one museum is not enough. Next, I'm doing the Beer museum in Goa . In a remote site in Maharashtra, I am also creating two museums, Museum of Gandhi and Museum of Maharashtra, as well as a sculpture park. I hope to bring like minded people together, and conduct this experiment to prove that art can change the socioeconomic structure of a village. I believe that development has to happen holding the finger of aesthetics.

EDITED EXCERPTS FROM
AN INTERVIEW WITH
SUBODH KERKAR

ANJCHITA B. NAIR

- *Considering the diverse range of events and activities that are hosted at MoG, how do you balance between preserving the institutions vision and responding to evolving audience interest?*

In general, you can't imprison art in a compartment. You can't be an artist unless you read newspapers. There's no compartment like, this is art and this is not art. Art is an expression of time, so you should be aware of everything that is happening during that time. Whether it is culinary arts, music or cinema, politics, an artist is a sensor, receptor and transmitter of ideas in a society and so everything is valid.

- *Histories of Goa is a permanent exhibition at MoG that highlights lesser known histories of the States past. You also say that the collection is dynamic. How do you sort of balance between the two?*

Initially when I started the MOG, it was intended to be just my own work because I was working on history. Then I started giving lectures on history to other artists and encouraging them to create works for us. We have at least 30-40 artists who have created works for MOG now and our policy is to have as many artists as possible. We are a dynamic museum, we are a hybrid of a museum and a gallery, but some work is permanent so we are more a museum than a gallery. We ask artists to come up with ideas, sometimes we fund the work, sometimes we buy the work and we keep the work for sale at the museum. But at the same time, we are not art dealers, we are art promoters.

EDITED EXCERPTS FROM
AN INTERVIEW WITH
SUBODH KERKAR

ANJCHITA B. NAIR

- *You said you get as many artists as you can, So what is your criteria for selecting these artworks or artists? Does it have to be connected to the history of Goa?*

The curatorial policy which I follow is named Tukaram policy, or the Kabir policy. The saint movement was a very important movement all over India, and saints like Tukaram, Namdev, Jnaneshwar took the wisdom of Vedas to common people in local languages and in simple poems which could communicate with everybody. I want to be the Tukaram of contemporary art. Tukaram's poems are, perhaps some of the best poems in the world, but they are simple and easy to understand. So communicating with our audience is a priority to us. And then of course the selected works of art should not be forgettable. It is a very simple curatorial policy.

- *How do you see your role as an artist intersecting with your role as a curator and a museum director to do these sort of sometimes become conflicting?*

No, I don't think so. Because this becomes conflicting when you are in competition with other artists. I'm beyond competition. Basically I believe that competition should be amongst horses, not amongst human beings. So that's why there's no conflict

EDITED EXCERPTS FROM
AN INTERVIEW WITH
SUBODH KERKAR

ANJCHITA B. NAIR

- *Going ahead, what are your aspirations for the Museum of Goa? How do you envision its growth and impact in the larger museum sector or cultural landscape of India?*

The MOG is not a very huge museum. My dream will be to set up something like the MOG in every state, self sustainable museums should be everywhere. I definitely am encouraging a second line of leadership where there are more people to follow this idea. So far I have not received 1 Rupee from any CSR funding but I feel if people see that this is a sincere effort, I see no reason why they would not support it.

For the new project, I had a meeting with all the Panchayat members of the village and they were all in support and there are about 5000 villages in that village and I'm going to have a public meeting to the village about this project. So I will have at least over 3000 people attending it. The community will be part of this experiment of seeing how art can aid development.

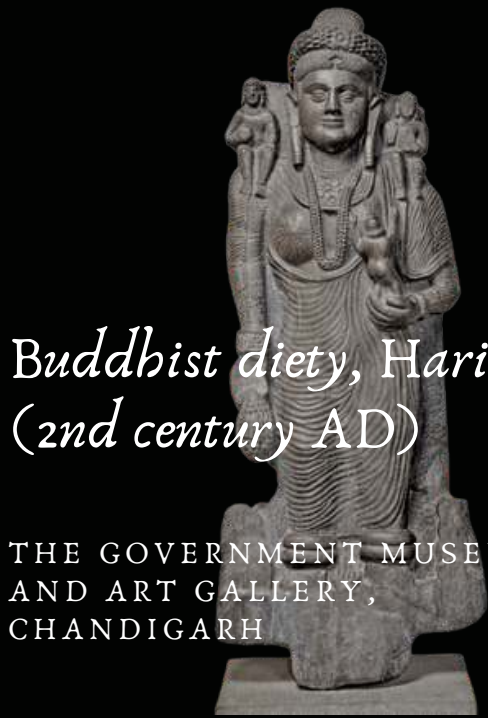
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- *One final question, what would you want the future of the museum sector to look like?*

Future of the museum sector like any other sector has to respond to the new needs, which is very difficult, because I feel no public art of substance has happened in this country after Hampi. We have a lot of good artists, but the people who are in charge of choosing art have no business choosing art. I believe we have to educate, liberal arts should be taught, especially decision makers who are at the centre of activities should also have some kind of training in art history.

STAR-TEFACTS

India's rich cultural legacy is woven with threads of history, art, and heritage, each artefact telling a unique story of the subcontinent's diverse past. In this section, we journey through 100 museums across India, showcasing the most cherished pieces that define their collections. As we delve into these museums' prized possessions, we celebrate the stories they preserve and the connections they foster between the past and present. From ancient relics to modern masterpieces, each artefact is a testament to the ingenuity and creativity of the artisans and cultures that have shaped a timeless civilization.

STAR-TEFACTS



*Buddhist diety, Hariti
(2nd century AD)*

THE GOVERNMENT MUSEUM
AND ART GALLERY,
CHANDIGARH

This sculpture dates back to the 2nd century AD and is an image of a Buddhist deity known as Hariti found in Skarab Dheri. It is a one-of-a-kind example of a sculptural treasure because it is inscribed and dated. Hariti, who was essentially a demon before the Buddha himself led her to the righteous path, later evolved into one of Buddhism's and India's most revered Mother Goddesses, whose hero-worship spread from Gandhara to India, as well as to China and Japan in the Far East, and all the way through the ages from the first century BCE to the present. The standing sculpture of Hariti is one of the 627 Gandharan sculptures donated by the Lahore Museum at the time of the Partition.



Dancing girl

NATIONAL MUSEUM,
NEW DELHI

This figure is a remarkable achievement of the artists of this ancient culture. From this masterpiece we know that the Harappans were skilled in metallurgy and knew how to cast alloys of metals using the lost wax process. This image of a young woman; large eyes, flat nose and bunched curly hair are all featured in an artistic way.

The tilted head and flexed knees and bent right arm dramatically resting on her hip and the other hand holding a bowl suggests a dancing pose. The heavy armlets and the forearm ringed with bangles match her heavy neck ornament.

STAR-TEFACTS



Muraqqa-i-Chughtai

PARTITION MUSEUM,
AMRITSAR

When Basant Kishan Khanna and his wife Leelavati fled their Lahore home with their children on 14 August 1947, they assumed they would return soon. They carried little. This Muraqqa-i-Chughtai, Leelavati's most cherished book, is one of the few memories of the life left behind. Published in 1928 in Lahore, it is a book of paintings by Abdul Rahman Chughtai.



Teyyam breast-plate of Bhagavati

MUSEUM OF ART &
PHOTOGRAPHY, BANGALURU

Breast-plate personifying the deity Bhagavathi belonging to the Teyyam tradition, a spirit cult practiced in the parts of northern Kerala. It is worn by the impersonator during the invocation ritual of alongside weapons and other attires which personify the deity.

STAR-TEFACTS



Svayambhu Stupa, Newari Buddhist Manuscript

LALBHAI DALPATBHAI
MUSEUM, AHMEDABAD

The folio describes the pleasant view of the hill, thickly covered with colourful trees inhabited by exotic birds. Milky white dome of the stupa, surmounted by the harmika, the gilded cube, with all seeing eyes of the Buddha, sparkles against the bright orange background and immediately attracts the attention of the viewers.



Dowry Box

VECHAAR UTENSIL MUSEUM,
AHMEDABAD

The three legged dowry box is a speciality of the Kathi community of Saurashtra and is given at the time of marriage for storing clothes and jewellery. The decoration of the lotus and sun symbol, symbolizes their belief of being Surya Vanshi.

STAR-TEFACTS

Rudrashiva (replica)

MAHANT GHASIDAS
MEMORIAL MUSEUM, RAIPUR



This sculpture is a replica of Rudrashiva, which is present at Tala village. It is a 6-foot-high figure in red sandstone. This is a one-of-a-kind piece that resembles a Yaksha figure except for the Raudra or Ugra (aggressive) expression. Tala, in the Bilaspur district of Chattisgarh, was discovered by J.D. Welger in 1873-74 and is famous for its Devrani-Jethani Temples and Indian sculpture and art. Historians have claimed that the Tala village dates back to the 7-8th century AD. The famous excavation at the Devarani Temple during the years 1987-88 revealed an extremely unique sculpture of Lord Shiva, or Rudrashiva. Body parts made of animal and human faces make this a unique figure, and these animals are associated with various astrological signs like twins with Gemini, kumbhas with Aquarius, lions with Leos, balance with Libra, crocodiles for Capricorn, virgins for Virgo, Scorpios, Cancer, etc.



4,000-year-old mummy, Gourvah

INDIAN MUSEUM,
KOLKATA

The Indian Museum's Egypt Gallery is home to a 4,000-year-old mummy. This mummy is said to have arrived in India in 1882 and, as per records of the Asiatic Society of Bengal, was given as a gift to the Society by a British officer and Lieutenant of the Light Cavalry in Bengal called E. C. Archbold. When the Asiatic Society set up the Indian Museum, the mummy was placed here on display. Measuring 162.5 cm in length, it is believed to have been a man who came from the tombs of the kings at Gourvah (possibly referring to the Gourna region on the western bank of the Nile) in Egypt.



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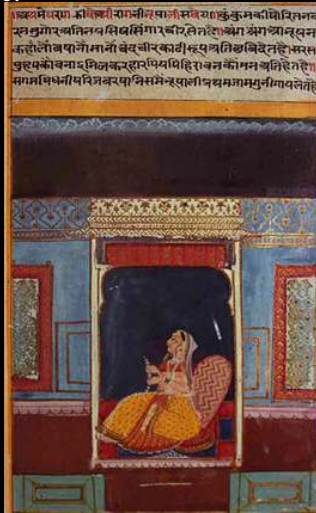
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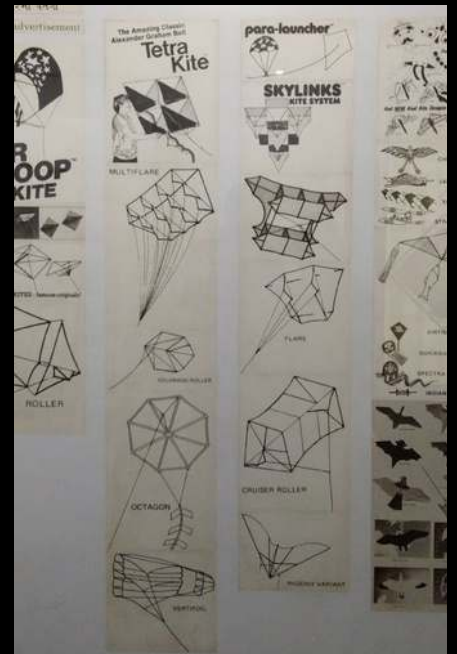
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STAR-TEFACTS

1. Hero stone, Archaeological Museum, Goa
2. Ayyanar with Purna and Pusbkala, Thanjavur Art Gallery Museum
3. The Granite Cross (Open display), Udayamperoor Synod Church - Synodal Museum
4. Lion Capital of Ashoka pillar, Archaeological Museum, Sarnath
5. Dowry Box, Vechaar Utensil Museum, Ahmedabad
6. Rudrasbiva (replica), Mahant Ghasidas Memorial Museum, Raipur
7. Kori (local currency), Kutch Museum, Bhuj
8. Mother Goddess, Archaeological Museum, Nagarjunakonda
9. Hookah, Gyan Museum, Jaipur
10. Echinoidea, Fossil Museum, Varnavasi
11. Ghee Container, Kerala Museum of Folklore, Kochi
12. Miniature Holy Quran, Salar Jung Museum, Hyderabad
13. Teyyam breast-plate of Bhagavati, Museum of Art & Photography, Bengaluru
14. Coin Boards - Pana Palakas, Napier Museum, Thiruvananthapuram
15. Dancing girl, National Museum, New Delhi
16. Statue of the emperor Kanishka with inscriptions in Brahmi Script, Archaeological Museum, Mathura
17. Kannappa Nayanar - Wood Carving, Government Museum, Coimbatore
18. Choumukha linga with yoginis, Balurghat College Museum, Balurghat
19. Svayambhu Stupa, Newari Buddhist Manuscript, LD Museum, Ahmedabad
20. Armlet, Odisha State Tribal Museum, Bhubaneswar
21. Protection ring for Santali men and women, The Museum of Santal Culture, Bishnubati
22. Sarangi, Arna Jharna: The Thar Desert Museum, Jodhpur
23. Nagajari Khanikargaon Inscription, Assam State Museum, Guwahati
24. Sarvatobhadrika shrine, Parsvanatha, RKMV Museum, Purulia
25. Nataraja Stone Sculpture - 18th Century A.D., Government Museum, Palani
26. Male Stomach, C.2nd Century AD, Allahabad Museum, Prayagraj
27. Tandavesvara, Government Site Museum, Aihole
28. Theli (Bag), SEWA Hansiba Museum, Ahmedabad
29. Buddhist diety, Hariti (2nd century AD), The Government Museum and Art Gallery, Chandigarh
30. Mummy, Baroda Museum, Vadodara
31. Wood fossil, Government Museum, Pudukkottai
32. Didarganj Yakshi, Bihar Museum, Patna
33. Hand Painted Fan, Bhuri Singh Museum, Chamba
34. A Mendicant's Portable Shrine, Sanskriti Museum of Everyday Art, Gurugram
35. Kettle and a creamer from a tea set, Amrapali Museum, Jaipur
36. Drum slab, Site Museum, Amaravati
37. Stone inscription, Language-Arabic, Script-Naskh, Bangiya Sahitya Parishad, Kolkata
38. Emperor Akbar Armour, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai
39. Navanithakrishnan, Government Museum, Cuddalore
40. Adinatha seated, Central Museum, Indore

41. Temple Chariot, The National Crafts Museum & Hastkala Academy, National Handicrafts and Handlooms Museum (NHHM) , New Delhi
42. Amman - Made of Wood, 18th Century. Government Museum, Ramanathapuram
43. Anchor, Government museum, Thiruchirapalli
44. Diamond-studded gold tiffin box of Nizam of Hyderabad, Nizams Museum, Silver Jubilee Museum or the Purani Haveli Museum, Hyderabad
45. Thunthina, Government Museum, Virudhunagar
46. Diamond throne, Archaeological Museum, Bodhi Gaya
47. Bhikshadanar, Government Museum, Kanchipuram
48. Royal chariot used by the Maharaja and Amma Maharani, Sree Chitra Enclave, Thiruvananthapuram
49. Bhuvvaraha Open Display, District Museum, Vidisha
50. Vintage Station Bench, Chennai Rail Museum, Chennai
51. 4,000-year-old mummy, Gornvab, Indian Museum, Kolkata
52. Ivory Throne, Kuthira Malika Palace Museum, Thiruvananthapuram
53. Musical stone, Government Museum, Sivagangai
54. Ivory Boomrang, Government Museum, Vellore
55. Eka mukha Shivaling 6th Cen. C.E, Bharana, Satna, Triveni Museum, Ujjain
56. Mahadol (great palanquin), Mehrangarh Fort and Museum, Jodhpur
57. YP 2511 preserved, Mysore Rail Museum, Mysuru
58. Zodiac Table, Government Museum, Erode
59. Street Play Art Objects, Government Museum, Krishnagiri
60. Maharaveenai, Government Museum, Tiruvarur
61. Heptanesia, Dr. Bhau Daji Lad Museum, Ahmedabad
62. Portable Altar, Late 19th century, Museum Of Christian Art, Goa
63. Antique Bird Toy Cart, The Heritage Transport Museum, Haryana
64. Hero Stone Depicting 'Jallikkattu', Peththanayakampalayam, Government Museum, Salem
65. Jashta Devi, Government Museum, Madurai
66. Kurumba Musical instrument Buguri, Government Museum, Udagamandalam
67. Sarcophagus, Government Museum, Tiruvannamalai
68. Tambura, Government Museum, Karur
69. Wood Carving, Door, Tribal Dance, 19th Century, Koraput, Purvasha Folk And Tribal Art Museum, Odi Art Centre, Borkul
70. Silver swamy tea service, C. Krishniah Chetty Crystal Museum Salon, Bengaluru
71. K-20 Fairchild aerial photography camera, Museo Camera- Centre For The Photographic Arts, Gurugram
72. The Maharaja of Mysore Saloon - Interior Bed Room, 1899, National Rail Museum, New Delhi
73. Netaji's Philco Radio, Theni District Government Museum
74. Prince and Princess of Iran, Victoria Memorial Hall, Kolkata
75. Maharana Sangram Singh II in a Boat Procession and Hunt, Udaipur City Palace Museum, Udaipur
76. Untitled by SH Rasa, National Gallery of Modern Art, Mumbai
77. Despair by Satish Gujral, National Gallery of Modern Art, Bengaluru
78. Ragamala series. Ragini Bhopali, Bikaner Museum, Jaipur
79. Dawn of Independence, Nehru Memorial Museum and Library, New Delhi
80. Gilgit Manuscript (5th century), Shri Pratap Singh Museum, Jammu and Kashmir
81. Southern India Map, Kalakriti Archive, Hyderabad
82. Avant-garde style carved blocks, Anokhi Museum of Handprinting, Jaipur
83. Muragga-i-Chughtai, Partition Museum, Amritsar
84. Wooden Toy (Bullock Cart) by M. F. Husain, Kiran Nadar Museum of Art, New Delhi
85. 'Crucifixion' by Jamini Roy, National Gallery of Modern Art , New Delhi
86. History of kites, Kite Museum, Ahmedabad
87. Alapuzha Canal, Kerala Museum, Kochi
88. Persian Garden Carpet (Char Bagh), 17th century, Albert Hall Museum, Jaipur
89. Series Of 141 Watercolours of An Unknown Indian Artist Depicting Life In The Early 16th Century, Houses of Goa, Goa
90. Kullu rajah memorial stones, Nicholas Roerich art gallery, Kullu
91. Old Passports, Museum of Memories, Kargil
92. Long-barreled (matchlock) guns (left) and Flintlock guns (right), HH Maharaja Sir Jiwajirao Scindia Museum, Gwalior

93. *Textiles for the Mughal and Regional Courts, Calico Museum, Ahmedabad*
94. *Shehnai of Bismillah Khan, 'tambura' of MS Subbulakshmi and the concert attire of Pt. Bhimsen Joshi, Indian Music Experience Museum (IME), Bangaluru*
95. *Statue of Saint Mira Bai, Big Foot Goa - Ancestral Goa, Goa*
96. *Misprinted or wrongly punched coins, The Singaria Coin Museum, Jodhpur*
97. *Arikamedu Beads, Chennai Museum, Chennai*
98. *Weapons, Government Museum, Kanyakumari*
99. *Chupa of the bodyguard regiment of the tibet army, The Tibet Museum, Dharamshala*
100. *Mahatma Gandhi's bloodstained dhoti, The Gandhi Smriti Museum, New Delhi*

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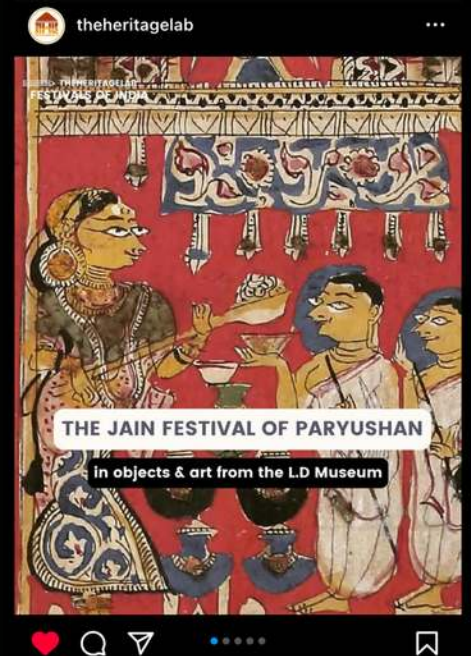
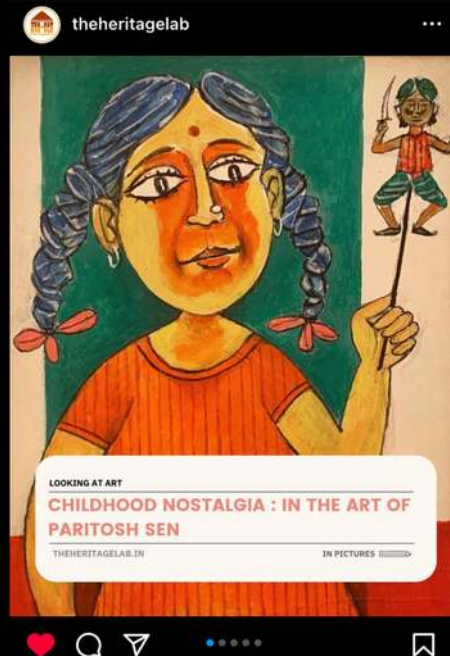
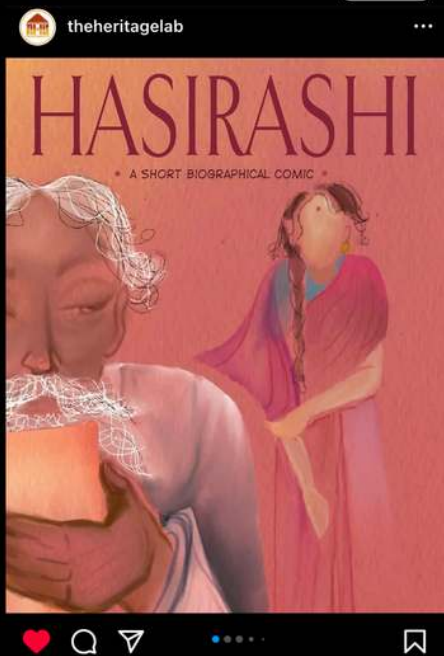
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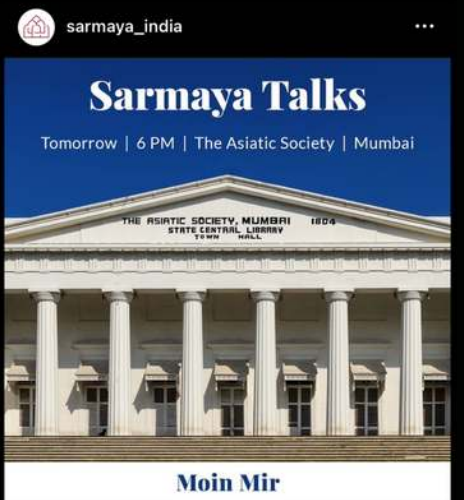
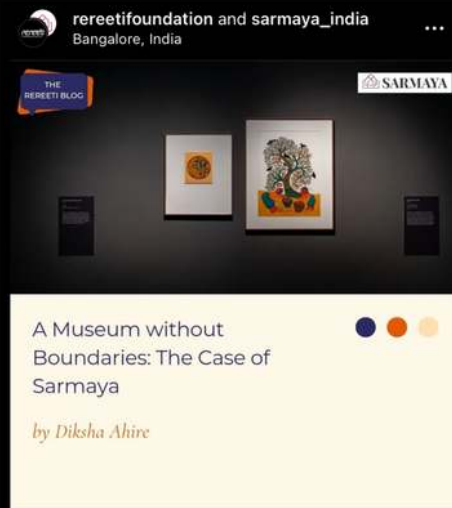
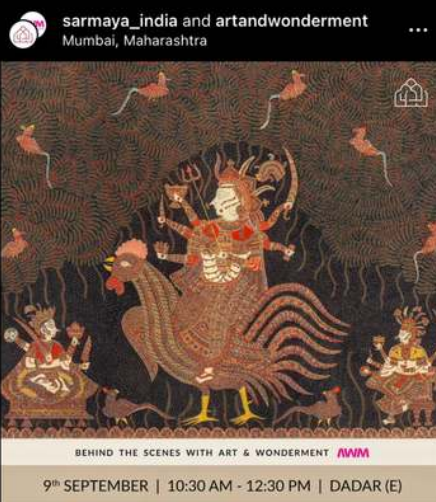
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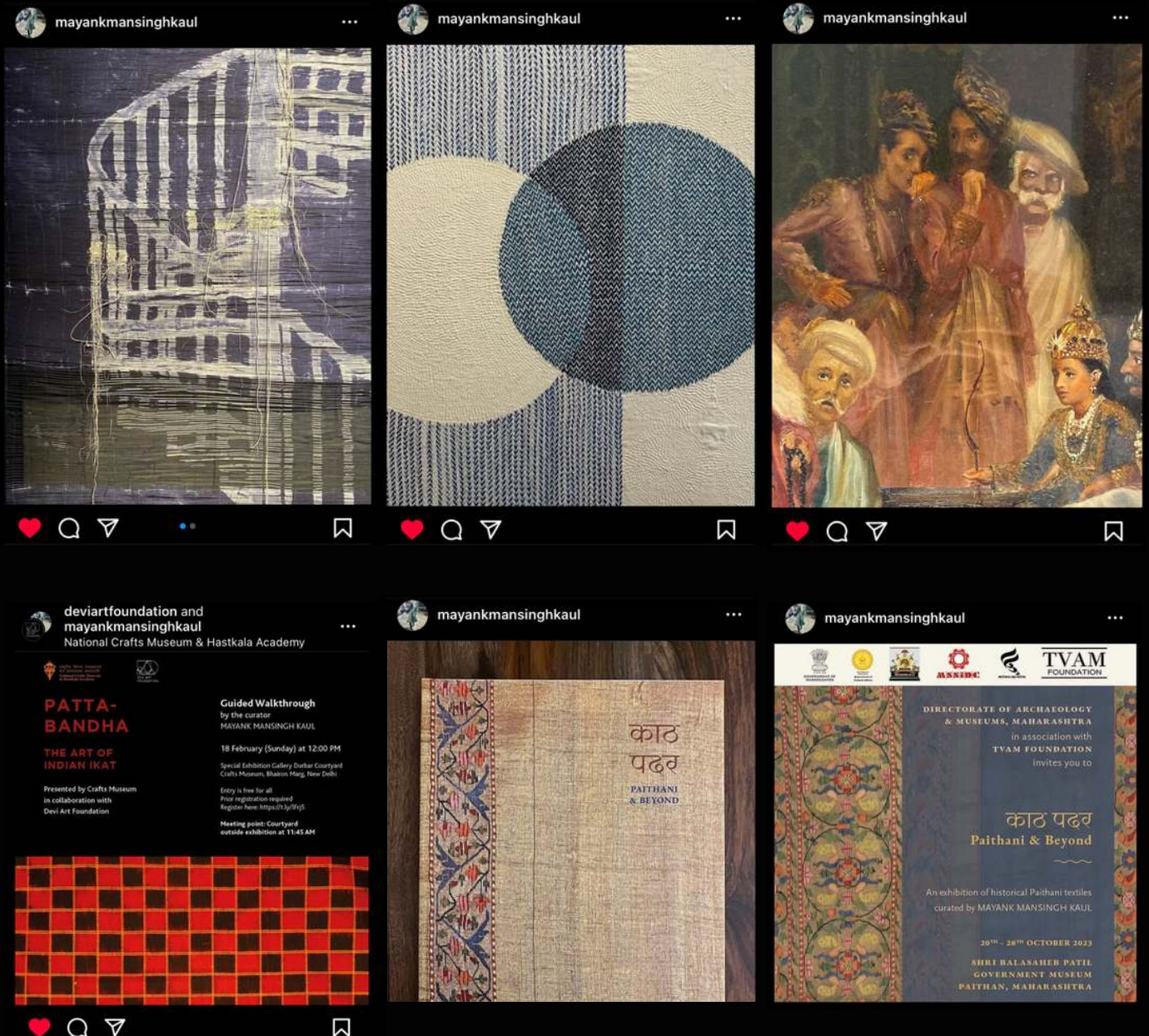
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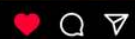
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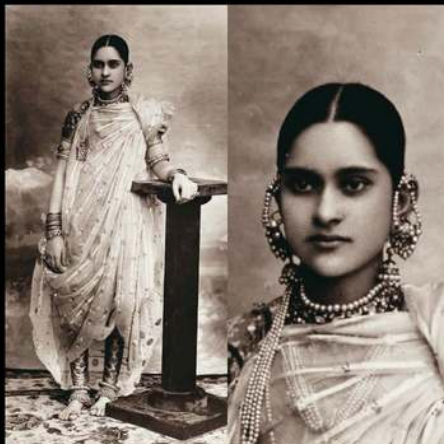
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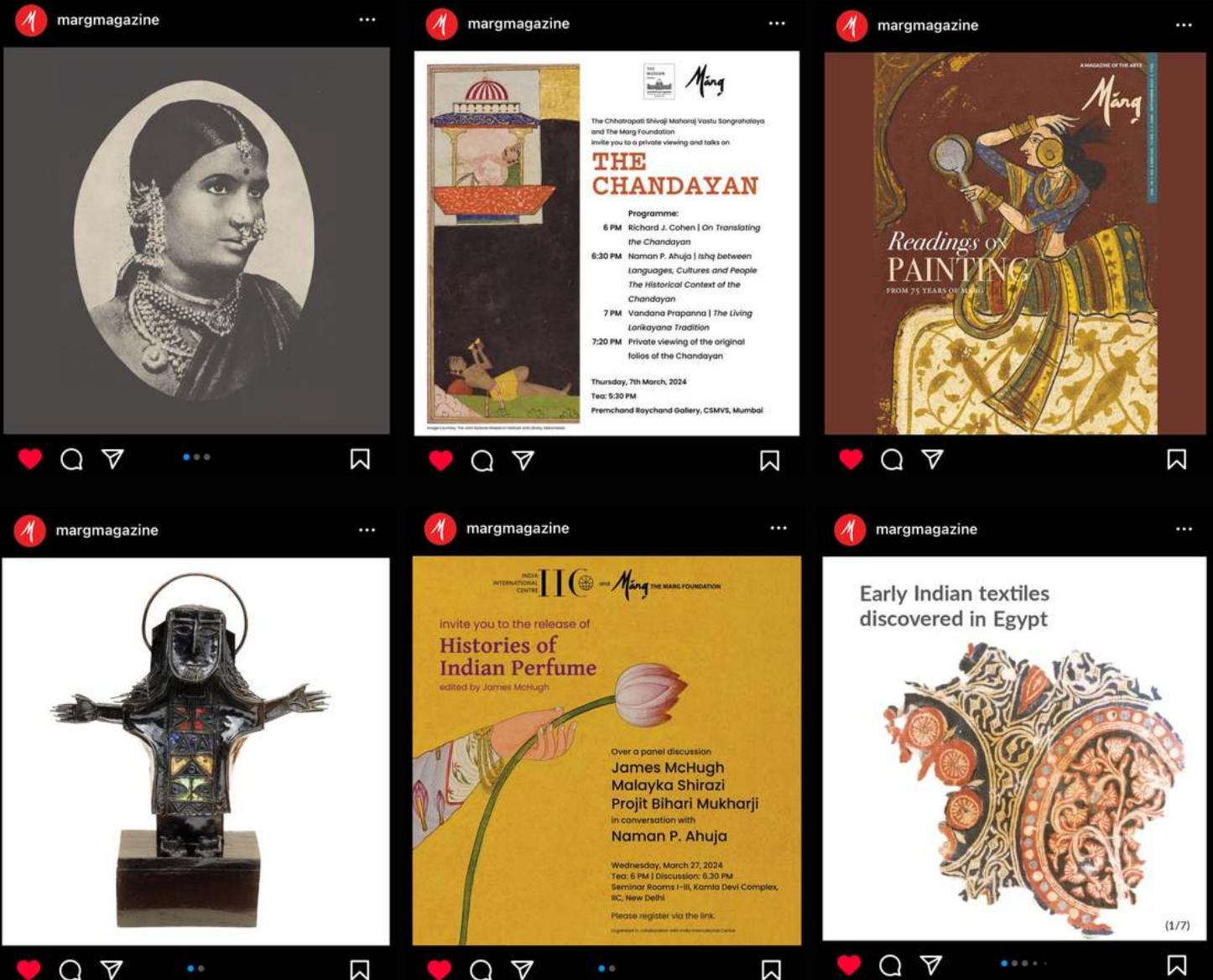
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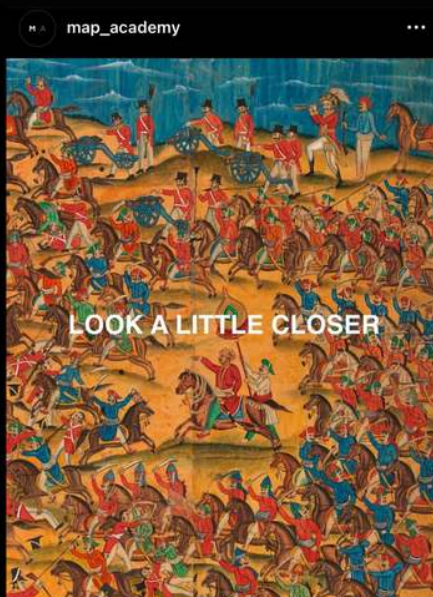
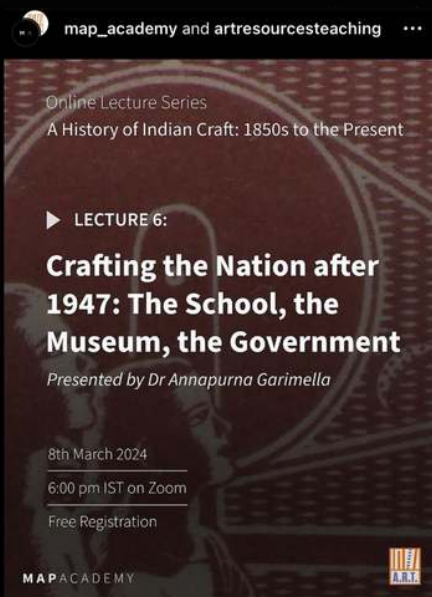
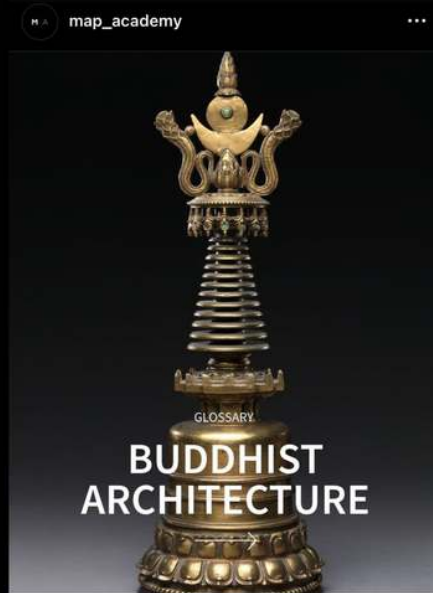
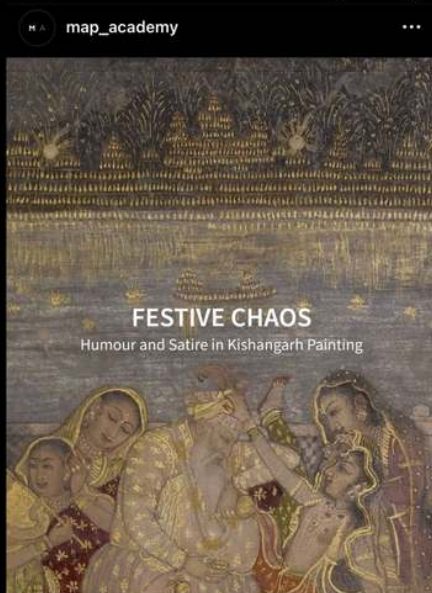
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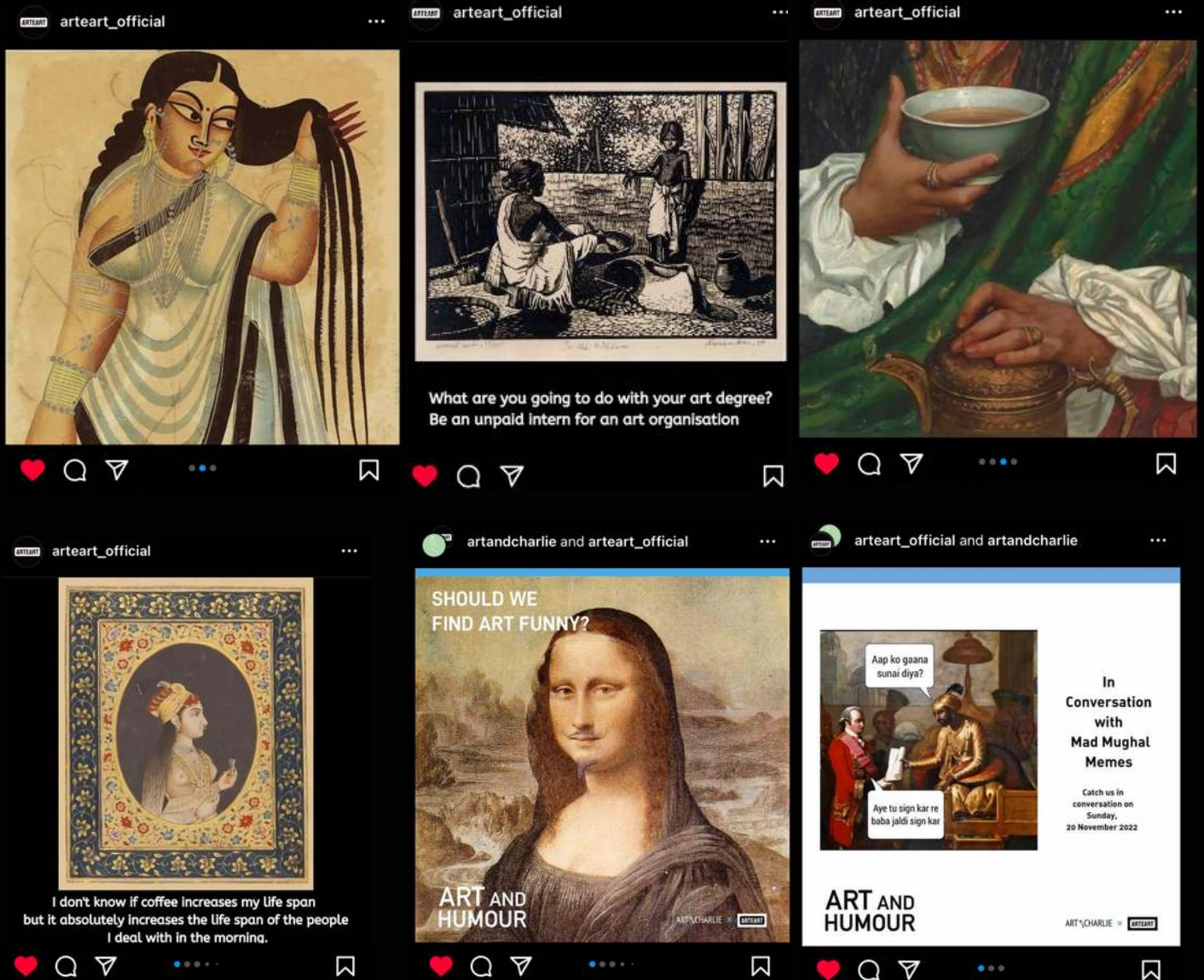
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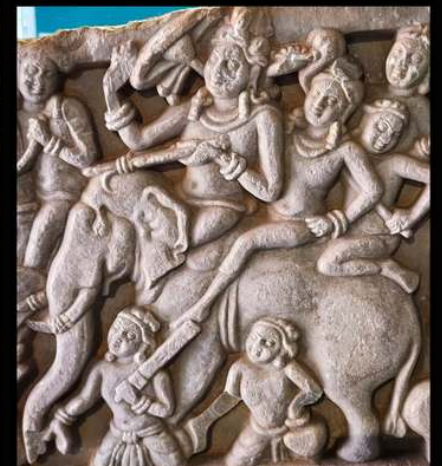
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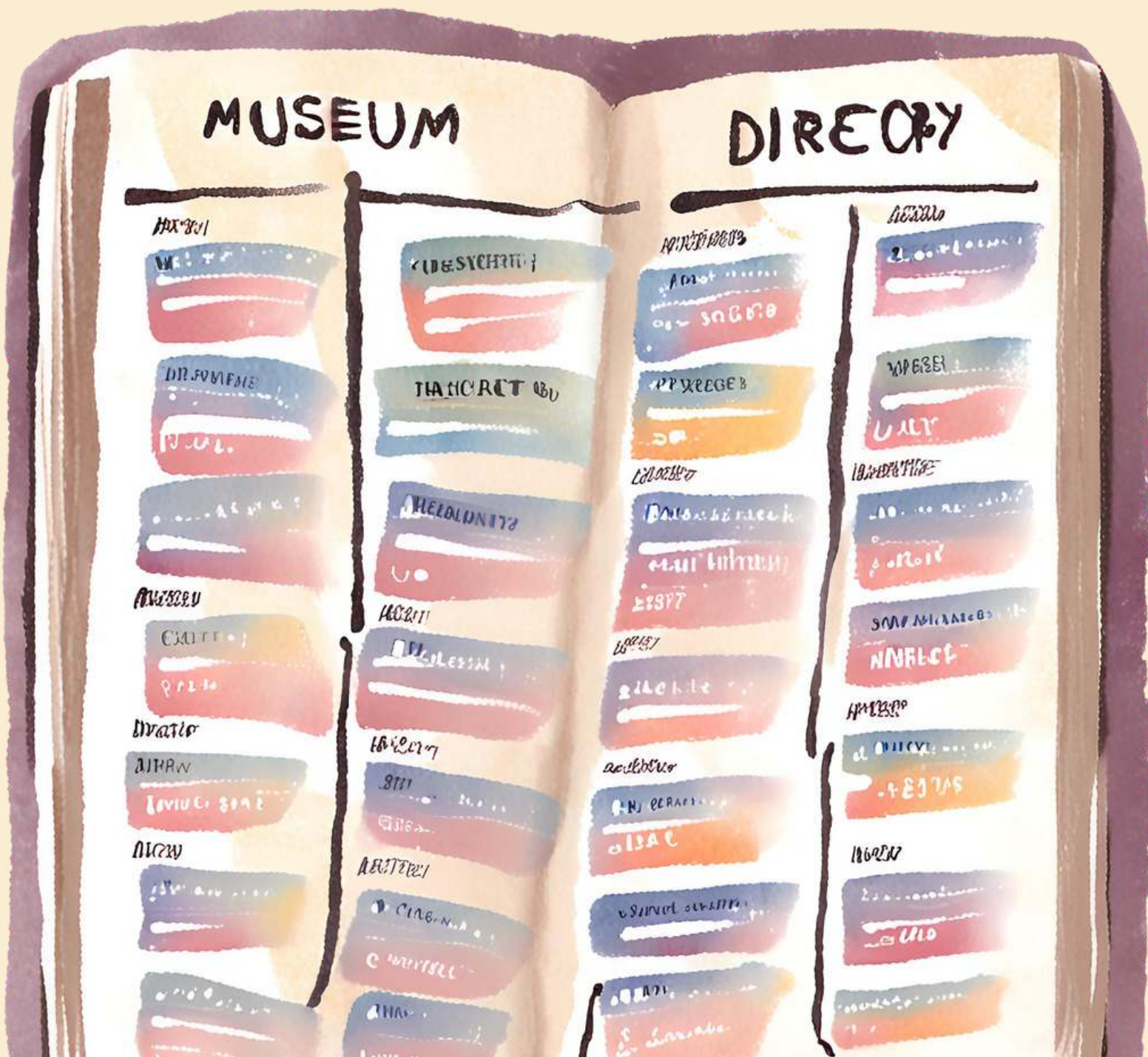
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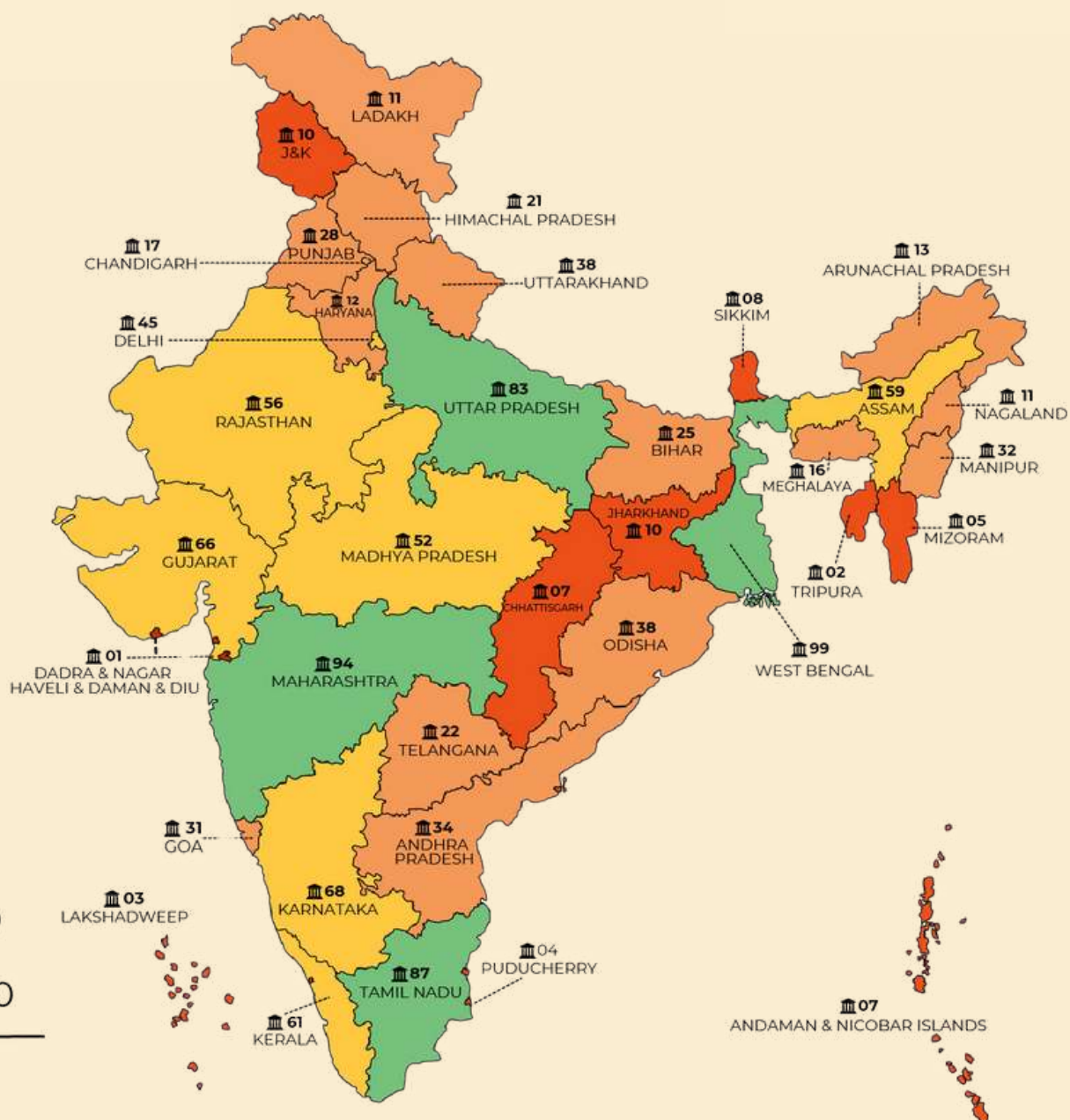


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Ministry of Culture
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MUSEUMS IN INDIA Ministry of Culture Government of India

ANDHRA PRADESH
34
MUSEUMS

17 Archaeological Museums	01 Multipurpose Museum
03 Art and Craft Museums/Galleries	01 Religious Museum
04 Defence Museums	03 Science Museums/Centres
02 Ethnographic Museums	02 Zoological and Botanical Museums
01 Geological Museum	



Archaeological Site Museum
Raja Mahal, Chandragiri, Chittoor, Andhra Pradesh

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MUSEUMS IN INDIA Ministry of Culture Government of India

ARUNACHAL PRADESH
13
MUSEUMS

01 Archaeological Museum	02 Multipurpose Museums
01 Art and Craft Museum/Gallery	01 Science Museum/Centre
08 Ethnographic Museums	



District Museum Ziro, Hapoli District
Arunachal Pradesh

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MUSEUMS IN INDIA Ministry of Culture Government of India

ASSAM
59
MUSEUMS

03 Anthropological Museums	01 Historical Museum
04 Archaeological Museums	18 Multipurpose Museums
05 Art and Craft Museums/Galleries	04 Personal Museums
01 Educational Museum	04 Religious Museums
08 Ethnographic Museums	05 Science Museums/Centres
02 Geological Museums	04 Thematic/Specialised Museums



District Museum Tezpur
Mahabubnagar, Tezpur, Assam

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MUSEUMS IN INDIA Ministry of Culture Government of India

BIHAR
25
MUSEUMS

07 Archaeological Museums	05 Personal Museums
01 Art and Craft Museum/Gallery	02 Science Museums/Centres
10 Multipurpose Museums	



Archaeological Site Museum,
Nalanda, Bihar

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MUSEUMS IN INDIA Ministry of Culture Government of India

CHHATTISGARH
07
MUSEUMS

01 Anthropological Museum	01 Multipurpose Museum
04 Archaeological Museums	01 Science Museum/Centre



Mahant Ghasidas Memorial Museum,
Civil Lines, Raipur, Chhattisgarh

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MUSEUMS IN INDIA Ministry of Culture Government of India

GOA
31
MUSEUMS

02 Archaeological Museums	04 Historical Museums
11 Art and Craft Museums/Galleries	02 Multipurpose Museums
01 Defence Museum	01 Science Museum/Centre
01 Educational Museum	07 Thematic/Specialised Museums
02 Ethnographic Museums	



The Archaeological Museum,
Old Goa

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MUSEUMS IN INDIA Ministry of Culture Government of India

GUJARAT
66
MUSEUMS

13 Archaeological Museums	02 Medical Museums
06 Art and Craft Museums/Galleries	13 Multipurpose Museums
01 Defence Museum	01 Natural History Museum
02 Educational Museums	06 Personal Museums
04 Ethnographic Museums	06 Science Museums/Centres
04 Historical Museums	08 Thematic/Specialised Museums



Smriti Van Earthquake Memorial and Museum
Bhuj, Kutch district, Gujarat

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HARYANA
12
MUSEUMS

02 Archaeological Museums	01 Personal Museum
01 Art and Craft Museum/Gallery	01 Science Museum/Centre
03 Multipurpose Museums	04 Thematic/Specialised Museums



Archaeological Site Museum
Sheshi Chila's Tomb, Thanesar, Haryana

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MUSEUMS IN INDIA Ministry of Culture Government of India

HIMACHAL PRADESH
21
MUSEUMS

02 Archaeological Museums	02 Historical Museums
05 Art and Craft Museums/Galleries	01 Multipurpose Museum
02 Defence Museums	01 Religious Museum
01 Ethnographic Museum	05 Thematic/Specialised Museums
01 Geological Museum	01 Zoological and Botanical Museum



Bhuri Singh Museum
Chamba, Himachal Pradesh

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JHARKHAND
10
MUSEUMS

01 Anthropological Museum	02 Ethnographic Museum
01 Archaeological Museum	01 Geological Museum
01 Art and Craft Museum/Gallery	01 Multipurpose Museum
02 Defence Museums	01 Thematic/Specialised Museum



Audrey House Ranchi, Jharkhand

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KARNATAKA
68
MUSEUMS

02 Anthropological Museums	02 Medical Museums
17 Archaeological Museums	07 Multipurpose Museums
10 Art and Craft Museums/Galleries	01 Natural History Museum
03 Defence Museums	05 Personal Museums
02 Educational Museums	04 Science Museums/Centres
02 Ethnographic Museums	13 Thematic/Specialised Museums



Archaeological Museum Bijapur, Karnataka

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KERALA
61
MUSEUMS

07 Archaeological Museums	07 Multipurpose Museums
02 Archives and Libraries	01 Natural History Museum
06 Art and Craft Museums/Galleries	07 Personal Museums
06 Defence Museums	04 Religious Museums
02 Educational Museums	04 Science Museums/Centres
01 Ethnographic Museum	10 Thematic/Specialised Museums
03 Historical Museums	01 Zoological and Botanical Museum



Napier Museum Thiruvananthapuram, Kerala

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MADHYA PRADESH
52
MUSEUMS

01 Anthropological Museum	03 Multipurpose Museums
25 Archaeological Museums	01 Natural History Museum
07 Defence Museums	02 Science Museums/Centres
02 Educational Museums	07 Thematic/Specialised Museums
04 Ethnographic Museums	



Indira Gandhi Rashtriya Manav Sangrahalaya Bhopal, Madhya Pradesh

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MAHARASHTRA
94
MUSEUMS

01 Anthropological Museum	01 Medical Museum
07 Archaeological Museums	11 Multipurpose Museums
13 Art and Craft Museums/Galleries	03 Natural History Museums
10 Defence Museums	09 Personal Museums
05 Educational Museums	01 Religious Museum
03 Ethnographic Museums	04 Science Museums/Centres
01 Geological Museum	16 Thematic/Specialised Museums
08 History Museums	01 Zoological and Botanical Museum



Chhatrapati Shivaji Maharaj Vastu Sangrahalaya Mumbai, Maharashtra

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MANIPUR
32
MUSEUMS

02 Archaeological Museums	06 Multipurpose Museums
02 Archives and Libraries	01 Personal Museum
04 Art and Craft Museums/Galleries	01 Religious Museum
03 Defence Museums	01 Science Museum/Centre
08 Ethnographic Museums	02 Thematic/Specialised Museums
01 Medical Museum	01 Zoological and Botanical Museum



Manipur State Museum, Manipur

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MEGHALAYA
16
MUSEUMS

01 Anthropological Museum	04 Multipurpose Museums
01 Art and Craft Museum/Gallery	01 Personal Museum
04 Defence Museums	01 Science Museum/Centre
02 Ethnographic Museums	01 Thematic/Specialised Museum
01 Geological Museum	



Captain Williamson Sangma State Museum Shillong, Meghalaya

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MIZORAM
05
MUSEUMS

02 Ethnographic Museums	02 Multipurpose Museums
01 Science Museum/Centre	



Mizoram State Museum, Aizawl, Mizoram

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NAGALAND
11
MUSEUMS

01 Art and Craft Museum/Gallery	01 Science Museum/Centre
06 Ethnographic Museums	01 Thematic/Specialised Museum
02 Multipurpose Museums	



Longleng District Museum, Ongpok, Nagaland

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ODISHA
38
MUSEUMS

11 Archaeological Museums	02 Personalia Museums
06 Art and Craft Museums/Galleries	05 Science Museums/Centres
02 Ethnographic Museums	02 Religious Museums
07 Multipurpose Museums	02 Thematic/Specialised Museums
01 Natural History Museum	



Raja Bhoori Odisha Crafts Museum, Bhubaneswar, Odisha

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PUNJAB
28
MUSEUMS

04 Archaeological Museums	04 Personalia Museums
05 Art and Craft Museums/Galleries	03 Religious Museums
04 Defence Museums	01 Science Museum/Centre
01 Educational Museum	02 Thematic/Specialised Museums
03 History Museums	01 Zoological and Botanical Museum



Partition Museum, Amritsar, Punjab

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RAJASTHAN
56
MUSEUMS

01 Anthropological Museum	16 Multipurpose Museums
12 Archaeological Museums	02 Natural History Museums
07 Art and Craft Museums/Galleries	02 Personalia Museums
01 Defence Museum	02 Religious Museums
01 Educational Museum	01 Science Museum/Centre
02 Ethnographic Museums	04 Thematic/Specialised Museums
05 Historical Museums	



Albert Hall Museum, Jaipur, Rajasthan

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SIKKIM
08
MUSEUMS

01 Defence Museum	01 Religious Museum
02 Ethnographic Museums	01 Science Museum/Centre
02 Multipurpose Museums	01 Thematic/Specialised Museum



Ganju Lama VC Museum, Gangtok, Sikkim

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TAMIL NADU
87
MUSEUMS

19 Archaeological Museums	01 Natural History Museum
09 Art and Craft Museums/Galleries	06 Personalia Museums
02 Defence Museums	01 Religious Museum
03 Educational Museums	05 Science Museums/Centres
02 Historical Museums	08 Thematic/Specialised Museums
01 Medical Museum	01 Zoological and Botanical Museum
29 Multipurpose Museums	



Government Museum Chennai, Tamil Nadu

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TELANGANA
22
MUSEUMS

11 Archaeological Museums	01 Multipurpose Museums
02 Art and Craft Museums/Galleries	01 Religious Museum
01 Ethnographic Museum	05 Thematic/Specialised Museums
01 Geological Museum	



Telangana State Archaeology Museum, Hyderabad, Telangana

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TRIPURA
02
MUSEUMS

01 Archaeological Museum	01 Ethnographic Museum
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Tripura State Tribal Museum, Agartala, Tripura

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UTTARAKHAND
38
MUSEUMS

01 Anthropological Museum	01 Medical Museum
03 Archaeological Museums	04 Multipurpose Museums
02 Art and Craft Museums/Galleries	02 Natural History Museums
04 Defence Museums	02 Personalia Museums
05 Educational Museums	02 Science Museums/Centres
02 Ethnographic Museums	01 Thematic/Specialised Museum
01 Geological Museum	07 Zoological and Botanical Museums
01 Historical Museum	



Jagdishwar Archaeological Museum, Uttarakhand

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UTTAR PRADESH
83
MUSEUMS

01 Anthropological Museum	05 Medical Museum
18 Archaeological Museums	07 Multipurpose Museums
08 Art and Craft Museums/Galleries	03 Natural History Museums
06 Defence Museums	01 Personalia Museum
08 Educational Museums	02 Religious Museums
01 Ethnographic Museum	01 Science Museum/Centre
04 Geological Museum	05 Thematic/Specialised Museums
05 Historical Museum	08 Zoological and Botanical Museums



Hussainabad Picture Gallery, Lucknow, Uttar Pradesh

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DIRECTORY OF MUSEUMS IN INDIA



Ministry of Culture
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WEST BENGAL
99
MUSEUMS

09 Archaeological Museums	04 Multipurpose Museums
02 Archives and Libraries	01 Natural History Museum
24 Art and Craft Museums/Galleries	13 Personalia Museums
06 Defence Museums	02 Religious Museums
06 Educational Museums	09 Science Museums/Centres
01 Ethnographic Museum	09 Thematic/Specialised Museums
01 Geological Museum	03 Zoological and Botanical Museums
09 Historical Museums	



Conch Behar Palace Museum (Victor Jubilee Palace) West Bengal

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ANDAMAN & NICOBAR ISLANDS
07
MUSEUMS

01 Anthropological Museum	01 Science Museum/Centre
01 Defence Museum	01 Thematic/Specialised Museum
01 Historical Museum	02 Zoological and Botanical Museums



Naval Marine Museum Samudrika Andaman and Nicobar Islands

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CHANDIGARH
17
MUSEUMS

01 Anthropological Museum	01 Natural History Museum
02 Art and Craft Museums/Galleries	03 Personalia Museums
01 Historical Museum	05 Thematic/Specialised Museums
01 Multipurpose Museum	03 Zoological and Botanical Museums



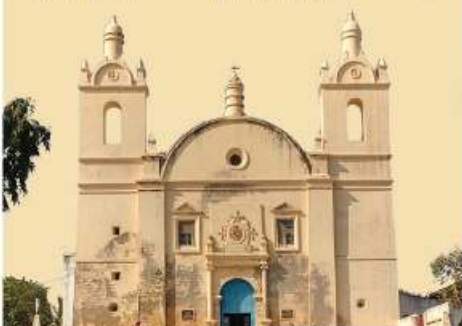
Government Museum and Art Gallery, Chandigarh

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DADRA AND NAGAR HAVELI AND DIU
02
MUSEUMS

01 Archaeological Museum	01 Ethnographic Museum
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Diu Museum, Dadra and Nagar Haveli and Diu

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DELHI
45
MUSEUMS

03 Archaeological Museums	01 Historical Museum
02 Archives and Libraries	02 Multipurpose Museums
09 Art and Craft Museums/Galleries	10 Personalia Museums
06 Defence Museums	02 Science Museums/Centres
01 Educational Museum	08 Thematic/Specialised Museums
01 Ethnographic Museum	



National Gallery of Modern Art, Delhi

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JAMMU & KASHMIR
10
MUSEUMS

03 Art and Craft Museums/Galleries	02 Multipurpose Museums
03 Defence Museums	01 Natural History Museum
01 Educational Museum	



Amar Mahal Museum and Library, Jammu Tawi

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LADAKH
11
MUSEUMS

01 Art and Craft Museum/Gallery	02 Multipurpose Museums
01 Defence Museum	04 Religious Museums
01 Ethnographic Museum	02 Thematic/Specialised Museums



Hall of Fame, Leh

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LAKSHADWEEP
03
MUSEUMS

01 Multipurpose Museum	01 Zoological and Botanical Museum
01 Science Museum/Centre	



Golden Jubilee Museum, Lakshadweep

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PUDUCHERRY
04
MUSEUMS

01 Defence Museum	01 Personalia Museum
01 Multipurpose Museum	01 Science Museum/Centre



Police Museum Puducherry, Puducherry

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CENTRE FOR MUSEUMS

The Centre is a shared vision of CULTRE and INDICA to revitalise the societal and economic importance of museums in the cultural landscape of India. This Centre aims to facilitate creation of 21st century museums that are flexible, connected and responsive, by working with existing museums as well as developing new museum concepts.

The Centre focuses on museum-based research, defining new concepts & road maps, museum management strategy, defining visitor experience for the museum, marketing and outreach planning and possible sustainability planning.

CULTRE

Cultre is a creative and cultural enterprise that seeks to promote the access, understanding and experience of India's pluralistic cultural heritage to young minds and life-long learners through content, products and experiences. With its product brand, CultreBOX, tangible products are created that bridge the understanding of India's rich culture and heritage to the modern era. With the combined efforts of cultural institutions, historians, master craftsmen, product designers, and Cultre, comes the CultreBOX - all things culture, in a box.

INDICA

Indic Academy is an Institute for Indian knowledge systems that envisions the well-being of all beings. A non-traditional university that aims to protect, preserve and promote traditional institutions, knowledge and practice in its goal to seek a global renaissance of Indic civilizational thought. The organisation offers unique, authentic & immersive learning experiences that enable leaders to fulfil their potential, passion and purpose.

MUSEUM MOSAIC

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