

# RE-IMAGINE

## MUSEUMS AND GALLERIES: UK-INDIA OPPORTUNITIES AND PARTNERSHIPS

October 2014





# **Re-Imagine**

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## INTRODUCTION

This research is part of Re-Imagine Arts, a cultural programme led by the British Council in partnership with key stakeholders in India and in the UK, including the UK Arts Councils, UK Government Department of Culture, Media and Sport (DCMS) and UK Trade and Investment (UKTI).

Re-Imagine is a five-year arts and culture initiative (2013-2017) to build new creative connections in new ways between the people of the UK and India. It builds on the British Council's research and dialogue project (2012), entitled Re-Imagine: India-UK Cultural Relations in the 21st Century, which explored the relationships between the UK and India afresh.

A number of key themes emerged from that research:

- the importance of the relationship being an equal partnership
- the huge opportunities — and relative lack of cultural engagement by the UK outside of the four main metro cities
- the potential for digital technologies to transform the cultural relationship
- the valuable opportunities for both countries to learn from each other: reciprocity is key to the success of the programme.

The overall aim of Re-Imagine is to increase the reach and impact by engaging appropriately with all 29 states of India and establishing links with different regions of the UK. This will be achieved through research and insight, exchanges, collaborative projects, digital media and delivering programmes in partnership.

The idea of this research on museums germinated during the Strategic Transformation of 21st Century Museums Conference held in Delhi and Kolkata in February 2014, organised by the Indian Ministry of Culture, attended by museums professionals from across India and a delegation from UK's museums. In separate conversations it became evident that to enable understanding and development of new and sustainable connections between UK and Indian museums it was necessary to map the contemporary museums landscape in both India and the UK as nothing akin was available. The aim of this research on museums, and it is in essence work-in-progress, is therefore to map the landscape — looking at collections, policies, funding, human resources, education programming, audience profiling and international priorities in both countries.

## METHODOLOGY

This report was commissioned to create a resource bank of museums of India and the UK, providing insights into the collection, governance and functioning of these museums along with relevant contact details.

India has well over 800 museums and at least one in each of the Union Territories and several in each of the 29 States. Rather than look at them state-wise, which has been done in earlier and recently published directories such as Museums of India (Usha Agarwal; INTACH/Aryan; Fourth Revised Edition, 2013), the museums covered in this research have been classified and selected based on two criteria, (1) their collection and (2) their controlling authority and/or source of primary funding.

Classification based on Type of Collection:

- Older provincial museums
- Palace museums
- Anthropological museums
- Medical museums
- Archaeological site museums
- House museums
- University museums
- Ancient and contemporary art collections

- Folk art museums
- Railway/transport museums
- Military museums
- Science and natural history museums
- Court museums
- Memorial museums

Classification based on Controlling Authorities and Funding Agencies:

- Ministry of Culture, Government of India
- Ministry of Railways and Textiles, Government of India
- Archaeological Survey of India (ASI)
- State Archaeological and Museums Department
- State Development Authority
- State Municipal Corporation
- Public and Private Trusts
- Society /Foundation
- University/institution

Based on the selection criteria above, we looked at over 150 museums from across India and 25 Science Centres under the National Council of Science Museums in India.

It is estimated that there are about 2,500 museums in the UK, out of which nearly 1,800 museums have been accredited. Registration under the Accreditation Scheme indicates that a museum has achieved a nationally approved standard in management, collections care and delivery of information and visitor services. The UK research was carried out by the National Museum Directors' Council (NMDC) and data collected from 58 museums from across the UK in response to a survey.

The primary data was collected using a comprehensive questionnaire designed to obtain first-hand information regarding collections, governance, audience profile, digital presence and engagement, current and international priorities. Internet presence and details were obtained through web search. A review of available literature and documents including directories, catalogues, brochures, annual reports and publications on Indian museums was also carried out. Informal non-structured interviews were also conducted with museum professionals in India.

Many museums personnel in India did not respond to e-mails or questionnaires. Many were hesitant to divulge information, especially with regard to governance and management policies. Additionally, it was observed that records were not systematic and hence accurate reports could not be obtained. Some of the research was dependent on online resources and examination of the available documents and media reviews.

## HISTORY

The institution of the museum, along with the modern notion of art and the preservation of cultural heritage, entered India during the colonial period as part of the great 'knowledge project' of the late eighteenth and the nineteenth centuries. As a result, the early museums in India consisted of a conglomerate of objects falling under the educational categories of geology, botany, zoology, archaeology, anthropology and art. Among others, the Indian Museum in Kolkata, the Madras Museum in Chennai and the Albert Hall in Jaipur were initially part of this ideology.

The idea of a museum as an institution preserving cultural heritage fired the imagination of several princely families in India and several of them instituted museums of art, in line with the British-colonial concept of the museum, and infused a European flavour to their aristocratic lifestyle. Many princes were educated in France and the UK and maintained estates in these countries, where they became fascinated with the History Painting genre of Europe. They brought back to India original works of generally lesser known artists as well as copies of more famous works. The 19th century museums established by the government were mainly run by the service officers, whereas the royal families often employed art-historians and experts on European art.

Since the history of museums reflects the development of India as a modern nation post-independence

many museums researched here were opened after the 1970s. Individual initiatives and partly private philanthropic support in this field is now promising as most of these new museums are modern, focused, theme based and with better governance.

## CURRENT OPERATING CONTEXT

In 2009 under the leadership of the Cultural Secretary Jawhar Sircar, the Ministry of Culture issued a 14-point agenda for museum reforms. Sircar was also successful in forging the first formal cultural partnership between the India and the UK in 63 years. The partnership has yielded certain positive results like the Leadership Training Programme (LTP) with British Museum running for three years and training programme for audience development with the V&A. In the first two years, the British Museum LTP programme was open only to Government museums but in its third year was opened to professionals from private museums as well.

In January 2012 another significant agreement was signed between the Ministry of Culture, Government of India and the Art Institute of Chicago. Under this agreement a programme was initiated to improve and upgrade Indian museums and their human resources. The Art Institute of Chicago shared best practices with Indian museums through seminars and workshops. Every year a select number of museum professionals from India are sent to Chicago for professional training. Art Institute staff also travel to India to conduct seminars in India on the themes mutually selected by the two sides. A significant achievement of this initiative has been the development of a single software system and uniform taxonomy for the cataloguing of Indian national collections. As a result India will adopt a single, searchable database program across all its national museums, which will allow for greater access to these collections by scholars and the public. However, no such MoUs or agreement has been signed with the state cultural departments so far.

## GOVERNANCE: UMBRELLA ORGANISATIONS AND STRUCTURE

There are three main Government organisations under which most museums are governed and funded.

- The Ministry of Culture
- Archaeological Survey of India (ASI), attached office under the Ministry of Culture
- The States Archaeological and Museums Departments.

The Ministry of Culture and the Archaeological Survey of India (ASI) come under the Central Government. The Ministry of Culture governs seven museums which are further divided into the number of branches the museums have. For example the National Gallery of Modern Art has three branches and the National Council of Science Museums have 25 science museums and several science centres all over India.

In addition the Ministry of Railways and the Ministry of Textiles also have specific museums under their purview.

These are also other government bodies responsible for sanctioning funds to various museums across India.

## Ministry of Culture

The mission of the Ministry is to preserve, promote and disseminate all forms of art and culture in India. To achieve this mission it is supported by a network of 41 organizations, which include 2 attached offices, 6 subordinate offices and 33 autonomous institutions.

The Ministry of Culture is headed by the Minister who is assisted by a Secretary. The team consists of 2 additional secretaries, 6 joint secretaries, 8 directors, 3 deputy secretary, 2 deputy director and 19 undersecretaries. For further information on the portfolio of each title refer to <http://www.indiaculture.nic.in/who-who>.

### Archeological Survey of India (ASI)

The ASI is an attached office under the Ministry of Culture and runs over 42 museums whose jurisdictions are by and large co-terminus with the States. It has its own head designated as Director General. One Additional Director General, 2 Joint Director Generals and 17 Directors assist the Director General in performing his duties.

For administrative convenience the entire country is divided into 24 ASI Circles. Each Circle is headed by a Superintending Archaeologist (S.A.), who is further assisted by Deputy Superintending

Archaeologist (Dy.S.A.), Deputy Superintending Archaeological Engineer (Dy.S.A.E.), Assistant Superintending Archaeologist (A.S.A.), Assistant Superintending Archaeological Engineer (A.S.A.E.), Assistant Archaeologists (A.A.) and Conservation Assistants (C.A.).

Under the Ancient Monuments and Archaeological Sites and Remains Act of 1958, the ASI has declared three thousand six hundred and fifty six monuments to be of national importance in the country. Out of these 17 were taken up for protection in 2004. [http://www.indiaculture.nic.in/sites/default/files/budget/Performance\\_Budget\\_Chapter\\_3.pdf](http://www.indiaculture.nic.in/sites/default/files/budget/Performance_Budget_Chapter_3.pdf)

## FUNDING

The sources of funding for most museums covered in this research are the following:

- Ministry of Culture, Government of India
- Archaeological Survey of India (ASI)
- Department of Archaeology, Museums and Heritage of various State Governments
- Ministry of Customs and central Excise.
- Ministry of Defence (Army and Navy)
- Ministry of Railways, Government of India
- Ministry of Textiles, Government of India
- Private philanthropy
- Public and Private Trusts
- Religious bodies, Public and Private Trusts
- Societies & Foundations
- State Development Authorities
- State Municipal Corporations
- Universities & Institutions

The budget allocation for the different Ministry of Culture supported museums is available on <http://www.indiaculture.nic.in/sites/default/files/pdf/DDG-2014-15.PDF>. The Ministry of Culture's annual report 2012-13 has further details. The revenue generated by most government supported museums (mostly entry ticket sales) goes to a common fund managed by the Ministry of Culture. Hence there is no direct impact of revenue generated (or not generated) from these museums on sanctioning of funds.

The majority of the state museums come under the Archaeological and Museums department of their respective states. However, there are some museums which come under the state development authorities. Very little information is available in the public domain on budget allocations for state museums. In most public documents these allocations are usually clubbed with allocations of other related departments.

Non-government museums rely on a variety of sources for their operational needs – trust, foundations, occasional grants from the state or central government and corporate support. Museums inside an institution or college/university are funded by the parent organisation. Some get funding from multiple sources – state government, central government and a trust. Additionally, some museums come under the state development authorities or departments and there are some which come under Private Public Partnership (PPP) model. An example of the PPP model is Kolkata Museum of Modern Art (KMOMA).

Museum shops and café are still to be built in most government-supported museums. Revenue from entry tickets is minimal. The situation is slightly better in privately run initiatives enabling them to earn revenue from shops and cafes. There are a few museums that collect revenue through workshops and special exhibitions. Some museums generate revenue by hiring out facilities, auditoriums and spaces for exhibitions and events, and sale of publications.

Non-government museums or private museums seek sponsorship or support from local business houses, philanthropists or corporates for temporary exhibitions, display, conservation, documentation research and other infrastructural development requirements. However, most museums struggle with generating funds because of lack of support and a lack of awareness or the need for social responsibility for heritage or cultural projects. This may now change as under the new Companies Act in India, certain class of profitable entities are required to shell out at least two per cent of their three-year annual average net profit towards Corporate Social Responsibility (CSR) activities. Schedule VII of the Act lists culture as activities prescribed under CSR: "Enhancement of Craftsmanship while protecting art and

culture and measures to restore sites of historical importance and national heritage and promoting the works of art and setting up of public libraries.”

## OTHER GRANTS AVAILABLE

Some of the museums have made use of the grants offered by the central government and trusts supporting arts and culture in India. These are:

**Ministry of Culture’s Museum Grant Scheme:** The Ministry of Culture has a museum grant scheme providing financial assistance for the development of regional and local museums. This scheme also addresses the need for funding of large scale museums on Public Private Partnership (PPP) framework as well. For more information please refer <http://indiaculture.nic.in/indiaculture/museum.html>

**Scheme for Financial Assistance for Digitisation of Museum Collections:** This is a new Central scheme aimed at developing a national database of all art objects and antiquities available with Museums at various levels i.e. national level, state level, regional and local museums all across the country in order to provide enhanced accessibility to scholars, researchers and informed visitors. For more information please refer <http://indiaculture.nic.in/indiaculture/digitization-museum-collections.html>

**Scheme for Financial Assistance for Capacity Building and Training of Museum Professionals:** This is a new Central scheme under Ministry of Culture aiming to fulfil an urgent need for trained professionals at various levels all across the country. For more information please refer: <http://indiaculture.nic.in/indiaculture/capacity-building-and-training-of-museum.html>

**National Culture Fund (NCF):** Established as a funding mechanism distinct from the existing sources and patterns of funding for the arts and culture in India, it enables institutions and individuals to support arts and culture directly as partners with the government. For more information please refer: [http://ncf.nic.in/ncf\\_role\\_benefit.htm](http://ncf.nic.in/ncf_role_benefit.htm)

**Dorabji Tata Trust:** In 1932, the Sir Dorabji Tata Trust was established by Sir Dorabji Tata who donated all his worldly possessions to the Trust. Now known as the Sir Dorabji Tata Trust and the Allied Trusts comprising 5 trusts. They work on several fronts such as promoting the arts scholarship and building archival facilities; protecting and conserving India’s cultural heritage and dying art forms; supporting research and development activities of the arts and supporting development media projects. For more information please refer: <http://www.dorabjitatatrust.org/id/116/Thematic%20Area/>

**India Foundation for the Arts (IFA):** They are a national, not-for-profit, grant-making organisation that supports practice, research and education in the arts in India. Their Archival and Museum Fellowships enable artists and curators to engage with public/private archives and museum collections to create new work, thereby enriching their own practice as well as activating these spaces. For more information refer: <http://www.indiaifa.org/programmes/fellowships.html>

**CSR Policies:** As mentioned above.

**Goa State Museum Financial assistance to private museum/ individuals category:** The Government of Goa, Department of Museums has recently recognised private and Individual initiatives in heritage management and announced a financial assistance of up to Rs 25,00,000 for private museums and museums run by individuals in Goa.

**Charles Wallace India Trust:** CWIT offers grants and scholarships to develop skills in the museum sector

## REVENUE

Two important sources of internal revenue generation – a museum shop and café -- are still not very popular among museums, especially government funded museums. The reason given is lack of funds for building the basic infrastructure or lack of designated leaders to head the initiative. However, most are in the process of developing shops and often these are outsourced to other government departments. Examples include the crafts councils, textiles or tourism departments. The scene is slightly better with privately run initiatives which earn a small amount from their publications or restaurants.

## PARTNERSHIPS AND INTERNATIONAL COLLABORATION

During the course of the research, it was apparent that there is growing awareness of the importance of partnerships and collaborations from both sides. International collaborations with museums have

increased recently and, besides the UK, there is increased interest from museums in Germany, USA, China and France.

Collaborating with other museums or partnership of any kind is a relatively new idea in India and very few museums have looked at it seriously and consider it relevant. The data indicates that only a few museums have formed some type of partnership at a local and national level with other museums and even fewer museums have any international collaboration.

Partnerships and collaborations are mostly through travelling exhibitions, lending artefacts, inviting foreign professionals to conduct some kind of training, participation in seminars, workshops, symposiums in collaboration with other organisations. International collaborations on exhibitions have been mostly with the major museums but training and capacity building has seen participation from a larger number of museums. A few exhibits from museums and collections in India have gone abroad for participation in large expositions but this remains a relatively unexplored and complex area.

Many collaborations in the past with the museums under the Ministry of Culture were only limited to being venue partners for foreign travelling exhibitions. However, the scenario is changing. While exchanges of exhibitions between museums in India and abroad have increased, co-curating similar collections from their respective museums is becoming more popular.

In 2013-14, the Arts Council of England's (ACE) supported non-national museum professionals of the UK to visit various Indian museums, monuments and art galleries to explore partnerships and collaborations. The ACE research report annexed here offers interesting insights, either on similarities in practice or differences in approaches in India and the UK.

## COLLECTION DEVELOPMENT

The UK survey reveals that many museums are keen to collaborate with Indian museums on collection development. For example, between 2015 and 2018 Bristol Museums, Galleries and Archives will focus on the development, cataloguing and conservation of the recently acquired British Empire and Commonwealth Collection. The project will offer many opportunities to link with source communities from both the UK and the Commonwealth and take a broader look at colonial activity and its impact across the World. The British Library in 2013-14 completed a major collaboration with the CSMVS museum in Mumbai to digitally reunify the 17th century 'Mewar Ramayana' manuscript and make it available online. The Whitworth Art Gallery has done partnership work with textile makers and curators in Ahmedabad, Delhi and Kutch as part of collection development and exhibitions. National Museums Scotland is displaying a selection of items from the Indian collections in a new exhibition, India Connections, which will be shown at the National Museum of Scotland from November 2014 - March 2015. The Natural History Museum holds extensive specimen collections from the whole of the Indian subcontinent, covering all aspects of the natural world. Many of these collections have been developed in parallel - and often in close collaboration - with the Indian Museum and the Surveys of India since the early 19th Century. They are keen to maintain and develop these long-standing historic ties and are currently discussing MOUs with various institutions in India to enhance exchange of information and pursue future joint programmes.

The National Maritime Museum holds an important (but hitherto under-researched) collection of objects and documents relating to the East India Company. Other collections, such as papers from the Royal Indian Naval Association and the Colonel Hubert Kendell Percy-Smith collection are invaluable to researchers and genealogists exploring maritime connections. Material relating to Lascars is currently the subject of a community stakeholder based project which will digitize and enhance collection records and culminate with a conference and exhibition from autumn 2015. Autumn 2015 is the 25th anniversary of both the opening of the Nehru Gallery and the launch of the Nehru Trust for the Indian Collections at the V&A. To mark the occasion the V&A will be presenting an exciting series of exhibitions, displays, events and digital initiatives that will explore the rich and varied culture of South Asia, both past and present. There are many more similar examples of animating collections and connecting with communities.

## PEOPLE POLICIES

The Ministry of Culture has recently invested in capacity building and training programmes in collaboration with foreign museums. Examples are the British Museum Leadership Training Programme and collaboration with the Chicago Institute of Art.

At the state level, in-house training programmes are held for staff, especially for conservation and

administrative procedures. They are encouraged to attend training workshops outside the state, if routed through proper administrative channels.

The Archeological Survey of India (ASI) develops training programmes both for in-service professionals and pre-service connoisseurs through the Institute of Archaeology.

There are two organisations for museum professionals, the Museum Association of India and ICOM – INDIA, both of which do not have a large active member base. Most museums professionals surveyed agreed that an active platform for museum professionals in India is required to share best practice and build to networks skills and resources.

## EDUCATION

Very few museums have dedicated education departments or staff. There is great potential for development here. Museums are generally not part of the curriculum of the educational system across India. A few museums are now taking initiatives to engage with their communities by organising outreach programs in their museums. Example, the Government of Bihar gives financial assistance to all state schools, nearly 85,000 schools, to enable students to visit museums.

A few universities have museum departments but knowledge of their curriculum and access is limited. The Museums Association UK made available its journals to at least eight universities in India.

## COMMUNICATIONS

Internal and external communication policies and guidelines are not available in the public domain of most Indian museums. However, most museums manage communications through the administrative team rather than engaging a dedicated communications team staffed with specialists trained in latest communications strategies and best practices.

## DIGITAL

The importance of digitisation is recognised by most museums. However, most museums in India do not have a digital strategy. Very few museums have a website and an online presence and some are not even listed on any museum or travel site. However in recent years, some museums have turned to social media for attracting visitors to their museums.

Most museums have not actively marketed themselves beyond their small local audiences to increase footfall. Some museums have a website, either independent or under a mother organization. These sites are more like contact information pages. The purpose of these websites is to provide the location, timings of the museum and in a few cases very basic information about the collection. They lack the dynamic nature required to attract and engage the contemporary online viewer.

Inventory systems used in most of these museums are out-of-date and give superficial information of their collections. While some museums have adopted digitisation of their collections and upgrading of the inventory there is an urgent need to develop a detailed object information system for their collection to match standards seen in modern museums abroad.

Under an initiative by the Ministry of Culture, national museums across the country are using JATAN: Virtual Museum Builder, a comprehensive software suite designed and developed by the Human-Centered Design and Computing Group of the Centre for Development of Advanced Computing (C-DAC) which has been selected as the standard software for all Museums under the purview of the Ministry of Culture, Government of India. Museums using this software include National Museum, New Delhi, Victoria Memorial, Indian Museum, Allahabad Museum, National Gallery of Modern Art, New Delhi, Mumbai and Bengaluru, Archeological Survey of India (ASI) Museum, Goa and Nagarjunakonda, Andhra Pradesh and Salar Jung Museum, Hyderabad. While the process is ongoing it will take time for the vast collections to be covered.

Interest in acquiring knowledge and expertise in digital engagement is particularly timely given the almost limitless opportunities for Indian museums to promote their culture and heritage to global audiences through digital channels. Museums can engage diverse audiences in new ways and this is in part due to the massive growth of the internet economy in India, increased mobile usage via smartphones and tablets and the prevalence of social media. Museums also have the ability to begin to exploit new commercial opportunities that simply didn't exist before.

It should be noted that none of the challenges are unique to Indian museums and in fact all cultural institutions around the world are struggling with how to manage digital transformation to some degree or another. However, there is an urgency for Indian museums to take advantage of this unique moment to start to really leverage the potential of digital technologies to reach audiences. A combination of India's digital economy growing rapidly to position it by the end of 2014 as the second largest internet economy after China, a strong political will to move towards a 'digital India' and an emphasis on education and outreach are goals that museums are uniquely qualified to deliver on. Indian museums now have the potential to use digital channels to reach huge audiences, both nationally and internationally. Many of these audiences will never have had the opportunity to experience the vast riches of Indian culture and heritage or have appreciated the complex stories they have to share about them.

## AUDIENCES

Most museums in India are collection and exhibition-focused and have no monitoring or evaluation of audience reaction or response. There are few that even aim at being visitor-friendly and interactive. Most museums are not accessible to visitors with special needs. There are also very few that offer modern day facilities like a cafe or a museum shop.

While large numbers of students and families are often the audiences that museums get there is not enough done to engage with them. It was acknowledged that museum facilities such as audio guides, touch screen computers, narrative labelling can enhance visitors experience and are important in increasing the amount of time a visitor will spend in the museum. By increasing the various facilities like having a trained guide, ramps for handicaps, lifts etc at the museum, the management can ensure that visitors leave with a positive experience which in turn could attract others to the museum. An activity centre and an auditorium will help attract visitors. From the data collected it is observed that most museums lack basic amenities like clean functional toilets, eatery and free drinking water. Additionally facilities that enhance the interest in the collection like library or internet usage, photocopying facilities, research and documented material is minimal and found only in a few cases.

In the UK, most museums have data on their audiences, and build specific events around target audiences. Birmingham Museums Trust is considering a study tour of India that will facilitate learning about Indian audiences and how they interact with museum experiences. Such initiatives can be mutually beneficial.

## INNOVATION AND DESIGN

Innovation in museum promotion is needed over time, not only by incorporating additional galleries and display space but also keeping in mind curatorial and visitor enhancement needs. Of the museums surveyed, only a few museums had made any effort towards renovation in the recent past. Restoration work is mainly focused on structural needs leaving out crucial elements of planning and design as technical requirements of a museum. Often curatorial requirements were looked at after the structural work was completed. However, refurbishment, renovation and expansion is very much a part of future planning for most Indian museums surveyed.

A recent trend is the opening of new museums by various states of India. For example, a new international museum is coming up in Patna, the capital of Bihar funded entirely by the State Government of Bihar.

## CONCLUSION

This report provides details of over 175 museums in India and the UK, and it is hoped the data therein will enable informed choices for collaborative work. Whatever the current state of museums in India, there is a growing recognition of their importance in the cultural, social and economic life of the country and a consequent desire to build new museums and upgrade existing ones. The UK survey shows that there is a new desire to work with collections that are part of shared history and go back to source communities. The survey reveals the many opportunities for the two countries to work gainfully together in the museums and heritage sector.

British Council India

National Museum Directors' Council, UK

October 2014

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## MUSEUMS MAPPING INDIA

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Colour index :            **National**            **State Museums**            **Private Museums**

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### 1857 War Memorial, Lucknow, Archaeological Survey of India

**Director:** Dr. Rajendra Yadav Assistant Archaeologist

**Type of Museum:** Ministry of Culture funded

**Website:** [http://asi.nic.in/asi\\_museums\\_lucknow.asp](http://asi.nic.in/asi_museums_lucknow.asp)

**Contact details:** +91-522-2307037. Email: ryasi69@yahoo.com, ryasi70@gmail.com; Address: Near Shaheed Smarak, Main MG Road, Lucknow, Uttar Pradesh, 226001, India

**About:** The main Residency building at Lucknow was constructed by Nawab Asaf-ud-Daulah and was made available to the British Resident in 1780 for being the guest of the Nawabs. This museum is known as Residency which is reminiscent of the uprising of 1857 in Lucknow. The artefacts were received here in 1920. The museum was established with a view to mark the importance of First War of Indian Independence which is housed in an annex of the main Residency building, earlier used for displaying a model of the Residency complex.

The complex in 1857 had more than twenty-five large and small buildings, many of which were destroyed by the onslaught of canon fire and mining activities of the Indian freedom fighters. The canon holes are still preserved in their place so as to acquaint visitors with the history of Indian independence.

The buildings in the form of ruins in the Residency complex include the main building which was originally three storeyed and had hexagonal towers on the east and west corners, the Banqueting Hall, Dr. Frayers House, the Treasury House, *Begum Kothi* and the Baillie Guard gateway. All these buildings were made in the European style. It also has the memorials of Sir Henry Lawrence, Major Banks and others killed in the compound during the struggle of 1857-58. There are two buildings in the complex, an Imambara which is 150 years old and a mosque constructed in the traditional Indo-Sarcenic style. The main Residency building at Lucknow was constructed by *Nawab* Asaf-ud-Daulah and was made available to the British Resident in 1780 for being the guest of the *Nawabs*.

**About the collection:** The museum, designed to present visual accounts of the freedom struggle of 1857, consists a model of the Residency, old photographs, lithographs, paintings, documents, period objects such as guns, swords, shields, mustering cannons, rank badges, medals and other items. Dioramas and paintings on canvas showing battle at the Residency and other areas relating to the theme, also from the display.

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### Academy of Fine Arts, Kolkata

**Director / Chair:** Prasun Mukherjee

**Type of Museum:** Private, Trust

**Website:** Nil

**Contact details:** Email: ray.bulbul@gmail.com. Address: 2, Cathedral Road, Kolkata 700016.

**About:** An art gallery set up by Lady Ranu Mookerjee in 1933 to house her rich collection of paintings, textiles, manuscripts and personal belongings of Rabindranath Tagore; it also holds annual exhibitions of contemporary Indian art. Run by an Executive Committee headed by a Board of Trustees, with some government funding, revenue from theatre hall and seminar halls

At present closed for renovation the Academy has eight galleries, a theatre auditorium and an open lobby. Established in 1933, the building was completed in 1960 and in 1962 the Rabindra Gallery was set up by Lady Ranu Mookerjee to perpetuate her memories with Rabindranath Tagore.

Gradually within a couple of years the entire first floor of the Academy's building was devoted to a

museum of art objects comprising the galleries. It was initially located in a room loaned by the Indian Museum, and the annual exhibitions used to take place in the adjoining verandah. Later, thanks to the efforts of Lady Ranu Mookerjee and patronage by B.C. Roy, Chief Minister of West Bengal, as well as Jawaharlal Nehru, the Prime Minister of India, the academy was shifted to a much larger space in the Cathedral Road, beside St. Paul's Cathedral, the present Location.

The academy also provides a platform to unknown and young artists and holds the Annual All India exhibition showcasing works of leading artists.

**About the collection:** The highlights include Tagore's works and belongings from Ranu Mookerjee collection, sculpture by Ramkinkar Beji and Selim Munshi, Bengal School of Paintings, Baluchari, Varanasi saris, Contemporary paintings and sculptures, miniatures, antique carpets, Saat bhai champa by Gaganendranath Tagore and Shiva with Ganesh by Jamini Roy

**Current and future priorities:** Complete renovation and modernisation with funding from Ministry of Culture

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## Acharya Bhavan

**Director / person in-charge: Parul Chakraborty**

**Type of Museum:** Acharya Bhavan, the home of Acharya Jagadis Chandra Bose, Bengali polymath, physicist, biologist, botanist, archaeologist, as well as an early writer of science fiction, is being developed into a Science Heritage Museum under the aegis of Ministry of Culture, Government of India. The Bhavan is managed by Sir J C Bose Trust.

**Contact details:** [baisakhimitra@gmail.com](mailto:baisakhimitra@gmail.com)

**About:** Acharya Bhavan is the home of noted scientist Acharya Jagadis Chandra Bose. In 2009, during his 150th birth anniversary celebrations, it was proposed that his home be developed into a Heritage Science Museum, the first of its kind in India.

Sir J C Bose Trust was founded by Acharya Bose himself in 1931 for the proper management of Acharya Bhavan, his movable and immovable properties (separate from Bose Institute) and to maintain his legacy for posterity.

The Trust has been collaborating with the German and Australian organisations to convert the 110-year old house into a science museum.

**About the collection:** The collection, besides being preserved as the residence of Bose, has rich collection of books, journals, scientific instruments and an observatory which housed a powerful telescope used till 1960 by the astronomy students of the colleges in and around Calcutta.

The following items are notable:

- Original instruments of Bose, books and papers pertaining to his epoch- making discoveries in wireless telegraphy (basis of all modern telecommunications), and in establishing basic unity of life and similarity between living and non-living.
- A graceful interior with carved wooden ceilings, antique furniture and priceless paintings of Bharat Mata and frescoes on the walls by Nandalal Bose and other contemporaries.
- Collections of ancient sculptures and art, rare books and journals.
- Slides and blocks made by Bose for his scientific and literary contributions.
- Documents of his association with dignitaries around the world.
- Evidence of his involvement in the Indian National movement.
- A set of works of Bernard Shaw presented to Acharya Bose by Bernard Shaw.
- A set of works of Romain Rolland presented to Acharya Bose by Romain Rolland.
- A book of Kakasu Okakura presented to Acharya Bose by Kakasu Okakura.
- A National Flag designed by Sister Nivedita which was presented at the Indian National Congress Meeting, 1906.
- Priceless gifts from Maharaja of Tripura, Kashmir and others.
- Exclusive sitting room of Bose with his life-long friend Tagore

**Current and future priorities:** To develop Acharya Bhavan, the historical residence of Acharya J C Bose and Lady Abala Bose into a “Science Heritage Museum” of national and international importance with the help of national and international collaboration.

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## Albert Hall, Jaipur

**Director/Person in charge:** Rakesh Cholak, Superintendent

**Type of Museum:** State funded

**Website:** alberthalljaipur.gov.in

**Contact details:** Email: albertmuseum-jp@nic.in; Tel: +91(011)23010780, +91(0)9891966036. Address: Ramniwas Bag, Adarsh Nagar, Jaipur, Rajasthan 302004

**About:** Established in 1887, functions under the Department of Archaeology and Museums, Government of Rajasthan. Its Indo-Saracenic architecture and stone ornamentation is an integral part of the display. A source of reference for varied classical Indian styles of design from Mughal to Rajput. Even the corridors are decorated with murals in a variety of styles including the *Ramayana* and reproducing paintings from illustrations in the Persian *Razmnama* prepared for Emperor Akbar. European, Egyptian, Chinese, Greek and Babylonian civilisations are portrayed in the other murals.

**About the collection:** It has an exhaustive collection of 20,598 artefacts, of which there are sculptures (33), paintings (1,040), terracotta (30), metal sculpture (100), arms and armor (129), coins (206), metal objects (1,800), pottery (1,750), Egyptian collection (399), others (15,111). Of these, the Mummy and other Egyptian collection, painting collection, especially Raagmala collection of Jaipur school, coins collection, especially precious gold coins of Gupta dynasty and the International and national pottery collection form the core, divided across 17 galleries.

**Current and future priorities:**

- Collaborations
  - Outreach Activities content
  - Digital Technology
- .....

## Allahabad Museum

**Director:** Dr Rajesh Purohit

**Type of Museum:** Under the Ministry of Culture, which established the Allahabad Museum Society, a self-governing body, funded by the ministry. It's headed by a Chairman, which is the Governor of the State of Uttar Pradesh, and director is the executive secretary of the society.

**Website:** <http://theallahabadmuseum.com/>

**Contact details:** Tel: 91-532-2407409, 91-532-2408690 Email: allahabadmuseum@rediffmail.com; Address: Chandrashekhar Azad Park, Kamla Nehru Road, Allahabad- 211002

**Annual visitor numbers:** 1.5 lakh a year

**About:** The building was completed in 1952 and the museum and its galleries were opened to the public. It does not consider itself just a repository of collections but a centre for learning and recreation. It was set up because the then citizens of the city, which included many stalwarts from the Independence movement, saw Allahabad as a city that was rich culturally, geographically and historically. The need for such a museum was established and a range of artefacts from the Rewa provinces formed part of the collection as did personal collections of leaders such as Nehru.

**About the collection:** The museum currently has 18 galleries and its collections span over 70,000 pieces. Some of the notable collections are of:

Stone sculptures: Besides housing the extraordinary Ekmukhi Shivlinga from the Gupta Period, the museum has Bharhut sculptures depicting the Jataka tales and terracotta sculptures from key archaeological sites of Kausambhi, Jhusi and Bhita. Its rock art gallery has the largest collection of prehistoric paintings (dating 14,000 B.C-2000 B.C) displayed anywhere in India.

Paintings: From various artists of the Bengal School of Art: Noted artists include Asit Kumar Halder and Jamini Roy, among others. Also a sizeable collection of paintings by Russian artist Nicholas Roriech.

Freedom Collection: A gallery each is devoted to Mahatma Gandhi and Jawaharlal Nehru. The Gandhi Gallery displays, rare pictures of Gandhi from his childhood till death, while in the Nehru Gallery, one can find Nehru's original manuscripts called 'In and Out of Prison' which were later published as his autobiography *The Discovery of India*, priceless documents, gifts, wedding cards and letters, including some from the Mahatma himself.

The museum also owns the Gandhi Smriti Vahan, the 47-Model V-8 Ford truck on which Gandhi's ashes were immersed in the Sangam on February 12, 1948.

The museum's Location in the Chandra Shekhar Azad Park has its own story. It was here on February 27, 1931, that freedom fighter Chandra Shekhar Azad shot himself dead under a tree after being cornered by the police. His .32 bore Colt pistol is part of the museum's collection

Natural History: In addition to the gallery the museum has added to its collection by making a digital bank of the city's flora and fauna.

Literature and literary personalities, including Prem Chand, Sumitra Nand Pant etc.

The terracotta collection of the museum is also notable, with pieces that span 2000 years.

**Current and future priorities:** The museum's ambition is to be a premier research centre for archaeologists, historians and academicians. To further its research activities and publications in archaeology, art and literature, the museum draws leading experts to conduct seminars and discussions on a regular basis.

Documentary film making, film festivals, art exhibitions, folk dance competitions, debates, painting competitions, community based and leadership training programmes and special educational and cultural classes for children are some of the things featuring in the museum's busy curriculum. Under its latest Green Project, it intends to keep a digital bank of the flora and fauna of the Gangetic valley.

In 5-7 years galleries to be arranged and organised in a story-telling manner. This will enable the visitor to practically experience the context; greater use of electronic and manual aids to aid storytelling and help visitors understand the objects.

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## Anand Bhawan Museum, Allahabad

**Person In-Charge:** Administrative Secretary, JNMF

**Type of Museum:** Under Jawaharlal Nehru Memorial Fund, a charitable Trust

**Website:** <http://www.jnmf.in/institutions.html>

**Contact details:** Tel : (0532)2467071, 2467096; Fax : (0532)2467096; Email: jlnmfald@dataone.in; Address: 1- Church Road, Anand Bhawan, Allahabad, Uttar Pradesh

**Annual visitor numbers:** 16 lakh per year

**About:** The Anand Bhawan was converted into the museum and opened to public on November 14, 1971. It is a memorabilia museum. Some of the rooms in the building which are redolent with history have been either preserved or recreated. Along the east side of the museum is an L shaped old building. This was the kitchen section when Nehru family used to stay in the house. Currently this part of the building houses permanent pictorial biographical exhibition on Jawaharlal Nehru and a book shop from where the literature is disseminated to public. It is related to India's freedom movement and biographies of eminent personalities such as Nehru, Gandhi among others.

**About the collection:** Collection of books written by Pt. Jawaharlal Nehru as also his personal belongings, his parents and other members of his family form core of the collection of this museum displayed in several categories such as textiles, furniture, leather objects, oil paintings, photographs and crockery. Old library contains more than eight thousand personal books of Nehru family. Books written by Jawaharlal Nehru –Glimpses of World History, Autobiography, Discovery of India letters from father to his daughter form unique strength of this museum in terms of collection. With a permanent pictorial biographical exhibition on Jawaharlal Nehru spread over memorial rooms such as Drawing room, Dining room, Pantry, Motilal's living room, Swarup Rani Nehru room on the ground floor, the collection is furthermore spread across the first floor with Jawaharlal Nehru study room, Relic room,

Indira Priyadarshini's room, Congress Working Committee room where the course of India's freedom struggle was determined, and Gandhiji's room.

**Current and future priorities:** Exchange programs, seminars, workshops and even travelling exhibitions

**International priorities:** Same as above

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## Anokhi Museum, Jaipur

**Director:** Rachel Bracken-Singh

**Type of Museum:** Private (Anokhi Trust)

**Website:** [www.anokhi.com](http://www.anokhi.com)

**Contact details:** Tel:- +91 - 141 2530226 / 2531267 Email: Anokhi Museum Blog- <https://anokhimuseum.wordpress.com/rachel@anokhi.net>; Address: Chanwar Palkiwalon ki Haveli (Anokhi Haveli), Kheri Gate, Amber, Jaipur

**About:** The creation of the Anokhi Museum of Hand Printing (AMHP) was the initiative of Pritam Singh & Rachel Bracken-Singh. Originally a derelict building in the 1970s, a 3 year restoration project began under the guidance of heritage architects, Nimish Patel and Parul Zaveri. The building was returned to its original splendor using skilled, local craftsmen and indigenous materials, for which it earned a UNESCO award for cultural conservation in 2000. After reviewing several ideas, a plan developed for a museum was dedicated to the craft of hand block printing. Several structural adaptations were made and finally the museum was established in March, 2005, dedicated to the art of block printing. AMHP strives to inform both textile specialists and general public about historical, technical and creative aspects of the craft; more importantly, the artisans themselves are encouraged to visit and view their craft in a unique and inspirational way.

**About the collection:** The collections of this museum include (a) Traditional block printed textiles & costumes – *Balotra, Ajrakhpur, Bagru, Naliya, Sanganer, Bagh* (b) block carving and printing tools and processes (c) Gold and silver *khari* processes (d) Natural and chemical dye processes and textile examples (e) Contemporary block printed collections & collaboration by artists from within India & abroad – Geeta Patil (NID) /WomenWeave, David Mabb (UK), Rebecca Layton(USA) and Anokhi archives.

**Current and future priorities:** The museum in its vision plans to do continued research into regional printing and carving regions, currently limited to Northern India but with a plan to extend to other areas of India along with a plan to find sustainable trade opportunities/ openings for exceptional, traditional work still being produced.

The aspects of documenting the historical information surrounding an object and to preserve its manufacture/creation today and in the future is also realised as important.

**International priorities:** Collaboration to showcase local crafts community

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## ARCHAEOLOGICAL SITE MUSEUMS

**Director-General:** Rakesh Tewari

**About:** The Archaeological Survey of India (ASI), under the Ministry of Culture, is the premier organisation for the archaeological researches and protection of the cultural heritage of the nation. Maintenance of ancient monuments and archaeological sites and remains of national importance is the prime concern of the ASI. Besides, it also regulates all archaeological activities in the country as per the provisions of the Ancient Monuments and Archaeological Sites and Remains Act, 1958. It also regulates Antiquities and Art Treasure Act, 1972. For the maintenance of ancient monuments and archaeological sites and remains of national importance, the entire country is divided into 24 Circles.

The ASI Museums are an attached office under the Department of Culture. Being an attached office, the ASI has its own head designated as Director General. An Additional Director General, two Joint Director General and 17 Directors assist the Director General in performing his duties.

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# Archaeological Museum, Aihole and Archaeological Museum, Badami

**Director: Superintendent Archeologist, Uday Annand Shastri \***

**Type of Museum:** ASI museum

**Website:** [http://asi.nic.in/asi\\_museums](http://asi.nic.in/asi_museums)

**Contact details:** Email: [mus.badami@gmail.com](mailto:mus.badami@gmail.com); Tel: +91 08357 220157, Address: Archaeological survey of India, Badami 587201, Bagalkot, Karnataka

## About

### Aihole

Aihole is located in Bagalkot district of Karnataka. Aihole was the cultural capital of the early Chalukyas of Badami who ruled from Badami during 6th –8th century AD. This village is of great architectural interest containing more than a hundred temples, built in different styles and periods, aptly designated as 'the cradle of Indian architecture'.

The Archaeological Site Museum is located in the Durga Temple complex. It was originally planned as a sculpture shed in the year 1970 and was converted in to a full- fledged museum in the year 1987.

### Badami

Badami lies 40 km south-east of Bagalkot. Badami was the capital of the early Chalukyas of Badami, who ruled from this place during 6th–8th century AD. The place is known with ancient names Vatapi, Vatapiadhistana and Badavi. Even during the succeeding centuries, right up to the beginning of 19th century, it was a politically strategic place forming part of the dominions of many later dynasties. A number of religious and defense structures were built during these periods at Badami. Beautifully excavated rock caves of Brahmanical, Buddhist and Jaina affinity with massive sculptures, structural temples of Dravida vimana type illustrating different stages of experimentations all set around Agasthya Theertha tank with in the scenic beauty of sand stone formations, make this place a unique tourist destination.

The museum is located at the foothills of the northern hill containing the northern fort and near the famous Pallava Narasimhavarmman's inscription. It was established in 1979, as a sculpture shed to collect and preserve explored materials, sculptures, inscriptions, architectural members scattered in and around Badami. Subsequently it was converted into a full-fledged site museum in the year 1982.

## About the collection

### Aihole

The museum comprises stone sculptures of Brahmanical, Jaina and Buddhist faith, fragmentary carved architectural members, inscriptions, hero stones, sati stones, etc. Period wise they range in date from 6th century AD to 15th century AD. These antiquities were acquired through exploration, excavation and scientific debris clearance near the protected monuments. A variety of Ganesha sculptures, Saptamatrikas with archaic features, Nataraja, Ambika of Jaina affinity, attractive sculpture of Bodhisatva and a mutilated anthropomorphic figure of Megalithic period are some of the important exhibits.

### Badami

The master pieces in the collection include, Lajja Gouri, Makara Torana carved on both the sides, narrative panel depicting Bhagavata, animal figurines like lion, elephants, Kalarimurthy, Tripurantaka Siva and Bhairavi.

**Current and future priorities:** At present questions regarding autonomy of ASI museums, financial powers to the local officers are being discussed. The concept of Museums as a separate independent branch of ASI is under debate.

\*Note: Assistant Superintending archaeologists (Gazetted group 'B' post) – (Henceforth ASAM) are at the top in museum hierarchy. Sometimes followed by an Assistant Archaeologist (Non-Gazetted group 'B' post). Sometimes Assistant Archaeologists single handedly manage remote museums, under the supervision of Assistant Superintending archaeologists, who are stationed at bigger museums. Then comes Marksman (now a defunct post, but now redesignated as draftsman grade III) who always remains at the museum looking after the immediate day to day maintenance, staff, opening and closing, security aspects, sale of tickets and publications etc.

At present, with 44 museums and only 33 posts of ASAM exist and some museums are not directly administered by ASAM's. Other than their own museums, they have Additional Charge of other museums. Establishment of full-fledged museums at some other sites are also in the offing (Dholavira in Gujarat, Sannatti in Karnataka etc.) but lack of adequate staff is hampering their opening.

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## Archaeological Museum, Amaravati, Andhra Pradesh

**Director / person-in-charge: R. Krishnaiah, Superintending Archaeologist**

**Type of Museum:** Archeological survey of India site museum

**Website:** [http://asi.nic.in/asi\\_museums\\_amravati.asp](http://asi.nic.in/asi_museums_amravati.asp)

**Contact details:** Email: [circlehyd.asi@gmail.com](mailto:circlehyd.asi@gmail.com); Tel: +91 9177688866, +91(040) 24651012. Archaeological Museum, Archaeological Survey of India, Amaravati- 522 022 District Guntur, Andhra Pradesh

Address for correspondence: Hyderabad circle, Kendriya Sadan, iii floor, ii block, Sultan Bazar, Hyderabad

**About:** The Archaeological Museum at Amaravati was setup in 1952 to present objects retrieved from the excavation at Amaravati Mahastupa. This Site Museum is located in Guntur District of Andhra Pradesh. It houses a rich collection of sculptures, architectural members, and minor antiquities retrieved from excavations. The Museum has a frontal and back open air exhibition and three exhibition galleries inside the museum building. All master pieces of Buddhist Art are on display, eg., Stupa slabs, drum slabs, jataka panels, beads, coins, bangles.

**About the collection:** The total number of Antiquities is 1069 out of which 170 objects are on display. The sculptures of standing Buddhas, Jataka Panels, purna kalasa panels, friezes etc. belong to 3rd century B.C. to 5th Century A.D. are considered unique.

**Current and future priorities:** Better display and digital initiatives.

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## Archaeological Museum, Bijapur

**Director / person-in-charge: Sujeet Nayan, Assistant Superintendent Archeologist**

**Type of Museum:** Archeological survey of India site museum

**Website:** [http://asi.nic.in/asi\\_museums\\_bijapur.asp](http://asi.nic.in/asi_museums_bijapur.asp)

**Contact details:** Email: [mus.bijapur@gmail.com](mailto:mus.bijapur@gmail.com); Tel: +91 (08352) 250728; +91 8123023670. Archaeological Survey of India, Gol Gumbaz Complex, Bijapur 586 104, Karnataka

**About:** Bijapur, district headquarter, in the northern part of Karnataka is situated on the Bangalore – Hubli – Solapur railway line. This museum, established in 1892 as a humble collection, grew to be a district museum in 1912. Later, in 1962, Archaeological Survey of India took it over from the state Govt. of Mysore for developing it into a site museum. Thus, it is one of the earliest site museums established in India.

In 1885, under the British rule, the provincial capital of this region was shifted from Kaladgi to Bijapur. The ruins of the old Adilshahi buildings and palaces were renovated and utilized for Government offices. Many antiquities were found from the ruins during the clearance of the debris. To display the antiquities, a Museum was established in 1892. The Archaeological Museum is housed in the Naqqar khana of Golgumbaz (2nd largest dome in the world) complex in Bijapur, built by Mohummad Adilshah (1627-1656).

**About the collection:** There are 1619 registered antiquities in the museum, out of which 554 are displayed and 1165 are in the reserve collection. There are sculptures, architectural members, inscriptions, paper manuscripts, *Sanads*, *Firmans*, Paintings, Coinage, Carpets, Arms and Armour, *Bidri*-ware, Chinese / Persian porcelain ware, Coins etc. Date wise they range from 6-7th century A D to 17th century A D. The paintings of Sufi saints, belonging to the period 14th to 18th century, is significant. This period in the Deccan is marked by a great synthesis between the Hindu and Islamic liberal tradition. The Museum has a rich collection of Chinese Blue and White porcelain of pale green colour, recovered from debris clearance in the palaces like Gagan Mahal, Chini Mahal, asar mahal and many more, in and around Bijapur. Big size glazed storage vessels (Martban) used for packing goods during sea voyages

are also among the exhibits. One of the oldest map of Bijapur city in a Persian language is available here. The Mahakuta pillar with inscription dated 601-602 Ad, in the centre of the ground floor gallery, is a significant find. The museum has a good collection of inscriptions in Kannada, Devanagari, Arabic and Persian. The most ornate among them is a plaque of a Shelligiri stone found near Asar Mahal. It bears a quotation from Holy Quran, ingraved in low relief among boldly designed flowers and foliage. The inscription is dated AD 1672.

**Current and future priorities:** Dealing with space constraints. Mobile exhibitions which can go to the community for outreach work. Modern display techniques.

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## Archaeological Museum, Chandragiri, Andhra Pradesh

**Director / person-in-charge: R. Krishnaiah, Superintending Archaeologist**

**Type of Museum:** Archeological survey of India site museum

**Website:** [http://asi.nic.in/asi\\_museums\\_chandragiri.asp](http://asi.nic.in/asi_museums_chandragiri.asp)

**Contact details:** Email: [circlehyd.asi@gmail.com](mailto:circlehyd.asi@gmail.com); Tel: +91 9177688866, +91 (040) 24651012. Address: Archaeological Museum, Archaeological Survey of India, Rajah Mahal, Chandragiri –517 101, District Chittoor, Andhra Pradesh

**Annual visitor numbers:** A large number of students / adults visit the museum during the winter season (November to February) / festival days. Free entry.

**About:** The site museum at Chandragiri is located in Chittoor District of Andhra Pradesh. The Museum is established in the famous Rajamaharaj of Vijayanagara glory. It houses a rich collection of antiquities mostly sculptures collected from various monuments located in Chandragiri fort. The museum was set up in 1988 with an objective to present the objects retrieved from the monuments of Chandragiri fort before the public.

**About the collection:** The total number of Antiquities in the museum collection is 333 out of which 326 are on display.

**Current and future priorities:** To display a larger number of objects from the stores by extending the scope / size of the galleries.

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## Archaeological Museum, Gwalior

**Person in charge: Manuel Joseph**

**Type of Museum:** Ministry of Culture funded

**Website:** [http://asi.nic.in/asi\\_museums\\_gwalior.asp](http://asi.nic.in/asi_museums_gwalior.asp)

**Contact details:** 0751-2481259 (T-F). Address: Gwalior Fort, Gwalior- 474008 (Madhya Pradesh), District Gwalior (M.P.)

**About:** The site museum was established in 1984 in the Hospital and Jail building of the British period. Located in front of *Hathipol* gate of Gwalior fort, the museum comprises of a large rectangular hall, a chamber and two verandahs showcasing the excavated wealth of ASI in Gwalior and its adjoining areas. Prominent among those are Amrol in Distt. Gwalior, Naresar, Bateswar, Padawali, Mitawali, Sihonia in Distt. Morena, Kherat and Ater in Distt. Bhind, Terahi, Ranod and Surwaya in Distt. Shivpuri.

**About the collection:** The sculptural treasures of this museum are classified as artefacts catering to Shaiva, Vaishnava, Jaina beliefs, representing development of sculptural art in India from 1st century BC to 17th century A.D. Sculptures from Mitawali are the earliest collection dating to Sunga and Kushana period exhibiting life size figures with heavy ornaments and thick garments.

Other major sculptures are of *Balarama*, *Kartikeya* and *Lakulisa*. The sculptural grandeur excavated from Nareshwar, Bateswar, Kherat, Ater, Rannod, Surwaya and Padawali, dating to Pratihara period (8th century A.D. to 10th century AD) also form iconic attributes of this museum. The Gupta period sculptures were excavated from Suhaina, belonging to 11th C.A.D which includes Asthadikpalas, Surasundaris, Dancers, Vidhyadharas and Mithuna figures.

## Archaeological Museum, Halebidu, Karnataka

**Director:** Mr. P. Aravazhi

**Type of Museum:** ASI (Archeological Survey of India) museum

**Website:** [http://asi.nic.in/asi\\_museums\\_halebid.asp](http://asi.nic.in/asi_museums_halebid.asp)

**Contact details:** Email: aravazhiparthan@archaeologist.com; Tel: +91 9900849096, +91 08177273227. Office of the Assistant Superintending Archaeologist, Archaeological Museum Halebidu, Hoysalaehwara Temple Complex, Halebidu 573121 Dist. Hassan, Karnataka

**About:** Established in 1961, the Archaeological Museum Halebidu is one of the earliest museums in Karnataka. It has many traces of the Hoysala capital and its neighboring regions. Most of the objects displayed here belong to the Hoysala period (12-13th AD).

This museum has more than 1500 sculptures, architectural members, inscriptions of historical significance retrieved from in and around Halebidu. The collection is displayed in a closed sculpture gallery as well as in an open air museum with a large reserve collection.

**About the collection:** The open air museum has in its display many sculptures of importance like Govardhanagiridhari Krishna, dancing Shiva, Nataraja and Veena Saraswati, dancing Ganesha, elegant couchant Nandi to name a few. The sculptures of Brahma-Saraswati, Nagna Kala Bhairava, Mother and Child, wooden carvings and a bronze statue of a Tirthankara have been the important display in the sculpture gallery. The masterpieces of this museum have represented Indian art in the various exhibitions held at France, Japan and other countries.

**Current and future priorities:** To have a new museum building

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## Archaeological Museum, Kondapur, Andhra Pradesh

**Director:** R. Krishnaiah, Superintending Archaeologist

**Type of Museum:** Archeological Survey of India site museum

**Website:** [http://asi.nic.in/asi\\_museums\\_kondapur.asp](http://asi.nic.in/asi_museums_kondapur.asp)

**Contact details:** Email: circlehyd.asi@gmail.com; Tel: +91 9177688866, +91 (040) 24651012 Archaeological Museum, Archaeological Survey of India, Kondapur-502 306 District Medak, Andhra Pradesh.

**About:** The site museum over the hillock is south of the village of Kondapur. The museum was set up on 23rd April 1966 in the present building. It houses artifacts retrieved from exploration and excavations of Nagarjunakonda valley (which is presently submerged under Nagarjunasagar Dam reservoir). The objective is to preserve, conserve and safeguard the artifacts retrieved from explorations and excavations of Nagarjunakonda valley for posterity. The museum was last given a facelift in 1996 when the galleries were also reorganized.

**About the collection:** It houses a rich collection of minor antiquities unearthed from the digs of 1940-42. The museum has a central hall and two galleries in the closed corridors. While the central hall contains early historic pottery, painted and decorated ware, inscribed and riveted pottery, terracottas, beads, coins, seals etc., in the corridors are exhibited prehistoric tools and fossils.

**Current and future priorities:** To display a larger number of objects from the stores by extending the scope / size of the galleries.

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## Archaeological Museum, Mathura, Uttar Pradesh

**Type of Museum:** Ministry of Culture funded

**Website:** Nil

**Contact details:** Tel: +91 0565 2500847. Address: Director, Dampier Nagar, Mathura, Uttar Pradesh 281001

**About:** The museum was founded by then collector of the Mathura district, Sir F. S. Growse in 1874.

The Government Museum, Mathura originally founded by F.S. Growse in 1874, is today recognised as one of the prominent centres for research, study and the preservation of Mathura's tangible and intangible heritage. The museum is housed in a fine octagonal, red sandstone building, located at Dampier Park with richest collection of Kushana sculptures in India. Apart from that, the museum also has a magnificent collection of gold, silver and copper coins, clay seals, ancient pottery, paintings and bronzes among others

**About the collection:** The museum houses nearly 6000 stone sculptures, 25,000 coins, 415 paintings, 3000 terracotta figures, 350 metal figures, and 1300 other works of art. The Mathura Government Museum's unparalleled collection of art and sculpture is being reorganised.

**Current and future priorities:** Same as above

**International priorities:** A need for an up-to-date conservation department is also realised as the museum is functioning without it for the last ten years.

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## Archaeological Museum, Nagarjunakonda, Andhra Pradesh

**Director:** R. Krishnaiah, Superintending Archaeologist

**Type of Museum:** Archeological Survey of India site museum

**Website:** [http://asi.nic.in/asi\\_museums\\_nagarjunakonda.asp](http://asi.nic.in/asi_museums_nagarjunakonda.asp)

**Contact details:** Email: circlehyd.asi@gmail.com; Tel: +91 9177688866, +91 (040) 24651012

Archaeological Museum, Archaeological Survey of India, Nagarjunakonda Zone, Vijayapuri South, District Guntur-522 439 (Andhra Pradesh)

**About:** The museum is located on hill top on Nagarjunakonda (presently an island) in Nagarjunasagar Dam reservoir in Macherla Mandal, Guntur District, Andhra Pradesh. The Andhra Pradesh Tourism Development Corporation operates launches to the Nagarjunakonda island from 9-30 am 1-30 pm.

**About the collection:** The total number of Antiquities in the museum collection is 8362 out of which 285 are on the display. It includes Ikshvaku art such as the colossal Buddha, *Yakshas*, *ayaka - pattas* (sculptured slabs), sculptured drum and dome slabs of stupa depicting life scenes of Buddha and jataka stories, a moon-stone (semi-circular door-step), all of which were retrieved from excavations in the area.

**Current and future priorities:** To construct a modern building with all amenities for storage of the entire reserve collection, to provide an interpretation centre, to set up a souvenir shop, to provide multimedia and audio visual aids and to arrange outreach programmes.

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## Archaeological Museum, Purana Qila, New Delhi

**Director:** Ajay Srivastava, Deputy Superintending Archaeologist

**Type of Museum:** Ministry of Culture funded

**Contact details:** Tel: (011)24355387. 09415354778, Email: ajay.arch@gmail.com: Address: Indraprastha Purana Qila, Pragati Maidan, New Delhi

**About:** The Museum was set up to exhibit and showcase the excavated artefacts which were unearthed during its excavations done in 195, 1969 –1973. The excavations at Purana Qila were executed by the Archaeological Survey of India in 1955 and from 1969 to 1973. This museum was set up to exhibit these excavated artefacts, located inside the fort grounds. These excavations have revealed evidence of earliest settlement at this site datable to around 1000 BC, represented by painted greyware and a cultural sequence from Mauryan to Mughal through Sunga, Kushana, Gupta, Rajput and Sultanate period. Believed to have served as the capital town of the Pandavas as Indraprastha, this fort lies on the banks of the River Yamuna.

**About the collection:** In this site museum, various objects and pottery recovered during excavations executed over the years are showcased. Due to its unparalleled collection it is a major destination for foreign visitors and students and scholars. The collection includes archaic pottery giving an insight into the ancient works of potteries, coins dating to medieval eras and also the antiquities recovered from different Locations of Delhi.

**Current and future priorities:** Efforts are now being galvanized to engage in public programming which would prove beneficial to the museum.

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## Archaeological Museum, Sanchi, Madhya Pradesh

**Person In Charge:** Rekha Radhavallabhi, Assistant Superintending Archaeologist

**Type of Museum:** Ministry of Culture funded

**Website:** [http://asi.nic.in/asi\\_museums\\_sanchi.asp](http://asi.nic.in/asi_museums_sanchi.asp)

**Contact details:** Tel: 07482-266611 (t-f); Address: Archaeological Museum, Archaeological Survey of India, Sanchi- 464661 District Raisen, Madhya Pradesh.

**About:** With the view of housing objects discovered in course of excavations at Sanchi, a small museum was established on the hilltop, in 1919, by Sir John Marshall, former Director General of ASI. Later Archaeological Survey of India acquired a college building at the foot hills of Sanchi Stupa where the artefacts were shifted in 1996. This museum is near the Sanchi Stupa comprising of a main hall and four galleries.

**About the collection:** The artefacts form core of the heritage of Sanchi while a few objects are from archaeological excavations carried out at Gulgaon, Vidisha, Murelkhurd and Gyaraspur. The museum has four galleries and a verandah showing nine exhibits. There are 16 iconic works of art from 3rd century BC. to medieval period. The Ashokan lion Capital with four lion seated back to back is represented in the main hall in an alcove. The entry to the museum is through the main hall as its key gallery with a chronological display structure reflecting the age of Maurya, Sunga, Satvahana, Kushana, Gupta and post Gupta art.

Some of the iconic artefacts attracting attention of the visitors are sculpture of *Nagaraja* of Shunga period, a *torana* showing Buddha's enlightenment, a 1st century B.C sculpture of *Yakshi*, sculpture of *Dhyani* Buddha from Mathura dating to 4th C.A.D and the image of Bodhisattva Padmapani dating to 5th C.A.D.

**Current and future priorities:** Conducting archaeological explorations and excavations;

- Maintenance, conservation and preservation of protected monuments and archaeological sites and remains of national importance;
  - Chemical preservation of monuments and antiquarian remains;
  - Architectural survey of monuments;
  - Epigraphical and numismatic studies;
  - Setting up and re-organisation of Site Museums;
  - Training in Archaeology;
  - Bringing out archaeological publications;
  - Archaeological expeditions outside India ;
  - Horticulture operation in and around ancient monuments and sites.
  - Implementation and regulation of - The Ancient Monuments and Archaeological Sites and Remains Act, 1958.
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## Archaeological Museum, Sarnath

**Person in charge:** MK Saxena, Assistant Superintending Archaeologist

**Type of Museum:** Ministry of Culture funded

**Website:** [http://asi.nic.in/asi\\_museums\\_sanchi.asp](http://asi.nic.in/asi_museums_sanchi.asp), [asisarnathcircle.org](http://asisarnathcircle.org)

**Contact details:** Tel:09410546420, 0542-2595095 (o), 0542-2595095 Ext.23, 0542-2595096 (Fax), Email: [mksaxena68@gmail.com](mailto:mksaxena68@gmail.com), [museumsrnthasi@gmail.com](mailto:museumsrnthasi@gmail.com), Address: Archaeological Museum Sarnath Varanasi, Uttar Pradesh- 221007

**About:** It is the oldest site museum of Archaeological Survey of India, preserving and showcasing the antiquities excavated from Sarnath. In 1905, this museum was initiated adjacent to the excavated area at Sarnath following the suggestions of Sir John Marshall, then Director General of Archaeology in India. There are five galleries & two verandahs representing antiquities from third century B.C. to twelfth century A.D. excavated at Sarnath, prominently from *Mrigadava*, the site of Buddha's first sermon. The northern gallery is named as *Tathagata* while following it is the *Triratna* gallery. The main hall as *Shakyasimha* gallery has *Trimurti* gallery towards its south. The gallery towards the southernmost direction is named as Ashutosh gallery. Verandas on northern and southern side are called *Vastumandana* and *Shilparatna* respectively.

**About the collection :** Among its iconic collection, the Lion Capital of the Mauryan Pillar which has become the National Emblem of India forms the most important part. Furthermore the images of Buddha and Tara, the inscribed standing images of Bodhisattva in red sand stone dedicated by Bhikshu Bala, seated Bodhisattva Padmapani, stele depicting miracle of Sravasti, stele depicting Astamahasthana (eight great places) related to Buddha's life, depiction of Ramgrama Stupa being protected by Nagas, Inscriptions of Kumardevi also form focus. The sculptural school of Sarnath with image of Buddha in preaching mode forms another iconic artifact of this museum.

Brahmanical deities like Shiva in different forms, Vishnu, Ganesh, Kartikeya, Agni, Parvati, Navagrahas, Bhairava and a Andhakasuravadha (killing of demon Andhaka) by Shiva showcase other major collection amidst a lintel depicting story of *Shantivadina Jataka* as a beautiful work of art affirms special mention.

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## Ashutosh Museum of Indian Art, Kolkata

**Director / person in-charge:** Asst Registrar, Saikat Sanyal

**Type of Museum:** The first public museum in any University in India (1937), now funded and run by the Government of West Bengal, University Grants Commission and Ministry of Culture, Government of India.

**Website:** <http://www.caluniv.ac.in/museum/museum.html>

**Contact:** Email: sanyal.saikat@gmail.com. Address: Senate House, 87 /1 College Street, Kolkata-700 073, West Bengal, India

**About:** Asutosh Museum of Indian Art, the first public museum in any university in India, was established in 1937. Named after Sir Asutosh Mookerjee, the great educationist, who introduced the study of Indology including Indian art and archaeology at the university level, this Museum stands for preservation, presentation and study of objects of Indian art and antiquity particularly of eastern India.

Since its inception, the Museum had to change its Location more than once. Originally, the collections were housed in the rear portion of the old Senate Hall from where the portable exhibits were shifted to Murshidabad Imambada and heavy stone sculptures were deposited underground in 1942, due to the threat of bombing during World War II. The collections came back to their old Location after five years only to be shifted again in 1960, to make room for its new building. Having been located in a temporary home for seven years, the Museum returned in 1967 to the newly constructed Centenary Building of the University where the ground and first floors accommodate the galleries, maintenance and administration of the establishment.

**About the collection:** The collection contains more than 27,000 items comprising sculptures, paintings and folk-art objects, textiles, terracotta etc. The collection is targeted to researchers and students; the university pioneered the study of Indology, including Indian art and archaeology at university level.

### Highlights from the collection

- Yakshini with Panchachuda – C. 1st Century A.D. (Terracotta)
- A unique illustrated paper manuscript dated A.D. 1105 from Nepal (perhaps the Earliest known paper manuscript) happens to be a rare specimen of antiquity in the Museum.
- The earliest known examples of the Pat style is to be seen in the illustrated Ramayana Manuscript of Tulsidas dated A.D. 1772 and many.

**Current and future priorities:** Collaborate for more scientific way of display, preservation and museum related development. To avail latest technology for students and researcher of this field.

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## Baroda Museum and Picture Gallery

**Person in charge:** Satish Sadasivan, Curator

**Type of Museum:** The Museum is now a part of the Gujarat state Department of Museums.

**Website:** Nil

**Contact details:** Tel: +91-265-2793801. Address: Sayajibaug, Vadodara 390 018, India  
E-mail: s\_sadashivan@rediffmail.com

**Annual visitor numbers:** 7,00,000 annually

**About:** The Baroda Museum and Picture Gallery located at Sayajibaug was founded in 1887 by Maharaja Sayajirao Gaekwad. The museum possesses some very rare exhibits and enjoys an international reputation for being one of the best in the East. The foundation stone was laid in 1887 and the building was completed in 1894. The construction of the picture gallery building started in 1908 and was completed in 1914, but the gallery could be opened only in 1921 as the World War delayed the transport of the collection of European paintings to India to Baroda.

The museum and the picture gallery are two separate two-storied buildings built in the Indo-Saracenic style of architecture. They were designed by two English architects, R.F. Chisholm – the then Consulting State Architect – and Major R.N. Ment. The general outline of the museum building is in conformity with the traditional local Maratha architecture of wooden framework filled with brick walls. But the ground floor has the pure European style, including a cornice decorated with a plaster copy of a Parthenon frieze. The south porch rising on a vast flight of steps is decorated with early and later Mughal forms. The pure gallery building is somewhat smaller and designed in a simple European brick style, but it has Indian columns and open pavilions on the roof. The two buildings are connected by a covered bridge passage. The total floor area of both the buildings is about 40,000 sq. ft. The second-phase extension of the museum building is presently in progress

**About the collection:** Includes a Bronze statue, European paintings of the 15th -18th centuries and 19th century AD.

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## The Asiatic Society, Kolkata

**President:** Professor Ramakanta Chakrabarty

**Type of Museum:** Was declared an institution of national importance in 1984, funded by the Government of India and governed by an executive council.

**Website:** <http://asiaticsocietycal.com/>

**Contact details:** <http://asiaticsocietycal.com/contactus.htm> Address : The Asiatic Society, 1 Park Street, Kolkata 700016, The Asiatic Society, The Annex Building, Metcalfe Hall, Ground Floor, 12 Stand Road, Kolkata 700001

**Annual visitor numbers:** 297 Indians and 103 foreigners visited the museum in 2013-14 (figures from Annual Report)

**About:** Set up in 1784 by scholar and judge, Sir William Jones, The Asiatic Society was visualised by its founder it as a centre for Asian studies. Most of its collections were transferred to the Indian Museum but the Society still maintains a small museum of its own as well as several rare and important journals of 18th, 19th, 20th century. The government of India declared the Asiatic Society as an Institution of National Importance by an Act of Parliament in its bicentenary year, 1984, in recognition of its immense contribution and historic importance.

**About the collection:** The Society maintains a museum and its collections include an Asokan Rock Edict (250 B.C.), popper plates, coins, sculptures, manuscripts and archival records. It also has a large collection of paintings, bronzes and inscriptions. The Society also has a collection of several rare and important journals of 18th, 19th, 20th century in almost all European languages. The collection covers wide range of subjects, e.g. Science, Medical Science, Nature Studies, Arts & Literature, Agriculture etc.

Details about the collection are available at <http://asiaticsocietycal.com/museum/index.htm> and about manuscripts at <http://www.asiaticsocietycal.com/museum/manuscripts.htm>

**Current and future priorities:** A general display is on all the time with some special exhibitions often on special requests.

On their 231st Foundation Day, in January 2014, they had an exhibition on rare illuminated manuscripts, Asokan rock inscription (the oldest item in the collection from 3rd Century B.C.), copper plate inscriptions, rare printed books and archival materials.

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## Bharat Kala Bhavan, BHU, Varanasi

**Director:** Prof Ajay Kumar Singh

**Type of Museum:** University museum, an autonomous body under Govt. of India.

**Website:** [http://www.bhu.ac.in/kala/index\\_bkb.htm](http://www.bhu.ac.in/kala/index_bkb.htm)

**Contact details:** Tel: 0542-2369227, 0542-6701034 Email: [directorbkb@gmail.com](mailto:directorbkb@gmail.com). Address: Benaras Hindu University, Varanasi

**About:** Founded by late Padmavibhushan Rai Krishnadasa, a renowned art connoisseur and writer in 1920 as Bharatiya Lalit Kala Parisha, in 1950 Banaras Hindu University incepted it as a university museum of art and archaeology. Foundation of the museum's present building was laid by Mr. Jawahar Lal Nehru in 1950 and later he formally inaugurated the museum in 1960.

**About the collection:** The total number of art objects is approx. 1,04,000 consisting of prehistoric materials sculpture, terracotta, coins, seals, beads, potteries, copper plates, textiles, jewelries, arms, archival documents, miniature paintings, decorative arts. Indian miniatures (Mughal, Rajasthani and Pahari), Paintings by Nicholas Roerich, Mughal Jade & Jewellries, Stone Sculptures, Ancient Terracotta, Bronzes, Coins, Textiles etc.

**Current and future priorities:** Visitors cafeteria, panorama, auditorium, planetarium, Light and Sound Programme.

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## Biharsharif Museum, Biharsharif

**Director/person in charge:** Curator Awadh Kishore Pd. Singh

**Type of Museum:** A state government museum, the Biharsharif Museum was set up in 1979 and recently moved to its own building 'Virasat Bhawan' at Biharsharif, the district headquarters of Nalanda.

**Website:** Nil

**Contact details:** [awadhkishorpd Singh@gmail.com](mailto:awadhkishorpd Singh@gmail.com)

**About:** The museum was set up to promote the cultural heritage and to preserve the artefacts of the area.

**About the collection:** The stone sculptures housed in this museum mostly belong to Magadhan School of Indian Art, i.e., Pala period. A few good examples of stone sculptures, medieval coins and stone inscription are the pride collection of the museum.

**Current and future priorities:** Own building scheme is finalized for galleries, natural history, manuscript section, painting, children section, library, auditorium, technical section, guest houses etc. has been proposed.

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## Birla Academy of Art and Culture, Kolkata

**Director:** T. K. Biswas

**Type of Museum:** Private art gallery which has a collection of sculpture, miniature paintings and contemporary art, mostly Indian.

**Website:** <http://www.birlaart.com/>

**Contact details:** T.K Biswas; Mobile – 9339503280; Phone - 033 2466 6802/2843; E-mail - [biswas\\_t@birlaart.com](mailto:biswas_t@birlaart.com)

**Annual visitor numbers:** The number of visitors increases in winter (September to March). Maximum visitors are during annual exhibition in January maximum visitors.

**About:** Founded by B.K. Birla and Sarala Birla with their personal collection in 1967. The 10-storeyed building includes a museum and several galleries. The Academy has organised over 500 exhibitions, Indian and international.

**About the collection:** The collection of nearly 6,000 objects includes ancient and medieval sculptures (stone, bronze and terracottas), miniature paintings (Mughal, Rajasthani and Pahari schools – 16th to 19th Century) and modern and contemporary Indian art. Some paper manuscripts, textiles and wooden sculptures are part of the collection.

**Current and future priorities:** Gearing up for the Golden Jubilee exhibition in 2016-2017, which will include a seminar, publication and several cultural programmes.

**International priorities:** Has hosted exhibitions with collections of other institutions, including one on Rodin. Keen to explore hosting international art exhibitions particularly with the works of known artists.

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## Bishnupur Acharjya Jogesh Chandra Purakriti Bhawan, Bishnupur

**Director / Person in-charge:** Member-Secretary Chittaranjan Dasgupta

**Type of Museum:** This is a district museum for the Bankura district of West Bengal which is known for its terracotta temples. Funded by the state government.

**Website:** Nil

**Contact details:** Address: Acharjya Jogesh Chandra Purakriti Bhawan, P.O. Bishnupur, Dt. Bankura, PIN: 722122.

**About:** Set up in 1954, Acharjya Jogesh Chandra Purakriti Bhawan (locally referred to as Bishnupur Museum) is situated in Bishnupur, reputed worldwide for its magnificent terracotta temples. This museum has recently been designated the status of a District Museum for the Bankura district by the Government of West Bengal.

**About the collection:** The museum has remarkable collections that showcase the cultural heritage of this region. The collections comprise archaeological finds, medieval sculptures – Hindu and Jain, manuscripts, textiles, a great variety of folk arts and crafts and a plethora of photographs.

Nearly 5,000 manuscripts (Sanskrit and Bengali), painted manuscript cover, over 100 sculptures of 10th - 12th century A.D., Early-historic period to British period, and some invaluable specimens of textiles and folk art objects.

The museum also houses a music gallery dedicated to the documentation of Dhrupad music of Bishnupur Gharana.

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## Boudhasree Archaeological Museum

**Director:** G V Ramakrishna Rao

**Type of Museum:** Department of Archaeology and Museums, Andhra Pradesh, District Museum

**Website:** Nil

**Contact details:** Email: aparch@gmail.com; Tel: +91 9703410259; +91 9849905725. Address: The Director, Department of Archeology and Museums, Govt. of Andhra Pradesh, Gunfoundry, Hyderabad 500001, AP, India

**Annual visitor numbers:** 70,000

**About:** Boudhasree Archaeological Museum was established in the District Head Quarters of Guntur in the year 1992 as a part of the policy of government to establish a museum in each district. It is near Buddhist sites such as like Amaravathi and Nagarjuna Sagar. Funded by Govt of Andhra Pradesh

**About the collection:** Buddhist sculptures, inscriptions, prehistoric artifacts.

**Current and future priorities:** Expansion and reorganization is being considered by Department.

## Buddhist Museum & Interpretation Centre, Amaravathi, A.P

**Director:** G V Ramakrishna Rao

**Type of Museum:** Department of Archaeology and Museums, AP

**Website:** Nil

**Contact details:** Email: aparch@gmail.com; Tel: +91 9703410259, +91 9849905725 Address: The Director, Department of archeology and museums, Govt. of Andhra Pradesh, Gunfoundry, Hyderabad 500001

**Annual visitor numbers:** 130,000

**About:** Amaravathi is a pilgrim centre for Buddhists. The Amaravathi Museum was built to preserve and exhibit the objects found at the Archaeological Site discovered by Archaeological Survey of India and State Archaeology Department. The Andhra Pradesh Government has renamed it as Kalachakra Museum to commemorate the rare Buddhist religious event, Kalachakra that took place in January 2006. The Buddhist spiritual leader Dalai Lama inaugurated the museum during the event.

**About the collection:** Buddhist slabs, swastikas and relics are main attraction

**Current and future priorities:** Visitors facilities such as public transport, boarding and lodging.

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## Calico Museum of Textiles

**Director /person in charge:** D S Mehta

**Type of Museum:** Private

**Website:** Nil

**Contact details:** Tel: 079 2286 8172/ 079-2286 5995 Email: visitor@calicomuseum.com/info@calicomuseum.com Address: Sarabhai Foundation, Opp. Underbridge, Shahibaug, Ahmedabad, Gujarat, India

**About:** The Calico Museum of Textile is today justly regarded as one among the foremost textile museums in the world and an important Indian institution. Its outstanding collection of Indian fabrics exemplifies handicraft textiles spanning five centuries and attracts large numbers of visitors from the general public, as well as increasing numbers of Indian and international research scholars. Most significant, it has become a major reference area for our surviving handicraftsmen and also for the Indian machine-textile industry.

**About the collection:** The textiles on display include court textiles used by the Mughal and provincial rulers of 15th to 19th centuries. Also on display are regional embroideries of the 19th century, tie-dyed textiles and religious textiles. The galleries also have exhibits on ritual art and sculpture, temple hangings, miniature paintings, South Indian bronzes, Jain art and sculpture, and furniture and crafts. There are also textile techniques galleries and a library. This museum contains one of the world's finest collections of antique and modern Indian textiles, all handmade and up to 500 years old. There are some astoundingly beautiful pieces, displaying incredible virtuosity and extravagance. One can see Kashmiri shawls that took three years to make, and double-ikat cloths whose 100,000 threads were each individually dyed before weaving.

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## Cavalry Tank Museum

**Type of Museum:** Under the Armoured Corps Centre and School, Ahmednagar, India managed by the State Government of Maharashtra

**Website:** Nil

**Contact details:** Cavalry Tank Museum, Ahmednagar, Maharashtra

**About:** The museum established by Armoured Corps Centre and School, Ahmednagar, was inaugurated by former Army Chief (late) Gen BC Joshi in 1994. The 50 tanks, self-propelled guns, specialist vehicles and armoured cars standing amid the scenic beauty silently narrate the tales of battles and wars.

**About the collection:** This museum has included 50 historical war tanks in its collection. The most prominent and major attraction amongst all is British Mark I which had participated in World War I and Armoured Car II which played a pivotal role in World War II. But, for Indian patriots the major attraction is Vijayanta Tank. India's first indigenous battle tank that had played a significant role in India's memorable victory over Pakistan in 1971 war. The museum's collection also includes Soviet-made T-54. The museum also houses some of these vintage armoured fighting vehicles which are the only one of its kind in Asia. All the vehicles still carry distinguishing insignia, formation signs and names, preserving their character. It has a model belonging to the class of armoured cars that General Dwyer used to enter Amritsar's Jallianwala Bagh. The 1934 armoured car Schmerer Panzerspah Wagen (8-RAD) donning a 'swastik', a vital component of Adolf Hitler's fleet, transports the visitors to the Nazi era of Europe.

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## Chhatrapati Shivaji Maharaj Vastu Sangrahalaya

**Director:** Sabyasachi Mukherjee

**Type of Museum:** Established by the public contribution aided by the then Government of the Bombay Presidency, it is now run by ASI. Formerly Prince of Wales Museum.

**Website:** www.csmvs.in

**Contact details:** Tel: 022 2284 4484. Email: csmvsmumbai@gmail.com; Address: 159-161 Mahatma Gandhi Road, Fort, Mumbai 400 023. Maharashtra, India.

**Annual visitor numbers:** Over 5 lakhs a year.

**About:** Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, formerly known as the Prince of Wales Museum of Western India, is one of the premier art and history museums in India. The Museum building is a fine example of the Indo-Saracenic style of architecture. Today this building is listed as a Grade I Heritage Building and has been awarded the '2010 UNESCO Asia – Pacific Heritage Award' for Cultural Heritage Conservation. It has been awarded first place for Heritage Building Maintenance by the Indian Heritage Society. Its buzzing with cultural activities, rotating exhibits, outreach and educational programmes. The Museum is spread across 3 floors and is a Grade I Heritage Building. The museum houses approximately 50,000 exhibits of ancient Indian history as well as objects from foreign lands, categorized primarily into three sections: Art, Archaeology and Natural History.

**About the collection:** The Museum represents a vast collection of various forms of art from India and to a certain extent, Far-Eastern art, Nepal and Tibet. Ancient Indian art is represented by the Stone Sculpture gallery with sculptures from Elephanta and other important sites especially from Western India. The Indian Miniature Painting collection includes one of the best collections of miniature paintings in the country. The Museum also has a magnificent collection of Decorative Art objects in jade, wood, ivory, metal and textiles. The Nepalese and Tibetan artefacts are ascribed to important religious and artistic phases of these regions. The Numismatic collection, acquired from various well-known hoards and also from individual collections, covers an entire range of important issues. The Museum houses an interesting collection of Chinese and Japanese porcelain, metal and ivory objects and embroidery. The European oil paintings and Indian arms and armour also form an important part of the collection. The priceless artefacts from the Buddhist site of Mirpurkhas, excavated by renowned archaeologist Henry Cousens in 1909 are an important part of the Museum collection. Seth Purushottam Mavji's collection of antiquities and miniatures along with a multitude of other collections such as those of Sir Akbar Hydari, and Karl and Meherbai Khandalavala as well as antiquities acquired from the Archaeological Survey of India has contributed towards the grand collection of the Museum.

The museum houses Indus Valley Civilization artefacts, and other relics from ancient India from the time of the Guptas, Mauryas, Chalukyas and Rashtrakuta.

**Current and future priorities:** Exhibitions, collaborations, trainings etc

**International priorities:** Same as above. The museum has already got international links with British Museum, V&A and others.

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## Coin Museum, Nashik

**Type of Museum:** Government funded museum as part of Indian Institute of Research in Numismatic Studies

**Website:** <http://www.nashik.com/indian-institute-of-research-in-numismatic-studies>

**Contact details:** Tel: 02594-2235. Address: Ajneri Hill, P.O. Anjaneri, Dist. Nasik 422 213 Maharashtra, India

**Annual visitor numbers:**

**About:** The main purpose behind the museum was maintaining the records about the history of the Indian currencies. Providing information to the visitors about the coins in India as well as encourage the hobby of coin collection amongst them, were also important objectives. The museum is part of **Indian Institute of Research in Numismatic Studies (IIRNS)** Is a research Institute on numismatics, particularly on Indian numismatic studies

**About the collection:** The museum along with fine collection of currencies, it also includes articles, replicas, photographs, line drawings, real coins and a detail analysis of the currency systems present in India, since centuries. Apart from casting and machine striking, the museum also exhibits dioramas of depicting coin minting and coin manufacturing techniques. Numismatic material and some bronze, terracotta's, copper-hoard objects, paintings and some other historical artifacts are also displayed.

The museum also had a display of the photography works of renowned artist K.G. Maheshwari

**Current and future priorities:** Infrastructure and Lab facilities

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## Crafts Museum, New Delhi

**Director:** Ruchira Ghosh

**Type of Museum:** Run by the Ministry of Textiles, Government of India.

**Website:** [niltionalcraftsmuseum.nic.in](http://niltionalcraftsmuseum.nic.in)

**Contact details:** Tel: 011 2337 1887. Email: [craftsmuseumindia@gmail.com](mailto:craftsmuseumindia@gmail.com). Address: Bhairon Marg, Pragati Maidan, New Delhi, India- 110001.

**About:** The National Crafts museum was established in 1956 by the All India Handicraft and Handloom Traditions. It was initially housed at Janpath, New Delhi and was shifted to Pragati Maidan in early 1980s. It is a subordinate office under Ministry of Textiles.

The museum was built to preserve the ethnographic and traditional textile history of India while also to build a collection of craft specimens of India to serve as source material for revival, reproduction and development of crafts. As a museum of living traditions, the museum focuses on inviting craft persons for demonstrations and performances. The galleries are arranged around courtyards moving from temple to court with the Bhuta gallery, folk and tribal arts gallery, cultic craft gallery, court craft gallery, finally leading to textile gallery in this marvellous building designed by Charles Correa. Apart from these there are two galleries reserved for temporary exhibitions.

**About the collection:** The collections are divided into categories such as metalware, jewellery, wood-stone-ivory carving- sculpture, printed wood-paper maiche, Lac tumery, traditions of Indian folk painting, textiles, basketry and matting, terracotta and glazed pottery, toys-puppets and masks. The textiles, wood sculptures, Bhuta sculptures, folk and tribal paintings and metalware have been established as unique collections.

**Current and future priorities:** A major reorganisation of this museum is underway. The first phase of the exterior sections have been refurbished including the museum shop, cafeteria, kitchen, entrance, public toilets, dormitory for craft person, signages etc. Reorganisation of galleries and Library form core of the second phase which is being looked after by the authorities in present context. With their collaborations with UNESCO, ICCROM, several programs have been initiated to improve the work and systems of the museum.

**International priorities:** Collaborations and training

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## District Museum Bomdila, Arunachal Pradesh

**Director/person in charge:** Assistant Curator Dr. K. Dey

**Type of Museum:** Set up to promote the arts and crafts of West Kameng district, their collection is primarily of ethnographic objects of different tribes of Arunachal Pradesh including masks, monastic arts forms like scroll paintings, musical instruments. The museum functions under the Directorate of Research of the Government of Arunachal Pradesh.

**Website:** Nil

**Contact details:** District Museum, Bomdila, Arunachal Pradesh

**Annual visitor numbers:** an average of 120 visitors in a month

**About:** The District Museum, Bomdila started functioning in July 1965 with a view to preservation and promotion of arts and crafts of the people of West Kameng district in particular and Arunachal Pradesh in general. It is purely ethnographic in nature.

**About the collection:** The museum houses 767 ethnographic objects from different tribes inhabiting different parts of Arunachal Pradesh covering as diverse a range as masks, scroll paintings, textiles, ornaments, terracotta, wood carvings, pottery, basketry, agricultural implements, musical instruments, religious paraphernalia and other domestic products – mostly acquired through field collections.

**Current and future priorities:** Priorities include modernisation of galleries and display cases, installation of attractive hoardings at some select localities and creation of the museum website. Efforts will also be made to undertake more research and documentation work involving contextual issues of the collections.

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## Don Bosco Centre for Indigenous Cultures (DBCIC), Shillong, Meghalaya

**Director:** Fr. Joseph Puthenpurakal

**Type of Museum:** Private museum under Salesians of Don Bosco, an international educational and cultural society working especially among the youth of the world, particularly among the less privileged ones. Run by a registered Governing Board. Funding is from voluntary donations from private and donor agencies.

**Website:** www.dbcic.org

**Contact details:** Email: jputhen@gmail.com, dbcicshillong@gmail.com, Mobile: 094361 18732, Tel: +91-0364-2550260 / 2550261, Blog: www.dbcic.blogspot.com, Address: Don Bosco Centre for Indigenous Cultures (DBCIC); Mawlai, 793008 Shillong, Meghalaya, India

**Annual visitor numbers:** 60,611 in 2013

**About :** Don Bosco Centre for Indigenous Cultures (DBCIC) is one of 34 Don Bosco Museums in the world. The museum is spread over seven floors and research on indigenous cultures of the North East is a focus area, with publications seminars and study groups in this area.

The museum was formally inaugurated in 2010 and today the Museum has grown into a resource centre with 17 galleries showcasing traditional and cultural ethos of the people of the region. DBCIC has a website (www.dbcic.org), newsletter, and a research wing known as NEIRA (North Eastern Institute for Research in Anthropology) thanks to the encouragement of Dr. K.K. Paul, the Governor of Meghalaya.

**About the collection:** The collections represent the indigenous cultures of all the eight states of the region. It is the only museum of this type in the region as well as in Country. The museum specialises in the collection of the indigenous musical instruments of North East India. On its own initiative, Don Bosco so far has not hosted a touring exhibition, but on a few occasions with the invitations from the State government (Meghalaya) it has participated in the exhibition at the State convention Centre, participated in the local festivals such as Hornbill in Nagaland, Mei-ram-ew festival, monolith Festival in Meghalaya.

**Current and future priorities:** Priority in collaboration would be sharing of ideas, taking up developmental projects with the sole aim of making our museum more dynamic, interactive and a centre of learning by providing facilities of international standard.

The museum is actively involved in some research projects covering North East India. Currently with the

help of North Eastern Council (NEC), the Museum is organizing major research on all the eight States of the North East. It concerns the tribes, sub-tribes and sub-sub tribes of the region and their cultural heritage. It is titled “Don Bosco community Information Centre Museum”.

Workshops and seminars for schools, college and university are organised but need to be done more frequently.

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## Dr Bhau Daji Lad Mumbai City Museum

**Director:** Tasneem Zakaria Mehta, Managing Trustee

**Type of Museum:** A public-private partnership. In February 2003, an agreement was signed between the Municipal Corporation Greater Mumbai (MCGM), the Jamnalal Bajaj Foundation and the Indian National Trust for Art and Cultural Heritage (INTACH) to restore and revitalise the Dr Bhau Daji Lad Mumbai City Museum

**Website:** [www.bdlmuseum.org](http://www.bdlmuseum.org)

**Contact details:** Tel: +91-22-23731234, +91-22-65560394; Address: 91 A, Rani Baug, Veer Mata Jijbai Bhonsle Udyan, Dr Baba Saheb Ambedkar Marg, Byculla East, Mumbai, Maharashtra 400027. India.

**Annual visitor numbers:** 10,000 a month

**About:** The Dr Bhau Daji Lad Mumbai City Museum was established in 1872 as the erstwhile Victoria & Albert Museum, Bombay. It is Mumbai’s oldest museum and the third oldest in the country.

**About the collection:** The Museum’s collection includes over 4000 manuscripts and reference books. There are several clay models, costumes, beautifully shaped silver and copper that are some of the most impressive collections. The Museum conserves photographs of ancient Bombay (Mumbai) and testimonials that belonged to the colonial past. The museum encompasses bronze sculptures, weapons, ivories, fossils, and decorative metal ware. The most attractive piece, that one cannot miss, is the elephant sculpture from ‘Elephanta Island’. Other artefacts include pottery, paintings, coins and the ancient relics.

The various galleries such as the Industrial Arts Gallery and Bombay School Paintings, the Origins of Mumbai Gallery, the Founders Gallery and the Kamal Nayan Bajaj Mumbai Gallery are great reminders of the city’s past. While the first houses a fine collection of 19th century paintings and pottery from the city along with other objets d’art, the second showcases Mumbai’s evolution from a group of seven islands in Roman times into a distinguished and charming city. Maps, watercolours, lithographs and photographs from the museum’s rare glass negative collection take visitors back to a time when the museum was built to showcase the importance of Bombay as Urbs Prima in Indis. The third shows the genesis and expansion of the city in the 18th, 19th and 20th centuries through dioramas and models, that also depict the secular nature of this flourishing city.

A large part of the Museum’s collection showcases the importance of 19th century in the evolution of Mumbai into a major metropolis — the people, the different communities, the industries, professions, etc. Its significant collections include a 17th-century manuscript of Hatim Tai. Outside the museum is the installation of the monolithic basalt elephant sculpture recovered from the sea, which originated from Elephanta Island (Gharapuri Island).

**Current and future priorities:** Infrastructure expansion and digital technology

**International priorities:** Same as above including collaborations, trainings, staff exchanges etc

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## Ghoom Railway Museum, Ghoom, West Bengal

**Director/Person in charge:** N Mohan

**Type of Museum:** Ministry of Railways. Included in the Darjeeling Himalayan Railways are three museums, of which one is DHR Ghoom Museum situated within Ghoom Railway Station. Sukna and Kurseong have two other DHR museums.

**Website:** <http://dhr.indianrailways.gov.in/> or <http://www.railwayindia.co.in/museums-of-railways/ghoom-railway-museum.html>

**Contact details:** Director/DHR, Elysia Building, (Near Himali Boarding School), Kurseong, Dist. Darjeeling, West Bengal, India - 734 203, Director/DHR, Camp Office, Siliguri NG LOCO Shed, P.O. Pradhan Nagar, Siliguri Jn, Dist - Darjeeling, West Bengal, India-734003, Email: dhroffice.kurseong@gmail.com or director.dhr@gmail.com, Ghoom Railway Station, Ghoom, Darjeeling

**About:** The status of UNESCO World Heritage was provided in 1999 to the Darjeeling Himalayan Railway Toy Train of narrow gauge. In 2000, Ghoom Railway Museum came into being to showcase the heritage of DHR to the world.

**About the collection:** The Ghoom museum is an open air and indoor museum. Steam engine Baby Sivok, first class coach, goods wagons and weighing machines are kept outdoor and more than 300 old photographs, artefacts, manuals, routes, old records, old telegraph machines, ticket tube, station bell, photographs of old buildings are available indoors.

**Current and future priorities:** Digitisation of photographic records

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## Goa State Museum

**Director:** Radha R Bhave

**Type of Museum:** Funded by Directorate of Museums, Government of Goa

**Website:** www.goamuseum.gov.in

**Contact details:** Tel: 0832 2438006, 0832 2437306 Email: goa\_museum@bsnl.in, radhabhave@gmail.com; Address: EDC Complex, Patto, Panaji - Goa

**About:** The Goa State Museum is located at the EDC Plaza, Patto, Panaji. The antiquities and objects of art and cultural importance are exhibited thematically so as to depict different aspects of Goan history and culture. The origins of the museum can be traced to 1973 when artefacts were set up in the Department of Archives in Goa by the Archaeology & Museum unit. Thereafter, a small museum was opened to the public on September 29th, 1977 in a rented building at St. Inez, also in Panjim.

**About the collection:** The museum currently has around 8,000 artefacts on display, which include stone sculptures, wooden objects, carvings, bronzes, paintings, manuscripts, rare coins, numismatic collection, and anthropological objects. It is well known among other museums for its collection of Hindu and Jain artefacts and sculptures.

**Current and future priorities:** The Govt. Of Goa has decided to demolish the museum building and temporarily display part of the collection at the recently renovated Adil Shah Palace in Panjim and shift the reserve collection to a temporary shed which is being hired for the purpose.

**International priorities:** Very shortly the Dept. Of Museums will be hiring professional consultants and designers and once the designs are finalised they will be releasing a tender for the new construction.

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## Government Museum and Art Gallery, Chandigarh

**Curator:** Poonam Khanna

**Type of Museum:** State Funded Museum, under the direct control of the Chandigarh state administration, which also gives financial support to it.

**Website:** www.chdmuseum.nic.in

**Contact details:** Telefax: +91(0)172 2742010; Tel: +91(0)172-2740261. Address: Museum complex, Sector 10-C, Chandigarh

**About:** This museum has some of the richest collection of Gandharan sculptures, Pahari and Rajasthani miniature paintings. Before Partition in 1947, the collection of art objects, paintings, sculptures and decorative arts, were housed in the Central Museum, Lahore, then capital of Punjab. On 10 April 1948, the division of collection took place by which 60 percent of objects were retained by Pakistan and the remaining 40 percent collection consisting mainly of Gandharan sculptures and Indian miniature

paintings (Mughal and Pahari schools) became part of its collection. This collection was first housed in Amritsar then Shimla, Patiala and finally shifted to Chandigarh. After its inauguration, a few other buildings were added to cater to the needs of the museum's expansion. The museum has four wings of which the building of the art gallery is the largest. Another wing constitutes the Natural History Museum, Chandigarh Architecture Museum and National Gallery of Portraits.

**About the collection:** It has the second largest collection of Gandhara sculptures (627) in India after Indian Museum, Kolkata; Almost all important centres of Pahari schools are represented in the collection of Indian miniature painting; A seated image of Devi from Sholapur in Maharashtra and a seated stone image of Jina figure from Vijaynagar in South India form iconic part of the medieval Indian sculpture collection. Other sculptures belong to Brahmanical faith from Agroha and Pinjore in Haryana and a few sites from Punjab, Kashmir and Himachal Pradesh; The collection also includes ancient Indian sculptures; metal sculpture; epigraphy and numismatics; decorative art; textiles and contemporary Indian art.

**Current and future priorities:** The Museum is currently processing digitised data for antiquities in the museum collection. This project is under National Mission on Monuments and Antiquities (NMMA).

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## Government Museum, Bharatpur, Rajasthan

**Nodal Officer:** Shashi Prabha Swami

**Type of Museum:** Ministry of Culture funded

**Website:** [http://museumsrajasthan.gov.in/museums\\_bharatpur.htm](http://museumsrajasthan.gov.in/museums_bharatpur.htm)

**Contact details:** Tel: +91(0)141-5190401; +91(0)9785247246. Address: Lohagarh Fort, Bharatpur, Rajasthan

**About:** The Government Museum Bharatpur is located inside historic Lohagarh Fort. In 1939, sculptures and other objects were collected from various places of the region and initially displayed in Public Library under the patronage of H.H Maharaja Sawai Brijendra Singh. These were shifted to the present building of Kachahri Kalan in 1944 A.D. and it was formally opened to public. Later the Kamara Khas building was added to it. It has rare and distinguished collection of sculptures, inscriptions, coins, arms and weapons and decorative art objects.

**About the collection:** The collection consists of stone sculptures (581), inscriptions (10), terracottas (120), metallic objects (13), coins (670), weapons (1,966), miniature paintings (196) and local art and crafts (861).

**International priorities:** Training and collaborations

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## Gurusaday Museum, Kolkata

**Director /person in charge:** Bijan Kumar Mondal is the Executive Secretary & Curator.

**Type of Museum:** A folk art and craft museum of undivided Bengal and a centre of folk art and craft, including music and dance. Run by the Gurusaday Dutt Folk Art Society, with financial support from the Ministry of Textile, Government of India. The Executive Secretary is the administrative head of the Museum.

**Website:** <http://www.gurusadaymuseum.org/>

**Contact details:** Email: [gsmuseum@rediffmail.com](mailto:gsmuseum@rediffmail.com)

**Annual visitor numbers:** In 2012-13 the museum had 6,436 visitors

**About:** Primarily is a folk art and craft museum of undivided Bengal. During his tenure as District Collector in remote Bengal, Gurusaday Dutt (1882-1941), ICS, developed deep interest in the folk arts. He collected about 2,325 specimens and after his death in 1941 the collection was handed over to the Bengal Bratachari Society, founded by him to preserve Bengali folk traditions and culture.

The museum, built on a site that is approx. 20 acres, was opened to the public in 1963. In addition to conservation and documentation around the objects is has in its collection the museum has a library and offers access to researchers.

The challenge that this museum faces in particular is that it functions under financial support from the Ministry of Textile, Government of India, which is not necessarily aligned to museum objectives.

**About the collection:** It presently has a collection of approximately 3,300 exhibits of folk arts and crafts, which reflect rural life and presents a vivid picture of art and social traditions, religious beliefs, practices and motifs, aesthetic assimilation and cultural influences in undivided Bengal as well as in India. Its original objective was to become a Centre of local folk arts and crafts, including folk music and dance.

**International priorities:** Keen on international collaborations. Willing to host exhibitions from other museums with similar contexts.

From 1963 onwards lent the collection to touring exhibitions. Recently, three objects from our museum went to Brussels as part of an exhibition titled The Body in Indian Art. 36 museums from across India participated in the show under the Ministry of Culture (ICCR) and the Indian Museum. In 2003, as part of the Taipei India Festival, the Indian Museum had taken two of our objects for the show.

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## Heritage Transport Museum, Gurgaon

**Director:** Tarun Thakral

**Type of Museum:** The museum is a part of Heritage Transportation Trust. (HTT) registered in 2006 under the Indian Trust Act (1882) as a non profit organization.

**Website:** [www.heritagetransportmuseum.org](http://www.heritagetransportmuseum.org)

**Contact details:** Email: [info@heritagetransportmuseum.org](mailto:info@heritagetransportmuseum.org) Tel: 91 11 2371 8100, 09811035670  
Address: Bilaspur - Taoru Rd, Rewari Rural, Haryana 122105

**About:** Heritage Transportation Museum has been built on 3.01 acres in which a 95,000 square feet area encompasses Exhibit Galleries, Library and Reference Centre, Mini Auditorium, Museum Souvenir Shop, Seminar Rooms, and a Refreshment Area with a collection of more than 2,500 objects on display. It sets the standard for Indian Museums with its unique displays, in-depth interpretation, extensive collection and opportunities for visitor participation. Following its vision to evolve as a multi-experimental facility that explores the history of transportation with emphasis on the Indian context, it strives to become a resource center for further studies and interpretations on its unique collections.

**About the collection:** This museum represents the combination of historical and contemporary artefacts under the broad categories of (a) Palanquins (b) Bullock carts (c) Horse carriages (d) Camel carts (e) Howdahs (f) Palanquin finials (g) Carriage Lamps (h) Old Lithographs, prints, Archival Photographs (i) Royal Railway saloon (j) Vintage cars (k) Two wheelers & three wheelers (l) Old buses, trucks, Fire Tenders, Taxis (m) Aircraft (n) Rural transportation (o) Enamel Advertising Signs (p) Postcards, Books, Maps, stamps (q) Children pedal Car's and collectible toys (r) Contemporary & Tribal Art. All the artefacts and other objects have been acquired through purchase.

**Current and future priorities:** To attract more visitors, plan more temporary exhibitions, develop school educational kits and curriculum based resource packs, organisation of camps for children, developing digital archives, to initiate audience based interactive programmes, promote professional relations with national and international organisations.

**International priorities:** More collaborative lectures, example, Dr Martin Bellamy, Research & Curatorial Manager, Glasgow Museums Resource Centre; more scholarship and visit opportunities for staff to UK to train in museums work.

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## History Museum Dr. Babasaheb Ambedkar University, Aurangabad

**Director/Person in charge:** Dr. S.B. Deshmukh, Curator

**Type of Museum:** University Museum under Dr. Babasaheb Ambedkar University funded partially by University and Ministry of Culture

**Website:** Nil

**Contact details:** Tel: 91-240-2343169, Address: Dr. Babasaheb Ambedkar Marathwada University, Aurangabad, Maharashtra, 431001, India

**Annual visitor numbers:** 36,000 per year

**About** The museum located in Dr. Babasaheb Ambedkar Marathwada University is one of the best and well organised museums in Aurangabad. A part of the History Department of the University this is a brain child of the Late Dr. Ramesh Shankar Gupte, a renowned historian and scholar. Dr. Gupte contemplated the idea of a history museum in the University when he witnessed the rich historical treasures in the form of sculptures and archaeological objects scattered around in the Marathwada Region.

**About the collection:** The collection includes stone sculptures dating back to the Second century BC, 60 rare paintings, including some depicting the Mughal emperor Shah Jahan, utensils from the medieval era, armour, cannons and weapons from the Moghul period and Shivaji's era, centuries-old utensils found at a site in Bhokardan in Jalna district and rare coins, including punch-marked coins and those dating back to the Satavahana dynasty's rule. Over 5,000 rare antiques have been collected in the museum in the last three decades; some donated by passionate collectors from their personal collections. The museum has many more rare artefacts, paintings from the Moghul, Maratha and British eras, rare lithographs, coins and ancient stone sculptures and utensils, than what is now put on display

**Current and future priorities:** To preserve this rich heritage under one secure roof. for assisting the history students in a visual study of the sculptural development in India.

**International priorities:** Infrastructure and marketing and communications.

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## Human Brain Museum Bangalore

**Director:** Satish Chandra

**Type of Museum:** Institute museum

**Website:** Nil

**Contact details:** Email: shankar@nimhans.kar.nic.in, shankarsk2004@yahoo.co.in, psatish@nimhans.kar.nic.in; Tel: 91 (080) 26995001/5002, 26564140/ 26563357. Address: Human Brain Tissue Repository (HBTR), Neurobiology Research Centre, NIMHANS, Bangalore - 560 029.

**About:** The Human Brain Museum, initiated three decades ago in the Department of Neuropathology started as a collection of gross brain specimens collected at postmortem of various neuropathological disease conditions. The Museum has now expanded and has more than 300 specimens in rows of brightly lit shelves. It is very popular among students in Bangalore.

**About the collection:** The specimens of human brain and spinal cord have been collected with informed consent at clinical autopsies from the institute over the past 3 decades. The brain museum has more than 400 specimens displayed in a 1200 square feet room. The room is located in Neurobiology Research Center, NIMHANS.

**Current and future priorities:** Although the museum is now open to public, future expansion is not envisaged unless the Institute administration commits for more space (which is a premium).

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## Indian Museum, Kolkata

**Director:** B Venugopal

**Type of Museum:** national museum, funded by the Government of India and managed by a Board of Trustees

**Website:** <http://indianmuseumkolkata.org/>

**Contact details:** <http://indianmuseumkolkata.org/contact.php> Address: Indian Museum, 27, Jawaharlal Nehru Rd, Kolkata 700016, West Bengal, India

**Annual visitor numbers:** 5,91,558 in 2011-12 (as per latest available annual report)

**About:** The Indian Museum is the oldest museum in Asia. It was founded on 2 February 1814, but the building actually took 61 years to come up. The museum evolved from the collections of the Asiatic

Society of Bengal. The establishment of the museum also resulted in the formation of the surveys – Geological, Botanical, Zoological and Anthropological, which later became independent bodies. The history of the Asiatic Society, Indian Museum and the surveys are interconnected.

The Indian Museum launched its bi-centenary celebrations in February, 2014. To mark the occasion the museum is undergoing a physical renovation, which is continuing. The physical renovation has given the museum the flexibility to re-interpret and rearrange exhibits, show parts of the collection in storage. Phase II of the renovation includes the natural history gallery, where the collections are under the Surveys of Geology, Zoology and Botany.

**About the Collection:** The museum was set up and divided into two sections – archaeological, ethnological and technical and the other geological and zoological. It was set up as an institution “for the reception of all articles that may be sent to illustrate oriental manners and history or to elucidate the peculiarities of Art and Nature in the East” (Sir Asutosh). It was later transformed into a multipurpose institution where multi-disciplinary objects have been displayed in its six sections, viz. Art, Archaeology, Anthropology, Zoology, Geology, and Botany. At present the museum has three main cultural sections namely, Art, Archaeology and Anthropology together spread over 25 galleries with eight co-ordinating service units such as Preservation, Publication, Photography, Presentation, Modelling, Education, Library, and Security.

More information on the collections can be found at <http://indianmuseumkolkata.org/gallery.php>

**Current and future priorities:** The physical verification of the collections in the Museum (sections in Anthropology, Archaeology and Art) are underway and will throw up more information on the collections. Modernisation Phase 2 is expected to cover Galleries under Natural History/ heritage (Geology, Botany and Zoology).

Improved visitor facilities are being developed including information desks, souvenir shop and canteen. The shop will be operated through the Crafts Council of West Bengal, and sell souvenir merchandise based on the themes of museum’s collection. Publications and stamps will also be sold.

The museum’s new website was launched on International Museum Day on 18 May 18 2012. And there are plans to launch a volunteer service for guides shortly.

The digitisation of the collection is under a special project by the ministry of culture, called Jatan. The project involves documentation of certain collections in certain museums. The work involves, verification, collection, digitising and uploading through C-DAC (Centre for Development of Advanced Computing is the premier R&D organization of the Department of Information Technology, Ministry of Communications & Information Technology). This is a long-term strategy and may take up to five years. Each object has to be documented in an agreed format and physically checked for authenticity.

**International priorities:** The Indian Museum has had occasional collaborations with National Museums Scotland wherein a few curatorial staff have been sponsored. The Vivekanda training programme in Chicago Art Institute is another example which has benefited staff.

The museum is interested in international collaborations during Phase 2 of the renovation, which is expected to cover Galleries under Natural History/ heritage (Geology, Botany and Zoology). They are especially interested in having collaborations with museums that have a shared heritage such as Natural History Museum, London and National Museums Scotland and are exploring the possibility of using their expertise.

To work effectively with international collaborators a memorandum of understanding will help. The content of collaboration should be relevant to the infrastructure and climatic conditions in India. Regular follow-up action needs to be incorporated. High tech subjects which need the inputs of technology may be avoided.

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## Indian War Memorial Museum, Archaeological Survey of India, New Delhi

**Director/Person in charge:** Piyush Bhatt Assistant Superintending Archaeologist

**Type of Museum:** Ministry of Culture funded

**Website:** [http://asi.nic.in/asi\\_museums\\_delhi\\_indianwar.asp](http://asi.nic.in/asi_museums_delhi_indianwar.asp)

**Contact details:** Tel: 011-23273703. Address: Red Fort, Delhi- 110006.

**About:** Originally known as the Palace Museum, this museum dates back to 1911 when it was located in

the *Naubhat Khana*. This museum was set up as a tribute to the soldiers who participated in the World War on behalf of the British Empire. It was located in the *Naubat Khana* or *Naqqar Khana* (Musical house) in Red Fort. Originally known as the Palace Museum, it dates to 1911 when it was located in the *Naubhat Khana*. It was later moved to the *Mumtaz Mahal*, originally used as a mess by the British occupiers. The museum is now under the Archaeological Survey of India. Most of the Mughal belongings and jewels of Red Fort were stolen during Nadir Shah's invasion of India in 1747 and again after the failed Indian Rebellion of 1857 against the British colonialists. The *Koh-i-Noor* diamond, the jade wine cup of Shah Jahan and the crown of Bahadur, forming historical evidence of India are now displayed in London.

**About the collection:** The objects are displayed thematically in six galleries belonging to the Mughal period. The first few exhibits represent artefacts belonging to Emperor Akbar I and his successors including miniature paintings, manuscripts, stone inscriptions and *farman* (royal orders).

The other gallery showcases porcelain, celadon and jade objects alongwith textiles and glazed tiles. The most distinctive of the Mughal jade objects are the hilts of swords and daggers, curtains, carpets, pillows, cushions etc.

The Introductory Gallery shows a diorama depicting battle of *Panipat* with the army of Babur and Ibrahim Lodi standing opposite each other. Apart from these, other artefacts are also represented such as arrows, swords, *khukris*, revolvers, machine guns, shells etc. Variety of daggers with ivory and inscribed hilt, chest armour, small weapons like *gupti*, battle axes are also exhibited in the gallery. Helmets, armours, different types of swords and daggers are displayed here. Bomb fuses, shells, models of pistols, bullets, gun powder flasks are also on display reflecting arms and ammunition used during the First World War.

Various badges, ribbons, uniform of Turkish and New Zealand army officers, and flags are also represented. Model of army transport cart and railway goods track, model of Baghdad Arab port and Basra dockyard also form core of this collection. As an added attraction, the ensemble of Maharaja of Jodhpur alongwith the portrayal of Pratap Singh in his *kurta* affirm their prominence.

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## Indira Gandhi National Centre for the Arts, New Delhi

**Person in charge:** Himani Pandey, Archivist

**Type of Museum:** Functions as an autonomous cultural institution under the Ministry of Culture, Government of India.

**Website:** <http://www.ignca.nic.in>

**Contact details:** Tel: 91+011+23388155. Address: C. V. Mess, Janpath, New Delhi - 110 001 (India)

**About:** The IGNCA is a cultural institution and not a museum. The arts here comprise creative and critical literature, written and oral; the visual arts, ranging from architecture, sculpture, painting and graphics to general material culture, photography and film; the performing arts of music, dance and theatre in their broadest connotation; and intangible heritage in fairs, festivals and lifestyle with an artistic dimension. Through diverse programmes of research, publication, training, creative activities and performance, the IGNCA seeks to place the arts within the context of interdisciplinary approach. It serves as a major resource centre for the arts, especially written, oral and visual materials. One of the programmes of this centre, in collaboration with UNDP, is to utilize multimedia computer technology to create a wide variety of software packages that communicate cultural information.

**About the collection:** The unique collections have been analysed as :

- Elizabeth Brunner Paintings
- Benoy K. Behl Collection
- Shambhunath Mitra Collection
- Ananda Coomaraswamy Collection
- Henri Cariter-Bresson Collection
- Shambu Shaha Collection
- Raja Lala Deen Dayal Collection
- Yashodhar Mathpal Collection

**Current and future priorities:** A major resource centre for the arts, especially written, oral and visual source materials; to undertake research and publication programmes of reference works, glossaries, dictionaries and encyclopaedia concerning the arts and the humanities; to establish a tribal and folk arts division with a core collection for conducting systematic scientific studies and for live presentations; to provide a forum for a creative and critical dialogue through performances, exhibitions, multi-media projections, conferences, seminars and workshops between and amongst the diverse arts, traditional and contemporary; to foster dialogue between arts and current ideas in philosophy, science and technology, with a view to bridging the gap in intellectual understanding between modern sciences and arts and culture; to evolve models of research programmes and arts administration more pertinent to the Indian ethos; to elucidate the formative and dynamic factors in the complex web of interactions between diverse social strata, communities and regions; to promote an network with national and international institutions; and to conduct related research in the arts, humanities and culture are all important areas of collaborative efforts with institutions and museums in United Kingdom.

**International priorities:** A need for serious studies in documentation of the archival heritage of IGNC, New Delhi, was outlined. Collaborations with research scholars to document these archives may be looked as another area of developing cultural ties between the two countries. Seminars, workshops, organisation of exhibitions and related areas have been realised as areas of collaborative projects.

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## Indira Gandhi Rashtriya Manav Sanghralaya, Bhopal

**Director:** Arun Kumar Shrivastava (Acting)

**Type of Museum:** Ministry of Culture Funded (Anthropological Museum)

**Website:** Under construction

**Contact details:** Tel: 0755- 2661319, 0755- 2661458, Email: directorigrms@gmail.com/skp.igrms@gmail.com. Address: Shyamla Hills, Bhopal-462013, Madhya Pradesh

**About:** Indira Gandhi Rashtriya Manav Sangrahalaya is an autonomous organisation of the Ministry of Culture, Govt. of India. Unlike other walled museums of post colonial period, this museum breaks away the conventional norms, providing an opportunity to experience the cultural heritage of the country through its open air and indoor exhibitions and activities organised across the country. In the beginning it was established as a sub-ordinate office under the Department of Education, Govt. of India at Bahawalpur house which was looked after by Anthropology Survey of India. Conceived in the early 1970s, the IGRMS began its activities in 1977 by opening a nucleus office at New Delhi. The establishment was shifted to Bhopal in early 1979. A Southern Regional Centre of IGRMS is functioning since 2001 at Mysore from a heritage building 'Wellington House'. An active involvement of traditional artisans and experts from different community groups, Education, Outreach and Salvage activities for revitalisation of vanishing cultural traditions forms objectives of this museum.

**About the collection:** The Museum has over 25000 ethnographic objects divided under 17 categories namely, (i)Agriculture, (ii)Animal husbandry, (iii)Games and amusement, (iv)hunting (v) fishing, (vi)house hold, (vii)Ritual, (viii)Musical, (ix)Textile, (x)travel and transport, (xi)Tools and equipment, (xii) Weapons, (xiii) Art and Craft, (xiv) Basketry, (xv) Spinning and Weaving, (xvi) Ornaments, (xvii) Narcotics. Open-air exhibits of tribal communities of India also form the strength of this museum. 12 objects in AA and 52 in A category are also registered in National Register for their rareness, artwork, shape, uniqueness and aesthetics.

**International priorities:** Partnerships and collaborations

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## Jagdish and Kamla Mittal Museum of Indian Art, Hyderabad

**Director:** Jagdish Mittal

**Type of Museum:** Jagdish and Kamla Mittal trust

**Website:** www.mittalmuseum.com

**Contact details:** Email: jandkmittalmuseum@yahoo.com; info@mittalmuseum.com; Tel: +91 40 27631561 / 6550 1700. 1-2-214/6, Gagan Mahal Road, Hyderabad 500 029, India.

**About:** The 'Jagdish and Kamla Mittal Museum of Indian Art', Hyderabad, owes its name to the collection

of Indian art assembled over sixty years by the artist couple, Jagdish Mittal and his wife, Kamla. On 30th March, 1976, they created an irrevocable Public Trust named Jagdish and Kamla Mittal Museum of Indian Art, to set up a Museum in the twin cities Hyderabad and Secunderabad.

A large number of art objects of the Museum have been lent for display at the prestigious Festival of India exhibitions held in London (1982), U.S.A. (1985), and France (1986), as well as exhibitions held in the National Museum, New Delhi, and Salar Jung Museum, Hyderabad (1986).

**About the collection:** The Museum's collection specializes in traditional arts and crafts of the Indian subcontinent up to 1900 A.D. and consists of around 1580 objects which include: miniature paintings (570), drawings (250), manuscripts (5), calligraphy (18), folk and classical bronzes (360), terracottas (21), ivory figures (13), jade (10) objects, metalware (252), textiles (25), arms and armour (111) and artistic handicrafts (35). There are also several select examples of Nepali and Tibetan thankas (8) and metal images (3). The Museum is particularly rich in miniatures with representative examples, spanning a period from about 1200 A.D. to the end of the 19th century, including all the important schools like the Western Indian or Gujarati, Rajasthani, Sultanate, Mughal, Pahari or Punjab Hills, Central Indian, Deccani, South Indian, Bengal and Orissa, as well as select specimens from the Folk Style and Company period works. They represent almost every regional centre of these schools, and are as commendable for their aesthetic quality and art historical significance as they are for their subject matter.

Crucial to the study of Indian painting are the 250 drawings which give a deeper insight and clearer idea of the Mughal, Deccani, Rajasthani and Pahari schools.

**Current and future priorities:** To build a physical museum in Hyderabad

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## Jai Vilas Palace Museum, Gwalior

**Person in charge:** H. Shrimant Priyadarshani Raje Scindia, Patron and Trustee

**Type of Museum:** Palace Museum privately funded

**Website:** [www.jaivilasmuseum.org](http://www.jaivilasmuseum.org)

**Contact details:** Tel: 91-751-2372237 (O), +91-751-2372390, 2371230, 2371446(O), Ext-216, +91-751-2331401 (FAX), Address: H.H. Maharaja Sir Jiwaji Rao Scindia Museum, Jai Vilas Palace, Gwalior (M.P.)

**About:** Jai Vilas Palace was constructed by Maharaja Jayaji Rao Scindia in 1874 at a cost of Rs. 1 crore which rests as one of the finest examples of European architecture, designed and built by Sir Michael Filose. It is particularly famous for its large Durbar Hall. The first storey is of the Tuscan, the second of the Italian-Doric and the third is of the Corinthian order of architecture. Gilt and gold furnishings were used for decorating the Durbar Hall, which is adorned with a huge carpet and gigantic chandeliers. It is an architectural marvel combining Italian, Corinthian and Tuscan styles. A wing of the Jai Vilas Palace was converted to a museum in memory of Srimant Jiwajirao Scindia as the H.H. Maharaja Sir Jiwajirao Scindia Museum by Late Rajmata Shrimant Vijayaraje Scindia and H.E. Dr. Sarvapally Radhakrishnan, then President of India opened the museum to the public on December 12th, 1964.

The museum offers to the public a unique view of the palace created in the 19th and 20th Century and focuses on various arts and crafts that grew and reached their zenith under the patronage of the royal family.

**About the collection:** The collection caters to various sections which belong to the royal family of the Scindhias, such as Jaina sculptures, Vishnu and Bal Gopal bronzes, textiles, ceramics, paintings, arms and ammunitions, a huge Persian carpet, lithographs, Royal old photographs, the saloon of maharaja, silver toy train atop the dining table, Napoleonic table, Jacobean furniture, musical instruments of the royal family, Malabar furniture, silver carriage and the crystal furniture and railings of the staircases. Among other iconic treasures are, two huge chandeliers weighing 3.5 tonnes, fitted with 250 bulbs in the Durbar Hall.

With a collaborative textile exhibition with Victoria and Albert Museum, London, the museum looks forward for more such collaborations

**Current and future priorities:** The museum aims to provide a viable space for expansion of knowledge through research and sharing. To make the museum a nerve centre to study art, culture and history related to maratha dynasty worldwide.

**International priorities:** Exchange programs in the field of conservation and applied sciences as the collection needs technical preservation from time to time. The line of seminars, workshops and training programs for curators and other museum personnel may also be realised as collaborative opportunities.

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## Jawaharlal Nehru State Museum, Itanagar, Arunachal Pradesh

**Director:** Tage Tada, Director of Research (Museum and Archives)

**Type of Museum:** State museum, funded by the State Government and under the administrative control of Directorate of Research Govt. of Arunachal Pradesh.

**Website:** Nil (under development)

**Type of Museum:** State museum, funded by the State Government and under the administrative control of Directorate of Research Govt. of Arunachal Pradesh.

**Annual visitor numbers:** 12,000 in 2013-14

**About:** The Central Museum of Arunachal Pradesh was set up in 1954 under the Research department of the state. In 1990, it was shifted to Itanagar, the capital the state, and renamed Jawaharlal Nehru State Museum. The state now has 11 ethnographic museums (one State Museum at Itanagar and 10 District Museums) and two Archaeological Site Museums under the administrative control of Directorate of Research Govt. of Arunachal Pradesh.

Initially, the artefacts were meant to supplement research activities of the Research Department but it was later felt necessary to develop museums for the sake of preservation, promotion and protection of the cultural heritage and creativity of the people. The State Museum has been developed as a centre of education and reflection of cultural heritage of Arunachal Pradesh. The District Museums emphasise on cultural heritage of a particular district.

**About the collection:** The State Museum has over 10,000 specimens mainly ethnographic. Collections are traditional arts and crafts of the tribes of the State i.e. jewellery, textile, wood curving, painting, weapons of war chase, household articles beside archaeology / ethno archaeology findings of the State. Also includes artefacts from North-Eastern States of India. Over 170 research publications are available for visitors. Seminars and educational activities are held. The museum also provides expertise to new and private museums run by the societies, NGOs etc.

**Current and future priorities:** Digitisation has been the focus over the last few years. The State Museum will also have an extension and a new building is being built at a cost of Rs 5 crore. In 2013-2014 the museum procured 95 cultural artefacts within the financial limit of Rs 5 lakh.

The museum has been hosting gallery talks and screening educational films on LCD. Its policy is now to increasingly organise mobile exhibitions in collaboration with other like-minded institutions. Recently collaborated with Anthropological Survey of India to organise their exhibition at Itanagar.

**International priorities:** The museum has plans to develop a new gallery called North-East Gallery of India in the new extension building to map cultural links with South-East Asian Countries and promote cultural heritage and trade. They also have plans to develop new district museums in newly-created districts.

Has had an opportunity to collaborate on and host international and national workshops. Notable collaborations include a Museums Skills Workshop which was organised at the State Museum in Itanagar as part of an ambitious five-year collaborative research project titled "Tribal Transitions". This was undertaken by the School of Oriental and African Studies (SOAS), London in collaboration with the British Museum, the Arunachal Pradesh government, Arunachal University (AU), Centre for Cultural Research Centre and Documentation (Naharlagun) and the British Council.

They are keen to collaborate with an ethnographic museum of international repute.

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## Joshi's Miniature Railway Museum, Pune

**Director:** Ravi Joshi

**Type of Museum:** Private museum

**Website:** [www.minirailways.com](http://www.minirailways.com)

**Contact details:** Tel: 91 020 25435378 & 25431165. Email: [ravi@soudamini.com](mailto:ravi@soudamini.com), [ravijo007@gmail.com](mailto:ravijo007@gmail.com). Address: 17/1B/2 G.A Kulkarni Road, near Karishma society, Kothurd, Pune- 411038.

**Annual visitor numbers:** 1500 a month

**About:** Ravi Joshi decided to have a permanent exhibition to avoid the inconveniences of mobile models. Thus the idea of a permanent Museum of Miniature Railways was conceived. The permanency of the museum offered scope to improve on the layout and experiment with detailing, landscaping, etc. The hall for the museum was constructed in 1991 but work on the museum was started in 1994 and after 4 more years of work, the museum was opened to the public on April 1, 1998. The entire imaginary city is controlled from a panel from which arises a network of over 1000 wires (a length of 5 kms). There are 65 signals, points, fences, lampposts, flyovers, etc. which have been manufactured by hand using chemical etching techniques. The entire layout can be operated manually or can be computer controlled.

**About the collection:** The model trains on exhibition run through a miniature city and are presented with a son et lumière show.

- Over 1000 wires are networked in a very systematic way to control the models in the imaginary setup.
- Fully functional station yard models function efficiently and they contain announcement systems, with 6 platforms, announcement systems, 3 main lines, plenty of sidings, goods loading facilities, hump shunting, a turntable, crane, etc.
- The layout includes small prototype models of 65 signals, and 26 points, fences, lamp posts, flyovers, etc. and can be controlled manually as well as through a computer. The entire layout is in the HO scale (1:87) using Marklin a.c. and Digital systems. These are hand-made, using the technique of chemical etching.
- Steam trains, Diesel engines, High speed Inter City Express, Underground train, Local Shuttle train, Trolley bus, Rope Railway, Funicular Railway, Wuppertal Hanging Railway.
- Steam trains have ghat section with provision for reversing trains.
- Two lane Highway with moving cars.
- In 2011 working models of "10 - 15" types of trains, including steam engines, the bullet train and a mini sky-train were added.

**Current and future priorities:** To showcase and explain the evolution of railways and to create awareness of such museum and make school children visit such museum and take initiative into this educative and fun hobby of railway modelling.

**International priorities:** Collaborations

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## K.Sreenivasan Art Gallery and Textile Museum

**Director/Person in-charge:** Mr. Kuppuraj, Manager

**Type of Museum:** Kasthuri Sreenivasan Trust

**Website:** [www.kasthurisreenivasanartgallery.com](http://www.kasthurisreenivasanartgallery.com)

**Contact details:** Email: [KST@kasthurisreenivasanartgallery.com](mailto:KST@kasthurisreenivasanartgallery.com); [kst.culturecentre@gmail.com](mailto:kst.culturecentre@gmail.com); [Kuppuraj@kasthurisreenivasanartgallery.com](mailto:Kuppuraj@kasthurisreenivasanartgallery.com); Tel: +91 (422) 2574110. Kasturi Srinivasan Trust 'Culture Centre', Avanashi Road, Coimbatore Aerodrome Post, Coimbatore 641014

**About:** Kasthuri Sreenivasan Trust was established by Late Shri K.Sreenivasan in the year 1981 for the promotion of art and literature in India, in general and Coimbatore in particular. The art gallery

and textile museum was built in 1988 and also includes a 220-seater auditorium. The art gallery has a display of about 500 paintings and prints from all over the world and the Textile Museum has many antique textile machineries. The museum is one of the few that attempts to give a comprehensive and multi-faceted picture of the developments of textiles. It is the only one of its kind in India. Since 2003, 126 exhibitions have been held.

**Current and future priorities:** To establish a Library and a Painting Studio.

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## Kala Bhavana, Santiniketan

**Director/Person in-charge:** Curator Sushobhan Adhikari

**Type of Museum:** This university museum grew out of a study collection of Nandalal Bose; it reflects a pan-Asian spirit and is a rich holding of Asian art, from China, Japan and South East Asia. Run by a Central Government Autonomous university.

**Website:** <http://www.visva-bharati.ac.in/InstitutionsCentresSchools/Contents/InstitutionContents.htm>

**Contact details:** Email: adhikari23@gmail.com

**About:** Kala Bhavana of Visva Bharati is well-known as a distinguished centre for Visual Art practice and research in India. The Kala-Bhavana museum holdings grew out of a study collection that Nandalal Bose put together to support the new art programme he was developing in response to Rabindranath's ideals of education and cultural resurgence. There are two things notable about this collection. Firstly, reflecting the pan-Asian spirit of the times the collection has rich holdings of Asian art which gives this museum a unique place among Indian Museums. And secondly the works in this collection reflects the eclectic and refined aesthetic taste of Nandalal. The increased volume because of the collections and gifts received from various countries has been a great assistance to the academic programme of Kala-Bhavana.

'Nava-Nandan' the new building of Kala Bhavan Museum was setup in the year 1965, and it was inaugurated by Nandalal Bose. The museum promotes research work by technical persons, scholars, visitors, university and school students.

**About the collection:** The Museum has treasures from all over India and abroad; these comprise paintings, carvings, textiles which also include embroidered textiles, and other examples of craftsmanship. Rabindranath realized the need for the students and the community to have an exposure to the arts and crafts from different regions of India and from all over the world. A conscious effort was made to procure such specimens. On his travels to Japan, China and Southeast Asia, he was accompanied by either Nandalal Bose or Surendranath Kar who would collect such objects for Kala Bhavana.

At present the collection has over 19,000 items. They include a modest cross-section of the work of the great pioneers of the new art movement, Rabindranath Tagore, Abanindranath Tagore, Gaganendranath Tagore, Nandalal Bose, Jamini Ray, Mukul Dey, Benode Behari Mukherjee, Ramkinkar Baij, etc.

**Current and future priorities:** Kala Bhavana Museum is an academic museum and helps art students and art historians. Now trying to organise a permanent gallery of selected art objects from our collections for general audience.

Digitization of museum objects is in progress.

Future plans includes the following :

- Extension & Renovation of Storage Area for Art objects.
- Conservation Laboratory.
- Permanent display gallery.
- Temporary display gallery.
- Digital Documentation room.
- Space for accessioning & verification of objects.
- Audiovisual unit.
- Area for monitoring security system.
- Lecture & demonstration space.

- Space for Research scholars.
- Auditorium.
- Work area for officials
- Lounge.
- Temporary Stacking or Storing Area for art object during exhibition.
- Space for storing pedestal, frame, mount board etc.
- Storage space for Chemical & other conservation related material.
- Museum Publication and Souvenirs Corner.

**International priorities:** Would like to learn modern and scientific techniques of storage, display, conservation and restoration

## Karnataka Chitrakala Parishath (KCP)

**Director:** Mr. Choita, Principal Secretary

**Type of Museum:** KCP trust

**Website:** [www.karnatakachitrakalaparishath.com](http://www.karnatakachitrakalaparishath.com)

**Contact details:** Email: [chitrakalaprishath@gmail.com](mailto:chitrakalaprishath@gmail.com); Tel: +91 (080) 22263424/ 22261816 Address: No.1 art complex, Kumara Krupa Road, Bengaluru, Karnataka -560001

**About:** Karnataka Chitrakala Parishath (KCP) is an Art Complex, museum-cluster evolved over a period of time, since mid-1960s. Currently there are 13 categories of collections: It is operated by KCP Trust which also initiated an Art School within the same premises, that has evolved into a full-fledged Masters Degree program, affiliated to Bangalore University and is autonomous in nature, recognized by NAAC. Hence the museums have an edge over other museums in the city, with art pedagogy attached to it. The collection ranges from Modern Indian to Contemporary Indian art, folk, tribal, leather puppetry, tribal bronzes, miniatures, among others.

The objective was to establish a visual cultural centre, first of its kind, in the Southern part of India. To promote visual culture, visual pedagogy, art appreciation and general awareness of visual language among art lovers and initiate the general public towards appreciating art. Has had partnership and collaborations with Germany, U.S.A, England, Paris, Russia among other countries in the last 20 years.

**About the collection:** Karnataka puppetry, Nicholas and Svetoslav Roerich collection addressing the Diaspora in visual culture since it is located in the city which was home to them away from their home at Russia and Karnataka traditional painting.

**Current and future priorities:** To modernize and upgrade facilities.

## Koikkal Palace, Thiruvananthapuram, Kerala

**Director:** Prem Kumar

**Type of Museum:** Kerala State Department of Archaeology

**Website:** [www.archaeology.kerala.gov.in](http://www.archaeology.kerala.gov.in)

**Contact details:** Email: [dirarch@bsnl.in](mailto:dirarch@bsnl.in); Tel: +91 9447131654, +91 (0471) 2577465 Address: Directorate of Archaeology, Sreepadam Palace, Near Fort (P.O), Thiruvananthapuram-23. Thiruvananthapuram, Kerala- 695023

**About:** Koikkal Palace was built in the latter half of the 17th Century by Umayamma Rani, the Venad princess, in traditional Kerala style of architecture. It is the oldest surviving palace of the Venad Royal family. In 1979 the Department of Archeology declared it as a Protected Monument under the provisions of Kerala Ancient Monuments and Archeological Sites and Remains Act 1968. It is a folk art museum and has a numismatics study centre. Receives funding from Govt of Kerala, and from the Central Govt Finance Commission.

**About the collection:** Folk art objects and coins of Indian and foreign origin

**Current and future priorities:** Rearrangement of objects with central government funding is currently on.

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## Kolkata Museum of Modern Art (KMOMA)

**Director/person in-charge:** Managing Trustee Swapan Chakravorty

**Type of Museum:** A new Arts Centre and Cultural City to be set up on 10 acres of land. KMOMA is a tripartite venture between the government of West Bengal, the Government of India and the private sector. The project will cost a total of USD 82 m (approx.).

**Website:** <http://kmomamuseum.org/>

**Contact details:** Email: [kmoma2003@rediffmail.com](mailto:kmoma2003@rediffmail.com); [reach@kmomamuseum.org](mailto:reach@kmomamuseum.org). Address: IIE/3, Major Arterial Rd, Action Area II, Rajarhat Newtown, Kolkata, West Bengal

**About:** The mission is to acquire and display modern Indian art in its local and global cultural contexts in the city that inspired Indian modernism. It is further committed to interdisciplinary research and the dissemination of knowledge about Indian art and culture through scholarly publications, innovative teaching curricula, and public outreach programs. KMOMA strives to become a distinct centre of expertise on art where visitors can experience and learn about trans-Asian connections with India and the world at large.

**About the collection:** A blend of tradition and modernity, it will have 44 galleries for Indian, Asian, Islamic and Western art, with space for storage, library and an archive. The permanent collection will be of Indian art from 19 Century to present. There will be national and international galleries.

**Current and future priorities:** KMOMA will offer two distinct spheres of engagement on its premises. One would be the Art Centre comprising 4,68,336.52 sq ft, while the other would be the Culture Centre/ Culture City spread over 83,962.43 sq ft.

Its Academic Wing would be concerned primarily with documentation, research, art education and restoration; its Curatorial Wing is to be responsible for the display, storage and acquisition of art including photography, folk art and craft, and the new media.

The Culture Centre will have a more general character with an auditorium, an amphitheatre, studio residences for artists, shops for art and craft merchandise and eateries, including for fine dining.

**International priorities:** An international gallery representing art from the West and Middle East, and also from Far East will be constructed. In addition, KMOMA will have an academic wing which will conduct lectures and courses taught by experts from across the world on various art and museum topics.

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## Kurusura Submarine Museum

**Director / person-in-charge:** G Phanitaj, Curator

**Type of Museum:** Joint ownership of Indian Navy and Vishakhapatnam Urban Development Authority

**Website:** [www.vuda.gov.in/kurusra\\_submarine\\_museum](http://www.vuda.gov.in/kurusra_submarine_museum)

**Contact details:** Email: [gopasanaphaniraj@gmail.com](mailto:gopasanaphaniraj@gmail.com); Tel: +91 9866179234, +91 (0891) 2563429. Address: Rama Rama Krishna Beach, Visakhapatnam (Vizag) 530 001, India

**About:** The first of its kind in South Asia. INS Kurusura Submarine is a Soviet built-I-641 class Submarine, inducted into the Indian Navy on 18, December 1969 and decommissioned on 28, February 2001 after 31 years of service. The complete Submarine including the weapon package was hauled-up from sea to land and positioned on a concrete foundation at Gajapathi Raju Marg, Ramakrishna Beach Road, Visakhapatnam. For setting-up the Submarine Museum, a sum around Rs.6.00 Crores was spent in technical association with Naval-ship Design and Research Center.

**Current and future priorities:** Souvenir shop. Proposal to place one naval ship alongside the submarine. Another submarine museum will be coming up in mahabalipuram by 2015 by the name of VAGLI.

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## Ladakh Autonomous Hill Development Council (LAHDC- LEH under State Museum)

**Person in charge: Tshering Tashi, Registering Officer**

**Type of Museum:** State Museum

**Website:** <http://leh.nic.in/pages/lahdcl.html>

**Contact details:** Email: Tseringtashi0007@gmail.com; Tel: +91(0)9419974659/ +91(0)1982-252010. Address: Deputy Commissioner / District Magistrate/Chief Executive Officer, LAHDC, Leh, Ladakh Jammu & Kashmir, India

**About:** Under the Directorate of Archives, Archaeology and Museums, Jammu and Kashmir, established in 2010-2011. It aims at developing and preserving regional heritage of Leh- Ladakh. LAHDC, Leh was constituted in accordance with the Ladakh Autonomous Hill Development Council Act, 1995. The council came into being with the holding of elections on August 28, 1995. The democratic constitution of the Council heralded decentralisation of planning process with the involvement of people at the grass root level.

**About the collection:** The repository of LAHDC boasts of regional treasures of natural and cultural heritage in the form of its flora, fauna, scenic beauty, arts and crafts, tribes and their traditions, ancient sites and monuments, castles, Gumpas and monasteries, folk music, folk art and legends, sculptures, Thankas and manuscripts, costumes, jewellery and metalware. It has a collection of artefacts ranging from archival material and rare photographs of monuments and sites of archaeological importance (93), Massavi maps (935), Boundary maps (33), Rock carving sculptural images (04) and photographs of antiquities (3,997).

### **Current and future priorities:**

- Developing strategic ties and collaborations in terms of exhibitions, seminars, workshops and training program for the museum personnel.
- International training.
- Concentration on preserving the intangible heritage with the tangible aspects is also looked as a future focus.

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## Maharaja Sawai Man Singh II Museum, Jaipur, Rajasthan

**Curator: Pankaj Sharma**

**Type of Museum:** Funded under Sawai Man Singh II Museum Trust

**Website:** <http://msmsmuseum.com/index.php>

**Contact details:** Email: info@msmsmuseum.com/jaypore1727@gmail.com; Tel: + 91(0)1414088888; +91(0)1414088855. Address: The City Palace, Jaipur 3023002, Rajasthan, India

**About:** The museum was started in 1959 by Maharaja Sawai Man Singh II (1922-1970) as The Maharaja of Jaipur Museum and was renamed after his death in 1970. The displayed objects are from the collection of the erstwhile royal family, which is enriched periodically.

**About the collection:** A vast collection of miniature paintings from 17 th Century to 20th Century including arms and weapons, textiles and costumes, musical instruments, carriages, buggies, manuscripts, photographs and glass negatives, maps and plans, the museum has a rich repository. Its palace architecture, the royal collection, activities and celebration of festivals along with the services offered, form the strengths of this museum.

### **Current and future priorities:**

- Protect, promote and preserve the cultural heritage
- Disseminate knowledge through research in art including literary, scientific, historic and religious aspects.

### **International priorities:**

- Potential in exchanges for research based programs and seminars.

- Training workshops for museum personnel, including digitisation, conservation and preservation practice.
- Collaborative exhibitions as they provide a good experience in terms of collection management and related practices.
- Collaborations and exchanges helpful in reorganisation of exhibition spaces, following modern practices.

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## Mahatma Phule Museum, Pune

**Director:** Rajeev Velenkar

**Type of Museum:** The Museum is financed by the municipal corporation and other unspecified government bodies and museum entrance ticket income.

**Website:** Nil

**Contact details:** Tel: 9422518178, (020) 25532750. Address: Survey No 1203, Opposite Ghole Road Kshetriya Karyalaya, Ghole Road, Shivaji Nagar, Pune – 411005

**Annual visitor numbers:** 500 a day

**About:** Established in 1872 by the Poona Municipality Corporation, the museum is based on science and its application to industry, agriculture and commerce etc.

**About the collection:** This Industrial Museum displays an array of items relating to agriculture, forestry, geology, handicrafts, industry, engineering, natural history, minerals and textiles. Other attractions are brass ware, clay modelling, jewelry items, marble statues, metal sculptures, oil paintings, silk-manufacture, and stone carvings. The museum also displays interesting art works of Bidri work, papier mache, paper production, art in nutshells, art in grass, art in horns, lacquer, stone tools, wooden toys, and anatomy articles. There is also a range of charts on display here. In the natural history section of the museum, you can find an artistic collection of several species of fishes, snakes, insects, birds and several animals. In the industrial section, you can find detailed models of oil refining methods, irrigation project and Indian hydro-electric projects explaining the scientific process of agriculture. The museum also features an armoury that exhibits weapons used during the Maratha and Moghul periods. The museum has various sections that exhibit charms, machines, models, pictures and science models like irrigation projects, hydro electric projects, oil refining methods and many others, which are proof of the scientific methods that were used for agriculture in erstwhile India.

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## Mehrangarh Fort Palace, Jodhpur, Rajasthan

**Director:** Karni Singh

**Type of Museum:** Private

**Website:** [www.mehrangarh.org](http://www.mehrangarh.org)

**Contact details:** Email: [director@mehrangarh.org](mailto:director@mehrangarh.org); Tel: +(91(0)9414126444, +91(0)9414126444. Jodhpur, Rajasthan

**About:** The Mehrangarh Fort Palace was established in 1972 by the 36th Custodian of Marwar-Jodhpur, Maharaja Gaj Singhji. It has been recognised as a major centre for art, research, documentation and conservation. The museum displays one of the most important and best preserved collections of fine and applied arts from the Mughal period during which the Rathore rulers of Jodhpur maintained close links with the Mughal emperors. Apart from the museum, the Trust is at the forefront of conservation and restoration, a patron of the arts and music and a centre of academic study. Mehrangarh Museum Trust is recipient of UNESCO Asia-Pacific Award in the field of Architectural Conservation, Cultural Heritage and adaptive reuse.

**About the collection:** A detailed list of the collection with a total of 24,144 artefacts are costumes (239.), animal jewellery (133), tents (260), photographs (18,560), textiles (61), arms (904), elephant

cover (47), armour (189), insignia (62), firearms (375), palanquin covers (39), cradles (26), headgear (37), palanquins (39) dhurrie (50), howdah(16), decorative arts (295), furniture(56) and paintings (2,417).

Highlights from the collection include an early 18th Century palanquin from Gujarat, with delicate gilded woodwork, glass panes and cut iron fretwork won as booty when Maharaja Abhay Singh served as the Mughal governor of Gujarat (1730-7), the hanging spilt bamboo screens with decoration and an 18th Century Mughal quilted and embroidered hanging, a curved sword with a narrow blade and an elegantly ornamented hilt with an inscription indicating that it belonged to the Mughal Emperor Akbar, dated 1560. Another sword with koft gari (gold and silver inlay) on the hilt, and embossed hunting scenes on the blade reserves its importance in terms of its decorative work made in Rajasthan in the 19th Century.

Other treasures are 19th Century cosmetics box from South India, with carved ivory plaques over a wooden frame; a set of four mir farsh (carpet weights) in coloured camel bone, carved in shape of lotus buds; a silver idol of the goddess Gangaur, whose festival is a major event in the ritual calendar of Rajasthan and a series of Marwar Miniature Paintings from epics like *Ramayan*, *Bhagwad Puraan*, *Shiv Puraan*, *Shiv Rahasya*, *Durga Charit*. Stories like *Suraj Prakash*, *Panchtantra* and *Dhola Maru*.

**Current and future priorities:** To conserve, preserve and continue the rich tangible and intangible heritage of Marwar.

**International priorities:** Research and learning, staff/student exchange

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## Metro Rail Museum, Patel Chowk Metro Station, New Delhi

**Executive Director:** Anuj Dayal

**Type of Museum:** Under the Delhi Metro Rail Corporation.

**Website:** [www.delhimetrorail.com](http://www.delhimetrorail.com)

**Contact details:** Tele Fax : 91-011-23345851, EPBX : 91- 011-23417910/12, Extn : 33670.  
Email: [delhimetromuseum@gmail.com](mailto:delhimetromuseum@gmail.com) Address: Patel Chowk Metro Station, Connaught Place, New Delhi

**About:** The Metro Museum was opened for the public at the Patel Chowk Metro Museum on 1st January 2009. The idea of the Metro Museum germinated during a visit to the London Transport Museum by its Director. A team was put to carry out a thorough research about the information that could be displayed at the museum. It was conceptualised with the idea of chronicling the beginning and rise of the DMRC as an organisation with a difference. It is a small attempt to inform and educate the people about the system and tell them the story behind the success of the Delhi Metro and how it has changed the way people travel in Delhi.

**About the collection:** Since the beginning of the museum with 27 display panels, two models of trains, one working Metro train model, a model of a Tunnel Boring Machine and a replica of the Operations Control Centre have been added to its repository.

There are a total of 27 panels with each panel highlighting about varied aspects of Delhi Metro with its unique management style and work culture. The Museum has an extensive section on the construction of the Metro and the problems encountered during the process, including the story behind the construction of technological marvels such as the Chawri Bazaar Metro station, which is the second deepest Metro station in the world and India's first extra-dosed bridge.

The samples of soil from around the city and helmets of different colours used at construction sites form a major collection of the Museum. The models include a miniature of moving train, miniature of the Tunnel Boring Machine and a replica of the Operations Control Centre with a model of a train reaching out of elevated Metro station.

**Current and future priorities:** Community engagement

**International priorities:** In five years, the museum hopes to establish a new complex with many more exhibits, models of visitor interest along with scope for research and academic pursuits.

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## Munshi Aziz Bhat Museum of Central Asian and Kargil Trade Artifacts, Kargil

**Person in charge:** Muzammil Hussain Munshi, Head of Outreach Research and Design

**Type of Museum:** Family operated public museum

**Website:** <http://kargilmuseum.org/>

**Contact details:** Tel: 0141 257 0099. Email: muzammil05@gmail.com. Address: 147/ Munshi Aziz Bhat Museum, Munshi Enclave, Lakore, Kargil – 194193, Ladakh (Jammu & Kashmir), India.

**About:** A family-operated, Public Museum dedicated to preserving the life and legacy of Munshi Aziz Bhat – A Silk Route Trader, Pioneer, Visionary, Social Entrepreneur, Collector, Patriot. The museum, setup in 2004, offers a rare glimpse into the Indian and Central Asian trade culture of the 19th and early 20th centuries. The museum, setup in 2004, offers a rare glimpse into the Indian and Central Asian trade culture of the 19th and early 20th centuries. It is a family-operated, public museum dedicated to preserving the life and legacy of Munshi Aziz Bhat who was a silk route trader, pioneer, visionary, social entrepreneur, collector and patriot.

**About the collection:** Apart from the commerce, the Silk Route memorabilia at the museum is an enduring peek into the lives of the many merchants, horsemen, herders, pilgrims, artisans, nomads and farmers who traversed these trader routes and evolved a culture that saw its ultimate demise with the growth of mechanised trade and reorganisation of boundaries in the post-independence era. The collections are daily consumer goods manufactured and imported from abroad for the local markets such as soaps, toiletries, matchboxes, lamps and locks.

**Current and future priorities:** To create awareness and educate the locals, youth, children and travelers about the rich heritage of Kargil through innovative outreach activities, to establish a centre to preserve the artifacts, to preserve the tangible and intangible heritage of Kargil through documentation and make them accessible for a broad range of audiences, this museum aims to emerge as a global centre for academic and non-academic research in the area of Central Asian Studies which can be analysed as scope for future collaborations with research institutions and museums in United Kingdom.

Following this, a major project to re-think and re-construct the museum space in terms of creating new visitor experiences and engagement is being undertaken in collaboration with India Foundation for the Arts (IFA) Bangalore under Museum Fellowship Programme, funded by the Inlaks India Foundation. A series of other such collaborations in terms of sharing of technical knowledge, workshops and research exchange programs can be outlined.

**International priorities:** This museum has also been part of the Leadership Training Program with the British Museum in London which has enabled them to learn the technical expertise and aspects of collection management

Collaborative projects and curatorial and Museum management techniques and public engagement programs is a potential area.

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## Museum of Bengal Modern Art, Arts Acre, Rajarhat Kolkata

**Director:** Shuvaprasanna

**Type of Museum:** The Museum of Bengal Modern Art is a part of Arts Acre, an institution for nurturing artists in the field of visual and performing arts. A museum dedicated to Bengal Modern Art, it has been set up with funding from individual patrons and a small but significant contribution from Central and State Governments.

**Website:** [www.arts-acre.org](http://www.arts-acre.org)

**Contact details:** Address: Arts Acre Foundation, BH 167 Salt Lake Sector II, Kolkata 700091 India, Tel: +91 33 233 71372, Fax: +91 33 235 92993 Email: [shuva@arts-acre.org](mailto:shuva@arts-acre.org)

**About:** Arts Acre was conceived as an institution for nurturing artists in the field of visual and performing arts. The foundation stone was laid by Pandit Ravi Shankar in 1984 and Gunter Grass was a prominent well-wisher and advisor. Recently it has moved to a bigger premise at Rajarhat, which is spread over

four acres and houses several facilities such as conservation laboratory, auditorium, studios, workshops, galleries, cafeteria and open air amphitheatre.

The museum was recently completed and set up in March 2014. It was established to:

- showcase the pioneering role of Bengal artists in developing modern art in India from the early 19th century till date
- serve as a repository for art in India and primarily Bengal
- Build awareness about art and propagate the essence of art and art history among students and young people
- make art more accessible to connoisseurs and general public.
- be an integral part of this self-contained multi-functional arts complex
- facilitate research in art history
- organize training and workshops in art and allied subjects

**About the collection:** There are about 500 artworks which have mainly been donated by the artists themselves and are now the property of the Museum. Others have been loaned by many private collectors who are patrons of this Museum.

The collection showcases the evolution of Bengal Modern art from colonial times including traditional art forms, different group movements and pioneering stalwarts to the new generation of artists.

It includes English Lithography to Chorbagan Prints to Kalighat Pat. The painting collection includes Tagore, Ram Kinkar Baij, Nandalal Bose, Jamini Roy, Paritosh Sen, Ganesh Pyne to Bikash Bhattacharjee and new-generation artists like Samir Roy.

**Current and future priorities:** In the process of talking to educational institutions about the programmes that will be organised here and in discussions regarding internship at the museum and conservation laboratory.

The Art Shop will be opened shortly with small format paintings, sculpture, prints of some of our artwork and apparel, household and office accessories designed especially for Arts Acre by famous designers and artists.

Sponsorship by corporates and private organisations are being sought as well.

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## Museum of Christian Art, Goa

**Person in Charge:** [Natasha Maria da Costa Fernandes](#)

**Type of Museum:** Funded by Government of Goa, INTACH and also self generating income

**Website:** [www.museumofchristianart.com](http://www.museumofchristianart.com)

**Contact details:** Email: [museumofchristianart@rediffmail.com](mailto:museumofchristianart@rediffmail.com) / [museumofchristianart@gmail.com](mailto:museumofchristianart@gmail.com) Tel: +91 832 2285299, Address: Convent of Santa Monica, Old Goa, 403402

### **Annual visitor numbers:**

**About :** The Museum of Christian Art is located in the Convent of Santa Monica, Old Goa, in the vicinity of World Heritage Monuments. It has artefacts and objects d'art spanning hundreds of years, dating from the Portuguese times to the present era. The museum gallery is spread over 500 sq. Mts. The ground floor of the museum has an area of 350 sq. mts. It also has an upper floor gallery with an area of 150 sq. mts. The museum building is owned by Archdiocese of Goa.

**About the collection:** The museum houses some of the best specimens of Goa's distinctive and exquisitely crafted church art. In the early days of Portuguese colonization, most statues to be installed in churches were brought by ship from Portugal. These were supplemented by images, furnishings and decorations crafted by local Hindu artisans who were roped in to keep up with the demand as church building activity of the Portuguese accelerated. The 151-odd original exhibits of ecclesiastical art on display - It houses spectacular examples of Christian art in Goa from the 17th to early 20th centuries – richly embroidered liturgical garments/robes and vestments, sacred ornaments, Episcopal insignia and emblems, crucifixes, paintings, sculpture, church furniture, secular

items and other material objects. The different exhibits are made from wood, stone, ivory, gold, silver, and textiles. Besides, for the art lover, they offer a unique and rare window on the Hindu influence on Christian art.

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## Museum of Kerala

**Type of Museum:** Madhavan Nayar Foundation

**Website:** [www.keralamuseum.com](http://www.keralamuseum.com)

**Contact details:** Email: [mnfoundationkochi@gmail.com](mailto:mnfoundationkochi@gmail.com); Tel: +91 (0484)2541768, 8129051880.  
Address: Kerala Museum, Pathadipalam, Edappally, Kochi, 682 024

**About:** The History and Art Museum complex was founded by Mr. R. Madhavan Nayar (1914-1996), a prominent industrialist and philanthropist. The Museum of Kerala History was created in 1986. By 1990, the Gallery of Contemporary Indian Art, the Gallery of Indian Miniatures and the Visual Arts Centre were established. More recently, exhibition spaces have been set up for shows by current artists, and also a hall which regularly hosts seminars, workshops and intimate music concerts. In 2012, an amphitheatre was created with a seating capacity of about four hundred people; since then, this has been the venue of the annual Museum Fest, a three-day performing arts festival held in November-December. The Madhavan Nayar Foundation is a Charitable Trust and Non-Profit Organisation, and is managed by a Board of Trustees.

**About the collection:** Sculptures, thematic exhibitions selected from own collection, thirty-eight tableaux, paintings, miniatures.

**Current and future priorities:** upgrading facilities.

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## Museum of National Archives, New Delhi

**Person in-charge:** V. Srinivas, Joint Secretary, Ministry of Culture

**Asst Director:** Rajmani, Assistant Director of Archives

**Type of Museum:** University / Special Museums funded by Government of India

**Website:** [www.nationalarchives.nic.in](http://www.nationalarchives.nic.in)

**Contact details:** Tel: 011-23389598, FAX: 011-23384127, Email: [rajmanisrivastava@gmail.com](mailto:rajmanisrivastava@gmail.com).  
Address: The National Archives of India is located at the intersection of Rajpath and Janpath

**About:** The Museum of National Archives of India was conceptualised in the 50s to make the archival heritage of India accessible to general masses. It was formally inaugurated on 8th July, 1998. On the advice of Government of India, a re-organisation of the Museum is underway. It is not a Museum in the technical term, but is a show-window to the Department of Archives, Government of India as prior to 1996, only research scholars with due permissions were allowed to access the archival collections of the Museum and not all. In 1996, based on the recommendations of Shri Sukumar Sarkar, then regional Director, the decision was taken to publically display the archival heritage of the Department to public.

**About the collection:** All types of records and documents

**Current and future priorities:** The objective of the Museum of National Archives of India is to make people aware regarding the importance of archival heritage as same may be preserved for posterity. With the Museum's redesigning, this objective is sought to be achieved through the methodology of **see, touch, feel** and **infotainment**.

**International priorities:** The museum looks forward to international collaborations in terms of exhibitions, seminars, training programs of museum professionals, workshops and other such activities. A yearly budget is allocated to the National Archives office for both the official work and the exhibitions.

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## Nagpur Central Museum, Nagpur

**Type of Museum:** Run by the State Department of Archaeology and Museums funded periodically by the Govt of Maharashtra

**Website:** Nil

**Contact details:** Address: Ajab Bangla (Central Museum of Nagpur) Near Vidhan Bhawan & Bhartiya Vidya Bhavan, Civil Lines, Nagpur, Maharashtra 440001

**About:** The oldest and perhaps the best of the Government Museums is the Central Museum at Nagpur also known as Ajab Bangla. This museum which was established in 1863 was the State Level Museum of the C.P. & Berar till the reorganization of the States. (Ajab Bangla was originally established by the British when Orange City was part of the Central Provinces.)

**About the collection:** The museum is multi-disciplinary showcasing an extensive collection of archaeological artefacts, handicrafts and articles of day-to-day use from ancient times. The Central Museum boasts of an enviable collection of rare antiquities, ancient inscriptions, sculptures, coins, paintings and prehistoric artefacts, some of which have been excavated from the Indus Valley. This storehouse of natural and cultural heritage, though, remains little known. The museum has an anthropological gallery with a dedicated section on birds, reptiles and mammals, which have been stuffed and preserved in their original shapes and sizes. The museum not only depicts the history of Central India but also has a wide collection of flora and fauna from Central India. The Nagpur Central Museum also has an art gallery, which houses some unique paintings from the Bombay School of Art.

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## National Gallery of Modern Art, New Delhi

**Director:** Rajeev Lochan Singh

**Type of Museum:** A subordinate office under the Ministry of Culture, Government of India.

**Website:** [www.ngma.gov.in](http://www.ngma.gov.in)

**Contact details:** Tel: 011 – 23386111, Tele Fax: 011 – 23384560. Email: [ngma.delhi@gmail.com](mailto:ngma.delhi@gmail.com). Address: Jaipur House, India Gate, New Delhi - 110 003

**About:** The gallery was formally inaugurated in the presence of Prime Minister Jawaharlal Nehru March 29, 1954. Catering to the technical advancements and modern facilities, a new wing which now houses the permanent collection was established in 2009. Another expansive Exhibition Hall which can be moulded in different special divisions, suiting each exhibition, is also an architectural addition to the old campus of Lutyen's era. The NGMA has two branches, one at Mumbai and the other at Bengaluru. The gallery is a repository of the cultural ethos of the country and showcases changing art forms through the passage of the last hundred and fifty years starting from about 1857 in the field of visual arts.

**About the collection:** Collaborations with curators from other Institutions are a regular feature in NGMA, New Delhi. Almost all the exhibitions have curators with an expertise in the requisite field. With more than 17,000 works of art in the repository of NGMA, New Delhi, it is distributed artist wise in its register and also according to the accession numbers. NGMA is the largest repository of paintings of Amrita Sher-Gil. Other major collections include masterpieces of Rabindranath Tagore; Abanindranath Tagore; Jamini Roy; M.F. Husain; Company period paintings; Bengal Masters; European Traveller Artists; Collections of Bombay Progressive artists, Delhi Shilpa Chakra, Young Turks with P.T Reddy among others; Krishen Khanna, Jogen Chowdhury, Arpita Singh, Arpana Caur, Manjit Bawa, V.S. Gaitonde, Meera Mukherjee, Subodh Gupta, Atul Dodiya and others of equal importance.

Apart from paintings, NGMA boasts of its rich collections of photographs by Dayanita Singh, Raja Deen Dayal Collection, Raghu Rai among others. A variety of temporary exhibitions celebrating aspects of Art, Design and Architecture are a unique feature of National Gallery of Modern Art, New Delhi. Apart from it, the permanent collection on display showcases works of art of modern and contemporary masters.

**Current and future priorities:** The objective is to acquire and preserve works of modern art from 1850s onwards; to organise, maintain and develop galleries for permanent display; to organise special exhibitions in its own premises and in other parts of the country and abroad; to develop an education and documentation centre in order to acquire, maintain and preserve documents relating to works of modern art; to develop a specialised library of books, periodicals, photographs and other audio visual materials; to organise lectures, seminars and conferences, and to encourage higher studies and

research in the field of art history, art criticism, art appreciation, museology and the inter-relations on visual and performing arts and to ensure quality and maintain standards of excellence.

**International priorities:** The priorities of National Gallery of Modern Art is envisaged as a centre acclaimed for academic excellence with exhibitions, educational programmes, Artist Residency Programmes, International and National Collaborations and as a centre for disseminating the heritage of Modern and Contemporary art in all its aspects. All these areas may be seen as aspects of collaborative efforts with museums in United Kingdom.

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## National Library

**Director General: P.Y. Rajendra Kumar**

**Type of Museum:** Under Ministry of Culture

**Website:** <http://www.nationallibrary.gov.in/>

**Contact details:** Address: The National Library, Belvedere, Kolkata 700 027, Tel: 91-33-2479 1381 to 87, Esplanade Reading Room: 91-33-2248 7831, Director's Tel: 91-33-2479 2968, Librarian (PLIO): 91-33-2479 2467

**About:** After Independence, the Government of India changed the name of the Imperial Library to the National Library under the Imperial Library (Change of Name) Act, 1948 and the collection was shifted from the Esplanade to the present Belvedere Estate. The National Library opened to the public in 1953.

The Imperial library itself evolved from the Calcutta Public Library established in 1836. It was not a Government institution. Dwarkanath Tagore was the first proprietor of Calcutta Public Library. Both Indian and foreign books, especially from Britain, were purchased for the library. The library had books in Gujarati, Marathi, Pali, Simhalese and Punjabi. Donations were regularly received from individuals and from the Government of Bengal and North Western Provinces.

The Imperial Library was founded in 1891 by combining a number of Secretariat libraries. The most important was the library of the Home Department, which contained many books belonging to the libraries of East India College, Fort William, and the East India Board in London. The use of the library was restricted to the superior officers of the government.

Lord Curzon, Governor General of India in the early years of the twentieth century, is usually credited with the idea of opening a library in Kolkata for public use. He decided to merge the collection of Calcutta Public Library with that of the Imperial Library, subject to certain terms.

The new library, called Imperial Library, was formally opened to in 1903 at Metcalf Hall, Kolkata. The objectives defined in a Notification in the Gazette of India: 'It is intended that it should be a library of reference, a working place for students and a repository of material for the future historians of India, in which, so far as possible, every work written about India, at any time, can be seen and read.'

John Macfarlane, Assistant Librarian of the British Museum, London, was appointed the first Librarian of the Imperial Library. After his death, the polyglot scholar Harinath De took over the charge of the library. J. A. Chapman succeeded him in 1911. During Chapman's term, the library experienced remarkable growth and improvement. After his retirement, Khan Bahadur M.A. Asadulla was appointed librarian and he continued in office till July 1947.

The policy of acquisition broadly adhered to by the Imperial Library was outlined by Lord Curzon in his speech at the inauguration: 'The general idea of the whole Library is that it should contain all the books that have been written about India in popular tongues, with such additions as are required to make it a good all-round library of standard works of reference.'

**About the collection:** The National Library receives books and periodicals in almost all Indian languages. These are received under the Delivery of Books and Newspapers (Public Libraries) Act 1954 (D.B. Act).

Language divisions acquire, process and provide reading materials in all major Indian languages. Hindi, Kashmiri, Punjabi, Sindhi, Telugu and Urdu language divisions maintain their own stacks. Other language books are stacked in the Stack division. Language divisions are also responsible for answering reference queries. The library has separate Indian language divisions for Assamese, Bengali, Gujarati, Hindi, Kannada, Kashmiri, Malayalam, Marathi, Oriya, Punjabi, Sanskrit, Sindhi, Tamil, Telugu and Urdu.

Sanskrit language division also collects and processes Pali and Prakrit books. English books published in India are collected under D.B. Act.

For details on the collection visit [http://www.nationallibrary.gov.in/nat\\_lib\\_stat/collection.html](http://www.nationallibrary.gov.in/nat_lib_stat/collection.html)

**Current and future priorities:** Develop a Centre for Word at Belvedere House; training for all staff; start an e-resource centre for North-east; develop an Indian national bibliography; celebrate 150 years of Ashutosh Collection; digitising of old Bengali texts

**International priorities:** Existing tie-ups with 108 countries; gifting of Indian books to international libraries.

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## National Museum of Natural History, New Delhi

**Contact Person:** Naaz Rizvi, Scientist

**Type of Museum:** Ministry of Environment funded

**Website:** [www.nmnh.nic.in](http://www.nmnh.nic.in)

**Contact details:** Email: [nmnh.edu5678@gmail.com](mailto:nmnh.edu5678@gmail.com). Tel: +91 011 2331 4849. Address: Barakhamba Road, FICCI Museum Building, New Delhi, 110001.

**About:** The NMNH was established to depict the flora, fauna and mineral wealth of India to provide an out of school facility for education of children and to promote awareness about environment among the masses. The NMNH was started on 5th June, 1978 in rented building at Mandi house. The museum has extended its geographical range by establishing Regional Museums of Natural History (RMNH) in Southern Region (Mysore), Central Region (Bhopal) and Eastern Region (Bhubaneswar). Two more Museums are being established in Western Region (Sawai Madhopur) and North-Eastern Region (Gangtok).

**About the collection:** The NMNH New Delhi has three exhibit galleries, namely Introduction of Natural History, Nature's Network: Ecology and Conservation Gallery

**Current and future priorities:** The museum may be seen as a resourceful centre for collaborative activities. In their objectives to (a) develop scientific temper in the society on environment, biodiversity and natural heritage through Communication, Education and Public Awareness and (b) to create human resource in Natural History Museum Curatorship (c) to develop the NMNH as an institution of International standard, certain collaborative projects may be outlined with visitor engagement programmes, professional training and exchange programs, workshops in the field of museum education and technical advancements, engagement of school children and workshops or cultural exchange to analyse the modern modes of display and conservation as the collection needs a scientific approach towards its preservation for future generations

**International priorities:** Collaborations and conferences although it's reported that budgets allocated have not been utilised.

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## National Museum New Delhi

**Director General:** Venu Vasudevan

**Type of Museum:** National Museum funded by Ministry of Culture

**Website:** [www.nationalmuseumindia.gov.in](http://www.nationalmuseumindia.gov.in)

**Contact details:** Email: [nationalmuseumoutreach@gmail.com](mailto:nationalmuseumoutreach@gmail.com) Tel: 011-23019271 Ext 273, 09868853540; Address: Janpath, New Delhi 110001

**About:** The National Museum in New Delhi is one of the largest museums in India. Established in 1949, it holds a variety of articles ranging from pre-historic era to modern works of art. It also houses the National Museum Institute of History of Arts, Conservation and Museology on the first floor which was established in 1983 and now is a Deemed University since 1989, and runs Masters and Doctoral level courses in History of Art, Conservation and Museology. Added attractions to this museum apart from its rich repository are the outreach programmes. In the past

two years, reopening of galleries namely Tribal Life style of North-East India, Musical Instrument Gallery and Wood Carving Gallery, Decorative Arts Gallery, Traditional Arts and Continuity Gallery have been undertaken. With a renewed focus, several other galleries have also been proposed for re-organisation such as the Bronze Gallery, Tanjore and Mysore Gallery, Chola Bronzes gallery, Pre-Columbian and Western Art Gallery.

**About the Collection:** There are over 200,000 works of art forming the repository of this Museum of both Indian and foreign origin, covering more than 5,000 years of the rich cultural heritage.

A broad division of the collection is as follows:

**Harappan civilisation:** With 3,800 objects from the National Museum collection, this gallery also displays 1,025 excavated artefacts belonging to the Indian Harappan site.

**Archaeology:** The rotundas on the ground, first and second floors and around the museum building showcases approximately 800 sculptures in stone, bronze and terracotta, dating from 3rd Century BC to 19th Century AD.

**Buddhist art:** This collection has a focus on sacred relics of Buddha (5th-4th Century BC) unearthed from Piprehwa, Distt. Basti represented through 84 artefacts in stone, bronze, terracotta, stucco, wooden sculptures and painted Thankas from Nepal, Tibet, Central Asia, Myanmar, Java and Cambodia, focussing on Hinayana, Mahayana and Vajrayana sect of Buddhism.

**Indian miniature paintings:** With a collection of 17,000 miniature paintings, these belong to major styles such as, Mughal, Deccani, Rajasthani, Pahari and many other sub-styles relating to the period from 1000 AD to 1900 AD. It also includes paintings on palm leaf, cloth, wood, leather, painted manuscripts, covers on wood and hardboard and Thankas on canvas.

**Evolution of Indian scripts and coins:** 26 large glass transparencies represent the evolution of Indian scripts from Brahmi and coins.

**Central Asian antiquity:** Discovered and collected by Sir Aurel Stein, the foremost amongst the archaeological explorers of the early 20th Century, during three major expeditions carried out by him in 1900-1901, 1906-1908 and 1913-1916, this gallery showcases wealth of Central Asia.

**Coins:** The gallery on the course of reorganisation would showcase approximately 1672 coins.

**Indian textiles:** With a range of Indian traditional textiles of the later Mughal period, 125 of the choicest cotton, silk and woollen textiles are showcased in this gallery.

**Pre-Columbian and Western art:** Pre-Columbian and Western art collections came as gifts from Mrs. and Mr. Nasli Heeramanek of USA. These art objects covered mostly the pre-1492 AD period when Christopher Columbus unknowingly reached this part of the world in search of the new sea route to India and South-East Asia. Reserved for re-organisation, this gallery currently displays most of the artefacts from Mexico, Peru, Maya, Inca, North West coast of America, Panama, Costa Rica and El Salvador. In a range of 252 artefacts, some objects from Indonesia, Iran, Iraq, Egypt and Germany and France also find prominence.

**Wood carving:** Approximately 120 exhibits showcase the architectural dwellings, doors, windows to coteles, boxes and mirrors in this gallery divided between two floors.

**Musical instruments:** Divided over categories like string instruments (veena, sitar, santur), percussion instruments (tabla, dholak) and wind instruments (flute, trumpet), there are 125 musical instruments on display.

**Tribal lifestyle of North-East India:** 327 traditional exhibits such as dresses, apparel, ornaments basketry, wood carvings and personal adornments of several tribal groups are on view.

**Arms and armour:** With a predominant Mughal collection, Maratha, Sikh, Rajput and Hindu arms also find their apt representation. In a range of 500 exhibits, this gallery also showcases arms embellished with damascening, enamelling, filigree with semi-precious and precious stones.

**Temple chariot (near the entrance gate of the Museum):** This 18th-19th Century chariot, dedicated to Lord Vishnu, is from Kumbakonam, Tamil Nadu, illustrating Saiva and Vaishnava themes. The octagonal chariot is made of saal, sagvan wood with five tiers consisting of six wheels, beams around 425 carved panels, brackets, angles, weighing approximately 2,200 kg.

**Current and future priorities:**

- Exhibitions

- Long term collaborations where the collections are reinterpreted by scholars abroad and in India too.
- Research and interpretations by scholars for the entire National Museum collection.
- Workshops, seminars and training programs for museum personal.

## National Rail Museum, New Delhi

**Director:** Uday Singh Mina

**Type of Museum:** Under Ministry of Railways, Government of India.

**Website:** None

**Contact details:** Tel: 011- 26880804. Email: dir.nrm.india@gmail.com. Address: Near Bhutan Embassy, Shantipath, Chanakyapuri, New Delhi- 110021

**About:** The Museum was formally opened for the public on 1st Feb 1977. It functions under the Ministry of Railways, Government of India. The National Rail Museum is the 1st Rail Transport Museum of India. This museum is dedicated to the glorious history of 160 years of the Indian Railways. The foundation stone of the museum was laid by then President of India Late Shri. V.V. Giri. in 1971. This museum was the brainchild of the railway officials, who believed the history of Railways, must be narrated & displayed to the future generation. The museum is in two parts: Indoor gallery and Outdoor Gallery. Indoor Gallery is in hexagonal shape displaying miniatures, original loco parts, wooden furniture, and crockery etc. Currently this gallery is closed for renovation and reorganization.

**About the collection:** The museum houses 90 life size real exhibits of steam, diesel & electric locomotives, saloons, wagons, coaches, cranes, scale-models saloons, wagons, coaches, cranes, scale models and equipment related to the Railways. This unique museum has a fascinating and exotic collection of over 100 real size exhibits of Indian Railways. Static and working models, signaling equipment, antique furniture, historical photographs and related literature. The line-up of old coaches includes the Prince of Wales Saloon, built in 1875, the Maharaja of Mysore's Saloon built in 1899 with its brocade covered chairs and an elegant rosewood bed.

The major attraction here is the Fairy Queen, built in 1855 and considered to be one of the best preserved steam locomotive engines of her age. With a stature of the National Rail museum, it has the PSMT, John Morris fire engine which is still in working condition. With its unique and one of a kind collections in the world, the mention of DHR 777B,O&RR saloon model (scale) becomes inevitable

**Current and future priorities:** Infrastructure improvement

**International priorities:** Sharing and exchange of knowledge and practices through workshops, seminars, training programmes etc.

## National War Museum

**Type of Museum:** The citizens of Pune, under the Express Citizens' Forum established the War Memorial Fund. Recently, the Pune Cantonment Board sanctioned a sum of Rs 32,00,000 for renovation of the memorial

**Website:** Nil

**Contact details:** Tel: +91-22-22044040; Address: Near Pune cantonment, Ghorpari, Pune, Maharashtra state, India

**About:** The National War Museum is a result of common public's initiative to set up some museums in fond memory of the Indian soldiers who laid down their lives for the nation. The citizens of Pune, under the Express Citizens' Forum established the War Memorial Fund. Thus funds were collected from the citizens of the country for this noble cause. From the rich business executives to the common man, all contributed to this fund according to their abilities. Then the foundation of the National War Museum was laid in November 1977 and finally opened for the public in October 1998. This is the only war museum in the entire South Asia that has been constructed as the consequence of the contributions made by the citizens.

**About the collection:** National War Museum Pune popularly known as the National War Memorial has a brown-colored, granite-made pillar which is 25-feet high. The eight-foot tall marble plaques encompass this memorial on all the sides. Each plaque highlights the names of the soldiers engraved on it who gave up their all while defending India in wars since the independence of the nation. This museum also displays a Mig 23 BN that was used in the Kargil war and a model of INS Trishul that aided Indian the Indo-Portuguese and the Indo-Pak (1971) wars.

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## Netaji Museum, Netaji Bhawan, Kolkata, West Bengal

**Director/person in charge:** Kartick Chakraborty

**Type of Museum:** A biographical museum, which, along with the library and archives make up the Netaji Research Bureau, an institute of history, politics and international relations.

**Website:** <http://www.netaji.org/>

**Contact details:** Tel: + 91 33 2486 8139; Fax: + 91 33 2486 8070; Email: [nrbkolkata@gmail.com](mailto:nrbkolkata@gmail.com); Address: 38/2, Lala Lajpat Rai (Elgin) Sarani, Kolkata 700020, West Bengal, India

**About:** Netaji Bhawan in Kolkata is the ancestral house of freedom fighter Subhas Chandra Bose. The Netaji Museum, established here in 1961 by the Netaji Research Bureau, is a full-fledged biographical museum organised on the basis of a vast amount of materials relating to Netaji, collected from all parts of the world. The Bureau, since its inception in 1957, has by devoted study, research and enquiry, helped to reveal Netaji's life of profound experience and superhuman struggle and to revive and resurrect his fundamental message and teachings. The museum, library and archives are recognised as the first and one of the best of their kind. Seminars, lectures and cultural programs of international character are held here.

**About the collection:** The collection comprises personal belongings, photographs, documents and articles relating to Netaji's life. Books, periodicals, and documents covering the entire freedom movement of India since 1857 as well as national liberation and revolutionary movements in other parts of the world, make up the Freedom Library. The archives of the Bureau now consist of almost all works of and on Netaji in various languages, a large collection of his letters covering his entire life, an extensive compilation of his speeches and writing and journals, newspapers and other source material relating to Netaji. Since 1962, the Bureau has published over sixty major works in English, Bengali and Hindi. Netaji's Collected Works have been published in ten volumes. Films and voice and music tapes also constitute a major part of the archives. The Bureau has made documentary film on Netaji and assisted with advice and material the making of others.

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## Nizam Museum Hyderabad

**Director:** Rafath Hussain; **Curator:** Bhaskar Rao

**Type of Museum:** Autonomous Trust: "HEH the Nizam's Jubilee Pavilion Trust"

**Website:** [www.hehnmh.com](http://www.hehnmh.com)

**Contact details:** Email: [nizamsmuseum@gmail.com](mailto:nizamsmuseum@gmail.com); Tel: +91 (040) 2452 1029/ 9396443349/ 24578078. Address: Purani Haveli Road, Purani Haveli, Pathar Gatti, Hyderabad, Telangana 500002

**About:** The museum has a collection of souvenirs, gifts, mementoes, silver models presented to the Seventh Nizam on the Silver Jubilee of his rule in 1937. A recent addition is the city museum focusing on the history of Hyderabad city.

About 846 artifacts were gifted by Public Bodies, Labour Unions, different Religious Communities, Govt. departments etc. which are entered in the Deed of Trust of HEH the Nizam's Jubilee Pavilion Trust.

**Current and future priorities:** To have a new museum building

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## Padmanabhapuram Palace Museum, Kerala

**Director:** Prem Kumar

**Type of Museum:** Palace Museum under Kerala State Department of Archaeology

**Website:** <https://www.keralatourism.org/destination/padmanabhapuram-palace/244>

**Contact details:** Email: [dirarch@bsnl.in](mailto:dirarch@bsnl.in); Tel: +91 9447131654, +91 (0471) 2577465  
Address: Directorate of Archaeology, Sreepadam Palace, Near Fort (P.O), Thiruvananthapuram-23. Thiruvananthapuram, Kerala- 695023

**About:** Padmanabhapuram palace is located in at padmanabhapuram fort, in padmanabhapuram, kanyakumari district, tamil nadu, india. padmanabhapuram is the former capital city of the erstwhile kingdom of travancore. it is about 20km from nagercoil, and about 50km from thiruvananthapuram, kerala. the palace complex is inside an old granite fortress around four kilometers long. the palace is located at the foot of the veli hills, which forms part of the western ghats. the river valli flows nearby.

the palace was constructed around 1601 ad by iravi varma kulasekhara perumal who ruled venad between 1592 and 1609. the founder of modern travancore, king anizham thirunal marthanda varma (1706–1758) who ruled travancore from 1729 to 1758, rebuilt the palace in around 1750. king marthaanda varma dedicated the kingdom to his family deity sree padmanabha, a form of lord vishnu and ruled the kingdom as padmanabha dasa or servant of lord padmanabha. hence the name padmanabhapuram or city of lord padmanabha. in the late 18th century, precisely in 1795 the capital of travancore was shifted from here to thiruvananthapuram, and the place lost its former glory. however, the palace complex continues to be one of the best examples of traditional kerala architecture, and some portions of the sprawling complex are also the hallmark of traditional kerala style architecture.

**About the collection:** Nearly 1000 antiquities from the Travancore collection. Oil, mural and natural dye paintings.

**Location:** Though the palace is situated in Kanyakumari district of Tamilnadu State, it comes under the Government of Kerala's administration.

**Current and future priorities:** Applied for World Heritage Site with UNESCO. Renovation of the different palace complexes.

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## Patna Museum

**Director of Museums:** Parvez Akhtar

**Additional Director, Patna Museum (State):** Jai Prakash Narayan Singh

**Type of Museum:** State museum under Government of Bihar, Department of Art, Culture and Youth. Fully funded by the State Government of Bihar

**Website:** Nil (some information available on <http://yac.bih.nic.in/DM-01.htm>)

**Contact details:** Address: Buddha Marg, Chajju Bagh, Patna, Bihar.

**About:** The State Museum was formally established in 1917 by Sir Edward Gait, the then Lieutenant Governor of Bihar and Orissa. Initially housed in the ground floor of the northern annexe of the Patna High Court, the rapid increase in the collection required a new site. The new building was completed and opened to the public in 1929. Prior to 1912, when Bihar was part of Bengal province, the antiquities from Bihar were sent to Indian Museum, Kolkata.

**About the collection:** The collection is rich in early Buddhist relics, Jain art, collections from Nalanda, Bodh Gaya, Vaishali, among others. Strength of the collection is Mauryan sculpture, especially the Didarganj yakshi and pieces from the Pala period. Bronzes and terracotta collection is also notable. The museum has the largest collection of thanka paintings in Asia. Manuscripts in Arabic, Persian, Tibetan, Sanskrit and other regional languages are also part of the collection. Some highlights

- Didarganj Yakshi of Mauryan period
- Buddha Relic Casket excavated from Vaishali
- Bronzes from Chausa of Sunga period, 2nd Century B.C., these are the earliest bronze images

- Kurkihar Bronzes of Pala period
- Thangka Paintings and Tibetan Manuscript
- Terracotta from Buxor and Bulandibagh

**Current and future priorities:** The museum continues to develop basic Infrastructure and has recently collaborated with Handicrafts and Handlooms Exports Corporation of India (HHEC), a Government of India Undertaking, to open a souvenir shop at the museum. The museum also has its own modelling section which prepares replicas of masterpieces of collection for sale.

The museum already has guide services for visitors' and curators are also available for discussion on prior appointment. They are now going to start volunteer guide programme for visitors. The museum plans more activities and programmes around exhibitions to make people more participative and get better audience response.

They are developing a state-level conservation laboratory for cultural property.

Digitisation of all collections of Patna Museum.

All storage will be converted to visual storage based on digital database.

Consultancy services for Museum Development and Conservation of Artefacts

Becoming a role model for other district museums

A touring exhibition from Victoria Memorial Hall will come to the museum in the month of June.

**International priorities:** Patna Museum is very keen on international collaboration. Keen to promote, know more closely and work with museums across the world.

They have a steady stream of tourists interested in the Buddhist collection who visit this part of the country. They also provide audio guided tours in different languages like Hindi, English, French, Chinese and Japanese.

The collection from Patna Museum has participated in exhibitions like "Festivals of India" and most recently "The Body in Indian Art", and mostly under the aegis of ICCR and Ministry of Culture.

## Rabindra Bharati Museum, Kolkata

**Director/person in charge: Curator Indrani Ghosh**

**Type of Museum:** An integral part of the Rabindra Bharati University, established in 1961 at the house where Rabindranath Tagore was born and died. Funding for overall development is provided by the University Grants Commission.

**Website:** [www.rbu.ac.in](http://www.rbu.ac.in)

**Contact details:** Email: [indranirbm@gmail.com](mailto:indranirbm@gmail.com). Address: 259, Rabindra Sarani, Singhi Bagan, Jorasanko, Kolkata, West Bengal 700007

**About:** Rabindra Bharati Museum was established on 8 May 1961, the year of Rabindranath Tagore's centenary celebrations at his ancestral house at Jorasanko where he was born and died in 1941. A new university in his name was also founded on the same grounds the following year. Rabindra Bharati Museum became one of the integral parts of this University. The museum provides glimpses into Rabindranath Tagore's life as well as the nationalist movement in India.

The museum's main objectives are

- To preserve the portion in which Rabindranath lived and bring into prominence portions of the ancestral house mentioned in the autobiographies of Rabindranath;
- Publish Rabindranath's works;
- Collect manuscripts, letters, paintings, photographs, gramophone records and personal belongings of Rabindranath and other articles of interest of associated with him and the Tagore family.

**About the collection:** The collection focuses around the poet's life and works, the Bengal renaissance and the nationalist movement of India. It comprises archival documents, paintings, sketches, photographs, utensils, furniture, recordings, personal belongings and manuscripts.

**Current and future priorities:** Plans have been made to make a full-fledged conservation and preservation unit. Three more galleries will be opened shortly covering the lives and great events of the following personalities:

- Mrinalini Devi
- Abanindranath and Gaganendranath
- 19th Century Bengal Renaissance and Jorasanko Tagore House.

**International priorities:** Special exhibitions organised in the collaboration with Indian Council for Cultural Relations. Previously exhibitions were also held in Romania, Egypt, etc.

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## Raja Dinkar Kelkar Museum, Pune

**Director: Sudhanva Ranade, Director & Member Secretary**

**Type of Museum:** Established in 1962, Donated to State Govt. of Maharashtra in 1975.

**Website:** [www.rajakelkarmuseum.com](http://www.rajakelkarmuseum.com)

**Contact details:** Tel: + 91 20 2448 21 01, + 91 20 2446 1556, + 91 20 2447 44 66. Email: [sudhanvaranade@hotmail.com](mailto:sudhanvaranade@hotmail.com). Address: 1377-78, Natu Baug, Off. Bajirao Road, Shukrawar Peth, Pune - 411 002 Maharashtra, India

**Annual Visitor Numbers:** 130000 annually

**About:** The Raja Dinkar Kelkar Museum is the one-man collection of Padmashree Late Dr. D.G. Kelkar (1896 -1990). The Museum depicts the tradition and culture of India. The endeavour to set up a Museum started way back in the year 1920, when Dr Kelkar started collecting artefacts to be displayed in the Museum to provide a cultural insight and to present the Indian craftsmanship across the nation.

The Raja Dinkar Kelkar Museum was built with an aim to provide an uncanny vision of antiques and various arts and crafts to the citizens from the world over. The Museum is divided into 8 galleries, 42 sections and boasts of over 21,000 priceless artefacts. Each objet d'art reveals the powerful creative craft of its unknown creator and satisfies the inquisitiveness of several art enthusiasts.

**About the collection:** Most of the items, that make up the collection of the Museum, date back to somewhere between 17th and 19th century. At present, only 2500 items have been displayed for public viewing. The museum presently houses a vast collection of items from all parts of India, including architectural fragments, sculptures, paintings and innumerable small objects associated with everyday life of common Indians such as ivory and wooden combs, pots, lamps, pens, ink stands, kumkum boxes and even ornamental foot scrubbers etc. The museum also houses carved wooden doors and windows from Rajasthan, Gujarat, Kerala and Karnataka. The museum's main attraction the "Mastani Mahal", originally built by Bajirao Peshawa I between 1730 – 34. A large variety of textiles is presented on the Second Floor Galleries. There is also a remarkable range of brass lamps, figurines, ink pots, ritual spoons and betel nut crackers. Musical instruments and painted textiles are seen in the extension of the Galleries in the other half of the Museum. The second half of the Ground Floor Galleries, displays precious Ivory Objects such as Betel Boxes, Pen Boxes, Chess Set adjoining with a Hall displaying incredible carved wooden doors and windows, couple of dating to Peshwa times.

**Current and future priorities:** A new "Museum City" complex that is proposed on 6 acres

**International priorities:** Collaborations

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## Rajya Charukala Parishad

**Chairman: Jogen Chowdhury**

**Type of Museum:** Charukala Parishad is an Arts Academy under the Department of Culture, State Department of the WB Government. It is funded by the state government and is run by a 22-member committee all of whom are artists.

**Website:** Nil

**Contact details:** Address: 1/1AJC Bose Rd, Gokhale Rd, Maidan, Kolkata, West Bengal 700071

**About:** The Rajya Charukala Parishad, set up in 1987, is a state government institution known to hold a very valuable collection of the works of modern Bengali artists, especially some of the finest works of Jamini Roy. There is a temporary exhibition hall which doubles up for storage. The collection is mainly in store and is seldom displayed. A Jamini Roy exhibition was held during his 125 birth anniversary in April 2013 at the adjacent Gaganendra Shilpa Pradarshashala.

The institution is governed by a chairman, vice-chairman and 22 other committee members, all of who are artists. There are also sub-committees for exhibitons, publications, art fair and seminars.

On the anvil is the appointment of a deputy keeper and curator.

**About the collection:** The collection is about 1200 prints – mainly Jamini Roy (about 250) and other Bengali painters, including Haren Das and Chittaprosad Bhattacharya. These are kept in store but not arranged scientifically. Some documentation is available and the prints have temporarily been moved to a space suitable for storage.

**Current and future priorities:** The academy is currently closed for renovation. The renovation will mean 7-8 spaces which can be used as gallery, exhibition space, seminar, meeting room, lecture hall etc. A new proposal has been submitted from all the academies under the Nandan complex for an 8,000 square foot space in the same area for galleries, shops, restaurants, seminar rooms, libraries, car parking, residencies, auditoriums, office space etc.

**International priorities:** Would be happy to look at international expertise in the area of infrastructure, curating, digitisation, storage and participation in education and seminars. The chairman cites the Glasgow Museum Resource Centre as an example. All such interventions will need a proper proposal to the Government.

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## Rashtrapati Bhavan Museum, New Delhi

**Person in charge:** Dr Saroj Ghose (Advisor)

**Type of Museum:** Funded by Government of India

**Website:** [www.presidentsofindia.nic.in](http://www.presidentsofindia.nic.in)

**Contact details:** Tel: 011 - 23013287, 23015321; Ext. : 4662; Fax No. : 011 - 23015246; Email: saroj.ghose@gmail.com, rashtrapati.museum@gmail.com. Rashtrapati Bhavan, New Delhi

**About:** The New Museum has been opened to public from 1st August, 2014. The Rashtrapati Bhavan has two museums in its complex. Iconic rooms which were earlier used by the Britishers for varied purposes have been converted into museums over the years after independence.

**About the collection** The repository of Rashtarpati Bhavan has treasures dating back to pre-and post-Independent era. Based on earliest evidences, portraits of French Emperor Louis XV and his wife Marie Leszczynska are dated as the oldest works of art of this repertoire. These portraits were passed down to East India Company as spoils of war followed by the capture of Chandernagore in 1757. At the time of Coronation in 1761, copies of portraits of George III and Queen Charlotte painted by Allan Ramsay reserve as next major acquisitions of Rashtrapati Bhawan. In continuation to acquisitions of art treasures, a series of portraits of Governors and Governor- Generals were commissioned in the following years. Independent India collated major acquisitions in the repository of this house. The stature of Indian National leaders finds an extensive representation. *Nawabs* in their royal galore shine along with the lineage of other princely portraits of India. These art treasures are also represented as murals on ceiling of Ashoka hall, Cabinet room and passageway through large drawing rooms. Classical Indian art conferring to Ajanta murals reserve as a major copy work undertaken before the independent India in 1935. Following this Indian journey, paintings of Jogen Chowdhary, Jamini Roy and Maqbool Fida Hussain among others reflect other art treasures.

A detailed enquiry into this repository can be outlined as (a) Indian Antiquities (b) Murals (c) French Portraits (d) British Portraits (e) Chinese Paintings (f) Company Period Paintings (g) Portraits of former Presidents of India (h) Treasures of Modern Indian art: Jogen Chowdhury, M.F Husain, Jamini Roy (i) Bronze busts of pre-and post Independent era

There are artefacts ranging from paintings, gift items, sculptures, furniture in the collection which have been acquired through purchase and gifts received by the Presidents during their respective tenures.

Heritage Building showcasing living heritage of India as the President has its residence here, expansive

Mughal Gardens and forecourt, exquisite collection with an exhaustive list of items received as gifts by various Presidents of India, Thrones of King George V and Empress Victoria weighing over 600 kilos, encased with pure silver and interactive media used extensively in the New Museum may be outlined as some of strengths of this museum.

**Current and future priorities:** The objective of this Museum is to showcase the rich repository of gifts and other art memorabilia of Viceroy and Indian Presidents, housed in Iconic Lutyens building.

**International priorities:** The authorities look forward for International collaborations, educational activities, exhibition exchanges to establish this as a resource centre for all in the future.

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## Regional Rail Museum, Howrah

**Director:** Pankaj Singh

**Type of Museum:** Funded by Ministry of Railways

**Website:** [www.er.indianrailways.gov.in](http://www.er.indianrailways.gov.in)

**Contact details:** Email: [pkconnect@gmail.com](mailto:pkconnect@gmail.com)

**Annual visitor numbers:** approx ~10,000 per month

**About:** The Regional Rail Museum at Howrah, among the first Railway Museums of its kind in India, was set up on the banks of the river Hooghly in 2006. The museum highlights the unique history and heritage of railway in the eastern part of the country.

It showcases the rich heritage of Eastern Railway (erstwhile East Indian Railway), the iconic Howrah Railway Station as well as other Zonal Railways of Eastern India. Also displayed are pictorial histories of erstwhile East Indian Railway and current zonal railways like Eastern Railway, East Central Railway, East Coast Railway, South Eastern Railway, North Frontier Railway as well as historical workshops like Chittaranjan Locomotive Workshop, Jamalpur Workshop, Kanchrapara Workshop and Metro Railway, Kolkata.

The objectives are:

- Promoting awareness about India's rich and diverse rail heritage.
- Preservation of important artefacts and objects including century old locomotives, coaches, saloons, documents, drawings, photographs, equipment etc.
- Display of the preserved artefacts in an aesthetic manner.
- Arranging the displays to form a historical narrative showcased in an attractive format to enable dissemination of knowledge and awareness.
- Preservation of important records and documentation and facilitating further research on Rail heritage by students, scholars and historians.
- Providing an open and attractive cultural space in the urban setting for engagement and utilisation by the common public.

**About the collection:** Some examples of the special exhibits of this museum are as follows

- Fairy Queen (prototype) – the world's oldest working steam locomotive.
- The first electric locomotive built by Indian Railways at Chittaranjan Locomotive Works, named 'Lokmanya', which was dedicated to the nation by Pandit Jawaharlal Nehru, the first Prime Minister of India.
- A Steam locomotive belonging to East Pakistan Railway which was captured during the 1971 war with Pakistan for creation of Bangladesh.
- First WDS4 diesel locomotive.
- Century old original drawings of the Howrah station buildings by the British Architect Mr. Halsey.

**Current and future priorities:** Development of a proper strategy to showcase and advertise the Regional Rail Museum, Howrah. A vital area would be to devise strategies to raise the profile and awareness of our museum.

A large amphitheatre space within the museum grounds can be used to host cultural events, plays etc. which can raise the profile and awareness of the museum. Utilising the grounds to hold performances, panel discussions, seminars, workshops, arts education initiatives would be other exciting areas that can be explored.

A properly curated, annotated permanent exhibition

- Fellowships in collaboration with multiple partners for curators to come and set up temporary exhibitions
- The amphitheatre to be upgraded and let out for cultural and heritage programmes along with efforts to initiate our own programmes and events.
- A café, bookshop and merchandise shop to be set up and run properly to attract more footfalls.
- A marketing exercise to make the museum attractive – including signages from the Howrah Railway station and signages at other prominent Location's across Kolkata; along with advertisements, blogs, facebook page, twitter and other social media initiatives.
- A dedicated website, better brochures and audio-guides in multiple languages
- Outreach programmes that include special summer programmes and events for kids, schools and colleges.
- Research programmes for scholars working in this area along with tie-ups with schools/ colleges for arts/heritage education initiatives.

However, given the constraints of working within the Govt. of India systems and processes, it will be a challenge to secure the funds and required personnel for these activities, unless they also come through collaborations and partnerships with other organizations.

### International priorities

- Exposure to similar international museums (outdoor/transportation/ mobility) and an understanding of their vision, strategy, programmes and outreach.
- Curators from another country who could give a boost to the space and work on a project on ground. We are engaged in a dialogue with India Foundation for the Arts (IFA) to bring in a curator from another part of India under their Museum Fellowship Programme for a similar initiative.
- A collaborative exhibition with a transport museum in the UK, like the famous Rail Museum at York, would be an extremely interesting initiative to plot the shared histories and developments of railways in the two countries before and after India's independence.
- Exposure to ways in which a museum like ours can be a centre for arts education/ heritage education for schools and colleges.

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## Salar Jung Museum Hyderabad

**Director:** Dr A Reddy

**Type of Museum:** Autonomous body funded by the Ministry of Culture, Government of India.

**Website:** [www.salarjungmuseum.in](http://www.salarjungmuseum.in)

**Contact details:** Email: [salarjungmuseums@gmail.com](mailto:salarjungmuseums@gmail.com); [veerender.sjm@gmail.com](mailto:veerender.sjm@gmail.com); Tel: +91 (040)24523211-322/ 09440747957. Address: Salar Jung Museum, Hyderabad - 500 002, Telangana, India

**About:** The Salar Jung Museum of Hyderabad is a repository of artefacts from European, Asian and Far Eastern countries. The major portion of this collection was acquired by Nawab Mir Yousuf Ali Khan popularly known as Salar Jung III. The zeal for acquiring art objects continued as a family tradition for three generations of Salar Jungs. In 1914, Salar Jung III, after having relinquished the post of Prime Minister to H.E.H., the Nizam VII, Nawab Mir Osman Ali Khan, devoted the rest of his life in collecting and enriching the treasures of art and literature till he lived. The Salar Jung Museum was opened to the public by the then Indian Prime Minister Pandit Jawaharlal Nehru in December 1951. The administration of the Museum continued to be vested in the Salar Jung Estate Committee untill 1958. Thereafter, the heirs of Salar Jung Bahadur graciously agreed to donate the entire collection to the Government of

India through a Compromise Deed based on a High Court Decree on 26th December 1958. The Museum continued to be administered directly by the Government of India till 1961. Through an Act of Parliament (Act of 26 of 1961) the Salar Jung Museum with its Library was declared to be an Institution of National Importance. The administration was entrusted to an Autonomous Board of Trustees with the Governor of Andhra Pradesh as its Ex-officio Chairman and ten other members representing the Government of India, the State of Andhra Pradesh, Osmania University and one from the family of Salar Jungs.

**About the collection:** The Museum has a global collection of art objects, manuscripts and antiques not only of Indian origin, but from countries Western, Middle Eastern and Far Eastern countries. Most of the objects acquired by the Salar Jungs are acquired by them personally from their travels to different countries.

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## Sanskriti Museum of Everyday Art, Terracotta and Textiles, Anandagram, Gurgaon

**Director:** Jyotindra Jain

**Type of Museum:** Sanskriti Foundation, A registered Public Charitable Trust

**Website:** [www.sanskritifoundation.org](http://www.sanskritifoundation.org)

**Contact details:** Tel: 91-11-26501796, 26501125, 64675041; Email: [kendra@sanskritifoundation.org](mailto:kendra@sanskritifoundation.org) / [jyotindrajain@yahoo.com](mailto:jyotindrajain@yahoo.com); Address: Sanskriti Kendra / Sanskriti Museums, Anandagram, Mehrauli Gurgaon Road, New Delhi – 110047

**About:** There are three Museums. The Museum of Everyday art was setup in 1993 at the Sanskriti Kendra to create an environment for the preservation of India's heritage, and to showcase objects that demonstrate excellence in craftsmanship and conceptual innovation. The Museum of Indian Terracotta was established in 1993 showcasing common earthen pots that stores drinking water to the giant-sized cultic equestrian figures of the rural Tamil deities of the Ayyanar cult highlighting the central position of terracotta in Indian life and culture. The museum of Indian Textiles has been reorganised and setup in 2006 with an intention to serve as a resource centre for the study of Indian textile traditions. It moves away from the 'masterpiece' culture as much as from creating an exhaustive inventory of textile genres and focuses on its objective to display representative examples of selected traditions of Indian textiles. The museums functions under the Sanskriti Foundation which is a registered Public Charitable Trust.

**About the collection:** The Museum of Indian Terracotta has around 3,500 art objects. Most of these have been purchased while a few of them have also been acquired as gifts from various sources displayed under the categories of (a) West Bengal Gallery- 70, (b) Madhya Pradesh Gallery- 10, (c) Chhattisgarh Gallery- 40, (d) Manipur Gallery- 30, (e) Tamil Nadu (Kolu) Gallery- 70, (f) Rajasthan Gallery- 65, (g) Uttar Pradesh Gallery- 55, (h) Orissa Gallery- 130, (i) Bihar Gallery- 60, (j) Delhi Gallery – 20 (k) Gujarat Gallery – 130, (l) Tamil Nadu (Ayyanar) with 70 artefacts.

**Current and future priorities:** A wide range of activities have been initiated by the museum in its endeavours to promote, preserve and present the Indian traditional arts and culture among all. Some of the programs are (a) support and nurture young talents from the fields of arts, crafts and museum through Sanskriti Awards and Fellowships, (b) Provide a retreat at Sanskriti Kendra as a space for contemplation, exploration and the development of creative ideas in a supportive environment (c) Host residency programmes as a way of supporting and helping artists, writers, scholars and creative individuals to strengthen their practice (d) Increase the appreciation of Indian traditional crafts among public through the collections at the Museum of Everyday Arts of India, Museum of Indian Terracotta and the Museum of Indian Textiles. Another major emphasis of this museum is to develop and nurture appreciation of Indian arts and crafts through the educational programmes, cultural orientation programme and outreach activities for children and young people.

**International priorities:** Developing archives; develop museum as a major resource centre for research and related activities; initiate lecture courses on Indian art traditions to enable dissemination of tangible and intangible heritage of India; research workshops, residencies, training programmes etc.

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## Shankar's International Doll Museum, New Delhi

**Director:** Yamuna Shankar/Shanta Srinivasan

**Type of Museum:** A project of the Children's Book Trust, New Delhi.

**Website:** www.childrensbooktrust.com

**Contact details:** Tel: 91-11-3316970-74 (5 lines), Fax 91-11-3721090. cwmagazine.nd@gmail.com. Address: Nehru House, 4 Bahadur Shah Zafar Marg, New Delhi 110002

**About:** The museum is spread over an area of 5184.5 sq.ft. and a stately winding staircase leads to its first floor location. The foyer branches into two sections. The two sections have over 160 glasscases, 1000 ft. long mounted on walls. The Shankar's International Dolls Museum (SIDM) has the largest collection of costume dolls in the world. The Museum's collection was inspired by a gift of a single doll which Shankar (K. Shankar Pillai-- the doyen of political cartoonists in India) received from the Hungarian Ambassador in the early fifties to be given away as a prize for a Painting and Writing Competition. The frequent packing and unpacking resulted in damage to the dolls and hence, on the suggestion of Indira Gandhi, it was decided to plan a portion of the CBT's building (under construction at the time) as a museum for the dolls.

**About the collection:** The museum began with 1000 dolls. Between 1965 and 1987 another 5000 were added. It was Shankar's vision that if dolls, representative of the people of every country, were collected and housed in one place it would open up a veritable window to the world for children. It was intended to be like a dreamland or a mini United Nations.

With more than 6500 costume dolls from 85 countries, the collection is divided into three broad categories such as

- Costume Dolls: Dolls dressed in authentic national costumes of the countries of their origin.
- Traditional Dolls: Dolls made in a particular style representative of a craft style of that country made of wood, clay, porcelain, and so on.
- Group Dolls: Collection of dolls representative of the religious and cultural scenes of their country.

It is the only museum with the largest collection of Costume Dolls in the world. As special collections, the Japanese Dolls in elaborate, kimonos and Samurai uniforms and U.K. dolls from the Queen's collection costumed as Shakespeare, a doll of Henry VIII can be seen as prospective collections for exchange of exhibitions between India and U.K museums. These can be categorically centred around children's interests while also reflecting intangible heritage of the culture related with dolls.

Another attraction of the museum is the section displaying authentic Indian costume dolls handcrafted by Shankar's Dolls Designing and Production Centre attached to the museum. Unique among them are the Man and Woman of India, the Dances of India, the Brides of India, and the Tribes of India.

The other section displays dolls from Japan, Asia, Africa, the Middle East and India. There are also special life-size displays and a representative collection from the over 150 kinds of authentic Indian costume dolls made at the dolls workshop attached to the museum.

**Current and future priorities:** A separate museum of lifesize Indian costume dolls. Research based exchanges, another dimension of children interests with the dolls can be realised with museums and institutions in United Kingdom in the near future.

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## Sri Bhagavan Mahaveer Museum, Cuddapah, AP

**Director:** G V Ramakrishna Rao

**Type of Museum:** District Museum, Department of Archaeology and Museums, AP

**Website:** Nil

**Contact details:** Email: aparch@gmail.com: Tel: +91 9703410259, +91 9849905725; Address: The Director, Department of archeology and museums, Govt. of Andhra Pradesh, Gunfoundry, Hyderabad 500001

**Annual visitor numbers:** 18,000

**About:** Bhagavan Mahaveer Museum, Cuddapah was established in 1982 at the district collectorate bungalow. The local Jain community has come forward and donated major sums for its construction, hence the name of the museum.

**About the collection:** A total of 335 antiquities are preserved and displayed in the museum. These belong to different centuries and different Kingdoms all over the Andhra Pradesh. Weapons gallery, Jains gallery, and Veeragallu gallery, Buddapaada, Lotus medallions and Bronzes are special collections.

**Current and future priorities:** outreach work for schools and colleges.

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## State Archaeological Museum, Behala, Kolkata

**Director / person in-charge:** Tapas Banerjee

**Type of Museum:** A state museum, funded by Government of West Bengal. Governed by an advisory committee on archaeology and museums, secretary, Information and Cultural Affairs and other scholars in the field. The Ministry of Culture once extended support for development of the Museum.

**Contact details:** Address: 1 S.N.Roy Road, Behala, Kolkata-700034

**About:** Was set up in 1962 as State Archeological Gallery and became State Archaeological Museum in 1980. Shifted to its current Location in 2006. Showcasing Bengal through the Ages, from Bengal Prehistory, Proto Historic Bengal, Early Historic Bengal, Post Gupta and Early Medieval, Medieval Bengal, Coins and Inscriptions of Bengal and Excavated Sites like Haatpara, Jagjivanpur and Tilpi.

**About the collection:** There are seven galleries on Sites and Sights, Paintings of Bengal, Sculptures of Bengal, Nandadirghi Vihara Jagjivanpur, West Bengal Early Historic Period, Metal Sculptures, Excavated Site Hatpara. In 2011, the museum launched Pratna Safar, a mobile archaeology museum, housed in a bus. It was set up to be sent to various Locations on invitation, including schools.

**Current and future priorities:** Would like to collaborate on training with regard to conservation, modern techniques of display, storage management. Plans are in the works to convert it to a State Museum, as a mother concern of six district museums, two proposed regional museums and 20 rural museums.

Priorities are extension of galleries, establishment of a modern conservation lab, publication on collection and establishing a scientific storage system.

The construction of an extension is ongoing. Three galleries are proposed on Prehistory and Protohistory, Textiles and Epigraphy and Numismatics.

Conservation workshops have been held in collaboration with the National Research Laboratory for Conservation, Lucknow, for museum personnel.

**International priorities:** Some of its terracotta collections have been exhibited at the Brooklyn Museum in 1985-86 as part of the exhibition From Indian Earth – 4000 Years Of Terracotta Art, during the Festival of India in the US. Also sent some artefacts to Belgium as part of the Festival of India in 2006.

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## State Museum Nagaland, Kohima

**Director:** Vevo

**Type of Museum:** State Museum funded by the Nagaland State Government, primarily an ethnographic museum

**Website:** Nil

**Contact details:** Email: paphino@gmail.com. Address: Upper Bayavü Hill, Kohima, Nagaland

**Annual visitor numbers:** 20,000

**About:** Started in 1964 as the Naga Institute of Culture, the State Museum was established in 1970 with an ethnographic gallery and in 1973 a natural history gallery was added. There are 8 galleries in total including wood and sculpture, dress and ornament, bamboo wall pattern, outdoor display, art, ethnological, textiles and metal.

**About the collection:** It is an ethnographic collection with rare artefacts of all the 16 tribes that inhabit the state. Some of the artefacts exhibited in this museum are clan motifs, precious stones, necklaces, traditional attires and inscriptions.

The two main collections are the textile section which covers all the different tribes of Nagaland. The social standing of a tribe/ community or a person is woven into the pattern of the textile, as Nagaland does not have any proper written language this collection becomes very important.

The collection on wood carvings is another unique collection in the museum

**Current and future priorities:** Digital: Website required and interactive display for young audiences through a screen or maybe audio

Lack of trained professionals and adequate skills which needs to be addressed.

Also planning and trying to get funding for a new building

**International priorities:** Promote Naga culture to other countries and reach out to them. Learn about other countries and display other culture in our museum and exhibitions.

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## State Museum of Assam

**Director:** Y S Wunglengton

**Type of Museum:** Established in 1940 as the Assam Provincial Museum, the state museum and 10 other district museums are presently under the Directorate of Museums.

**Contact details:** Email: aton2007@rediffmail.com. Tel: +91 0361 254 0651. Address: Gopinath Bordoloi Rd, Ambari, Guwahati, AS 781001

**About:** The Kamrup Anusandhan Samiti (Assam Research Society, established in 1912) established the Assam Provincial Museum in 1940 later renamed Assam State Museum and inaugurated by the then Governor Sir Robert Neil Reid. At present there are 10 other district museums along with the parent museum, the Assam State Museum. The Museum was set up to pursue collection, conservation, documentation and presentation of cultural heritage of Assam and neighbouring states in a scientific manner.

**About the collection:** Manuscripts, copper plates, metal and stone sculpture, arms and ammunitions swords, dresses, wooden crafts, ethnographic items, paintings, photographs, coins, natural history collection, terracotta of Indus Valley civilization, Neolithic items, etc. Some special collections are coins of Ahom era, illustrated manuscripts, jewellery of different ethnic groups of Northeast India, textile objects, etc.

**Current and future priorities:** Digitization, modern infrastructure and trained professionals, Collaborations with other international museums.

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## State Museum, Bhopal

**Deputy Director:** Gita Subherwal

**Type of Museum:** State Museum

**Website:** <http://www.mparchaeology.org/statemus.asp>

**About:** Inaugurated in November 2005, this State Museum was earlier known as Bhopal Museum. It has 17 galleries displaying pre-historic articles and fossils, excavated objects, sculptures, epigraphs, manuscripts, paintings, royal collection, textiles, documentary heritage of princely states of Madhya Pradesh - especially regarding freedom movement, miniatures, coins, rare musical instruments, arms and weapons depicting the unique heritage of Madhya Pradesh.

**About the collection:** As a characteristic icon of Shunga art, Yakshi in a lotus medallion from 2nd century B.C is represented. It was also exhibited at the Festival of India in 1982, London. The sculptures of Ravananugraha and Chamunda form an important part of its collection which was also seen at the Festival of India in Washington D.C. and Paris in 1984 and 1985 respectively. The musical instruments,

literature, paintings, weapons, coins and textiles in its collection represent its centuries old wealth. Palm leaf manuscripts represent epics such as Ramayana and Mahabharata while also showcasing the aspects of medical sciences. A major collection of 16th and 17th Century manuscripts, mostly in Sanskrit, form core of the rich repository. The textiles and fine embroidery such as jardozi and dabka work patronised by the Nawabs of Bhopal, acquired the status of the fine art form in Bhopal.

**Current and future priorities:**

- Collaborations and exchanges, and Institutional partnerships
  - Organisation of events related to museum and its collections to extend the audience to the museum,
  - Workshops, Seminars and Training Programs.
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## State Museum, Lucknow

**Type of Museum:** State Government Museum

**About:** Established with rare specimens of art and history, the State Museum Lucknow was opened to public in 1863. It is the oldest museum in the state, conceived by Col. Abbot, then commissioner of Lucknow division of India. It began its operations from Chhoti Chhatar Manzil which was the Lal Baradari Coronation Hall of Nawabs of Awadh. The archaeological section with its richest collections moved to the Old Canning College building in Kaiserbagh in 1911. Dr A Furher, a well-known archaeologist was made the first curator of the museum in 1885. Since the 1950s, the provincial museum Lucknow came to be known as State Museum, Lucknow.

**About the collection:** Antiquities received from Ahichhatra and Kaisa excavations conducted in 1891-1892 and 1912- 1913 respectively. Artefacts unearthed from the excavations at Indor Khera, Sankisa, Unchgaon, Astabhuja etc. Gandhara sculptures acquired in exchange with Indian Museum, Kolkata and Chandigarh Museum. The ASI has also lent some artefacts as permanent loan to this organisation. In the last two decades, the main source of acquisitions has been through purchase. The reserve collection of the museum is also a rich repository.

**Current and future priorities:**

- The museum seeks to improve infrastructure to reorganise its display according to modern modes.
- Lighting and storage are other much- needed requirements.
- Digitisation of the museum collection is also another area highlighted.
- Lack of adequate manpower and funds are a challenge.

**International priorities:**

- International collaboration is welcome.
  - Research, conservation, preservation, publications and exhibitions form the core of the future vision of the museum
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## Sulabh International Museum of Toilets, New Delhi

**Director:** Dr. Bindeshwar Pathak

**Type of Museum:** Private

**Website:** [www.sulabhtoiletmuseum.org](http://www.sulabhtoiletmuseum.org)

**Contact details:** Email: [info@sulabhinternational.org](mailto:info@sulabhinternational.org), [contact@sulabhinternational.org](mailto:contact@sulabhinternational.org), [sulabhinfo@gmail.com](mailto:sulabhinfo@gmail.com), [sulabhinfo1@gmail.com](mailto:sulabhinfo1@gmail.com); Tel: 09999277172. Address: Sulabh Bhawan, Palam Dabri Rd, Mahavir Enclave I, Mahavir Enclave, New Delhi, DL 110046

**Annual visitor numbers:** 50000 a year

**About:** The Museum was founded in 1992 as the first Museum of its kind, outlining its objectives to showcase history of toilets, informing visitors about various kinds of toilets through the ages, disseminate information about the materials used in different periods in construction of toilets to name a few. The Museum was the first Museum of its kind with the objectives of showcasing the history of toilets, informing the architects etc. about the design of various toilets through the ages.

**About the collection:** The Museum has around 300 objects on display in the form of models, replicas, photographs, originals and literature collected or purchased essentially depicting the fascinating journey of toilets through the ages.

The strength of this museum is in the fact of it being the first and only toilet Museum in the world. Acknowledging its uniqueness, the issue dated May 18, 2014 of the Time magazine gave it third position in the ten most unusual toilets of the world. Other unique features of the collection are (a) A photograph of the Harappan toilet of 2,500 BC, India, which happened to be a pour flush type (b) Throne-like chamberpot model of the French Emperor, Louis XIV while using which, he gave audience to select people and (c) INCINOLET : Electric toilet from USA which quickly burns human excreta and conserves fresh water.

**Current and future priorities:** Infrastructure improvement

**International priorities:** Seminars and training

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## Tagore Memorial Museum, Rabindra Bhavana, Visva Bharati, Santiniketan

**Director / Person in-charge:** Curator Tapati Mukherjee

**Type of Museum:** Under the aegis of Rabindra-Bhavana and part of Visva Bharati University, the Tagore Memorial Museum is the first biographical museum and second university museum in India. It is funded by Ministry of HRD and University Grants Commission.

**Website:** <http://www.visvabharati.ac.in/Museums.html>

**Contact details:** Email: [tapati.mukherjee1952@gmail.com](mailto:tapati.mukherjee1952@gmail.com). Address: Rabindra Bhavana, Visva Bharati, Santiniketan

**About:** Established after the death of Rabindranath Tagore in 1941 by his eldest son and then Registrar of Visva-Bharati, Rathindranath Tagore. A memorial museum at Udayana building at Uttarayana Complex in Visva-Bharati, Santiniketan. The then Prime Minister Pandit Jawaharlal Nehru laid the foundation stone of the present museum building 'Vichitra' in 1958 and the Tagore Memorial Museum moved there in 1961. During 1942-1953 Rathindranath Tagore played a pivotal role converting this museum into an internationally acclaimed research centre. Presently Rabindra-Bhavana of Visva-Bharati is an international research centre with 10 different sections like museum, archives, library, audio-visual and photo archives, preservation section, Uttarayana Garden, Lipika Manuscriptorium, Santiniketan Griha Museum, Research unit and Culture Studies.

**About the collection:** The collection comprises personal belongings, original manuscripts, paintings, letters, photographs, gifted materials etc. of Rabindranath Tagore. A permanent display section and the five homes lived in by Tagore are collectively referred to as the Uttarayan Complex. The collection has 1580 original paintings of Rabindranath and 554 by others. This includes a photograph collection (11,380), the curio collection (3,855) and 52 statues. Exhibitions depicting different themes from the poet's life, are held regularly throughout the year. The Nobel prize citation and medallion, Knighthood Citation and refusal of Knighthood letter, D. Litt of Oxford University and Convocation gown, originals manuscripts of Tagore, original photographs, Shoe of Mrinalini Devi etc, are part of the collections.

In 2011-13 a huge series of exhibitions of Tagore's paintings were held all over the world under Ministry of Culture, NGMA.

Current and future priorities

- Construction of Gitanjali Hall to commemorate award of the most coveted Nobel award to Rabindranath Tagore.
- Introduction of technological innovative equipment like touch screen kiosk, panoramic vision, visual anemometry, audio guide, light and sound etc.
- Launch of exclusive website for Rabindra-Bhavana
- Introduction of new galleries in other memorial heritage buildings.

- Creation of barrier-free environment for differently able (Physically challenged) visitors.
- Introduction of a new course in Museology.
- Introduction of a special training programmes for independent guides of Santiniketan.

**International priorities:** Interested in international collaborations in the fields of publication, research, training and academic courses.

## Taj Archaeological Museum, Agra

**Person in charge:** Kamei A. Kabui, Assistant Superintending Archaeologist,

**Type of Museum:** Under Ministry of Culture

**Website:** [http://asi.nic.in/asi\\_museums\\_agra.asp](http://asi.nic.in/asi_museums_agra.asp)

**Contact details:** Email: [athoiluasi@gmail.com](mailto:athoiluasi@gmail.com). Tel: 09456276356/0562- 6543823. Address: Taj Museum, Archaeological Survey of India, Taj Mahal, Agra, Uttar Pradesh

**About:** The museum was established in 1982 at the ground floor- Naubat Khana, also known as Jal Mahal, within the Taj Mahal complex. It is a double storied building with a quadrangle projection outside on a raised platform. The museum has three galleries in addition to the main hall exhibiting artefacts relating to construction of the Taj Mahal. With 121 antiquities on display, the broad categories of its repository are outlined as Mughal miniature paintings, manuscripts, Government decrees, calligraphy, arms, utensils, plans and drawings of Taj complex, paintings, inlay work and marble pillars to name a few.

**About the collection:** The main hall exhibits paintings of Shah Jahan and Mumtaz Mahal on ivory, encased in ornamental wooden frame, displayed alongwith replicas of coins minted in Agra. Paintings from Shahnama of Firdausi and a manuscript of Chaihl Majlis dated 1612 AD with Shah Jahan's signature under the royal seal dated 4th February 1628 are also prominent displays. The plan, front elevation of the tomb and other details of Taj Mahal are also recorded in this museum. Copies of Shah Jahan's farmans dated August 1632, addressed to Raja Jai Singh mentioning about the regular supply of makrana marble are exhibited. Works of art such as a Quran stand carved of Jade, an ornamented spouted Jade vase (lota), bowl and dishes of celadonware and arms like swords, daggers with a world map highlighting places from where stones were imported for inlay work of Taj Mahal, form core of this collection. Two paintings of Taj Mahal by British artist Daniel, painted in 1795 AD represent a major mention in this research.

## The Pilar Museum, Goa

**Person in charge:** Fr. Cosme Jose Costa MA, B Ed (Founding Curator)

**Type of Museum:** The museum is owned by the Society of Pilar, Goa, through its registered body

**Website:**

**Contact details:** Tel: +(91)-832-2218521, +(91)-9403272169. Address: Pilar - Monastery of Pilar, Pilar hill, Goa Velha (NH-17).

**Annual visitor numbers:** 15000 a year

**About:** The Pilar Seminary Museum encapsulates the millennial history, culture and communal harmony of Goa, as it evolved around a hillock in the present-day Goa-Velha village

**About the collection:** The Museum consist of stone sculptures and artefacts of the pre-portuguese Govapuri; Stone tablets of the 17th Century; Treasures of silver, Gold and pottery; Wooden carved statues of 15th and 18th Century; Paintings in wood and canvas; Priceless ivory pieces; Handwritten manuscripts, Silver Coins dated 185 bc and 11th to 18th century, It has a collection of very old and rare postage stamps (includes the Portuguese India stamps). It also has a collection of postage stamps released in the memory of Blessed Joseph Vaz during the Portuguese Rule in Goa.

**Current and future priorities:** Modernisation, website, documentation of collection, equipment and security measures

## The Archaeological Museum and Portrait Gallery, Old Goa

**Director/Person in Charge:** S.K. Bagi, Assistant Archaeologist.

**Type of Museum:** Government funded

**Website:** [http://asi.nic.in/asi\\_museums\\_oldgoa.asp](http://asi.nic.in/asi_museums_oldgoa.asp)

**Contact details:** Tel: 0832-2285333, 0832-2285302, 9421247026. Email:shrigurubagi@gmail.com;  
Address: St. Francis of Assisi Church (Convent Section), Old Goa, North Goa district 403402

**Annual visitor numbers:** 3000 per day during tourist season

**About:** The State Archaeological Museum is one of the prime tourist attractions in Goa. Established in 1964, the Museum is a well-known centre for viewing some of the most unique artefacts from the olden times. Renovated and restructured in 1981–82, the museum exists in the convent section of the Church of St. Francis of Assisi. The museum was eventually set up under the guidance and support of the Archaeological Survey of India (ASI). There are eight galleries which display portraits and sculptures dating pre-historic period to the late medieval period and a surfeit of artefacts belonging to the Portuguese colonization.

**About the collection:** The museum has a collection of approximately 729 antiquities dated to prehistoric period. The museum's collection also has bits and pieces from Goa's early Hindu history. Various excavated materials like the Shikaras from Chandor are displayed. There are also Persian and Arabic inscriptions, late medieval period coins and currency, revenue and court fee stamps, wooden and bronze sculptors and rifles, swords, daggers of the Portuguese period.

**Current and future priorities:** To provide for the preservation of ancient monuments and archaeological sites and remains other than those declared by or under any law made by Parliament to be a national importance, for the regulation of archaeological excavations and for the protection of sculptures, carving and other like objects which are antiquities.

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## Tripura State Museum, Ujjayanta Palace

**Director/person in charge:** Sampa Midya

**Type of Museum:** A historical, anthropological and ethnographic museum which has collections based on the history of Tripura and the cultural history of the North East. The museum is funded by and under the Higher Education Department of the Government of Tripura.

**Website:** Nil

**Contact details:** Email: grahulnk@gmail.com. Address: Ujjayanta Palace Compound, Agartala, Tripura 799001

**About:** The Museum was first set up in 1970 at Post Office Choumoni, Agartala. In September 2013 it shifted to Ujjayanta Palace which was constructed by then Manikya King Radha Kishore Manikya in the year 1901. Located in the capital town Agartala the collection is based on the cultural heritage and history of Tripura.

**About the collection:** There are approximately 1,300 artefacts including paintings, coins, sculpture. There are 16 galleries, which include 14 museum display galleries, two art galleries and two temporary exhibition galleries.

**Current and future priorities:** Construction going on for the development of eight museum galleries based on Northeast India and S-East Asia. This will include a research-oriented information centre.

**International priorities:** Interested in international collaboration, especially in object digitisation and research and publication.

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## Victoria Jubilee Museum, Vijayawada

**Director:** G V Ramakrishna Rao

**Type of Museum:** District Museum, Department of Archaeology & Museums, AP

**Website:** Nil

**Contact details:** Email: aparch@gmail.com: Tel: +91 9703410259, +91 9849905725; Address: The Director, Department of archeology and museums, Govt. of Andhra Pradesh, Gunfoundry, Hyderabad 500001

**Annual visitor numbers:** 24,000

**About:** The Victoria Jubilee Museum, Vijayawada is constructed in Indo-European style architecture by the Collector Robert Sewell on 27th June 1887 in connection with the Golden Jubilee Celebrations of Queen Victoria. The building was first used for an Industrial exhibition. Later in 1962, Department of Archaeology & Museums, Government of A.P. established it as an Archaeological Museum.

**About the collection:** Stone objects, ceramic objects, stone sculptures, metal objects like bronze sculptures, paintings & wooden carvings. The special collections are pre-historic ceramic gallery, terracotta figurines and pot shreds, arms and weapons gallery, Bronze gallery and sculptural garden.

**Current and future priorities:** Plans to construct a new museum building

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## Victoria Memorial Hall

**Director:** Secretary and Curator Jayanta Sengupta

**Type of Museum:** The Memorial is under the 'administrative control' of the Ministry of Culture, Department of Culture, Government of India. Victoria Memorial is an autonomous organisation and is governed by the Board of Trustees with H.E. the Governor of West Bengal as the Chairperson. The Secretary and Curator functions as the Chief Executive and as the Secretary to the Board of Trustees. The VMH receives an annual grant from the Ministry of Culture for its Plan and Non-Plan heads of expenditure. In addition, it generates its own revenue through the sale of admission tickets to the gardens and galleries.

**Website:** <http://victoriameorial-cal.org/> and Facebook [https://www.facebook.com/pages/Victoria-Memorial-Hall-Kolkata/113100222172879?ref=br\\_tf](https://www.facebook.com/pages/Victoria-Memorial-Hall-Kolkata/113100222172879?ref=br_tf)

**Contact details:** Email: victomem@gmail.com or Fax: +91-33-2223-5142. Address: 1, Queen's Way, Kolkata, West Bengal 700071

**Annual visitor numbers:** 33 lakh in 2014. The visitor season peaks during the months of November through February, when the average daily footfall hovers in the range of 25,000 – 32,000.

**About:** The Victoria Memorial Hall (VMH) was founded at the initiative of Lord Curzon, Viceroy of India from 1899 to 1905. Built on a 57-acre land it is recognised as the finest specimen of Indo-British architecture in India. The VMH had its foundation stone laid by the Prince of Wales in 1906 and formally opened to the public in 1921. It was declared an institution of National importance by the Government of India Act of 1935. It is the most-visited museum in India and one of the top museums in the world in terms of footfall, with 20 lakh people visiting its galleries and more than 13 lakh people touring the gardens separately in 2013-14.

The Victoria Memorial Act of 1903 declared it a 'Memorial of the Life Reign of Her late Majesty Victoria of the United Kingdom of Great Britain and Ireland Queen, Empress of India.' Over the subsequent decades, it evolved into a period museum focusing on Indian history during 1650-1947.

**About the collection:** The VMH has nine galleries. The gallery to be introduced most recently is the Calcutta Gallery, installed in 1992.

The others are:

- Entrance Hall Gallery – houses the 'Making of the VMH' exhibition
- Portrait Gallery – used for temporary exhibitions
- Royal Gallery – has large oil paintings, including the 'Jaipur Procession,' the third largest oil

painting in the world.

- Queen's Hall – has busts and statues, miscellaneous Victorian relics, arms and armour, etc.
- Durbar Hall – houses oil paintings of the Company School of Art, depicting Indian peoples and landscapes during 1750-1900.
- Calcutta Gallery – depicts the historical evolution of the city of Calcutta/Kolkata over the last three centuries
- Princess Hall – has arms and armour, and technological objects of British colonial power in India
- National Leaders Gallery – has portraits of the leaders of the Indian nationalist movement
- Indian Artists Gallery – houses paintings by Indian artists in the period 1880-1960

As a museum, the VMH collection has 28,394 artefacts displayed in nine galleries that encapsulate the history of India extending over three centuries beginning from 1650 A.D. The collection includes paintings in oil and watercolour, sketches and drawings, aquatints, lithographs, photographs, rare books and manuscripts, stamps and postal stationery, coins and medals, arms and armour, sculptures, costumes, personal relics and other miscellaneous archival documents.

The highlights of the collection are paintings by major European artists of the eighteenth and nineteenth centuries, such as Thomas and William Daniell, Johann Zoffany, Joshua Reynolds, William Hodges, Tilly Kettle, Baltazar Solvyns, Charles D'Oyly, Emily Eden, and Samuel Davis. In the collection of the Memorial is the third largest painting on a single canvas, the Russian artist Vassili Verestchagin's *The State Procession of the Prince of Wales into Jaipur in 1876*. Other important and interesting artefacts in the collection of the Memorial include historic illustrated Persian manuscripts like the Mughal Emperor Aurangzeb's hand-written Quran, the Persian translation of the tale of Nala and Damayanti by Abul Faiz Faizi, Dara Shikoh's translation of the Upanishads, a manuscript copy of the *Ain-i-Akbari*, Kalighat paintings, Iranian paintings of the Qajar school, Tipu Sultan's personal war diary, cannons and cannon balls used in the battle of Plassey, Maharaja Ranjit Singh's personal sword, and Taya Tope's overcoat.

Along with the Victoria and Albert Museum, London, the VMH is the best collection of artefacts relating to Indo-British history from the eighteenth to the twentieth century. It also the best repository in the world of visual material related to Calcutta / Kolkata.

The VMH has the largest collection in the world of paintings on eighteenth-century India by the famous uncle-and-nephew duo, Thomas and William Daniell.

Very recently, the VMH collection has been further enriched by the acquisition, on enduring loan from Rabindra Bharati Society, of nearly 5,000 paintings of the Bengal School of Art, especially many prominent works of Abanindranath Tagore, Gaganendranath Tagore, Jamini Roy and others.

**Current and future priorities:** The VMH has started a three-year programme of upgrading and modernizing its galleries and storage areas, funded by the Ministry and implemented by the National Buildings Construction Corporation. The programme focuses on both an enhanced educative experience for visitors and the conservation, restoration, and display of artwork in keeping with the best international practices. One of the challenges it faces is overcoming external and internal resistance to change.

The challenge also lies planning carefully and strategically for the addition of capital projects including essential visitor facilities in the context of various construction restrictions in the VMH campus.

The introduction of a Visitors' Interpretation Centre is part of the VMH modernization project and is under construction.

For collaboration, the major challenge is to put in place the terms and conditions of exchange or partnership on a proper basis of reciprocity. This is easier said than done.

Regular in-house training programmes and knowledge-sharing presentations are organised for VMH staff. An HRD policy document for the VMH has been drafted, and is currently awaiting the approval of the Board of Trustees.

There is no policy for merchandising but the new VMH Museum Shop is currently being built as part of the modernization project and there are plans to run it on a PPP model.

**International priorities:** The VMH does not have such institutional partnerships on its own. But it is part of the formal partnerships that the Ministry of Culture has at present with the British Museum, the Tate Galleries, the Art Institute of Chicago and the Metropolitan Museum of Art in New York.

The VMH organized an exhibition on 'Kalighat Paintings' in collaboration with V&A, London in 2011. The exhibition also visited CSMVS, Mumbai, Salar Jung Museum, Hyderabad and the National Gallery of Modern Art, New Delhi.

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## Xavier Centre of Historical Research, Goa

**Director/Person in Charge:** Fr. Savio Abreu SJ

**Type of Museum:** Private

**Website:** www.xchr.in, facebook.com/xchr.goa

**Contact details:** Tel: +91-832-2417772 (Office), 2414971 (Director). Email: info@xchr.in. Address: Xavier Centre of Historical Research B B Borkar Road, Alto Porvorim, Goa 403521, India.

**About:** The Xavier Museum is a collection of selected portions of Indian and Indo-Portuguese Christian Art. Some items in the collection are of unique and exquisite composition, as for instance, the original watercolour paintings by the renowned Goan painter, Angelo da Fonseca. Conceived along lines of an 'interactive museum' the exhibits are accompanied by multimedia / audio-visual presentations relating to Goan history and culture. The Xavier Art Gallery is a space where Goan artists exhibit their creations. The XCHR provides indoor and outdoor space for young and talented artists to develop their skills. The Xavier Museum is currently closed for renovation

**About the collection:** The museum owns 528 paintings of Angelo da Fonseca and Jose Pereira. Apart from the paintings there is a collection of 200 Portuguese coins, approx 100 wooden artefacts, textiles from Portuguese time and three swords.

**Current and future priorities:** To make it an educational hub for the researchers and people of all the walk of life and to highlight on the contemporary cultural and social issues affecting the state of Goa. Knowledge dissemination and production on Goan history and culture, general Indian history, about migration of Goans, basically history in wide sense.

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## National Council of Science Museums

**Director General:** G S Rautela

**Type of Museum:** National Council of Science Museums (NCSM), an autonomous society under the Ministry of Culture. Funded by Ministry of Culture, Govt. of India

**Website:** ncsm.gov.in

**Contact details:** Email: sciencecentre@ncsm.gov.in; Tel: +91(033) 23579347/+91(033)23570850

**Annual visitor numbers:** 25 percent of visitors to the science centres and museums under NCSM are students, 40 percent family groups and rest tourists.

**About:** The first science museum, Birla Industrial and Technological Museum (BITM), Kolkata under Council of Scientific & Industrial Research (CSIR), was opened on 2 May 1959. In July 1965 the second science museum of the country, the Visvesvaraya Industrial & Technological Museum (VITM) was opened in Bangalore. After Kolkata and Bangalore, the work for the third centre at Mumbai was taken up in 1974. As the popularisation of science and technology through the Science Museums grew in scope and size, the Union Planning Commission constituted a Task Force in early 1970s to assess the activities of the Science Museums. Task Force recommended to set up Science Museums in different parts of the country at National, State and District levels and also recommended formation of a central coordinating agency. In 1978, it was decided by the Government of India to delink from CSIR the two science museums already operating at Kolkata and Bangalore and also the one being set up at Mumbai and put them under a newly formed Society registered on 4 April 1978 as National Council of Science Museums (NCSM).

National Council of Science Museums (NCSM), an autonomous society under the Ministry of Culture, Government of India was formed on 4 April 1978. Today, it administers 25 Science Centres/Museums and 10 Planetariums spread all over India. In addition, it has set up 23 new science centres across the country, now run by respective states. Today, NCSM forms the largest network of science centres and museums in the world.

**About the collection:** NCSM is basically a network of Science Centres and Museums. However, collections on Telecommunication, Electric, Transport, Railways is unique. Interactive exhibits and participatory programmes are what make them popular.

The highlights of NCSM Centres:-

- Setting up of new Science Centres / Science Museums / Science Cities / Science Parks / Planetarium / Panorama and Thematic Expositions on Science & Technology in India and abroad on turnkey basis.
- Provides consultancy for development of science centres and exhibitions.
- Designing, developing, fabrication and supply of innovative interactive exhibits for galleries and exhibitions.
- Developing and fabrication of Museo-Bus to carry exhibitions on Science and technology themes to remote areas.
- Developing new display technologies for science communication particularly on digital platform.
- Developing travelling exhibitions on the contemporary science and technology issues.
- Making science kits for schools, science shows and science demonstration lectures.
- Producing new types of 2-D and 3-D interactive multimedia programme and publications for science communication.
- Provides training modules for science centre professionals
- Popularising interactive astronomy education.
- Training science communications through academic course.
- Management of Science Centres/Museums.
- In house expertise to develop new science centres & exhibits.

#### **Location:**

##### East India

- Birla Industrial & Technological Museum, Kolkata
- Shrikrishna Science Centre, Patna
- Regional Science Centre, Bhubaneswar
- North Bengal Science Centre, Siliguri
- Regional Science Centre, Guwahati
- District Science Centre, Purulia
- Bardhaman Science Centre
- Digha Science Centre and National Science Camp
- Dhenkanal Science Centre
- Science City, Kolkata
- Convention Centre Complex

##### South India

- Visvesvaraya Industrial & Technological Museum
- Regional Science Centre, Tirupati
- District Science Centre, Gulbarga
- District Science Centre, Tirunelveli

##### West India

- Nehru Science Centre, Mumbai
- Raman Science Centre, Nagpur
- Regional Science Centre, Bhopal
- Regional Science Centre, Calicut
- District Science Centre, Dharampur
- Goa Science Centre, Panaji

## North India

- National Science Centre, Delhi
- Regional Science City, Lucknow
- Kurukshetra Panorama and Science Centre, Kurukshetra

## Current and future priorities

- NCSM shall become a fully self-sufficient, professionally, technically and human resource wise in the next 10 years and plan to set up one science centre in each district of the country.
- To popularise science and technology in cities, urban and rural areas for the benefit of students and for the common man of the region by organising exhibitions, seminars, popular lectures, science camps and various other programmes.
- To portray the growth of science and technology and their application in industry and human welfare, with a view to develop scientific attitude and temper and to create, inculcate and sustain a general awareness amongst the people.
- To supplement science education imparted in schools and colleges and to organise various out-of-school educational activities.
- To enter into agreements with national and international scientific agencies, science & technology museums/centres and like institutions for exchange of museum professionals, study tours, training in specialised areas in the field of museology and museography and capacity building programmes for museum professional.
- To organise training programmes for science teachers/students/young entrepreneurs/technicians/physically challenged/housewives and others on specific subjects of science, technology and industry.
- To provide technical assistance and catalytic support in the establishment of science and technology museums/centres and for other matters consistent with the aims and objectives of the society.
- Preserve and promote Tangible Heritage of India-Public Museums and Public Private Partnerships.

## International priorities

- NCSM has sent exhibitions on story of Indian Science & Technology to Bhutan, Bangladesh, Guyana, Trinidad & Tobago.
- It has had collaborations with Smithsonian Institution, Washington DC, USA and Hureka, Finnish Science Centre for development of exhibits and human resource development.
- Collaborations have helped professional enrichment of science communicators, exhibit designers and developers and also helped to improve museum practices.

## Opinions, experience and visioning: interviews with museums professionals

### ‘Most museums are changing’

Interview with Dr B Venugopal, Director, Indian Museum, Kolkata. The Indian Museum is celebrating its bicentenary this year.

#### What do you think is the role of a museum in India?

Museums as social institutions have got an important role but are not used properly in India. Here, the museum is not a part of the school curriculum, like it is in the West. Museum literacy in India has not reached that stage. The social context is also very important for a country like India. Museums are a real source of knowledge and as most are government institutions in India they have got a role to play. That role — the education role — has to be instituted properly. The museum is still seen by most people as an ‘elite’ institution, they have not been able to relate to it. But it has very good potential, because learning is possible in a multicultural, multi-linguistic society through objects which transcend language. The potential of the museum as a resource centre for educating the public is immense. And this is more important in this country than anywhere in the world.

#### Has the purpose of the museum changed from the past? And if so, how do we need to reinvent ourselves?

The reinvention started with Independence, when museums started being seen as social institutions. Museums cannot have a closed-door policy or be restricted to research. The success of the Science Museums in India is recognition of the commitment that education has to be the core purpose. Most museums are changing, and education staff is being appointed, education programmes are being held.

There is no concept of accreditation in museums. Anyone can open a museum, or call themselves a museum, even a commercial organisation selling clothes! No one will question it. The name of museum is misused and there has been no effort yet to audit this. If accountability and auditing can be brought in, things will change.

#### What are your findings on museum audiences in India?

There has been no detailed study on museum visitors in the Indian context. Whatever you see or hear, whether for science museums or others, there has been no research on audiences. Whatever curators are doing, whatever exhibitions we do, the audience reaction to it has never been evaluated. Very rarely are exhibitions evaluated by visitors. Evaluation by audiences must be part and parcel of the exhibitions. Then, we will know whether what we are doing is the best for the audiences we have.

#### Any other areas where we need to focus?

One major area is social inclusion. Museums are social institutions but most of the buildings are very old, not accessible to people. Fundamentally a public institution must be accessible to each and every person, including persons with disability.

The other is intangible heritage. In 2007, the definition of museums was changed to include intangible heritage. Earlier, museums were institutions that collect, concur and document the material culture, the tangible heritage. Now the knowledge system associated with material culture is equally important. It’s now seen as two sides of the coin. This has been accepted by the International Council of Museums and India is very actively a part of this. It is especially important in Asian countries like India and China.

Our heritage is largely intangible and we have just begun to document it and put it in our museums. We have been doing training programmes and workshops on intangible heritage all over India. I am also instituting a centre for museum and intangible heritage at the Indian Museum, with a thrust on North-East. The idea is to document an intangible aspect of our culture (say music or dance) through video or

audio and bridge the gap between tangible and intangible. Intangible can be brought to tangible and then it becomes understandable to everyone.

**The Indian Museum is celebrating 200 years and has undergone a part renovation. What next?**

A few years ago, when we realised that we were reaching the 200th year anniversary, it was decided that there would be a renovation. This would be in phases and the first phase just started. It is basically a physical renovation, but it has also given us the flexibility in terms of re-interpretation and the opportunity to rearrange our exhibits, show parts of our collection which have been in storage. We are now planning for Phase II, which includes the natural history gallery, where the collections are under the Surveys of Geology, Zoology and Botany. In this area we are also interested in having international collaborations, especially with museums that have a shared heritage such as Natural History Museum, London and National Museums Scotland, where they have an excellent collection of Indian origin.

**What is it like working with other Indian museums?**

The Indian Museum was supposed to be the national museum of India but because of historical and geographical reasons this was not to be. However, we have plans to hold an exhibition of our collections in each state in India over the next 2-3 years. We are also planning a National Youth Heritage programme involving each state. This will be a subject-oriented poster competition involving youth in every state.

**Can you tell us a bit about the digital strategy of the museum?**

The digitisation of our work is under a special project by the Ministry of Culture, called JATAN\*. The project involves documentation of certain collections in certain museums. The work involves, verification, collection, digitising and uploading through C-DAC (Centre for Development of Advanced Computing is the premier R&D organization of the Department of Information Technology, Ministry of Communications & Information Technology). This is a long-term strategy and may take up to five years. Each object has to be documented in an agreed format and physically checked for authenticity. Many museums are involved, all the major ones. Once it is ready, anyone can access.

**As a museum professional how important do you think it is for a museum to have a shop, merchandise?**

Museums are now a democratic, public-oriented place, and anything relating to that is acceptable and needed. It's a public institution and public facilities need to be available.

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\*: JATAN: Virtual Museum Builder, a comprehensive software suite designed and developed by the Human-Centered Design and Computing Group of the Centre for Development of Advanced Computing (C-DAC) has been selected as the standard software for all Museums under the purview of the Ministry of Culture, Government of India. In the light of this new development, the HCDC Group of C-DAC has successfully deployed JATAN in 10 national museums of the Ministry of Culture as under-

National Museum, New Delhi

Allahabad Museum, Allahabad, Uttar Pradesh

Indian Museum, Kolkata, West Bengal

National Gallery of Modern Arts (NGMA), New Delhi

National Gallery of Modern Arts (NGMA), Mumbai, Maharashtra

National Gallery of Modern Arts (NGMA), Bengaluru, Karnataka

Archaeological Survey of India (ASI) Museum, Goa

Archaeological Survey of India (ASI) Museum, Nagarjunakonda, Andhra Pradesh

Salar Jung Museum, Hyderabad, Andhra Pradesh

Victoria Memorial Hall, Kolkata, West Bengal



## ‘Young people have to go to museums’

**Excerpts from a speech by Dr Karan Singh, President of Indian Council for Cultural Relations (ICCR) delivered at the Indian Museum’s Bicentenary Celebrations in February 2014.**

Museums are no longer simply buildings where ancient artefacts are stored. They must become living dynamic entities that are constantly interacting with the public not only of the city where they are located but around the world and with those who are interested in Indian culture.

The old concept of the museum simply being a place where good art and artefacts are exhibited is no longer enough. It has to be an interactive experience. Young people have to go there. They have to try and absorb something of the great place of our cultural heritage. It is especially important that young students and young people generally should be encouraged to visit the nearest museum as well as others they may come across on their study tours and field trips so that they can imbibe some of the awe and wonder of our rich tradition. It would be a great pity if in the necessary quest for modernity we were to lose touch with our cultural roots and museums can play a significant role in this context.

As you know the deeper the roots of a tree go, the more luxurious is its growth. Therefore the idea that the movement towards modernity involves cutting away, a cutting off the roots of our culture is entirely misplaced. In fact I would say that in order to really flourish we need to renew, reinvestigate and rearticulate our great cultural heritage. And in that whole process museums can play a very critical role not only in concretely showing the younger generation the great artefacts of our culture but in a series of lectures and interactive sessions with the public.

I have had the privilege of visiting many great museums around the world and I’m sure many of you have also, the Hermitage in Volvograd, the Louvre in Paris, the Victoria and Albert Museum in London, the Metropolitan Museum of Art in New York, the Van Gogh and Rembrandt museums in Amsterdam, the National Museum in Cairo, the Topkapi museum in Istanbul and many others. India has great art but we must admit that we do not have a really great museum like the ones that I have just mentioned. I’ve felt this for a long time. There is no really great museum in India. It seems to me that the refurbished Indian Museum would perhaps fill this vacuum. For example, if anybody goes to France they want to go see the Louvre, and if you go to Spain you go to see the Prado but if you come to India you want to see the Taj and you want to see the great buildings but there is no one museum that everybody wants to see. So I think that this museum, the Indian Museum which is not really known has to take that place...this is the really the first seminal, fundamental, foundational museum that we have.

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## ‘We have tie-ups with over hundred countries, including the UK’

**Interview with Dr. P.Y. Rajendra Kumar, Director General, National Library of India**

### **Tell us briefly about the National Library’s priorities right now?**

Our collection is up to 22 lakh manuscripts and objects (2.2 million). There are 6,500 rare books which are almost 200 years old. The rarest book that the National Library has was published in 1481. Apart from that we have 6,000 manuscripts and private collections. The Ashutosh Collection, which belonged to leading educationist Ashutosh Mukherjee, is a single man’s collection of 87,500 books. His son has donated the entire collection to the library. Since this year is our 150th anniversary, we will be mostly celebrating it with the Ashutosh Collection. Apart from that we have already started digitising old Bengali books – in fact we have already digitised some books which were published prior to 1914. The Calcutta Gazette has been digitised already.

### **Have you had any international collaboration?**

Our international collaboration has been for gifts and exchanges. We have tie ups with about 108 countries including the British Library in the UK. We have some of British botanist Henry Trimen’s collection. As part of exchange programmes we send books to many countries. In February 2014, I was at the National Library of Australia, where I visited their Asian division. They had collections from different Asian countries like Malaysia and China but not a single book from India. I brought this to the notice of the advisory board and now we are trying to collect the books from the Central Sahitya Academy and other academies and gather a package of at least 500 books. This we wanted to gift to the National Library of Australia. If possible we must give many such sets to many of the National

Libraries all over the world. It is shocking that they have not a single book from India. I talked to the Director General and she said she would be happy to accept the books we send as a gift.

### **Any exhibitions in your plans?**

Two months ago, the Armenian Consulate Director was here and we exhibited rare books from Armenia. In April, the Ministry of Culture organised an exhibition of rare books on the occasion of 'Old Book Day'. Several institutions participated in that. We are trying to promote Indian literature through other media. We arranged the Naman Tuk Jnanpith awards as well.

### **How are you funded?**

The funding comes from the Ministry of Culture both for the planned and non-planned expenses. Under non-planned category, the salaries of the staff are paid. The planned funding is used for developmental works, activities, events and purchases etc.

### **What are the challenges and issues of the National Library?**

Compared to other National Libraries of the world, we have been limiting our activities to Kolkata. I want to take the National Library to different parts of the country. Actually, there was a suggestion by the former minister to have four regional centres in different parts of the country. National Library belongs to each and every citizen of the country but through our activities we are restricting ourselves.

For example, the readers are the only people in the campus. Outside the campus access is very restricted. There should not be any restrictions or limitations as far as knowledge is concerned, after all it is meant for the public. Of course a lot of decisions need to be taken. It will take its own time because for one we have monetary problem and secondly we cannot hope to achieve it with our current staff. We have to outsource.

I have got the permission to engage about 67 students - post graduates from different universities of the country. They will be working as paid interns for a year. They'll get a certificate but it will also be great exposure and experience for them to be working for the National Library. A lot of backlog work is pending which they can take up.

### **Any other plans?**

We want to develop a Shabdghar (Centre for Word). It will be a museum of printing technology, a Centre for Word where the origin, growth and development of all the Indian languages will be traced. I'm thinking approaching one of the newspapers here for donating old machines. In Melbourne State Library I've seen that the newspapers have donated their old machines to the library and they have been displayed nicely. For the renovated city hub in Esplanade we are negotiating with media houses here to have their own niche like the Times of India corner or The Statesman corner. We will provide the infrastructure and they have to provide their archives. So for them it is a sort of an advertisement and for us it is a service.

### **Do you see any possible collaboration with the UK?**

With our shared past, many connections can be found. We have many archives connected with British literature and history and similarly they have many books connected with Indian literature and other aspects. We can organise exchange programmes. If not the original then we can at least exchange surrogate copies. We can have a corner in our library dedicated to the British Library. Similarly the British Library can have an Indian corner. Along with the books we can have other unique items which represent our country and our culture. Roly Keating from the British Library visited recently and we spoke about Bengali books. I think about 3,500 Bengali books have been digitised.

### **What is your visitor's profile?**

This is not really a place for light readers. We attract serious readers like scholars and students. Ours is a free service. If you'd like to borrow a book then you have to become a member and deposit the cost of the book. For reference and reading there are no restrictions and anybody can walk in. Our image has to be developed and our library must reach the level of National Libraries in other countries. It is required.

### **What about staff development?**

This year we have planned to provide training to staff. We send staff for workshops and trainings

conducted by different universities, the state government and the central government. We would like to invite institutes to our facility. Since we have the infrastructure they can train our staff members in batches of 30-40. By this financial year end we want to cover all staff training. Also, lots of promotions were pending. I have started giving promotions to provide some motivation. Apart from that I have introduced schemes like best performer of the month.

**Do you have curators?**

At present we do not. But for the Centre for Word we will be appointing a curator. I have already signed the proposal. It will still be three years from now since restoration work is under way by the ASI. After the completion we can start working.

**Any educational programmes that you are thinking of?**

In the North-Eastern states, the National Library conducts workshops regularly every year. This year, in addition to the workshops, the e-resource centre will be introduced. We will provide infrastructure, packages and all other resources. Trained staff can in turn train the interns and students that come to the library. We are just awaiting the approval from the Ministry. We will have e-resource centres on 80 systems.

I am in conversation with Viswa Bharati about a permanent gallery on Tagore paintings. Another major thing is Indian National Bibliography (INB; <http://inbonline.nic.in/>) At present Central Reference Library is managing that. CRL is situated in our campus but it is an independent curate. Already I've moved the ministry to merge the CRL, consisting of hardly 40 members with the National Library. At present what is happening is that as per DB act we are supposed to get copies of all books, magazines, newspapers printed within the country, free of cost. But at present only 40-45% is our procurement. So still another 60% we are not getting. And whatever the books we get, we immediately process it and send it to the CRL since they are preparing the INB. I have planned to decentralize the INB to the state level.

Last month I had a meeting with library directors of all States. The INB cell will be established in all the states. We will provide the training.

In National Library, we do not have the language experts. If we decentralize these schemes to the state level then this language problem will be solved and procurement rate will increase. So this is also in the pipeline.

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## **‘We need to change according to the times’**

**Interview with A. Nagender Reddy, Director, Salar Jung Museum, Hyderabad**

**How is your museum governed?**

Ours is an autonomous body. The ministry gives guidelines on the policy aspects to be followed and the decisions are made by the board, which consists of ten members from different fields.

**Is there any procedure for collaborations?**

We do not have set process which needs to be followed. It depends on the proposal. If the proposal is really good and we have not factored it in our annual action plan we will still accommodate it.

**Which future collaborations would you want?**

Exchange of exhibitions help create awareness of the museum’s collection along with the objects of the travelling exhibitions. We would also desire exchange of expertise and scholars. The ministry has taken care of creating a common database through the implementation of the JATAN software.

**Tell us about your library.**

The library began with Salar Jung’s own collection of 41,000 books including English, Urdu, Persian and Arabic. We now have 58,000 books. Most of the collection is relevant for scholars and not school students.

**You have a website. Who decides on the content and design?**

The design was done four to five years ago and is been updated by the deputy curator/keeper once a month. The website provides information to visitors like timings and weekly holidays, along with information about the collection and any related activities.

**Has the bifurcation of the state affected the museum in any way?**

Not yet. In the broader sense, there will be more focus, more revival of old cultures and heritage in both states. Revival of past histories will be given more importance.

**Has there been a change in the societal attitude towards museums in the last decade?**

Yes, when we have cultural events like musical soirees (ghazal performances) we attract a difference audience. Some of these people have not come to the museum for 10 to 15 years and they see the new galleries and are pleasantly surprised with the transformation. It creates enthusiasm among them. Hosting different kinds of events help attract different visitor types. We need to change according to the times.

**What are the other outreach programmes you do to attract new visitors?**

We organise summer camps and workshops, quiz programmes and science exhibitions for students. We should not restrict ourselves to decorative arts. We are open to different types of exhibitions.

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**‘We are keen on collaboration’**

**Interview with Dr. Y.S. Wunglengton, Director, State Museum of Assam, Government of Assam**

**Tell us about the strengths of the State Museum of Assam?**

The State Museum of Assam is under the Assam Government. Under the museum directorate, we have 10 big museums, three small museums and 1 sub-state museum. At the Assam Museum, we have a great collection starting from 200 B.C. Some pieces are unique – the Nataraja which was taken to the UK in 1980 for the Festival of India in London, a medallion image of a goddess standing on the skull of the buffalo. The collection also comprises stone sculptures, various weapons, utensils, old Royal garments, coins, age old metal sculptures paintings, stone and copper plate inscriptions. These collections are of the most authentic source of the history of this land. This museum houses many rare specimens of the Ahom dynasty. Beautiful age old illustrated manuscripts of ‘Sanchi Bark’ and collection of paintings are also displayed here. This museum is preserving some special items from World War II. Among the archaeological and ethnographic displays in Assam State Museum, there are the local costumes, and terracotta, stone and copper plate inscriptions, dating from the 5th century and 12th century, apart from sculptures of ‘Surya’. With regard to painting, Assam has a unique school of painting propagated by Shriman Shankateyavan.

**Do you have any kind of international collaboration?**

Not under my tenure, though Richard Blurton of British Museum has visited us. We are keen to have one. Recently we conducted a preservation workshop organised in collaboration with the National Museum, New Delhi. I was also privileged to have been selected and invited by the British Museum to participate in an international training program on museums. I was particularly interested in administration and security, in the harnessing of modern technology since technology plays a very important role in collection, documentation and presentation of museum objects.

**What is your vision for staff development?**

We are understaffed and we are trying to recruit people. There is lack of trained museologists. The situation is bleak and we are trying to recruit some staff on contractual basis and trying to fill up the vacant posts.

**What was your experience like in the UK?**

I saw some of the best modern museum management practices. Another discovery was to look at

collaborations so that my staff can also get the opportunity to visit and learn and on return be able to manage our 2nd Century B.C collection.

**Where do you see your museum five years from now? What is your vision?**

I am streamlining and redesigning a lot of things. Also, due to ever changing climatic conditions of Assam and location of the museum dust and pollution hazards are creating major issues with maintenance and objects. We are trying to organise infrastructure, public amenities, parking space and external security to keep up with the standards. I am now appointing consultants to look into these factors as well as management of infrastructure.

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**‘Central funding for training would be beneficial for States’**

**The State of Andhra Pradesh has ambitions to set up a museum in every district of the State. Many other States in India are also setting up new museums. The following is an interview with G V Ramakrishna, Director (in charge) of Andhra Pradesh and Mr Kesava, Deputy Director (in charge), Directorate of Archeology and Museums.**

**What kind of collaborations would you want to have with international organisations?**

We would like co-curation of exhibitions. Presently, for any international exhibition objects from our collection are asked for. There is no discussion about the exhibitions concept or consultation with regards to the selection of objects. We are just requested to send the selected objects, which, if we agree, the National Museum collects from us and sends it. The National Museum has an entire database of all museums’ collection. They send photographs of objects they need and we send those objects.

**Who decides on the selection of the object?**

The National Museum along with some external agencies. For example, the exhibition on the Body in Indian art recently exhibited at the National Museum was a collaborative effort with Delhi University. When we get a request for loaning out an object a committee examines and values the object and decides if it can be sent or not. Once we agree someone from National Museum is deputed for packing, insurance and unpacking. The National Museum bears the cost of transportation and insurance. In the last two years we have also sent objects to Brazil.

**Do you have a database for your collection?**

We fall under the National Antiquity and Monuments Act (NAMA) funded by Archaeological Survey of India (ASI). Under this scheme digitisation of all the archaeological museums is being done.

**Is there any training required for documentation.**

No, there is a 14 column template which needs to be filled in. It’s straightforward.

**Who has access to this information?**

Only ASI has access to this information.

**Is there a common website where the state’s collections are uploaded?**

No, the museum staff is aware of their own collection only and not the collection of other museums even though they come under one umbrella.

**Are there any key collections which require research?**

Yes, we have a good collection of coins and epigraphs in Persian and Arabic. This collection needs to be read and deciphered.

**Are there any university museums in Andhra Pradesh?**

Yes, only one. It is in Nagarjuna University.

**Do any universities have a course on museology or museum management?**

Yes, there is a masters course in ancient history and archaeology. Also there is a diploma course in museology which talks about how to display objects and it is run by Osmania University.

**How do the staff get recruited into these museums?**

Through exams conducted by the state, which comes under the public service commission department.

**Can you tell us a bit about the funding of these museums?**

The budget allocation is very meagre.

**What about funding from cooperates?**

We have not yet explored that area but PPP are been talked about at the Central and State level. Private sponsorship can be taken but it has to be approved at the secretary level.

**What is the qualification required for staff?**

They all are qualified in ancient art, archaeology or Indology at masters level.

**Is there any training conducted for museum staff?**

We have training for new recruits to get them acquainted to the collection which was not there earlier. Two batches of twelve each have been trained so far.

**Where do the funds for training come from?**

It is from the Central budget as part of the 12th year commission plan. The state fund for museums is very meagre. The ministry should give provision to at least one or two member from each state to participate in training progammes. Not all states can afford them. They should allocate funds for travel and accommodation for state run museums. Often, huge amounts of central funds have to be surrendered as they are not used in the required time frame. Funding for training progammes for senior management in each state museum branch would be very beneficial to the deputy directors and assistant directors. We have six branches which come under the archaeological and museum department. They are museum branch, administrative branch, conservation branch, technical branch, chemical branch and epigraphy branch. The archaeology and museum department earlier came under the higher education department. Presently it is under the tourism department.

**How do the museums earn revenue?**

Only tickets sale. There are no museum shops yet.

**Would you like to collaborate on development of museum shop?**

Yes

**What about café?**

Not yet but would like to have one in the important museums.

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**‘Partnership is important... we must have the same goals’**

**Interview with Arundhati Gosh, Executive Director, India Foundation for the Arts (IFA) which runs training and consultancy for museums.**

**Please tell us a bit about the IFA’s archives and museum fellowship programme?**

A few years ago we wanted to look at curatorship as a practice. We got a grant from the Tata Group to set up a curatorship master programme. There were four nodal centres across India. First two years the idea was to work with these nodal centres and through workshops and seminars develop material and content. This will then come together as a design course material. The idea was then to partner with a

university and this course would be suited within the university. But many things did not happen the way it was supposed to. This curatorship programme was partially successful in the sense we had seminars and workshops but midway the Tatas and us did not find common purpose in the project, which meant a lot of burden on us. Hence we had to cut short the project. We finished the three years. One of the core ideas of the curatorial programme was to give young curators a practical hands-on experience in museums, to work in museums which have rich content. We thought we would have partnerships with museums and young curators could go and work with these museums and build experience.

So the nugget of this idea stayed and we decided to start this museums fellowship initiative. We have museums with extremely rich collections, both public and private, but most of them have a permanent exhibition and few temporary exhibitions which are seldom refreshed. Outreach programmes are not there. They have no people or resources to do it. On the other hand, there are a lot of young to mid-career curators who are constantly looking for exciting material to work with, especially those working with contemporary arts. We felt this could be an interesting bridge. So we thought what if we have partnerships with museums (mainly public but also private museums) and then jointly invite proposals from young curators to look at their collection and suggest ideas at relooking the material through newer more contemporary frameworks and an exhibition would come up at the end of it.

IFA would fund the fellowship (cost of the curator) and the museums take care of the exhibition. We also felt that there are other possibilities, getting new audiences; if there is an exhibition then the IFA could help build certain kind of outreach programmes. We could do work-in-progress seminars or workshops where we could invite other people to come in and look at the work and comment on it, because this kind of work we felt was new in India. So that's the core of the project.

The partnership was important. We felt that the museum and IFA had to be on the same page about the outcome, the larger goals. So far, we have done one such partnership with the CSMVS museum in Mumbai. We are currently running one in the Kargil museum in Kargil where curator Latika Gupta is working and the exhibition is in September 2014. We are currently in conversation with the National Museum and the Crafts Museum in Delhi and also have begun conversations with the India Railway Museum in Kolkata. We are hoping that at least two of them will come through this year.

### **What are your future plans?**

Right now we are looking at three years. As we do more and more projects we are hoping that these will accumulate as a resource. One thing we want to do by the end of 2015 or beginning of 2016 is a conference, probably an international conference, which looks at some of these projects we have done and analyses them. The next phase of this work will come out from the sessions of that conference. We are going to use that conference as a springboard for newer ideas to keep working. There are enough museums in India, enough interesting material in India to work with and enough young curators to keep doing this for the next 10 years but I think the conference will be a nice stop to relook at the last three years and what has been achieved, what are the wholesome consolidated learnings from our work in the field and then see what are our next steps to take it forward.

### **Working with museums public or private is a challenge at different levels. What are the three areas which you came across as most challenging?**

The most challenging area while working with government museums – state or national – were the different processes. There are a series of approvals from different officers in government museums which often delay the entire project for months. There is a strict hierarchy which needs to be followed and adhered to. We are learning how to deal with this though at times it can be very frustrating.

Secondly, a lot of the museums do not have an inventory or catalogue of their collection. The records are maintained in registers which have not been updated for many years, many of them have no visuals, history or conservation report. Many museums ask us if the curators could just prepare the inventory. But we want to go beyond that. Cataloguing is time-consuming and eats into the curator's time allotted for research.

The third challenge is limited resource in terms of man power. A lot of museums do not have a dedicated curator. You would have one or two people for the entire museum who would be a curator- administrator- security guard. Therefore, it becomes difficult to do something big.

### **What support or collaborations would you want from international museums or cultural organisations?**

International funding would be first on the list. In a developing country like India priority is given to

health and education and culture is not a top priority of the government or companies. Therefore, it is challenging.

Sharing of similar projects could be a great way to collaborate and make the most of resources available at both ends. This also adds a new dimension to the project which makes it more interesting and adds more value.

Sharing of examples to explain to museums here is another area which needs to be looked into. Often it's hard to explain what the outcomes are of the exercise or project. If a similar project or process is done and followed somewhere and through that the outcomes expected here are explained then things I think will be clearer to the staff.

More focus on audience-building. Since the present population in India are not museum goers it is a challenge to get the desired footfalls. Training in capacity building in this area is an area where collaborations can be beneficial.

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## 'Our biggest challenge is man power'

**Interview with Dr P. Satish Chandra, Director and Vice-Chancellor, NIMHANS, Bangalore which houses a unique Brain Museum**

### **Would you like to tell us a bit about the brain museum?**

The brain museum is a very unique and one of its kinds in India. We actually have two museums - Brain Museum and NIMHANS museum. While the brain museum is open and functional the NIMHANS museum awaits inauguration. It talks about the history of NIMHANS right from when it was a lunatic asylum in 1848 to present when it is a multi-disciplinary institute for patient care and academic pursuit in the area of Mental Health and Neuro Sciences. It comprises old photographs, records and objects.

### **What are the three areas where you would seek collaborations?**

We would be happy to collaborate in the following areas: Exchange programmes for museums staff; exchange of collections and international students delegation as part of a course

### **What challenges do you face?**

Presently our biggest challenge is man power. We need staff for both museums. The brain museum is run on a voluntary basis. The curator gives honorary service here. We find it difficult to find people who are passionate and at the same time well versed with working in a museum set up. Everything is done in-house from guided tours to designing posters by medical students.

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## 'This will be a major centre of art activity'

**Interview with Jogen Chowdhury, Chairman, Charukala Parishad, a West Bengal State Government museum which has major plans for refurbishment**

### **Please tell us about Charukala Parishad and its collection.**

The Charukala Parishad was set up by the State Government under the Department of Culture. It also doubles up as an exhibition hall. We have a valuable collection of paintings by noted Bengal artist Jamini Roy, about 250 of his works. We also have pieces of work by many others from the Bengal School like Chittaprasad and Haren Das. Although there is documentation on the works the way they are maintained is not desirable. We are trying to rehabilitate these paintings in a proper and safe environment.

### **What are the challenges facing the Parishad?**

Currently there is no real knowledge base for the upkeep and maintenance of galleries and museums. The knowledge and interest of the people who run these organisations is limited to administration and management. There is no compulsion to know about museum infrastructure and maintenance.

**What are the opportunities that lie ahead?**

We get a funding in excess of Rs 70 lakh (Rs 7 million). Money is not really an issue. The main problem is the lack of infrastructure and we are trying to rectify that. We are now looking at the development of Charukala Parishad and the allied centres in the Nandan complex like Bangla Akademi, Sisir Mancha etc. and have floated a plan. If approved then this will be a major centre of art activity. The new plan will have at least 8,000-10,000 sq.ft for the museum, storage and restoration laboratory facilities. Everything is being thought of anew - art objects, exhibitions, publications, and website. Restoration of the library, both in digital form and hard copies as well as archiving is being thought of. A restaurant or cafeteria is also included. The vision will take 3-4 years to take shape. A lot depends on the government's inclination and support.

**Has there been any international collaboration?**

No. Renovation is the need of the hour. When we have the space and infrastructure to serve our foreign delegates, only then will we take this initiative.

**What about staffing and staff development?**

We do not have a curator. We are now advertising for some posts like art keeper and librarian and are requesting applications from appropriate candidates. We need overseas expertise to develop our staff and give them adequate training. We can bear local costs.

**Finally, what will the Charukala Parishad be - a gallery or a museum?**

It will be an art academy under the state government, a museum for the collection of art. Furthermore for all the art exhibitions, the galleries and exhibition halls, seminars, meetings and lectures there will be 7-8 auditoriums which will be connected to other academies in the complex. For sustainability, we will rent them out as well.

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## MUSEUMS MAPPING UK

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### Amgueddfa Cymru/National Museum Wales

**Director General:** David Anderson

**Type of Museum:** national museum, funded by the Welsh Government and self-generated income (including commerce, lottery funding and donations)

**Website:** <http://www.museumwales.ac.uk/>

**Contact details:** <http://www.museumwales.ac.uk/enquiries/>

**Annual visitor numbers:** 1,629,196

#### About

National Museum Wales is comprised of seven museums across the Wales plus a Collections Centre which is open to the public by appointment. Five of the museums focus on the social and industrial history of Wales. The Big Pit: National Coal Museum, National Slate Museum, National Waterfront Museum and National Wool museum are all based at sites where these industries once thrived. St Fagan's also has a socio-industrial emphasis and is an open air museum bringing together 40 re-erected buildings from across Wales. The National Roman Legion Museum specialises in displaying Roman finds discovered in Wales, from tombstones to pottery, glass and jewellery. The National Museum Cardiff tells the story of all aspects of the history of Wales.

#### About the Collection

The National Museum Cardiff holds a very broad range of collections, including the Welsh National Collection of Art, which including international works and material from Wales since the 16<sup>th</sup> century. There are also significant natural history and archaeological collections, as well as social history and industrial collections. Collection details are available in the website.

#### Location

National Museum Cardiff Cathays Park, Cardiff CF10 3NP	Big Pit: National Coal Museum Blaenafon, Torfaen NP4 9XP	The National Slate Museum GilfachDdu, Llanberis, Gwynedd LL55 4TY	The National Waterfront Museum Oystermouth Road, Maritime Quarter, Swansea SA1 3RD
St Fagans: National History Museum St Fagans, Cardiff CF5 6XB	The National Roman Legion Museum High Street, Caerleon NP18 1AE	The National Wool Museum Dre- fachFelindre, Llandysul, Carmarthenshire SA44 5UP	The Collections Centre Nantgarw, Rhondda Cynon Taf CF15 7QT

#### Current and future priorities

- National Museum Wales is working towards a major £25.5m redevelopment of St Fagans: National History Museum, with significant support from the Welsh Government and Heritage Lottery Fund. This will bring together significant archaeology and social history collections in the museum, thus telling a history extending back 200,000 years.
- National Museum Wales has created *Transforming Children's Futures*, a strategy for supporting participation in cultural activities for children, young people and families in poverty during 2012-2015.
- Partnerships which are mutually beneficial and lead to outcomes greater than those which the individual partners could achieve on their own are a key priority for AmgueddfaCymru during 2014-15 and beyond.
- Up to date information is available in the museum's annual, financial reports admission map is on the website.

## International priorities

National Museum Wales has a collection of 69 'Kalighat' style Indian popular paintings (probably made in Calcutta in the mid-19th century) and produced a short 1998 publication *Kalighat Icons*.

National Museum Wales hold a number of industrial collections including: an Indo-Persian celestial globe 1657-1658; 2 x Indo-Persian astronomer's astrolabes c.1651-1652; *Monarch of the Plain* - handwritten notes about the gun castings found at Bijapur, India in A.D. 1549; naked flame miners lamp brought to UK from "Chinakuri" coal mine, West Bengal, India in 1955 by a man who worked there as an undermanager; and copper ingots which played a major role in the British East India Company's trade with India and other locations.

National Museum Wales hold a number of archaeology and social history collections relating to India, including a clay figurine of Buddha, Bombay, some early stone implements and a range of Indian Princely States coinage.

The Entomology Department has strong contacts with a retired University Professor in Bangalore who is one of the very best leafhopper taxonomists and also responsible for training many other entomologists in positions in India.

The Paleobotany Department has been working for some years with a colleague (Dr Kamal Jeet Singh) from the BirbalSahni Institute for Palaeobotany at Lucknow. It is a research institute (the only one in the world devoted purely to palaeobotany) but also has a museum as part of the organisation. The Department has been working on the Carboniferous floras of the Kashmiri Himalayas - one paper has been published and we are working on another.

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## Beamish: The Living Museum of the North

**Director:** Richard Evans

**Type of Museum:** independent, funded by self-generated income and Arts Council England

**Website:** <http://www.beamish.org.uk/>

**Contact details:** <http://www.beamish.org.uk/contact-us-1-2-3/>

**Annual visitor numbers:** 589,474

### About

Beamish tells the story of the North East of England during the 1820s, 1900s and 1940s. It is based around recreations of the streets, houses and industries of the period, and its front of house staff and volunteers wear period dress.

### About the collection

For forty years Beamish has been collecting historically significant buildings from across the region and reconstructing them on site. They additionally have social history and industrial collections, and continue to collect stories and photographs from their visitors.

### Location

Beamish Museum, Beamish, County Durham, DH9 0RG

### Current and future priorities

- Beamish is embarking on a major £16.7m expansion project *Remaking Beamish* which will expand the time periods covered by the museum to include the 1950s, and consolidate their work on the Georgian period – including the recreation of a Georgian coaching inn, where visitors will be able to stay.

## International priorities

Builds links and develops projects with other open air museums.

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# Birmingham Museums Trust

**Director:** Dr Ellen McAdam

**Type of museum:** A regional museum receiving a service fee from Birmingham City Council, with support from the Arts Council England, Millennium Point Trust, and Heritage Lottery Fund.

**Website:** <http://www.birminghammuseums.org.uk>

**Contact details:** <http://www.birminghammuseums.org.uk/contact>

**Annual visitor numbers:** 965,775 (all sites 2013/14)

## About

Birmingham Museums Trust is responsible for governing and managing the museum sites and collections owned by Birmingham City Council, including Aston Hall, Birmingham Museum and Art Gallery, Blakesley Hall, Museum Collections Centre, Museum of the Jewellery Quarter, Sarehole Mill, Soho House, Thinktank and Weoley Castle.

## About the collection

Birmingham Museums is home to one of the world's finest collections of Pre-Raphaelite art, as well as extensive collections of fine and applied art, social history, archaeology and ethnography. The Museums Collections Centre holds 80% of its holdings, and is open to the public once a month. Read more about the collections on [www.bmag.org.uk/collections](http://www.bmag.org.uk/collections)

## Location

Birmingham Museums, Birmingham Museum and Art Gallery, Chamberlain Square, Birmingham, B3 3DH	Aston Hall Trinity Road, Aston, Birmingham, B6 6JD	Blakesley Hall Blakesley Road, Yardley, Birmingham, B25 8RN	Museum of the Jewellery Quarter 75-80 Vyse Street, Hockley, Birmingham, B18 6HA
Sarehole Mill Cole Bank Road, Hall Green, Birmingham, B13 0BD	Soho House Soho Avenue (off Soho Road) Handsworth Birmingham B18 5LB	Weoley Castle Alwold Road Weoley Castle Birmingham B29	Museum Collections Centre 25 Dollman Street, Birmingham B7 4RQ
Thinktank, Birmingham's Science Museum, Millennium Point, Curzon Street, Birmingham B4 7XG			

## Current and future priorities

- Birmingham Museums Trust is exploring a major redevelopment of their flagship site, Birmingham Museum & Art Gallery. A feasibility study and options is underway.
- Reaching a larger and more diverse audience. Increase on-site attendance by 15% (10% in 2014/15)
- Developing the collection. 2014-19 will see a greater focus on developing and promoting Birmingham's collection, putting it at the heart of future programmes and developments.
- Building a sustainable business. Increasing and diversifying commercial and fundraising income streams.
- Investing in our workforce including building an innovative volunteer programme.
- Key Issues: mitigating impact and maximising opportunities for Birmingham Museums Trust of HS2; and of a major city centre redevelopment next to our Museum and Art Gallery.

## International priorities

- Funded by the British Council, Birmingham Museums Trust's Curator of World Cultures travelled to India in early 2014. The purpose of the visit was to develop links with museums in Delhi, Patna and Kolkata and to document the site of the discovery of the one of

Birmingham's most significant objects - the Sultanganj Buddha - in connection with the 150th anniversary of it being offered to the Corporation of Birmingham (October 1864).

There were meetings with several institutions to share research and scholarship on the Buddha: The Archaeological Survey of India, Delhi; National Museum, Delhi; Patna Museum; The Indian Museum, Kolkata; Victoria Memorial Hall, Kolkata; The Asiatic Society, Kolkata.

- The Director is part of a British Council project which aims to stimulate inbound tourism from emerging markets Brazil, Russia, India and China to English regional museums. Eight museums and cultural organisations have been paired, and each pair has been assigned one of the four BRIC countries. The end result will be an online tool kit that each organisation can use to target the BRIC countries.
- Birmingham Museums Trust will be working with Culture Coventry on developing relationships with India.
- Birmingham Museums Trust is considering a study tour that will facilitate learning about Indian audiences and how they interact with museum experiences. There will also be an opportunity to establish relationships with travel trade companies/ channels in India and to promote our offer as part of organised packages.

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## Black Country Living Museum

**Director:** Andrew Lovett

**Type of Museum:** independent, funded entirely by self-generated income

**Website:** <http://www.bclm.com/>

**Contact details:** <http://www.bclm.com/visiting/contact-us/59.htm>

**Annual visitor numbers:** 300,000

### About

The open-air Museum preserves a section of the Black Country's industrial landscape, including two mine shafts, limekilns, a working tramway and a canal arm, and chiefly spanning the period 1800-1950. The Museum has 150 relocated buildings, features and other objects focussed around a canalside village. These have been drawn from across the many small towns in the region. The Museum has a large collection of motor vehicles, motor bikes, canal boats, trolley buses and trams. The whole collection is Designated (as a collection of national importance).

### About the collection

The collection includes 80,000 items related to industrial and everyday life in the Black Country from the early Victorian period through to the 1930s. It ranges from kitchen enamelware to a 1950s trolley bus, woven baskets, hammers, photographs and trade catalogues. The largest objects in the collection are original relocated buildings including a Workers' Institute, Newcomen Engine, School, Rolling Mill, brass foundry, and cast iron houses built in Dudley in 1925. More information on the collections is available on the website.

### Location

Tipton Rd, Dudley, West Midlands DY1 4SQ

### Current and future priorities

Future development of the site and increasing visitor attendance.

### International priorities

Board membership of the Association of European Open-Air Museums, hosting its International Conference in 2017 for 200 delegates.

## Black Watch Castle and Museum

**Director:** Kathryn Howell

**Type of Museum:** The Black Watch Museum is an independent charitable company.

**Website:** <http://www.theblackwatch.co.uk/>

**Contact details:** <http://www.theblackwatch.co.uk/index/contact>

**Annual visitor numbers:** 17,000

### About

The Black Watch Castle & Museum holds collections covering nearly three centuries of the history of the premier Highland Regiment.

### About the collection

The collections consist of a wide range of material from military uniform and equipment, to personal documents and photographs, to medals and memorabilia. More information on the collections is available on the website.

### Location

The Black Watch Castle & Museum, Balhousie Castle, Hay Street, Perth, Scotland, PH1 5HR

### Current and future priorities

- Developing events, exhibitions and other engagement opportunities around the First World War centenary in 1914-19
- Developing events, exhibitions and other engagement opportunities around the Battles of Quatre Bras and Waterloo anniversary in 2015

### International priorities

The Museum's priority for guiding any international work is that there is a clear and documented link back to the core collections held by the Museum. The Museum has recently been awarded an travel grant by the British Council to develop their work in India. The history of the Regiment on the Indian Subcontinent is well documented. The 42nd and 73rd Regiments - later 1st and 2nd Battalions The Black Watch - served during the following periods: 1782-99, the Mysore Wars and Seringapatam; 1857-59, the Indian Uprising; various periods of Garrison duties in the 19th and 20th centuries; 1942-5, the Second World War; 1946-48, including duties as the last British battalion to leave the newly independent Pakistan.

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## Bowes Museum

**Director:** Adrian Jenkins

**Type of Museum:** The Bowes Museum is supported by Durham County Council, the Arts Council of England, Department for Culture, Media and Sport and a host of donors and trusts.

**Website:** <http://www.thebowesmuseum.org.uk/>

**Contact details:** <http://www.thebowesmuseum.org.uk/ContactUs.aspx>

**Annual visitor numbers:** not reported

### About

The Bowes Museum is a French château housing outstanding collections of European fine and decorative art.

### About the collection

The collection gathered by John and Josephine Bowes during the late 19<sup>th</sup> century includes archaeology, ceramics and glass, fashion and textiles, fine art, furniture, silver and other metals. Highlights include works by Goya and El Greco and an automated silver swan.

**Location**

The Bowes Museum, Barnard Castle, Co Durham DL12 8NP

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## Brent Museum

**Director: none – temporarily closed**

**Type of Museum:** Local authority funded museum

**Website:** <http://www.brent.gov.uk/museum>

**Contact details:** [museum@brent.gov.uk](mailto:museum@brent.gov.uk)

**Annual visitor numbers:** n/a

**About**

Brent Museum is currently closed and will reopen as part of Willesden Green Cultural Centre in the summer of 2015.

**About the collection**

Brent Museum and the associated archives hold social history collections related to the area. They also run frequent modern collecting projects and exhibitions which reflect the multiculturalism of the borough. These are continuing while the museum is closed. More information on the collections is available on the website.

**Location**

Moving: new address at Willesden Green Cultural Centre in 2015

**Current and future priorities**

The rebuilding of a new facility to house the museum.

**International priorities**

The Museum received a British Council travel grant for work with India.

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## Bristol Museums, Galleries and Archives

**Interim Head of Museums: Vivienne Bennett**

**Type of Museum:** large local authority museum service, run by Bristol City Council. Also supported by Arts Council England and self-generated income.

**Website:** <http://www.bristolmuseums.org.uk/>

**Annual visitor numbers:** 1,339,335

**About**

Bristol Museums, Galleries and Archives comprises five Accredited museums which inspire people to learn about, and provide a way for people to enjoy, the pre-eminent and wide-ranging collections, whilst also connecting them with the stories the objects tell about Bristol and the World.

The group of museums, all run by Bristol City Council, includes:

- M Shed, launched in 2011, traces Bristol's history from pre-history to the present day, telling the

story of the city and its unique place in the world through its people, place and life. M Shed displays working exhibits, as well as material from the industrial, local history and fine art collections.

- Bristol Museum and Art Gallery, displays Bristol’s collections of art, nature and history in a remarkable Edwardian building. It displays artefacts from pre-history to the present day from across the World, exploring the Somerset’s natural wonders and discovering more about people’s lives, past and present. Galleries display material from Egypt and Assyria, ceramics, archaeology, and geological and natural science specimens. There is a diverse art gallery with an emphasis on European, Victorian and Japanese art.

### About the collection

Bristol holds three Designated collections: Geology, Eastern art and the City of Bristol collection. This is part of a holding of several million objects, divided into three collecting areas: Art (historic, modern, applied, Eastern and contemporary); People (industrial, maritime, social and community history, personal testimony, British archaeology and world cultures, including ethnography and international archaeology); and The World (natural sciences, including biology, geology and environmental records). In 2012, Bristol acquired the collection of the British Empire and Commonwealth Museum, significantly augmenting the breadth and depth of the world cultures collection.

### Location

Bristol Museum & Art Gallery Queens Rd Bristol BS8 1RL	MShed Princes Wharf Wapping Rd Bristol BS1 4RN	The Georgian House Museum 7 Great George St Bristol BS1 5RR	The Red Lodge Museum Park Row Bristol BS1 5LJ
Blaise Castle House Museum Henbury Road Bristol BS10 7QS	Bristol Record Office 'B' Bond Warehouse Smeaton Road Bristol BS1 6XN	Kings Weston Roman Villa Long Cross Lawrence Weston Bristol, BS11 0LP	

### Current and future priorities

Bristol Museums, Galleries and Archives will, through its changing exhibitions and public programme: look at the effect of the First World War and conflict today on Bristol through the exhibition, *Moved By Conflict*; display newly acquired works by international contemporary artists including Emily Jacir and Do Ho Su; mount an ambitious touring exhibition, *Ahead of the Curve: new china from China*, which will feature new work by 21 Chinese glass and ceramic artists, and range from exquisite craft to conceptual art.

### International priorities

Between 2015 and 2018 Bristol Museums, Galleries and Archives will focus on the development, cataloguing and conservation of the recently acquired British Empire and Commonwealth Collection. The project will offer many opportunities to link with source communities from both the UK and the Commonwealth, explore the legacy of Empire and take a broader look at colonial activity and its impact across the World. Bristol is also working closely with the Asian Arts Agency on the DESH Project, which could develop into an exhibition exchange project.



## British Library

**Director:** Roly Keating

**Type of Museum:** National library funded by the Department for Culture, Media and Sport.

**Website:** <http://www.bl.uk/>

**Contact details:** <http://www.bl.uk/aboutus/contact/index.html>

**Annual visitor numbers:** 737,805 physical visits; 3,053,500 including remote access to collections.

## About

The British Library is the national library of the United Kingdom and one of the world's greatest research libraries. The Library's collection has developed over 250 years and exceeds 150 million separate items representing every age of written civilisation and includes books, journals, manuscripts, maps, stamps, music, patents, photographs, newspapers and sound recordings in all written and spoken languages. The Library is a unique resource for scholars internationally. Of particular significance for researchers of South Asia are the collections of the former libraries of the East India Company and its successor, the India Office, and the holdings of the British Museum's Department of Oriental Manuscripts and Printed Books.

## About the collection

The Library's Collections include more than 150 million items. In addition to books there are newspapers, manuscripts and archives, including a comprehensive Foreign Office record of British India. The library also holds a Sound Archive with more than one million discs and tapes.

It offers resource for the study of South Asia outside the Subcontinent itself. Nine shelf-miles of Records detail the history of British involvement in India (1600-1947), Private Papers provide a unique insight into the lives of European and Indian administrators, officials and their families, and India Office maps and Official Publications offer a fundamental baseline for understanding the development of social and economic structure.

There are significant holdings of manuscripts across South Asian languages, including unique items of artistic, historical and religious and artistic merit, whilst the collections of printed books in South Asian languages extend from the earliest imprints of mission presses, through unparalleled runs of books and periodicals acquired under deposit (1867 onwards), to research-level publications of the current day. Visual and audio material relating to South Asia is also amply represented through unparalleled collections of prints, drawings, photographs and recordings.

## Location

The British Library 96 Euston Rd, London NW1 2DB	The British Library Boston Spa Wetherby West Yorkshire LS23 7BQ.
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## Current and future priorities

- The Library is in the final stages of a £33m project to relocate its newspaper library from north London to Boston Spa. The final collections are being taken to Boston Spa in 2014/15.
- Collaborative digital projects
- Increased access to the collections through enhanced cataloguing
- Exhibitions (original items/facsimile), based on South Asian collections/broader BL exhibitions touring in South Asia
- Joint research relating to South Asia
- Professional skills sharing

## International priorities

In 2013-14, the Library has:

- Completed a major collaboration with the CSMVS museum in Mumbai to digitally reunify the 17th century 'Mewar Ramayana' manuscript and make it available online;
- Made over 2.5 million records relating to the British in India available online at findmypast.co.uk, in partnership with DC Thomson Family History;
- Staged a facsimile version of its major exhibition Mughal India: Art, Culture and Empire in New Delhi, in partnership with IGNCA and Roli books, and held a small exhibition of photographs at the BhauDaji Lad Museum, Mumbai; and

- Developed on-going digital projects of particular significance to research on South Asia, including the Endangered Archives Programme (<http://eap.bl.uk>) and the International Dunhuang Project (<http://idp.bl.uk>).

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## British Museum

**Director:** Neil MacGregor OM

**Type of Museum:** national museum, funded by the Department for Culture, Media and Sport, and through sponsorship and the commercial activities of the British Museum Company

**Website:** <http://www.britishmuseum.org/>

**Contact details:** [http://www.britishmuseum.org/about\\_this\\_site/contact.aspx](http://www.britishmuseum.org/about_this_site/contact.aspx)

**Annual visitor numbers:** 6,758,935

### About

Founded in 1753, the British Museum was the first national public museum in the world. It is famous both for its comprehensive world history collections, and its extensive outreach work internationally. It is the second most visited museum in the World, and the most generous lender of museum objects: in 2013/14 it lent 5000 objects, 2229 of them to venues overseas.

### About the collection

The British Museum's collections encompass virtually every culture and time period, from prehistory to the Classical World to Mughal India. It also holds many individual items which are totemic of particular civilisations or significant moments in world history, including the Rosetta Stone and an Easter Island statue. The popular radio programme *A History of the World in 100 Objects* exemplified the museum's vast scope.

### Location

British Museum, Great Russell Street, London, WC1B 3DG

### Current and future priorities

- The British Museum has just completed a £35m project to build a World Conservation and Exhibitions Centre, allowing them to display larger objects and also to improve its world leading conservation work.
- The Museum is launching a new major 30 part radio series in October 2014 on the history of Germany
- It has piloted a highly successful cinema live screenings of its new exhibitions including *Vikings Live from the British Museum*
- It is collaborating with the National Museum of Australia on the history and contemporary meanings of indigenous artefacts

### International priorities (India)

- The 2,600 year-old Cyrus cylinder, which has resonances today in discussions of power and democracy has been lent to museums in the US and Iran, and is on display in Mumbai during 2014.
  - The museum is running a training programme in cultural leadership in India
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## Bursledon Brickworks Museum

**Director:** Carolyn Haynes

**Type of Museum:** Independent museum owned by the Hampshire Buildings Preservation Trust

**Website:** <http://www.bursledonbrickworks.org.uk/>

**Contact details:** [http://www.bursledonbrickworks.org.uk/contact\\_us.php](http://www.bursledonbrickworks.org.uk/contact_us.php)

**Annual visitor numbers:** 6,000

### About

This small industrial museum is a time capsule: a Victorian brickworks which was never updated until the day it closed in 1974. It contains original brick making machinery, steam engine and related smaller equipment, such as barrows, shovels and wagons, once used at Bursledon Brickworks.

### About the collection

The Museum collects a variety of clay-based building materials. Holdings include English faience ware, chimney pots, and roof tiles. The Museum would like to increase its collection to include more examples of terracotta, floor and decorative wall tiles.

### Location

Bursledon Brickworks Industrial Museum, Swanwick Lane, Swanwick, Southampton, SO31 7HB

### Current and future priorities

- To increase visitor numbers – the Brickworks has not been running as a museum for long. The eventual aim is to be open full time but as a museum run mainly by volunteers presently, this will take time.
- To increase awareness of the Brickworks as a nationally significant piece of industrial heritage - it is a lucky survivor and there is growing awareness about how important they are.
- To improve collections – the museum now has a collections manager and a growing archive team but the collection policy is still evolving. It currently covers all brick making from hand making to early industrialisation.

### International priorities

The museum is seeking to create new associations internationally to broaden its outlook. It has a particular interest in working with Indian partners: the museum has a kiln of a type still in use in some parts of India. It would also like to compare collecting policies with a museum making similar acquisitions.

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## Coventry Museums

**Director:** Gary Hall (Chief Executive of Culture Coventry)

**Type of Museum:** A collective of museums funded by Coventry Council and Arts Council England.

**Website:** [http://www.coventry.gov.uk/info/200070/museums\\_and\\_galleries](http://www.coventry.gov.uk/info/200070/museums_and_galleries)

**Contact details:** Separate contact details for the Transport Museum, Lunt Roman Fort, The Herbert, and Priory Visitor Centre.

**Annual visitor numbers:** 800,000

### About

Coventry Transport Museum, is home to the world's largest collection of British road transport, including the two fastest cars in the world. The Herbert Art Gallery & Museum explores the city's culture, history and arts. The Lunt Roman Fort is a partially reconstructed turf and timber fort based

on the archaeological site of the original. The Priory Visitor Centre explores the excavated remains of Coventry's first cathedral. The Museums are all managed by Culture Coventry.

### About the collection

Coventry Transport Museum has a collection of national importance including 300 cycles, 120 motorcycles, 250 cars and commercial vehicles, and over a million archive and ephemera items.

The Herbert's collections include visual arts ranging from Elizabethan portraiture to Henry Moore, social and industrial history of Coventry, archaeology and natural history. The Museum is committed to modern collecting and is currently developing an art collection on conflict, peace and reconciliation.

### Location:

Coventry Transport Museum Millennium Place, Hales Street, Coventry CV1 1JD	Lunt Roman Fort Coventry Rd, Baginton, Coventry CV8 3AJ
The Herbert Art Gallery & Museum Jordan Well, Coventry, CV1 5QP	Priory Visitor Centre 6 Priory Row, Coventry, CV1 5EX

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## Cumbrian Museums Consortium: Tullie House Museum and Art Gallery, Lakeland Arts and Wordsworth Trust

**Director: Hilary Wade is Director of Tullie House Museum and Art Gallery. Gordon Watson is Director of the Lakeland Arts Trust. Michael McGregor is the Director of the Wordsworth Trust.**

**Type of Museum:** The Cumbrian Museum Consortium is comprised of three independent museum services: Tullie House Museum and Art Gallery, Lakeland Arts and the Wordsworth Trust. As independent museums all three generate their own income, and the Consortium is supported by Arts Council England. Tullie House is supported by Carlisle City Council and the Wordsworth Trust by South Lakeland District Council.

**Website:** <http://www.tulliehouse.co.uk>, <http://www.lakelandarts.org.uk/> and <https://wordsworth.org.uk/home.html>

**Contact details:** <http://www.tulliehouse.co.uk/about-us/staff-whos-who>

**Annual visitor numbers:** 58,273 (Tullie House)

### About

Tullie House is a Grade One Jacobean house, now home to a major museum in the North West of England.

### About the collection

**Tullie House:** The Fine Art collection includes 4800 mainly British paintings, watercolours, drawings, prints, sketchbooks and a small collection of sculpture dating from around 1650 to the present day. There are also decorative items, costumes and textiles. The Museum also holds a geology, botany and wildlife collection, and tracks wildlife sightings in the area.

**Wordsworth Trust:** The Trust is responsible for William Wordsworth's former home, Dove Cottage, and its neighbouring historic buildings. The Trust also look after an important collection of works by Wordsworth and the other writers and artists of the period. At the heart of this collection are the manuscripts that Wordsworth's descendants gave to the Wordsworth Trust in 1935 so that they could remain at Dove Cottage. The Wordsworth Trust has been preserving Dove Cottage since it was created for this purpose in 1890. Activities today include producing special exhibitions on particular writers, artists or themes, enabling schoolchildren to enjoy poetry, promoting contemporary poets, and presenting a year-round events programme.

**Lakeland Arts:** Lakeland Arts is one of the most significant arts and heritage organisations in the North of England with a national and international reputation for the quality of its historic buildings, museum and gallery collections and programming. It has a diverse portfolio of attractions: Abbot Hall Art Gallery and the Museum of Lakeland Life & Industry in Kendal, Blackwell The Arts & Crafts House and the new Windermere Jetty in Bowness. Abbot Hall and Blackwell are Grade 1 Listed Buildings.

Abbot Hall, which opened in 1962, is a nationally significant art gallery with outstanding collections. It has one of the strongest exhibition programmes outside London and artists exhibited recently include Barbara Hepworth, Patrick Caulfield, Graham Sutherland, Lynn Chadwick, JMW Turner, Francis Bacon, Paula Rego, Richard Long, RB Kitaj and LS Lowry.

The Museum of Lakeland Life & Industry is housed in the coach house and stable block at Abbot Hall and displays an important and extensive collection relating to the social and industrial history of the Lake District and Kendal.

Blackwell, The Arts & Crafts House opened in 2001 following the purchase and restoration by Lakeland Arts working with architects Allies and Morrison. The £3.5 million project received funding from the Heritage Lottery Fund, charitable trusts and many private donors. Blackwell is architect MH Baillie Scott’s greatest house and retains most of its original decorative features. It is a perfect setting for historical and contemporary craft and exhibitions have included the work of Magdalene Odundo, Edmund de Waal, Junko Mori, William Morris, CFA Voysey, Michael Cardew and Bernard Leach.

Lakeland Arts is developing Windermere Jetty as a world-class museum and tourist attraction. Designed by CarmodyGroat architects, the new facilities will include exhibition galleries displaying the exceptional collection of steam boats and other historic craft, which are all associated with Windermere, and tell the stories of the people who built, owned and used the boats. Windermere Jetty will have an active, publicly viewable conservation workshop, boathouse with boats on the water, learning centre and excellent café and visitor facilities on a stunning site beside Windermere.

**Location**

Tullie House Museum and Art Gallery, Castle St, Carlisle, Cumbria CA3 8TP	Wordsworth Trust Dove Cottage, Grasmere, Cumbria, LA22 9SH	Blackwell, The Arts & Crafts House Bowness-on-Windermere Cumbria LA23 3JT
Abbott Hall Art Gallery Kirkland, Kendal, Cumbria LA9 5AL	Windermere Steamboat Museum Rayrigg Road Windermere Cumbria LA23 1BN	

**Current and future priorities (Lakeland Arts)**

- Deliver excellent artistic, heritage, learning and engagement programmes of national and international significance.
- Create rewarding experiences for all our visitors and users.
- Ensure the resilience and sustainability of Lakeland Arts and support Cumbria’s economy.
- Invest in our staff and develop Lakeland Arts through inspirational leadership and management.
- Involve all in arts and heritage in new and inspiring ways and contribute to the development of local communities.

**International priorities**

Abbot Hall Art Gallery are planning an exhibition of contemporary Indian Art in 2016. They are currently at the research stage but hope to approach Indian arts organisations to partner with.



## Derby Museums

**Director: Tony Butler**

**Type of Museum:** Charitable trust, also supported by Arts Council of England

**Website:** <http://www.derbymuseums.org/>

**Contact details:** [info@derbymuseums.org](mailto:info@derbymuseums.org)

**Annual visitor numbers:** 72,693

### About

The three sites of Derby Museums consists of a museum and art gallery, a 1770s town house, and Derby Silk Mill which is the world's first factory and a UNESCO heritage site.

### About the collection

The collection includes a significant number of paintings by the major 18<sup>th</sup> century artist Joseph Wright of Derby: these have their own gallery. There are also collections of Derby porcelain, and material from sarcophagi to maps on the origins of the city.

### Location:

Derby Museum and Art Gallery, The Strand, Derby, DE1 1BS	Pickford's House, 41 Friar Gate, Derby, DE1 1DA	The Silk Mill, Silk Mill Lane, Derby, DE1 3AF
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### Current and future priorities

- Derby Museums cause is to challenge perceptions of what a museum can be. The five priorities for the next year are to:
- Continue to develop Derby Museums Trust as a new, independent cultural organisation, based on ambition, entrepreneurialism, resilience and strategic relevance to local, national and international partners.
- Re-submit an application to Heritage Lottery Fund for a major grant to redevelop the Silk Mill as a new museum attraction on the site of the world's first factory.
- Continue to redevelopment Derby Museums and Art Gallery including two new gallery spaces.
- Ensure community engagement is embedded in all aspect of Derby Museums' work
- Continue to plan and deliver a series of exhibitions in the lead up to an international retrospective tour of Joseph's Wright's work in 2020.

### International priorities

The focus for our international work is the increase in profile of Joseph Wright of Derby, the Museum has the World's largest collection of his work and it is a designated collection. Derby Museums is in the process of building partnerships, planning and experimenting with exhibitions and touring in the lead up to an international retrospective tour of his work in 2019/2020.

Derby Museums has international partnerships and links through the ArtScience Prize and Maker Faire both of which are run in Derby.

Derby Museums are not currently carrying out any international work in India but would be open to exploring potential partnerships in the future. The Museum has a number of items in the collections that link to India, and Derby has a significant community with Indian heritage:

- A number of dresses that belonged to Lady Curzon, wife of Lord Curzon, former Viceroy of India.
- Information and objects relating to military history and the first war of Indian Independence.
- Collections relating to Andrew Handyside who cast the Mumbai Harbour Bridge in Derby and transported it to Mumbai where it was constructed. In addition, postal boxes made in Derby by Handyside are still in use today all over the World, including India.

- There are also links with the railway industry, Derby Museums' Midland Railway Collection includes information relating to staff from the company going to work in Indian railway industry.

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## Falmouth Art Gallery

**Director:** Henrietta Boex

**Type of Museum:** local authority art gallery, supported by Falmouth Town Council and by Arts Council England as part of the Cornwall Museums Partnership.

**Website:** <http://www.falmouthartgallery.com/Gallery/Home>

**Contact details:** <http://www.falmouthartgallery.com/Gallery/AboutUs>

**Annual visitor numbers:** -

### About

Falmouth Art Gallery has one of the leading art collections in Cornwall and features work by old masters, major Victorian artists, British Impressionists, leading maritime artists and contemporary painters and printmakers

### About the collection

The Art Gallery's most famous painting is *The Lady of Shalott* by John William Waterhouse, and the collection also includes works by Thomas Gainsborough, Laura Knight, Alfred Munnings, John Singer Sargent, Henry Scott Tuke, Charles Napier Hemy and George Frederick Watts. The photography collection includes the Surrealists in Cornwall collection and Automata collection.

### Location

Falmouth Art Gallery, Municipal Buildings, The Moor, Falmouth, Cornwall TR11 2RT

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## Glasgow Museums

**Director:** Duncan Dornan

**Type of Museum:** Local authority funded, independent museum service

**Website:** <http://www.glasgowlife.org.uk/museums/Pages/home.aspx>

**Contact details:** museums@glasgowlife.org.uk

**Annual visitor numbers:** 3.4m (approx.)

### About

Glasgow Museums is part of Glasgow Life, which runs sport and cultural activities and venues across the city.

There are eight museums and a resource centre in the museum group. The People's Palace tells the social history of the city, and Scotland Street School Museum explores 100 years of education in reconstructed classroom. The Riverside Museum explores Glasgow's transport in the 20<sup>th</sup> century and its history as a maritime powerhouse. Provand's Lordship, built in 1471 as part of a hospital in the cathedral precinct, gives a flavour of medieval Glasgow. The other museums in the group have world class art collections, both contemporary and historical, including the Burrell Collection which is located in a purpose built museum in Pollack Park. Kelvingrove Museum and Art Gallery is one of Scotland's most popular museums and has 22 themed galleries displaying 8000 objects, brought together from across Glasgow Museums' varied collection, which is a Recognised Collection of National Significance.

### About the collection

Particularly strong areas of the Glasgow collections, reflected in the displays at Kelvingrove, are: Dutch

Old Masters and French Impressionists; Scottish artists; Salvador Dali's Christ of St John of the Cross; material on Charles Rennie Mackintosh; natural history; arms and armour; Ancient Egypt; Scottish history and archaeology, and World Cultures.

At the Burrell Collection the ancient civilisations of Egypt, Greece & Rome are well represented. The Burrell Collection also includes an important collection of 19<sup>th</sup> century French artists, particularly Degas, Cezanne and Boudin.

### Location

Kelvingrove Art Gallery and Museum Argyle Street, Glasgow G3 8AG	Riverside Museum 100 Pointhouse Place, Glasgow, G3 8RS	The Burrell Collection Pollok Country Park, 2060 Pollokshaws Road, Glasgow G43 1AT
Gallery of Modern Art Royal Exchange Square, Glasgow G1 3AH	People's Palace and Winter Gardens Glasgow Green, Glasgow, G40 1AT	St Mungo Museum 2 Castle Street, Glasgow G4 0RH
Provand's Lordship 3 Castle Street, Glasgow G4 0RB	Scotland Street School Museum 225 Scotland Street, Glasgow G5 8QB	Glasgow Museums Resource Centre (GMRC) 200 Woodhead Road, South Nitshill Industrial Estate, Glasgow G53 7NN

### Current and future priorities

- After a recent Act of the Scottish Government allowing it to do so, objects from the Burrell Collection are to tour abroad for the first time. In the interim the Burrell Collection will be closed while major refurbishment works are carried out.

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## Hitchin Museum and Art Gallery

**Director:** none – closed until 2015

**Type of Museum:** local authority museum

**Website:** [http://www.north-herts.gov.uk/hitchin\\_museum\\_and\\_art\\_gallery.htm](http://www.north-herts.gov.uk/hitchin_museum_and_art_gallery.htm)

**Contact details:** [hitchin.museum@north-herts.gov.uk](mailto:hitchin.museum@north-herts.gov.uk)

**Annual visitor numbers:** -

### About

This small local museum service is currently closed, but reopening in 2015

### Location

Opening in Hitchin Town Hall in 2015

### International priorities

Previously a recipient of a British Council travel grant to India.

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# Horniman Museum and Gardens

**Director and Chief Executive:** Janet Vitmayer CBE

**Type of Museum:** non-national collection, funded by DCMS and Arts Council England

**Website:** <http://www.horniman.ac.uk/>

**Contact details:** <http://www.horniman.ac.uk/about/our-staff>

**Annual visitor numbers:** 861,261

## About

Founded in 1901, the Horniman Museum and Gardens is one of the largest London museums outside the city centre. Its diverse collections reflect world culture, from wildlife to anthropology and music. The museum grounds are also home to 16.5 acres of gardens reflecting the flora of particular continents, and the museum has a strong interest in environmentalism (manifested in the grass roof of one part of the museum) and outreach for children: it won the Kids in Museums award 2013. In 2006, the museum recreated the Victorian Aquarium which had once been housed in its basement. It contains a diverse range of living species, from seahorses to jellyfish.

## About the collection

The Museum has an important collection of musical instruments, containing 8,000 objects. The oldest is a pair of bone clappers in the form of human hands made in Egypt around 3,500 years ago. It holds in the region of 1000 musical objects from the Indian sub-continent, the vast majority dating from after the mid-19th century. Most of the 19th and early 20th century musical instruments in the collection belong to the Hindustani (North Indian) and Karnatak (South Indian) traditions of classical music. In 2000, the scope of the collection was widened significantly by field work in the southern Indian state of Kerala and more recently the Punjab.

Its natural history collection includes 250,000 objects – many given as part of the Horniman bequest, and then added to in the following century. It includes material from taxidermy animals to rocks, plants, fungi and birds' eggs. The older material includes rare fossils and animals collected from many parts of the world.

The museum's anthropological collection is one of the most significant in the UK, including material from Africa, Asia, America and Europe as well as a textiles collection. There are over 4000 objects from India in the collection including important examples of Hindu and Jain stone sculpture as well as reliefs from Gandhara. We also have a set of Chhau costumes and masks used in theatrical performances of the Ramayana and there are some unusual items such as a set of fantastic clay figures made for the King of Oudh in the early 19th century.

## Location

100 London Rd, London SE23 3PQ

## Current and future priorities

The importance of realising the Museum's corporate objectives of Access, Collections and Shaping the Future remains at the forefront of planning both in the short and longer term. A fuller account of our future plans can be found in our Corporate Plan 2014-16 on the Horniman's website at [www.horniman.ac.uk/about](http://www.horniman.ac.uk/about).

The Horniman has had considerable success in realising plans in 2013/14 designed to reshape its operations and build self-generated income through a variety of revenue streams including commercial operations and charitable activities. In 2014/15 the Museum will continue to develop these funding streams, in particular building on the successful introduction of our membership scheme and developing a new fundraising strategy placing more emphasis on supporting our core/revenue costs via individual giving, while continuing to build on the long term relationships with key Trusts and Foundations.

It is essential that, even in these financially challenging times, the Horniman continues to develop and refresh the Museum and Gardens to ensure that the Horniman is able to meet the increasing demands of visitors and remain relevant to a contemporary audience – both on site and online. It is in this context that the Horniman is continuing to develop its position as south London's cultural hub

with the delivery of exciting, innovative artistic programming delivered in partnership and are also seeking HLF funds in 2014/15 towards the redisplay of the Anthropology galleries - the Collections People Stories project.

**International priorities**

The Horniman’s international strategy is based on a partnership framework and for the next few years will be focused on India (as well as Brazil).

The Horniman already has an internationalised outlook due to the nature of the Museum’s worldwide collections and vision to use them to encourage a wider appreciation of the world, its peoples, their cultures and its environments. With a guiding principle of reciprocity, the Museum is very keen to build a network of like-minded cultural and academic partnerships across India, based on sharing skills and research in order to develop: Practice (own and others’), Collections and Audience.

The Deputy Keeper of Anthropology, Dr Fiona Kerlogue, has recently been awarded a grant through the British Council’s Connections Through Culture scheme to visit India in February 2015. The purpose is to make contact with curators in several museums in India with a view to establishing collaborative links. Help with interpretation of items in the collections and possible loans in either direction will be among the topics to be discussed. The Horniman is also participating in the British Council’s project to attract tourists to regional museums from Brazil, Russia, India and China.

In summary, the Horniman would very much welcome the opportunity to get more involved with international work in India. The Museum has plans to theme the large scale public programme around India in 2017 - featuring high-quality outputs in the areas of artistic programming complemented by partnership work in the areas of learning, digital, community engagement, collections and audience development.

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## Hull City Council Museums

**Director: Simon Green (Head of Heritage and Lifestyles, Hull City Council)**

**Type of Museum:** Local authority museums, also supported by the Arts Council of England

**Website:** <http://www.hullcc.gov.uk/museums>

**Contact details:** [museums@hullcc.gov.uk](mailto:museums@hullcc.gov.uk)

**Annual visitor numbers:** not reported

**About**

The six local authority run museums in Hull include: Wilberforce House, which tells the story of abolitionist William Wilberforce and more widely explores the slave trade; Hands on History which gives a child-oriented take on local social history; Streetlife, which covers transport; Hull Maritime Museum; the Hull and East Riding Museum of Archaeology; and the Ferens Art Gallery.

**About the collection**

The art gallery collection includes European Old Masters, portraiture, marine paintings, and modern and contemporary British art. Highlights include masterpieces by Frans Hals, Antonio Canaletto, Stanley Spencer, David Hockney, Helen Chadwick and Gillian Wearing. Local archaeology at the Hull and East Riding Museum includes pottery, the 2,300 year old Hasholme boat and a reconstruction of an Iron Age settlement. The Maritime collection includes whale skeletons and harpoons from the once huge Greenland trade. Transport includes an exceptional collection of carriages and bicycles.

**Location**

Ferens Art Gallery Hull City Council Queen Victoria Square Hull HU1 3RA	Hands on History museum Hull City Council South Church Side Hull HU1 1RR	Hull and East Riding Museum Hull City Council 36 High Street Hull HU1 1NQ
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Hull Maritime Museum Hull City Council Queen Victoria Square Hull HU1 3DX	Streetlife Museum Hull City Council High Street Hull HU1 1PS	Wilberforce House Hull City Council 23-25 High Street Hull HU1 1NQ
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### Current and future priorities

Hull will be the UK City of Culture in 2017, and the museums will be central to the ambitious and wide-ranging city-wide public programme.

## Imperial War Museums (IWM)

### Director-General: Diane Lees

**Type of museum:** national museum, funded by Department for Culture, Media and Sport and self-generated income (including sponsorship and donations).

**Website:** <http://www.iwm.org.uk/> and [contact details](#)

**Annual visit numbers:** 1,990,343

### About

IWM is unique in its coverage of conflicts, especially those involving Britain and the Commonwealth, from the First World War to the present day. IWM seeks to provide for, and to encourage, the study and understanding of the history of modern war and 'wartime experience'. IWM is a family of five museums: IWM London; IWM North in Trafford, Greater Manchester; IWM Duxford near Cambridge; the Churchill War Rooms in Whitehall, London; and the historic ship HMS Belfast, moored in the Pool of London on the River Thames.

### About the collection

IWM's collection covers all aspects of twentieth and twenty-first century conflict involving Britain, the Commonwealth and other former empire countries. Created to record the toil and sacrifice of every individual affected by war, the collections include a wide range of material, from film and oral history to works of art, large objects, and personal letters and diaries. IWM also undertakes and supports research, and the collections are open to the public.

### Location

IWM London Lambeth Road London SE1 6HZ	IWM North The Quays Trafford Wharf Road Manchester M17 1TZ	IWM Duxford Cambridgeshire CB22 4QR
Churchill War Rooms Clive Steps King Charles Street London SW1A 2AQ	HMS Belfast The Queen's Walk London SE1 2JH	

### Current and future priorities

IWM is leading the First World War Centenary Partnership and Programme. As part of their commemorations for the First World War, IWM London has undergone a substantial refurbishment, including of the creation of new First World War Galleries and a transformed Atrium. This is phase one of a masterplan to transform the flagship branch. IWM launched *Lives of the First World War* in May 2014 – a digital platform to record information about those who lived during the conflict. More information about IWM's priorities and plans can be found in their Annual Review.

## International priorities

- Developing our partnerships with Commonwealth organisations using the platform created by the Centenary Partnership Programme. We will use this network to share research, idea, collections (strategic loans in and out) and skills. In terms of expertise, we will provide advice on subject specific matters, for example, contested narratives;
  - Building and sustaining the legacy of the Centenary Partnership Programme (we have 3,150 member organisations from 50 countries). The partnership network is made up of a diverse range of organisations, from museums to performing art organisations and from special interest groups to community groups
  - We are looking at the potential to develop an international touring exhibition programme
  - We will continue to participate in joint research to explore the contribution of Commonwealth forces in global conflict (for example, Whose Remembrance?)
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## Ironbridge Gorge Museums Trust

**Director: Anna Brennan**

**Type of Museum:** The Ironbridge Gorge Museums Trust is an educational charity. It supports its work through admission charges, trading and associated commercial activities. Development costs are sought through grants and donations, and it is an Arts Council England Major Partner Museum.

**Website:** <http://www.ironbridge.org.uk>

**Contact details:** <http://www.ironbridge.org.uk/about-us/contact-us/>

**Annual visitor numbers:** 525,000

### About

The Ironbridge Gorge Museums Trust was founded in 1967 to protect the industrial heritage within Ironbridge Gorge. It includes ten sites within the Gorge, including Jakefield Tile Museum, Blists Hill Victorian Town, the locomotive science museum, Ennigity, the Coalport China Museum and the Coalbrookdale Museum of Iron. In 1986 it became an UNESCO recognised World Heritage Site, because of its work to preserve the history of the industrial revolution.

### About the collection

The Museum's collections include large industrial age structures in the landscape itself, notably the Iron Bridge itself, commissioned in the reign of George III, which became a symbol of the industrial revolution. The Museum also has a collection of mass produced ceramics from the 19<sup>th</sup> century when previously luxury items became available to a much wider section of society. Its Elton collection is one of the best collections of art telling the story of the industrial revolution from the 17<sup>th</sup> to early 20<sup>th</sup> centuries. Its transport collection from locomotives to prints, explores the evolution of road, river, canal and rail transport.

### Location

Ironbridge Gorge Museum Trust, Coach Road, Coalbrookdale, Shropshire TF8 7DQ

### Current and future priorities

- Ironbridge Gorge is a thought leader in work to make museums more entrepreneurial and offers training days and support to spread its success across the sector
- Its Jakefield Tile Museum is expanding with a new gallery in October 2014

### International priorities

Ironbridge Gorge Museums aim to engage with museum and academic partners on a national and international level.

The Museum is the recipient of a British Council Connections through Cultures grant that will see one a member of the curatorial staff travel to Mysore, India to carry out research at the Mysore Palace.

One aspect of this trip is to look at developing links with staff at the Palace with a view to further collaborations in the future.

## Leeds Museums and Galleries

**Director:** John Roles

**Type of Museum:** Leeds Museums and Galleries (LMG) is the largest local authority-run museum service in England. It also has Major Partner Museum status from the Arts Council of England.

**Website:** <http://www.leeds.gov.uk/museumsandgalleries/Pages/default.aspx>

**Contact details:** <http://www.leeds.gov.uk/museumsandgalleries/pages/contactus.aspx>

**Annual visitor numbers:** 1,250,000

### About

A quarter of all museum visits in Yorkshire are to the nine venues which make up Leeds Museums and Galleries. The sites include industrial history museums, an art gallery, stately homes and an abbey as well as Leeds City Museum.

### About the collection

Leeds Museums and Galleries hold over 1 million objects collected since 1819. They reflect the story of Leeds and place the city in a global context. Four collections have designated status, and significant holdings include:

- the industrial collection, which includes Textile machinery, the Leeds printing industry and engineering, including locomotive and railway collections of international significance
- Leeds has over 12,000 items in its World Cultures collections, making it the largest centre for this type of collection in Yorkshire. Asia is best represented, particularly China and India
- 18th and early 19th century English watercolours, 20th century British Art, particularly the period 1910 to 1950, and a modern sculpture collection more extensive than any other regional gallery in the UK
- An 800,000 strong geology and natural history collection.

### Location

Abbey House Museum Abbey Walk Kirkstall Leeds LS5 3EH	Discovery Centre Carlisle Road Leeds LS10 1LB	Kirkstall Abbey Kirkstall Leeds LS5 3EH
Leeds Art Gallery The Headrow Leeds LS1 3AA	Leeds City Museum Millenium Square Leeds LS2 8BH	Leeds Industrial Museum at Armley Mills Canal Road Armley Leeds LS12 2QF
Lotherton Hall Off Collier Lane Aberford Leeds LS25 3EB	Temple Newsam Temple Newsam Road Off Selby Road Leeds LS15 0AE	Thwaite Mills Watermill Thwaite Lane Stourton Leeds LS10 1RP

## Current and future priorities

Manage the Leeds collections, sites and information to the highest possible standards and maximise their impact.

- Collections will be relevant, well managed and better understood and showcased through engaging and innovative displays and exhibits
- Digital information will be well managed and used for effective and engaging digital outputs
- Deliver high impact and inclusive visitor experiences for an increasingly diverse audience. LMG will encourage more participation and dialogue with a broader range of audiences and communities. LMG will offer educational opportunities for people of all ages and backgrounds inspired by our collections and sites.
- LMG's visitor facilities will be steadily improved to ensure the visitor experience reflects the needs and expectations of our users
- Make efficient use of all our resources, maximising their potential and minimising waste, we will make the service environmentally stable
- LMG will maximise opportunities for income generation and reduce our operating costs
- Collaborate with partners locally, nationally and internationally for the benefit of our users.
- LMG will demonstrate leadership locally, regionally and nationally
- Provide outstanding learning experiences and opportunities for children and young people.

## International priorities

LMG's Curator of World Cultures, Antonia Lovelace, visited India in 2013 as part of the British Council programme. It was study tour to visit several museums and historic sites as research for a new gallery in Leeds City Museum called Voices of Asia. The gallery opened in April 2014 and there is an ambition to continue the conversations with museums in India, but to date things have been a little quiet.

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## Manchester Museums and Galleries Partnership

**Director: Maria Balshaw (Manchester Art Gallery, Whitworth Art Gallery), Nick Merriman (Manchester Museum)**

**Type of Museum:** local authority (Manchester Art Gallery) and university museums (Whitworth Art Gallery and Manchester Museum)

**Website:** <http://www.manchestergalleries.org/> and <http://www.museum.manchester.ac.uk/> and <http://www.whitworth.manchester.ac.uk/>

**Contact details:** <http://www.manchestergalleries.org/about-us/departments-and-contacts/>

**Annual visitor numbers:** 1,022,000 (with Whitworth closed for half of the year)

### About

Manchester Art Gallery houses many of the city's most important fine and decorative art works; Manchester Museum is home to one of the largest and most important collections of ancient Egyptian artefacts in the UK. The Whitworth Art Gallery is reopening in February 2015 following extensive redevelopment.

### About the collection

Manchester Art Gallery covers over six centuries of art up to the present, but is especially renowned for 19th century British paintings, from impressionists to Pre Raphaelites.

The Whitworth Collection includes an internationally significant wallpaper collection, textiles, prints, sculpture, pre-1880 fine art particularly featuring watercolours, and modern art to the present.

In addition to its Egyptian collection, Manchester Museum has an extensive archery collection as well as zoology, archaeology and a vivarium.

## Location

Manchester Art Gallery, Mosley Street, Manchester, M2 3JL	Manchester Museum The University Of Manchester, Oxford Rd, Manchester M13 9PL
Whitworth Art Gallery Oxford Rd, Manchester, M15 6ER	

## Current and future priorities

Manchester Museum seeks to expand audiences amongst lower socio-economic groups; develop international partnerships; complete rolling programme of gallery renewals with 'The Study' (a place to explore collections in depth); develop designs and fundraising for expansion into museum courtyard for larger temporary exhibition space.

The Partnership intends to make the most of the newly expanded Whitworth art gallery (£15 million capital project, doubling public areas), extend the international reach of the galleries, particularly in South Asia and China; diversify audiences to reflect the social and cultural diversity of Manchester.

## International priorities

Whitworth has done partnership work with textile makers and curators in Ahmedabad, Delhi and Kutch as part of collection development and exhibitions and recent study visit to Mumbai. Extensive work with Indian contemporary artists including Nikhil Chopra, Rashid Rana, N Malini, Subodh Gupta and others and we would very much like to develop further work with Indian institutions given the extent of our South Asian collections, size of south Asian audiences greater Manchester and historic trade links between Mumbai and Manchester.

Manchester Museum is not currently carrying out any work in India, but Director Nick Merriman visited in January 2014 with British Council support. Visits were made to museums in Mumbai, Chennai and Hyderabad, and good connections made with the first and last. Manchester Museum is particularly open to a partnership with the CSVMS Museum in Mumbai, which indicated an interest in the way the Manchester Museum had redeveloped its natural history galleries. The Museum will be pursuing these and other opportunities in 2015.

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## Museum of London

**Director:** Sharon Ament

**Type of Museum:** The Museum of London is an award winning, charitable institution, funded by a variety of organisations and individuals including The City of London and GLA.

**Website:** <http://www.museumoflondon.org.uk>

**Contact details:** <http://www.museumoflondon.org.uk/corporate/contact-us/contact-mol/>

**Annual visitor numbers:** 1,000,000 approx

### About

The Museum of London tells the story of the whole history of the capital city – beginning with prehistory in its 'London before London' gallery, and taking visitors on a tour through subsequent ages from Roman London to the present. It is committed to representing a diverse, multicultural capital in its collections and gallery narratives. Its partner museum, the Museum in Docklands, is based at a former sugar warehouse, and tells the story of shipping and its effects on London, from the age of exploration to modern times.

### About the collection

The Museum's collections include material relating to prehistory, Roman, Saxon, Medieval, Tudor and

Stuart life. It also holds decorative arts, paintings, prints and drawings, photographs, social and working history, port and river material and life stories and oral history. Its collection of textiles and dress extending back to the Tudor period is internationally acclaimed, and tells the story of London as an arbiter of fashion over many centuries.

The Museum’s active archaeological service adds new finds to the collections – from medieval clothes preserved in the London clay, to forgotten London landmarks, like the Temple of Mithras, unearthed during a building redevelopment.

**Location:**

Museum of London, 150 London Wall, London EC2Y 5HN	Museum in Docklands, No.1 Warehouse, West India Quay, London E14 4AL
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**Current and future priorities**

- Reach 1.5 million visitors per year to Museum of London and Museum of London Docklands
- Be involved in ten big London issues so that more people will know who we are, where we are and what we stand for
- Grow the use of our collections for research and significantly increased research activity and its impact
- Engage and inspired over 850,000 school children
- Achieved £100m total income across all our sources of funding

**International priorities:**

There are no plans to work with India at present.

**Museums Sheffield**

**Director: Kim Streets**

**Type of Museum:** Museums Sheffield is a charitable trust created in 1998 to take over the running of Sheffield’s non-industrial museums from Sheffield Council. It is also supported by the Arts Council of England.

**Website:** <http://www.museums-sheffield.org.uk/>

**Contact details:** <http://www.museums-sheffield.org.uk/about/our-people/staff-team>

**Annual visitor numbers:**

**About**

Museums Sheffield consists of the Millennium Gallery opened in the city centre in 2001 to house art, craft and design; Weston Park Museum, Sheffield’s largest museum featuring a broad collection from social history to archaeology; and Graves Art Gallery which houses historic and contemporary British and European art.

**About the collection**

The collection includes local Sheffield and world archaeology, ivories from the 17<sup>th</sup> and 18<sup>th</sup> centuries, a significant metalwork collection reflecting the history of the town, the Ruskin collection of art, natural sciences, social history and a world art collection.

## Location

Millennium Gallery Arundel Gate, Sheffield, South Yorkshire S1 2PP	Weston Park Museum, Western Bank, Sheffield, S10 2TP
Graves Art Gallery Leader House, Surrey St, Sheffield, South Yorkshire S1 2LH	

**Current and future priorities:** Please refer to the annual reports available on the website

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## National Army Museum

**Director:** Janice Murray, BA AMA FRSA

**Type of Museum:** national museum, funded by the Ministry of Defence

**Website:** <http://www.nam.ac.uk/>

**Contact details:** <http://www.nam.ac.uk/contact-us>

**Annual visitor numbers:** 250,000 approx

### About

The Museum tells the story of the British Army, and explores how central that story is to British history.

### About the collection

The National Army Museum's collection tells the story of the British Army and its role in shaping the contemporary world. Collection items range from a medical kit used in Belsen concentration camp, to the order that launched the charge of the Light Brigade, as well as uniforms, weaponry and photography. There is also material on Indian armies and Indian art, and on the experience of Black and Asian troops in the British Army.

### Location

National Army Museum, Royal Hospital Road, Chelsea, London SW3 4HT

### Current and future priorities

The Museum is now closed for major redevelopment –progress can be followed on [www.nam.ac.uk/microsites/future/](http://www.nam.ac.uk/microsites/future/). The work include new permanent galleries, temporary exhibition spaces, learning spaces, research services and improved visitor facilities at their Chelsea site. The Museum is also committed to creating a network of learning and outreach events for audiences across the UK. The Museum will reopen in 2016 following a £23m makeover.

### International priorities

Although the National Army Museum is the museum in Britain of the pre-1947 Indian Army (and a goodly proportion of the overall collections is devoted to this subject), the Museum does not currently have links with institutions in India (other than some long-term loans). The focus of late has been on the Indian community in Britain itself, particularly the Sikh element.

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## National Galleries Scotland

**Director-General: Sir John Leighton**

**Type of Museum:** The National Galleries of Scotland is a national museum, funded by the Scottish Government and managed on its behalf by a Board of Trustees, appointed by the Minister for Europe, External Affairs & Culture.

**Website:** <http://www.nationalgalleries.org/>

**Contact details:** <http://www.nationalgalleries.org/aboutus/galleries/>

**Annual visitor numbers:** 1,460,000

### About

National Galleries Scotland is Scotland's major national art museum, holding a large collection of both Scottish Art and international works, from medieval to contemporary.

### About the collection

The National Galleries of Scotland's permanent collection covers the early Renaissance to the present day, including portraits of great Scots and the world's most comprehensive collection of Scottish art. It is organised as follows:

- Scottish National Gallery: Artworks from the early Renaissance to 1900 and the national collection of Scottish art c.1600-c.1900.
- Scottish National Portrait Gallery: Scotland's history from the sixteenth century to the present day. Also includes the national collection of photography.
- Scottish National Gallery of Modern Art: Modern and contemporary art, plus renowned Dada and Surrealist collections.

### Location

Scottish National Gallery, The Mound, Edinburgh EH2 2EL	Scottish National Portrait Gallery 1 Queen St, Edinburgh EH2 1JD	Scottish National Gallery of Modern Art 75 Belford Rd, Edinburgh EH4 3DR
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### Current and future priorities

Priorities for 2014 – 18 are to improve the quality of and care for the collections; develop skills, knowledge and research; deliver an innovative and inspiring Public Programme; build new relationships with audiences; develop a sustainable and efficient business model; develop a Partnership Programme.

### International priorities

National Galleries Scotland is not involved in any India projects directly at the moment and does not have plans in the near future. However, Anne Buddle, Head of Exhibitions and Collections Management, has particular interest in India and excellent connections. Her work includes a paper on 18<sup>th</sup> century Scots in India and ongoing collaboration with Director General and CSMVS Museum, Mumbai on collections management issues. She also gave a paper *Prove It: art, law and responsibility for what we see* at the June 2014 IASC conference in Mumbai to 250 museum and related professionals.

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## National Gallery

**Director: Dr Nicholas Penny**

**Type of Museum:** national museum, supported by the Department for Culture, Media and Sport

**Website:** <http://www.nationalgallery.org.uk/>

**Contact details:** <http://www.nationalgallery.org.uk/about-us/contact-us/>

**Annual visitor numbers:** 6,031,574

## About

The National Gallery houses the national collection of paintings in the Western European tradition from the 13th to the 19th centuries.

## About the collection

The National Gallery Collection contains over 2,300 works, including many famous works, such as van Eyck's Arnolfini Portrait, Velázquez's Rokeby Venus, Turner's Fighting Temeraire and Van Gogh's Sunflowers. All major traditions of Western European painting are represented from the artists of late medieval and Renaissance Italy to the French Impressionists.

## Location

The National Gallery, Trafalgar Square, London, WC2N 5DN

## Current and future priorities

Strategic priorities include enhancing the collection, understanding our audiences, improving the visitor welcome, inspiring learning and engagement, especially through digital means, sustaining and advancing research, increasing income and making the most of our people.

## International priorities

The National Gallery is not working with organisations in India at present but may consider it in future.

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## National Library of Scotland

**National Librarian: Dr John Scally**

**Type of Museum:** national museum supported by the Scottish Government.

**Website:** <http://www.nls.uk/>

**Contact details:** <http://www.nls.uk/contact/staff-and-departments/management-structure>

**Annual visitor numbers: wrote to** 180,035

## About

National Library Scotland (NLS) is a UK Legal Deposit Library with extensive international collections developed over three hundred years, first by the Advocates Library, then by NLS since its creation in 1925.

## About the collection

Since the early 18<sup>th</sup> century NLS has collected manuscripts, books, journals, official papers and maps about or produced in India. <http://www.nls.uk/collections/foreign/south-asian>

Manuscript holdings relating to India focus particularly on the role played by Scots. However, there are important non-Scottish items. Manuscript collections include family archives, papers of diplomats, administrators, soldiers, travellers, merchants and missionaries, for example, the Minto Papers, Melville Papers and Stuart-Stevenson Papers.

As a UK Legal Deposit Library, NLS makes comprehensive acquisitions of British publications about India. Collecting areas for material published in India are: history, especially Colonial India, politics, literature and film. NLS has extensive collections of maps and official publications, including the India Papers Collection. There are some photograph collections relating to India.

NLS has a special interest in mountaineering in the Himalayas through the Graham Brown Collection.

## Location

National Library of Scotland, George IV Bridge, Edinburgh EH1 1EW	Maps Reading Room 159 Causewayside Edinburgh EH9 1PH	Scottish Screen Archive National Library of Scotland 39-41 Montrose Avenue Hillington Park Glasgow G52 4LA
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## Current and future priorities

Digitisation; collection development, description and care; refurbishment of buildings.

## International priorities

- Making the holdings available to the world through digitisation, with particular emphasis on Scottish material and providing information and metadata about the collections.
- Collecting international material about Scotland and Scots, as well as significant international publications that fit our Collection Development Policy.

NLS would be open to collaboration with partners in India. NLS had had discussions with potential partners in the past but are not currently working in India.

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## National Museum of the Royal Navy

**Director-General: Professor Dominic Tweddle**

**Type of Museum:** National museum supported by the Ministry of Defence

**Website:** <http://www.nmrn.org.uk/>

**Contact details:** <http://www.nmrn.org.uk/contact-us>

**Annual visitor numbers:** 765,810

## About

The National Museum of the Royal Navy (NMRN) comprises a variety of historic vessels and museums, reflecting the fact that the Royal Navy operates on the sea, under the sea, on the land and in the air. Most, but not all, are based in and around Portsmouth although increasingly the NMRN footprint is extending across the United Kingdom. NMRN currently comprises HMS Victory, HMS Caroline, HMS M.33, HMS Trincomalee, the National Museum of the Royal Navy Portsmouth, the Fleet Air Arm Museum, Royal Navy Submarine Museum, Royal Marines Museum and Explosion: The Museum of Naval Firepower.

## About the collection

Some of the largest and most notable objects in the National Museum of the Royal Navy's collection are the ships, planes and submarines themselves. They include Nelson's flagship, HMS Victory, HMS Caroline the last surviving Cruiser from the Battle of Jutland, aircraft from Concorde to helicopters, submarines including the Navy's first, Holland One, and submarines which are rare survivors of WW2. In addition there are smaller collections ranging from personal letters to uniforms, medals, equipment and an Enigma machine.

## Location

The HQ for the group is National Museum of the Royal Navy, HM Naval Base (PP66), Portsmouth, PO1 3NH

### Current and future priorities

Current projects include opening HMS M.33 (Gallipoli) and HMS Caroline (Jutland) to the public (2015 and 2016 respectively), refloating Landing Craft (Tank) 7074(D Day) and transporting her to Portsmouth for eventual display at the D Day Museum and the re-location of the Royal Marines Museum into Portsmouth Historic Dockyard and at the same time transforming our collections by creating an integrated collections store for the organisation within the Historic Dockyard.

The Museum has also signed a major initiative to produce up to fourteen different volumes on the history of the Royal Navy. The topics covered by these books will reach into almost every area of the Royal Navy's history.

### International priorities

We are not working with organisation in India at the present time.

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## National Maritime Museum Cornwall

**Director: Jonathan Griffin**

**Type of Museum:** An independent registered charity, which relies on entrance fees, corporate supporters and public membership for its support. Also supported by the Arts Council as part of the Cornwall Museums Partnership.

**Website:** <http://www.nmmc.co.uk/>

**Contact details:** [http://www.nmmc.co.uk/index.php?/legal/content/staff\\_information/](http://www.nmmc.co.uk/index.php?/legal/content/staff_information/)

**Annual visitor numbers:** 112,000

### About

The museum tells the story of people who use small boats, and explores the importance of the sea for food and community in the region. National Maritime Museum Cornwall also aspires to be a standard bearer for the confident identity of emergent modern Cornwall.

### About the collection

The Museum holds dozens of small boats in its collections, as well as objects and pictures reflecting Cornish life and the sea.

### Location

National Maritime Museum Cornwall, Discovery Quay, Falmouth, Cornwall, TR11 3QY

### Current and future priorities

- Producing a lively series of exhibitions - especially Vikings in 2015
- Growing and learning about our collections

### International priorities

Any international work must link to the collections (Sea, Boats and Cornwall) and add value to the Museum's work.

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## National Museums Liverpool

**Director: Dr David Fleming OBE**

**Type of Museum:** national museum supported by the Department for Culture, Media and Sport

**Website:** <http://www.liverpoolmuseums.org.uk/>

**Contact details:** <http://www.liverpoolmuseums.org.uk/about/contact/index.aspx>

**Annual visitor numbers:** 2,710,184

## About

National Museums Liverpool include two art galleries, specialist museums about maritime history and slavery, reflecting the city's past, a World museum and the Museum of Liverpool giving a broad history of Liverpool life. Sudley House is a Victorian merchant's home with contemporaneous paintings and furniture.

## About the collection

There are over 3 million objects in the city's collections including 50,000 objects from across the ancient world, a large botany collection, one of the top six collections in the country for ethnology; transport from a Victorian railway locomotive to a 1963 Ford Anglia; West African art, 18<sup>th</sup> century paintings and objects reflecting the brutality of the slave trade; and art collections including modern fashion, sculpture and video art as well as early 19<sup>th</sup> century collections.

## Location

World Museum William Brown Street Liverpool, L3 8EN	Lady Lever Art Gallery Port Sunlight Village Wirral, CH62 5EQ	Walker Art Gallery William Brown Street Liverpool, L3 8EL
Merseyside Maritime Museum Albert Dock Liverpool Waterfront Liverpool, L3 4AQ	International Slavery Museum Dock Traffic Office Albert Dock Liverpool Waterfront Liverpool, L3 4AX	Sudley House Mossley Hill Road, Aigburth, Liverpool, L18 8BX
Museum of Liverpool Pier Head Liverpool Waterfront Liverpool, L3 1DG		

## Current and future priorities

Strategic objectives 2014/15

- To continue to mitigate the effects of funding cuts
- To do their best to continue to deliver an excellent, socially inclusive, entrepreneurial and sustainable museum service
- To manage the reduction in scale of NML, while striving to maximise our public impact
- To develop a new income generation strategy
- To develop a new strategy for increasing philanthropic support for NML

## International priorities

National Museums Liverpool has a substantial collection from South Asia, which also includes outstanding collections from the hills of north-eastern India, Bhutan and the eastern Himalaya.

The Head of Ethnology has specialised in collections from South Asia and the Himalaya for more than 15 years, curating a range of exhibitions and public programmes at both Leicester City Museums and National Museums Liverpool. Most recently she has worked in partnership with colleagues based in Delhi to build a substantial contemporary collection of adivasi art for the museum's permanent collection, which culminated in the exhibition *Telling Tales: The Art of Indian Storytelling*. The exhibition was developed in partnership with MILAPFEST, the UK's leading South Asian Arts Agency. She is part of a network of UK curators working with South Asia collections that are looking to develop connections with colleagues in India and was a guest speaker at the *The Future of South Asian Collections Conference: UK and South Asia perspectives* conference that brought together both South Asian and UK based collection specialist to discuss future boundary-crossing working practices. This will result in a published volume in 2015. She has recently completed her doctoral thesis on Himalayan and Tibetan collections and particularly those collected in Darjeeling, Gangtok and Kalimpong in north-eastern India. As with

the Indian collections she is keen to develop the Himalayan collections and she is currently working on a major commissioning and collecting programme with the Tibetan exile community, based in Himachal Pradesh, focussing on Tibetan opera and its material culture.

NML is very open to working with colleagues in India on new projects, especially those who focus on adivasi artists and also colleagues who may be working with or collecting/representing communities in both the western and eastern Himalaya.

More broadly, National Museums Liverpool's mission is to be the world's leading example of an inclusive museum service. NML's has an international reputation for leading the way in new ways of thinking in museums focusing on the social, political and emotional role of the museum and as such its international work is multi-faceted.

As a democratic and inclusive museum service NML believes in the concept of social justice and pursue opportunities to make cultural connections across the world that will benefit local and international audiences. NML is a museum service in a global city and in a country with a richly diverse population. NML's collections derive from Liverpool's history as a global port city and they include some of the world's most important collections which are universal in their range. They only make sense in an international context.

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## National Museums Northern Ireland

**Director & Chief Executive: Tim Cooke**

**Type of Museum:** National museum funded by the Department of Culture, Arts and Leisure (Northern Ireland).

**Website:** <http://www.nmni.com/home.aspx>

**Contact details:** <http://www.nmni.com/Home/About-Us/Senior-Staff>

**Annual visitor numbers:** 904,000

### About

National Museums Northern Ireland consists of four museums. Armagh County Museum is the oldest county museum in Ireland. Its collections cover the history of the area. Ulster Folk and Transport museum is set in open parkland and consists of cottages, farms, schools and shops, with costumed visitor guides. Ulster American Folk Park tells the story of Irish emigration to the US, leading visitors from cottages to a full size emigrant sailing ship. Ulster Museum contains eclectic national and international collections.

### About the collection

Ulster museum includes a 12,000 strong art collection, including paintings, drawings, sculpture and ceramics, particularly strong on 19<sup>th</sup> century British and Irish art, and art from the Troubles. History collections include both the social and industrial history of Ireland and world collections. The largest group of Asian objects come from India. India has many links with Northern Ireland since colonial times and religious and everyday objects are well represented in the collection.

### Location

Ulster Museum Botanic Gardens, Belfast, County Antrim BT9 5AB	Ulster Folk & Transport Museum Cultra, 153 Bangor Rd, Holywood BT18 0EU
Ulster American Folk Park 2 Mellon Rd, Omagh BT78 5QU	Armagh County Museum The Mall E, Armagh BT61 9BE

### Current and future priorities

Work with non-traditional users. This year, work was undertaken with 38 different partners across our sites, including those engaging with some of the most vulnerable sections of society, and eleven

STEM-related partners. Partnerships ranged from Achieving Belfast, Age Concern and Clanmil Housing to Open Arts, Sure Start and Belfast Festival. These partnerships have driven audience development through increased participation amongst non-traditional museum users.

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## National Museums Scotland

**Director: Dr Gordon Rintoul**

**Type of Museum:** National Museums Scotland is Scotland’s national museum service, governed by a board of trustees. It is a non-departmental public body, funded by the Scottish Government.

**Website:** <http://www.nms.ac.uk/>

**Contact details:** <http://www.nms.ac.uk/about-us/our-organisation/executive-team/>

**Annual visitor numbers:** 2,492,510

### About

NMS care for museum collections of national and international importance, presenting and interpreting them for a broad audience.

### About the collection

The collections span five main subject areas: Art and Design, Natural World, Scottish History, Science and Technology and World Cultures. There is also a collection of European decorative art which is the most comprehensive in the UK outside the V&A, and has international importance.

Highlights of the very diverse material include Dolly the sheep, Concorde G-BOAA, a tea service of the Emperor Napoleon and an Assyrian relief of King Ashurnasirpal II.

### Location

National Museum of Scotland Chambers Street, Edinburgh EH1 1JF	National Museum of Flight East Fortune Airfield, East Lothian EH39 5LF
National Museum of Rural Life WesterKittochside Philipshill Road East Kilbride, Glasgow, Lanarkshire G76 9HR	National War Museum Edinburgh Castle, Castlehill, Edinburgh, Midlothian EH1 2NG

### Current and future priorities

- National Museum of Scotland Masterplan implementation, Phase 3: this involves the renewal and upgrade of ten exhibition galleries within the National Museum of Scotland.
- National Museums Collection Centre Masterplan implementation: this involves demolition of existing buildings and construction of a new storage building in Granton to replace collection facilities which have been vacated due to the construction of the new Forth Crossing.
- National Museum of Flight Masterplan implementation, Phase 2: taking forward plans for restoration of two of the historic hangars and the redisplay of key objects from the aircraft collection.
- Continuing to capitalise on the significant successful engagement with our events and exhibitions programmes (the National Museum of Scotland is the most visited museum outside London), developing a touring exhibitions programme and expanding the digital offer.
- Focused development of national and international partnerships, expanding fundraising

and income generation to deliver strategic ambitions across our Capital Projects, Public Programmes, Research, National and International Programmes.

### International priorities

- Expanding NMS's reach, reputation and opportunities for revenue generation globally through identified projects and partnerships
- We are currently developing new plans for international touring exhibitions

### Working with India

National Museum Scotland has been working with the Indian Museum in Kolkata since 2008. This has included a series of skills exchange visits 2008-2010 (supported by the British Council) and recently a renewed agreement to develop mutually beneficial projects on related collections and skills development needs for our respective organisations.

National Museums Scotland's Director, Dr Gordon Rintoul, visited India in February 2014 to renew and research prospects for the Museum in India as part of the British Council's involvement in the 'Museums and Transformation' conference in Kolkata and Delhi. Following this, the Director of the Indian Museum visited Edinburgh in June 2014 to discuss future developments of this partnership. National Museums Scotland is currently in discussions with the Indian Museum with regards to supporting the Phase 2 redevelopment of the Indian Museum.

National Museums Scotland also has a wider series of contacts across India, relating to our collections and research interests. We recently worked with the National Museum of Mankind (IGRMS) in Bhopal, which involved peer review of our Naga collections by colleagues at IGRMS, for example.

National Museum Scotland's 'Indian' collections are wide ranging, across all collecting areas from natural sciences to technology, art and design, history and world cultures. For example, National Museum Scotland has collected Indian textiles since its founding as an example of industrial production. Indian design has been inspiring Scottish textiles since the seventeenth century. Scottish industry (power - water then steam and ultimately electricity) exported to India (railways still a significant link) and some of the Indian Museum's founding collections were developed by Scottish natural historians. They want to develop such collections through researching their shared histories between Scotland and India and exploring together how they can bring these up to date to represent modern India, potentially exploring contemporary Indian Craft or new research or outreach projects.

National Museums Scotland is displaying a selection of items from the Indian collections in a new exhibition, *India Connections* which will be shown at the National Museum of Scotland from November 2014 - March 2015. They definitely want to expand our work in India and are keen to play a key role in discussions going forward.

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## National Portrait Gallery

**Director:** Sandy Nairne

**Type of Museum:** National museum, funded by the Department for Culture, Media & Sport, plus in house exhibition tickets and commerce. Like other national museums, the Gallery is supported both by government and increasingly by a large number of individuals, companies, trusts and foundations, as well as by the receipts from ticketed exhibitions, shops, catering and events.

**Website:** <http://www.npg.org.uk/>

**Contact details:** <http://www.npg.org.uk/about/contactus.php>

**Annual visitor numbers:** 2,014,636

### About

The National Portrait Gallery seeks 'to promote through the medium of portraits the appreciation and understanding of the men and women who have made and are making British history and culture, and ... to promote the appreciation and understanding of portraiture in all media'.

The Gallery holds the most extensive collection of portraits in the world.

## About the collection

The Primary Collection contains more than 11,000 portraits. The collection begins with Tudor and Stuart portraits from 1485 onwards, including iconic images of monarchs. Portraits from the Victorian period include a unique image of the Bronte sisters, and the anti-slavery society convention. Recent commissions include notable people from Bobby Charlton to Sir Ian McKellen.

## Location

St Martin's Pl, London WC2H 0HE

## Current and future priorities

The National Portrait Gallery aims to be the foremost centre for the study of and research into portraiture, as well as making its work and activities of interest to as wide a range of visitors as possible.

The Gallery's strategic plan to 2015 focuses on increasing its reach to more diverse audiences, reflecting the make-up of the UK, and attracting older and low income audiences. It also includes plans to explore wider media – digital as well as traditional forms. It seeks to increase by 15% the number of young people and families making visits outside school time. Other priorities includes: outreach work to schools in remote locations; creating opportunities for acquisition and creation of new works; and develop outstanding research into British portraiture.

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## Natural History Museum

**Director:** Sir Michael Dixon

**Type of Museum:** National museum funded by the Department of Culture, Media & Sport, private donors, retail and exhibition tickets

**Website:** <http://www.nhm.ac.uk/>

**Contact details:** <http://www.nhm.ac.uk/about-us/contact-enquiries/index.html>

**Annual visitor numbers:** 5,578,580

## About

The Natural History Museum (NHM) is the UK's national museum of the natural world. The Museum was founded in 1753 with the British Museum, but since 1881 has occupied its own landmark buildings in London's South Kensington. Today NHM works at the forefront of scientific research and public engagement to challenge thinking about the natural world through addressing global issues related to evolution, biodiversity and sustainability. NHM employs more than 800 staff, including 300 scientists and researchers who are active in more than 80 countries. The Museum holds the world's most important collection of natural history specimens and the largest library and archive related to the natural world. The Natural History Museum is the UK's third most visited attraction and is in the top ten most-visited museums worldwide.

## About the collection

The collections of the Museum comprise 80 million specimens and artefacts, gathered over 400 years. The collections cover the life and earth sciences and include extinct and extant species from virtually all known groups of animals and plants, while the mineral collections represent inorganic substances from across Earth and the wider solar system. Technological advancements have meant that as well as traditional collections, the Museum is also home to cell and tissue cultures, DNA banks and other molecular records.

## Location

Natural History Museum Cromwell Rd, London SW7 5BD	Natural History Museum at Tring The Walter Rothschild Building, Akeman St, Tring, Hertfordshire HP23 6AP
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## Current and future priorities

Creating digital collections, combining them with new forms of scientific data and sharing them freely across the world are just some of the challenges the Museum must meet in the coming years. To respond to these changes, NHM is launching a new five-year strategy, with a focus on four dimensions of the Museum's work: Digital, International, National and London.

By bringing programmes of public engagement and scientific research ever closer together across these four platforms, NHM aim to promote the collection and all that follows from it as one of the world's great scientific resources for both experts and the public.

## International priorities

NHM's touring exhibitions travel to around 20 countries per year, across six continents, and reach an audience of 3.7m visitors outside the UK. NHM's training programmes cover diverse aspects of museum operations, collections care and natural science, and they develop these with institutional partners around the world. They also provide strategic planning advice, technical consultancy and capital project planning support to peer museums as they refurbish and renew their buildings and facilities.

The Natural History Museum holds extensive specimen collections from the whole of the Indian subcontinent, covering all aspects of the natural world. Many of these collections have been developed in parallel - and often in close collaboration - with the Indian Museum and the Surveys of India since the early 19th Century. They are keen to maintain and develop these long-standing historic ties and are currently discussing MOUs with various institutions in India to enhance exchange of information and pursue future joint programmes.

Their library and collections are of considerable cultural and historical interest, containing books, manuscripts and artwork relating to India and Indian collections. They have recently successfully collaborated with the Indian National Archives and the Botanical Survey of India on the work and collecting legacy of the first director of the Indian Botanic Garden – culminating in an international conference. In 2012 they hosted an Indian artist in residence, Sunoj D, who produced work in response to the scientific, commercial and political stories hidden within our historic India collection. Their past research collaborations in India have been extensive and have a number of active projects with Indian institutions, ranging from Delhi in the north to Bangalore in the south.

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## Norfolk Museums Service

**Head:** Steve Miller

**Type of Museum:** local council museum service also supported by the Arts Council of England.

**Website:** <http://www.museums.norfolk.gov.uk/>

**Contact details:** [http://www.museums.norfolk.gov.uk/General\\_Resources/NMAS\\_Contact\\_Us](http://www.museums.norfolk.gov.uk/General_Resources/NMAS_Contact_Us)

**Annual visitor numbers:** not recorded

### About

Norfolk Museums Service has since 1974, managed a very diverse group of museums across the county, from Norwich Castle in Norwich City Centre, to small town museums.

### About the collection

Norfolk Museums Service holds over three million objects within its varied collections ranging from Natural History, Social History, World collections and Archaeology to Contemporary Art and Regimental History. Items reflecting the history and industry of Norfolk embrace everything from a combine harvester, to a wire netting machine, transport, Lowestoft porcelain and a surviving ship's biscuit from the 1880s.

The service is gradually adding all its holdings to a new collections website.

## Location

Norwich Castle Castle Meadow, Norwich, NR1 3JU	Museum of Norwich at the Bridewell 3 Bridewell Alley, Norwich, NR2 1AQ	Strangers' Hall Charing Cross, Norwich, NR2 4AL
Royal Norfolk Regimental Museum Shirehall Market Ave Norwich NR1 3JQ	Lynn Museum Market St, King's Lynn, Norfolk PE30 1NL	Elizabethan House Museum 4 S Quay, Great Yarmouth, Norfolk NR30 2QH
Time and Tide Blackfriars' Rd, Great Yarmouth, Norfolk NR30 3BX	The Tolhouse Tolhouse Street, Great Yarmouth, NR30 2SH	Gressenhall Farm and Workhouse Fakenham Rd, Gressenhall, Dereham NR20 4DR
Cromer Museum Tucker St, Cromer, Norfolk NR27 9HB	Ancient House White Hart St, Thetford, Norfolk IP24 1AA	

## International priorities

Norfolk Castle took part in a *Stories of the World* project which focused on reciprocal artist exchanges with CSMVS in Mumbai. The Ancient House at Thetford has developed an excellent relationship with the local Sikh community, and their Learning Manager has recently been awarded a travel grant from the British Council to allow the museum to develop this work further.

## Nottingham Museums

### Director:

**Type of Museum:** Local council museums also supported by the Arts Council of England.

**Website:** <http://www.nottinghamcity.gov.uk/article/22174/Museums-Galleries-and-Attractions>

**Contact details:** Nottingham Castle and Museum: (+44) 0115 876 1400

**Annual visitor numbers:**

### About

Nottingham's historic spaces include: the 17<sup>th</sup> century Nottingham Castle; an Elizabethan mansion, Wollaton Hall and Park; Newstead Abbey; Nottingham Contemporary and New Art Exchange, a modern art gallery and arts centre; Green's Windmill and Science Centre, a windmill with a focus on teaching science; and the Museum of Nottingham Life at Brewhouse Yard which gives a history of the town in a space created from five 17<sup>th</sup> century cottages.

### About the collection

Nottingham's collections are as diverse as its museums – including a collection of toys and social history objects; an art collection from the 11<sup>th</sup> century to the present day, with a focus on Nottingham artists Paul Sandby, Richard Parkes Bonington, Thomas Barber, John Rawson Walker and Henry Dawson; a costume collection which spans the globe; and a natural history collection with a focus on extinction and near-extinction, including kakapos and a duckbilled platypus.

## Location

Nottingham Castle Casple Place, Nottingham NG1 6EL	Wollaton Hall and Park, Nottingham, Nottinghamshire, NG8 2AE	Newstead Abbey Nottingham NG15 8NA
Museum of Nottingham Life, Castle Blvd, Nottingham NG1 6AD	Green's Windmill and Science Centre Windmill Lane, Nottingham NG2 4QB	New Art Exchange 39 - 41 Gregory Blvd, Nottingham NG7 6BE
Nottingham Contemporary Weekday Cross, Nottingham NG1 2GB		

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## Oxford University Museums

### Director of Oxford University Museum of Natural History: Professor Paul Smith

**Type of Museum:** A partnership of the University of Oxford Museums, supported by Arts Council England. All the participating museums are supported by the University of Oxford, the Higher Education Funding Council for England, a variety of Trusts and Foundations, commercial activity, philanthropic support from donors and voluntary support from visitors.

**Website:** <http://www.museums.ox.ac.uk/drupal7/> and <http://www.oxfordaspiremuseums.org/>

**Contact details:** <http://www.oxfordaspiremuseums.org/aspire/aspire-team>

**Annual visitor numbers:** 2 million, approx

### About

The four University of Oxford Museums incorporate art, world history, ethnography, the natural environment and the history of science.

### About the collection

The Ashmolean Museum holds some of the most important collections of art and archaeology in the UK outside London. Highlights amongst its 1m objects include: internationally significant collections of pre-Dynastic Egyptian material and Minoan antiquities. It has outstanding displays of Indian, Chinese, Japanese and Islamic art. In December 2013 the Museum was bequeathed Michael Sullivan's personal collections of contemporary Chinese art, comprising more than 400 works.

The Museum of the History of Science cares for the world's largest collection of historic scientific instruments, amounting to over 19,000 objects. In addition to significant European material, the Museum holds the most important collection of scientific instruments from the Islamic world, an outstanding collection of astrolabes and early astronomical instruments, and specialist collections for the 19<sup>th</sup> and 20<sup>th</sup> centuries, including the Marconi Collection and some of the earliest experimental photographs.

The Museum of Natural History houses internationally important mineralogical, palaeontological, entomological and zoological collections including the earliest surviving British natural history specimens, the only surviving dodo soft tissue, the first scientifically described remains of dinosaurs, and extensive 18<sup>th</sup>-20<sup>th</sup> century archives. The Museum houses 7m objects, of which over 27,000 are zoological and paleontological type specimens, the largest collection of type material in a UK museum outside the Natural History Museum, London.

The Pitt Rivers' collections of ethnography, archaeology and associated photographs and manuscripts are some of the most important in the UK. They range from great cultural treasures, such as those from Captain Cook's voyages to the Pacific, to collections key to understanding archaeology's history;

chronologically, they range from some of the oldest recorded human artefacts from Tanzania's Olduvai Gorge, to items produced in 2012.

### Location

<b>Ashmolean Museum</b> Beaumont St, Oxford OX1 2PH	<b>Museum of the History of Science</b> Broad St, Oxford OX1 3AZ	<b>Museum of Natural History</b> Parks Rd, Oxford OX1 3PW
<b>Pitt Rivers Museum</b> South Parks Road, Oxford OX1 3PP		

### Current and future priorities

Oxford University Museums contribute directly to the resilience and sustainability of the cultural sector through ASPIRE Events, a programme which offers a wide range of knowledge sharing conference, workshops and seminars: <http://www.oxfordaspiremuseums.org/aspire/museum-training-events>. Future priorities for University of Oxford Museums include the launch in 2015 of Oxford Cultural Leaders, a new executive leadership programme to train the next generation of leaders in the cultural sector, and the development of a new sector leading Collections Research Centre.

### International priorities

Oxford University Museums have an active international profile and seeks to build international partnerships through touring exhibitions; loans for exhibitions and research; collaborative skills development for the staff of Oxford Museums and their partners; Oxford Cultural Leaders; international research collaborations; and through knowledge exchange via workshops and symposia.

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## Pallant House Gallery

**Executive Director: Marc Steene**

**Artistic Director: Simon Martin**

**Type of Museum:** Pallant House Gallery is a limited charitable company supported by the local council and the Arts Council of England.

**Website:** <http://www.pallant.org.uk/>

**Contact details:** <http://pallant.org.uk/about1/contact-us>

**Annual visitor numbers:** not reported

### About

Pallant House has been open as an art gallery since 1982 following a number of significant bequests of modern art.

### About the collection

The Gallery's Collection of British Modern art is frequently described as one of the best in the UK with important works by Gino Severini, Ivon Hitchens, Henry Moore, John Piper, Graham Sutherland, Patrick Caulfield, Michael Andrews, Peter Blake and Richard Hamilton.

### Location

Pallant House Gallery, 9 North Pallant, Chichester, West Sussex, PO19 1TJ

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## Penlee House Gallery & Museum

**Director:** Louise Connell

**Type of Museum:** Owned and operated by Penzance Town Council, with support from Cornwall Council and Arts Council England as part of the Cornwall Museums Partnership.

**Website:** <http://www.penleehouse.org.uk/>

**Contact details:** <http://www.penleehouse.org.uk/contact.html>

**Annual visitor numbers:** 42,000

### About

The Museum focuses on the history of Cornwall, and its strong connections with the sea.

### About the collection

Penlee's collection includes the archaeological and natural history of Cornwall. Its fine art collections include painters strongly associated with the area such as the Newlyn School. Since the early 20th century, the museum's social history collecting has been focussed on the far west of Cornwall, including industries such as fishing, farming, mining and tourism.

### Location

Penlee House Gallery and Museum, Morrab Road, Penzance, Cornwall, TR18 4HE

### Current and future priorities

- To inspire and engage more people and a range of people with the collections
- To provide exceptional customer service
- To ensure continued financial stability
- To maintain existing partnerships and to forge strong and sustainable new ones
- To raise the profile of heritage in Cornwall.

### International priorities

Penlee looks for links with our collections, or to the Cornish diaspora - 19th century emigration to the Americas, South Africa and Australia by skilled tin miners and their families. Penlee do not have significant holdings about Indian heritage or culture.

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## Porthcurno Telegraph Museum

**Chief Executive:** Mark George

**Type of Museum:** The museum is a charity supported by the PK trust, plus donations and legacy giving. It is also supported by the Arts Council as part of the Cornwall Museums Partnership.

**Website:** <http://www.porthcurno.org.uk/>

**Contact details:** <http://www.porthcurno.org.uk/page.php?id=12>

**Annual visitor numbers:** The Museum has recently benefited from major investment and development of its buildings, infrastructure, exhibitions and activities, and so has been closed to the public for a number of months for this work. It is anticipated that visitor numbers will increase steadily in coming years, but they are currently in the order of 30,000 per annum.

### About

Porthcurno was established in 1870, and became the world's biggest cable station - the Telegraph Museum at Porthcurno is the home of this story. From the small Cornish cove of Porthcurno a network of telegraph cables radiated which stretched more than 150,000 miles around the world. Through its work the museum charts the genesis of international communications from its inception, through two

world wars to the present day, and demonstrates the huge impact that international telegraph networks had on economics, trade, politics and all other aspects of human life around the globe.

### **About the collection**

The collection consists of Grade II and grade II\* Listed historic buildings including the cable hut, 1929, the Edwardian cable station, 1904 and the Second World War tunnels, 1941, plus electro-machinery and social and historical material which relates to the evolution of telegraph.

### **Location**

Porthcurno Telegraph Museum, Eastern House, Porthcurno, Cornwall, TR19 6JX

### **Current and future priorities**

The Museum's key aims for 2014-16 are to strengthen access, learning and international links; collections management and research; and general sustainability.

Our strategies include the strengthening of all marketing channels; the creation of a lively activities and events programme; increased archive and programming reach, along with visitor numbers; the establishment of international linkages and incubator activities; the creation of a new branded website; the digitisation of our Designated collections; increased income from FOH, building resources, research, training, merchandising and fundraising.

### **International priorities**

The Museum is not currently engaged in work with India, however there is a desire actively to pursue links which are appropriate to the history of connections between India and the UK through the development of the cable telegraph network. Porthcurno Telegraph Museum has been successful in applying for a British Council travel grant to support this work.

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## **Queens Own Hussars Museum**

**Asst Curator: David Walker**

**Type of Museum:** Regimental museum

**Website:** <http://www.qohmuseum.org.uk/>

**Contact details:** info@qohmuseum.org.uk

**Annual visitor numbers:** not recorded

### **About**

The Museum gives a comprehensive history of the Queen's Own Hussars Regiment from its foundation in the late seventeenth century up to the present, with emphasis on horse and tank warfare.

### **About the collection**

The Collection consists of papers, uniforms, medals, photographs and other materials relating to the history of the regiment. Displays in the museum focus on 19<sup>th</sup> century regimental stables, mechanisation and the Regiment's experience at El Alamein.

### **Location:**

Lord Leycester Hospital, 60 High St, Warwick CV34 4BH

### **International priorities**

Previous recipient of a British Council India travel grant

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## Redbridge Museum

**Museum manager:** Gerard Greene

**Type of Museum:** Local authority museum, supported by the London Borough of Redbridge

**Website:** [http://www2.redbridge.gov.uk/cms/leisure\\_and\\_libraries/culture/redbridge\\_museum.aspx](http://www2.redbridge.gov.uk/cms/leisure_and_libraries/culture/redbridge_museum.aspx)

**Contact details:** [http://www2.redbridge.gov.uk/cms/contact\\_pages/r/redbridge\\_museum.aspx](http://www2.redbridge.gov.uk/cms/contact_pages/r/redbridge_museum.aspx)

**Annual visitor numbers:** 19,694

### About

Redbridge Museum is a small local museum with general collections reflecting the history of the area. About 35% (or 101,000 people) of the London Borough of Redbridge's population is from south Asia, principally India and Pakistan, one of the largest concentrations in London and the UK. There are also strong historical links to India with East India Company employees living in the local area during the 17th and 18th centuries. For both these reasons, Redbridge Museum has over the last 15 years produced exhibitions, events and education sessions which reflect these histories.

### About the collection

Collections range from material from local trade and industry over the last century to a 'moving stories' collection, including photographs and other donations from diaspora populations who moved to Redbridge, particularly from the 1950s onwards.

### Location

Redbridge Museum, 2nd Floor Central Library, Clements Road, Ilford, Essex, IG1 1EA

### Current and future priorities

- 2014-15 Programme of exhibitions, website, publication, education session to commemorate First World War Centenary and the local impacts of the War
- 2015-16 Exhibition exploring Ice Age Ilford and development of new collections website
- 2016 Part of ACE funded touring exhibition programme by photographer Tim Smith which explores links between Gujarat and Britain.

### International priorities

Redbridge's international work has been guided by a desire to produce relevant programming for local residents and to ensure Redbridge Museum's collections are reflective of the constantly changing communities who live in the London Borough of Redbridge.

In January 2014, the Redbridge Museum Manager travelled to Gujarat as part of a British Council scheme to explore the textile trade links with the East India Company, the links between the Gujarati diaspora in Redbridge today and India and to forge new links with Indian professionals. This research, photographs and film will support a forthcoming ACE funded major touring exhibition about the links between Gujarat and the UK by respected photographer Tim Smith. It will be complemented by new community research by the Museum with the Redbridge Gujarati communities to be undertaken during 2015-16.

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## REME Museum of Technology: The Corps of the Royal Electrical and Mechanical Engineers

**Curator:** Jennifer Allison

**Type of Museum:** Regimental museum, supported by private donations and ticket sales

**Website:** <http://www.rememuseum.org.uk>

**Contact details:** <http://www.rememuseum.org.uk/contactus.aspx>

**Annual visitor numbers:** not recorded

**About**

REME is the museum of the corps of Royal Electrical and Mechanical Engineers, and tells the history of its work.

**About the collection**

REME has a significant collections of more than 100 military vehicles, from tractors to tank transporters and recovery vehicles. There is also a variety of medals, documents, paintings, weapons and uniforms associated with REME.

**Location**

REME Museum, Isaac Newton Road, Arborfield, Berkshire, United Kingdom, RG2 9NH

**International priorities**

Recent recipient of a British Council India travel grant. During the Second World War, the Royal Electrical and Mechanical Engineers (REME) worked closely with the Indian Electrical and Mechanical Engineers (IEME).

The role of both the Corps is the same – to develop, fix and maintain the equipment used by their relevant Armies.

We are interested in showing the links between the two Corps with a focus on World War 2.

The REME Corps and the Museum are due to relocate from their current home in Arborfield to former RAF Lyneham and reopen to the public by Summer 2016.

Due to the relocation, the Museum has the opportunity to ‘start again’ in regard to its displays.

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## Royal Air Force Museum

**Director General:** presently vacant

**Type of Museum:** national museum supported by the Ministry of Defence

**Website:** <http://www.rafmuseum.org.uk/>

**Contact details:** <http://www.rafmuseum.org.uk/contact-us/>

**Annual visitor numbers:** not recorded

**About**

The Museum tells the story of the Royal Air Force. A single Museum, it operates from two sites in London and Cosford.

**About the collection**

The collection comprises several hundred thousand objects ranging in size from aircraft to lapel badges, and spanning more than a century of aviation history. They include photographs, fine art, medals, uniform, films and sound material.

**Location**

Royal Air Force Museum, Grahame Park Way, London NW9 5LL

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## Royal Albert Memorial Museum and Art Gallery (RAMM)

**Director:** Camilla Hampshire

**Type of Museum:** Local authority museum, supported by Exeter City Council and the Arts Council of England.

**Website:** <http://www.rammuseum.org.uk/>

**Contact details:** <http://www.rammuseum.org.uk/about-ramm/ramm-people>

**Annual visitor numbers:** 270,000

### About

RAMM is one of the major museums in South West England and home to a broad ranging museum and art gallery collection.

### About the collection

The diverse collection consists of over one million individual objects and specimens from all over the globe. They are divided into the following curatorial departments: antiquities; ethnography; natural history, decorative and fine arts.

### Location

Royal Albert Memorial Museum, Queen St, Exeter, Devon EX4 3RX

### Current and future priorities

RAMM completed a major refurbishment in 2011 and won the coveted Art Fund Prize for Museum of the Year 2012. Its redisplays draw on the museum's outstanding international collections of ethnography, natural history, art and archaeology to tell the story of RAMM's collectors and their global connections, as well as the geology and history of the city and region. Over the next three years the museum will continue to stage a diverse programme of exhibitions and events to appeal to residents and visitors to a tourist centre such as Exeter; increasingly the museum utilises the work of contemporary artists to engage new audiences. In 2014 the museum signed a memorandum of understanding with the University of Exeter and now regularly they work as partners in developing new projects, particularly in the digital sphere.

### International priorities

The nature of RAMM's collections – the ethnography has Designated status in the UK – ensures it works with scholars across the world. However, this has tended to focus on Pacific and African collections. A recent collections review project identified Indian collections as among the least researched areas of RAMM's holdings. Preliminary surveys were carried out, but far more could be achieved in this field with greater collaboration. RAMM's conservation laboratories regularly attract interns from Europe, UK and US; RAMM has not previously welcomed Indian students on these schemes. RAMM's partner, the University of Exeter, has developed institutional relationships with key organisations in Bangalore and welcomes several hundred Indian students on its courses.

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## Royal Armouries

**Director-General and Master of the Armouries:** Dr Edward Impey

**Type of Museum:** A national museum supported by the Department for Culture, Media and Sport.

**Website:** <http://www.royalarmouries.org/home>

**Contact details:** <http://www.royalarmouries.org/what-we-do/specialist-services/specialist-enquiries/>

**Annual visitor numbers:** 1,810,783

## About

The Royal Armouries is the National Museum of Arms and Armour, having evolved from the working armoury at the Tower of London. The museum is based in Leeds but continues to display its collections in the Tower of London and in its museum of artillery at Fort Nelson in Hampshire.

## About the collection

The Royal Armouries collection consists of 70,000 examples of arms, armour and artillery dating from antiquity to the present. It includes royal armours of the Tudor and Stuart kings; arms and armour of the English Civil Wars; British and foreign military weapons from the Board of Ordnance and MOD Pattern Room collections; hunting and sporting weapons, as well as an exceptional collection of oriental arms and armour. It retains a collection of Indian arms and armour of international standing in its holdings. There is also a library and paintings on related subjects.

## Location

Royal Armouries Museum, Armouries Drive, Leeds, LS10 1LT

## Current and future priorities

Major exhibitions relating to centenaries of the First World War, the battle of Agincourt in 1415 and the battle of Waterloo in 1815.

## International priorities

The Royal Armouries has sent conservators to study and work in India, and have hosted studentships in the Leeds museum from India, including one in the current year on a V&A Nehru fellowship. The Royal Armouries is open to the potential of international work in India, and encourage students from India.

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## Royal Cornwall Museum

**Director:** Ian Wall

**Type of Museum:** Owned by the Royal Institution of Cornwall, it is a charity partly funded by endowment and donations. It is also supported by Cornwall Council and the Arts Council as part of the Cornwall Museums Partnership.

**Website:** <http://www.royalcornwallmuseum.org.uk/>

**Contact details:** <http://www.royalcornwallmuseum.org.uk/about/staff.htm>

**Annual visitor numbers:** not reported

## About

Founded in 1818 as a literary and philosophical institution offering lectures and a museum, today the Royal Cornwall Museum offers galleries of Cornish and world history, plus a research library.

## About the collection

The Royal Cornwall Museum holds collections of Cornish and European archaeology and social history, as well as world cultures. The fine and decorative art collections hold work by Cornish artists, designers and makers but also contain significant works by nationally and internationally important artists from other parts of the world. The geology and flora and fauna of the South West of England are represented in the geological and biological collections and are complemented by UK and world material.

## Location

Royal Cornwall Museum, River Street, Truro, Cornwall, TR1 2SJ

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# Royal Museums Greenwich

**Director: Dr Kevin Fewster**

**Type of Museum:** A national museum supported by the Department of Culture, Media and Sport

**Website:** <http://www.rmg.co.uk/>

**Annual visitor numbers:** 2,488,801 visits (excluding Cutty Sark)

## About

Royal Museums Greenwich (RMG) comprises four sites: the National Maritime Museum, the Royal Observatory, the Queen's House and Cutty Sark. Together these constitute one museum working to illustrate the importance of the sea, ships, time and the stars, and their impact on the shaping of our lives.

## About the collection

The Collections include a wide range of material relating to ships and navigation: some craft, including the only surviving 18<sup>th</sup> century tea clipper, the *Cutty Sark*, paintings, ship plans, equipment and models, charts and maps, weapons, uniforms, clocks and timekeeping implements.

## Location

National Maritime Museum Park Row, Greenwich, London SE10 9NF	Royal Observatory Greenwich Blackheath Ave, London SE10 8XJ
The Queen's House Romney Rd, Greenwich, London SE10 9NF	Cutty Sark King William Walk, London SE10 9HT

## Current and future priorities

- Put visitors first - create inspiring experiences that transform people's understanding of our subjects and collections (e.g. deliver audience segmentation project and new children's gallery)
- Value our heritage - care for and develop our unique collection and historic sites (e.g. deliver new storage facility and a new policy for contemporary collecting)
- Extend our reputation - maximise our reach to and impact on local, regional, national and international audiences and stakeholders. (e.g. secure partnerships with international museums; engage in joint programming with regional museums)
- Strengthen our organization - grow our expertise, increase revenues, control costs and manage risks. (e.g. re-launch the membership programme; develop a new travel trade scheme).
- For more information on RMG's activities, priorities and plans go to [www.rmg.co.uk/about/the-organization](http://www.rmg.co.uk/about/the-organization)

## International priorities

Whilst not directly working with Indian organisations at this time, RMG has had exploratory discussions with the British Council regarding linking up with relevant cultural institutions in India and we would like to build on these initial ideas.

The National Maritime Museum holds an important (but hitherto under-researched) collection of objects and documents relating to the Honorable East India Company. Other collections, such as papers from the Royal Indian Naval Association and the Colonel Hubert Kendell Percy-Smith collection are invaluable to researchers and genealogists exploring maritime connections. Material relating to Lascars is currently the subject of a community stakeholder based project which will digitize and enhance collection records and culminate with a conference and exhibition from autumn 2015.

In the Museum, Traders: the East India Company and Asia is a permanent gallery. For over 250 years the Company shaped trade between Britain and Asia, the consequences of such trade changed Britain and the world and still affects us today. Since its opening in 2011 the gallery has attracted over a million visitors.

Staff research and participation in conferences has resulted in many publications, not least Monsoon Traders, the Maritime World of the East India Company (2011) and Maritime Empires: British Imperial Maritime Trade in the Nineteenth Century (2004). Interestingly, India ranks sixth in the list of web visits to [www.rmg.co.uk](http://www.rmg.co.uk) by country of origin.

The RMG has unique offer (maritime perspective, Empire, public engagement with contested histories and participation to access and content) and as such RMG is continually looking for collaboration and partnerships that will lead to visitors and users accessing a balanced view on shared histories.

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## Royal Pavilion & Museums, Brighton and Hove

**Director:** JanitaBagshawe

**Type of Museum:** local authority museum, supported by Brighton Council and Arts Council of England.

**Website:** <http://www.brighton-hove-rpml.org.uk/Pages/home.aspx>

**Contact details:** <http://www.brighton-hove-rpml.org.uk/Pages/contactus.aspx>

**Annual visitor numbers:** 696,327

### About

Royal Pavilion and Museums comprises five sites including The Royal Pavilion - the 18<sup>th</sup> century Indo-Saracenic revival seaside palace of the Prince Regent (later King George IV). It was used as a hospital for Indian soldiers in WW1 and is a major landmark in the town and one of the UK's most iconic buildings.

### About the collection

The Museums' collections include fine art from 15<sup>th</sup> century woodcuts to Old Masters to the present, material relating to the early history of filmmaking, fashion and textiles, decorative art, world art (ethnography), natural history, contemporary craft as well as social history items from the area and an archaeology collection which includes Egyptology. The Royal Pavilion's interior houses a collection of Regency furniture.

### Location

Brighton Museum & Art Gallery Royal Pavilion Gardens, Brighton, BN1 1EE	Hove Museum & Art Gallery 19 New Church Rd, Brighton and Hove, BN3 4AB	Booth Museum of Natural History 194 Dyke Rd, Brighton BN1 5AA
Preston Manor Preston Drove, Hove, Brighton, BN1 6SD	Brighton Museum & Art Gallery Royal Pavilion Gardens, Brighton, BN1 1EE	

### Current and future priorities

- Reunification and redevelopment of the Royal Pavilion Estate and telling stories of the Estate from Royal to Civic ownership over two centuries; restoration of Royal Pavilion interiors; bringing out the heritage stories in the adjacent buildings which are used as performance spaces but were originally stabling and riding school for the Prince Regent
- Redeveloping displays at Brighton Museum and Art Gallery
- Sustainable Business Models

## International priorities

A member of staff received a British Council travel bursary to travel to India and explore links with other cultural organisations in 2014, this was in relation to War Stories exhibition which includes research around the Royal Pavilion as military hospital for wounded Indian Soldiers.

In the lead up to her visit she made contact with the Centre for Armed Forces Historical Research who invited her to give two lectures, one in Delhi, and one in Chandimandir, about the Royal Pavilion and its Indian connection. As it is the centenary year of the FWW both organisations were keen to exchange resources and research. They put Jody in touch with the Haryana Academy of History and Culture in Gurgaon who have collected letters, newspapers, medals belonging to Indian soldiers in WW1, one of which was sent from a hospital in Brighton.

As a result there is more awareness of our interest in Indian soldiers who may have been hospitalised in Brighton during the war and we've since been contacted by descendants of soldiers. Jody also met with staff from the Victoria Memorial Hall, Kolkata who are interested in doing a display of photographs of the Royal Pavilion as an Indian Military hospital, alongside a series of events organised by the British Council in Kolkata. This is an ongoing discussion.

Many of the photographs from RPM as a military hospital are being used as part of large graphic story-boards for an event and display being held in October 2014 by the British Ambassador in Delhi as part of the British centenary commemorations.

Brighton's World Art collection contains a strong collection of ethnographic material from India and we also hold a collection of Indian miniatures. Brighton's World Art section works with UK specialists, and museum counterparts and source communities abroad, on a project-by-project basis - for example on recent collections-based initiatives relating to New Ireland in the Pacific, Sierra Leone, and Burma. They would be open to collaborating with colleagues in India in the future.

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## Science Museum Group

**Director:** Ian Blatchford

**Type of Museum:** National museum, supported by the Department for Culture, Media and Sport.

**Website:** [http://www.sciencemuseum.org.uk/about\\_us/smg.aspx](http://www.sciencemuseum.org.uk/about_us/smg.aspx)

**Contact details:** [http://www.sciencemuseum.org.uk/about\\_us/contact\\_us.aspx](http://www.sciencemuseum.org.uk/about_us/contact_us.aspx)

**Annual visitor numbers:** 5,712,000

### About

The Science Museum Group includes the UK's largest Science Museum, two railway museums, and museums exploring media and industry. The group has a uniquely wide geographical reach, from central London to northern cities.

### About the collection

The Science Museum's collections record of scientific, technological and medical change since the eighteenth century, and encompasses everything from kettles to space capsules. MOSI's collections tell the story of Manchester as the world's first industrial city, and mainly collects objects from carding machines to scientific instruments made in the Manchester area. The National Media Museum traces photography, cinematography and digital media from lantern slides to modern film equipment. The two railways museums hold more than 300 locomotives, including the Flying Scotsman, plus railway film, photos and art.

### Location

Science Museum Exhibition Rd, London SW7 2DD	Museum of Science and Industry (MOSI) Liverpool Rd, Manchester M3 4FP	National Railway Museum Leeman Rd, York YO26 4XJ
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National Media Museum Little Horton Ln, Bradford, BD1 1NQ	National Railway Museum at Shildon “Locomotion”, Soho St, Shildon, Co. Durham DL4 1PQ
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### Current and future priorities

- Financial sustainability: A critical priority for the Group is increasing financial resilience, with a sustainable operating cost base, and the ability to withstand further reductions in government funding. This will be achieved through both savings and increasing income from other sources.
- Masterplanning: Major masterplan work is taking place or in the planning stages at all of the Group’s Museums. Fundraising and delivery of these plans is a major priority and central to delivery of the Group’s ambitions.
- Learning: Science, engineering and maths are critical to the UK economy, but Government, business and other influential stakeholders are concerned about the lack of uptake of these subjects – especially amongst girls, those from lower socio-economic groups and from some BAME backgrounds. Research demonstrates the importance of informal science learning experiences to triggering and sustaining interest in science. The Group recognises it has an important role to play in addressing these challenges and has made it a key priority to be addressed through our Learning Strategy.
- Audiences: All four Museum’s have audience development priorities, around which programming is being focused. Increasing visit numbers, at all but the Science Museum, is a priority, and in particular at the National Media Museum. Delivery of programming, including a temporary exhibition programme with the capacity to tour between our sites and elsewhere is a major focus.

### International priorities

The Science Museum Group is currently in the early stages of developing an exhibition on Science in India to be shown at the Science Museum (currently proposed for display in 2017).

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## Sir John Soane’s Museum

**Director:** Abraham Thomas

**Type of Museum:** national museum supported by the Department for Culture, Media and Sport

**Website:** <http://www.soane.org/>

**Contact details:** [http://www.soane.org/about\\_us/contact](http://www.soane.org/about_us/contact)

**Annual visitor numbers:** 121,241

### About

Sir John Soane’s Museum is a 19<sup>th</sup> century townhouse containing paintings, a library, architecture and antiquities collected by Sir John. On his death in 1837, it was agreed to leave the museum as nearly as possible unchanged. The Museum is today therefore a time capsule of an early Victorian museum.

### About the collection

Soane’s house is in many areas densely packed with art and antiquities, including Hogarth’s *A Rake’s Progress* and *An Election*, Canaletto’s *Riva degli Schiavoni looking West*, the alabaster sarcophagus of Seti I, 30,000 architectural drawings, 6,857 historical volumes, 252 historical architectural models as well as important examples of furniture and decorative arts.

## Location

Sir John Soane's Museum, 13 Lincoln's Inn Fields, London WC2A 3BP

## Current and future priorities

Read the annual reports available on the website

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## Tate

**Director:** Sir Nicholas Serota

**Type of Museum:** National museum funded by the Department for Culture, Media and Sport, plus sponsorship, merchandise, membership and ticketed exhibitions

**Website:** <http://www.tate.org.uk/>

**Contact details:** <http://www.tate.org.uk/about/who-we-are/tate-structure-and-staff>

**Annual visitor numbers:** 6,988,278

## About

Tate holds the national collection of British art from 1500 to the present day, and the national collection of international modern and contemporary art from 1900 to today, with four galleries in London, Liverpool and St Ives.

## About the collection

The collection embraces all fine art media consistent with the two areas of focus (British post-1500 and international modern and contemporary post-1900). In the last decade, Tate has placed a strong emphasis on expanding the scope of the international collection beyond Western Europe and North America, increasing its holdings of modern and contemporary artworks from Africa, the Asia-Pacific, Eastern Europe, Latin America, the Middle East and South Asia.

## Location

Tate Modern Bankside, London SE1 9TG	Tate Britain Millbank, London SW1P 4RG
Tate Liverpool Albert Dock, Liverpool Waterfront, Liverpool L3 4BB	Tate St Ives Porthmeor Beach, St Ives, Cornwall TR26 1TG

## Current and future priorities

- To continue to work to make Tate more open, international, diverse and enterprising
- Working more and more in partnership with other institutions in the UK and Internationally
- Continuation/completion of major capital projects (at Tate Modern and Tate St Ives)
- Advocating for the importance and social value of art and visual literacy to society, both within the educational system and at large.

[Tate annual reports](#) available on the website.

## International priorities

Tate is a gallery with an international outlook, committed to programming exhibitions from contemporary artists from across the globe, some of whom will not have previously had a high profile in the UK.

In the last year, Tate has deepened its engagement with institutions and individuals in India - including major national and regional museums, leading artists and key independent curators and other protagonists. AnMoU with the Culture Ministry was signed in 2013, and provides a basis for Tate to collaborate with national institutions in the future.

Alongside this is a major focus on curatorial research into modernism and contemporary art in India which has tangible effects on our collection and programme. Work includes:

- Tate Modern partnered with Khoj, an independent gallery in Delhi, to create the exhibition Word. Sound. Power, shown in both institutions in Autumn-Winter 2013-14.
- Brooks International Fellowships: a pilot international fellowship scheme, to run September - December 2014 in collaboration with Delfina Foundation, will see three Fellows from India come to Tate to work on particular projects, hosted by curatorial departments at Tate Britain and Tate Modern and Learning
- Curatorial research and advocacy: Tate's curators, including Tate Modern Director Chris Dercon, have been involved in various local and international initiatives in India, engaging in research, advocacy and actively building links with peer organisations on various scales. Tate's own programmes will begin to show the results of this, with a major BhupenKhakhar exhibition planned, alongside other display initiatives.

Collection development: Tate's International Collections team has been active in India in the last 3 years (and in the wider South Asian region), engaging in research and advocacy as we seek to expand our collection to better represent historic modern and contemporary artistic practices in India. A South Asian Acquisitions Committee has been created to assist with this.

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## The National Archives

**Chief Executive and Keeper: Jeff James**

**Type of Museum:** national archive supported by the Ministry of Justice.

**Website:** <http://www.nationalarchives.gov.uk/>

**Contact details:** <http://apps.nationalarchives.gov.uk/Contact/>

### Annual visitor numbers

The National Archives does not track visitor numbers directly. The measures that we do track are as follows for the year 2013/14:

- 670,000 original records provided to people in the reading rooms at Kew
- 202 million downloads of our records from The National Archives's website and from partner websites - the UK Government Web Archive is used by more than a million people every month.

### About

The National Archives is the UK government's official archive containing 1,000 years of history.

### About the collection

Materials held by the archive include 12<sup>th</sup> century court records, medieval and early modern records of central government, wills, naturalisations certificates, criminal records, Foreign Office, Cabinet and Home Office papers.

### Location

The National Archives, Kew, Richmond, Surrey TW9 4DU

### Current and future priorities

- Provide access to records in ways that make them more open, more inclusive and more used than ever before
- Digital transformation - in the creation of records, accessioning, preservation, and the provision of access to records.

- Greater awareness of the need for robust information management - in record selection and disposal, data protection and cyber security.
- Addressing pressure on funding for all public services including archives - we lead the sector in professionalising procurement, seeking sustainable business models, and providing sector wide tools, grants and awareness raising.

### International priorities

The National Archives is not currently involved in any international work in India. They have in the past carried out a small number of international projects. However due to resourcing constraints TNA can generally only carry out such work where there is funding available to cover our costs.

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## The Wallace Collection

**Director: Dr Christoph Martin Vogtherr**

**Type of Museum:** national museum supported by the Department for Culture, Media and Sport. For self generated income see [annual report](#) on website.

**Website:** <http://www.wallacecollection.org/>

**Contact details:** <http://wallacecollection.org/contactus/departmentscontacts>

**Annual visitor numbers:** 415,469

### About

The Wallace Collection is a national museum which displays works of art collected in the eighteenth and nineteenth centuries by the first four Marquesses of Hertford and Sir Richard Wallace, the son of the 4th Marquess. It was bequeathed to the British nation by Sir Richard's widow, Lady Wallace, in 1897.

### About the collection

The Collection's treasures include an outstanding array of eighteenth-century French pictures, porcelain and furniture; many important seventeenth-, eighteenth- and nineteenth-century paintings; medieval and Renaissance works of art; and the finest collection of princely arms and armour in Britain.

The Wallace Collection is displayed at Hertford House, one of the family's London properties in the nineteenth century, and the easy and accessible layout of the rooms and the way in which the objects are presented are all part of its essential charm.

### Location

The Wallace Collection , Hertford House, Manchester Square , London W1U 3BN

### Current and future priorities

The Wallace Collection is a thriving National Museum with a wide range of activities and a high research profile attracting about 400,000 visitors p.a. Our extensive and successful refurbishment programme has now reached the Great Gallery that will reopen in 2014. For the years from 2014, the museum needs clear priorities and a new sense of direction to guide decisions and help us find money. This is even more important in a time of rapidly changing public sector and relative financial insecurity. After a long and productive series of internal consultations and discussions about our future, the Wallace Collection will be:

- a leading centre for French eighteenth-century art and for European princely arms and armour
- a welcoming, accessible and inspirational museum promoting our core areas to a diverse audience and encouraging learning
- a museum with an up-to-date infrastructure and with sufficient space for its collections, visitors, staff and activities

## International priorities

- Joint Academic teaching programmes with Universities in France
- Exhibition projects with museums in France, Germany and the US

We are currently not carrying out collaborative projects with India, but have many relevant collections:

The Wallace Collection includes one of the finest groups of Indian arms and armour in the United Kingdom. Acquired primarily in Paris in the middle of the 19th century, before being brought to London in the 1870s, Sir Richard Wallace's 'Oriental Armoury' comprises weapons, armour and related objects from many diverse places and cultures, including Eastern Europe, Turkey, The Middle East, Persia, China, Japan and Indonesia.

However many of the finest and most historically significant pieces come from India. Some represent singular treasures of international significance, for example an imperial Moghul dagger, dating from the early 17th century and very likely one of the personal weapons of the Emperor Jahangir or his son and successor Shah Jahan. Another star of the collection is the complete, late 17th-century armour of a high-ranking Rajput warrior, comprised of the distinctive Northwest Indian 'coat of ten thousand nails', reinforced with plate armour made of high-quality crucible steel (wootz).

The Oriental Armoury also contains a number of pieces with strong Sikh associations in particular. Foremost is a sword of exceptional richness and quality associated with Ranjit Singh (1780-1839), founder of the Sikh Empire. Also notable are a late 18th-century helmet of the distinctive Sikh form, embossed to accommodate the jooda, and a shield decorated with the portraits of important Sikh princes and noblemen.

These importance of and interest in the Sikh elements of the collection led to the Wallace Collection becoming a founding member of the Anglo-Sikh Heritage Trail in 2004.

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## Tyne and Wear Archives and Museums

**Director:** Iain Watson

**Type of Museum:** A group of twelve museums supported by funding from five local authorities and the Arts Council of England. There is also a development trust which raises money for the museums from trusts, sponsors and donors.

**Website:** <http://www.twmuseums.org.uk/home.html>

**Contact details:** <http://www.twmuseums.org.uk/about-us/governance/senior-management.html>

**Annual visitor numbers:** 1,383,026

### About

Tyne and Wear Archives and Museums include galleries, two Roman museums, a railway museum, archives and the Discovery museum which focuses on scientific and technical material.

### About the collection

TWAM venues hold outstanding collections in the fields of archives, art, science and technology, ethnography, archaeology, military and social history, maritime history and natural sciences. Art, natural science, archives and science and industry collections have been awarded Designated status by the Department for Culture, Media and Sport in recognition of their national importance.

### Location

Discovery Museum, Blandford Square, Newcastle upon Tyne, NE1 4JA (also mailing address for TWAM)	Arbeia Roman Fort, Baring St, South Shields NE33 2BB	Great North Museum, Hancock Barras Bridge, Newcastle upon Tyne NE2 4PT
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Hatton Gallery King's Rd, Newcastle upon Tyne NE1	Laing Art Gallery New Bridge St, Newcastle upon Tyne NE1 8AG	Segedunum Roman Fort Buddle St, Wallsend, Tyne and Wear NE28 6HR
Shibley Art Gallery Prince Consort Rd, Gateshead, Tyne and Wear NE8 4JB	South Shields Museum and Art Gallery Ocean Rd, South Shields, Tyne and Wear NE33 2JA	Stephenson Railway Museum Middle Engine La, North Shields NE29 8DX
Tyne and Wear Archives Service Newcastle Discovery, Blandford Square, Newcastle upon Tyne, Tyne and Wear NE1 4JA		

### Current and future priorities

- Developing enterprise and resilience, diversifying income streams in face of reducing Local Authority contributions. This will include developing consultancy work.
- Governance review
- Taking on 'Bridge' role for NE (working with the Arts Council of England to ensure that children and young people in the region are connected with culture)
- Increasing advocacy for our work.
- Further developing the 'Our Museum' programme to place communities at heart of our decision making.

### International priorities

TWAM do not currently carry out international work with India - but would be very interested to engage. Key areas include:

- Collections: Elements of the World Cultures and Natural Sciences collections at the Great North Museum are related to India, and TWAM would be interested in research contacts to enable us to extend our knowledge.
- University links: TWAM manage the Great North Museum on behalf of the University of Newcastle, so would also be keen to support any relevant work they may be undertaking in India.
- Diaspora: the Destination Tyneside gallery at Discovery Museum reflects stories of migration to Newcastle. TWAM feel there may be some opportunities in this regard.
- Swan Hunter shipyard: the world famous cranes from this site were dismantled and sold to India in recent years, TWAM would be interested in a project charting their story now.
- Training and placements: TWAM has delivered much training, including via the British Museum ITP programme, Heritage without Borders and the new UCL/BC Museum Training School (developing and delivering the 'Developing Partnerships' module). They also deliver the Core Museum Skills training programme for the NE of England - which they feel is an exportable model.

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## University of Cambridge Museums

**Director of the Fitzwilliam Museum: Tim Knox, FSA**

**Type of Museum:** University museums, also supported by Arts Council England.

**Website:** <http://www.cam.ac.uk/museums-and-collections>

**Contact details:** <http://www.cam.ac.uk/museums-and-collections/about-us/contact-us>

**Annual visitor numbers:** 903,806

## About

A group of university museums all based close to the town centre in Cambridge, including the imposing neoclassical Fitzwilliam museum, an art gallery and a number of smaller museums associated with university research.

## About the collections

The Fitzwilliam Museum has collections of the fine arts, coins and medals, material from the ancient world and printed books. Kettle's Yard holds a collection of 20<sup>th</sup> century art, alongside contemporary shows. Other museums in the group reflect university research into zoology, archaeology, science and polar research. The Polar Museum has a unique collection of indigenous art from Canada, Greenland and Alaska, plus objects relating to the whaling industry.

## Location:

Fitzwilliam Museum Trumpington St, Cambridge CB2 1RB <a href="http://www.fitzmuseum.cam.ac.uk/">www.fitzmuseum.cam.ac.uk/</a>	Kettle's Yard Castle St, Cambridge CB3 0AQ <a href="http://www.kettlesyard.co.uk/">www.kettlesyard.co.uk/</a>	Museum of Archaeology and Anthropology (MAA) University of Cambridge, Downing Street, Cambridge CB2 3DZ <a href="http://maa.cam.ac.uk/maa/">maa.cam.ac.uk/maa/</a>
Museum of Zoology University of Cambridge Downing Street Cambridge CB2 3EJ <a href="http://www.museum.zoo.cam.ac.uk/">www.museum.zoo.cam.ac.uk/</a>	Museum of Classical Archaeology University of Cambridge, Sidgwick Ave, Cambridge CB3 9DA <a href="http://www.classics.cam.ac.uk/">www.classics.cam.ac.uk/</a>	Whipple Museum of the History of Science University of Cambridge, Free School Lane Cambridge. CB2 3RH <a href="http://www.hps.cam.ac.uk/whipple/">www.hps.cam.ac.uk/whipple/</a>
The Sedgwick Museum of Earth Sciences University Of Cambridge, Downing St, Cambridge CB2 3EQ <a href="http://www.sedgwickmuseum.org/">www.sedgwickmuseum.org/</a>	The Polar Museum University of Cambridge, Lensfield Road, Cambridge CB2 1EP <a href="http://www.spri.cam.ac.uk/museum/">www.spri.cam.ac.uk/museum/</a>	Botanic Garden 1 Brookside, Cambridge CB2 1JE <a href="http://www.botanic.cam.ac.uk/">www.botanic.cam.ac.uk/</a>

## Current and future priorities

The University of Cambridge Museums are working collaboratively towards the following goals, which correspond closely with individual museum priorities

- To demonstrate excellence in the collections, research, collections care, programming and intellectual leadership
- To reach and engage more people with the museums, collections and programmes
- To develop the University of Cambridge Museums consortium as innovative, entrepreneurial, resilient and sustainable
- To demonstrate sector leadership and a diverse and highly skilled workforce
- To provide inspiring opportunities for children and young people to engage with the museums, collections and researchers

## International priorities

The University of Cambridge Museums work broadly across the international stage, both in terms of research and exhibitions.

MAA has begun discussions with the Indian Museum, Kolkata, about a collaborative collections history project with the University of Cambridge Museums, exploring common collections across the disciplines

## Museum of Archaeology and Anthropology (MAA)

MAA is increasingly active in relation to its Indian and South Asian collections and is particularly open to developing close active links with colleagues and communities in India. MAA has strong archaeological, ethnographic and photograph collections from India and South Asia. Among the ethnographic collections the best known are those from Nagaland and the Andaman and Nicobar Islands, but the many thousands of artefacts from the region include and Indus Valley objects through Mughal art and armour to twentieth-century art and technology. MAA's large photographic collection continues to grow and includes the collections of James Hornell, WHR Rivers, and William and Mildred Archer as well as J.H. Hutton and Harold Hargreaves.

MAA is beginning an ambitious programme to relocate its entire reserve collection and to refurbish, redisplay and reinterpret its main galleries of world archaeology and anthropology. The coming year will see the launch of a Redevelopment appeal and the finalising of plans to examine, repack and transport hundreds of thousands of artefacts to a new location. This will be a unique opportunity to explore elements of the collections that have historically received less attention and we hope to work with international partners in India and elsewhere to uncover new research opportunities in our collections.

One of the curators for anthropology (Dr Mark Elliott) has conducted extensive research in India, particularly in West Bengal and more recently the northeast. In 2014 he visited museums and community partners in Kolkata and Nagaland with support from the British Council and is developing research projects based on shared collections: in particular the recently rediscovered collection of a hundred portrait sculptures of Indian men and women by British sculptor Marguerite Milward. We have worked closely with small museums and community organisations in Gujarat and Jharkhand, researching historic photographs with Adivasi communities. The current major exhibition "Buddha's Word: The Life of Books in Tibet and Beyond" has revealed a number of important literary and artistic works from South Asia in the Museum's collection and identified MAA as an institution that is open to and engaged with Asian cultures.

Beginning in autumn 2014 MAA is hosting a network of projects exploring Asian collections. The Rivers Project (<http://www.camrivers.org>) and Digital Himalaya (<http://www.digitalhimalaya.com>) focus initially on the Greater Himalayan region.

One of MAA's key development goals is to undertake a collections survey of South Asian material in the coming 3 years, to unlock the collections and make them accessible and relevant to scholars, source communities and audiences in the UK, India and worldwide. We will be actively seeking further institutional and community partners in India.

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## Victoria & Albert Museum

**Director: Martin Roth**

**Type of Museum:** National museum supported by the Department for Culture, Media and Sport

**Website:** <http://www.vam.ac.uk/>

**Contact details:** <http://www.vam.ac.uk/page/d/departments/>

**Annual visitor numbers:** 3,646,744

### About

Major museum of the decorative arts founded in 1852 to support and encourage excellence in art and design

### About the collection

The V&A holds the UK's most extensive collections of contemporary and historic art and design, covering much of the world and 2,000 years of history. Asia, China and the Islamic Middle East are well represented alongside European collections. They encompass architecture, ceramics, drawings, furniture, jewellery, paintings, sculpture, textiles, fashion, metalwork and theatre, and represent styles from Medieval to Art Deco to contemporary. Over one million items from the collection are online, allowing for detailed research.

## Location

V&A, Cromwell Road, London SW7 2RL

## International priorities:

The Victoria and Albert Museum has one of the greatest collections of South Asian art in the world. Highlights from the collection, which is particularly famed for its Mughal court arts, textiles, paintings and sculpture, are displayed in the Nehru Gallery and adjacent sculpture galleries on the ground floor of the Museum.

In 2010 the V&A, together with the British Library and British Museum, signed a Memorandum of Understanding with the National Museum of India, acting on behalf of the Ministry of Culture in India, which outlined our continuing commitment to exchanges of staff and the provision of professional advice. The V&A maintains active partnerships with many institutions in India and recent years have seen a varied programme of exhibitions touring to the country. Exhibitions have also been staged in London, most recently MF Husain: Master of Modern Indian Painting (28 May - 27 July 2014)

Autumn 2015 is the 25th anniversary of both the opening of the Nehru Gallery and the launch of the Nehru Trust for the Indian Collections. To mark the occasion the V&A will be presenting an exciting series of exhibitions, displays, events and digital initiatives that will explore the rich and varied culture of South Asia, both past and present. The Season will also provide a wonderful opportunity to raise the profile of the Museum's collections, activities and partnerships, including recent endeavours such as the online cataloguing of the Indian paintings, textiles and hardstones which has been made possible by the generosity of the Bonita Trust.

Press and advocacy events to launch the Season will be held in London and Delhi in February 2015. The leading journal, Arts of Asia, will also devote its autumn 2015 issue to the V&A and feature articles on the South Asian collections, fashion and textiles, the anniversary of the Nehru Gallery and Trust, current research on Jahangir and Jain arts, and the Bonita project.

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## Wheal Martyn

**Director:** Evelyn Stacey

**Type of Museum:** Supported by the Wheal Martyn Trust, its trading arm Wheal Martyn Enterprises and also the Arts Council as part of the Cornwall Museums Partnership.

**Website:** <http://www.wheal-martyn.com/>

**Contact details:** <http://www.wheal-martyn.com/page.php?page=contactus>

**Annual visitor numbers:** not recorded

## About

Wheal Martyn tells the story of the Cornish China clay industry and is housed in former factory buildings on a 26 acre site.

## About the collection

As well as the historic buildings the museums owns and looks after a large collection of objects related to the china clay industry. These include machinery and vintage vehicles, social history objects, tools, minerals and art works. There is also a large archive, including documentary papers, photographs and films. The majority of the archive is held off-site and managed by the China Clay History Society.

## Location

Wheal Martyn, Carthew, St Austell, Cornwall, PL26 8XG

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## William Morris Gallery

**Museum, Gallery and Archive Manager: Anna Mason**

**Type of Museum:** Local authority museum, supported by the London Borough of Waltham Forest and also supported by the Heritage Lottery Fund and Arts Council England.

**Website:** <http://www.wmgallery.org.uk/>

**Contact details:** <http://www.wmgallery.org.uk/about/contact-us>

**Annual visitor numbers:** 127,000

### **About:**

The Gallery is devoted to the life and work of the designer, craftsman and socialist William Morris.

### **About the collection**

An internationally significant collection of over 10,000 items documenting the life and work of William Morris, housed in his childhood home in Walthamstow. The collection includes original designs, textiles, wallpaper, furniture, ceramics and stained glass by Morris and his circle, including Edward Burne-Jones and Dante Gabriel Rossetti. There is also a significant collection of work by Frank Brangwyn and archival holdings which are accessible to the public in our library by appointment.

### **Location**

William Morris Gallery, Lloyd Park, Forest Road, Walthamstow, London, E17 4PP

### **Current and future priorities**

**Audience development:** to grow the offer for target audiences including local families, young people (16-22), older residents, BAME communities and schools

**Contemporary arts programme:** to build on the Gallery's track record of using contemporary art to explore William Morris's life and legacy, including the rich cross-cultural emphasis in his work, and to support artists and craftspeople working today through a new residency programme and other opportunities

**Business development:** to maximise new and existing income streams (including retail, licensing and corporate sponsorship) to support the development of our exhibition and events programme

### **International priorities**

The William Morris Gallery wishes to work with organisations that have rich collections of block-printed, embroidered and naturally dyed textiles from any period. They want to explore the link between William Morris's textiles and the inspiration he found in Indian textiles. They are also interested in how these traditions are being preserved today, and in artists and communities of craftspeople in India who are involved in their production. The Gallery is interested in programming joint projects and events that enable both partners to connect with their local communities.

In Spring 2014 the William Morris Gallery received a British Council Connecting Cultures grant to visit India as part of a community project to engage local people in the story of William Morris and his passion for Indian textiles. The Gallery is situated in north-east London and many of its local residents have Indian heritage. They hope to initiate a conversation between our local community in London and partners in India, to find out more about the link between Morris and India.

The Gallery also wants to explore the relevance of these textiles and traditional craft techniques to communities today. In February they attended the SUTRA natural dye conference in Kolkata and visited the Anokhi Museum of Hand-Printing in Jaipur and the Crafts Museum in New Delhi. Curators also visited the William Morris stained glass in St Paul's Cathedral in Kolkata and are working with this venue to improve interpretation of the windows for their visitors.

The William Morris Gallery has begun a partnership with the Crafts Museum and this August screened a series of short films about traditional Indian textiles produced by the Museum as part of their film festival. In their Young People's project this summer they explored working conditions in the global textile industry and used the Anokhi factory as an example of good practice.

William Morris pioneered the use of natural dyes in Victorian Britain and placed great value on hand-

craftsmanship. The Gallery is interested in how these two things are being preserved and revived in India today, by grass-roots organisations and commercial producers as well as by museums. They are at the very start of this project, and we are open to different ways of working and exploration of new ideas.

## York Museums Trust

**Chief Executive: Dr Janet Barnes CBE**

**Type of museum:** An independent charitable trust with funding support from Arts Council of England and City Council of York.

**Website:** <http://www.yorkmuseumstrust.org.uk>

**Contact details:** <http://www.yorkmuseumstrust.org.uk/contact>

**Annual visitor numbers:** 650,000 across four museums: York Castle Museum; Yorkshire Museum; York Art Gallery; York St Mary's plus c 1.7 million to Museum Gardens.

### About

York Museums Trust was created in 2002 and is responsible for governing and managing all the museums and Museum Gardens previously managed by City Council of York.

### About the collection

York Museums Trust looks after York's designated museum collections: Science, Art and Decorative Art, History and Archaeology.

### Location

York Castle Museum Eye of York York Museums Trust YO1 9RY	Yorkshire Museum Museum Gardens York YO1 7FR	York St Mary's Castlegate York YO1 9RN	York Art Gallery Exhibition Square York YO1 7EW
Museum Gardens York YO1 7FR			

### Current and future priorities

- York Museums Trust is currently redeveloping York Art Gallery expanding the gallery space by 60%. The Gallery is due to reopen to the public in 2015 with a new Centre of Ceramic Art which will display the Collection of British Studio Ceramics, now the largest and most representative in the UK. In addition the new suite of exhibition galleries will be of international standards regarding both environment and security.
- Ensuring a secure and sustainable future through adopting a self-reliant business model.
- Developing our volunteers including digital volunteers.
- Reaching a larger and more diverse audience through digital means.
- Continuing capital investment in the museums fabric and displays to ensure stable and growing visitor numbers.
- Developing the collections and improving collections management.

### International priorities

York Museums Trust is at the early stage of developing a policy for international working. York already lends objects from the collections worldwide to other museums and wish to continue to share these collections. York is looking to develop our international partnerships.

- One area York is promoting partnership working is with the British Studio Ceramics that will be the focus of the new Centre of Ceramic Art ( CoCA) opening 2015. We welcome request for

temporary exhibitions of modern and contemporary British Ceramics.

- Other collection areas that would be of interest are Roman and Viking history; scientific research on natural history collections and British paintings.
- York Museums Trust is part of The South East Europe Cultural Heritage Exchange Programme. This is a project organized and run jointly by Heritage without Borders and UCL; nationally funded by the British Council and the Headley Trust. Yorkshire Museum will be hosting a curator from Montenegro in 2014. The visiting curator will be here to learn about how we engage with audiences, work with community and school groups and makes its collections accessible to the public. The Curator of archaeology will then visit Montenegro to find out how things work there, offer advice and help and to make connections for the future.
- Castle Museum has developed a partnership with Katinberg Museum in Russia over the First World War.
- The Chief Executive is on the board of ICOM UK and is active in organising workshops and conferences for the UK Museum Sector about 'Working Internationally'.

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## WORKING WITH INDIAN MUSEUMS

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### A report by National Museum Directors' Council

#### Amgueddfa Cymru - National Museum Wales

National Museum Wales has a collection of 69 'Kalighat' style Indian popular paintings (probably made in Calcutta in the mid-19th century) and produced a short 1998 publication *Kalighat Icons*.

National Museum Wales hold a number of industrial collections including: an Indo-Persian celestial globe 1657-1658; 2 x Indo-Persian astronomer's astrolabes c.1651-1652; *Monarch of the Plain* - handwritten notes about the gun castings found at Bijapur, India in A.D. 1549; naked flame miners lamp brought to UK from "Chinakuri" coal mine, West Bengal, India in 1955 by a man who worked there as an undermanager; and copper ingots which played a major role in the British East India Company's trade with India and other locations.

National Museum Wales hold a number of archaeology and social history collections relating to India, including a clay figurine of Buddha, Bombay, some early stone implements and a range of Indian Princely States coinage.

The Entomology Department has strong contacts with a retired University Professor in Bangalore who is one of the very best leafhopper taxonomists and also responsible for training many other entomologists in positions in India.

The Paleobotany Department has been working for some years with a colleague (Dr Kamal Jeet Singh) from the Birbal Sahni Institute for Palaeobotany at Lucknow. It is a research institute (the only one in the world devoted purely to palaeobotany) but also has a museum as part of the organisation. The Department has been working on the Carboniferous floras of the Kashmiri Himalayas - one paper has been published and they are working on another.

#### Birmingham Museums Trust (BMT)

- Funded by the British Council, BMT's Curator of World Cultures travelled to India in early 2014. The purpose of the visit was to develop links with museums in Delhi, Patna and Kolkata and to document the site of the discovery of the one of Birmingham's most significant objects - the Sultanganj Buddha - in connection with the 150th anniversary of it being offered to the Corporation of Birmingham (October 1864).

There were meetings with several institutions to share research and scholarship on the Buddha: The Archaeological Survey of India, Delhi; National Museum, Delhi; Patna Museum; The Indian Museum, Kolkata; Victoria Memorial Hall, Kolkata; The Asiatic Society, Kolkata.

- The Director is part of a British Council project's which aims to stimulate inbound tourism from emerging markets Brazil, Russia, India and China to English regional museums. Eight museums and cultural organisations have been paired and each pair has been assigned one of the four BRIC countries. The end result will be an online tool kit that each organisation can use to target the BRIC countries.
- BMT will be working with Culture Coventry on developing relationships with India.

BMT is considering a study tour that will facilitate learning about Indian audiences and how they interact with museum experiences. There will also be an opportunity to establish relationships with travel trade companies/ channels in India and to promote our offer as part of organised packages.

#### Bowes Museum

The Bowes is actively pursuing touring exhibition projects with institutions in India, particularly with CSMVS in Mumbai (as there are some considerable similarities between the two institutions). The Director will be visiting India shortly to progress these plans. The Bowes Museum also has excellent relationships with Durham University, and the two institutions will work together on this area of work.

## **Bristol Museums and Art Galleries**

Between 2015 and 2018 Bristol Museums, Galleries and Archives will focus on the development, cataloguing and conservation of the recently acquired British Empire and Commonwealth Collection. The project will offer many opportunities to link with source communities from both the UK and the Commonwealth, explore the legacy of Empire and take a broader look at colonial activity and its impact across the World. Bristol is also working closely with the Asian Arts Agency on the DESH Project, which could develop into an exhibition exchange project.

## **British Library**

In 2013-14, the Library has:

- Completed a major collaboration with the CSMVS museum in Mumbai to digitally reunify the 17th century 'Mewar Ramayana' manuscript and make it available online
- Made over 2.5 million records relating to the British in India available online at [findmypast.co.uk](http://findmypast.co.uk), in partnership with DC Thomson Family History
- Staged a facsimile version of its major exhibition Mughal India: Art, Culture and Empire in New Delhi, in partnership with IGNCA and Roli books, and held a small exhibition of photographs at the Bhau Daji Lad Museum, Mumbai.
- Ongoing digital projects of particular significance to research on South Asia include the Endangered Archives Programme (<http://eap.bl.uk>) and the International Dunhuang Project (<http://idp.bl.uk>).

## **British Museum**

The museum is running a training programme in cultural leadership in India.

## **Horniman Museum**

The Horniman's international strategy is based on a partnership framework and for the next few years will be focused on India (as well as Brazil).

The Horniman is already an internationalised organisation due to the nature of our worldwide collections and our vision to use them to encourage a wider appreciation of the world, its peoples, their cultures and its environments. With a guiding principle of reciprocity, we are very keen to build a network of like-minded cultural and academic partnerships across India, based on sharing skills and research in order to develop the following areas:

- Practice (their own and others)
- Collections
- Audience

The Horniman's Deputy Keeper of Anthropology, Dr Fiona Kerlogue, has recently been awarded a grant through the British Council's Connections Through Culture scheme to visit India in February 2015. The purpose is to make contact with curators in several museums in India with a view to establishing collaborative links. Help with interpretation of items in the collections and possible loans in either direction will be among the topics to be discussed.

In summary, the Horniman would very much welcome the opportunity to get more involved with international work in India and can envisage exciting and high-quality outputs in the areas of public programming, learning, digital activities, community engagement, collections and audience development.

## **Imperial War Museums (IWM)**

- Developing IWM's partnerships with Commonwealth organisations using the platform created by the Centenary Partnership Programme. IWM will use this network to share research, idea, collections (strategic loans in and out) and skills. In terms of expertise, we will provide advice on subject specific matters, for example, contested narratives.
- Building and sustaining the legacy of the Centenary Partnership Programme (3,150 member organisations from 50 countries). The partnership network is made up of a diverse range of organisations, from museums to performing art organisations and from special interest groups to community groups.

- IWM is looking at the potential to develop an international touring exhibition programme
- We will continue to participate in joint research to explore the contribution of Commonwealth forces in global conflict (for example, Whose Remembrance?)

### **Ironbridge Gorge Museums Trust**

Ironbridge is the recipient of a British Council Connections through Cultures grant that will see one of the curatorial staff travel to Mysore, India to carry out research at the Mysore Palace. One aspect of this trip is to look at developing links with staff at the Palace with a view to further collaborations in the future.

### **Leeds Museums and Galleries**

Curator of World Cultures, Antonia Lovelace, visited India in 2013 as part of the British Council programme. It was a study tour to visit several museums and historic sites as research for a new gallery in Leeds City Museum called Voices of Asia. The gallery opened in April 2014 and there is an ambition to continue the conversations with museums in India.

### **Manchester Museum Partnership (Whitworth Art Gallery, Manchester Museum and Manchester City Galleries)**

Whitworth has done partnership work with textile makers and curators in Ahmedabad, Delhi and Kutch as part of collection development and exhibitions and recent study visit to Mumbai. Extensive work with Indian contemporary artists including Nikhil Chopra, Rashid Rana, N Malini, Subodh Gupta and others and we would very much like to develop further work with Indian institutions given the extent of our South Asian collections, size of south Asian audiences greater Manchester and historic trade links between Mumbai and Manchester.

Manchester Museum is not currently carrying out any work in India, but Director Nick Merriman visited in January 2014 with British Council support. Visits were made to museums in Mumbai, Chennai and Hyderabad, and good connections made with the first and last. We are particularly open to a partnership with the CSMVS Museum in Mumbai, which indicated an interest in the way the Manchester Museum had redeveloped its natural history galleries. We will be pursuing these and other opportunities in 2015.

### **National Army Museum**

Although the National Army Museum is the museum here in Britain of the pre-1947 Indian Army (and a goodly proportion of our overall collections is devoted to this subject), they do not currently have links with institutions in India (other than some long-term loans). Their focus of late has been on the Indian community in Britain itself, particularly the Sikh element.

### **National Galleries Scotland**

NGS is not involved in any India projects directly at the moment and does not have plans in the near future. However we have one colleague, Anne Buddle, who has particular interest in India and excellent connections. Her work includes a paper on 18<sup>th</sup> century Scots in India and ongoing collaboration with Director General and CSMVS Museum, Mumbai on collections management issues. She also gave a paper *Prove It: art, law and responsibility for what we see* at the June 2014 IASC conference in Mumbai to 250 museum and related professionals.

### **National Gallery**

The National Gallery is not working with Indian partners at present, but may consider doing so in the future.

### **National Library Scotland**

The Library would be open to collaboration with partners in India. They have had discussions with potential partners in the past but are not currently working in India.

### **National Museums Scotland**

National Museum Scotland has been working with the Indian Museum in Kolkata since 2008. This has included a series of skills exchange visits 2008-2010 (supported by the British Council) and recently a renewed agreement to develop mutually beneficial projects on related collections and skills development needs for our respective organisations.

National Museums Scotland's Director, Dr Gordon Rintoul, visited India in February 2014 to renew and research prospects for the Museum in India as part of the British Council's involvement in the 'Museums and Transformation' conference in Kolkata and Delhi. Following this, the Director of the Indian Museum visited Edinburgh in June 2014 to discuss future developments of this partnership. National Museums Scotland is currently in discussions with the Indian Museum with regards to supporting the Phase 2 redevelopment of the Indian Museum.

National Museums Scotland also has a wider series of contacts across India, relating to our collections and research interests. We recently worked with the National Museum of Mankind (IGRMS) in Bhopal, which involved peer review of our Naga collections by colleagues at IGRMS, for example.

National Museum Scotland's 'Indian' collections are wide ranging, across all collecting areas from natural sciences to technology, art and design, history and world cultures. For example, National Museum Scotland has collected Indian textiles since its founding as an example of industrial production. Indian design has been inspiring Scottish textiles since the seventeenth century. Scottish industry (power - water then steam and ultimately electricity) exported to India (railways still a significant link) and some of the Indian Museum's founding collections were developed by Scottish natural historians. They want to develop such collections through researching their shared histories between Scotland and India and exploring together how they can bring these up to date to represent modern India, potentially exploring contemporary Indian Craft or new research or outreach projects.

National Museums Scotland is displaying a selection of items from the Indian collections in a new exhibition, *India Connections* which will be shown at the National Museum of Scotland from November 2014 - March 2015. They definitely want to expand our work in India and are keen to play a key role in discussions going forward.

### **Natural History Museum (NHM)**

NHM's touring exhibitions travel to around 20 countries per year, across six continents, and reach an audience of 3.7m visitors outside the UK. NHM's training programmes cover diverse aspects of museum operations, collections care and natural science, and they develop these with institutional partners around the world. They also provide strategic planning advice, technical consultancy and capital project planning support to peer museums as they refurbish and renew their buildings and facilities.

The Natural History Museum holds extensive specimen collections from the whole of the Indian subcontinent, covering all aspects of the natural world. Many of these collections have been developed in parallel - and often in close collaboration - with the Indian Museum and the Surveys of India since the early 19th Century. They are keen to maintain and develop these long-standing historic ties and are currently discussing MOUs with various institutions in India to enhance exchange of information and pursue future joint programmes.

Their library and collections are of considerable cultural and historical interest, containing books, manuscripts and artwork relating to India and Indian collections. They have recently successfully collaborated with the Indian National Archives and the Botanical Survey of India on the work and collecting legacy of the first director of the Indian Botanic Garden - culminating in an international conference. In 2012 they hosted an Indian artist in residence, Sunoj D, who produced work in response to the scientific, commercial and political stories hidden within our historic India collection. Their past research collaborations in India have been extensive and have a number of active projects with Indian institutions, ranging from Delhi in the north to Bangalore in the south.

### **Norfolk Museums Service**

Norfolk Castle took part in a *Stories of the World* project which focused on reciprocal artist exchanges with CSMVS in Mumbai. The Ancient House at Thetford has developed an excellent relationship with the local Sikh community, and their Learning Manager has recently been awarded a travel grant from the British Council to allow the museum to develop this work further.

### **Royal Albert Memorial Museum, Exeter (RAMM)**

The nature of RAMM's collections - the ethnography has Designated status in the UK - ensures it works with scholars across the world. However, this has tended to focus on Pacific and African collections. A recent collections review project identified Indian collections as among the least researched areas of RAMM's holdings. Preliminary surveys were carried out, but far more could be achieved in this field with greater collaboration. RAMM's conservation laboratories regularly attract interns from Europe, UK and US; RAMM has not previously welcomed Indian students on these schemes. RAMM's partner, the

University of Exeter, has developed institutional relationships with key organisations in Bangalore and welcomes several hundred Indian students on its courses.

### **Royal Armouries**

The Royal Armouries has sent conservators to study and work in India, and have hosted studentships in their Leeds museum from India, including one in the current year on a V&A Nehru fellowship. They are open to the potential of international work in India, and encourage students from India.

### **Royal Museums Greenwich**

Whilst not directly working with Indian organisations at this time, we have had exploratory discussions with the British Council regarding linking up with relevant cultural institutions in India and we would like to build on these initial ideas.

The National Maritime Museum holds an important (but hitherto under-researched) collection of objects and documents relating to the Honorable East India Company. Other collections, such as papers from the Royal Indian Naval Association and the Colonel Hubert Kendell Percy-Smith collection are invaluable to researchers and genealogists exploring maritime connections. Material relating to Lascars is currently the subject of a community stakeholder based project which will digitize and enhance collection records and culminate with a conference and exhibition from autumn 2015.

In the Museum, Traders: the East India Company and Asia is a permanent gallery. For over 250 years the Company shaped trade between Britain and Asia, the consequences of such trade changed Britain and the world and still affects us today. Since its opening in 2011 the gallery has attracted over a million visitors.

Staff research and participation in conferences has resulted in many publications, not least Monsoon Traders, the Maritime World of the East India Company (2011) and Maritime Empires: British Imperial Maritime Trade in the Nineteenth Century (2004). Interestingly, India ranks sixth in the list of web visits to [www.rmg.co.uk](http://www.rmg.co.uk) by country of origin.

The RMG has unique offer (maritime perspective, Empire, public engagement with contested histories and participation to access and content) and as such we are continually looking for collaboration and partnerships that will lead to visitors and users accessing a balanced view on shared histories.

### **Royal Pavilion and Museums, Brighton and Hove**

A member of staff received a British Council travel bursary to travel to India and explore links with other cultural organisations in 2014, this was in relation to War Stories exhibition which includes research around the Royal Pavilion as military hospital for wounded Indian Soldiers.

In the lead up to her visit she made contact with the Centre for Armed Forces Historical Research who invited her to give two lectures, one in Delhi, and one in Chandimandir, about the Royal Pavilion and its Indian connection. As it is the centenary year of the FWW both organisations were keen to exchange resources and research. They put Jody in touch with the Haryana Academy of History and Culture in Gurgaon who have collected letters, newspapers, medals belonging to Indian soldiers in WW1, one of which was sent from a hospital in Brighton.

As a result there is more awareness of our interest in Indian soldiers who may have been hospitalised in Brighton during the war and we've since been contacted by descendants of soldiers. Jody also met with staff from the Victoria Memorial Hall, Kolkata who are interested in doing a display of photographs of the Royal Pavilion as an Indian Military hospital, alongside a series of events organised by the British Council in Kolkata. This is an ongoing discussion.

Many of the photographs from RPM as a military hospital are being used as part of large graphic storyboards for an event and display being held in October 2014 by the British Ambassador in Delhi as part of the British centenary commemorations.

Brighton's World Art collection contains a strong collection of ethnographic material from India and we also hold a collection of Indian miniatures. Brighton's World Art section works with UK specialists, and museum counterparts and source communities abroad, on a project-by-project basis - for example on recent collections-based initiatives relating to New Ireland in the Pacific, Sierra Leone, and Burma. They would be open to collaborating with colleagues in India in the future.

## Science Museum Group

The Science Museum Group is currently in the early stages of developing an exhibition on Science in India to be shown at the Science Museum (currently proposed for display in 2017).

## Tate

Tate is a gallery with an international outlook, committed to programming exhibitions from contemporary artists from across the globe, some of whom will not have previously had a high profile in the UK.

In the last year, Tate has deepened its engagement with institutions and individuals in India - including major national and regional museums, leading artists and key independent curators and other protagonists. An MoU with the Culture Ministry was signed in 2013, and provides a basis for Tate to include collaborate with national institutions in the future.

Alongside this is a major focus on curatorial research into modernism and contemporary art in India which has tangible effects on our collection and programme. Work includes:

- Tate Modern partnered with Khoj, an independent gallery in Delhi, to create the exhibition Word. Sound. Power, shown in both institutions in Autumn-Winter 2013-14.
- Brooks International Fellowships: a pilot international fellowship scheme, to run September - December 2014 in collaboration with Delfina Foundation, will see three Fellows from India come to Tate to work on particular projects, hosted by curatorial departments at Tate Britain and Tate Modern and Learning
- Curatorial research and advocacy: Tate's curators, including Tate Modern Director Chris Dercon, have been involved in various local and international initiatives in India, engaging in research, advocacy and actively building links with peer organisations on various scales. Tate's own programmes will begin to show the results of this, with a major Bhupen Khakhar exhibition planned, alongside other display initiatives.
- Collection development: Tate's International Collections team has been highly active in India in the last 3 years (and in the wider South Asian region), engaging in research and advocacy as we seek to expand our collection to better represent artistic practices in India (both contemporary and historic modern). A South Asian Acquisitions Committee has been created to assist with this.

## The National Archives

The National Archives is not currently involved in any international work in India. They have in the past carried out a small number of international projects. However due to resourcing constraints they can generally only carry out such work where there is funding available to cover our costs.

## Tyne and Wear Archives and Museums (TWAM)

TWAM do not currently carry out international work with India - but would be very interested to engage. Key areas include:

- Collections: Elements of the World Cultures and Natural Sciences collections at the Great North Museum are related to India, and TWAM would be interested in research contacts to enable us to extend our knowledge.
- University links: TWAM manage the Great North Museum on behalf of the University of Newcastle, so would also be keen to support any relevant work they may be undertaking in India.
- Diaspora: the Destination Tyneside gallery at Discovery Museum reflects stories of migration to Newcastle. TWAM feel there may be some opportunities in this regard.
- Swan Hunter shipyard: the world famous cranes from this site were dismantled and sold to India in recent years, TWAM would be interested in a project charting their story now.
- Training and placements: TWAM has delivered much training, including via the British Museum ITP programme, Heritage without Borders and the new UCL/BC Museum Training School (developing and delivering the 'Developing Partnerships' module). They also deliver the Core Museum Skills training programme for the NE of England - which they feel is an exportable model.

## V&A

The Victoria and Albert Museum has one of the greatest collections of South Asian art in the world. Highlights from the collection, which is particularly famed for its Mughal court arts, textiles, paintings

and sculpture, are displayed in the Nehru Gallery and adjacent sculpture galleries on the ground floor of the Museum.

In 2010 the V&A, together with the British Library and British Museum, signed a Memorandum of Understanding with the National Museum of India, acting on behalf of the Ministry of Culture in India, which outlined our continuing commitment to exchanges of staff and the provision of professional advice. The V&A maintains active partnerships with many institutions in India and recent years have seen a varied programme of exhibitions touring to the country. Exhibitions have also been staged in London, most recently MF Husain: Master of Modern Indian Painting (28 May - 27 July 2014)

Autumn 2015 is the 25th anniversary of both the opening of the Nehru Gallery and the launch of the Nehru Trust for the Indian Collections. To mark the occasion the V&A will be presenting an exciting series of exhibitions, displays, events and digital initiatives that will explore the rich and varied culture of South Asia, both past and present. The Season will also provide a wonderful opportunity to raise the profile of the Museum's collections, activities and partnerships, including recent endeavours such as the online cataloguing of the Indian paintings, textiles and hardstones which has been made possible by the generosity of the Bonita Trust.

Press and advocacy events to launch the Season will be held in London and Delhi in February 2015. The leading journal, Arts of Asia, will also devote its autumn 2015 issue to the V&A and feature articles on the South Asian collections, fashion and textiles, the anniversary of the Nehru Gallery and Trust, current research on Jahangir and Jain arts, and the Bonita project.

### **York Museums Trust**

York Museums Trust is at the early stage of developing a policy for international working. York already lends objects from the collections worldwide to other museums and wish to continue to share these collections. York is looking to develop our international partnerships.

- One area York is promoting partnership working is with the British Studio Ceramics that will be the focus of the new Centre of Ceramic Art (CoCA) opening 2015. We welcome request for temporary exhibitions of modern and contemporary British Ceramics.
- Other collection areas that would be of interest are Roman and Viking history; scientific research on natural history collections and British paintings.
- York Museums Trust is part of The South East Europe Cultural Heritage Exchange Programme. This is a project organized and run jointly by Heritage without Borders and UCL; nationally funded by the British Council and the Headley Trust. Yorkshire Museum will be hosting a curator from Montenegro in 2014. The visiting curator will be here to learn about how we engage with audiences, work with community and school groups and makes its collections accessible to the public. The Curator of archaeology will then visit Montenegro to find out how things work there, offer advice and help and to make connections for the future.
- Castle Museum has developed a partnership with Katinberg Museum in Russia over the First World War.
- The Chief Executive is on the board of ICOM UK and is active in organising workshops and conferences for the UK Museum Sector about 'Working Internationally'.

## **Non-NMDC members**

### **Black Watch Castle and Museum**

The Museum's priority for guiding any international work is that there is a clear and documented link back to the core collections held by the Museum. The Museum has recently been awarded an travel grant by the British Council to develop their work in India. The history of the Regiment on the Indian Subcontinent is well documented. The 42nd and 73rd Regiments - later 1st and 2nd Battalions The Black Watch - served during the following periods: 1782-99, the Mysore Wars and Seringapatam; 1857-59, the Indian Uprising; various periods of Garrison duties in the 19th and 20th centuries; 1942-5, the Second World War; 1946-48, including duties as the last British battalion to leave the newly independent Pakistan.

### **Bursledon Brickworks Industrial Museum**

The Museum is seeking to create new associations internationally to broaden its outlook. It has a

particular interest in working with Indian partners: the museum has a kiln of a type still in use in some parts of India. It would also like to compare collecting policies with a museum making similar acquisitions.

### **Derby Museums Trust**

The focus for Derby's international work is the increase in profile of Joseph Wright of Derby. They have the world's largest collection of his work and it is a Designated Collection. Derby Museums Trust is in the process of building partnerships, planning and experimenting with exhibitions and touring in the lead up to an international retrospective tour of his work in 2019/2020.

Derby Museums Trust has international partnerships and links through the ArtScience Prize and Maker Faire both of which are run in Derby.

Derby Museums Trust is not currently carrying out any international work in India but we would be open to exploring potential partnerships in the future. They have a number of items in the collection that link to India, and Derby has a significant community with Indian heritage:

- A number of dresses that belonged to Lady Curzon, wife of Lord Curzon, former Viceroy of India.
- Information and objects relating to military history and the first war of Indian Independence.
- Collections relating to Andrew Handyside who cast the Mumbai Harbour bridge in Derby and transported it to Mumbai where it was constructed. In addition postal boxes made in Derby by Handyside are still in use today all over the world including India.

There are also links with the railway industry: the Midland Railway collection includes information relating to staff from this company going to work in Indian railway industry.

### **National Maritime Museum Cornwall**

Interested in international work which links to their collections (Sea, Boats and Cornwall) and add value to their work.

### **National Museums Liverpool (NML)**

National Museums Liverpool has a substantial collection from South Asia, which also includes outstanding collections from the hills of north-eastern India, Bhutan and the eastern Himalaya.

The Head of Ethnology has specialised in collections from South Asia and the Himalaya for more than 15 years, curating a range of exhibitions and public programmes at both Leicester City Museums and National Museums Liverpool. Most recently she has worked in partnership with colleagues based in Delhi to build a substantial contemporary collection of adivasi art for the museum's permanent collection, which culminated in the exhibition *Telling Tales: The Art of Indian Storytelling*. The exhibition was developed in partnership with MILAPFEST, the UK's leading South Asian Arts Agency. She is part of a network of UK curators working with South Asia collections that are looking to develop connections with colleagues in India and was a guest speaker at the *The Future of South Asian Collections Conference: UK and South Asia perspectives* conference that brought together both South Asian and UK based collection specialist to discuss future boundary-crossing working practices. This will result in a published volume in 2015. She has recently completed her doctoral thesis on Himalayan and Tibetan collections and particularly those collected in Darjeeling, Gangtok and Kalimpong in north-eastern India. As with the Indian collections she is keen to develop the Himalayan collections and she is currently working on a major commissioning and collecting programme with the Tibetan exile community, based in Himachal Pradesh, focussing on Tibetan opera and its material culture.

NML is very open to working with colleagues in India on new projects, especially those who focus on adivasi artists and also colleagues who may be working with or collecting/representing communities in both the western and eastern Himalaya.

More broadly, National Museums Liverpool's mission is to be the world's leading example of an inclusive museum service. NML's has an international reputation for leading the way in new ways of thinking in museums focusing on the social, political and emotional role of the museum and as such its international work is multi faceted.

As a democratic and inclusive museum service NML believes in the concept of social justice and pursue opportunities to make cultural connections across the world that will benefit local and international audiences. NML is a museum service in a global city and in a country with a richly diverse population. NML's collections derive from Liverpool's history as a global port city and they include some of the world's

most important collections which are universal in their range. They only make sense in an international context.

### **Porthcurno Telegraph Museum**

The Museum is not currently engaged in work with India, however there is a desire actively to pursue links which are appropriate to the history of connections between India and the UK through the development of the cable telegraph network. Porthcurno Telegraph Museum has been successful in applying for a British Council travel grant to support this work.

### **Redbridge Museum**

Redbridge's international work has been guided by a desire to produce relevant programming for local residents and to ensure Redbridge Museum's collections are reflective of the constantly changing communities who live in the London Borough of Redbridge.

In January 2014, the Redbridge Museum Manager travelled to Gujarat as part of a BC scheme to explore the textile trade links with the East India Company, the links between the Gujarati diaspora in Redbridge today and India and to forge new links with Indian professionals. This research, photographs and film will support a forthcoming ACE funded major touring exhibition about the links between Gujarat and the UK by respected photographer Tim Smith. It will be complemented by new community research by the Museum with the Redbridge Gujarati communities to be undertaken during 2015-16.

### **William Morris Gallery**

The William Morris Gallery wishes to work with organisations that have rich collections of block-printed, embroidered and naturally dyed textiles from any period. They want to explore the link between William Morris's textiles and the inspiration he found in Indian textiles. They are also interested in how these traditions are being preserved today, and in artists and communities of craftspeople in India who are involved in their production. The Gallery is interested in programming joint projects and events that enable both partners to connect with their local communities.

In Spring 2014 the William Morris Gallery received a British Council Connecting Cultures grant to visit India as part of a community project to engage local people in the story of William Morris and his passion for Indian textiles. The Gallery is situated in north-east London and many of its local residents have Indian heritage. They hope to initiate a conversation between our local community in London and partners in India, to find out more about the link between Morris and India.

The Gallery also wants to explore the relevance of these textiles and traditional craft techniques to communities today. In February they attended the SUTRA natural dye conference in Kolkata and visited the Anokhi Museum of Hand-Printing in Jaipur and the Crafts Museum in New Delhi. Curators also visited the William Morris stained glass in St Paul's Cathedral in Kolkata and are working with this venue to improve interpretation of the windows for their visitors.

The William Morris Gallery has begun a partnership with the Crafts Museum and this August screened a series of short films about traditional Indian textiles produced by the Museum as part of their film festival. In their Young People's project this summer they explored working conditions in the global textile industry and used the Anokhi factory as an example of good practice.

William Morris pioneered the use of natural dyes in Victorian Britain and placed great value on hand-craftsmanship. The Gallery is interested in how these two things are being preserved and revived in India today, by grass-roots organisations and commercial producers as well as by museums. They are at the very start of this project, and we are open to different ways of working and exploration of new ideas.

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## LIST OF MUSEUMS FROM INDIA

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- 1857 War Memorial, Lucknow, Archaeological Survey of India
- Academy of Fine Arts, Kolkata
- Acharya Bhavan, Kolkata
- Albert Hall, Jaipur
- Allahabad Museum, Allahabad
- Anand Bhawan Museum, Allahabad
- Anokhi Museum, Jaipur
- Archaeological Museum, Aihole and Archaeological Museum, Badami
- Archaeological Museum, Amaravati, Andhra Pradesh
- Archaeological Museum, Bijapur
- Archaeological Museum, Chandragiri, Andhra Pradesh
- Archaeological Museum, Gwalior
- Archaeological Museum, Halebidu, Karnataka
- Archaeological Museum, Kondapur, Andhra Pradesh
- Archaeological Museum, Mathura, Uttar Pradesh
- Archaeological Museum, Nagarjunakonda, Andhra Pradesh
- Archaeological Museum, PuranaQila, New Delhi
- Archaeological Museum, Sanchi, Madhya Pradesh
- Archaeological Museum, Sarnath
- Ashutosh Museum of Indian Art, Kolkata
- Bardhaman Science Centre
- Baroda Museum and Picture Gallery, Vadodara
- Bharat Kala Bhavan, BHU, Varanasi
- Biharsharif Museum, Biharsharif, Bihar
- Birla Academy of Art and Culture, Kolkata
- Birla Industrial & Technological Museum, Kolkata
- BishnupurAcharjyaJogesh Chandra PurakritiBhawan, Bishnupur, West Bengal
- Boudhasree Archaeological Museum
- Buddhist Museum & Interpretation Centre, Amaravathi, Andhra Pradesh
- Calico Museum of Textiles, Ahmedabad, Gujarat, India
- Cavalry Tank Museum, Ahmednagar, Maharashtra
- ChhatrapatiShivajiMaharajVastuSangrahalaya
- Coin Museum, Nashik
- Convention Centre Complex
- Crafts Museum, New Delhi
- Dhenkanal Science Centre
- Digha Science Centre and National Science Camp
- District Museum Bomdila, Arunachal Pradesh
- District Science Centre, Dharampur
- District Science Centre, Gulbarga
- District Science Centre, Purulia
- District Science Centre, Tirunelveli

- Don Bosco Centre for Indigenous Cultures (DBCIC), Shillong, Meghalaya
- Dr BhauDaji Lad Mumbai City Museum
- Ghoom Railway Museum, Ghoom, West Bengal
- Goa Science Centre, Panaji
- Goa State Museum
- Government Museum and Art Gallery, Chandigarh
- GovernmentMuseum, Bharatpur,Rajasthan
- Gurusaday Museum, Kolkata
- Heritage Transport Museum, Gurgaon
- History Museum Dr.BabasahebAmbedkar University, Aurangabad
- Human Brain Museum, Bangalore
- Indian Museum, Kolkata
- Indian War Memorial Museum, Archaeological Survey of India, New Delhi
- Indira Gandhi National Centre for the Arts, New Delhi
- Indira Gandhi RashtriyaManavSanghralaya, Bhopal
- Jagdish and Kamla Mittal Museum of Indian Art, Hyderabad
- Jai Vilas Palace Museum, Gwalior
- Jawaharlal Nehru State Museum, Itanagar, Arunachal Pradesh
- Joshi's Miniature Railway Museum, Pune
- K.Sreenivasan Art Gallery and Textile Museum, Coimbatore
- Kala Bhavana, Santiniketan
- Karnataka ChitrakalaParishath, Bengaluru
- Koikkal Palace, Thiruvananthapuram, Kerala
- Kolkata Museum of Modern Art (KMOMA)
- Kurukshetra Panorama and Science Centre, Kurukshetra
- Kurusra Submarine Museum, Visakhapatnam
- Ladakh Autonomous Hill Development Council, Ladakh
- Maharaja Sawai Man Singh II Museum, Jaipur, Rajasthan
- Mahatma Phule Museum, Pune
- Mehrangarh Fort Palace, Jodhpur, Rajasthan
- Metro Rail Museum, Patel Chowk Metro Station, New Delhi
- Munshi Aziz Bhat Museum of Central Asian and Kargil Trade Artifacts, Kargil
- Museum of Bengal Modern Art, Arts Acre, Rajarhat Kolkata
- Museum of Christian Art, Goa
- Museum of Kerala, Kochi
- Museum of National Archives, New Delhi
- Nagpur Central Museum, Nagpur
- National Gallery of Modern Art, New Delhi
- National Library, Kolkata
- National Museum of Natural History, New Delhi
- National Museum, New Delhi
- National Rail Museum, New Delhi
- National Science Centre, Delhi
- National War Museum
- Nehru Science Centre, Mumbai

- Netaji Museum, NetajiBhawan, Kolkata, West Bengal
- Nizam Museum Hyderabad
- North Bengal Science Centre, Siliguri
- Padmanabhapuram Palace Museum, Kerala
- Patna Museum, Patna
- RabindraBharati Museum, Kolkata
- Raja DinkarKelkar Museum, Pune
- RajyaCharukalaParishad, Kolkata
- Raman Science Centre, Nagpur
- RashtrapatiBhavan Museum, New Delhi
- Regional Rail Museum, Howrah
- Regional Science Centre, Bhopal
- Regional Science Centre, Bhubaneswar
- Regional Science Centre, Calicut
- Regional Science Centre, Guwahati
- Regional Science Centre, Tirupati
- Regional Science City, Lucknow
- Salar Jung Museum Hyderabad
- Sanskriti Museum of Everyday Art, Terracotta and Textiles, Anandagram, Gurgaon
- Science City, Kolkata
- Shankar's International Doll Museum, New Delhi
- Shrikrishna Science Centre, Patna
- Sri BhagavanMahavveer Museum, Cuddapah, AP
- State Archaeological Museum, Behala, Kolkata
- State Museum Nagaland, Kohima
- State Museum of Assam, Guwahati
- State Museum, Bhopal
- State Museum, Lucknow
- Sulabh International Museum of Toilets, New Delhi
- Tagore Memorial Museum, RabindraBhavana, VisvaBharati, Santiniketan
- Taj Archaeological Museum, Agra
- The Asiatic Society, Kolkata
- The Pilar Museum, Goa
- The Archaeological Museum and Portrait Gallery, Old Goa
- Tripura State Museum, Ujjayanta Palace
- Victoria Jubilee Museum, Vijayawada, AP
- Victoria Memorial Hall, Kolkata
- Visvesvaraya Industrial & Technological Museum
- Xavier Centre of Historical Research, Goa

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## LIST OF MUSEUMS FROM UK

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- Beamish: The Living Museum of the North
- Birmingham Museums Trust
- Black Country Living Museum
- Black Watch Castle and Museum
- Bowes Museum
- Bristol Museums and Art Galleries
- British Library
- British Museum
- Bursledon Brickworks Industrial Museum
- Derby Museums Trust
- Falmouth Art Gallery
- Glasgow Museums
- Hitchin Museum and Art Gallery
- Horniman Museum
- Hull City Council Museums
- Imperial War Museums (IWM)
- Ironbridge Gorge Museums Trust
- Leeds Museums and Galleries
- Manchester Museum
- Museum of London
- Museums Sheffield
- National Army Museum
- National Galleries Scotland
- National Gallery
- National Library Scotland
- National Maritime Museum Cornwall
- National Museum of Royal Navy
- National Museum Wales
- National Museums Liverpool
- National Museums Northern Ireland
- National Museums Scotland
- National Portrait Gallery
- Natural History Museum
- Norfolk Museums Service
- Nottingham Museums
- Oxford University Museums
- Penlee House Gallery & Museum
- Porthcurno Telegraph Museum
- Queens Own Hussars Museum
- Redbridge Museum
- REME Museum of Technology
- Royal Air Force Museum

- Royal Albert Memorial Museum and Art Gallery
- Royal Albert Memorial Museum, Exeter
- Royal Armouries
- Royal Cornwall Museum
- Royal Museums Greenwich
- Royal Pavilion and Museums, Brighton and Hove
- Science Museum Group
- Sir John Soane's Museum
- Tate
- The National Archives
- The Wallace Collection
- Tyne and Wear Archives and Museums
- University of Cambridge Museums
- V&A
- William Morris Gallery
- York Museums Trust

## Report



David Walker in the precincts of the Indian War Memorial Museum, New Delhi

### Background:

The British Council's Connections through Culture programme in India aims to build stronger relationships between the UK and India in the Arts. Following a successful session at Museums Association Conference in Edinburgh in 2012, the British Council had been awarded a grant of £30,000 from the Arts Council England (ACE) to create a travel grant scheme for non-national museum professionals of the UK. This resulted in the ACE British Council India Museum Programme 2013-2014 which sponsored 10 curators, museum professionals and experts to visit various Indian museums, monuments and art galleries. The travel grant covered the total costs of a weeklong visit to India which included flights, accommodation, per diem etc. The scheme was advertised in January 2013 through the British Council network in India, and in England through the ACE network, the Museums Association, the Association of Independent Museums and the National Museum Directors Council. The deadline for applications was February 8, 2013, with travel needing to be taken by March 2014. Nearly 35 people applied from the UK.

### Grantees and their Museums:

The curators and experts who visited under the grant scheme were from non-government funded museums such as the Manchester Museum, the Queen's Own Hussars Regimental Museum, Museum of Archaeology & Anthropology, University of Cambridge, Royal Pavilion and Museums, Brighton & Hove, Hitchin Museum and Art Gallery, [World Cultures](#), Birmingham Museums Trust, Leeds Museums and Galleries, Redbridge Museum and William Morris Gallery, London Borough of Waltham Forest. The following are the designation of each of the participants:

Name	Designation	Organisation	City
1. Adam Jaffer	Curator of World Cultures	Birmingham Museums Trust (BMT)	Birmingham
2. Rebecca Jacobs	Activities and Events Officer	William Morris Gallery	London Borough of Waltham Forest
3. Mark Elliot	Curator	Museum of Archaeology & Anthropology, University of Cambridge	Cambridge
4. Jody East	Creative Programmes Curator	Royal Pavilion & Museums, Brighton & Hove	Brighton
5. David Hodges	Curator	Hitchin Museum and Art Gallery	Bedfordshire
6. Nick Merriman	Director	Manchester Museum	Manchester
7. David Walker	Assistant Curator	The Queen's Own Hussars Regimental Museum	Warwickshire
8. Gerard Greene	Manager	Redbridge Museum	Essex
9. Antonia Lovelace	Curator	Leeds Museums and Galleries	Leeds
10. Niti Acharya	Curator	Brent Museum	London

### The visits and positive outcomes:

The ACE-BC project was a resounding success and had extremely positive outcomes. The museum professionals established important institutional links with the different museums and organizations in India, shared their skills and knowledge with their Indian counterparts and in turn enhanced their understanding of Indian history and heritage. More importantly, possible future collaborative projects, exchanges, curating of exhibitions and a broad network of connections between museums in the UK and India - based on shared heritage of the Commonwealth – was firmly established.

Most of the UK professionals came to know about the ACE BC India Museum Programme (2013-2014) through the Museum Development weekly e-newsletters, web and email alerts, and word of mouth at the workplace. Some of the noteworthy Indian museums and institutions the participants visited were the Government Museum Chennai, National Handicrafts Museum in New Delhi, the Calico Museum, Ahmedabad, the MSU Department of Archaeology Museum, Baroda, the Archaeological Survey of India, New Delhi, The Indian Museum, Kolkata, the National Museum, New Delhi, the Patna Museum, the Asiatic Society, Kolkata, the Salar Jung Museum, Hyderabad, State Museum of Nagaland, Kohima, the National War Museum, New Delhi, Victoria Memorial and the 1857 Memorial Museum, Lucknow. The grantees were of the opinion that their positive experiences (and in some cases difficult) in the different Indian museums, institutions and galleries will allow for a better understanding of the context in which Indian museums work particularly under the influence of governmental administration.

The visits gave the UK professionals some important ideas about how to collaborate with the museums in India in terms of public programme and collaborative projects, curating of travelling exhibitions and to enhance their knowledge about their own collections and subjects. The UK experts met very enthusiastic and helpful curators in India who discussed at length on the functioning of museums in India, and gave overviews of the various rich collections on Indian history and heritage. The project provided a great opportunity to the UK professionals who otherwise had very little knowledge and



**Gerard Greene looking at the TAPI collection, Surat**

exposure to the different aspects of museum practice in India. That at a time when resources in local authority museums are much stretched, it was inspiring for them to have the time to think about a research subject in great depth.

The BC was very prompt and helpful in providing an initial list of Museum contacts which made the trip easier for all the curators who visited India at different stages. Logistics like fund transfer was ably done by the BC. The trips revealed that the complexity of funding and development issues in India is similar to that of the UK and that often very little funding is available except for private trust set-ups. Almost all the UK curators were successful in meeting very helpful and receptive museum officials and they got a good idea about the aspirations, strength and weaknesses of each of institutions and their programmes. The visits also helped the UK curators to build contacts with Indian museum professionals and experts which will come to good use in the near future. To the curators from UK it was clear that organizations in India are very open and interested in collaborating with museums in the UK.

### **Lessons and future agendas:**

For **Rebecca Jacobs** of William Morris Gallery, London Borough of Waltham Forest whose research interest is textile, the visit to the Crafts Museum, New Delhi and Anokhi Museum, Jaipur, helped her to learn and gain adequate knowledge on the use of natural dyes and block printing of textiles. She says that her experience in the two Indian museums will enable her to come up with future learning resources and projects in the UK. She also discussed the possibility of holding film festivals in collaboration with the Crafts Museum, New Delhi. Likewise, **Gerard Greene's** (Redbridge Museum) objective was to gain better understanding of the production and design of Gujarati textiles in relation to the East India Company in the 17<sup>th</sup> and 18<sup>th</sup> centuries. The highpoint of his visit was seeing the production of textiles at the Garden Silk Mills' factory in Surat. Apart from Gerard's exposure to the historic textile collection of Silk Mills, his opportunity to see a modern mill was a unique one. He shot a film which will be shown to the audience back in UK. Gerard has also planned for an exhibition - comprising of photographs and items he purchased during his visit - that will take place at some point in 2016. It will be a national touring exhibition by the renowned photographer, Tim Smith and will be funded by Arts Council, England.

The curator of World Cultures, Birmingham Museums Trust, **Adam Jaffer's** objectives for the visit were to extend his knowledge, particularly of Buddhist art and history in India. He also wanted to discuss about the Birmingham Museums Trust's Indian collection with colleagues in India, specifically of the Sultanganj Buddha. He also wanted to contextualize BMT's displays by re-interpreting the Sultanganj Buddha emphasizing its relationship to Indian art and history. During his stay, he shared BMT's collection and international loans programme under the British Museum's LTP programme with the Indian audience.

Adam also gave a copy of BMT's catalogue "World Art" to all the Indian institutions he visited. As a result of this visit, Adam aims at producing a short film on the Sultanganj Buddha and to create a database on artefacts from Bihar held in Birmingham Museum and Art Gallery and share these with colleagues from the Patna Museum. Adam feels that the project has succeeded in enhancing museum experiences for him as regards to India in a big way and thanks the British Council for the opportunity it has provided him with.

**David Hodges** of the Hitchin Museum and Art Gallery visited the Crafts Museum, New Delhi, Museum of Punjab Rural Life, Ludhiana, Salar Jung Museum, Hyderabad and the Guru Nanak Dev University, Amritsar. David's aim was to establish contacts with museums which have a substantial collection on Sikh history and communities. The Punjab Museum of Rural life in Ludhiana was a special find for David and he was ably supported by the head of the faculty of the institution who was open to the idea about renovation and modernization of the institution's collections. As a result of this visit, David now has a fairly good idea about how to work with the Sikh community in Letchworth and Hitchin.

The visit to the various museums and institutions has been an eye-opener for **Jody East** of Royal Pavilion and Museums, Brighton & Hove. Jody had meetings with experts at the Victoria Memorial, Kolkata, the Indian Museum, Kolkata, Centre for Armed Forces Historical Research and the Haryana Academy of History and Culture. During her stay in India, she learnt that it is better to make flexible plans while working in foreign countries. She also hoped to raise awareness on the role that the Indian Army played in the World War I and about its connection with Brighton. Jody's visit has enabled the RPMBH to appreciate better the importance of the Pavilion as a historical site that served as a hospital



Jody East with conservationist Subir De of Victoria Memorial

for Indian soldiers during the War. This visit has been a fantastic opportunity for a regional museum to interact on the international level with likeminded organizations.

**Mark Elliot's** (Museum of Archaeology & Anthropology, University of Cambridge) experience at the State Museum in Kohima was most enriching. According to Mark, museums like these and talented curators like Mr Pappino Kikrulhounyu Kipho represent vital links with local communities and ethnographers and world cultures curators who want to (and need to) collaborate with them . Pathways toward future collaborative work have been identified (and in some ways cleared) as a direct result of conversations

and exchanges supported by the British Council and ACE this year. Mark hopes that later in 2014 it will be possible to initiate a constructive dialogue with the Indian Museum and the Kohima Institute/State Museum of Nagaland and develop two separate projects that explore the Cambridge collections from South Asia, and Cambridge connections in South Asian museums. A small temporary exhibit on Naga material (which has been absent from the MAA galleries for over 20 years) is planned for late 2014, which will be the first step in developing a Naga component to the proposed new Anthropology gallery. The most exciting and immediate project involves collaboration with artists, curators, researchers and descendants to investigate the family histories and legacies of the subjects of Marguerite Milward's Indian portraits. The outcomes of this project will be an international (and hopefully touring) exhibition, a monograph and possibly a documentary film.

**David Walker** of the Queen's Own Hussars Regimental Museum visited India in November-December 2013 and visited places such as New Delhi, Jaipur, Lucknow and Agra. David had meetings with the concerned staff and experts of the National War Museum, New Delhi, the 1857 Memorial Museum, Lucknow (The Residency), ASI, New Delhi (the Superintendent Archaeologist, Daljit Singh and the Director, Dr. Urmila Sant (Antiquity and Museum), ASI (Lucknow) - Superintendent Archaeologist, Dr. Pravin Mishra and Anil Kumar Tiwari. David found out about the BC India Museum Programme from the Warwickshire Museum's Service. David's objective was to create practical links with the National War Museum and the Residency Museum with a view to the exchange of artifacts, archives and information, to aid in the development of new museum displays, historical interpretation and the education of the general public. David learnt about the organizational structure of the ASI and acquired firsthand experience about the internal politics involved in working with a state institution. He could also understand the pride of the Indians as they come to terms with their past and write history from their own perspective. The knowledge gained during David's visit will be fundamental to the design and development of new displays relating to the Hussars in India and this will be very helpful in giving talks to the audience back in the UK.

#### Links and Impact:

- **Rebecca Jacobs of William Morris Gallery, London Borough of Waltham Forest** wants to follow up "interest" for the Young People's Project and design partnership elements between her gallery and a museum in India.
- **Gerard Greene Redbridge Museum** has shot a film and taken photographs during his stint at the various museums in India which will be used for a touring exhibition to be held in 2016 showing the links between Gujarat, UK and Redbridge.
- **Jody East of Royal Pavilion and Museums, Brighton & Hove** has plans for holding a possible event in Brighton this year in collaboration with the Centre for Armed Forces Historical Research, New Delhi and also an exhibition of First World War Digitally with Victoria Memorial.
- **Nick Merriman of the Manchester Museum** has discussed with CSMVS Museum, Mumbai to develop a possible project on Manchester and Mumbai's historic links around the textile trade. It was agreed that the first step should ideally be for one of their staff to visit Manchester in 2014 and vice versa.
- **Mark Elliot, curator of the Museum of Archaeology & Anthropology, University of Cambridge** plans to collaborate on a History of Collections project with the Indian Museum, Kolkata. The project will focus on the Asian collections in Cambridge and the historic interactions between the two said institutions over two centuries.

#### Expectations and things done differently:

All the award grantees unanimously concluded that they have benefited immensely because of the travel grant and appointments at the various museums. According to them, the British Council was very prompt and helpful in providing an initial list of Museum contacts which made the trip easier for the participants. However, some of the participants hoped for more information in advance from the British Council (India) since it was a first time visit to India. Overall the support they got from the BC was exemplary and the transfer of fund for the trip was smooth except for some of the grantees who want more support and guidance from the BC. They feel that this will save much time and effort and in turn



Antonia Lovelace with Karni Singh of Mehrangarh Fort Gallery

will make the trips more productive. Most of the curators from the UK museums want collaboration and help from other major establishments who are successfully working in India and they feel a longer stay for the awardees would make the venture more fruitful.

## Connections Through Culture: Year II

### Non-government UK Museums in India

CTC Grantees	Designation	Organisation	City
Simon Martin	Artistic Director	Pallant House Gallery	Chichester
Dr Fiona Kerlogue	Deputy Keeper Anthropology	Horniman Museum	London
Dr Ceri Gorton	Cultural Development Manager	Museum of Oxford	Oxford
Karen Emma White	Museum Learning Assistant	Ancient House Museum of Thetford Life, Norfolk	Thetford, Norfolk
Adrian Jenkins	Director	Bowes Museum	Durham
Helen Bradley	Museum Development Officer	Llandudno Museum, Wales	Wales
Gillian Crumpton	Curator	Ironbridge Gorge Museum Trust, Shropshire	Shropshire
Dr Carlyne Haynes	Project Manager	Bursledon Brickworks Industrial Museum	Southampton

## Participants List 2012 to 2014

2012

S.No	Name	Designation	Museum	City
1	Dr Vijay Kumar Mathur	Curator, Lecturing & Education, Painting	National Museum, Janpath	Delhi
2	Dr Binoy Kumar Sahay	Assistant Curator-in-charge, Central Asian Antiquities Department	National Museum, Janpath	Delhi
3	Dr Manvi Seth	Asst. Prof, Museology	National Museum Institute, National Museum	Delhi
4	Dr (Mrs.) Rehana Shah	Education Officer	National Gallery of Modern Art.	Bengaluru
5	SP Dutta	Senior Restorer	National Gallery of Modern Art, Jaipur House	Delhi
6	Ajay Kochle	Assistant Director	Chatrapati Shivaji Maharaj Vastu Sanghralaya	Mumbai
7	Ajay Shrivastava	Deputy Superintending Archaeologist	Archaeological Survey of India.	Delhi
8	Dr Rajeev Dwiwedi	Assistant Superintending Archaeologist	Archaeological Survey of India.	Delhi
9	Surya Kumar Pandey	Assistant Keeper.	Indhira Gandhi Rashtriya Manav Sanghralaya	Bhopal
10	Paluru Sankararao	Assistant Keeper.	Indhira Gandhi Rashtriya Manav Sanghralaya	Bhopal
11	R. P. Savita	Senior Restorer	Victoria Memorial Hall	Kolkata
12	Piyasi Bharasa	Piyasi Bharasa	Victoria Memorial Hall	Kolkata
13	Nita Sengupta	Deputy Keeper (Art)	Indian Museum	Kolkata
14	Satyakam Sen	Senior Technical Assistant (Archaeology)	Indian Museum	Kolkata
15	Mita Chakravarty	Deputy Keeper (Art)	Indian Museum	Kolkata
16	Ghanashyam Kusum	(Keeper P&E)	Salar Jung Museum	Hyderabad
17	M.Veerender	Deputy keeper (education)	Salar Jung Museum	Hyderabad
18	K.Sekar	Curator, Children's Museum	Government Museum	Chennai
19	J.M.Gandhimathi	Curator Chemical Conservation	Government Museum	Chennai
20	Rajesh Purohit	Director	Allahabad Museum	Allahabad

2013

S.No	Name	Designation	Museum	City
1	Dr. Onkar Wankhede	Assistant Keeper	Allahabad Museum	Allahbad
2	Rekha Radhavallabhi	Assistant Superintending Archaeologist	Archaeological Survey of India	Sanchi
3	Manuel Joseph	Assistant Superintending Archaeologist, Survey of India	Archaeological Museum	Gwalior
4	Dr. Prasanna Kumar Dikhit	Archaeological Survey of India	Archaeological Museum	Konark
5	Neeti Anil Kumar	Assistant Archaeologist	Archaeological Survey of India	Chennai
6	M K Saxena	Assistant Superintending Archaeologist	Archaeological Museum Sarnath	Varanasi
7	Uday Anand Shastry	Assistant Superintending Archaeologist	ASI Museum	Badami
8	P. Aravazhi	Assistant Archaeologist	Archaeological Museum	Halebidu
9	M. Kalimuthu	Assistant Superintendent Archaeologist	Mattancherry Palace Museum,	
10	Kamei. A. Kabui	Assistant Superintendent Archaeologist	Taj Museum, Archaeological Survey of India	Agra
11	Dr. Niraj Kumar Sinha	Assistant Superintending Archaeologist	Archaeological Survey of India	Delhi
12	Dr. Gopinath Jena	Assistant Superintending Archaeologist	Archaeological Museum	Jajpur
13	Dr. Abdullah Mondal	Curator		Kolkata
14	Amitabh	Curator	BITM	Kolkata
15	Mr. Raju Manigandan	Curator & Project Regional Science Centre		Tirupati
16	Mr. Dinesh Kumar	Education Officer	National Science Centre	New Delhi
17	Radha Bhawe	Director	Goa State Museum	Goa
18	Garima Aanand Dubey	Museum Associate	Indhira Gandhi Rashtriya Manav Sanghralaya	Bhopal

S.No	Name	Designation	Museum	City
1	Dr. Krishna Goud	Deputy Curator and Keeper	Salar Jung Museum	Hyderabad
2	Nayan Ananda Chakraborty	Assistant. Superintending Archaeologist	Archaeological Survey of India	Delhi
3	Sujeet Nayan	Assistant. Superintending Archaeologist	Archaeological Survey of India	Delhi
4	Dr Bijoy Kumar Mandal	Curator,	Gurusaday Folk Museum	Kolkata
5	Dr. Soma Kiro	Assistant Keeper	Indhira Gandhi Rashtriya Manav Sanghralaya	Bhopal
6	Dr. Sudipa Roy	Assistant Keeper	Indhira Gandhi Rashtriya Manav Sanghralaya	Bhopal
7	Mr. S.P. Pathak	Curator	National Council of Science Museums	Kolkata
8	Mr Moinuddin Ansari	Curator	National Council of Science Museums	Kolkata
9	Tsering Tashi,	Registering Officer Antiquities	Ladakh Autonomous Hill Development Council	Ladakh
10	Mr Anuj Dayal	Museum Administrator & Executive Director	Metro Museum	Delhi
11	Ms Renu Dubey	Assistant Director	Mathura Museum	Mathura
12	Ms. Al Shaz Fatmi	Assistant Director	State Museum Lucknow	Lucknow
13	Praveen Kumar Shrivastava	Chemist	Archaeology, Archives & Museums	Bhopal
14	Mr Prakash Paranjpe	Curator	Archaeology, Archives & Museums	Bhopal
15	Muzammil Hussain Munshi	Head of Outreach Research and Design	Kargil Museum	Ladakh,

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## 14-POINT MUSEUMS REFORM AGENDA

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Issued by the Ministry of Culture

### 1. Collection and Stores Management:

- a) Introduce computer aided collections management.
- b) Verify physically stocks with registers/database.
- c) Modernise methods of storage and retrieval and introduce visible storage.
- d) Develop adequate storage facilities.
- e) Control/filter atmospheric heat, dust, humidity, light and pest in stores.
- f) Take professional quality digital photos of stored items.
- g) Upload entire collections' database with images of objects online.

### 2. Proper/Scientific Display of Artefacts:

- a) Design and develop exhibit-specific display systems.
- b) Upgrade display techniques on professional lines.
- c) Introduce atmospheric control of heat/cold, humidity, dust, etc. in galleries.
- d) Modernise lighting with power-saving/auto switch and heat control.
- e) Have variety in gallery presentations, with other 'attractions' interspersing.
- f) Circulate periodically displayed materials, from store to gallery.

### 3. Information, Signage, Floor Plans and Visitor Facilities:

- a) Set up 'Visitor Interpretation Centres' and give different options to them.
- b) Improve Object Interpretation Board, communication strategies/narratives.
- c) Introduce Braille plaques for the visually impaired visitors.
- d) Arrange attractive videos and digital shows and hands-on activities.
- e) Put interactive strategies, touch screen kiosks, 'sound posts', etc.
- f) Print international-standard guide-books with floor plans/signage.
- g) Keep comfortable benches and resting places, and nooks/seating corners.
- h) Drinking water facilities and clean toilets with signages.
- i) Set up cafeterias, vending machines and spaces to interact.
- j) Have flexible and extended visiting hours, with some special 'free days'.
- k) Engage enthusiastic volunteers as museum assistants, to guide visitors.

### 4. Museums Shops and Souvenirs:

- a) Set up proper museum/souvenir shops, preferably on public private partnership model.
- b) Merchandise professional selected museum items, for souvenirs.
- c) Produce, with 'class', replicas, prints, postcards, albums etc.
- d) Publish world class books and catalogues, through the best available.

- e) Arrange inter-museum and outsourced sale of books/catalogues and CDs.
- f) Promote/market India's heritage as a brand, through all museum shops.
- g) Approach corporates to popularise museum culture through gifts.

## **5. Multi-media, Audio Visual and Guide Facilities:**

- a) Design, and continuously update, website and information systems.
- b) Introduce museum-related activity cum technical research blogs.
- c) Digitise important stored artefacts for 'Virtual Guide', CDs and websites.
- d) Introduce/Improve audio guides; work on time-bound plans.
- e) Set up LCD panels, to display digitised artefacts on videos and power points.
- f) Introduce 3D holographic projections, simulated images and virtual reality.
- g) Set up interactive sound and talking trees, musical clocks and other attractions.

## **6. Attract Various Audience Segments, Including Students/Children:**

- a) Plan the calendar of events for the entire year, and more, if possible.
- b) Send newsletter to keep updating the mailing lists, through visitor registers.
- c) Arrange special training for Education Officers, PROs & 'Guides' for this work.
- d) Plan 'Out-reach' programmes for different segments, target specific.
- e) Design invitation cards, brochures, fliers both artistically and professionally.
- f) Organise regular interactive programmes and set up 'children's corners'.
- g) Formalise networks with schools and colleges, on a regular basis.
- h) Introduce 'Collections Identification and Authentication' facility for collectors.
- i) Encourage small online exhibitions to be curated by museum enthusiasts.

## **7. Image Building, Publicity and Cultural Events:**

- a) Have well dressed and polite museum assistants/guides and cafeteria staff.
- b) Plan campaigns, highlighting interesting facets and get feedback.
- c) Issue attractive advertisements and informed articles in the media.
- d) Set up and invigorate 'Friends of Museum' and also meet them.
- e) Celebrate regularly 'World Days', 'State Functions' and 'Special Events'.
- f) Organise cultural performances and other outreach programmes.
- g) Harmonise tangible and intangible cultural heritage, seamlessly.
- h) Attract corporate sponsors with special exhibitions for their clients.
- i) Engage event-managers marketing/sales team and communications specialists.

## **8. Visiting and Travelling Exhibitions:**

- a) Invite exhibitions and inter-museum exchanges, including with ASI museums.
- b) Establish curator panels and plan multiple curatorial themes, in advance.
- c) Keep updating policies for exhibitions abroad, through regular feedbacks.
- d) Curator exhibitions abroad – have different policies for art and antiquities.
- e) Formulate scientific policies regarding valuation, insurance, etc. for exhibits.

- f) Plan exhibits (both internal and external) professionally on global standards.
- g) Insist on proper reciprocity from foreign museums/galleries.
- h) Publish world class catalogues for each exhibition in India or abroad

## **9. Expansion and Acquisition of Collections:**

- a) Revisit art purchase procedures and committees, with transparency.
- b) Frame policies to encourage donors, i.e., tax exemption, publicity, etc.
- c) Devise 'loan policies' for short, medium and long term loans.
- d) Prepare policy on bequeaths and have proper screening/evaluation methods.
- e) Set up search committees and negotiating teams, to locate/buy rare items.
- f) Frame policies for de-accessioning of unwanted/unrelated collections.

## **10. Professional Development of Museums Personnel**

- a) Organise HRD training and expose personnel to international standards.
- b) Encourage courses and exchanges of best practices, through visits.
- c) Facilitate studies, researches to bring out better publications.
- d) Utilise Visiting Fellows to unravel treasures within museums.
- e) Conduct professional courses in museum studies and heritage management.
- f) Start online/correspondence courses in museum studies and heritage management.
- g) Collaborate with Open Universities and conservation laboratories.
- h) Publicise available courses for wider dissemination, at nodal points.
- i) Devise administrative structure/emoluments for good career management.
- j) Engage specialised professionals, on contract/tenure basis, for emulation.

## **11. Implementation of Plan Schemes and special projects:**

- a) Ensure optimum utilisation of funds, through prior planning.
- b) Make monthly activity charts and conduct reviews/self-assessments.
- c) Outsource work to professional agencies, where required.
- d) Undertake long term planning, rather than ad hoc improvements.
- e) If possible and permitted, create public private partnerships.
- f) Invite, with proper approval, specific projects from outside.

## **12. Security: Modern Techniques**

- a) Upgrade security systems and install latest cameras/surveillance systems
- b) Deploy CISF, armed police, except inside museum galleries
- c) Retain own security, for galleries watch and other duties
- d) Introduce aesthetically pleasing dress for in-house security personnel.
- e) Install fire-fighting devises/techniques and undertake regular trials.
- f) Revisit display storage plans on security /fire-fighting considerations.
- g) Maintain friendly, terror/stress free atmosphere in museums galleries.

### **13. Conservation and Restoration:**

- a) Set up or upgrade conservation laboratories and modelling workshops.
- b) Build capacities for in-house expertise for conservation and restoration.
- c) Upgrade regularly, conservation and restoration techniques, through training.
- d) Utilise domain-specific external expertise and learn latest technologies.
- e) Extend this domain knowledge to smaller museums.
- f) Out source, where necessary, and imbibe newer techniques.
- g) Publish technical research and conservation treatment bulletins.
- h) Organise special workshops outside, for basic collections care.

### **14. Interactions with Academics, Archaeologists and Artists:**

- a) Institutionalise a proper network with different relevant domain experts.
- b) Organise cooperation with academics/experts through regular workshops.
- c) Encourage on site exposure of museum personnel for experience
- d) Encourage museum personnel to make presentations before academics.
- e) Strengthen professional networking through museum professional bodies like ICOM, MAI etc.

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All museums who participated in the research survey in India and the UK

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