

# **An Analytical Study of Administrative and Curatorial Problems of Government Museums in Gujarat**

A Thesis submitted to  
**The M S University of Baroda**  
as partial fulfilment for the degree of  
**Doctor of Philosophy**  
in  
**Museology**



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**2012**

An Analytical Study of Administrative and  
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Ph.D. Thesis

Dhumal Rashmika Surendra

**July 2012**

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# **Ph.D. Examination Certificate**

This is to certify that the content of this thesis is the original research work of the candidate and have at no time been submitted for any other degree or diploma.

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**July 2012**

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## **ACKNOWLEDGEMENTS**

The Successful completion of this thesis was made possible by the encouragement and help rendered by a number of people. I begin expressing a deep sense of gratitude to my guide Dr. N.R. Shah, Associated Professor, Department of Museology for his valuable guidance. I appreciate his useful encouragement and help whenever I was facing difficulties in the research work. Present thesis would not have been completed without his unfailing support and most valuable guidance. I am really indebted to him for going through thesis with great patience and constructive suggestions on all aspects to research work conducted by me.

My sincere thanks are due to Prof. Dr. Sunjay Jain, Head, Department of Museology for his constant encouragement and constructive criticism. It proved an immense useful to me in the present research. I am grateful to the staff of Department of Museology particularly Dr. R. V. Ramana, Assistant Professor; Mr. K. H. Rahevar, Curator; Mr. M. V. Rathwa; Mr. M. C. Goswami; Mr. H. Rohit; Santoshbhai and Raisingbhai for their support and help throughout my research work.

I am very much grateful to the Officers of the Ministry of Sports, Youth & Cultural Activities Department, Gandhinagar for providing relevant data and support in my research work. I wish to express a special thanks to the Minister, Shree Fakirbhai Vaghela and Secretary, Shree Bhagayesh Jha I.A.S. for their help and encouragement. The research work and systematic collections of data of all government museums of the state was not possible without help of the Directors - Dr S N Pande, Mr N A Patel, Mr. R D Parmar, and M M Pathan; Assist. Director Mr S. Dalal and all

Curators of the government museums. I wish to extend my sincere thanks to all of them. Simultaneously I also wish to extend my thanks to all technical and non-technical staff who helped me directly or indirectly for my research work.

I sincerely acknowledge the help provided by different libraries such as Hansa Mehta Library, Baroda; Oriental Institute of the M S University of Baroda; Library of Fine Arts faculty; State Archives Baroda and Library of Museum and Picture Gallery, Baroda.

My parents Smt. Lata Salunke and Shri B.A. Salunke and of-course my in-laws inspired me to conduct present study to become more enriched and because of their blessings, moral support, I have been able to complete this task. Similarly, I also had privilege of blessings from Smt. Usha Waghmare and Shri N.R. Waghmare who are well wishers, philosophers and guide to me and my family.

I would like to acknowledge the support extended to me for my study by my husband Mr. Surendra Dhumal. Without his love and support this work was not possible. He has taken keen interest in all aspects of my research. He and my son Rituraj tolerated my absence several times and for long period on occasions of my field work. I extend my warm gratitude to them for their support, sacrifice, commitment and patience.

Last but not least I would like to express deep gratitude to all friends, relatives and colleagues who have helped directly and indirectly.

Date:

Dhumal Rashmika S.

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## INTRODUCTION

Museums are symbol of organization representing civilization like other institutions of knowledge and culture. A good museum acts as a dynamic agency in the cultural, educational and revolutionary life of the people. According to ICOM definition of 2007, Article 3, statement 1, "Museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment."

Hence museums are very important institution devoted to preservation of cultural material and technological object. It serves vital tools for education, research both formal and non-formal. Museums have much responsibility in this direction which can be vital significances to changing society by serving a platform for interaction between the generations and also by acting as a bridge between past and present. In this way museums are part of the response to the needs of human life. They impost the sense of aesthetic beauty, curiosity and of the chronological development to the society

"Museum has a unique place to serve as means to impart direct introduction to nature and original articles that serve as documents to culture and civilization", states Sonal Maniar (2000, 6). She further says that museum serves as an educational institution to common people and researchers. It has a base to provide knowledge with the help of collection of natural, cultural or scientific objects. These objects are preserved and exhibited. The people take their advantage by various means. It becomes a site of knowledge for people, as knowledge can be gained from original objects collected in a museum. The genesis of a word 'museum' in Egypt describes it as site of knowledge.

The Greek people used to pray goddesses. Those goddesses were parallel to the Indian goddess of knowledge, Saraswati. Those nine goddesses were called 'Muses'. Turamay Ptolemy Sotare opened a university at Alexandria in Egypt and named it 'museum'. He was contemporary of the Maurya Emperor in India. In the fourth century before Christ, an ancient Greek museum used to have a collection that included religious sculptures, astronomy, medical instruments and natural objects like elephant's teeth and skin of rare animals. The chief objective of the collection was to accumulate knowledge. In the fifteenth century, in Europe and specifically in Italy, a study room studded with old articles was called a museum. The concept of museum in the present time seemed to have emerged from these usages. In Europe, educational activities at schools, colleges and universities incorporated a kind of non-formal education through museums. Similar view has been held about museums as complementary to education. Therefore, museums are supposed to keep adequate arrangements to impart knowledge with wonder and pleasure.

Since the vision of museum attaches importance to acquisition of knowledge with fun and curiosity. It explains with more clarity, ideas and thoughts presented in syllabi at schools and colleges. It imparts direct introduction to them and increases among beholders power of comparison, power of imagination and research capabilities. The power of education that museums possess depends on a collection that it keeps. Hence, the terminology that prevails in India describes it as 'House of Collection'.

Experience at a museum may be related to what Jawaharlal Nehru says about the past in his last letter to Indira: "History is not a magic show, but there is plenty of magic in it for those who have eyes to see it...Innumerable pictures from the gallery of history crowd our minds..." (Nehru, 1951). Museum brings to us a magic of history and allows us to listen to its melody to make a fascinating experience by evocation of the past through fascinating display of objects.

The Museum evokes the glory of cultural past to a world at large. In this sense, museums can serve as mirrors to reflect our cultural heritage. It is a medium that “connects” generations in the present with a glorious story of the past. It is a window through which one peeps to what good or bad is left behind. This is a view that perhaps occupied the minds of those who founded museums. The history of all countries and communities witness emergence and flourishing of museums. Once a museum exists it serves as witness to the cultural past.

The study of museums has acquired scopes of academic kind in the recent times and it has come to be known as museology. Its emergence is untraceable. However, two things can be said about it, it is that museums came in to existence before museology and that the emergence of museology was accomplished with the actions related to museums. Development of museums in the modern times, so to say, paved the way to explorations in museology. To make it clear, Jain (2001,96) refers to what Laurence Vail Coleman wrote in 1939:

The museum’s vocational complex is a product of the last 50 to 60 years. Before the 1870s museums were very simply run. Amateurs collected and put their stuff behind the glass of built-in exhibition cabinets. Taxidermy was brought outside, like a haircut. Education work consisted principally of opening door.

Assumptions and perceptions related to museums were further developed and formulated in the twentieth century, says Dr. Sanjay Jain who comments on the research and study conducted on museums in the recent times on national and international levels. He refers to the collaborations set between the museums in India with the museum associations of Britain, America and Germany established respectively in 1886, 1906 and 1917 that led to the establishment of international office of museums in 1926. The chief objective of this office is to create sentiments of cooperation among

the museums of the member countries. It led to the publication on the subject of museology and also training programmes for curators, etc. First time in 1958, the UNESCO organized international conference at the Brazil city Rio de Janeiro at which the definition of museology was shaped. The definition goes like this: “Museology is a branch of knowledge concerned with the study of purposes and organization of museums. Museography is the body of techniques related to museology”.

In 1972, ICOM defined museology in a detailed manner to include along with purposes and organization of museums also the study of their history and development. It involves classification of museums of different kinds, special methods of research and development, etc. The definition of museology as finalized by the ICOM in 1972 then goes like this:

Museology is museum science – It has to do with the study of the history and background of museums, their role in society, specific systems for research, relationship with the physical environment, and classification of different kinds of museums. In brief, museology is the branch of knowledge concerned with the study of purposes and organization of museums.

Museography is the study of techniques related to museology. It covers methods and practices in the operation of museums, in all their various aspects.

On normal ground, museums are experienced as magic with quality to charm man with its capacity to evoke experience with awe and wonder. For this reason, museums are viewed as effective media. I may cite here one Hollywood film, ‘One Night at Museum’. The film shows how a newly appointed security person experiences the museum. During the night duty when he is all alone in the huge building of the museum he feels that objects in the cabinets and windows come alive. He finds that from an old royal painting the general and his soldiers come to life, the general’s

daughter falls in love with the guard and there is fighting and all hustle-bustle and confusion causing commotion in the museum. Not only that, even elephants, giraffe, dinosaurs, horses and other animals come alive and run up and down in the building. There is lot of commotion all through the night to cause panic to the guard terribly. In the morning, all things become normal. When he narrates the experience no one believes him and he is about to be fired off. The experience has lot of thrill and wonder. It makes him feel that objects in windows although dead seem to be speaking to him and bring before his eyes new colors and moods of life. Thus, being at museum can become a good audio video experience. Experiencing other dimensions of life is the first objective. It allows a good change to man from his usual life experiences. But this experience may remain stagnant in spirit and impact.

On personal level, an idea of museum works as simple and innocent habit or fascination of collecting exquisite objects. On public level, it takes a form of collective fascination about some objects of glory. In this way, museum may be understood as an institutionalized form of fascination for beauty and glory, personal or public. In this respect, museums are established.

Personnelia museums comprise of personal collections of objects that fascinate a person. These objects may be coins, postage stamps, photographs, cards, watches. A child is always fond of collecting several things. Following his entry in this world as such, everything that a child sees or encounters he sees it as new to his sight, knowledge and understanding. Newness of things fascinates him. The fascination goes to such an extent that he feels like collecting things and preserving them fondly as his personal treasure. In course of time, he develops attachment that grows to the extent of possessiveness of treating those things as precious treasure. As the time passes a person's possessiveness grows so strong that a child would not spare or share his things with anyone. Possessiveness makes him mad sometimes about the things that he collects.

Such a collection becomes a personal museum. It signifies fascination. It signifies his personal attachment. It signifies possessiveness. No child is seen to be free from this kind of fascination. It in fact makes a common childhood experience for each person on earth. We may also relate it to psychology of each child. It may, however, go with a child's condition and his personal capacity. In number of cases, a child desires for it but the condition and circumstances would not make it for him a possibility and, as a result, it remains buried in his psyche as desire or fascination unfulfilled. This instinct is seen to be becoming a base for museum. I observe, "At such a stage human instinct of collecting and accumulating objects of curiosity laid foundation of museums and opened a new horizon in the field of human progress".

It is a different matter that the fascination fades slowly and gradually as a child grows up. Then a museum serves him a magic box that unfolds to him childhood memory and he relishes it at times. It may sometime stretch to his ears that faded music of innocence and playfulness that enriched his childhood. In his grown up age when a man is almost out of touch with magic and music his personal museum may connect him back to such beauties of his living. Like looking at a photo album would crowd one's mind with memory of past to evoke to him its glory and melody. It brings to him some relaxation and relief from his day to day botherations, worries and problems. In this sense, personal museum may serve him a kind of resort. Likewise, an album of songs, videos or music, collection of stamps, cards and coins, and the like remain among man's most common fascination. At times, they make news and interesting reports on the television telecasts during regular news bulletins. Further, awards like Limca Book Awards and Guinness Book Awards are granted for such activities respectively at national and international levels for such hobbies. The awards signify that man's hobby to make a museum of objects of



curiosity is duly recognized for its exquisiteness. Some persons spend years and good wealth to make a unique museum of his personal collection.

As a child grows up in age he gets in to academics. He joins a school for education and training. In this stage, museum becomes a sort of need to supplement his education. Over and above learning in classrooms that remains basic to education and training he needs extra exposure to supplement to what his teacher explains to him on subject. It may not be possible for a teacher to show everything in side a classroom. A teacher of history, for instance, refers to number of things like weapons, ornaments, garments, etc. of past kings. But he cannot bring them actually in a classroom and until students do not see them they would not form understanding about them. Because most objects that belong to the past are strange and uncommon to the present day use. Likewise, a teacher of science may describe to students things like planets, animals, plants and vegetation on earth with all minuteness, but until students would see them as real they would not get an idea. Hence, science museums are set up in the present time in the form of planetarium, botanical gardens, aquariums, etc. They serve the purpose of providing exposure to students in subjects like natural science with an effective display of botany, zoology, geology, astronomy and the like.

There are also museums to store personal belongings of a person of repute and to exhibit to public in general. The purpose of such museums is to inspire people in to higher living and thinking through a story displayed through the objects that a great person used during his life. In this category the objects on display include personal belongings, letters, statues, photographs etc. The Mahatma Gandhi Museum at Porbandar, Kirti Mandir, Porbandar; the Nehru Museum, Allahabad; Anand Bhawan, Allahabad, the Sardar Vallabhbhai Patel National Museum at Bardoli etc. are set up to commemorate a person's glory and thoughts. Such museums have a

specific purpose to provide exposure to students to supplement their studies. They are known as personalia museums.

Recently a new concept of museums has emerged in the west. For instance, the Madam Tussaud Wax Museum is set up at London. It displays wax statues of eminent celebrities in the world. The idea of this kind of museum is to treat these personalities and the glamour world as cultural ambassadors of their country to the world at large. They become places of attractions for tourists across the world and thus viewed as helping tourism industry.

With a view to impart better exposure and understanding of related subjects, educational visits are organized by schools. Students are taken to museums from time to time so that students' live touch with museums can be maintained. When we refer to museums, they need not only be those set up in buildings. There are museums in the open too like botanical gardens, medicinal gardens, zoos, aquariums, etc. They are carefully maintained. They allow good exposure through a close contact and observation of plants, animals and fish in large variety and in varied shapes and colours. A museum that is set up in a building is artificial, while natural museums are basically nature's creation with little modifications to suit the purpose. Both kinds of museums fascinate students equally during their studies. Nigam (1985) observes,

“Well exhibited galleries of museums are more informative than any textbook. Museums provide with effortless education as well as entertainment to its visitors. The bookish knowledge is much more theoretical and incomplete. It has to be supplemented by seeing, feeling and realizing real objects which the book is written upon. Museum objects, by virtue of their three-dimensional effect, are more appealing to the human mind. Thus, the museum education is learning by seeing. ‘Looking and Learn’ a slogan introduced to the museum world during Second International Campaign of Museums organized by ICOM in 1967-68,

represents the very spirit of museum- education. Museums therefore must bear in educational policies, that it is the object, which is all important in dealing with their educational activities. Museums provide with effortless education as well as entertainment to its visitors.”

Mehta (1995, 2) states that for the activity of bringing the experience and ideas in conformity, the essential conditions are field work, laboratories and museums in the present day world. He, thus, puts museums in the category of co-educative activities that are intended to arrange for adequate exposure to students involved in studies. He very specifically says, “The general idea of the function of the Museum is that of education”. Stating the relationship of museums and education he says, “With the spread of primary education and the extension of secondary, collegiate, scientific and technical education, district museums are a desideratum and form the complement to these factors of a complete and progressive educational system”. Sir Sayajirao Gaekwad of Vadodara too expressed right back in 1906-07 concern over an idea of developing taste of fine arts. Further in this line M. H. Spielmann comments on the ideal, “The illuminating idea that the collection should have for its prime purpose the educative motive for setting before students and lovers of arts in Baroda... It must renew from within...”

In grown up age when man plunges in all kinds of worldly responsibilities, liabilities and difficulties that close him so tightly that he is distracted from his childhood fascination. He no longer feels the newness about the world and nature. He pays little attention to museums. His interest and enthusiasm in museums get dried up gradually. He may develop psychology that spending on museums would be foolish and senseless. But this kind of feeling or attitude would lead him to undermine the value of museums. Museums serve as potent sources to tap variety of source material that has potency to influence.

Influence of museum works powerfully on young minds. It spurs in them imaginative capability and capacity to understand the value of objects in this world. Various sources of history are collected, presented and displayed at various museums in Gujarat. They can be summarized as under:

- The sources of Indian History: literature, both religious and secular, Vedangas and Upvedas, Sutras, Purans, Buddhist and Jain literature, Epics like the Ramayana and the Mahabharata .
- Archaeological sources like stone tools, pottery, terracotta, sculptures, paintings and other antiquities.
- Inscription on rocks, coins, seals etc.
- Collection related to anthropology of tribal interest. (both pre and protohistory)
- Specimens representing various aspects of Natural History specimens
- Relics of pre-historic and proto-historic times.
- Historical remains of Pre Mughals, Rajputs, Later Rajputs, Later Mughals and British India and leed native states. Exceptional collection of art facts from civilizations of Egypt, Babylonia, Nepal, Tibet, China, Japan and Indonesia.
- Picture Gallery houses valuable collection of European oil paintings.
- European room shows art from early Greece to the 20<sup>th</sup> century.

These sources reflect on vide ranging subjects like Archaeology, History, Art-History, Anthropology, Ethnology, Social Science, Botany, Geology and Zoology, Paintings- Textiles, Literature, Religion, Numismatics,

Botany, Ornithology, Paleontology, Music (Musical instruments) and the like.

Museums make valuable source of reference material for higher studies and research. Higher studies and research do not operate on bookish knowledge. Knowledge in the form of ideas and abstract thinking, views, assumptions and conclusion needs to be supported with concrete evidences. Museum helps a student pursuing higher studies and a researcher with concrete reference materials to support his/ her assumptions and readings. In this light, museums of various kinds have emerged on the scene. They are textile museum, anatomy museum, weaponry museum, costumes museum, auto museum, atomic museum, planetarium, tribal cultural museum, ethnic museum, anthropological museum, archaeological museum and the like. They make useful appendices to basic research with good photographic illustration, exhibits of monuments and inscriptions and objects as supportive evidences to the point that is made in research.

In a broader perspective, according to Swarnakamal (1986, vii, xi) museum is viewed as “a place where the cultural heritage of our nation is preserved and protected”. He says that the cultural properties of our nation housed in museums must be made available for the good of the greatest number”. He further says, “One of the simplest ways of becoming acquainted with the culture, art, history and natural history of any country is by visiting a museum”. Museums serve a common platform to people in the present to connect with their past. They do it through delineation of history through objects. Objects on display at museums speak a story of their times. Not only that, they may speak about strengths and weaknesses of past events and peoples. A display at museums serves as a window to cultural heritage of any society and country. It stimulates appreciation of beauty, curiosity and sense of continuity with the past. Swarnakamal (1986, 2) is of the opinion that “Museums of India have much responsibility in this direction. Museums can be of vital significance to a changing society by acting as a

bridge between the old and the new. It can hold us to make the best of both worlds.

Museums are taken as a symbol of civilization. They can be powerful instrument of visual education. They may, thus, serve even as academic media to educate young generations at schools and colleges. They help students to form common and correct understanding about their cultural past. It may also help us to resolve sensitive issues in life holding with sensible approach. On a broader ground, museums help to cultivate collective consciousness. Swarnakamal(1986,1-2) points out in this regard, “A good museum may act as a dynamic agency in cultural and recreational life of the people...a museum affords recreation in education and education in recreation to different sections of community irrespective of any caste, creed, age or aptitude”. He also opines that Museums carry a dual purpose of developing aesthetic sense in public and also to make it useful to society, He opines. This kind of thinking about museums may point at value of museums for human community. It is required that it is considered in terms of its potency to inform, impress and improve human attitude and approach. It is a value that seems to be working throughout the world as most countries and communities set up their museums and maintain them with lot of care.

In reference to all such activities in a museum Naqvi (2004) puts his painful remarks about the development of museums in the country. He says “For the past few years, for the purpose of modernizing Indian Museums many private management and marketing firms, display and design agencies, event managers and interpreters and in some cases even corporate and private business establishments are being engaged to do core museum work by some over enthusiastic directors and bureaucratic & ministrerial in-charges of museums. I feel this practice is not going to help either in the professional growth and development of existing museums in India or for opening new museums in the country and creating an interest in the Indian

public for ‘museum experience.’ Museum making and managing is a professionals job having its own ethics, code of conduct and practice guidelines”. He has given importance to the professional training of the personnels working in a museum for the progress of museums in the country. Further in this direction Bhowmik (2000) also states “The inception of museology departments in universities with museums necessitated with the view of better administration and management of museums. But in cases, the relationship between the museology department and museum is not so close, as it was before. And the co-operation and the co-ordination in them is not to the extent of desired requirement.

The history of museums shows that an idea of museum sprang basically from keeping personal collection by kings and royal persons in the past. As a collection relates to a person of eminence in a society or a state it becomes valuable for its people. Personal collection may be a limited range of activity with a common man. But with royal people museum remained an idea that is most needed. The reasons were obvious. Things stored in museum are usually precious, prestigious, exquisite and extraordinary. They possess capability to impress and fascinate beholders and to raise prestige of a person who owns them. It would make them popular with long lasting fame in history. We remember many rulers when we visit and view exquisite collection of their riches. Royal persons like kings, emperors, queens, princes and princesses seemed to be fascinated with this idea of personal glory and pride and also popularity that the collection would bring to them. Hence, they kept their own museums. Kings of almost all states used to maintain royal museums with all cares and fondness.

“Museums are part of the response to the needs of human life” says Swarnakamal (1986), the author of *Museums in Gujarat*. This view relates museums to human life. Though basic needs of human life are realistic comprising of food, clothing and shelter some person hold higher expectations to have comforts in human life. But life becomes beautiful

with beauty and melody in it. It becomes even more enjoyable with moments of magic and surprises. One always expects better life, from satisfying to comfortable to beautiful. Beauty and melody help to cultivate aesthetic sense in man. Aesthetic sense may be understood as capacity to know and appreciate beauty and music. It is this artistic sense that fills life with magic and thrill. Museums work potently and yet inherently to cultivate aesthetic sense in man since his childhood. A child's contact with museums through personal or educational visits works powerfully to cultivate in him artistic sense. As a result, a child grows up as human being endowed with capacity to appreciate and enjoy beauty. With it, he gets aesthetic pleasure.

The museum movement seemed to have sprung from an idea of personal museums. Public museums came up as its extension. They work on a wider scale of community. Public museums are usually set and maintained by some organizations or institutions. The purpose is to benefit its members or public in general. Museums stand as common heritage of citizens. It shapes in them collective thinking about their past. Government of a state holds this view when it keeps a museum. This modern view of museums may go against a traditional view of royal museums as a mark of royal glory and pride. In one sense, keeping a museum becomes responsibility on the part of a government in power in the interest of general interest of its people. An idea of royal glory and pride is now treated obsolete as varied interests are seen to be emerging among people of the present time. Museum is now understood as, "a non-profit making, permanent institution, in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for the purpose of study, education, and enjoyment material evidence of man and his environment". Further, "Museums are very important institutions devoted to preservation of cultural heritages and also for non-formal education."



Museums work for visitors in a non-formal means of education and lend educational services to other institutions. The project of developing museums in the state of Gujarat takes note of this vital aspect in its policy recommendations. It states, "Collections at museums and acquisition of knowledge through them give more pleasure as compared to education at schools, colleges and universities. Museums claim a unique place in the cultural fields of the present time. In this respect, museums today need no more be perceived merely as a collection at a scrape dealer's, but it makes a valuable component of education to lead the entire people to a path of progress and cultural living on equal terms, to helps them to preserve their cultural heritage and to assign new perspectives to their cultural values" (Maniar, 2000, 6).

There are fifteen museums at different locations in the state of Gujarat. All of them are government undertaking managed by the Government of Gujarat since the inception of the state in 1961 following its bifurcation from the then Mumbai State. Most of them are a part of the royal heritage that the state received from kings of small indigenous states following their merger with the Union of India. The museums stand as pride and glory of the royal history of Gujarat prior to its independent status as democratic state. It contains in it lot of glamour, glitter and the resultant grandeur with riches and exquisite collection of royal articles and ornaments collected so fondly by them from around the world. They speak of the taste, choice and fascination that those royal persons held. With a view to evoking the royal taste, choice and fascination, the collected objects are arranged for an impressive display so that they may exert similar charm on beholders who visit museums. This spells out significant issues that may go in to keeping and maintaining a museum. They may be laid down as 'Collection', 'Display', 'Maintenance' and 'Management'. A due attention needs to be paid to these issues so that they help to keep a museum fresh and live with update of information.

When museum becomes government institution it may take in to it all kinds of issues that may affect its working and outcome. Hence, they need to be viewed in true light. The present research proposes to approach these issues through a questionnaire method and analyze the facts collected from various persons holding responsibilities at the fifteen museums in Gujarat. It is hoped that the issues thus spelt out and the problems read through them would help us to focus on relevant facts for effective resolution. It might work in the interest of better outcome of working of museums for community in general.

The present research also proposes to focus on this aspect of study and spell out the ways in which museums can be approached correctly and in true spirit. It hopes to open new avenues to allow further study and research to unfold a few more possibilities in the light of dynamism of museums. In the present study it is tried to introduce the subject of research and the museums in general.

First chapter shall focus on the meaning of the word ‘museum’ and its evolution from personal activity as hobby to a level of institution that claims value. In this light, the chapter shall present a historical review of how museums evolved with the history. The chapter will review the situation in the present that marks a shift in politics from autocratic kingship to a democratic form of political community that emerged in almost every state over the world. With it, a drastic change has occurred in people’s thinking and attitude about museums.

The chapter will detail on the museums in the state of Gujarat that are entrusted to the authority and care of the Government of Gujarat. It will attempt to assess facts that prevail under different aspects.

It will also review the issues on usual operation and management of the museums by government officials and how they afflict them and affect their efficiency.

In the second chapter an attempt is made to focus on the current conditions at the government museums in Gujarat. It is planned to collect relevant data and opinions by adopting conventional research methods that may include Questionnaire method, personal discussion with museum experts and staff within the system and opinions of experts outside the system.

The chapter is supposed to focus on related facts and figures that may be reflected through relevant data. It was also thought to focus on the opinion structure within the system and outside the system on the current status of the government museums in Gujarat. The questionnaire method was devised to focus on different aspects of the administrative and curatorial conditions presently at the government museums with a view to state the adequacy or inadequacy of the present conditions. As further focus, it is also thought to collect quantitative information through opinions of expert staff and operating staff within the system for which the second method of personal discussions is adopted. It is further thought to provide a balanced view with qualitative information collected from experts, visitors and beneficiaries outside the system.

The third chapter seeks to review the conditions of administration, finance, staff positions and infrastructure in terms of the adequacy in the light of the demands of the time so that they can operate effectively to promote museums as dynamic source of education and awareness. It keeps in view limitations and restrictions of the government system that may cause impediments in the usual functioning of museums. The problems may not be reported openly but they are very much felt to affect the system adversely. These problems need to be sensed. The data, both quantitative and qualitative, may be put to review and analysis, so that useful

interpretation can be drawn in this light. The focus of the chapter remains on the management aspects of the museums. Further, finance being the most sensitive issue in the management of the government museums the chapter reviews the finance management and its cost effective utilization at the government museums. It also looks in to the rationale of the staff management, the functionaries and safety issues by which realistic view may be projected. The chapter deals with critical discussion on the present administrative scenario and the actual requirements of the Department of Museums. The analysis of the results obtained by survey shows that how low priority of government for museums harms the functioning of museums. It is tried to study the actual requirements of the department of Museums to keep all government museums functioning properly.

Forth chapter deals with analysis and interpretation: curatorial aspects. The curatorial aspects play an important role in museum management. It acquires lot of significance in view of the end results of the museum activities. It pertains to aspects like collection, conservation, preservation and technical care of objects, documentation, display, presentation, educational aspects, visitors' response, publications, community extension programs, exchange arrangements, sponsorship and the like. It calls for adequate know-how, awareness, effective supervision, periodical inspection and cost effective methods of display, light arrangements, safety measures and security arrangements on the part of the management in operation. The objective is it leads the activity to its valuable utilization with all its dynamism and versatility for the benefit of community in general, students and researchers in specific. The chapter deals with the collection methodology, the aspects of conservation and preservation, documentation, educational activities, flow of visitors and so on. It is seen that in some museums flow of visitors is increasing while in some museums it is decreasing.

In the fifth chapter results thus obtain by the research are discussed at length and some suggestions are drawn which may prove useful for the betterment of the museums and museum professionals. The chapter will also review how potency and dynamism of museums may be utilized for academic and cultural advancement. Such relations may help us to explore ways and means to resolve issues and problems. In this respect, the chapter will attempt to work out suggestions and solutions that may serve some purpose to curators and officials at government museums and experts in the field. The purpose of this exercise is to find out a way to remove hurdles and impediments that affect the work at government museums. It may also explore the ways to increase efficiency at management of museums.

It will emphasize that culture stands crucial to human identity and museums have vital role to play. It keeps up man's cultural self and identity through generating in him awareness about his cultural roots and relating him to his cultural past. As scientific progress and technical advancement are essential in the modern times keeping one's cultural self intact is all the more essential to survive independently in the times when everything is getting messed up with globalization. In this light, the case of western countries may be referred as valuing museums all the more in the light of exploring their cultural past. Culture relates one to his roots and museums can carry out this task for an individual. Such awareness needs to be aroused in the people of India so that it may lead us to respect our self and culture and build in us self confidence.

At the end some conclusions have been drawn.

# **CHAPTER - 1**

## **DEVELOPMENT OF MUSEUMS IN GUJARAT**

The museums have to carry intention to play a lively role not only in collecting and preserving the art and culture of a particular region or community but also in presenting the social and cultural development of mankind by way of exhibiting the original evidence of man's creative genius and his control over nature. Thus, in the modern context museum ceases to be personal passion and becomes a public property that a culture or community holds as general possession and people of that land or community may derive benefits from it. So the concept of museum marks a clear shift from personal to public and museums today are no more personal collection but public organization of art of culture. Museum in this new sense becomes movement. It is something that moves ahead and pushes forth to progress. It becomes movement through purpose of education. Museums in India operate today as active movement. Museums in general are considering improvement and they seek earnestly to achieve them. It can be said that "a museum profession is in the process of formation".

Museums have to educate people for interpretation and use of the material so that this learning proves useful bringing advantages to a modern society. It is the utility of the collection for the purpose of learning and progress of mind that acquires priority for museums. Though collection and preservation remains elementary functions of museums the educational quality achieves greater prominence. The International Council of Museums (ICOM) has approved this definition of museum that says:

A non-profit permanent institution, in the service of society and its development, and open to the public, which acquires, conserves, researches,

communicates and exhibits, for the purpose of study, education and enjoyment, material evidence of man and his environment (2001, 12)

A museum collects and arranges original exhibits and carefully presents them so that they tell their own story. A museum with progressive view would allow its exhibits to outline a story of their genesis, growth and relevance for their culture and community. This story becomes a means to impart education about that culture and community. Such a museum is actively involved in an endeavor to present a coherent story of its contents. This story imparts direct instructions to visitors and stimulates their interest to learn more through seeing and experience. To achieve this objective, the museums must collect, preserve and interpret the past and it has to correlate it with modern tendencies and enlighten and entertain people of all the sections of the society. Thus, museum today has to become, as Nigam (1985) puts it, “a workshop where things are done; a school where things are taught; an academy of higher learning and a place of cultural enjoyment where visitors may relax from monotony of everyday life, hard work, and personal anxieties and where they may seek wider horizons”.

There are several museums in India under the government control and management. In addition there are other types of museums that are managed by private organizations, universities, business houses and professional organizations. Government museum receive money for maintenance as grant from the state government which proves a major support, where as non-government allocate huge money for museums and maintain them carefully. Both these types represent different outlook on museums. Government museums and non-government museums have same social obligation.

The world history of museums stretches back to the fourth century before Christ. The first museum was set up in Alexandria in Egypt. Then after, several big museums came up in big cities of Europe in the beginning of the

eighteenth century. The British museum was setup in London. There was another museum in the city of Rome, in Viena, in Paris, in Madrid and in Berlin.

The museum movement in India exhibits all round growth with having all sorts of museums covering almost all important aspects of human knowledge, such as history, archaeology, art, ethnology, natural history, health agriculture, transport and applied sciences, etc. The idea that works behind it is to preserve our cultural heritage and promote better understanding of it. Efforts were made to make public conscious to their precious cultural heritage and to know its value. In these efforts money, means of transport and communication and human efforts were put to effective work to generate cultural consciousness and awareness among people and as the development took place in these fields the development became rapid and more widespread. Museum took-out useful publications keeping in mind various cultural, educational and academic purpose along with new researches done by museum officials aware to people and students. Thus, education about cultural history imparted effectively through museums addressing to the Indian needs and conditions. Thus museums serve them as effective academic, workshop and laboratory of higher learning.

In ancient India, the system of education operated through sculptures, paintings, symbols etc. Swarnakamal informs about the genesis of museums in India in his book, *Museums in Gujarat* (1986). He traces back the genesis of museums in India to a tradition of Chitrashala (Gallary of Art) and the 'Pratima Mandir' (temple of sculpture) that are described in the ancient Indian literature and religious writings. In those days, these ancient institutions probably served the purpose of the 'Museums' in nucleus form. The history witnessed cultural advancement. Particularly, the Indus Valley civilization flourished to its fullest. In the ancient times, the University of Taxila operated in its fullest bloom as centre of cultural advancement.



Deriving influence from it, the Indian cultural traditions recorded multifaceted development and growth in cultural thinking and practices with all diversities and potencies. It infused in to Indian life cultural richness. But the study of the Indian history concludes on one point. It is that the Indian cultural development was afflicted with serious set backs during the dark ages often on account of invasions by alien foreign tribes. The Indus Valley Civilization was destined to abrupt collapse partly with foreign invasions and partly due to unidentified reasons. The invasions of the Hunas, tribes from the northwest brought about decline of the glory of the University of Taxila. During the Dark Ages in the history, the invasions of the Muslims and other European races caused devastating effect on the Indian culture and civilization. Lastly, towards the seventeenth to twentieth century the British hit a finishing blow. The chief reason of foreign invasions was the Indian riches and treasures that fascinated foreign visitors and the invaders' greed for wealth played a major factor to attack on India and rob her of her riches.

But a unique characteristic of the Indian culture was its strategy to survive withstanding all reverses and adversities and to retaliate silently with magnified strength with remarkable buoyancy and firmness. Instead of confronting foreign cultural attack and refusing it the Indian culture assimilated in to it good points about them and enriched its tradition with new additions and adopted new ideas and reforms from them. This infused transformation in to socio-cultural traditions of India to further its growth towards modernization of cultural viewpoint and perspective on life. The role of Britishers can be counted as remarkable in this respect.

After India's Independence, the Government of India worked out and implemented with much seriousness a renewed cultural policy to revive people's interest in the past. Nehru was the first to lead the country to cultural revival to cultivate new perspective to our past heritage. In this light Nehru's books, *Bharat*, *Ek Khoj*, *The Discovery of India*, *The*

*Glimpses of World History- Vol.5*, exerted remarkable impact on the Indian people of the post-Independence times. In fact, such literature blew a wind of revival of cultural heritage through people's minds. Its real beginning was the Indian Mutiny of the 1857 that aroused Indian people's interest in their cultural heritage. But around that time the Princely states in India also showed active interest to set up museums in their respective states under the British influence. They mostly did it under the British patronage. The British contacts with Europe and other parts of the world benefited museum activities in India which was so far purely private to kings and princes. But it also worked significantly to flow undercurrents of reforms and revolution following the European cultural trends.

Following the Independence, focused and determined efforts put in by the Government of India and its cultural agencies played a vital role to encourage cultural advancement more visibly through setting up museums with different objectives. Through revival of traditional arts and crafts and cultural traditions and socio-cultural practices the Government of India gave "an apparent impetus" to the process of revival of people's interest in the past cultural heritage. The idea was to make people aware of our past glory and inspire them to feel proud about it. If we learn to value ourselves others will value us. Such a sense of self-esteem was envisaged in the cultural policy of the Government of India. Setting up several cultural boards and institutions and through them initiating museum activities on local level marked a major move of the government efforts in the direction of the cultural revival and revival of people's interest and pride in our cultural heritage. This has enabled India to survive with new spirit and understanding as nation with deep and strong cultural roots in the past to impart ease of belonging and cultural identity to its people.

The history of modern museum movement is merely two hundred years old. The new concept of 'public museum' was evolved by the Western European Society in the middle of the eighteenth and nineteenth centuries.

It was done under the strong influence of the Renaissance. It generated an idea of learning by all possible means. Museums were viewed as potent means of visual education. This concept counteracted the traditional concept of museums which brought to us modern form of museums. The concept of museum bore an idea that cultural activities should not be dissociated from other developmental activities. This concept inspired civilized nations to create more and more museums. In India of pre-Independence time modern museums crystallized owing to our contact with the western world. The museum movement in India began to take shape with the establishment of the Asiatic Society in Calcutta under the leadership of Sir William Jones. He founded the society in 1784. In 1814 the first Indian Museum was founded in Calcutta with Dr. Nathaniel Wallich Danish Botanist as its secretary. The first modern Art Gallery was opened in the Asiatic Society in December 1834. In 1865 the valuable collections of the society consisting of finds and specimens of the Archaeological Ethnological Geological and Botanical world were made over to first board of trustees appointed by the Government to the comprehensive Imperial Museum which is now known as the Indian Museum.

The growth of museums in India was well-known prior to 1890. The Indian Museum at Calcutta was established in 1814, and by 1888 more than twenty museums were existing in different cities of India. He calls museum “institution of higher education” and informs that the idea of museum activities got the impetus in 1887 during the Jubilee of Queen Victoria (Mehta, 1995: 3). In Gujarat, museums, art galleries and cultural institutions vary widely ranging from those collections of regional, national and international importance to those comprising only one or two rooms, small individual exhibitions and so called ‘Memorial rooms’.

The first museum was established in Gujarat in Bhuj as early as 1877 as a part of the school of art by the then ruler of Kutch, Maharao Khengarji

III. Then after museum movement in Gujarat took a dynamic turn as a result of special interest taken by the ruler of the important Princely states of Saurashtra and Gujarat on the occasion of the celebration of the Jubilee of Queen Victoria in 1887. The celebration of Queen Victoria ushered in a new era of growth and development of several museums not only in Saurashtra and Gujarat but also in other parts of British India. In Saurashtra the Watson Museum Rajkot was established at that time. This was followed by the museums at Baroda in the old Baroda state, at Junagadh in the old Junagadh state and at Dharampur in the old Dharampur state. The process of setting up museums was in progress in the former princely states of Gujarat. Municipalities, educational institutions and literary institutions of some big cities and towns also made considerable efforts to build museums. The museums at Jamnagar, Prabhas Patan, Ahmedabad came in to existence after 1945. It refers to development of museums in Gujarat in the Post-Independence Period and seems that Gujarat has the largest number of museums as compared to other neighbouring states in north and central India and that “The museum movement of Gujarat received strong impetus after the formation of the Gujarat State in 1960.

In the time subsequent to the British Rule, the museum movement took a different shape. In the Independent India, the influence of princely states became less visible. With it, a new era began in the history of the museum movement in Gujarat. It began with a museum at Himatnagar in the former Idar state in the year 1933. The archaeological movement started in the country at the beginning of the twentieth century. It created a lot of interest and enthusiasm in the minds of people. As a result, many excavations were undertaken. With it, people knew the value of material that was excavated. They felt a need of a suitable building to house those precious materials. Museums, thus, served an immediate solution to the problem of housing the materials. P. A. Inamdar (nd) informs in his report titled, “Some Archaeological Finds in the Idar State” that “Specimen of old time images

and sculpture's art are rescued from old ruins and are kept in the museums at Himatnagar". U. P Shah (nd) informs in his report, "Sculptures from Shamlaji and Roda" that "Unfortunately, however, this museum had to be closed down for want of funds in the year 1953 and the collections of the Himatnagar Museum were transferred to the custody of the Baroda museums under the orders of the former Bombay Government".

Likewise, another museum came up at Amreli in 1934 as an outcome of the efforts of Prataprai C. Mehta. The Archaeological Department of the Baroda state conducted excavations at Gohilwad Timbo, a site near the town and as a result many interesting antiquities of historical and archaeological importance were unearthed. With these modest collections Prataprai started a modest museum by displaying the collections, and in a small room adjoining the Public Library. The collections included beautiful and well proportionate terracotta, figures of gods, human beings, animals and pottery fragments with decorated designs. Roman type red polished pottery fragments, toys, goldsmith's dice, carved pieces of conch bangles, beads of different shapes, grinding stone of Maurya polish, coins of Kshatrapa and Gupt periods too made the collections. These collections date back from the 1<sup>st</sup> century to 4<sup>th</sup> century A. D. The pottery handles speak of the flourishing business relations with the Roman Empire and the grinding stone with Maurya polish dates back from 3<sup>rd</sup> to 2<sup>nd</sup> century B. C. This museum that came up basically as a result of archaeological collections does not find a mention in the reports of Markham and Hargreaves for no obvious reasons. One more museum came up at Jamnagar in 1946 with an urge for housing antiquities. Objects of Natural History are recently added to the collection at the museum.

Then, there followed a phase of "Institutional Museums". In 1946, the B. J. Medical College Museum was set up. It marks the beginning of the third phase. The history of the Institutional Museums marks one thing about them that research conducted at such institutions necessitated extensive field

work and accumulation of material. It was always essential to find a place to store or house the materials either during the research or on completion of it. Research work carried out constantly swelled up the collections of such material and as ultimate result a museum is set up. As a second side to it, some institutions felt a need to use the original materials for the purpose of classroom teaching and study. Later, students required that material for study outside the classroom. Hence, a need was felt to house this material. While the former cause was more applicable to archaeology and history museums and other science museums, the latter cause worked mainly behind establishment of medical museums of Pathology, Anatomy, Hygiene, etc. On these considerations, a medical museum was established at the B. J. Medical College, Ahmedabad in the year 1946. The museum is dedicate to the subjects like pathology, anatomy, hygiene, pharmacology and such other subjects that are covered under the syllabus for the studies in medicine.

The institutional museums are different from other public museums in the sense that they are dedicated to a specialized field of studies and quite a lot of preliminary knowledge on the subject is covered by museums collection. It is presupposed on the part of those who use it. It has direct influence on the presentation of material, labeling, etc. There is no rigid law about it. It has to go as per the requirement of studies. The Calico Museum of Textile serves a better example of it. The idea of setting up this museum was first conceived by Dr. Anand Coomarswamy. It was inaugurated in 1949 by Pandit Jawaharlal Nehru, the then Prime Minister of India. It is the first museum in India that displays modern designs with modern display methods. It is the first institution to take up the study of Indian textiles both from technical and historical points of view. And it is the first museum really to envisage a visual education starting from fundamentals and to apply this lesson to the actual economic and technological conditions in

India today, taking into consideration the different possibilities both of handicraft and machine loom.

Further, the year 1949 witnessed rise of three museums in Gujarat: the first was the Calico Museums of Textiles at Ahmedabad, the second was the Medical College Museum at Baroda and the third was the Gandhi Samarak Sangrahalay at Sabarmati, Ahmedabad. The Medical College Museum at Baroda was designed on the framework of the B. J. Medical College Museum, Ahmedabad. However, the third museum that is Gandhi Smarak Sangrahalay at Sabaramati was attributed to other kind of reason. It was basically a personality museum built with a motive to establish a memorial at places that were closely associated with the life and works of Mahatma Gandhi. The museum marked an attempt to display how Gandhi lived and worked.

There was another museum set up by the Department of Archaeology of the M. S. University of Baroda at Vadodara in 1950. The department collects various kinds of objects excavated from various archaeological sites in Gujarat. The other two institutional museums of the kind are one at Prabhas Patan and the other was the Maharaja Fatehsingh Museum at Baroda. The first was set up in 1951 basically to house the collections from the site of old Somnath temple which was excavated by A. S. I. to establish the history of the ancient Somnath temple.

In the post- Independence period, several municipalities came forward to initiate and encourage museum activities. The Baroda Municipality was the first to set up a Health Museum at Baroda in 1953. Four years later the Ahmedabad Municipality set up a Cultural Centre in the city in the year 1956. The museum is the only one of the kind. The Cultural Centre at Ahmedabad had different purpose to serve. The instinct with which the Ahmedabad Municipality started the idea of Cultural Centre was, however, quite different. This Culture Centre was to feature an educational museum

that would supplement conventional learning with comprehensive visual instruction. The aims of the museum were to make it a social institution that brings about active participation of the people in a relational exposition of cultural phenomena expressed primarily in visual terms.

The Maharaja Fatehsingh Museum at Vadodara was perhaps the last museum with a royal patronage and to house material exclusively from the royal collections. It was with unparalleled dedicated efforts put in by the royal Gaekwads. In setting up this museum the Gaekwad sought counseling from foreign specialists and accumulated precious collection from various foreign origins such as European paintings, European, Greco-Roman and modern Indian sculptures, pieces of Chinese and Japanese art and modern Indian paintings.

One more museum that needs a mention is the B. J. Research Institute's Museum at Ahmedabad about which very little information is available.

In addition to the museums mentioned above, there are several departmental museums that too find no specific mention. These are predominantly the museums set up by the various departments of the universities for the purpose of education and research. At the University of Baroda, for instance, the departments like the Botany, Zoology, Geology, museology, Geography etc. work consciously at developing museums to suit their purposes. They turn out to be inevitable sections in the departments.

Museums as such remained a part of cultural activities during all times since the ancient period. The seeds of art and culture that were laid down at that time were nurtured by kings and princes who lived then after. Thus, it took a shape of personal collection of art pieces and precious and exquisite objects of curiosity. But it chiefly remained activity under the royal patronage and a common man was not allowed a glimpse of it. This collection being precious and exquisite was put under strong guards and



safety to save it from pilferage. Thus, museum activities remained in those times a part of royal hobby. Majority museums we find today are the ones that come down to us mostly from royal collection and they serve as valuable heritage and documents to project and explain the history of the respective time.

The Kachchh museum, Bhuj was a first museum of significance in Gujarat. It marked the beginning of almost all the others museums founded at later dates, including:

1. Barton Museum, Bhavnagar. 1882
2. Watson Museum, Rajkot. 1888
3. Sardar Vallabhbhai Patel Museum, Surat. 1891  
(Formerly known as Winchester museum)
4. Vadodara Museum and Picture Gallery, Vadodara. 1894
5. Junagadh Museum, Junagadh (Sakkarbaug). 1901
6. Lady Wilson Museum, Dharampur. 1928
7. Archaeological Museum, Jamnagar. 1946
8. Darbar Hall Museum, Junagadh. 1947
9. Calico Museum of Textile, Ahmedabad. 1949
10. University Museum of the Sardar Vallabhbhai Patel  
University, Vallabh-Vidhyanagar. 1949
11. Museum of Archaeology and Ancient History,  
M. S. University, Vadodara. 1950
12. Prabhas Patan Museum, Prabhas Patan. 1951
13. Gandhi Smarak Sangrahalaya, Ahmedabad. 1951
14. Shri Girdharbhai Children Museum, Amreli. 1955
15. L. D. Museum, Navarangpura, Ahmedabad). 1957
16. The Gujarat Museum Society, 1961  
L. D. Institute, Ahmedabad.
17. Maharaja Fatehsinh Museum, Laxmi Vilas Palace  
Compound, Vadodara. 1961

18. Museum of Tribal Research Institute, Gujarat  
Vidyapith, Ahmedabad. 1962
19. Saputara Museum, Saputara. 1970
20. Shreyas Folk Museum, Ambavadi, Ahmedabad. 1977
21. Sardar Vallabhbhaai Patel National Museum, Bardoli. 1979

As regards the tendencies of the history of museums Markham and Hargreaves remark in their “Report on the Museums in India” (1936), “Thus, in short the Indian museums have a quadruple origin –firstly, the governments and their European servants established scientific museums at the great centres of government, and secondly, the Indian states have to some extent follow this example; thirdly, the Archaeological Survey has developed a dozen local – museums, and fourthly, teaching institutions and learned societies have created museums to suit their own special requirements” (1936: 19).

It is very true that museums undertake a valuable task of preserving cultural heritage. It is also true that they carry out significant function to supplement educational and research activities at schools, colleges, universities and research organizations. Museum claim value basically for such dual purposes that they carry out. But looking to the versatility of museums a variety of applications has been evolved in number of fields other than art and culture. As such art and culture today are viewed no separate from trade and business. The Government of Canada keeps a department that combines culture and trade calling it, Department of Culture and Trade. Art has taken a new form of applied art catering to consumerism and needs of marketing a business. As a result, culture gets expression and projection through advertisements and television ads and events like fashion shows, exhibitions, demonstrations and window displays. In all these art and culture get projection as valuable heritage and as having further extension through costume designing, artwork and enhancing the value of product to

consumers for its value of enrichment with herbal or ayurvedic contents or some cultural norms that it may uphold. Such considerations convert business collections as museums to that specific. As a result, we have a variety of museums particularly in Gujarat. Chauhan (2000) provides a list of museums in the city of Ahmedabad and details on each of them. The list goes as under:

1. B. J. Museum of Anatomy, Pathology and Forensic Medicine.
2. Calico Museum of Textile.
3. Gandhi Smarak Sangrahalaya.
4. Lalbhai Dalpatbhai Prachya Vidhya Mandir nu Sangrahalaya.
5. Gujarat Museum Society.
6. Adivasi and Nruvanshvidhya Vishayak Sangrahalaya.
7. Sheth Bholabhai Jesingbhai Sangrahalaya
8. Late Padmashree Rubin David Prakrutik Itihasvishayak Museum.
9. Bharatiya Sanskrutik Sangrahalaya.
10. Shreyas Lokakala Sangrahalaya ane Shreyas Kalpana Mangaldas Balayatan.
11. ‘Vichar Trust’ Dhatupatra Sangrahalaya.
12. Patang Museum.
13. Karnavati na Atit ni Zankhi, Amadavad City Museum, Sanskar Kendra.

The list reflects versatile application of museums beyond art and culture to other area of learning like medicine, textile, personal heritage, archaeology, tribal art and culture, study and research, natural history. metallic utensils, kites, history, etc.

#### A. Museums under control of Trust and Universities:

1. Archaeological Museum of the M. S. University, Vadodara.
2. The Museum of the Sardar Patel University, Vallabh Vidyanagar.
3. The Museum of the L. D. Institute of Indology, Ahmedabad.

4. Gujarat Museum Society (N. C. Mehta Collection), Ahmedabad.
  5. Raani Parekh Arts College Archaeological Museum, Khambhat.
  6. Medical College Museum, Vadodara.
  7. B. J. Medical College Museum, Ahmedabad.
  8. Agricultural Museum, Vadodara.
  9. Agricultural Museum, Anand.
  10. Dhirajben Bal Sangrahalaya, Kapadvanj.
  11. Crafts Museum, Bhavnagar.
  12. Gandhi Smarak Sangrahalaya Sabarmati, Ahmedabad.
  13. Gandhi Smriti Museum, Bhavnagar.
  14. Shreyas Museum of Folk Art, Ahmedabad.
  15. Maharaja Fatehsinh Museum, Vadodara.
  16. Calico Museum of Textiles, Ahmedabad.
  17. Gujarat Vidyapith Tribal Museum, Ahmedabad.
  18. Museum of Sheth Bholabhai Jesingbhai Institute of Learning and Research, Ahmedabad.
  19. Madansingji Museum (Ainamahar), Bhuj.
  20. Modasa College Museum, Modasa.
  21. Vichar Museum of Utensils, Ahmedabad.
  22. Dramatic Art Museum, Morbi.
  23. Sardar Smriti Museum, Bhavnagar.
  24. Shri Girdharlal Bal Sangrahalaya, Amreli.
- B. Museums managed by municipal corporations
1. Health Museum, Vadodara.
  2. Shri Sardar Vallabhbhai Patel Art and Industrial Museum, Surat.
  3. The Natural History Museum, Ahmedabad.
  4. Padmsri David Rubin Natural History Museum, Ahmedabad
- C. Multipurpose Museums
1. Museum and Picture Gallery, Vadodara.

2. Kachchh Museum, Bhuj.
3. Junagadh Museum, Junagadh.
4. Watson Museum, Rajkot.
5. Barton Museum, Bhavnagar.

#### D. Ethnological Museums

1. Lady Wilson Museum, Dharampur.
2. Saputara Museum, Saputara.
3. Gujarat Vidyapith Tribal Museum, Ahmedabad.

#### E. Specialized Museums:

1. Calico Museum of Textiles, Ahmedabad.
2. Patang Museum, Ahmedabad.

### **Government Museums in Gujarat**

The development of museums in Gujarat was undoubtedly a part of this Indian movement of museums. But, museums were set up in Gujarat basically as a part of the British influence. Like other famous museums in the country, museums in Gujarat were established by kings of the princely states in Gujarat under the British patronage. The chief among these princely states were Rajkot, Bhavnagar, Kachcha, Jamnagar, and many small or big states in the region of Kathiawad and Gujarat. The princes and kings took museums as gift from the British masters. Their basic intention was to please the British masters by setting up a museum in their states. Although these museums were initially a kind of a king's personal collection they eventually served as vital centres of cultural education to general public. Though idea of museums sprang from the slavish mentality of local rulers they proved a boon or blessings in disguise to the people of India. It is through them that awakening and revival of interest in our cultural heritage was generated among general people and people became more aware of their cultural heritage and history. Likewise, museums in Gujarat too serve valuable support to educational and research activities in

the state. Hence, an overview at the world history of museums would helpful a better view on government museums in Gujarat.

Museums in Gujarat mark dual existence: those established and managed by educational, cultural and other institutions or organizations and those operated under the management and care of the Government of Gujarat. Since Gujarat became an independent state following its separation from the Maharashtra state in 1960, the museums under the management of the princely states were taken over by the Government of Gujarat and, as a result, they became government museums. Differing from the earlier royal notion of pride and arrogance, the Government of Gujarat accepted the responsibility of those museums as social responsibility. Accordingly, the objectives and the policies of museums are envisaged by the Department of Museums of the Government of Gujarat as under:

- a. To impart non-formal education to students and the general public through museum educational services.
- b. To inculcate in the mind of general public a love and respect for the traditions and cultural heritage of our country.
- c. To make each museum an activity centre of education inspiration and information at all levels.

Museum need not be viewed as just a collection of objects representing animate and inanimate worlds on the earth or of natural world or as cultural creation. They are expected to serve as centre of non-formal education to general masses. Such a perspective marks a practical view on museums. It has to be cultivated further in the interest of common masses. A government has to consider it as priority and provide for adequate facilities. A perspective of museum for wonder and pleasure has undergone a sea change to acquire a new perspective relating it to enhancing quality of human living.

The twentieth century witnesses a modern movement to affect revolution in the perspective on museums in the form of museology. It considers an individual, and not collection of ancient and artistic objects, to become focus of projection of development of museums. The objective is to adopt a human perspective and to go ‘closer to man’ by relating museums to human life. Man has to become the focus of museum activities that may be conducted through a community centre in each town and city. The centre may conduct various activities and nurture the culture and traditions of that place. In this respect, museums and community centers need to adopt public oriented policy and working and take man as the focus of development (Maniar, 2000: 11).

The Department of Museums of the Government of Gujarat undertakes the administration of fifteen museums as listed under:

1. Baroda Museum and Picture Gallery, Vadodara.
2. Kachchha Museum, Bhuj.
3. Watson Museum, Rajkot.
4. Junagadh Museum, Junagadh.
5. Lady Wilson Museum, Dharampur.
6. Archaeological Museum, Jamnagar.
7. Prabhaspatan Museum, Prabhaspatan.
8. Darbar Hall Museum, Junagadh.
9. Saputara Museum, Saputara.
10. Sardar Patel National Museum, Bardoli.
11. Barton Museum, Bhavnagar.
12. Shamalaji Museum, Shamalaji (Dist. Sabarkantha).
13. Vadnagar Museum, Vadnagar (Dist. Mahesana).
14. Adivasi Museum, Chhota Udepur (Dist. Vadodara).
15. Gujarat no Rajakiya Itihas Darshavatu Sangrahalay (Vidhan Sabha Podium), Gandhinagar.

Museums of Gujarat claim a unique place among them because of rich collection, research work, publications and inspiring and innovative educational programs that are conducted from time to time. Any good work is done in a state or a region and its credit usually goes to the rulers at the time. What counts there is encouraging and supportive attitude on the part of government in power to inspire and appreciate innovative ideas and research that experts impart in the field. When such an attitude is upheld in educational policy decisions of the government, they give way to imaginative administration and innovative development programs under its canopy. Good variety of prospering museums in Gujarat serves a testimony to it. Museums in Gujarat are seen to be complying with that expectation.

In the Post-Independence period, the Government of India, different state governments and local self governments like municipalities take over the activities as social responsibility. Further, some business organizations, social and cultural organizations and educational and research institutions recognized the potentiality of museums and showed active interest in developing museums. Varied motives work in respective fields in view of benefits and profits to those concerned. The result is that museums are no more confined to fascinating display of royal riches and exquisite art pieces, but they seek to explore new dimensions that may emerge from varied motives. It eventually gives a way to multipurpose dimensions of museum activities. Accordingly, the museums located in Gujarat are grouped under different categories as mentioned.

The first and foremost interest and motive that fall distinctly to our attention is cultural heritage. Antiquities and monumental articles and art pieces recovered at excavation and archaeological sites are collected and displayed at museums. They connect us with our glorious past to inspire us for good and adventurous works.



The second motive that emerged in the Post-Independence times was cultural representation of different societies and communities in the region. Gujarat has many arts and crafts flourishing within its territorial limits. Embroidery and bead work of Saurashtra, wood carving of Ahmedabad, Patan and Vadodara, and the Jari Work of Surat, tribal art and paintings of Adivasis of the Dangs and Chhota Udepur districts make an ethnological variety in the state. They promise good scope of study and research to generate new interests in those communities and their traditional occupations. Mahatma Gandhi floated a novel idea to revive the Indian economy and it is to encourage cottage industry and rural entrepreneurship to revive traditional occupations in India that earned good reputation for artwork world wide and that was deliberately destroyed by the British rulers to allow their business motives to prosper in India. Ethnological museums in Gujarat can take care of this motive.

Specifically after the formation of the Gujarat state in 1960, the Government of Gujarat took active interest by establishing a separate department of museums in November, 1964 with a view to reorganizing and developing museums. It worked as a strong impetus for the museum movement in Gujarat. Prior to it, the major museums were under the administration of the Ministry of Education. The image of the museums was in bad shape as except the Museum and the Picture Gallery at Vadodara other museums in Gujarat did not show much progress. Hence, the Government of Gujarat set up a separate department called Ministry of Culture, Tourism and Youth Services and put all museums under its management. The state government elevated the Museum and Picture Gallery at Vadodara as the state museum and set up there the office of the museum department and appointed the director of the museum as the head of the department.

The priority task that the department of museums undertook was to preserve some popular museums of Gujarat. It has a good result that all these

museums operate now as active centres of education for the community. The department chocked out a phased programme of development of museums and implemented it systematically. Four museums are recognized and three sections in the Vadodara museum have been rearranged and reorganized to make it an attractive exhibition. A state level advisory committee has been formed on which eminent persons from fields of Art, Archaeology, Museology, Numismatics and Education are appointed as its members. There is a state level Art Purchase Committee that works out such deals and arranges to acquire art pieces by regular purchase.

The new projects of museums undertaken by the Government of Gujarat under its Five Year Plans are to develop various existing museums and to create new museums at historical places.

Museums in Gujarat have been growing and developing. In the present time, more emphasis is laid on putting up in Gujarat more of tribal museums, science and technological museums, science centers and science parks, technology parks and IT parks. In this view, there works wider interests of adequate cultural representation, uplifting the downtrodden and the deprived, enhancement of cultural life in the state and free exploration of intelligence and innovativeness. Further, efforts are also being made to introduce marine wealth section, geological wealth section and children section at each museum under the Government of Gujarat. In future, probably each district of Gujarat may have a museum of its own. It may serve well to satisfy curiosity of people on various subjects and needs, connect them with the glorious past and allow them to interact to resolve various issues in life so that life can improve at its optimum ground. The importance of museums is now recognized in various fields of study and research in arts, science, Fine Arts, Community Science, Technology and Engineering, education and the like. Findings of numerous studies in Psychology support and confirm these views.

Relating the significance of museums with people's need it can be said that the aim of our national education is to develop people's intelligence through the medium of national culture. In this process, museums can play a vital role. Museums, thus, serve as essential instruments for national education too.

The above account on the government museums in Gujarat is as old as twenty five years back. There may have been additions or subtractions, improvements or innovations, revisions or reorganizations with the time. To be specific, as the time from 1986 to 2008 underwent revolutionary changes under electronics and telecommunications advancements and globalization, social, cultural, political, economics and almost all spheres of life underwent revolutionary changes. This naturally had parallel reflections on a status of museums in the present time. The result is that we notice a sea change in the concept, significance and relevance of museum in the present life contexts.

Museums that were viewed initially a means exhibit private riches and hobbies and collections have expanded their relevance to public concerns as means to display the cultural glory of the past and to allow collective thinking to take shape. It is a more sensible view to reconnect with one's past and to interact with it. Thus, personal glory and pride are seen to be replaced by community pride and collective consciousness. With such general concern and context, museums are now viewed as public organizations rather than a private property or possession. To show interest in development of museums means to show interest in the development of human community, as museums serve as paradigm of human development. Secondly, in a global human society when there is extensive migration across the globe on purposes of various kinds, academic, business or growth, there pervades fear of losing one's cultural roots and facing identity crisis. Museums serve a true resort to man to reconnect him with roots and feel secured. In this light too, academic and research organizations

recognize the value of museums in education. There are efforts too to incorporate museums in the process of character building of an individual.

Further, museums bear great display potential. It allows visual presentation of one's story or history of a community or organizations. For such an exquisite quality, museums are developed and maintained carefully by social, cultural, religious and even business organizations. Museum may help them to display effectively the genesis of a community, organizations or even a product and it may help to raise the value. For a commercial organization, it results in raising sales of products by attracting prospective consumers –customers and allows them live demonstration of features and functions of a product. Effective museum activities in this regard help marketing people to generate interest and confidence among their consumers –customers and with it to expand their marketing potentiality. Looking at versatile potentiality of museum, the government too recognizes museums as more valuable. What was earlier felt as unwilling burden that a state had to bear now becomes a profitable means and inevitable requirement to growth and progress. In this respect, the governments today tend to show active interest in museums and allocate adequate funds and care for their development.

When this much value is understood about museums their status and condition and outcome in terms of benefit to people in a state need to be reviewed from time to time. In this light, the present research work intends to assess the condition of museums, specifically those under the care and management of the Government of Gujarat, since the scope of the research is restricted to the government museums in Gujarat. It intends to observe the usual operations at the museums and their management by the existing staff appointed by the government. There are different aspects involved in the operations at museums and their management like,

- Administration: Staff at a museum, their expertise and the extent of human comfort and conditions to work.
- Finance: Managing finance and optimum utilization of finance.
- Structural and infrastructural issues.
- Organization: Collection, Display, Lighting, Documentation, Maintenance.
- Conservation and Restoration.
- Educational Activities and Extension Services.
- Research Activities.

The present research will attempt to incorporate methods to review issues and problems that affect the staff and the management at museums and affect their efficiency. It has ultimate reflection on outcome or benefits that museums may render to general public. The reason is that if the seriousness of these issues is not considered duly and if museums are neglected on any grounds, heavy investment incurred on museums may go in vain and people may be deprived of its benefits. The benefits that museums may render to general public should not be undervalued in the light of multiple contexts that are spelled out above.

## **CHAPTER - 2**

### **RESEARCH DESIGN FOCUSING ON CURRENT SCENARIO OF GOVERNMENT MUSEUMS**

#### **Current Scenario**

Information works potently in view of attaining growth of mind and progress in life. Museums as vital sources of information acquire good relevance in that regard. Museums do not stand any more as accumulation of dead obsolete objects that becomes antique or a piece of decoration to a beholder to adore a corner in a palace or a palatial building, office or a corporate house. Each object at a museum is living entity that speaks and it speaks constantly to us. We need to have ears to listen to them. Then only we hear stories that they store. They tell us of genesis and growth, rise and fall, decline and decay that mankind has lived through. These stories store solution and solace, guidance and inspiration and many lessons for a man to learn while he is in confusion and something is puzzling him. We need to read them correctly and carefully.

Museum also keeps in it mysteries and magic to surprise those stay closer to it. What is required on our part is to come out of indifference and aloofness and embrace museum with sympathy, interest and also to respect and value them. Museum stores in it the past, it can show the present and it has capacity to inspire the future. We have to recognize this capacity of museums. Jawaharlal Nehru pleads us in this light in his “The Last Letter to Indira” to have sympathy for the past and value it as it paves a way for current development and leads us to prospective future. Such a view of museum will surely enable us to optimize its utilization for the benefit of the mankind.

In the present context, museums are found to be acquiring relevance and value in all different fields of life such as culture, community, heritage,

learning and academics, research and development, trade and business, manufacturing and construction industry, health and hygiene, travel and tourism, transportation and tourism, sports and athletics, and also politics. Utility of museum is increasingly felt for varied purposes and motives like decoration, demonstration, representation, calling attention, claiming a space, indicating growth and development, highlighting gains and successes, projecting trends and the like. Consequently, museums are regularly set up and maintained with increasing care and sensitivity by most organizations operating in different areas of service or business, professionally or non-professionally. So we find today private museums sprouting up so rapidly. Good money is spent on them to keep them, maintain them and also to update them. With professional approach, business or industrial organizations and also academic and research institutions pay care and attention to them. This indicates how well museums are valued today. Museums are valued because museums help to enhance business prospects, increase business and sale. Museums get them the due return in terms of good profit and prospects to compensate against what they spend on them. Thus, museums have good utility value in the present world of business and development as they make good business.

In the present context, modernization of museums may be carried out with the help of computer and information technology. All museums in Gujarat need to be connected with a computer network. It may allow facility to a researcher to retrieve any information related to collections of any kind just sitting at his place or in his study room. Such an application would be vital in terms of its utility to approach quickly and for specific purpose. Use of computers will bring simplicity in making a list of objects and documenting them in a proper way. The internet makes the world still closer and smaller. The internet may serve as the most effective means to reach the information on cultural heritage preserved in museums of Gujarat to a world at large. This makes museums a reference source to researchers on a still broader

scale. Museums bring about a unique blend of knowledge, excitement and entertainment. They may serve as symbol of progress of the country and the state.

But against this view, there stands another view that is of non-profiteering organization that a museum has to become. There has to have adequate provision made for it. But who would make it? Who would spend for no return? Of course, it is the government that has to make it. The government in power has to hold it as social commitment. The picture that emerges gives a different story. There is not enough money spared and spent. Even if there is enough money spared it is not managed well and efficiently. No good and trained staff is made available to manage museums. And even if there is efficient staff he or she is not allowed to speak and work freely. There is adequate infrastructure provided for, no adequate safety measures ensured and no security arrangements made to safeguard rich and rare treasures at museums. Managers at museums shy away from receiving professional counseling on any aspect of management. There is lack of professionalism in the way visitors at museums are treated. Are such conditions allowed with a view that museums operate on public charity? Such conditions may be true about non-profiteering organizations and museum is one such organization that a social organization, NGO, cultural and arts organization, school, colleges and universities run on public money. Is it because museum runs on government grants or public money or because some political organizations or government departments and agencies manage museum as charity? Reasons may vary, but the fact remains that there are hurdles to cause impediments to prevent smooth operation of museums. Some of them may be natural or some situational, some may be deliberate or intentional, or some by unconscious or unintentional human errors. All these factors cause unfailing adverse effects on operations of museums. Its end result may eventually become less effective and less productive in terms of growth. The present research



is an attempt to spell out factors that may interrupt the flow of growth and development of museums. For the purpose a correct picture has to be obtained. So in order to avail a correct picture, a strategy of data collection has been devised keeping in view different areas of the museum management and its technical and non-technical aspects. The data collected through various methods is expected to focus on different aspects of the management. The museums in focus are those fifteen museums that operate under the Government of Gujarat at different locations in Gujarat.

In order to review the present status at the government museums in Gujarat, the research intends to adopt many-folded methodology that may incorporate the following methods of review:

1. Questionnaire to reflect upon three fold dimensions like:
  - a. Status within the system,
  - b. Status outside the system, to reflect on external factors that affect the efficiency and motivational level among staff employed at museums.
  - c. Responses received from beneficiaries among general public.
2. Personal 'face-to-face' discussion and interaction with experts and staff.
3. Opinions of experts in the fields derived from published literature or through personal contacts.
4. Literature surveys.

In the modern context of electronic and computer revolution and expansion of human society in to a globalized society museums acquire multiple applications. Specifically, advancement in computers and internet and telecommunications and media applications has expanded the scope of museum in many directions and with many dimensions. Such potentiality needs to be considered by governments in power and the public administration and organizations while planning further development of museums. They have to cultivate habits and skills and develop methods and

strategies to put modern technology and information technology to their full potential and utility. Libraries are updated in view of computerization and information technology to be able to become efficient source centers. Museums are visual libraries. They present knowledge and information through objects. They too need to be updated to suit the modern means and motives with methods of science and technology. Such improvements may bring its potentials to its fullest and render them as most efficient resource centers to community of students and researchers and to public in general.

The development of museums has faced many challenges. Museums technocrats have remarkable contribution in various respects. They have affected revolutionary changes through modernization at all aspects of museums such as,

1. Museum Science and Modern Technology
2. Graphic Communication
3. Museum Activities
4. Display Aspects
5. Museology
6. Museum and Marketing.

In the post Independence era, India has attained tremendous progress. The field of museums too has earned its benefits. The number has increased and the quality has improved. Museums have affected spirit of nationalism among youths of the country and generated in them sentiments of sacrifice and integrity. They have generated in them cultural and national pride. In addition, they serve as means of education, knowledge and information. Museums also serve as workshop and laboratory for each subject. Academicians and educationists describe museums 'Peoples' University'. This is great approval on the part of museums.

A new dimension of expectation that museums may come across in the present time. Scholars of museums are engaged in affecting improvements

in educational and cultural activities and they are ever trying to make museums oriented to general public. It is a new dimension emerging in the area as a result of which new types of museums are coming up like Neighbourhood Museum, Eco Museum, Community Museum and the like. In 1971, ICOM adopted a new definition of Eco Museum is mentioned by Jain (2001,58-60).

“Interdisciplinary; showing man in time and space in his natural and cultural environment, and inviting the whole population to participate in their own development by various means of expression bases on actual sites, buildings and objects – real things which are more meaning than words and images which flood our lives”.

Such new thinking about museum open new dimensions for utility of museum for human community in the present time. It arouses new expectations too for museums. Hence, museums need to equip themselves adequately so that they cater effectively to new expectations.

Private museums tend to be more organized with a personal care and attachment of a person who makes exquisite collection so fondly and devotedly. Museums at public organizations like academic and research organizations tend to be much organized with a more focused and motivated concern as they are going to improve or mar the quality of the academic or research outcomes. Personnelia and ethnological museums managed by social and cultural organization tend to be more of general nature to echo interest and concern of the community. The motivation that goes behind keeping a museum to pride for cultural heritage and its potential to inspire good living among its people. The concern that works there is to recognize one's roots and cultural self to allow sense of belongingness to its people and safeguard cultural identity to enhance the confidence among individuals and to minimize any chances of facing cultural crisis. Further, museums maintained by business organizations

have to be organized and updated with the time as they serve marketing potentials and improved business prospectus with focused and effective display together with representing prospering storyline of a business house and its product. This double potential may assure to business people the best return of their investment and it make museums valuable to them.

Against these different categories of museums, government museums do not have any specific objective, motivation or concern to monitor their organization and functioning. Usually governments in power are chiefly guided with political motive and all other motives go subsidiary to it. Hence, they usually take museums as burden to carry against their will and merely as hurdle to their hectic political movements. Hence, the usual tendency that political leaders show is to put museums at the bottom of their political agenda. Museums as such do not seem to render any straight benefit to their political aspirations. This reality works in them to ignore and neglect museums.

However, it would be a different reality in the regime of a progressive government, one that recognize the value of museums and their potentials to supplement academic and research activities and to improve quality of living among people of the state. The details that are furnished in earlier pages would affirm one thing about the cultural history of Gujarat that the Gujarat state under the regime of governments since the Independence and specifically since the inception of the Gujarat state as an independent state has acquired progressive graph of its growth and development. As a part of it, need of museums is recognized at different sites. Accordingly museums are set, developed and maintained keeping in view priority concerns of the government and honoring various viewpoints as imparted by scholars working in the related area.

The concern of the present research is to review and assess the conditions and work environment at government museums to review whether they

cater to the objectives of progressive concern and innovative utilization that the Government of Gujarat has laid down initially in its policy resolutions on the matter of having museums in the state. The Gujarati community has reputation of being enterprising doing business across the world. For it, they migrate constantly to different countries on business motives and that way they come in touch with several other people of the world. This kind of condition generates in them a sense of the new and the exquisite. In addition, their rich and prosperous life gives them affordability to buy and collect some of the exquisite thing that they come across anywhere in the world. This condition also generates in them interest in museums and they tend to encourage museum activities. This factor works inherently to affect growth of museums. The Government of Gujarat has to recognize this sense among people and utilize it to encourage museum activities in the state.

The present research seeks to review the situation in the state in this light to see how best the Government of Gujarat utilizes this sense among the people of the state to obtain their support and active participation in making and maintaining museums. How best the government agencies inspire among people a sense of sharing responsibility about museums by extending help in the form of donations, sponsorship, gifts, help to bring art pieces to museums, counseling in collections and technical and administrative matters related to them. Since museum stands for collective vision the government alone cannot manage it purposefully. It can be viewed as a property of all, by all and for all.

The second ground to review would be work conditions at different museums in the light of the aspects like:

### **Administration and Management**

Administration is the backbone of any function. It is a network that takes in to it all functionaries operating at different levels from the top to the

bottom. Synchronization among different component of the functionary is the first requirement for efficient administration. The present research would be interested to review this issue to assess the status of the administration of government museums. Various aspects that need to be looked in to would be the staff, networking and understanding among each staff member, sense of sharing and cooperation that prevailing among, sense of commitment and motivation to inspire them to contribute to enhancing different functions at a museums and the like. In this light, what is a kind of recognition and reward that the staff receives from their employer that is the state government and how healthy are the employer-employee relations to ensure responsibility on the part of the government to safeguard career interests of the staff and commitment on the part of the staff to ensure efficiency level in the interest of fruitful outcome of the museum functionary. These matters comprise sensitive issues and to review them correctly a researcher has to know the value of establishing a rapport with staff members while talking and interacting with them on the issue and win their confidence through friendly approach. The staff at museums needs to be ensure about the confidentiality of their responses and if done so they may be prepared to confide themselves on their grievances and complaints on their job-related issues.

**Staff:** Their quality, education, capability. Level of Commitment, motivation and efficiency and innovativeness among them.

**Collection:** The variety, the exquisiteness, the value, the diversity, the relative significance, permanence or fragility.

The display, the vision that is applied behind display, the impact that the display generates, the benefit or loss that the display incurs.

**Maintenance:** Technical know-how about the material used in the collection, about suitable preservatives to ensure long and decay-proof life of precious objects like paintings, sculptures, natural history specimens, monumental articles, manuscripts, inscriptions, palm leaf manuscripts, ethnic articles, garments and ornaments, metal articles and the list goes on and on. These are rare and precious articles and once they are lost in any way they can not be recovered by any means. Since these articles make up the wealth and treasure upon which the value and reputation of museums lies extreme care has to be taken to preserve their condition and quality. Hence, a team of qualified technical persons need to be appointed at a museum to take personal care of objects at a museum. In addition, a special counseling committee needs to be formed to operate at state or district level to review the maintenance of the museum objects and to suggest improvements in the methods of preserving or restoring the quality level of those objects. The members of the counseling committee may be senior researchers and experts of high reputation who would supervise and ensure efficient maintenance of articles at museums.

Workshops and seminars may also be organized to interact upon the issue of maintenance of museums collections and experts from outside may be invited and advice may be sought from them in order to enhance the maintenance work at museums.

**Finance and its Utilization:** Finance is a highly sensitive matter and it is inevitable requirement for any function to operate and to operate smoothly and effectively. Since the government museums receive 100% grant from the finance department there should not be much of a problem. What is important here is optimum and efficient utilization of the funds received from the government with least proportion or grants is used for proper work. Transparency and honesty need to be ensured through moral building among the staff and through constant monitoring and supervision of the higher level management.

One point need to be considered that the funds received from the government may be sufficient for routine functions and requirements at

museums. But it may allow little scope for innovations in the present working at museums. Innovations may call for organizing workshops and seminars or guest lectures and deliberations by experts from various origins. It may involve huge expenditure and the government fund may not allow it. In such cases, sponsors need to be arranged from among the rich and the affluent and prospering business community and industrial organizations. In order to generate interest among them in the museum activities interactive meets may be organized to provide them a platform to set up contact with museums. The present research would be interested to review the extent of efforts that the management at museums is able to put in this direction.

**Hospitality and Feedback from the Receivers:** Receiver of museums comprise chiefly students of schools, colleges, universities and researchers. The second group to receive its benefits comprises lovers of culture and history and those who are concerned about preserving valuable cultural heritage. These people are touchy about their concerns and so they need to be handled with care. When they pay visit to museums they need to be attended in a proper manner with guidance and cooperation by the staff at museums so that it would be easier for them to form understanding about the articles displayed at museums. Sometimes some of the staff at museums indulged in and afflicted with their personal grievances pay neglect or scanty attention to these visitors. Their indifferent and non-cooperating conduct may discourage these visitors and it may ultimate affect adversely the fulfillment of basic objectives of museums to education and to provide platform to young minds to interact with the past and to value their cultural heritage. In this respect, the present research would like to review the quality of hospitality through feedback sheets that visitors fill in on their visits to museums. Such a study may hopefully help to diagnose illness in the system and work on suggestions and improvements.

With a view to obtaining a clear and correct picture on the above aspects, a thorough inquiry needs to be conducted by adopting suitable method. Accordingly, the present research plans to conduct inquiries with the parties that are involved in the museum activities on direct or indirect grounds and to obtain their responses on various aspects are spelt out about. The



methodology that is detailed earlier shall be adopted to collect the required data for analysis of the condition at museums. The ensuing chapters will present the observation of the condition that prevail at different government museums, outline the collected data and their analysis and attempt to focus on the realistic outcome. Further, based on the picture projected through the outcome there would be an attempt to work out suggestions that may suit to the purpose of enhancing the functionary at the museums to serve as ‘visual library’ and ‘potent resource centres’ efficiently and effectively to fulfill its objectives and interests through rendering its services and benefits to students and researchers and to concerned people. The ensuing chapters shall be devoted to this purpose in the interest of valuable outcome of the present research.

The questionnaires are designed on the following format for the present research.

## **Questionnaire A**

### **A. General Information about Museum**

1. Name:
2. Premises/ Building – Maps:
3. Address:
4. Year of Establishment:
5. Time of Working:
6. Visitors:
7. Scope of Collection:
8. Special Features: Cultural/ Ethnic/ Personal/ Artistic/  
Historical/ Trade & Business/ Politics/  
Regional/ Any other.
9. Types/ Category: Multipurpose/ Specialized.
10. Aims and Objectives of Establishment:

## **B. Museum Management (Administration)**

### **(a) Staff**

Sr.	Designation	Posts Reqd. Sanctioned/ Filled	Eligibility Notified Actual	Remark
1.	Director			
2.	Assistant Director			
3	Curator			
4	Assistant Curator			
5	Gallery Assistant			
6	Administrative Officer			
7	Assistant Officer Superintendent			
8	Accountant			
9	Liaison Officer			
10	Clerk Senior			
11	Clerk Junior			
12	Cataloguer			
13	Librarian			
14	Sr. Chemist			
15	Chemist			
16	Picture Restorer			
17	Chemical Assistant			
18	Laboratori Assistant			
19	Taxidermist			
20	Modellar			
21	Assistant Modellar			
22	Helper Modellar			
23	Photographers			

24	Guide Lecturer			
25	Wiremen			
26	Wireman-cum-Operator			
27	Carpenter			
28	Armed Guards			
29	Gallery attendants			

- (b) Controlling Authority:
- (c) Daily Attendance Level:
- (d) Level of Satisfaction:
- (e) Arrangements for Grievance Redressal:
- (f) Museum Communication: Formal/ Informal.
- (g) Work Environment:
- (h) Factors to Encourage Staff:
- (i) Any Incentives Allowed for Performance, Please specify:
- (j) Level of Commitment:

### **C. Finance**

1. Finance Received:
  1. Govt. 2. Centrally Sponsored Scheme (CSS) 3. Tribal Funding.
    - Govt. Grant.....
    - Private Funding.....
    - Sponsorship.....
    - Free Counseling.....
    - Free Technical Help.....
    - Free Maintenance.....
    - Donation/ Gifts, etc.
  2. Accounts and Auditing:
    - Internal/ External.
  3. Finance Consultants, please specify:

## **D. Security**

### **Staff**

Sr. No.	Security Personnel	Reqd. Employed	Permanent/ Hired	Remark

## **E. Curatorial Aspect**

### **1. Collection of Objects**

Sr. No.	Purpose	Requirement	Actual Receipt	Utilized	Remark
1	Collection				
2	Display				
3	Maintenance				
4	Infrastructure				
5	Event Organization				
6	Workshop/ Seminars				
7	Visits/ Educational Tours				

Status: Adequate/ Inadequate.

### **2. Conservation and Preservation of Objects**

#### **1. Objects on Display :**

Objects	No./Qty.	Nature	Date	Source	Value	Features	Remarks

Status: Adequate/ Inadequate.

## 2. Technical Staff:

Design- ation	Qualifi- cation	Number	Respon- sibility	Expe- rtise	Effic- iency	Remarks

Status: Adequate/ Inadequate.

## 3. Basic Advanced Facilities:

- i. Field Laboratory.
- ii. Animal Habitat
- iii. Botanical Garden.
- iv. Computing Facility.
- v. Major Equipments.
- vi. Museum Conservation Laboratory.
- vii. Taxidermy Studio
- viii. Moulding Casting Workshop.
- ix. Carpenter Studio
- x. Picture Restoration Studio

## Maintenance Material Used:

Type	Frequency: Reqd./Actual	Status: Optimum/ Present
Preservatives		
Engineering		
General		

## 4. Expert Opinion or Technical Help/ Counseling Sought:

- Regularly/ Periodically/ As & When Required.
- Area or Aspect

## 5. Documentation:

Sr. No.	Description of Objects	Regd. No.	Date of Acquisition	Remark

## 6. Display/Presentation Arrangements:

Infrastructure	Reqd.	Available	Adequate/ Inadequate.	Remark
Rooms / Galleries				
Sections/ Depts.				
Cabinets/ Cupboards/ Showcases/ Diagrams/ Habitat Group Cases				
Counters				
Glass Display				
Centre Table				

### Aesthetics of Display:

- \* Vision/ Viewpoint that works for grouping or exhibition of objects:

Royal/ Thematic/ Cultural/ Historical/ Ethnic/ Artistic/  
Personal/ Political/ Community Base/ Research/ Scientific/  
Medical/ Trade & Business/ Tribal Art & Culture/ Any other.

Please specify: -----

- \* Status in the Present Context: Adequate/ Inadequate.
- \* Response from Viewers: Adequate/ Inadequate.

## **F. Educational Aspects**

### **1. Objective**

Sr. No.	Area	Expected	Actual Feedback Area E/G/F/B or %
1	Education: School/ College		
2	Higher Studies: (Medicine/ Science/ Engineering/ Technology/ Automobile/ Fashion, etc.		
3	Research		
4	Culture Up gradation.		
5	Community Bondage		
6	Awareness		
7	Personal Glory or Homage		
8	Display of Activities		
9	History/ Storyline		
10	Reviving Tribal or Peripheral Cultures to relate to mainstreams		
11	Any other, please specify		

Status: Adequate/ Inadequate.

### **2. Beneficiaries**

Experts/ Historians/ Leaders/ Artists/ Students (College/ School)/ Researchers/ Persons with specific motive/ General Public.

No. of Visitors in the last Six years:

Year	2003	2004	2005	2006	2007	2008	Remarks
Number :							

Status: Adequate/ Inadequate.

### 3. Facilities to Visitors

- i. Reception Counter.
- ii. Visitors' Lounge
- iii. Refresh Area
- iv. Basic Amenities
- v. Any other.

### 4. Hospitality Management

- i. Facility of Guide Provided to Visitors: .....
- ii. Response Level to Queries: .....
- iii. Conduct and Attitude .....
- iv. Redressing Grievance .....
- v. Educational Film Shows/ Slide shows.....
- vi. Seminars/ Workshops/ Lecture Series.....
- vii. Exhibitions.....

### 5. Opinion of Beneficiaries

Visitor	Specialization	Purpose /Objective	Feedback E/G/F/B	Specific Opinion

### G. Experts/ scholars who visited the Museum

Expect Visitor	Date of Visit	Suggestion in Brief



## **H. Feedback from Experts**

Sr. No.	Aspects	Frequency	Specific Problem Area	Benefits, if any
1	Curatorial			
2	Aesthetics			
3	Maintenance			
4	Infrastructure			
5	Display Effects			
6	Administration			
7	Accounts			
8	Cost Management			
9	Visitors/ Scholars Hospitality			
10	Personnel			
11	Psychology			
12	Skill Based			
13	Legal.			

## **I. Publications**

1. Books/ Museum Bulletin/ Guide Books:
2. Periodicals:
3. Journals:
4. Brochures/ Leaflets:
5. Awareness Materials:

## **J. Community Extension Programmes**

1. Slide Show.
2. Exhibitions.
3. Public Lectures.
4. Specialized Lectures.
5. Workshops.
6. Symposiums.
7. Interactive Sessions.

### **K. Exchange Arrangement**

Type	Aspect	Material	Period	Benefit, if any
1. Internal				
2. External				

### **L. Sponsorship/ Fellowship/ Financial Aid Offered**

## **Questionnaire B**

### **A. Administration**

1. What kind of the Governing Body do you have?
2. How is the Board of Trustees constituted?
3. How does the museum satisfy the interest of a community?
4. Is there a Museum Advisory Committee?
5. Who are the persons appointed on the Museum Advisory Committee?
6. How many times does the committee meet in a year?
7. What purpose does it carry for the museum?
8. What is the staff structure at the museum?
9. What is the staff management and establishment at your museum?
10. What different functions are entrusted to the staff at the museum?
11. Are there curators/ assist. curators permanently appointed at the museum?
12. Is he transferred often? How often and how long?

13. How do you, as Director of the Museum, view the scopes of developing the museum beyond its present state-of-the art facilities?
14. How do you plan your routine jobs at the museum?
15. What role does the executive committee to play to manage different functions at the museum?

## **B. Finance**

16. What is the chief source of finance to run the museum?
17. Besides regular source of finance do you organize any other activities to raise funds? Please specify them.
18. What amount do you spend every year to acquire collections of objects?
19. How do you manage balance between budgetary estimates and expenses?
20. What system of accounting and auditing do you adopt at the museum?
21. Do you invite expert counseling in the matters of accounting and auditing for the purpose of cost effectiveness?

## **C. Security**

22. What are the security arrangements at the museum?
23. Do you have adequate security staff and infrastructure facility at the museum? Please give details.
24. Do you hire any other security personnel other than armed guard and chowkidar? Please give detail.
25. How do you curb or minimize possibility of illegal traffic and trade of objects at the museum?
26. Do you have proper lighting and alarming systems to ensure security of objects?

27. What precaution do you take to curb and control vandalism and damage to objects at the museum?
28. What arrangements do you have to ensure internal security of documents?
29. Do you use electronic gadgets like anti- theft or anti-burglary devices to ensure security of valuable articles at the museum? Do you keep CCTV cameras, burglar alarm, fire safety devices, smoke detector and fire extinguisher?
30. How do you guard your objects and documents from electronic theft?
31. How many theft incidents have occurred during the last five years?
32. What measures do you take to prevent such incidents, fire/ fraud/ theft ?
33. Were there any major incidents of fire or floods in the recent past?
34. What damage did they cause to objects and documents at the museum?
35. What measures have you taken in that regards?

#### **D. Collection**

36. How do you acquire objects at the museum?
37. How do you display objects at the museum? What method do you follow?
38. What size of collection did you manage during last five years?
39. How many objects are displayed till date?
40. What specific objective do you follow for collection of objects at the museum?
41. What specific policy do you follow for display and documentation of objects at the museum?

42. How do you acquire art objects at the museum? Is there any procedure followed?
43. What mode of collection do you adopt for the acquisition of art objects at the museum?

#### **E. Documentation and Cataloging**

44. What system of documentation do you adopt for objects at the museum?
45. Do you maintain Inventory or Accession Register for objects at the museum?
46. How do you maintain Catalogue Card for objects at the museum?
47. Do you maintain Historical File for objects at the museum?
48. When any art object needs to be disposed off how do you record it?
49. Do you follow Marking System to identify art objects? Please specify.
50. Would you detail briefly on Storage Facilities at the museum?
51. What precautionary measures do you take to keep the storage in adequate condition?
52. What method do you adopt to ensure preservation of objects and documents at the museum?

#### **F. Conservation**

53. What variety of objects do you have at your museum?
54. What preventive measures do you take to minimize deterioration of objects at the museum?
55. Who looks after a job of conservation of objects at the museum?
56. What kinds of local climatic, environmental and geographical hazards do you notice to affect adversely the quality of objects at the museum?

57. What system of inspection, examination or diagnosis and treatment do you adopt to ensure long and healthy life of objects at the museum?
58. Do you have facility of curative conservation?
59. What kind of staff is available for the purpose?
60. Is the present staff sufficient to take care of the function?
61. What norms of care do you observe while handling or transporting objects from one place to another?
62. Is the museum protected against termite? If yes, in what way?
63. Do you observe any rat menace to damage objects and documents at the museum?
64. What measures do you take to control rat menace and related troubles?
65. What storage conditions do prevail presently at the gallery and the stores of your museum?
66. Do you prescribe specific norms to preserve any specific item at the museum?
67. Do you follow any periodical specific system to control bio-deterioration of objects at the museum?

**G. Museum Exhibition/ Display and Representation**

68. What policy norms do you follow to organize exhibitions at the museum?
69. How many exhibitions did you organize in the last five years?
70. How were the visitors benefited with exhibitions?
71. In presentation of objects at the museum what aspect do you consider: aesthetic, ethnic, cultural or any other specific aspect? Please specify.
72. What evaluation system do you follow to assess various functions at the museum?

73. Do you keep a feedback system to collect responses of visitors/scholars?
74. With what specific objective in mind do you assess visitors' feedbacks?
75. Do you find feedbacks useful to affect improvements in the quality of performance?
76. Provide the details of exhibition undertaken during last five years.
77. How many objects are in the store?
78. How many collection do you handle at present?
79. What is the system for deaccessioning/desposing objects?
80. What problems do you face about storage and documentation?
81. How many museum officers represent with collection for foreign exhibition?
82. How many officers are sent for training in India in museology or in museum or for conservation?
83. How many officers are trained in foreign countries in the interest of museum development?
84. How many officer are sent for participation in seminars and conferences/ camps, etc.?
85. How many national seminars or camps are held at your museum?

#### **H. Museum Research and Education/ Extension Services**

86. What scopes, exposures and facilities are made available to researchers at your museum?
87. What role of museum do you envisage in view of modern education? How far does the museum under your care fulfill the expectations held in you?

88. Do you organize programs for children at schools and colleges to supplement their learning process? If yes, please provide details?
89. Do you have a program like 'Museum School Service'?
90. Do you organize programs to train school teachers for museum related activities? Please provide details.
91. What kinds of programs do you organize at the museum for students?
92. How do these programmes help students relate knowledge that they gather from books at schools and colleges and art objects at the museum?
93. Do you organize interactive sessions for school children? Please provide details.
94. What kind of loan service or extension services do you extend to educational institutions?
95. What objectives or purposes do you consider for such services?
96. Do you receive feedback for services that you provide?
97. Which publications do you take out currently?
98. Do you sponsored currently any ongoing research project? If yes, please provide details.

## **I. Public Relations and Cooperation**

99. What percentage of general public visit your museum?
100. How do you classify the visitors at the museum?
101. Which categories of visitors visited your museum during the last five years?
102. How do you read about visitors' intentions or interests of visit?
103. What kind of inquiries do you receive from public?
104. What specific purpose or intention do public inquiries reflect on?



105. What kind of programmes do you organize for public awareness about cultural heritage?
106. The press and the media are powerful medium to help arousing public interaction and debate. Do you coordinate with them for the purpose? In what way?
107. Museum is an agency of culture and education that operates worldwide.
108. How do you perceive the role of your museum to that view?
108. How do you relate your museum to the museum movement worldwide?
109. Now since the world has reduced to a global village through electronics and telecommunications, how do you view the role of your museum in a global development?
110. Do you have adequate facilities of computer and networking to connect the museum across the world through effective telecommunication? Please detail on the facilities.
111. Do you allow access to computer facilities to students, scholars and visitors who approach you for help?
112. Do you maintain a website or blog of your museum?
113. Does the existing computer and internet facilities at your museum help to enhance efficiency at working?
114. Do you follow result-oriented approach at your work?
115. What expectations do you hold to fulfill through your work at the museum?
116. How would you evaluate the work at your museum in a broader perspective of social and individual upliftment in terms of culture, values and pride of heritage?

## **C. Questionnaire**

### **VISITOR'S FEEDBACK.**

#### **General Information of Museum**

Name:

Address:

Year of Establishment:

Tenure of Working:

Special Features: Cultural/ Ethnic/ Personal/ Artistic/ Historical/ Trade  
& Business/ Politics/ Regional/ Any other.

#### **General Information about Visitor**

Name:

Address:

Status:

Purpose of Visit:

Date of Visit:

Any Special Interest:

#### **Facilities Availled**

- i. Reception Counter.
- ii. Visitors' Lounge
- iii. Refresh Area
- iv. Basic Amenities
- v. Any other.

Status: Adequate/ Inadequate.

#### **Hospitality Management**

- i. Facility of Guide Provided to Visitors: .....
- ii. Response Level to Queries: .....
- iii. Conduct and Attitude .....
- iv. Redressing Grievance .....

## Opinion of Beneficiaries

Visitors	Specialization	Purpose/ Objective	Feedback E/G/F/B	Specific Opinion

Once the data are obtained from all fifteen government museums in Gujarat on related subject areas and aspects of management they will be put to analysis and scrutiny to spell out the strengths and weakness of the present management system and to focus on opportunities and threats that may possibly make or decline the prospects for further development of museums. Since the data are both quantitative and qualitative, separate methods of analysis may be applied suitably to arrive at some kind of conclusion on what should be done next. Some kind of lethargy, lack of interest, indifference of the staff employed, lack of discipline among visitors, lack of professionalism, lack of honesty and sincerity, lack of motivation and commitment, lack of timely and careful maintenance, sensitivity about conserving and preserving precious objects and ensuring their safety and security are the features found to prevails freely at government museums. This eventually causes spoiling public money that a government spends on museum.

Policy is formed with lot of care. Idealist vision seems to guide policy makers to project bright vision of the future. The intention, motivation and insight that work behind it may also be genuine. The reason is high quality of philosophers, social workers, reformists, academicians, researchers and professionals are appointed by the government on the policy formation committee and they put their mind, heart and precious time to frame effective policy resolutions that may serve useful guidance for future growth and development. The intention that works behind it may be good

and genuine. In ideal view, the vision explained in policy resolutions need to be realized as honest and sensible administration and management of resources on hand for their cost effective utilization and effective improvement and enhancement in current practices.

The analysis of the data will keep in view the limitations and lacking in the administration and management of the government museums that may prevent of any chance of growth and development. It may aim at studying its extent and intensity to cause damage to effective management and also working out recommendations to offer solution to them in the interest of clean and honest and committed management system to operate the government museums for effective and cost-effective output. It would focus on the present economics of the management system and invite recommendations form experts in the related fields to work out ways and methods to affect improvements in the present status of the museum management.

The chapters to follow will focus on the observations as they emerge from the analysis and scrutiny of the data and responses of those concerned. They help us to frame recommendations for use for the future by the concerned management at government museums. The qualitative data collected through data sheets of the questionnaire: A shall be read through figures and facts projected through them. The second kind of data are responses of concerned employees at the museums in the form of their replies to 116 questions provided in the Questionnaire: B. They shall be analyze in terms of facts, logic, the contexts of place, time and a kind of viable possible option to help the present management to render more effective output of their efforts and generate more productive results.

## 2.1. The Type of Analysis of the data of Administration and Management at Government Museum

Sr.	Museum	Requirement	Present Status	Grading E/G/F/A/P	Remarks
1.	Baroda Museum and Picture Gallery, Vadodara.				
2.	Kachchha Museum, Bhuj.				
3.	Watson Museum, Rajkot.				
4.	Junagadh Museum, Junagadh.				
5.	Lady Wilson Museum, Dharampur.				
6.	Archaeological Museum, Jamnagar.				
7.	Prabhaspatan Museum, Prabhaspatan.				
8.	Darbar Hall Museum, Junagadh.				
9.	Saputara Museum, Saputara.				
10.	Sardar Patel National Museum, Bardoli.				
11.	Barton Museum, Bhavnagar.				
12.	Shamalaji Museum, Shamalaji.				
13.	Vadnagar Museum, Vadnagar (Dist. Mahesana).				
14.	Chhota Udepur Museum, Chhota Udepur (Dist. Vadodara).				
15.	Gujarat no Rajakiya Itihas Darshavatu Sangrahalay (Vidhan Sabha Podium), Gandhinagar.				

Grading:      E: Excellent  
                     G: Good  
                     F: Fair  
                     A: Average  
                     P: Poor

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## **CHAPTER - III**

### **ANALYSIS AND INTERPRETATIONS : ADMINISTRATIVE PROBLEMS**

Government museums in Gujarat are managed by the Department of Museums, Government of Gujarat, Vadodara. The Department of Museums works under the Ministry of Sports and Culture of the Government of Gujarat. So naturally the policy decisions are taken by the Government of Gujarat, Gandhinagar. The Government has formulated rules and regulations on different aspects of administration such as staff requirement, recruitment of staff, placement of staff at different museums and then supervision and control of the laid down operations at each museum. The last part that is supervision and control of different activities at all the museums is the responsibility of the Director who sits at the Museum and Picture Gallery at Vadodara and considered as head office for all the government museums of Gujarat.

When the Gujarat state got its independent status as a state in the union of India on 1<sup>st</sup> May, 1960 there was no separate administrative department existed to conduct youth activities and cultural matters. From 17-12-1990 youth service and cultural activities were conducted under a separate department with a view to developing in the state games and sports and encouraging as well cultural related activities. Under the common administration announcement no. GS- 97- 26- SKT – 1197 (3) KU of date 5/8/97 the department was called “Ramatgamat, Yuva and Sanskritik Pravrutio Vibhag” instead of calling it just ‘Yuvak Seva ane Sanskritik Vibhag’, this new name was given to it as some new subjects were added to it as a part of its reformation. Accordingly the “Ramat-gamat, Yuva and Sanskritik Vibhag” undertakes activities related to museums, archaeology, libraries, records and manuscripts, centenary celebrations. Later on, the

Gujarat district archives office and the language control office were put under the department respectively from date 20- 4- 04 and 2- 6- 05.

Under the administrative authority of the department of sports, youth and cultural activities there operates from 5/9/2007 a separate secretariat office with 18 officers/ employees specifically for the purpose of the golden jubilee celebration of the Gujarat state. Since then, the following department heads and academies are in operations.

1. Commissioner, Youth Service and Cultural Activities
2. Director General, Sports Authority of India
3. Director, Department of Archaeology
4. Director, Department of Museums
5. Director, Department of Libraries
6. Director, Records
7. Core Group, District Archives
8. Director, Controller of Languages
9. Gujarat Lalit Kala Akadami
10. Gujarat Sangeet Natak Akadami
11. Gujarat Sahitya Akadami.

The department formulates the policy for the heads of the department and supervises that it is correctly executed by the concerned officer heading the department. The subjects allotted to the department of Sports, Youth and Cultural Activities go as per the following list:

1. Welfare of Youth
2. Cultural activities, sports and games. Activities related to hospitality and entertainment of cultural groups paying visits to the state of Gujarat.
3. Museums.

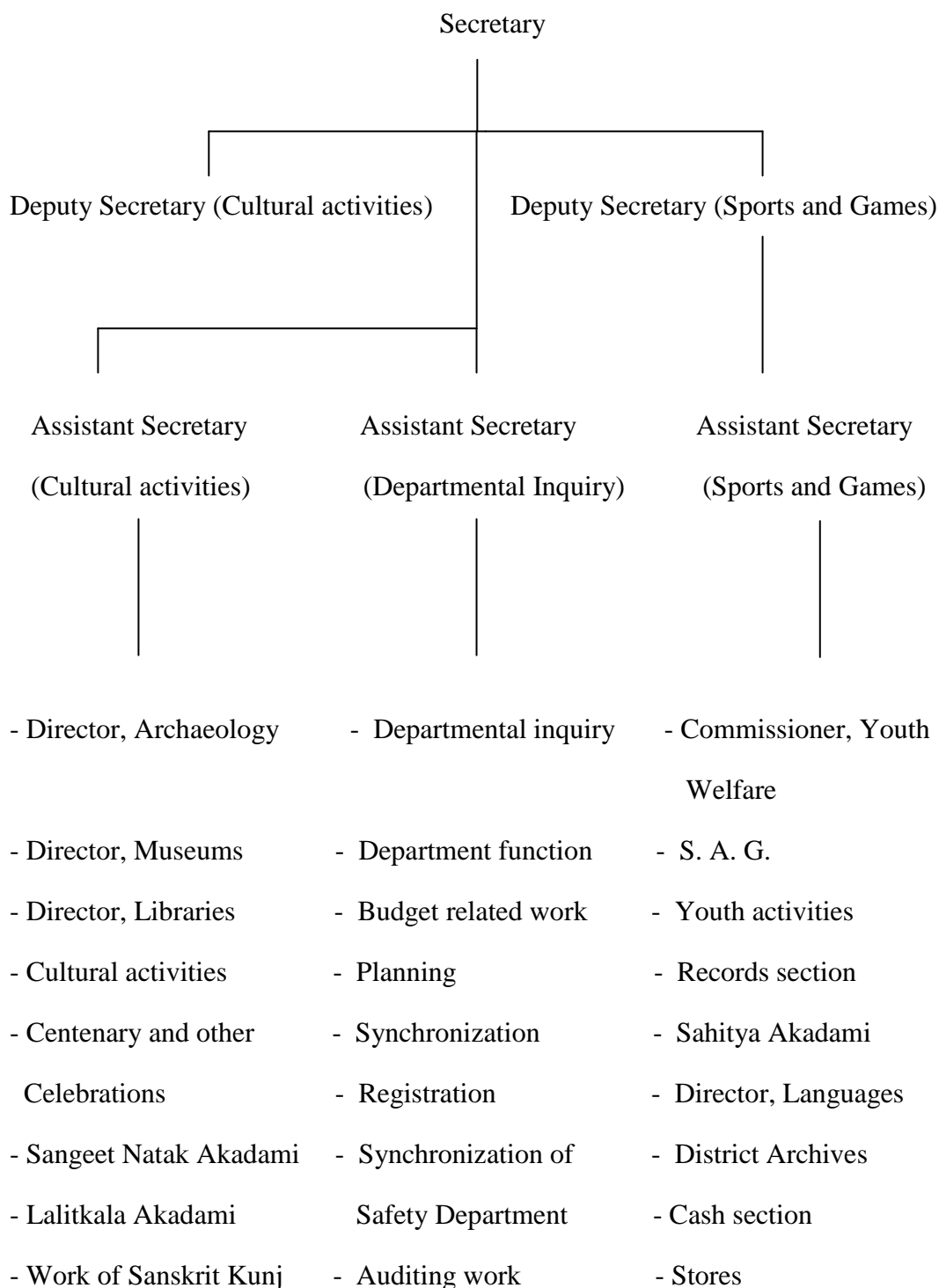
4. Ancient and historical significant monuments, archaeological objects and remains except those declared legally important.
5. Libraries being managed or financially granted by the state and its publications, registration of other institutions and libraries.
6. Records and Manuscripts.
7. (a) Centenary celebrations  
(b) Academies  
(c) Golden Jubilee Celebration of the foundation of the Gujarat State.
8. State Gazetteers and memoirs
9. Gujarati as language of the state, translation, research
10. (a) All matters related to appointments of all gazetted officers, non- gazetted officers under the administrative authority of the department, their designations, appointments, transfer, promotion, conduct, leave sanction, pension, etc.  
(b) All matters related to sanction of pension to secretariat officers of cadre- 1 and cadre- 2 under the authority of the department.  
(c) All matters related to sanction leaves to secretariate officer of cadre -2 under the authority of the department.
11. Functions, land and buildings handed over to the Sports, Youth and Cultural activities department that are determined for the objectives of the state and under its possession.
12. Inspection and data of any matter mentioned in this list.
13. Fee related to matter in this list except the fee charged at the court of law.

The chart below shows the administrative structure of the department. It specifies that the museums are put under the Deputy Secretary, Cultural Activities and Assistant Secretary, Cultural Activities who works under this department of the Gujarat State. Thus, in Gujarat the department of museums remains a purely government department. While looking at the administrative structure of any private or public sector, we find a society or organization is set up for the management of museums. The flow chart below shows the structure that incorporates the department of museums



under the minister of youth services and cultural activities of the government of Gujarat:

### Administrative Structure of the Department



As guideline, the ministry of the government provides a list of objectives and goals that are to be observed through proper management of museums. These objectives and goal are composite and they must have been formulated in view of different historical and socio-cultural contexts of the museums and the educational and academic viewpoint to see museums as contributory to the growth of young minds and cultural and intellectual development of Gujarat. The map of Gujarat marks the places where government museums are located in Gujarat. The history reveals that they were founded at different points of time and they carried different purposes. The objectives are supposed to take care of the expectations of their founders at their times when they founded museums. The objectives have to truly reflect expectations and aspirations of those who originally contributed to the founding of a museum. They were kings and royal persons associated with a respective state and they seemed to be more concerned about preservation of their royal riches, treasure and heritage. Likewise, the objectives are supposed to safeguard, on the other hand the interests of the people of Gujarat through adequate representation of diverse cultures and lifestyles that feature their lives in different parts of Gujarat. Above all, Gujarat has to attain growth and development. It has to cultivate brain and vision among young children and students with capacity of thinking and imagination. Because they are going to be the one through whom the future of Gujarat will be shaped. There lies its true value in the context of the present time and also that of all times. So the objectives laid down for museum activities in Gujarat have to look to fulfillment of the above expectations. A museum carries these expectation as guideline for its objectives and organizes accordingly different activities under the museum activities. The list below mentions the objectives and activities the Museum Department from has to perform:

1. To preserve the cultural heritage and acquisition of new objects and to store them to enrich the museums.

2. To provide educational facilities to visitors.
3. To impart required information, research material and assistance to students and researchers in their respective subjects.
4. To allocate grant to private museums.
5. To preserve and safeguard the objects and specimen owned by the museum department.
6. To give chemical treatment to the skin of dead animals and birds and reshape them in their original form.
7. To arrange lectures of experts on museums and subjects related to them for general public so that common people and students can take benefit of the knowledge and education. To organize film shows to benefit them with education.
8. To organize special exhibitions for the benefit of education to common people.
9. To publish research papers or material prepared after good research on the objects collected at museums.
10. There is a project to set up more museums in each district of the state. So new museums should be set up in the places of historical, religious importance and in tribal areas for wide publicity of museum activities.

To summarize the activities of the museum department, it can be said that Gujarat has good number of reputed museums and the department of museums undertakes the responsibility of taking their care through proper management. In this sense, the department of museums is now capable to serve as centre for culture and education for people in the region.

A museum imparts knowledge with pleasure, gives education without keeping any difference or discrimination of caste, race, age or capability among people of different regions. Museums are developed not just for pleasure or for knowledge of beauty. Museums collect and exhibit art objects in such a way that it becomes useful to man who is a part of a

society and community and, thus, a society at large is benefited with it. In order to fulfill its commitment and responsibility to society, the museums department carries out its obligation by organizing educational activities like film shows, gallery talks, exhibition organized in view of educational requirements, etc. Beside it, special exhibitions are held and also experiments of artistic activities and other program related to museums are organized by which more and more people get attracted to the development and growth of the museums in India.

In order that a valuable treasure of our cultural heritage is not drawn out of the country, precious cultural objects should be purchased or obtained under the Treasure Trov Act, recorded and preserved with due care. Various art objects are purchased through the Art Purchase Committee at the state level. At present, old museums are put to renovation and reorganization and it is planned to develop them further. A program is also planned to prepare museums at places of historical significance and in chief tribal areas of the state.

Some of the activities planned by the department of museums are as under out of which some have been done and some may be done in course of time:

1. Publications shall be taken out by the museum department to highlight its salient features.
2. The conservation work of the one hundred year old building of the Vadodara Museum and Picture Gallery shall be undertaken.
3. New museums shall be set up in non-tribal areas.
4. More and more new objects concerning art and culture shall be purchased for museums located in tribal and non-tribal areas.
5. Works of display of objects received at the museums in tribal and non-tribal areas and that of reorganization of the department shall be undertaken.

6. Work of documentation and photography shall be undertaken for the objects received at the museums located in tribal and non-tribal areas.
7. Grant shall be allotted to private museums.
8. Machinery and equipments shall be purchased for the remaining museums under the department.
9. At newly expanded building of the Vadodara Museum and Picture Gallery objects of building material shall be displayed.
10. Garden and sculpture gardens is constructed in the premises of the museums located in tribal and non-tribal areas.
11. The sum of Rs. 10 lakhs has been allocated by the Government of India specifically to undertake repair work of the building and also the development of the galleries of the new museum called Prabhaspatan Museum at Veraval. The related expense shall be incurred from that grant for the said museum.
12. A workshop shall be organized on conservation and restoration of the objects collected at the museums.
13. The constructions work of new buildings is being carried on in non-tribal areas like Patan, Dwarka, Vadnagar.
14. Under the 12<sup>th</sup> Five Year Plan, the Finance Commission has sanctioned a grant of Rs. 5 lakhs for the development of museums. From this grant, a work has been undertaken to establish a miniature painting gallery and Laboratory at Baroda Museum, Darbar Hall Museum and Sakkarbaug Museum, Junagadh and to form one unit. Further, works of reconstruction of galleries and reorganization of the display shall also be undertaken .

The above list of planned activities reflects that the objectives are well carried out in the interest of further development of museums. This shows that the objectives are supposed to form a base of formulation of policy and rules and regulations that can be executed by the controlling authority like the director to ensure good governance of the museums in Gujarat. As told

earlier, all Govt. museums of Gujarat are put under the control of the Director who sits at the Museum and Picture Gallery, Vadodara. The staff requirement is determined for each museum and accordingly the staff was recruited at different museums in Gujarat. They are supposed to report to the Director about the day to day functions at respective museums.

Good administration looks to synchronization in its three components, the first of which objectives and policy making. It is followed by the second component called execution of policy decisions that are given down in the form of rules and regulations and processes and procedures to follow to carry out each function in the organization. In this phase, the supervisory level of management is involved. It seems to it that the policy decisions and rules and regulations are adhered to strictly in the interest of healthy moral among the staff of the organization. Then comes the final phase called basic working and routine operations that are carried on under the supervision of the supervisory staff like the director, assist director, curator, assist curator, administrative officers, etc. It is visible as improvements and modifications affected in the processes and financial profit and other benefits in the form of enhanced efficiency on the part of the staff. When these three components are interlocked tightly or synchronized correctly the result is bound to be good.

The present research work intends to look at the organizational set up of the government museums in Gujarat and its administrative network as shown in the flow chart. The flow chart shows the line of control that goes down from the Director's authority to responsible officers placed at different museums are integrated in to the administrative network for supervision and control.

In order to have a correct view of the government museums in Gujarat the visits to various museums were planned. It was thought that through visits a researcher would be able to collect data, facts and relevant details about

the present status that prevails at administration of each museum. It was planned to focus on the physical condition of the staff, security arrangements and the finance status at each museum. Hence, the data are presented in the following methods:

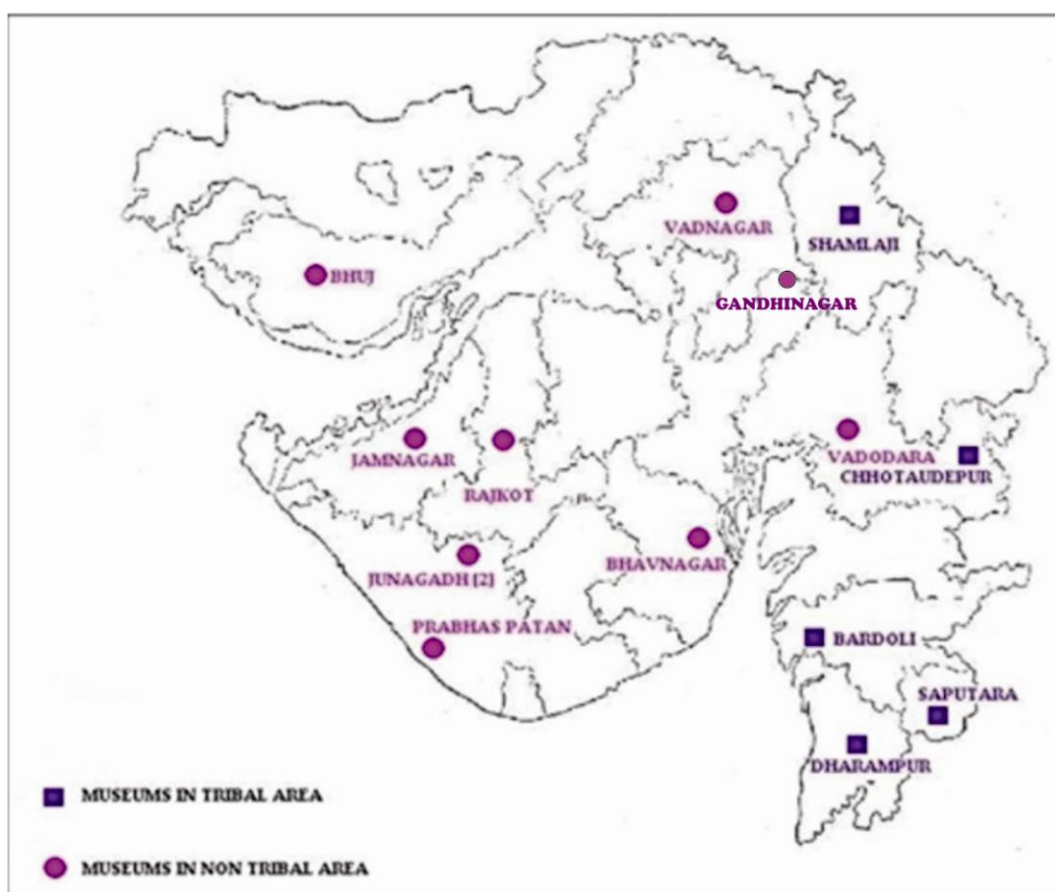
1. A map of the Gujarat state marked with locations of government museums in Gujarat.
2. A flow chart showing the administrative network of government museums in Gujarat.
3. A flow chart showing staff structure as functioning at government museums in Gujarat.
4. A table presenting a view of the staff position and security arrangements at each museum.
5. A table of summery of the staff status at all museums
6. A table presenting the qualifications/experience and remuneration of the staff in the supervisory level.
7. A table showing status of finance detailing on the budget allocation, the requirement in actual, its utilization and results visible through improvements and results.

To begin with, first the map of Gujarat is presented with a view to pinpointing different locations at which government museums are set up. The point to make is that difference in locations and other differences related to it mark the objectives and goals that go in to making and running of that museum.

The map shows locations of museums at different places in Gujarat. All the government museums are managed by the Government of Gujarat. Some of the locations were capital cities of the princely states like Vadodara, Bhuj, Bhavnagar, Jamnagar, Junagadh, Dharampur and the royal patronage granted to them by the king ruling over the state. Since these museums were set with the royal efforts and patronage the chief focus of these

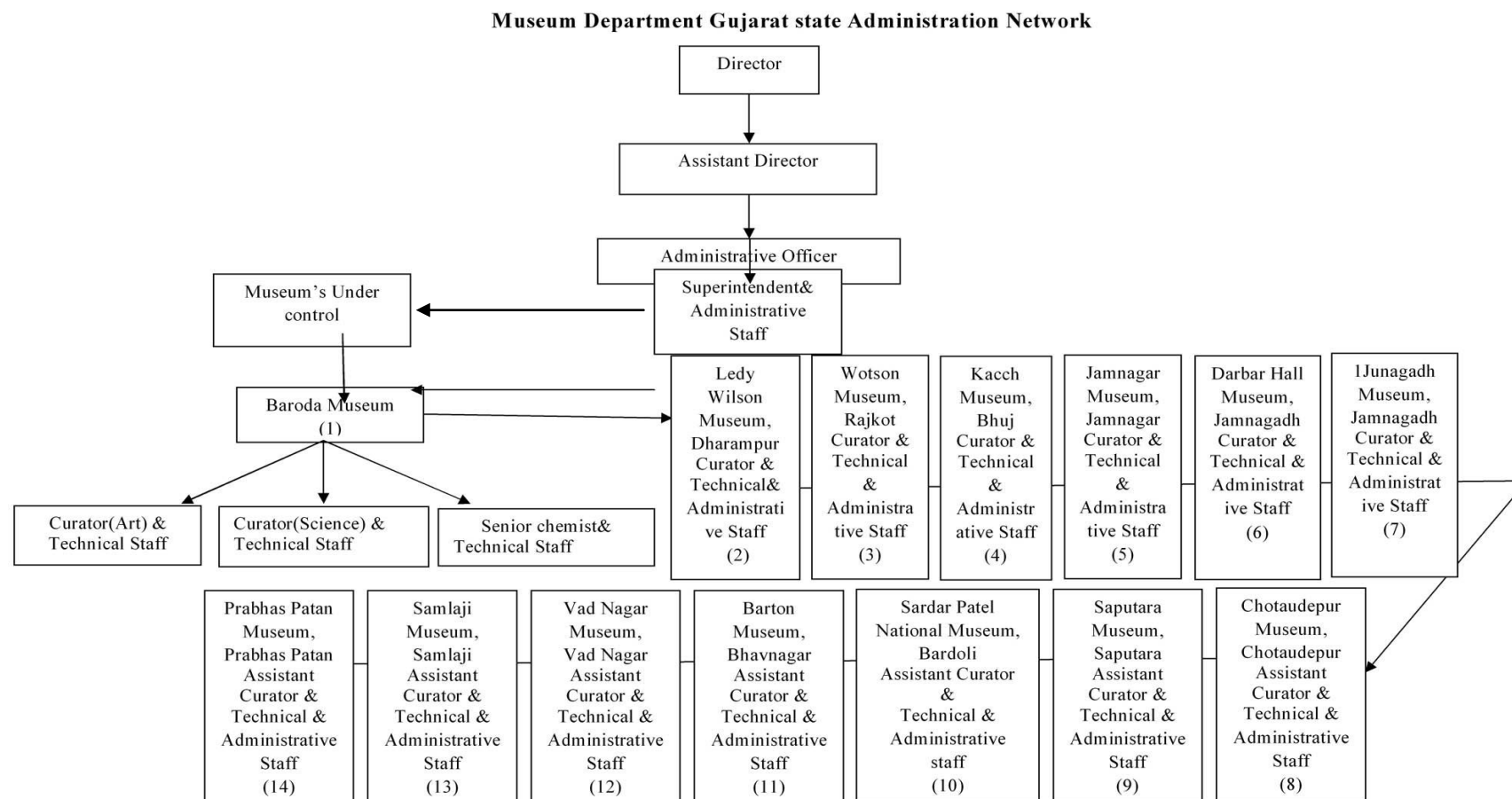
museums is to exhibit royal riches and grandeur and to preserve them as royal heritage. Some museums came up at place of tourism like Prabhas Patan, Shamlaji, Saputara, etc. They are meant to fulfill to curiosity of tourist as well as curiosity about the places of visit with something unique to the place to display. There are museums that came up for representation of cultural heritage. A museum at Saputara, Chhota-Udepur, etc stands for the purpose of representation of tribal culture of Gujarat. Some museums are set up in honor of a personality of national and international recognition. Some museums are set up for the purpose of education and research to help the researchers in their academic pursuits.

#### A. Map of Government Museums in Gujarat





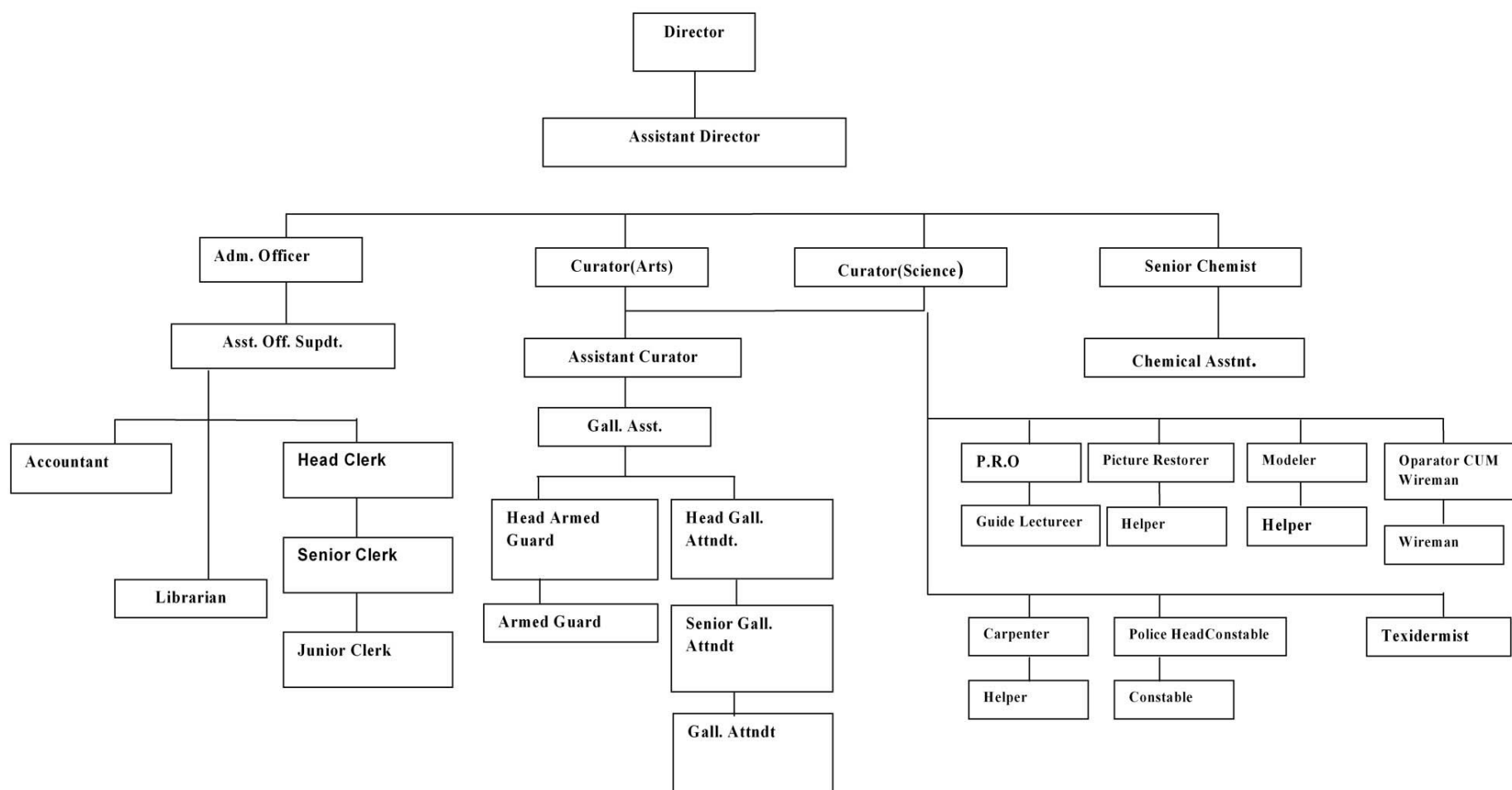
## B. Administrative Staff Structure of The Department of Museums, Gujarat State



The above flow chart shows that all of the government museums in Gujarat are put under the control and supervision of the director who sits at the Museum and Picture Gallery at Vadodara.

## C. Staff Structure of The Department of Museums, Gujarat State

### Staff structure of the Department of Museums, Gujarat State



## D. Staff Status

❖ (A Table presenting view of the staff position at each museums)

**Table. 3.1 Baroda Museum and Picture Gallery, Vadodara.**

Sr. No.	Position	Category	Total Positions	Filled Positions	Vacant Positions
1.	Director	1	1	1*	0
2	Assistant Director	2	1	1**	0
3	Curator	2	2	0	2
4	Sr. Chemist	2	1	0	1
5	Administrative officer	2	1	1	0
6	Picture Restorer	3	1	0	1
7	Liaison Officer	3	1	1	0
8	Assistant Officer Superintendent	3	1	1	0
9	Head Clerk	3	1	0	1
10	Accountant	3	1	0	1
11	Modeller	3	2	0	2
12	Cataloguer	3	1	0	1
13	Chemical Assistant	3	1	1	0
14	Guide Lecturer	3	1	0	1
15	Gallery Assistant	3	2	2	0
16	Librarian	3	1	0	1
17	Taxidermist	3	1	1	0
18	Carpenter	3	1	1	0
19	Sr. Clerk	3	4	4	0
20	Operator-cum-wireman	3	1	0	1
21	Wireman		1	1	0
22	Jr. Clerk		4	4	0
23	Driver	3	1	1	0
24	Modeller Helper	4	1	0	1
25	Picture Restorer Helper	3	1	0	1
26	Head, Armed Guard	4	1	0	1
27	Head, Gallery Attendant	4	1	0	1
28	Armed Guard	4	7	6	1
29	Sr. Gallery Attendant	4	5	3	2
30	Gallery Attendant	4	26	24	2
31	Carpenter Assist.	4	1	1	0
32	Head Constable	4	1	1	0
33	Constable	4	3	3	0
	Total		79	61	18

Note : \*At present additional charges given to GAS Officer

\*\* Retiring shortly

**Table: 3.2 Watson Museum, Rajkot**

Sr. No.	Position	Category	Total Positions	Filled Positions	Vacant Positions
1.	Curator	2	1	0	1
2	Gallery Assistant	3	1	1	0
3	Guide Lecturer	3	1	1	0
4	Sr. Clerk	3	1	1	0
5	Jr. Clerk	3	1	1	0
6	Sr. Gallery Attendant	4	1	1	0
7	Gallery Attendant	4	5	4	1
8	Chowkidar (Guard)	4	2	2	0
	Total		13	11	02

**Table: 3.3 Kachchha Museum, Bhuj**

Sr. No.	Position	Category	Total Positions	Filled Positions	Vacant Positions
1.	Curator	2	1	1	0
2	Gallery Assistant	3	1	1	0
3	Sr. Clerk	3	1	1	0
4	Jr. Clerk	3	1	0	1
5	Sr. Gallery Attendant	4	1	1	0
6	Gallery Attendant	4	6	2	4
7	Gallery Attendant	4	5	4	1
8	Chowkidar (Guard)	4	2	2	0
	Total		11	06	05

**Table: 3.4 Junagadh Museum, Junagadh (Sakkarbaug)**

Sr. No.	Position	Category	Total Positions	Filled Positions	Vacant Positions
1.	Curator	2	1	0	1
2	Gallery Assistant	3	1	1	0
3	Guide Lecturer	3	1	0	1
4	Sr. Clerk	3	1	1	0
5	Jr. Clerk	3	1	1	0
6	Sr. Gallery Attendant	4	2	0	2
7	Gallery Attendant	4	9	8	1
8	Chowkidar (Guard)	4	3	2	1
	Total		19	13	06

**Table: 3.5 Darbar Hall Museum, Junagarh**

Sr. No.	Position	Category	Total Positions	Filled Positions	Vacant Positions
1.	Curator	2	1	1	0
2	Gallery Assistant	3	1	1	0
3	Sr. Clerk	3	1	0	1
4	Jr. Clerk		1	1	0
5	Sr. Gallery Attendant	4	1	1	0
6	Gallery Attendant	4	5	4	1
7	Chowkidar (Guard)	4	3	3	0
	Total		13	11	02

**Table: 3.6 Prabhaspatan Museum, Prabhaspatan**

Sr. No.	Position	Category	Total Positions	Filled Positions	Vacant Positions
1.	Curator	2	1	0	1
2	Jr. Clerk	3	1	1	0
3	Gallery Attendant	4	4	4	0
4	Chowkidar (Guard)	4	3	3	0
	Total		10	08	02

**Table: 3.7 Lady Wilson Museum, Dharampur**

Sr. No.	Position	Category	Total Positions	Filled Positions	Vacant Positions
1.	Curator	2	1	1	0
2	Gallery Assistant	3	1	1	0
3	Taxi Dermist	3	1	0	1
4	Sr. Clerk	3	1	0	1
5	Jr. Clerk	3	1	1	0
6	Sr. Gallery Attendant	4	1	0	1
7	Gallery Attendant	4	5	3	2
8	Chowkidar (Guard)	4	3	3	0

**Table: 3.8 Archaeological Museum, Jamnagar**

Sr. No.	Position	Category	Total Positions	Filled Positions	Vacant Positions
1.	Curator	2	1	1	0
2	Sr. Clerk	3	1	1	0
3	Sr. Gallery Attendant	4	1	0	1
4	Gallery Attendant	4	4	4	0
5	Chowkidar (Guard)	4	2	2	0
	Total		09	08	01

**Table: 3.9 Saputara Museum, Saputara**

Sr. No.	Position	Category	Total Positions	Filled Positions	Vacant Positions
1.	Asst. Curator	3	1	0	1
2	Gallery Assistant	3	1	1	0
3	Jr. Clerk	3	1	0	1
4	Gallery Attendant	4	2	0	2
			05	01	04

**Table: 3.10 Barton Museum, Bhavnagar**

Sr. No.	Position	Category	Total Positions	Filled Positions	Vacant Positions
1.	Asst. Curator	3	0	0	0
2	Jr. Clerk	3	1	1	0
3	Gallery Attendant	4	3	3	0
4	Chowkidar	4	2	2	0
			06	06	00

**Table: 3.11 Sardar Patel National Museum, Bardoli**

Sr. No.	Position	Category	Total Positions	Filled Positions	Vacant Positions
1.	Asst. Curator	3	1	0	1
2	Guide Lecturer	3	1	1	0
3	Jr. Clerk	3	0	0	0
4	Gallery Attendant	4	2	2	0
5	Chowkidar (Guard)	4	1	1	0
	Total		05	04	01

**Table: 3.12 Shamlaji Museum, Shamlaji**

Sr. No.	Position	Category	Total Positions	Filled Positions	Vacant Positions
1.	Asst. Curator	3	0	0	0
2	Gallery Assistant	3	1	0	1
3	Jr. Clerk	3	1	1	0
4	Gallery Attendant	4	2	2	0
	Total		04	03	01

**Table: 3.13 Chhotaudepur Museum, Chhotaudepur**

Sr. No.	Position	Category	Total Positions	Filled Positions	Vacant Positions
1.	Asst. Curator	3	0	0	0
2	Gallery Assistant	3	1	1	0
3	Jr. Clerk	3	1	0	1
4	Gallery Attendant	4	2	1	1
	Total		04	02	02

**Table: 3.14 Vadnagar Museum, Vadnagar**

Sr. No.	Position	Category	Total Positions	Filled Positions	Vacant Positions
1.	Asst. Curator	2	1	0	1
2	Gallery Assistant	3	1	1	0
3	Guide Lecturer	3	1	0	1
4	Sr. Clerk	3	1	0	1
5	Jr. Clerk	3	1	0	1
6	Gallery Attendant	4	2	2	0
	Total		07	03	04

**Note :** Gujarat no Rajkiya Itihas Darshavatu Sangrahalaya,  
Vidhanshabha Podium, Gandhinagar

**No Staff is Provided Especially for this Museum**

The above tables (Table No. 1 to 15) show the position of the staff appointed at different museums. They project the picture of the staff requirement at each museum as viewed by the department. They also project a picture of the actual staff working in the current date and the

vacant positions (According to information sought in beginning of the year 2012). The vacant positions indicate the shortfall in the labor employed. When the staff requirement is determined at the outset it takes in to account the total work that is involved in the project. That seems to project the ideal situation. The vacant positions indicate the inability on the part of the management to manage to employ enough labor and as a result a shortfall of labor occurs. What are they called? Is it called inefficiency or inability on the part of the management to arrange the required labor? There is no point here to pass value judgment on the staff position but just to hint at the serious lacking in reality that may hamper the functions seriously and as a result the investment incurred on the project goes in vain. It eventually defeats the objective of running an institution. If we throw a glance at the tables we notice glaring shortfall of staff at several museums. For instance, at the Vadodara against the staff requirement of 79 there is a shortfall of 18 employees which amounts to almost 22% . It means that 20 to 25% of the work would hamper on regular ground. Further, one may notice that the shortfall occurs in the maintenance staff and the security staff which may paralyze the basic functions at the museums. Likewise, the Rajkot museum has short fall of 02 against the total of 13, the Bhuj museum has 05 against 11, Sakkarbaug Museum at Junagadh 06 against 19, Dharampur museum 06 against 19, Saputara 04 against 05, Chhota Udepur museum 02 against 04, Vadnagar 04 against 07 and Patan 5 against 05. So the picture projected is that of shortfall beyond 30% average and at museums at Saputara and Patan it is almost 90% to 100 % . . In such a situation, how can it be expected that all work of museum can be handled properly? If the shortfall is summarized for all museums it might project a more realistic picture about the quality of administration of the museums.

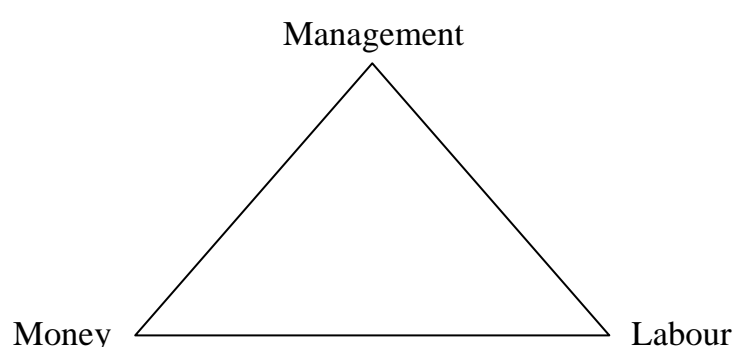
The summery of the staff status as shown in the table no 3.15 below shows the overall position of the staff working at all fifteen museums.



**Table: 3.15 Summery of Staff Status**

Sr. No.	Museum	Requirement	Present Status	Excess/ Shortfall	Remarks
1.	Baroda Museum and Picture Gallery, Vadodara	79	61	- 18	
2.	Kachchha Museum Bhuj.	11	06	-05	
3.	Watson Museum, Rajkot.	13	11	-02	
4.	Junagadh Museum, Junagadh.	19	13	-06	
5.	Lady Wilson Museum, Dharampur.	14	08	-06	
6.	Archaeological Museum, Jamnagar.				
7.	Prabhaspatan Museum. Prabhaspatan.	10	08	-02	
8.	Darbar Hall Museum, Junagadh.	13	11	-02	
9.	Saputara Museum, Saputara.	05	01	-04	
10.	Sardar Patel National Museum, Bardoli.	06	04	-02	
11.	Barton Museum, Bhavnagar.	06	05	-01	
12.	Shamalaji Museum, Shamalaji.	04	03	-01	
13.	Vadnagar Museum, Vadnagar (Dist. Mahesana).	07	03	-04	
14.	Aadivasi Museum, Chhota Udepur (Dist. Vadodara).	04	02	-02	
15.	Gujarat no Rajakiya Itihas Darshavatu Museum (Vidhan Sabha Podium), Gandhinagar.				

Good administration has to have adequate labor force to carry out different tasks required for an effective management. Any enterprise has to have two strong bases at its investment like money and labor. These two are needed at an initial stage to set and start an enterprise and later on they are needed continuously and frequently to carry on the functions and to grow and develop an enterprise to gain improved performance and enhanced value. The three together can make a triangle of equilibrium in the administration to acquire good results.



Any shortfall in these two causes imbalance in the functions and a dream of fulfilling objectives and reaching goals does not become a reality. When huge investment is made by the Government of Gujarat with the public money and when it undertakes with that money a noble task of preserving valuable cultural heritage for the benefit of future generations maintaining adequate and balanced staff level becomes the prerequisite for good management of museums.

It seems that the staff requirement might be chalked out years back when the administration framework might have been formulated. It might be sometime during 1960s when the department of museums came in to existence as a government agency to manage the museums in Gujarat. After it, very few revisions seem to have been affected by the concerned authority. The time has changed drastically after 1960s and particularly after 1980s when telecommunication and electronic revolution had sweeping impact over the world. Museum activities have to do much with these technical fields for development and growth and for effective

utilization of museums for student – researchers and for people in general. The staff profile above does not seem to reflect any changes or revision in the staff requirement in that regard. The need of the hour is that more and more inclination toward information technology has to be cultivated in the basic management viewpoint and more staff of that sort may be recruited at museums.

Administration is a team work in which a team of employees work under a leader. A leader supervises different functions carried out by the staff below him under different sections and categories and imparts instructions and guidance for improvement in the functions. He is the brain of the system and the staff below him is like limbs like hands and legs to perform different tasks. Until the staff receives any clear instruction from the above they are unable to do any thing because they are confused and do not really know what is

to be done. When there is no leader an army is confused. Likewise if a leader is confused an army gets confused. Both the situations are dangerous causing poor output. With it, the investment of money, labor and time is wasted. To avoid such a condition much care is taken when a leader is selected for a team. The museum department too has specified norms about the qualification of some key positions in the system, why some positions for all positions in the system. Since the concern here is a quality of a leader for team we will have a restricted view for some key positions in the department of museums. They are like Director, Assistant Director, Curator, Assistant Curator, Administrative Officer, and Sr. Chemist. The table no 3.16 below presents the details about the key position in the administration. It specifies the prescribed qualification and work experience required for appointment of each of the positions. It also mentions the remuneration/ salary package under the Sixth pay Commission of the Government of India is given to an employee appointed in these positions. The norms of appointment sound good and correct and also the remuneration goes attractive in tune with the present day expectations and needs. Leaders of such caliber would certainly make difference provided the norms are followed with due seriousness.

**Table: 3.16 Qualification and Pay-scales**

Sr. No.	Position	Qualifications	Work Experience	Pay Scale
1.	Director	Ph. D/PG –I class & PG Degree/ Dip. in Museology experience	Seven Years'	15600 (7600)
2	Asst. Director	Ph. D/ Master's Degree & Diploma in Museology	Five Years' or by Promotion	15600 (6600)
3	Curator	Ph. D/ Master's Degree & & Diploma. in Museology	Exceptionally good experience or by promotion	9300 (5400)
4	Assistant Curator	Master's Degree	Two Years' technical experience or by Promotion	9300 (4200)
5	Administrative Officer	Bachelor's degree & G. P. S. C. passed	Adequate work experience or by Promotion	9300 (4200)
6	Sr. Chemist	Ph. D/ PG in Inorganic Chemistry/ Dip. in Museology	Three years' research experience or by Promotion	9300 (5400)

Now the point that is required to observe is that whether the administration provides good leaders to run it effectively. A glance at all the tables 1 to 15 of the staff status at museums reveal one thing that the Vadodara Museum works under the leadership of the director as he has his office located there. The director is the Ex. Officio director for all government museums in the state. The director is the sole authority who takes all decisions related to all the museums under him. There is no executive committee or finance committee or there is no law for any such committee. The director has all powers to execute them through his team of subordinate staff. The director

is the head of department for all government museums of Gujarat State. He is appointed by the government in consultation with the GPSC. The director is the principal executive of the museum department and he is responsible for proper administration of all museums in the state. He can take decisions and execute the work.

The director is a leader of a team of workers and staff engaged in different activities at museum. The qualities of museum team leaders can be described highly qualified sensitive specialist. He must inculcate the following qualities, irrespective of whether he is a specialist or a generalist: 1. Decisiveness, 2. Clarity of Vision, 3. Foresight, 4. Unerring Judgment, 5. Inspiring Confidence in Subordinates, 6. Good organizing Capacity, 7. Good Public Relations, 8. Dynamism and Improvement.

The next to him in position is the Assistant Director. He also sits at the Museum and Picture Gallery, Vadodara. He assists the Director in execution and routine administrative matters of all fifteen museum working under the Department of Museums, Government of Gujarat. He is selected and appointed either selection by GPSC or by departmental promotion. Presently the position of the Assistant Director is filled by promotion in the department. It means that the person carries long experience of Curatorship and having the administrative experience. His experience carries good value for the development of museums and adds to the efficiency of the museum function as a whole.

The next to Assistant Director, Curator is the head of the district museum. At some of the museums, curators carry out supervisory tasks and lead the team for management of a museum. Curator is a man of almost equal caliber and technical capability to do the job in fairly good manner. At some five smaller museums, an Assistant Curator looks after the functions. There are many museums such as in Saputara, Bardoli, Bhavnagar, Shamlaji and Chhota Udepur where the post of Assistant Curator is vacant.

The question arises: what would be happening at these museums that are on important tourist centres? How effective would be the administration of these museums? Hence attention is required on this issue by the government.

The researcher is of the view that to run a small museum effectively at least below mentioned positions are required:

Curator---1, Gallery Assistant---1, Guide Lecturer ---1, Clerk --2, Gallery attendants ---3, Guards ---3, Sweeper ---1, Gardner ---1

The staff positions are created by the Government of Gujarat on the ground of the actual requirement at each museum. The purpose is to provide stability and direction to the system and to carry out various operations of the department in proper manner. The total number of positions sanctioned by the government is specified in the tables 1 to 15 and the summary of the staff positions in table no. 16. The posts are divided under different categories or groups A, B, C and D according to their pay scales. The appointment of these positions is done according to the procedures and methods of recruitment. Appointment is made on a post as approved by the concerned authority appointed by the government. For instance,

1. Group 'A' (Class I) position is the director's. He is appointed by the GPSC.
2. Group 'B' (Class II) positions are appointed by the GPSC or by the departmental promotion .
3. Group 'C' (Class III) positions are appointed by the director.
4. Group 'D' (Class IV) positions are appointed by Head of the Office.

Years ago, the curator was the appointing authority for the selection of class IV that fall under the group 'D' positions.

As mentioned earlier, these supervisory positions are link positions between the top management, that is the director, and the staff working at grass root

level. The director calls the meeting of all curators and assistant curators every month to discuss the issues related to the management of the museums. Various problems are shared at the meeting and they are discussed to arrive at viable solution. The director guides the curators and assistant curators about some key matters in the administration of the museums. Further, the director delegates some of his powers to the curators and assistant curators under him so that they can carry out the tasks at their respective museums with relative independence. It is through them that the policy decisions are conveyed to the lower staff and they are implemented under their control and supervision for better results. Absenteeism or neglect at this level on any ground would cause serious damage to the system. The reason is that a man holding this position is suppose to be learned, knowledgeable, having vision for management and control and holding clear views about objectives and goals. This capability makes him inevitable to lead a team for better management. He can be replaced for any reason with any person in junior position. So the status revealed from the tables hold caution to the present administration.

Another glaring point that is captured through comparative view of these positions in Gujarat and positions parallel to them at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai and Allahabad Museum, Allahabad. It is about the remuneration packages given to them. The director at the Mumbai Museum gets Rs. 37400-67000 (G. P. Rs. 12000/- where as the director in Gujarat gets Rs. 15600/- (G. P 7600). The same may be said about other positions like Assistant Director getting at Mumbai a package of Rs. 15600 (G. P. 7600), while in Gujarat he gets Rs. 15600 (6600). A curator in Gujarat gets Rs. 9300 (5400) while in Mumbai he gets Rs. 15600 (6600). Such a glaring difference would cause a kind of disinterestedness in the minds of senior managers and that may adversely affect their commitment. As a whole the pay structure of Director, Assistant Director, Curator are quite lower than the leading museums of India such as National

Museums, New Delhi; Indian Museum, Calcutta; Salarjung Museum Hyderabad and Chhatrapati Shivaji Maharaj vastu Sangrahalay, Mumbai.

Shah (2009) reflects on the staff positions at the government museums in the state of Gujarat. He says that it is a policy of the Government of Gujarat not to recruit new staff. The result is that since 1985 no new appointments are made at any museum. Even on retirement or sudden demise of any staff member is not duly replaced with to recoup the staff shortfall. Consequently there is just one conservator to look after all fifteen museums and all over two lacs of objects in their collections. He says that the government has to appoint at least five conservators who can ensure adequate and efficient conservation treatment to all objects collected at the fifteen government museums in Gujarat.

In this light he says that it is easy to make collection but it is painful to look after them. He says that it is natural that every object has to face problems of decay due to effect of various factors and also due to their ageing. He insists that adequate staff at conservation laboratory has to be ensured to allow longer life and better condition to the objects at the museums. While the selection of the staff at the government museums he insists to keep the following points in mind to bring motivation in the existing staff and to make the selection procedure simple for new candidates to facilitate the progress of the department.

1. Appointment of eligible candidates through well laid down selection procedure.
2. Timely promotion of the staff on the ground of their efficiency and performance.
3. A special drive of recruitment to appoint curators/ assistant curators at the museums.
4. Avoid making temporary appointments on adhoc basis and on consolidated salaries. It causes frustrations among the staff.



5. Putting full trust on the staff appointed.
6. Paying higher salary considering excellence in an employee.
7. Appointment of professionals in the top positions like the director/ assistant directors, etc.
8. Involving students' participation through their placement as research assistants, etc. at the government museums.
9. Professional training to the present untrained staff.
10. The Museum Advisory Board should be revived and reinstated to advise the government on administrative and technical matters.

He strongly believes that such reforms are necessary to restore the glory and status of the museums for cultural and academic learning.

### **Safety and Security Arrangements**

The tables (no. 1 to 15) also focus on the security arrangements at different museums. In the present time of material superiority, money gets high priority in all respects of life. Man attaches top priority to money in life and he may go to any extent to get it and to accumulate it. Money reigns supreme to acquire power position and importance in society. So people are all anxious to get more and more money and become richer. Either they work harder to get more and more money, or they adopt some other to get richer. In either case lust for money affects the mind of a person and as a result he gets more and more obsessed with earning money by any means. He doesn't care whether a means to earn money is honest or dishonest. He just wants money by all means and for it he may beg, borrow or steal, or pilfer, cheat or swindle, or even snatch, rob or taken away by threat of life. Many incidents of such kinds are reported in the media almost everything and much of the police force and investigative agencies are deployed to restrict such incidents or to probe in to them to catch hold of culprits. In the recent days the media reports abound in such stories that upset our minds and put us under constant anxiety.

When we think of this point in relation to museums we grow still more anxious. The reason is that museum is a precious and exquisite collection of objects that were once made and never can be made again. These objects make precious cultural heritage that was acquired and preserved so fondly by the kings and princes earlier and put them in their personal museums. We have received them as cultural legacy and it is our pious duty to preserve them. When the government took over the responsibility this was the concern that was held high. The reason is that it did not just look at the promise that was given to kings and princes, but it was thought to make a precious cultural heritage for future generations bringing to them stories from the past history. Further, it might bring to them a few things to learn and help their growth and development. Thus, museums are viewed as training centers for cultural advancement.

Where there is a treasure all eyes are fixed on it. Some may admire it or some may feel jealous about it and hold a plan to get it in their possession. To work out their plans they resort to any kind of act, may it be dishonest, illegal or immoral or even criminal kind. They look for all chances that they manage to take away object from a museum and sell it to some one for higher price. Thus, they become richer quickly. These days Indian antiques and art objects like painting, sculpture, idols, jewelry, etc are on high demand in foreign markets and people are ready to pay higher price. It further leads to illegal acts of smuggling of art objects. A museum makes a soft target to them and they may take advantage of loopholes in security arrangements at museum or work out their action plan during busy hours when there is heavy rush of visitors. This calls for tight security arrangements at all museums basically to safeguard precious cultural treasure from the eyes of pilferers and swindlers.

Keeping this concern in mind a general survey was conducted about it and the relevant information was collected from the official records which is summarized in the tables no 1 to 15. A glance at these tables reveals to us

alarming situation about the security staff and security arrangements. It would disturb us with scanty security provided at each museum. For instance, a museum at Vadodara is such a huge museum that stores all time precious objects of which people of Gujarat can take pride. But look at the security staff deployed at it. There are 7 security persons provided with 3 constables. Would it be called adequate arrangements for a huge museum of that kind that keeps many departments and thousands of art objects? The security staff at other museums is like: Rajkot (2), Junagadh (3), Prabhas Patan (3), Dharampur (3), Jamnager (2), Bhavnagar (2), and Bardoli (1). It is surprising that the museums at Bhuj, Saputara, Vadnagar, Shamlaji and Patan do not have security staff. How would you rate this kind of security arrangements? Adequate? Certainly not! Just think, you put up an office somewhere and you need minimum 2 security persons. So when you have a museum to manage you would certainly need more of security persons. The requirement may be determined depending on the areas of premises, size of a building, number of entry points, number of sections, number of display sections and galleries, etc. Further, it has to consider the flow of visitors visiting it. To the minimum, there should be one senior officer and three assistants, one for the outside premises including the parking etc., one at the main entry point and one inside a museum. If you keep the CCTV cameras and anti-theft devices and anti-robbery devices you may need some more persons. The reason is that in the present time of high electronic and telecommunication revolutions all kinds of cyber crimes may proliferate. So the security aspect has to consider the changing times and the implications put forth by them. It appears from the present status that this kind of concern is yet to get priority in the present set up or if it has started receiving attention from the higher authority it goes at alarmingly slow rate.

The reports nowhere mention about fire safety arrangements at any of the museums. It is a serious flaw on the part of the museum management. We know that with increased use of electricity there are increased chances of

fire by short circuits. Many part of Gujarat receive severe heat during summers. So there may be fire by heat. Further, when it keeps chemicals and explosives in its store for the purpose of chemical treatment of some objects in the collection, there are chances of fire. When we know that museum hold a precious collection of cultural heritage, due care has to be taken in this regards. There has to one or two staff appointed for the purpose that would check electricity connections, equipments and things in storage, so that any chance of fire can be detected. Further, in case of fire, other staff would not know what to do at that time and how to use the fire fighting kit. The fire safety staff would take care of this part and control the fire chances with the help of other people on the staff. The reports published in the annual reports keep conspicuous silence over this crucial matter.

### **Fire Safety Arrangements**

Another glaring lacking that may fall to one's notice is the Fire Safety Arrangements. As per the present international norms each building or premises has to keep optimum fire safety arrangements. As a result of it, we find a set of equipments provider at the entry point near to the security point. Since a museum is a huge public property and it involves a huge collection of precious objects precautions need to be taken about any mishap of fire and the kind. It is as well needed that one fire safety officer may be provided at each museum. He may carry periodical inspection of all possible causes of fire and related mishap and report for timely repair to update the facilities. This is to prevent any chance of fire incident and damage by it. Further, in case, incident of fire occurs he may train and guide the ground staff to use the fire equipments effectively to control fire and prevent any further damage to life and property. The status of staff does not mention whether Fire Safety staff and arrangement are provided adequately at the museums. It means that the matter is not given due consideration. There may be fire incidents out of a very small reason like

short circuit or blasting of gas cylinder or even leakage of gas or spillage of explosive liquid. If due care is taken about such things chances of fire and damage may be prevented on most occasions. A fire officer may be assigned this duty to make sure about fire safety at the museums.

When the Government of Gujarat undertakes the responsibility of managing the museum collection that carries lot of value and prestige for the community and the country such points should not skip its attention. On the contrary, they should become high priority matters to demand urgent attention from its managers.

Computers are useful for security and other purposes too. Check through computerized scanning and anti theft devices becomes a common arrangement at all public and business centres. Further, continuous checking with CCTV camera network over the campus and constant vigilance by security and vigilance staff becomes a need felt every where. Mobile phones, and telecommunication network is felt as urgency today. In all these, use of computers is increasing day by day. In such a time, how can you shy away from the computer.

Museum is a place where there stays precious and the most prestigious collection of objects. They are valuable objects and a mark of prestige for a community and a nation. A collection at museum represents cultural heritage of a country's and a community's past and also its cultural advancement in the present. When a museum serves such a high value collection how can one afford to pay negligence to its security?

A glance at the reports published does not show any details about the security arrangements at the museums under the government management. Even a look at the staff status in the earlier chapter too reveals that the staff is too scanty to meet the security requirements at all museums. As per the need of security needs in the present times, there has to be one security

officer and at least four security personnel appointed on full time basis. An officer would do full time vigilance and monitoring of security arrangements. One of his subordinates would monitor the CCTV camera system and the second would undertake vigilance inside the building. The third person would check at an entry point and the fourth one would keep an eye on the external premises including the parking slot, cafeteria and other related places. Each person on security staff should be duly equipped with equipments and mobile phones or walky-talky instruments and a weapon.

All visitors are not genuine. So, one would not put open trust on each of them. Proper vigilance need to be exerted to make sure that collection at museum is not harmed or damaged in any way by any of the visitors. So camera and the related security equipments need to be used with proper wisdom so that no visitor is hurt and safety and security of collection is ensured. The reports do not project a clear picture about how much and in what way the computer system operates in this respect.

### **First Aid Medical Check-up Facility**

As per the international norms of health care, each organization should arrange for adequate medical facility. In case of any health problem to an employee or a visitor at least first aid treatment can be made available to him prior to the actual treatment required. Then such a person may be shifted to a hospital for further treatment.

### **Finance**

Finance acquires high significance for any organization. As pointed earlier, money is one of the three basic components of administration. It is like flesh and blood to any system which infuses life and energy in to it. All functions can happen with money and without money any thing of higher caliber even may get paralyzed. So finance is inevitable to keep anything

working and to enable it to grow and develop further. For a government organization like museums finance is not much of a problem as money is allocated from the budget amount every year and it is meant to be utilized in a specified manner. As per the procedure followed by any department in the government, the finance requirement is specified by each department for that particular year and it is to be compiled with that of other departments and the composite finance requirement is conveyed to the concerned authority in the government. The finance requirement is specified under the two heads like 'Planned' and 'Non-Planned' and the total of the two is conveyed to the concerned higher authority. The table no. 18 below shows the finance requirement for the years 2007-08, 2008-09 and 2009-10:

**Table No: 3.17 Finance Requirements**

(Rs. in Lakhs)

Sr. No.	Main Detail	2007-2008			2008-2009			2009-2010		
		Plan	Non Plan	Total	Plan	Non Plan	Total	Plan	Non Plan	Total
1.	Development	17.60	249.30	266.90	117.44	264.25	391.69	121.48	362.56	484.04
2.	Promotion & Strengthening of Registration	0	0	0	0	0	0	17.61	0	17.61
3.	12 <sup>th</sup> Finance Plan	50.00	0	0	7.00	0	7.00	87.90	0	87.90
4.	Development of Art & Culture (Tribe)	6.00	0	50.00	6.50	0	6.50	11.00	0	11.00
5.	Construction & Development of Museum Buildings	153.73	0	6.00	56.00	0	56.00	231.00	0	231.00
		<b>227.33</b>	<b>249.30</b>	<b>153.73</b>	<b>186.94</b>	<b>264.25</b>	<b>461.19</b>	<b>468.99</b>	<b>362.56</b>	<b>831.55</b>

**Table No : 3.18 Budgetary Provisions for the year 2010-2011**

Sr. No.	Project		Amount in Lakhs
<b>1.(A)</b>	<b>Common expansion, revenue, matters on hand</b>		
	1	Documentation of objects	5.00
	2	Renovation of Vadodara Museum	100.00
	3	Purchase and publication of books	10.00
	4	Salaries and allowances for new positions	3.00
	5	Fresh display and reorganization work at new building of Patan Museum	50.00
	6	Fresh display and reorganization work at the building of Tajmanzil at Junagadh	25.00
	7	Reorganization work of galleries, storage system and garden development work at new and old museums.	30.00
	8	To release grant to private grant-in-aid museums	4.00
	9	To purchase machinery, equipments and required materials	15.00
	10	To depute technical and administrative staff of the department For training out of state and to organize conservation workshop at Vadodara Museum and other museums under it.	3.00
	11	To organize educational activities	5.00
	12	To purchase ancient objects and art objects	3.00
		<b>Total (Matters on hand)</b>	<b>253.00</b>
<b>(B)</b>	<b>Common Expansion Revenue (New matters)</b>		
	1	To construct sculpture garden and landscaping at Vadodara Museum	35.00
	2	To connect the museums under the department with G-Swan	20.00
	3	To sanction new space for museums in non-tribal areas	2.00
		Total (New matters)	57.00
		<b>Total of Common Expansion Revenue</b>	<b>367.00</b>



Sr. No.	Project		Amount in Lakhs	
2	Projects Promoted Partially by the Central Government (C. S. S)			
	1	Modernization of galleries, displays and storage system at museums of Rajkot and Junagadh	1.00	
	2	Renovation of Vadodara Museum	1.00	
		Total of Partly Central aided projects	2.00	
3	XII Finance Commission: Provisions			
	(A)	Museum and Picture Gallery, Vadodara.		
		1	To modernize the miniature painting gallery with A. C. system and light system	50.00
		2	To make modern conservation laboratory at Vadodara Museum	15.00
	(B)	Darbar Hall Museum, Junagadh		
		1	To merge Sakkarbaug Museum with Junagadh Museum and make fresh arrangements for galleries, show-cases and light arrangement.	20.00
		2	To construct new galleries, bullet proof show-cases and to purchase security devices and for documentation at Tajmanzil Museum, Junagadh for exhibition of Junagadh Nawab’s jewelery	100.00
	Total of XII Finance Commission		185.00	
4	(A)	Common Expansion Capital Project (Matters on hand)		
		1	To construct a building for the museum at Patan (N. G.)	40.00
		2	To construct a building for the museum at Dwarka	55.00
		3	To construct a building for a new museum at Vадnagar	50.00
	(B)	Common Expansion (New matters)		
	1	To construct a compound wall surrounding Vadodara Museum	35.00	
	2	To construct a building for a new museum at Prabhas Patan	50.00	
	Total of Common Expansion Capital Project		230.00	

Sr. No.	Project		Amount in Lakhs
<b>5</b>	(A)	Tribal Area Revenue (Matters on hand)	
		1 For salaries allowances of new appointments	2.00
		2 Modernization of galleries, display and storage	7.00
		3 To construct sculpture garden on museums premises	3.00
	(B)	Tribal Area Revenue (New matters)	
		1 To sanction a new site for museums in tribal areas	1.00
	<b>Total of Tribal Area Revenue</b>		<b>13.00</b>
	<b>TOTAL (OF 1 TO 5)</b>		<b>740.00</b>

The finance is released from time to time as demanded by the concerned department for expenditure on a specified requirement submitted. There is account section that keeps record of each transaction of expenditure in the books of accounts with related vouchers/ invoice, etc. While spending money budgetary allocations are strictly adhered to and the expenditures are accounted strictly following it. No liberty can be taken at any stage to decide about money to be spent and with the director's approval he executes his decisions. All accounting records remain under his control. The Curators act as Drawing Disbursing officer of their museum.

Then there is a stage of auditing. It goes in two stages: Internal Auditing and External Auditing. Purpose of auditing is to check and make sure that money is spent on a specified purpose and the procedure is followed properly. If any faults or irregularities are

noticed they are reported in the audit report and the explanation is sought from a concerned officer. The curator is an officer responsible for accounting records and procedures. It sounds a complicated procedure, but it is useful or rather inevitable to ensure healthy financial management. The accounting records are sent to the auditing office of the Director, DAT at Rajkot. There is another office of the auditor called AG, Rajkot. It is more

important office for finalizing the accounting matters for the department of museums. It conducts a detailed analysis of accounting transaction and clears them as conforming to the laid down procedures and norms. In case any audit para is raised in the audit report by the audit committee the curator has to resolve it.

The budget of the department is prepared every year under the direction and guidance of the director. It has to seek approval of the Legislative Assembly of the state government.

For works beyond Rs 40000/-, the director has to obtain administrative as well as financial approval from the government. There is financial advisor in the ministry of youth and culture who also work as the financial advisor to the department of museums for financial matters.

The table no 18 and 19 above show that over five years the budgetary allocations of finance do not show any specific change except at one place where the amount is higher over 250 lakhs and that of the revised one for 2008-09 is very high. It is possible that major establishment tasks might have been undertaken at any of the museum. The director generally advises the curators in all matters relating to the management of the museums and about the technicality where involved. Curators prepare the annual estimates under the plan head for the purpose for which the grants are sanctioned. On the ground of the plan budget estimates, finance requirement is prepared by the curator of each museum. He prepares proposals for the new expenditure regarding the plan and the director checks them for suitability. The director approves the estimates plan of the budget estimates. Accordingly, the finance made available to the department for expenditure. It has to be adequate against the justification of the finance requirement submitted by the department. But the point to make sure is whether the whole of the allocated finance is utilized for the purpose for which it was demanded. So in that connection, the director conducts the review of the

finance position from time to time and conducts an audit wherever necessary. He scrutinizes appreciation statement and makes recommendations to the government for the additional requirement. He also fixes the limit for receiving and non receiving the expenditure for the year. After that limit, no expenditure shall be allowed to spend by the department of museums even if it is provided in the budget.

There are cases that if finance is not spent fully by end of March of each financial year the unutilized amount has to be returned to the government at the end of the financial year. It may reflect inability on the part of the concerned department to spend money for specified purpose in specified time following the procedure required. The leader of the team is perhaps unable to utilize the money goes back to the government and the department of museums in turn loses a chance of development at a museum even though the money was available. Here counts his inability to manage a work and it means a huge loss to the department in the specific and the museum movement as a whole.

Museum is a constantly growing activity. It's like water flowing in a brook. Flowing waters keep it fresh and clean. Likewise, changes carried out constantly will keep museum to look fresh and lively to attract more and more visitors. The government is ready to spend good money on updating the museum but if the officers in charge do not do it properly it is a loss to this public organization which is entrusted to officers. So it is the commitment and imagination on their part that ensures proper utilization of finance.

On look at the table 20 gives us an idea about the budgetary provisions made for the year 2010-2011 project work being carried out at the museums. It brings in various developmental issues to get to a museum a new look. On paper they sound attractive and fulfilling. But it is at the end of the year, sometime in February and March, that the actual picture gets

clear as to how much task is accomplished. Everything sounds fascinating on paper. But real picture becomes clear with the actual financial position at the end of the financial year. The reality is made clear with whether it can render desired results and yield benefits to researchers and interested visitors.

The third point to look in to is that once the project is undertaken and completed duly and it starts working it feels good. It has also to see whether the procedure follows the norms and the objectives laid down in the management manual of the institution or whether it is meant for personal glory or benefit or for even political mileage. A person in chair looks for all chances to please a senior person in chair. Earlier there used to be just one ruler who was to be pleased. So the need was occasional. In a democratic set up all elected political leaders take them as kings and expect royal treatment wherever they go. Secondly, unlike the kings in the earlier the leaders change by election every five years. So the royal treatment given to political leaders happen to be so frequently required. So persons holding senior positions have to please these bosses with putting some projects in their names or organizing some special events in their honor. Such compulsions may mar the real purpose of museum activities. What counts here is commitment and honesty on the part of an officer and also his diplomatic dealing with political leaders so that the purpose of general good is maintained and the museum activities as such may not be hampered in any way.

Another glaring point that may fall to one's notice is that some vital projects are delayed unnecessarily under bureaucratic pressures and hurdles. Many a time it is the personal ego that dominates and does not allow the system to work smoothly. Further, there is a common desire among senior officers to earn credit and name for any good thing happening. This causes clashes and conflict and the result is that the project is delayed or cancelled. And who is the loser at it? General public and who else? The money spent

is the one that they pay as taxes to the government. If that money is not utilized properly for the purpose specified and in efficient manner it is a waste. Once an investment of this kind is wasted it is a great loss to public well being and to the future generations as well.

Museum is a non-profit making organization. The purpose to run a museum is not business but to render service to society. It is the sense of social commitment and social responsibility that work behind its basic objectives. Those who are involved in the system need to work with an out look that they are servants to people and not bosses or owners of a business. So they have to show eagerness to help people in the best possible way. Second thing to keep in mind is that this investment is meant for serious kind of activities by which general people and young students and researchers are going to be benefited with expansion of their base of knowledge, information and imaginative intelligence. A small care will make lot of difference in the output. Likewise, a small negligence may lead it to greater loss that cannot be so easily paid. One has to remember that future of society rests on preservation of its cultural heritage and this responsibility is assigned to the museum authority. So the administration of the museums needs to be sensitive and sensible in the matter of spending money.

Budgetary provisions involve a process that is mostly on paper exercise. What is significant in the process is the execution part through which the money is actually spent. Activities at museums involve at the outset requirements of building, premises, surrounding, and infrastructure. Then there comes a stage of collection of objects and their conservation and display. Then there comes a stage of storage, security and maintenance. In all these stages there is a common procedure of floating inquiries to prospective suppliers or contractors, inviting offers or quotations from them and then selecting suitable supplier or contractor through careful scrutiny of the offers. After it, one has to make sure that the quality standards are maintained in the materials supplied or work done. Quality is the chief criteria in it as it ensures expected returns of the money spent. For it,

quality norms should be set for each item and strict measures of quality checks and control may be ensured at every stage in input of material. Care and precautions are taken at this stage may assure about good quality of output. Since the output at museums is not any solid product that can be checked physically. It is a service sector and quality for it may be checked through the opinion and feedback of visitors, students, and researchers who are its chief beneficiaries. Every time one has to take care that money is spent efficiently. It is public money that they are spending and they are mere trustees. They are not supposed to mishandle the money.

### **Financial Control**

The financial control is exerted on the amount drawn by abstract bills. This amount can be drawn only after written permission is secured from the Director of museums. This amount can be drawn by the DDO. He has to furnish detailed bills for the amount within three months since the amount is drawn. This can be further regulated by obtaining D. C. bill Certificate (detail bill certificate) from the Director.

To make sure that money is spent efficiently a system of accounting and auditing is set up at the department. At each museum, there is an account section that keeps the record of money spent. But the tables 1 to 15 reveal a picture about this section. There is an accountant's position at the Vadodara Museum which is supposed to be the central administrative office. At all other museums, the work seems to be handled by a senior clerk or a junior clerk. There might be computers placed at the museums. But it is doubtful how efficiently they are used for the purposes of accounting and recordkeeping. As the time changes there is an increasing need for computer applications in the museum activities. One computer operator may be placed at each museum who may be assigned the accounting tasks along with other tasks. He may take care of recording the transactions of money spent and the rest of the accounting tasks may be

shared by an account clerk. This might enhance the quality of overall performance of the museum department. Money spent efficiently can ensure good growth and development of young minds in the society and better understanding about the cultural heritage. The accounting department may claim greater share.

The chief concern of the finance department is to make sure that the money is spent on purposeful tasks and they should get the best return in terms of better output and improved conditions at the museums. The requirements at the museums may be varied and they may demand considerations of quality performance and effective output. If it can be achieved through spending minimum of money it would render effective management of finance. Economy is very much desirable but it should not sacrifice at any point quality, efficiency and result oriented performance. The reason is quality remains top consideration when you have to preserve precious treasure. Further, money is subsidiary to any scope of performance for growth of mind. Educational motives and research objectives stay much beyond any consideration of the business kind. Museums are not business organizations that are run for profit and monetary gain. The government undertakes its activities with a noble cause of carrying out social responsibility. It's a pious commitment on its part to preserve valuable cultural heritage that is handed down to its as cultural legacy. The government is a trustee of this treasure and so the administration has to be handled and the money has to be spent with such commitment and pious attitude. So it becomes a moral task on the part of the finance department to handle the public with care and honest concern. It becomes its duty to spend money with due economy that it yields the best possible return in the interest of cultural and mental growth among people and students- researchers.

Thus, it becomes clear that the department of museums is well set up be the Government of Gujarat and it is duly funded for its various activities. It is



needed to see whether it is tuned up properly with the changing times, their demands, expectations and implications. It is also necessary to see how far the administrative system of the museum department incorporates duly the trends of development, in knowledge and technical know-how and management skills to affect improvements and ensure efficiency for improved performance and better output. It should not be taken as routine business function but a responsible duty of trusteeship.

Thus, the discussion in the chapter shows that administration acquires lot of significance for efficient use of the museums for cultural development and mental growth among people and youths of the state. But that is not the only consideration about its management. The chief concern of the museum activity is collection of objects of cultural significance and their exhibition to general public and students to educate them about the cultural heritage and help them to understand its value. This activity has his cultural value and also it is taken seriously for educational purposes. This second kind of work involves another kind of aspect of management called the Curatorial aspect. This aspect is much different from the earlier one in the sense that it involves technical knowledge, know-how and skill to manage objects for their efficient conservation and preservation. The next chapter looks in to this aspect to review its present status in the interest of a clear view about the management of the museums under the Government of Gujarat.

## **CHAPTER - IV**

### **ANALYSIS AND INTERPRETATION - CURATORIAL PROBLEMS**

The curatorial management makes a core area of museum activities. It involves activities like collection of objects, their conservation, documentation, research, display, publications, spread of knowledge through educational programs and preservation. These are primary functions of a museum. These activities are meant to work out the various purposes and objectives for which museum is set up and managed. They are so closely related that any one function has direct effect on other functions. In this respect, Jain (2001, 25) observes that if museum is incomplete or shows inefficiency in any one function it leads to bad result affecting the creditworthiness of the whole organization. In this regards he quotes Louis Lemieux who says: "Museum, just like ecosystems, are entities whose main functions are so closely interrelated, that these cannot be successfully developed independently, and that the organization as a whole is affected in its overall performance if one of its functions is deficient".

All the activities are conducted under the supervision and guidance of a curator and his technical team. A curator is a technical head appointed at each museum. It is his technical know-how, skill and expertise at management that count basic to the success of museum. These three on his part comprise curatorial management. The success of curatorial management is reflected in overall performance and success of museum activities. These activities have primarily to focus on the spirit of the objectives and goals laid down for museum. This makes curatorial management a priority sector that demands due attention on the part of the management and also those who are actively involved in these functions at

any category. It is the care, coherence and commitment on the part of the staff involved that go in to making it a successful performance.

The curatorial management involves the following functions at museums:

1. Collection
2. Documentation
3. Conservation and Preservation
4. Display/Exhibition& Storage
5. Educational Activities
6. Research

## **COLLECTION**

As an initial stage, collection is the first function that museum has to perform. Each museum collects objects related to cultural, historical, natural and scientific and technical fields. The collection is carried out according to the guidelines or guiding norms or principles of the objectives laid down in the policy of the museum organization. If a study of the history of the development of museums is conducted it reveals to us as natural phenomenon that first collections were made and then were made museums. There are ample examples available in the worlds that support this observation. For example, British Museum, London; Louvre Museum, Paris; Prado Museum, Spain; Hermitage Museum, Russia; Indian Museum, Calcutta, etc.

Even today museum cannot be imagined without a collection. Museum has to have its permanent collection. From the very beginning collection is believed to be the foundation of museum. It is of such an importance that all other functions of museum rest solely on it.

Looking to the scope and significance of collection, it is to be emphasized that each museum has to determine its collection policy which would define

the objectives and goals of collection, methods of collection and the procedure. Jain (2001) remarks that while determining the collection policy the following points need to be considered.

1. Collection should suit to the nature and scope of museum.
2. Collection should have its application to the fulfillment of the purposes like display or exhibition, research and education.
3. The ownership and transfer of collection should be legally valid.
4. There should not be violation of any national or international law by keeping anything in the collection.
5. Museum should keep suitable space to keep the collection and also provide adequate facilities for preservation of its form and quality.
6. Collection borrowed for any purpose has to look to its responsibility to honor the conditions of the agreement.
7. If collection is obtained for purpose of exhibition it should be physically fit for exhibition.
8. If collection is obtained for research purpose its physical condition may not be neglected.
9. In view of useless, purposeless, or physically unfit or bad collection which cannot be put to any use, a clear policy and procedure have to be defined.
10. Collection policy should also incorporate a debate on moral values in relation to collection.

Government museums in Gujarat make an organization that is different from a usual organization in the sense that it is a group of museums located at different regions and places in the state of Gujarat brought under the one canopy of the Government of Gujarat. All these museums are managed from a common office located at Vadodara. They receive financial support from the Government of Gujarat. So since it has well defined administrative structure and responsibility and since it is funded by the government there are as such no problem confronted about these two

aspects. The only care needed is to make these two aspects efficient and economically viable.

The curatorial management has primary dealing with objects at museums. Hence, it has direct reflection on variety of collection, its historical significance, its value as cultural heritage and its value to the national heritage collection and its relevance to academic and cultural growth in a society. All these make a unique cultural value to claim a space in the history of world cultural heritage. It is a well known fact that cultural sites at Champaner in Gujarat are accredited as the World Heritage Sites by the international organization like the UNESCO. Recently, a Buddhist cultural site at Devnimori is recognized as valuable heritage at the International Conference on Buddhism.

There are fifteen government museums in Gujarat. They are located at different places in Gujarat from Somnath to Shamlaji and Vadnagar to Saputara. They involve in their collection all variety of culture from royal to tribal, from artistic to scientific, from natural to mechanical, from personal to community. Thus, these museums show good diversity of cultural objects showing some kind of unity of the Gujarati culture. Hence, the first function of the curatorial management has naturally to focus on the variety and value aspect of objects collected at these museums.

### **Objects Collected at Museums**

The collection at each of the government museums is listed below on the basis of the list provided in its published brochure for visitors' information.

## **1. Baroda Museum and Picture Gallery, Vadodara**

A published brochure of the museum mentions the following galleries of interest:

### Art Section:

- Indian Pre-historic and Proto Historic Gallery
- Indian Archaeological Section
- Greater Indian Gallery
- Old Baroda Room (Maratha Art Gallery)
- Central Hall (Baroda State History)
- Indian Industrial Art Section
- Japanese Art Gallery
- Tibet-Nepalese Gallery
- Egypt-Babylonian Gallery
- Chinese Gallery
- Islamic Gallery (Persia, Iraq, Turkey, Syria, Egypt, Spain, etc.)
- Picture Gallery (contains European Oil Paintings – 15<sup>th</sup> to 19<sup>th</sup> Century A. D.)
- Two Galleries devoted to Modern Indian Paintings and Sculptures
- European Industrial Art Gallery
  - Greece – Roman Art Gallery
  - European Art Gallery, 7<sup>th</sup> - 18<sup>th</sup> Century A. D. (Pre-Industrial Period)
  - European Art Gallery, 18<sup>th</sup> – 20<sup>th</sup> Century A. D. (Industrial Period)
- Vadodara City Gallery

### Science Section:

- Zoology (Birds, Mammals, Insects, Reptiles and Amphibians)
- Paleontology

- Ethnology (Indian and Foreign)
- Geology (Indian and Foreign)
- Musical Instruments Gallery
- Skeleton Gallery with Blue Whale Skeleton

Periodically write-ups appear in local dailies that aptly reflect upon any of the government museum in the present time. One such write- up has appeared in the Gujarat Samachar of date 16th June in its supplementary, “Shatdal”. It is a Photo story on the Museum and Picture Gallery, Vadodara by Zaverilal Mehta. It informs about the Museum and Picture Gallery at Vadodara. It lists the collection at the museum to include Archeology Section, ‘Vishal Bharat’ section, Japanese and Chinese galleries, industrial skill section, Old Vadodara State hall, Nepal-Tribal Cultural Gallery, European Art and Painting, Indian Painting, , Natural History Section, The Whale Skeleton for which one long room has been kept reserved. Talking about the building he said that it is a building purposefully build for the museum purpose in Indo-Sarcenic style by the Maharaja of Vadodara Sir Sayajirao Gaekwad. The reconstruction of the building becomes a unique blend of the Indian, Marathi, Moghal and European arts. It is erected with red bricks and its exterior is decorated with Parthenon tiles. The museum keeps a huge library maintaining about 23000 rare books. As a special feature, it also keeps 2300 years old Mammy. In addition, the Shamlaji sculptures, Hamzanama Picture, Indian Miniature Paintings, 192 Oil Paintings in the fourteen different styles of some of the western countries, musical instruments, collection of geological samples of stones. It also stores the remains of the original skeleton of Dinosaur. As special feature, there are art carving of ivory articles made from elephant teeth, wood artwork and a seat made from a dead elephant’s leg. The Skeleton of a female whale at the Natural History Section is 70 feet and 2 inches long. The Baroda Museum at Vadodara is the biggest and a world famous museum that attracts foreign visitors in large numbers for its exquisite collection.



Plate 1



Plate 2



Plate 3





Plate 4



Plate 5

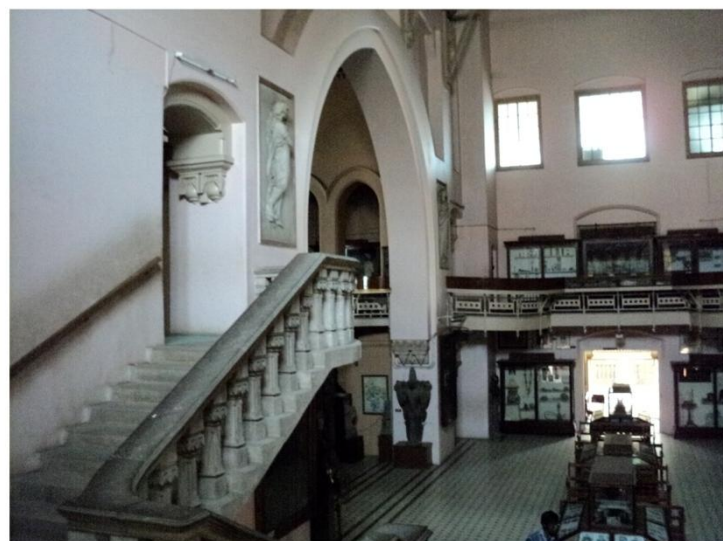


Plate 6



Plate 7

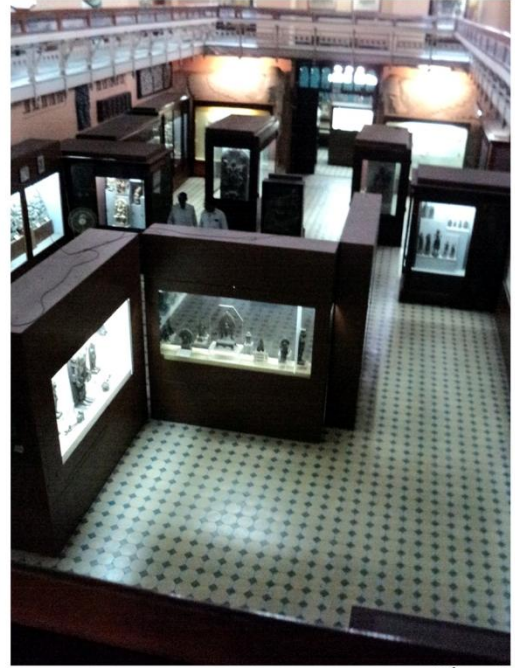


Plate 8



Plate 9

## **2. Watson Museum, Rajkot**

1. The Darbar Hall: This central hall presents a view of a royal court of some king with oil paintings of famous kings of the Saurashtra region, the replica of the royal sign and seals, their weapons, royal furniture having silver plating, etc.
2. Pre-historic Section: This section holds a collection of stone weapons and antique articles like point, scraper, pottery piece, ornaments, beads, photographs of ancient places in Gujarat and images representing the Mohan-jo-daro and the Harrappan civilizations.
3. Sculpture and Architecture Section: This section presents a beautiful collection of sculptures of Gujarat representing different styles like the Glumly, and at places of Saurashtra. The art pieces like the Surya sculpture, the Sheshshayi Vishnu idol, the Varah idol, the Shiv-Parvati duo idol are a few collections of the exquisite kind.
4. European Art Section: White Marble statue of Queen Victoria, Wooden plaster idol of Venus, a replica of the Roman Gliders and several oil painting by European artists.
5. Miniature Paintings: the Ajanta Paintings, modern paintings, 'Tadpatro', Jain Kalpasutro, Moghal, Rajasthani and Pahadi miniature paintings.
6. Cloth Section: Indian Garments and the art of weaving, the famous Patoda, Bandhani, Banarasi Saris, Kinkhab, Karcholi, Satin, Namavali Piece, Baluchar Sathi, etc.
7. Stone and Bronze Inscriptions: the Stone inscriptions of the Maurya period, the Kshatrapas, the Solankis, the Vaghelas.

The bronze inscriptions of Dharsen, Shiladitya, Dharanivarah, Jaikdev, etc.

8. Metal statues: belonging to Gujarat and other regions of India.
9. Coin Collection: Since the ancient to the Princely states of Saurashtra to include the Ancient Panchmark, Indo-Parthian, Kshatrap, Kushan, Gupta and Metric and also Gadheiya, Delhi empire and Gujarat and Saurashtra.
10. Human Culture Section: The section represents different tribes of Saurashtra like Ahirs, Rabari, Sathwara, Vagher, Charan and Merh through full size replica of the family life, costumes ornaments, etc.
11. The Saurashtra Embroidery: Indigenous embroidery, Patch work, Aari Jari, embroidery, Hir embroidery, etc.
12. Art Work: Indian art work on the ivory, sandal, jadtar, bidri, etc. metal utensils, Kathiawadi turbans, silver 'Pandan', etc.
13. Musical Instruments, Wooden artwork.
14. Natural History: collection of normal and rare birds, stuffed samples of leopards, crocodile, etc.
15. Geological Section: Various Geological samples of rocks and minerals like akik, gypsum, boxite, Calcite, Lignite, Lime stone, etc.





Plate 10



Plate 11

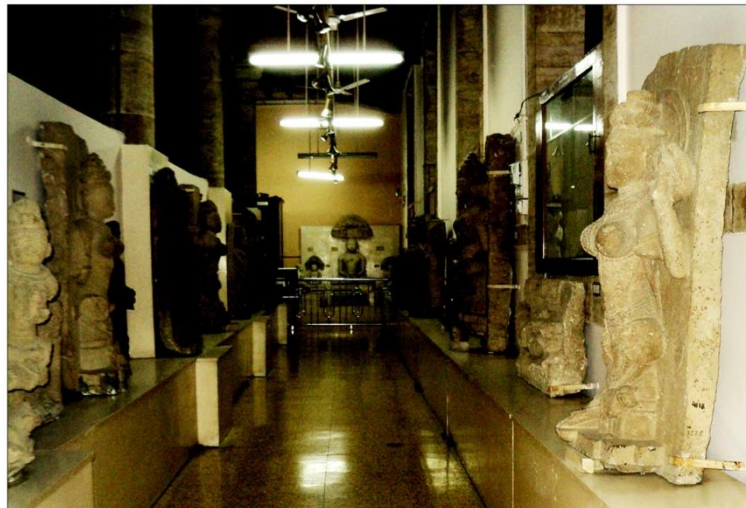


Plate 12

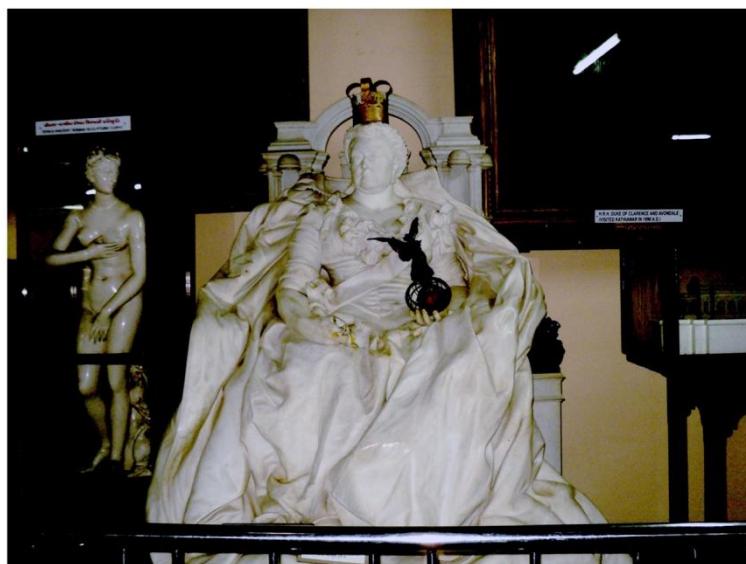


Plate 13



Plate 14

### **3. The Kachchha Museum, Bhuj**

It is the oldest museum in the state of Gujarat. It was established in 1877 by the rulers of the Princely state of Kachchha at that time. It came up as a part of Art School of Bhuj. Before India's independence it was managed by the rulers of the Princely state of Kachcha.

12 Categories to include: Sculptures, Paintings, Ethnological exhibits, Textiles, Bronzes, Stone inscriptions, Hero stones, Minor art and crafts, Coins, Natural history specimen, Musical instruments, Armours, Wood carvings, etc.

- Nearly 20,250 exhibits are at present in possession of the museum.
- Every year about 40,000 visitors visit the museum and take its benefit.
- Publications:
  - The Centenary Volume.
  - One Brochure in English.
  - Guide Book in Gujarati.





Plate 15



Plate 16



Plate 17





Plate 18



Plate 19



Plate 20

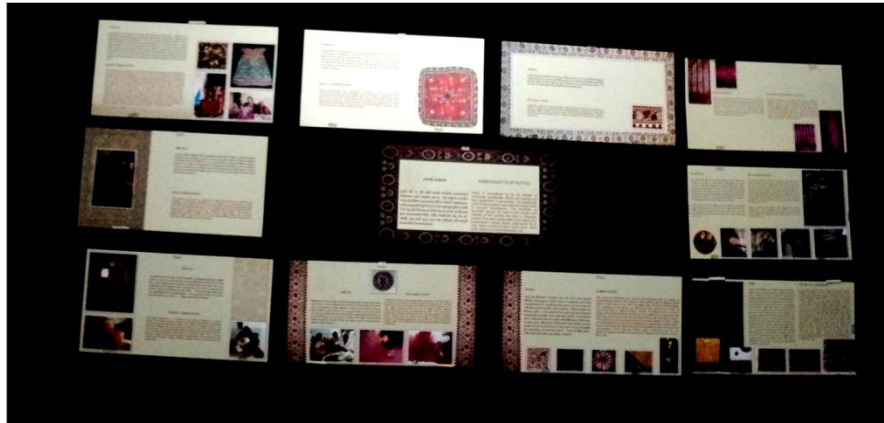


Plate 21



Plate 22



Plate 23





Plate 24



Plate 25

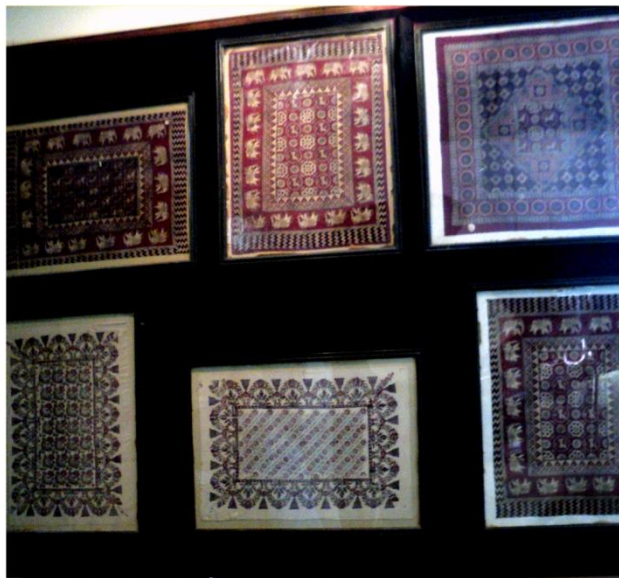


Plate 26

#### **4. Darbar Hall Museum, Junagadh**

1. Darbar Hall: The main part of the museum display having a gigantic hall having a replica of the royal court or 'Kacheri'. It keeps in it wooden, glass and silver coated furniture, having floral shaped carving on the walls, etc.
2. Portrait Gallery: Photographs, Oil Paintings of the Junagadh Nawabs, British sahibs, etc. painted in naturalistic style by Indian as well as European artists.
3. Palanquin Section: Howdah and palanquin on display, mynas used by royal females.
4. Textile and Costumes: Specimen of royal dresses, silken head gears, state monograms, royal umbrellas, etc.
5. Arms and Armory: Traditional and fire arms, Indian and European swords, daggers, knives, spears, camel guns, elephant guns, muzzle loading guns, etc. of 18<sup>th</sup> and 19<sup>th</sup> centuries.

The collection is displayed in different sections like Silver Art Gallery, Archeology Gallery, Coin Gallery, Inscription Gallery, Folk Embroidery and Bead Work section, Natural History Gallery, Sculpture Garden. It has reserve collection too of 32000 golden, silver and copper coins received under the treasure trove act.

Proposed Additions at the museum are: Aina Mahal ( Mirror Room), Baggi (horse carriage).



Plate 27



Plate 28



Plate 29

## **5. Junagadh Museum Junagadh**

There are 15 categories of exhibits in the museum. They include pre- and pro-historic materials, Stone Sculptures, bronzes. Miniature Paintings, Manuscripts, Stone Inscriptions, Copper Plate grants, Silver Art, Glass and Porcelin Art, Folk Art, Wood carvings, Textiles, Foreign Art, Natural History Collection, etc.

Nearly 34,3496 exhibits are at present in possession of the museum. Every year nearly 2,00,000 visitors visit the museum and take its benefit.

Facility to Visitors: Photography is permitted in the museum on payment.

Special Features: Watchmen look after the security of the museum round the clock.

The Museum and Picture Gallery, Vadodara is the most outstanding amongst museums in India as well as in Asia. It is so because of rich collections of multifarious nature representing regional, national, and international character.



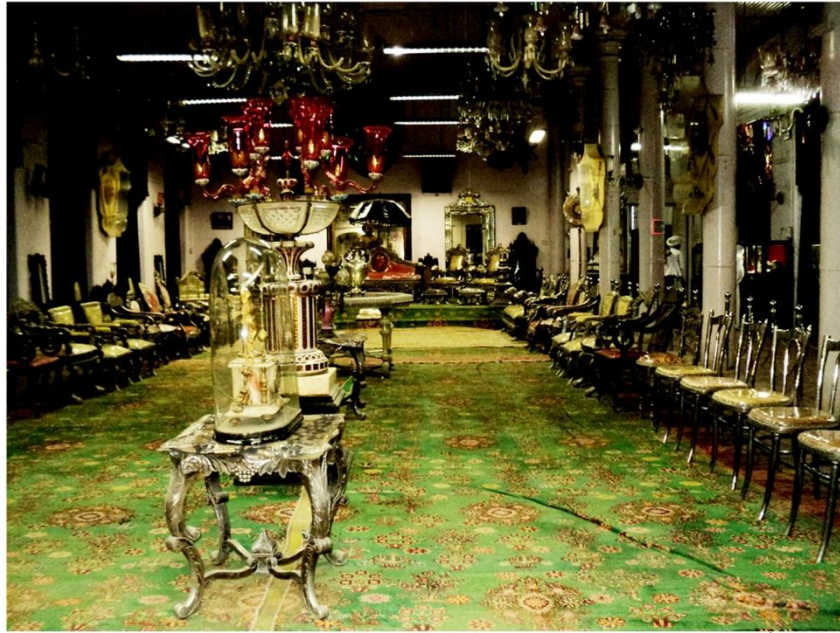


Plate 30



Plate 31



Plate 32



Plate 33



Plate 34



Plate 35





Plate 36



Plate 37

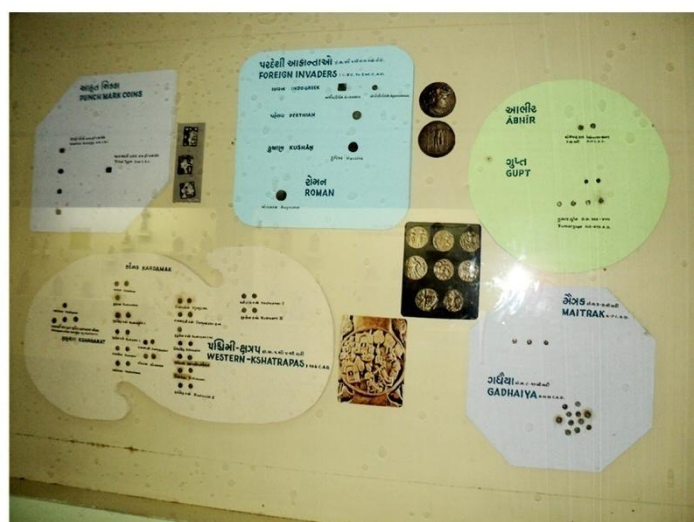


Plate 38

## **6. Prabhas Patan Museum, Prabhas Patan**

Sculptures and Architectural remains of the old Somnath temple, numerous other exhibits throwing light on the history, archaeology and natural history of the Prabhas region.

Exhibits of maritime activities, ethnology, marine life of Prabhas region, real life mariners' tools, maps and charts of sea routes, models of ship from simple country boat to large sized ships and steamers, specimen of dried shells, and corals collected from the Arabian sea – to represent coastal culture of Prabhas.

Stuffed specimen of birds, about one hundred.

A unique collection of samples of waters from rivers of India and the world brought to liberate over the Lingam of Lord Shiva (Somnath) on the ceremony of the opening on 11<sup>th</sup> May, 1951.

The collection at the museum is displayed in the sections like Exhibits of Maritime Activities, Ethnology and Marine Life, Sculptures and Architectural Remains, Archaeology, Coins, Inscriptions, Stuffed Birds, etc.

A reference library on art, archaeology and history of Somnath and Prabhas region.



Plate 39



Plate 40



Plate 41





Plate 42



Plate 43



Plate 44



Plate 45



Plate 46



Plate 47





Plate 48



Plate 49



Plate 50

## **7. The Lady Wilson Museum, Dharampur**

The collection on display has different sections like Natural History, Children's Section, Philatelic, Weapons, Sculptures, foreign Arts, Indian Arts and Crafts, Painting Section, Musical Instrument, Anthropolgy to include Physical Anthropolgy, Foreign Ethnology, Indian Ethnology and the Reserve Collection to include coins, legal stationeries, Old Currency Notes from various countries, textiles, industrial art exhibits, etc.

Beside it, some other museums store valuable collection of large variety of objects like, Sculptures, Terracotta, Bead, Coins, Paintings - Mughalai and Irani – Contemporary and Tribal, Pahari Kalam, Illustrated Manuscripts, Buddhist and Jain Iconography, Personalia Collection, Objects of Political and Literary Nature, Weapons and Archery, Costumes and Jewelry, Hindu and Sanskrit Manuscript, Miscellaneous Objects, etc.



Plate 51



Plate 52





Plate 53

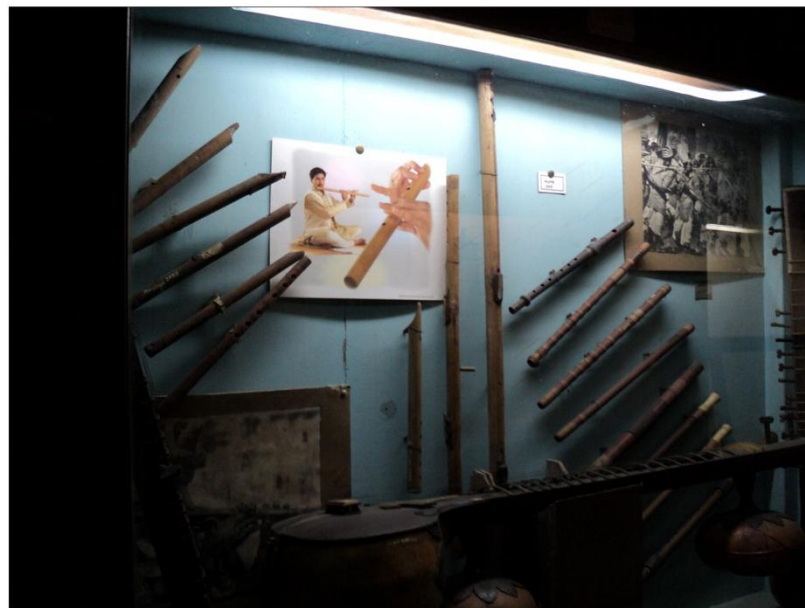


Plate 54

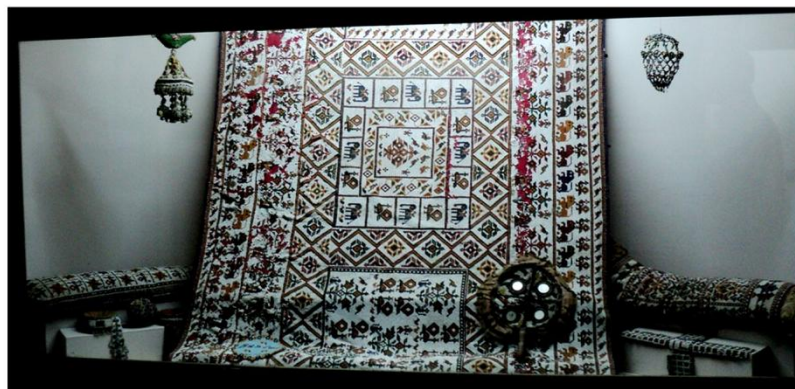


Plate 55



Plate 56



Plate 57



Plate 58

## **8. Archaeological Museum, Jamnagar**

Miniature paintings, oil paintings, photographs, coins, copper plates, inscriptions, sculptures, state stamp paper printing blocks, memorial stones, stuffed specimen of animals, specimen of European art, specimen of beadwork and textiles, weapons, a turban of Maharaja Jam Shree Vibhaji, archeological sculptures, wood carvings, folk embroidery, etc. (Total of 3679 exhibits).

The collection at the museum is displayed in different sections like Archaeological Gallery, Inscription Gallery, The Gallery of Various Specimens, Painting Gallery and Photograph Gallery.

The museum keeps a small library of reference books on history, culture, archeology, etc.





Plate 59



Plate 60



Plate 61



Plate 62



Plate 63



Plate 64



Plate 65

## **9. Saputara Museum, Saputara**

The Year of Establishment: 1975.

Sections/Galleries: Six galleries

Renovation Work: Initiated in 2001 with a new building for the museum.

History in brief:

Located in the tribal Dang district in the Southern part of the state of Gujarat, the Saputara Sangrahalaya gives a colourful picture of the local life and culture through a unique display of the tribal art, culture and living style in that area. It stands as a true reflection of the Dang district incorporating all varieties and colour. This representative tribal museum is located at the only hill station of Gujarat. It has various attractions like the Human Anatomy Part 1 - 2, Man in the Midst of Nature, Ornaments Section, Musical Instruments Section and the Varali Painting Section. There are four categories of exhibits. They include tribal musical instruments, tribal costumes, tribal ornaments, prehistoric tools of the Dangs area, etc. In all there are nearly 420 exhibits at present in possession of the museum.





Plate 66

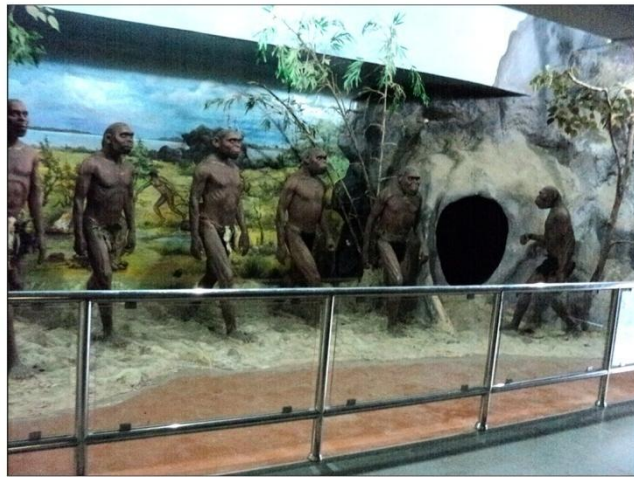


Plate 67



Plate 68



Plate 69



Plate 70



Plate 71



## **10. Barton Museum, Bhavnagar**

Sculptures, Bronze statues, Ancient coins, Inscriptions on ‘tad’ leaves, Bronze inscriptions, artifacts of folk art, weapons, handicraft, diorama representing the Kathi culture, Ancient folk musical instruments, stone inscriptions, etc.

Ancient objects obtained from Mahuva (Madhumati), Katapar (Kundanpur), Talaja (Taladhvaj), Timana (Timbanak), Hathab (Hastavakra), Nesdi, Ghogha, Budhel, Shihor, etc. These objects highlight the ancient cultural heritage of Gujarat.

Hindu, Jain and Buddha sculpture belonging to 7<sup>th</sup> to 15<sup>th</sup> centuries.

Coin collection including ‘kodi’, ‘badam’, etc., ‘Hiranyapind’ of the Regveda Period, earlier coins of the ‘Jetvandan’ to include those of the Republics Mathura, Chodheya, Ujjain, Taxila, etc., ‘Panchmark’ and coins of the Greek, kshatrap, Gupt, Rajput, Mughal, British periods.

Beautiful woodwork carvings on God’s temple, dressing cupboard, wooden toys of Mahuva, Clay utensils of Patan, ornament boxes with marble fittings, metal utensils, old locks and keys of Shihor, etc., various agricultural tools to represent traditional farming.

A huge collection of folk musical instruments: wire instruments like ‘chonku’, ‘Ramsagar’, ‘Dhingri’. ‘Dobru’, Ravanhattho’, ‘Sarangi’; rhythm instruments like ‘Madal’, ‘Bhilodi Dhol’, ‘Pakhwaj’, ‘Duf’, ‘Transa’, ‘Khanjari’, ‘Nargha’, ‘Nobat’. ‘Tur’, ‘Kansijoda’, ‘Manjira’, ‘Thali’, ‘Machali’, ‘Khareto’, ‘Karges’, etc.; blowing pipes like ‘Sur’, ‘Sharanai’, ‘Mahuvar’, ‘Roli’, ‘Karnat’, ‘Bhungal’, ‘Nagfani’, ‘Kani’, ‘Tota’, etc.

Weapons of 15<sup>th</sup> and 17<sup>th</sup> centuries.

Ivory objects with beautiful carving.

Oil paintings of Raja Ravi Varma, Wall paintings of Darbargadh at Shihor, Water paintings of famous artists of Gujarat, etc.



Plate 72



Plate 73



Plate 74



Plate 75



Plate 76

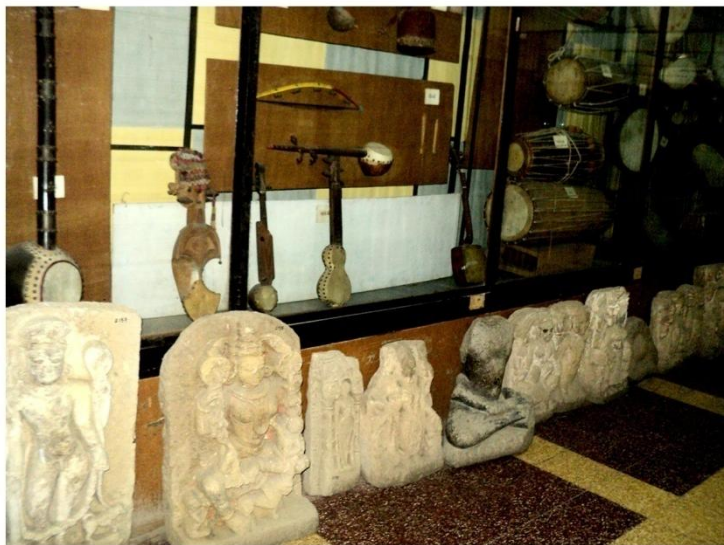


Plate 77





Plate 78



Plate 79



Plate 80



Plate 81



Plate 82



Plate 83

## **11. Sardar Patel National Museum, Bardoli**

The museum is actually the Sardar Memorial to commemorate Sardar Vallabhbhai Patel and his great work as a leader of independent India. The museum stores the objects related to Sardar Patel's life and works. The exhibition comprises three major divisions – Sardar's Life, Bardoli Movement and Post Independence Works of Sardar that is housed in 20 rooms. It highlights the achievements of the 'Iron Man' of India during India's struggle for Independence like the Bardoli Farmers' Movement and that after India's independence to affect the great merger of Indian princely states to evolve the Union of India. He accomplished these giant tasks with his wisdom and determination. The museum is supposed to be a true homage to Sardar's service and sacrifice to the nation.





Plate 84



Plate 85



Plate 86



Plate 87



Plate 88



## **12. Shamalaji Museum, Shamalaji**

Shamalaji Museum is located at Shamalaji in the Sabarkantha district lying at the border of the state of Gujarat. The museum has different sections like 1. Jain Arts, 2. Hindu Arts, 3. Dev ni Mori, and 4. Human Anatomy. These sections display the culture, basic needs of living and life style of the tribal peoples living in the surrounding areas.

The collection at the museum includes utilities and articles of daily needs like silver ornaments, household things, musical instruments like drum ('thol'), 'manjira', 'sarangi' etc. They also include idols of the deities of daily worship like the Shivalanga, Jain idols of Parshvanath, Sumatinath, Neminath, Kanthunath, Shantinath, and such Tirthankaras. There are also articles and material used by the people in their daily worship of these deities. There too are Jain 'vithikas', 'pinchhavais', temple cloths with paintings. There are numerous beautiful paintings also to add charm of the collection. They display subjects like the worship of God Sun, Yashoda, Krishna, a prince in the company of two women playing with dices, God Shrinathji, etc. There are ancient idols belonging to the time from the 4<sup>th</sup> to 7<sup>th</sup> centuries. These idols that are displayed include Laxminarayana, Kartikeya, God Shiva and Goddess Parvati, the Seven Divine Mothers, Varahi, Kumar, Mahishasur Mardini, etc. The sculptural articles displayed at the museum include the Buddha Stupas, a metal container ('Dabado'). These articles are kept in attractive cabinets, 'diaramo', made specially to suit their sizes.



Plate 89



Plate 90



Plate 91



Plate 92



Plate 93



Plate 94



Plate 95



### **13. Chhotaudepur Museum, Chhotaudepur**

It is basically a tribal museum to represent different tribal folk art culture of the Central Gujarat region. The tribes represented at the museum are Rathwa, Dhanka, Nayaka, Bhil residing in the Vadodara, Panchmahal and Bharuch regions,

The collection at the museum include wall paintings in the Pithoro style – Pithoro is a kind of folk festival that is celebrated to please the Pithoro god and the painting is done on the walls of a house as sanctified vow to the god.

Dhanka, Nayak/ Nayakada, Bhil Rathwa are tribes that have sub tribes too that reside in the forests of the Chhota Udepur and Rajpipla regions. Dhanks used to belong to the Chauhan Rajputs of Pawagadh. Later on, they took a shelter in the forests following the decline of the Patai king. All these tribes are aptly represented at the museum. For example there is one section called Walk-in Dioramas of ‘the Nayak’ house, ‘the Dhanuk’ house, the ‘Tadvi’ house, etc.

There are sections called ‘Introductory Gallery’, ‘Rathwa Vibhag’, ‘Nani Nat Rathwa Vibhag’, ‘Industrial Art Section’, ‘Dungrabhil Vibhag’, ‘Bhil Vibhag’, etc to represent the tribal cultures through objects of daily use like house, furniture, utensils, weapons, tools, musical instruments, etc.

The Industrial Art Section show tools and equipments used at cottage industry to manufacture different household objects and agricultural tools, vehicles, etc. from the forest produce.



Plate 96

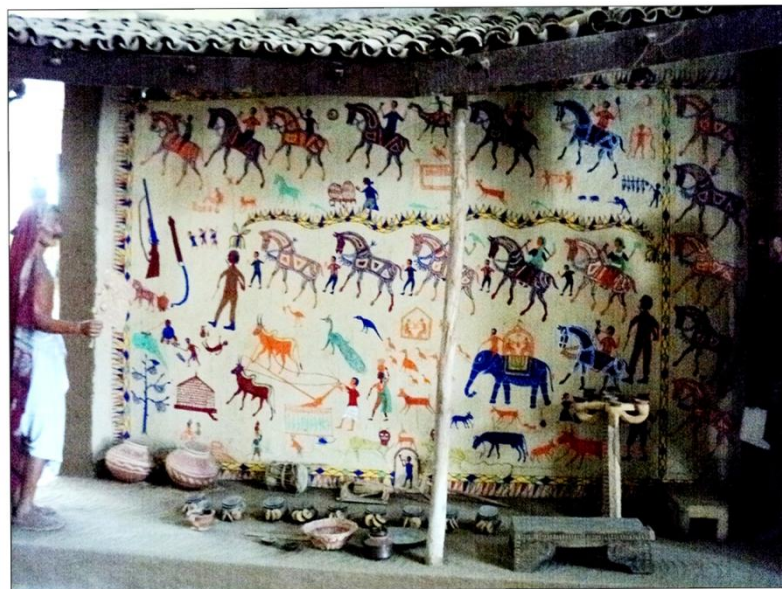


Plate 97



Plate 98

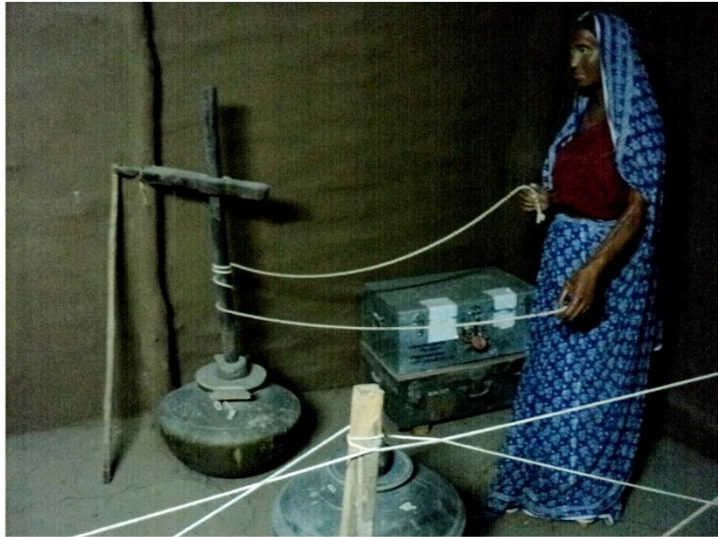


Plate 99



Plate 100



Plate 101



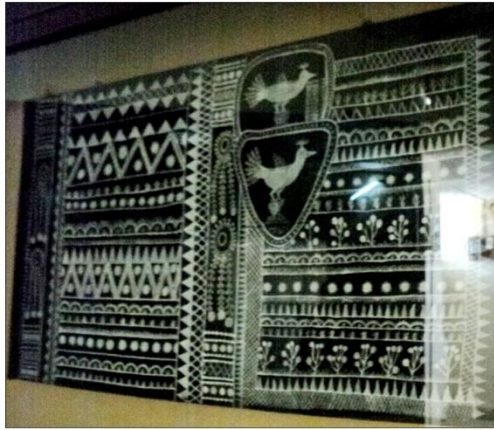


Plate 102

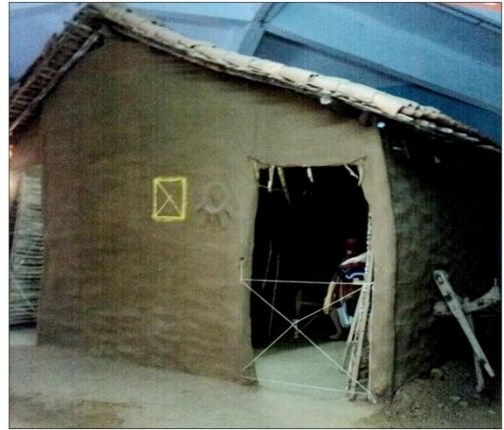


Plate 103



Plate 104



Plate 105

#### **14. Vadnagar Museum, Vadnagar**

There is one more museum located at Vadnagar in the Mehsana district in the state of Gujarat. It is Vadnagar Museum. It is managed by the Government of Gujarat. The museum has different sections namely, 1. Vadnagar Vithi, 2. Saraswatmandal, 3. Handicrafts of North Gujarat and 4. The theatre artists of the Gujarati Theatre. These sections are remarkable with a unique display of the idols of various kinds and belonging times.

The collection is remarkable with an idol of the Bodhisatva, an enchanting idol of Kartikeya belonging to the 7<sup>th</sup> century, the idol of God Lakulesh, the idol of Bhairav belonging to the 12<sup>th</sup> century, the idol of the Goddess Mahishasur Mardini belonging to the 16<sup>th</sup> century, the idol of Goddess Parvati of the 14<sup>th</sup> century, the mable idol of God Ganesh, the Bhairav's idols belonging to the 9<sup>th</sup> and the 12<sup>th</sup> centuries, It has in its collection bronze inscriptions with seals, bronze inscriptions of the year 987, inscriptions belonging to the time of King Bhimdev II.

The collection also displays clay articles of animals, birds, etc. made by Otiya potters of Patan and clay articles used for decoration. These unique handicraft articles make a fascinating collection to catch visitors' attention and fancy. Beside them, the cabinet made of sandal wood, a wooden seat ('bajath') made of 'sag' wood having the top in a shape of a tiger's paw, the 'patolu', a female garment woven by Salavis of Patan. Its photographs are also displayed at the museum.

The museum also possesses a good collection of photographs of places of historical significance, sculptural articles belong to Hinduism, Jainism and Buddhism, photographs of famous theatre artists and musicians who belong to Vadnagar and the surrounding areas. These photographs of the artists make the exhibition worthy of all time interest. The artists include theatre artists like the famous Jayashankar Sundari, Eddie Paul and the eminent Gujarati musicians like Pandit Vadilal Ustad, Rasiklal Bhojak, Gajanandbhai Bhojak who once presided over the Music section of the All India Radio. The photo-exhibition of these artists represents a rich heritage of the Gujarati Theatre and the Gujarati music. It evokes unique curiosity and interest among those who visit the museum.





Plate 106



Plate 107



Plate 108



Plate 109

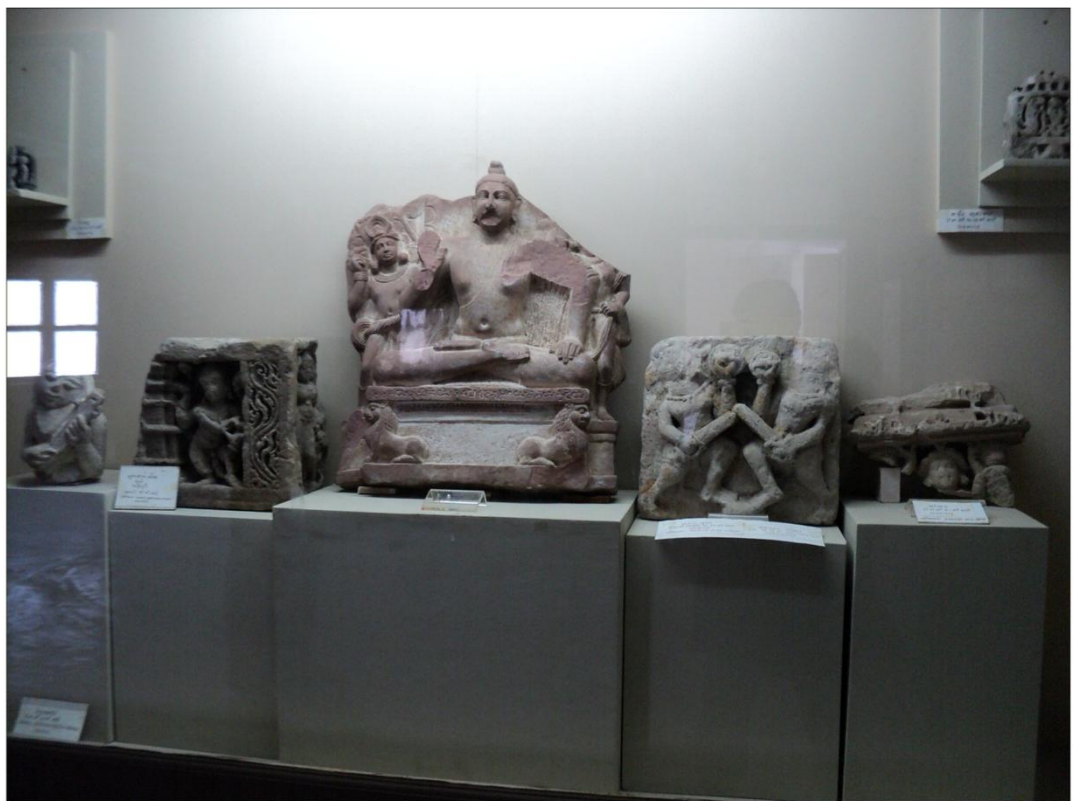


Plate 110

## **15. Gujarat Gatha (Podium), Gandhinagar**

Estd. 4- 6- 1996.

### Section: 1

- Gujarat Gauravgatha, the saga of the glory of Gujarat;
- Gujarat nu Yogadan, the Contribution of Gujarat (From the year 2450 B.C. to 1990);
- The information that is provided describes the following:
- The land of Gujarat,
- The Gujarati people,
- The Gujarati language,
- The Lothal Period,
- The Command of King Ashok,
- The distant habilitations prior to and following the Dharmalipi,
- The Golden Era of Siddharaj Jayasinh and Kumarpal,
- The memory of Hemchandrasuri, Vastupal and Tejapal,
- The Ghorī Empire, Ahmedshah and the construction and development of Gujarat's new capital namely Ahmedabad,
- The Peshwas and the Gaekwads,
- The Company Rule and the British in Gujarat (Year 1600 to 1608 and 1613),
- The First Freedom Movement(1857), The Year 1857 and Gujarat,
- The National Congress and Gujarat,

- The Revolutionaries and Freedom Fighters of Gujarat.

## Section: 2

- Incidents occurred between the years 1901 and 1930,
- All Round Development (1760),
- Gandhi's Movement in South Africa (1914),
- Hind Swaraj and Arrival to India (1915),
- The establishment of the Sabarmati Ashram (1917), the headquarter of the National Movement for the Self-Rule (1918),
- The Kheda Satyagraha, the Swaraj Vidhyapith, the Swaraj journalism (1914),
- Swadesi and Non-cooperation (1922),
- The Nagpur call, the Gadar Newspaper (1914),
- The Gujarati Parade in the Sans Fransisco city of America (1928),
- The Bardoli Satyagraha (1928),
- The Sardar of the Satyagraha, 'Dandikooch', the Dandi March (1920), the previous evening of the Dandi March,
- A Pinch of Salt that shook the all powerful the British Empire (6<sup>th</sup> March, 1930),
- Gujarat's contribution in the Dandi March.

### Section: 3

- Incidents from the year 1931 to 1947:
- The impact of the Dandi March,
- Revolutionaries in Gujarat,
- The Round Table Conference (Golmeji Parishad) (1931,
- The dissolution of the 'Harijan' journal –ashram (1917 to 1933),
- The Haripura Convention, the problem of the desi states (Rajkot, 1939), the Rajkot Satyagraha (1939),
- The Second World War (1939),
- The Krisp Proposal (1942),
- The Quit India Movement (1942),
- The Divison of Gujarat on the Previous Night of the Independence, the Sacrifice of Gujarat (June, 1947),
- India, as Independent Nation (14<sup>th</sup> August, 1947),
- The Tricolour Flag of the free India.

### Section: 4

- Incidents occurred from 1948 to 1960:
- The Arazi Rule,
- The death of the Father of the Nation, Mahatma Gandhi (30 January, 1948),
- The Issue of the Unification of the Nation, Junagadh and Vadodara as the inspiration of the unification (13 November, 1947),
- The Affiliated State fo Saurashtra (15 February, 1948),
- The Farewell to the Last European Colonial Rule (19 Decemebr, 1961),

- The Public Movement (August, 1956), The MahaGujarat Janata Parishad (1956),
- The Emergence of Gujarat as a new state (1960),
- The progress that Gujarat attained after 1960 – agriculture, Sardar Sarovar Project, Industry, Sources of Energy, Youth wealth, etc.

(Podiums Photographs are restricted because of Podiums is situated in Gujarat Vidhansabha Building, Gandhinagar which is prohibited area)

## **Acquisition of Objects**

For the purpose of acquisition of objects for collection at the museums, the Government of Gujarat has appointed the Acquisition Committee to conduct the procedure in a fair manner. The committee is called Art Purchase Committee. It conducts the procedure of purchase as per the laid down norms. The committee includes office bearers of the Department of Museums and all other related departments and three experts from out side the organization to work as the members. The composition of the committee sounds balanced to take care of the requirements to ensure good quality collection at the museums.

## **Acquisition Committee**

The Acquisition Committee called the Art Purchase Committee has been formed vide the resolution of the Sports and Youth Activity Departemnt of Date 1/ 9/ 2007, No, SHL/ 102007/ 1138/A. Vide the letter of the Director, Department of Museums of date: 30/ 6/ 09, No. CAT/ Purchase/ 2477/ 2009-10, the duration of the present Art Purchase Committee is extended up to Date 31/ 8/ 2011.

After due deliberations, the committee is reorganized vide the resolution of the Government of Gujarat.



**Table No. 4.1 The Members of the Committee**

Sr.	List of the Committee Members	Designation
1.	Director of Museums, Gujarat State Vadodara	Convener
2	Deputy Secretary, Department of Sports and Youth and Cultural Activities	Member
3	Financial Advisor, Department of Sports and Youth and Cultural Activities	Member
4	Director, Department of Archaeology, Gujarat State, Gandhinagar	Member
5	Director, Manuscripts Bhavan, Gandhinagar	Member
6	The Curator, Science Section, Museum and Picture Gallery, Vadodara	Member Secretary
7	Shri K. C. Patel, Vallabh Vidhaynagar	Member
8	Shri Nandubhai A. Rathwa, Vadodara	Member
9	Dr. Shailendra K. Kushwaha, Reader, Dept. of Art History & Aesthetics Faculty of Fine Arts, M. S. University of Baroda	Member
10	Senior Most Curator, Department of Museums, Gujarat State, Vadodara	Member

This committee is considered as a state level committee. The committee is appointed in the name of the Governor of the Gujarat State.

### **Methods of Acquisition**

1. Announcement about collection of objects in newspapers
2. Approach by the holders of objects with offer.
3. Reviewing authenticity of objects by the committee –  
- its originality

- its relation to the present collection
  - scope of future development
  - its conformity with the collection policy decisions
4. Negotiations on the price offered.
  5. Finalizing the order for purchase.
  6. Purchase delivery of an object by the party concerned to the respective museum.
  7. Checking of quality, art work and genuineness of the physical condition.
  8. Checking that it is not a stolen or pilfered object or does not bear any police case or legal issue.
  9. Final receipt of the object in the collection

Other methods of acquiring Collection:

1. Gift
2. Loan
3. Field Work
4. Exploration
5. Exchange.

## **DOCUMENTATION**

Documentation is another important function in museum. It is concerned with accumulating, selecting and recording information about the collection. Museum attempts to reveal the history of mankind, its development and civilization and also its natural history and environment through objects in its collection. For this purpose museum has to maintain basic information about its collection as to: What is an object? Who made it? When and where was it made? What is the technique of making it? Who were the people to use it? For what purpose did they use it? etc. Such information is essential to make collection a valuable storage of knowledge. If such information is lacking or incomplete a collection of objects at



museum serves no purpose and its use too gets restricted. Such a condition reduces collection just a matter of curiosity.

Documentation is a method to record authentic information about collection through a definite method. Documentation gives a separate place to each object in the collection and also gives it a unique identity. Carl E. Guthe (1957) remarks, “The primary purpose of collection documentation is to ensure the permanent, individual, absolute identification to each item in the collection”. As a part of documentation, each object is assigned a number and it is marked on it. This number gives it an identity and sets its relation with other objects.

Documentation at museum is classified in to two categories: documentation of collection and documentation of information. The former fulfills the need of security, quick identification, location and easy accessibility, periodical verification and allied necessities. The latter fulfills the need of documentation to communicate information required for knowledge, education and research. Since museums are repository of human knowledge they have to ensure that record of all the collection is complete and updated time to time to preserve it for the posterity. It is through the museum agency that knowledge and information are handed over to the posterity and, thus, they get transferred from generations to generations. It can be said that it is partly correct that it is through museums that knowledge and information survive over years and perhaps centuries. In this light, documentation has significant role to play.

Each museum has definite procedure to follow for documentation of collection. Normally some documents are prepared during different stages. By documentation, museum gets the legal ownership of objects that is brought in to its collection.

Stage I: Different objects are brought in to museum for different reasons. They are brought by some one in the staff or by some people either through a sale or as gift. All incoming objects are recorded in a file or in a register. Once it is recorded it remains in the knowledge of each staff member. All questions or queries related to an object can be duly satisfied with an entry made in a register. For purpose of facility, each incoming object is assigned a temporary number.

Stage II: Once an object is accepted in to museum on a permanent basis it is recorded in to the Accession Register. Only such objects are recorded in this register whose legal possession is given to museum. Thus, it serves as legal document. It becomes a base for any inquiry, investigation, accounting, security or transfer of objects. Looking to the sensitivity the register has to be handled with utmost care and safety.

### **1. Accession Register or General Register**

The register normally contains the following information maintained in columns.

- Accession Number
- Source of acquisition
- Mode of acquisition
- Date of acquisition
- Price
- Description
- Measurement
- Provenance (Source of origin)

- Date of manufacturing
- Condition
- Remarks
- Photograph
- Signatures

Stage III: Once documentation is done the collection is organized in a proper way so that it can be put to the purpose of various objectives. So in this connection, various documents are prepared as under:

**Table No. 4.2 GUJARAT STATE MUSEUM DEPARTMENT ACCESSION REGISTER (General Register)**

Format adopted at government museums

Date of Receipt 1	Register No.		Object:- Name and Description	Present Condi- tion	Period	Materi- al	Height	Weight	Weig- ht	Source of manufacture occurrence or find	Source of acquis- ition	Pri- ce	Re- vised Value	Where exhibit- ed or kept	Phto and Negati- ve No.	Show case No.	Remark
	New	Old															

## 2. Classified Register or Section Register

Objects in the collection are classified and stores under different categories. There is a separate register for each category and so they are called a series of registers. Although the information remains the same in both the common acquisition register and the classified register the later furnishes it in related category. Thus, locating information becomes easier.

Based on a classified register, Index cards are prepared for each object in the collection. It stores the same information for the purpose of locating objects in museum. For any type of change occurring with an object an index card needs to be updated duly and timely.

**Table No. 4. 3 GUJARAT STATE MUSEUM DEPARTMENT SECTIONAL REGISTER**

Sectional Reg. No.	Date of Acquisition	Old Register No.	Show case No.	Description of the Object	Source of Manufacturer occurrence or find	Source of Acquisition	Purchase Price	Present Market Value	Remarks

### **3. Catalogue Cards**

Catalogue Cards are also prepared with all relevant information in brief. They are used to locate an object in museum. The purpose of Catalogue cards is to retrieve information. The museum cataloguing denotes systematic listing which may be either a simple or an elaborate process requiring detailed description of an object. The descriptive catalogue is directly concerned with the classification and provides basis for planning other aspects of museum activity like storage, conservation, exhibition, publication, educational activities and research. For some objects it may contain exhaustive information for each accession of object. Since catalogue card carries identifying description of a object it is important that it should describe an object elaborately to bring out all features. At the same time the description of an object should distinguish it from other catalogued objects of general types. For it, suitable terminology should be used to indicate ideal meaningful description particularly in case for archaeological objects. All latest information should be added in to catalogue card. A photograph also has to be posted at an appropriate place on it to allow physical verification of the object.

Preparation of catalogue cards requires on the part of a cataloguer complete mastery over the subject, capacity to think and hard work. In the recent times, the process of making catalogue card is carried out with computers and so computer application and skill acquire significance in managing various tasks.



## **Baroda Museum & Picture Gallery Catalogue Card for Art Section**

- K. R. No- - G.R. No.
- P. G. No.
- Location No.
- Date of Acquisition
- Source of Manufacture Occurrence or Find
- Source of Acquisition
- Purchase Price (Rs)
- Present Market Value (Rs)
- Description
- Remark

**(Front Side)**

**(Back Side)**

( G. P. B. )-( J ) Na/28-50,000-7-62

MUSEUM AND PICTURE GALLERY, BARODA  
CATALOGUE CARD

Accession No.  
Classification No.  
Date of Acquisition:-  
Source of Acquisition:-  
Cost:-  
Location:-  
Condition:-  
Alterations & Repairs:-

Artist:-  
Title or Object  
Place of Origin:-  
Period:-  
Material & medium:-  
Dimensions:-  
Height:-  
Width:-  
Depth:-  
Weight:-

Photograph

Description

**(Front Side)**

Special Information

Mus.No.33

**(Back Side)**



No. 000828

## Junagadh Museum – Junagadh

### CATALOGUE CARD

1	ACCESSION No.	15	PRESENT STATUS
2	ARTICLE NAME	16	LOCATION/STORE DISLAY
3	QUANTITY	17	PHOTO NEG. NO
4	INDIVIDUAL No.	18	USERS
5	OLD REFERENCE No.	19	ORIGIN
6	CLASSIFICATION No.	20	PERIOD
7	ACQUISITION DATE	21	ARTIST
8	ACQUISITION MODE	22	SCHOOL STYLE
9	REF. ACQ FILE No.	23	PRES NT CONDITION
10	DETAILS OF ACQUI	24	REMARKS
11	PREVIOUS HOLDER	25	STATE OF CONSERVATION
12	PRICE PAID ( Rs.)	26	PROCESS
13	VALUATION ( Rs.)	27	MATERIAL
14	DATE OF VALUATION	28	USE
29	HISTORY OF MOVEMENT		

(Front Side)

30 DESCRIPTION  <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; height: 15px; margin-bottom: 2px;"></div>	<div style="border: 1px solid black; height: 250px; margin: 0 auto; width: 100%;"> <div style="position: absolute; top: 50%; left: 50%; transform: translate(-50%, -50%); font-weight: bold; font-size: 1.2em;">             PHOTOGRAPH           </div> </div>
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(Back Side)

## **File of Exchange**

This document is maintained separately for objects exchanged between museums on loan and foreign exchange basis. There are special arrangements made within the network of government of museums to facilitate on demand objects to carry out purposes of specific kinds. These purposes may be exhibition on specific objectives, lecture demonstration, cultural meet, foreign exchange programs, projecting culture to foreign delegation or celebration of special nature. The events like the last conference on Buddhism at Vadodara, or foreign cultural exchange programs would serve the purpose. The objective of this part is to expand the reach of museum collection to allow more and more people to render benefit.

Each object has entries at three places. It is the basic responsibility of a curator/ assistant curator. In case he is transferred to another place exchange of objects is granted immediately and its verification is carried out later on at his convenience.

Each and every object in museum is identified by its number assigned to them permanently. Numbering system is adopted like simple, bipartite, and tripartite. For example Natraj, south India, 11-12<sup>th</sup> cen./A.D, Ac. 357a-b/SR 50.

Thus it is observed that in this function of curator is supposed to play a major role. To help him for the purpose, a cataloguer is appointed at the large museum that helps him in the work of documentation. At a small museum or district museums a curator has to full-fill this function as the post of Cataloguer does not exist in such museums. The present data collected from the museum records reveal that in most museums the post of curator and assist curator are left vacant since long. The post of cataloguer in Museum and in Picture gallery too is vacant since long because of the

retirement of a person in job. Therefore, as regard to management work with due effect, museums face lot of problems. Moreover, now computers are introduced for this purpose. This also demands that a person appointed should be duly trained to the handle computer for the purpose of maintaining all records correctly. But the data obtained reveals that there is no skilled staff, appointed at present to undertake such crucial work. It makes adverse effects on the overall management of museums.

## **CONSERVATION AND PRESERVATION**

In the recent years awareness about the role and value of museums is growing among people of all kinds and conservation is considered one of the important functions of a museum. During the past thirty years specifically one notices a remarkable shift in deciding the priority of museum activities. Once a museum as an institution arouses expectation to generate awareness through its collection either among students or general public, it cannot escape the need of conservation. In that case, if museum activities focus on acquisition, collection and display and ignore conservation aspect the collection may turn out to be sterile. Museum keeps national heritage and it does not have to be seen as an assembly of perfectly embalmed corpses. Through museums, it exists, and is helped to survive, in order to stimulate the imagination and shape the thinking of successive generations. Viewed in this manner, conservation is both a prime duty and a highly specialized activity. In the recent years a wide range of technical discoveries has been evolved a more solid and scientific basis.

Conservation is a broad based activity. It involves participation of everyone who keeps live contact with the collection at museums. Normally such persons are curators and conservators. They carry out responsibility of conserving and preserving art objects received and collected at museums.

The primary goal of conservation is to preserve its historic, scientific, or aesthetic qualities, as embodied in surviving features of composition, structure, form, appearance, or workmanship. Conservation of museum collection seeks to preserve and stabilize museum property. The emphasis on conversation looks to the recognition of museum property as primary basis. It is a field of work that includes all activities related to keep ‘intact’ the physical conditions of the collection at museums. The international institute of conversation defines it like,

Any action taken to determine the nature or properties of materials used in any kinds of cultural holdings or in their housing, handling or treatment; any action taken to understand and control the causes of deterioration and any action taken to better the condition of such holdings.

Conservation treatment is an interventive (“hands-on”) work of preserving of stabilizing museum property. It requires services of a conservator who is trained and experienced in dealing with the problems of a particular class of objects. All conservation treatment has to be carried out in accordance with the principles and practices specified in the Code of Ethics. The staff in conservation department is aware about it.

Restoration is done on the ground of the following guidelines:

1. Restoration is based on sufficient data with a minimum of conjecture
2. Restoration should not modify the known original character of an object.
3. Restoration is minimal interventive. It causes the least modification to an object with minimum effect or harm to an object.
4. Restored area should be distinguishable from original material and it needs to be fully documented in the treatment report.
5. Restoration needs to consider the importance of preserving signs or evidence of maintenance done formerly.

6. Wear, breakage, discolouration and other deterioration do not necessarily affect the value of original material.
7. Restoration should not mislead visitors' for original areas. Restored areas should not be confused with original areas.

### **Documentation of Conservation Treatment**

Documentation has to be maintained properly for treatment carried out by conservators. It has to record with care. Following points show the importance of Documentation:

1. It provides the curatorial staff information about the condition of an object, and how its original state has been altered.
2. It serves as permanent record of the treatment procedures performed and the materials and methods used.
3. It spells out the scope of work and the extent and type of stabilization of restoration treatment.
4. It makes possible the assessment of the success or failure of treatment methods and material over a period of time. It provides information which help future conservators in assessing an object's condition and devising its further treatment.
5. In some instances, documentation may last even longer than an object itself. It survives as the catalogue record and accession documents.

The documentation of conservation treatment follows the guidelines given in the Standards of Practice of the American Institute for Conservation (AIC). It includes written reports, photographs, and drawings and illustrations too when needed. The conservation document includes three types of reports: an examination report, a treatment proposal, and a treatment report.

A conservator is required to work on general considerations like a. Conservation Planning, b. Conservation risk and c. Conservation ethics. He may follow the Code of Ethics and Standards of practice (AIC). A conservator has special responsibility to museum property. All his actions need to have professional touch and they should be governed by total respect for the physical, historical and aesthetic integrity of an object. It is his concern and commitment to cultural heritage that would work as prime factor of inspiration. Conservators are not curators nor they are appraisers. They have a different role to perform.

Conservation treatment can be effectively implemented if there is coordination in the museum staff that is among conservators, curators and other related technical and non-technical persons. For the purpose, frequent discussions, interactions and reviews are needed among them. Exchange of information acquires good value to affect improvements and innovations. It is the imaginative capability on the part of the concerned staff that may make big difference in the performance. The development of museum laboratories for the purpose of conservation treatment remains the first consideration to make conservation activities effective and meaningful.

There is another aspect that we need to look at in relation to museums in India and Gujarat. It concerns survival of museum collections in temperate and tropical countries. Since India and Gujarat are the regions falling in to this category it calls for special attention. The survival of museum collections in such regions depends on the creation of satisfactory micro-climate within the museum area. Museum objects are prone to destructive attacks of atmospheric pollution, damp, heat, strong sunshine and insects and their future becomes gloomy. The task of a curator is to see that these effects are prevented with proper care. It is believed that prevention is better, and usually cheaper than cure. Therefore, one of the important tasks of a scientist working at a museum is to study the effects of different environmental conditions on museum objects – whether in exhibition or in

storage. He has to determine environmental factors that lead to progressive deterioration of museum objects. He has to discover the method to control such conditions and ensure preservation of the museum collections. This has in fact become a special aspect of conservation. This aspect is referred at present as museum climatology. Now-a-days more emphasis is given on preventive conservation rather than curative conservation.

Shah (2009) shares that there are about 80 museums in the state of Gujarat including the government museums, non-government museums in the state. These museums possess good collection of various types of objects. He provides useful details of the collection at the government museums and other private museums. The collection at the government museums is very huge shown as under:

**Table No. 4.4 Collection at the Government Museums.**

Name of the Museum	No. of Exhibits
Kachcha Museum, Bhuj	20250
Barton Museum, Bhavnagar	16700
Watson Museum, Rajkot	13495
Museum and Picture Gallery, Vadodara	50000 coins, 12000 objects, 8000 natural history specimens
Junagadh Museum, Junagadh	34396
Lady Wilson Museum, Dharampur	8433
Museum of Antiquities, Jamnagar	490
Darbar Hall Museum, Junagadh	1850
Prabhas Patan Museum, Prabhas Patan	3500
Saputara Museum, Saputara	420

Sardar Vallabhbhai Patal Museum, Bardoli	562
Chhota Udepur Museum, Chhota Udepur	904
Shamlaji Museum, Shamlaji	250
Vadnagar Museum, Vadnagar	200
<b>Total</b>	<b>243450</b>

The collection at the government museums makes a huge collection over two lakhs of objects. This huge collection makes a rich cultural heritage in the state of Gujarat. What is needed is adequate conservation facility made available to preserve there exquisite objects.

He further notes with a tone of regret that there are innumerable agencies of deterioration present in the environment and affect the museum objects. It is easy to make collection but it is painful to look after them for their preservation for the posterity. Objects kept in a museum or in private collection reflect the culture of the land and they are capable to pass on to public at large the correct message and understanding about the time they represent. About the conservation facilities in the state of Gujarat he states that there is only one conservation laboratory. It has intension to provide technical assistance to private museums too in the state. It takes care of the fifteen governments operated museums. The number of museum is very high and against it just one laboratory is provided to cater to the needs of conservation treatment to almost 2 lakhs of museum objects housed in 15 government museums. The facility is insufficient. He notes regretfully that for government, museums are the last priority and among that conservation acquires the least attention. Yet the laboratory tries to meet the requirements in the area in number of ways with just two persons on the list of the laboratory staff. The data collected show that out of these one Mr A.R. Shah, Sr. Chemist retired in 2008 and thus at present there is only one



conservator in the museum. On the other hand there is full fledge Picture Restoration Studio but there is no Picture Restorer since 2007.

Dr. Shah further regrets that it is the policy of the Government of Gujarat not to recruit new staff. The result is that no new recruitment has been made for the conservation laboratory since 1990. If such is the condition and such is the attention paid by the government authorities how can one hope to have effective conservation facilities for a huge collection of museum objects. Even private museum too do not spend enough money for their museums. They do not pay serious attention to make museum a regular activity.

There are 'Freelance Conservators' operating in the country on private basis. They provide counselling and consultation through seminars and workshops organized from time to time. Many students are involved in the related projects to bring awareness among them. But their work is found not much satisfactory. It is known that expert conservators do not reply properly to the queries and problems raised to them. They perhaps do not wish to reveal their trade secret to others. But in this way, the expertise will not survive for the future and the profession would not continue for long.

The present study stresses the need of getting qualified conservators for the conservation laboratory. The museum authority has to bring to the notice of the concerned officers and represent to them the serious concern of this sensitive matter. There are problems about real life condition that need priority attention. There is no question about it. They may take care of the current living conditions on day to day basis. But some attention has to be paid to the preservation of cultural heritage which once lost can not be got back and thus lost the contact with the past. Our roots of survival are formed with our cultural past that gets us family ties. So in the interest of long term survival we cannot afford to let go our cultural past. In this light, care of museums through adequate conservation laboratory is a basic need.

Further, the number of conservation laboratories should be increased by setting up some more laboratories in different parts of the state and they should be provided with adequate staff, finance and infrastructure facilities.

The conservation laboratory of the Department of Museums, Gujarat state is trying to provide effective conservation facilities through number of activities like exhibition, workshops and lectures by experts in the field. It held one special exhibition and workshop on the aspect of conservation and preservation. It was held at Vadodara from 18<sup>th</sup> November to 30<sup>th</sup> November, 2009. It also published a brochure on that occasion that provides important information about objects and their conservation. But it has limitations. Skilled and trained man power is essential to accomplish the work of conservation. A few activities can be made possible with the help of other institutions but is not a permanent solution.

Conservation Treatment is done at the Conservation Laboratory by which deteriorated objects are restored to original condition as far as possible. It involves chemical treatment to objects which is done by an experienced conservator. It prevents any possible damage or deterioration to our valuable cultural heritage. All these tasks are carried out by the Conservation laboratory that works under the direct authority and supervision of the Director. Besides it, outreach conservation programme too are organized periodically for which possible help and support are received from private collectors, trusts, museums, etc. The conservation laboratory thus undertakes a big responsibility of protecting our valuable cultural heritage and it is carried out in the best possible manner.

Conservation Workshops were organized in a series at different government museums during the years 2006 to 2009. Since they were held outside the Baroda Museum they are called “Outreach Conservation Programme”. Usually, one workshop has the duration of one week. During the workshops students, teachers, scholars and art lovers are invited from the

surrounding places and involved to participate in the discussion and various other activities at a workshop. The media too highlight the activities of such workshops and their significance.

**Table No. 4.5 The following workshops were held at different museums**

Sr.	Workshop	Place	Date
1	Workshop on Conservation of Silver objects and textiles	Kachchha Museum, Bhuj	20-02-2006 to 26-02-2006
2	Workshop on Conservation of Textile materials	Watson Museum, Rajkot	04-12-2006 to 08-12-2006
3	Workshop on Conservation of Dolls Representing National and Foreign	Lady Wilson Museum, Dharampur	02-01-2007 to 06-01-2007
4	Workshop on Conservation of Textile materials	Junagadh	25-02-2008 to 29-02-2008
5	Workshop on Conservation of Textile Material	Kachchha Muesum, Bhuj	24-03-2008 to 29-3-2008
6	Workshop on Conservation of Textile materials	Junagadh Museum, Junagadh (Sakkar Baug)	
7	Workshop on Conservation of Textile Materials	Kachchha Muesum, Bhuj	16-02-2009 to 21-02-2009
8	Workshop on Conservation of The Shiv- Purana Miniature Paintings	Archaeological Museum, Jamnagar	05-02-2009 to 10-10-2009

The laboratory follows the international norms and regulations of conservation. In fact, as per the national and international norms there has to be a separate laboratory for each museum. But it is still a serious lacking observed at all other museums except the Baroda Museum. It reflects on the reality that the government authority of the Department of Museums pay grim negligence to the technical aspects. They are like recruitment of curators, assistant curators and other technical vacancies at each museum, setting up a separate laboratory for each museum, periodical quality checks and preventive treatment to new and old objects, and ensuring their safety and security.

The present research revealed that in order to handle the problems of all artefacts in government museums, at least five conservators need to be appointed. The data collected through surveys revealed that since 1985 no new recruitment has been made in the name of economy. The present employees retire and no new persons are recruited in their place. It results in to shortfall of the museum staff.

Collection at museums suffers seriously due to lack of technical hands. This reflects on grim reality of negligence paid by the government authority. Showing deep concern about this situation Shah (2009) says that curators/ assistant curators form crucial component of the museum management. It is their technical know-how and skill of working and specialized expertise that are important for carrying out preventive conservation in an efficient manner. Museums are holding cultural property which is invaluable and irreplaceable. If anything happens to it, it would cause a permanent loss to the cultural heritage of the state which cannot be counted in terms of money. He perhaps wants to convey that the government authority perhaps does not understand properly the value of this function.

In this light, he appeals to recruit adequate qualified staff on permanent basis. Recruiting technical staff on ad-hoc basis would not serve the purpose as valuable collection cannot be entrusted to a temporary staff. Moreover, commitment and trustworthiness of such staff does not go beyond doubt.

In Gujarat, there are about eight museums that may fall under the category of small museums because they have collections of objects below the number of 3000. Maintaining a separate conservation laboratory for each of them would not be cost effective. But if the number of conservators in a central conservation laboratory is raised, they can cater the conservation services to small government museums in the state.

Agrawal (1975,79-80) insists that “We have to have a scientific approach for effective preservation.” Further, discussing the scope of a scientific laboratory at museum he mentions that ‘It has come to be recognized that the Museum Laboratory not only helps to conserve, it also helps in the interpretation of the material. An ideal laboratory can help in the dating of the material, found from excavation, can throw light on the question of the level of development of man and technology...” He further says, “An experienced and seasoned conservator can often diagnose the type of ailment and the treatment to be given by visual observation and examination with simple equipment”. He opines that it needs to be reviewed how adequately we are equipped with staff and equipments to take care of precious treasure that is put to our care . The present research alerts to keep in mind that we too have several small museums in Gujarat and some of them are located in remote areas. The approach is not easy. So the conservation treatment on regular basis would be a problematic issue.

The collection at small museums is undoubtedly precious and rare as at tribal museums of Dang and Chhotaudepur. In view of the representation of

local cultures at margins and uplifting them to bring to stand with the mainstream cultures is a major issue today and it becomes a high priority task in the present context of democracy. In this light, maintaining a museum becomes a sensitive matter. Any negligence shown to such museums may amount to unrest with feeling of being deprived among the peoples at margins. A museum has to take care of this sentiment through proper management and timely conservation and preservation of objects of cultural value. This activity involves lot of responsibility on the part of the management and the conservator. But the fact of cost effectiveness remains a consideration that has to be taken in to account.

In the light of the situation that prevails in Gujarat the government may think of putting mobile units for a particular areas that can move around in the areas on demand or on call and provide conservation services. This unit may keep a temporary office in the mobile van and get connected with each other and the central Conservation Laboratory through liaison offices operating at some museum in that part of the state.

As a described earlier, conservation and preservation of cultural heritage in a form of museum objects is of prime concern and it is an important function of a museum. So it cannot be neglected any more. The present research concludes in this matter that one person cannot cater the need of conservation of more than 2 lacs objects. The director, curators and others concerned higher officers have to represent the important of conservation service in a museum and make efforts to convince the government for enough requirement of conservators in the interest of effective museum management. It should be done in the interest of the nation, as after all cultural heritage itself is a nation's property and cannot be wasted or ruined for lack of care. It will cost heavy loss is the cultural property of the nation. It has to be understood that conservation and preservation is not a single man's job. All museum staff and even visitors have to play positive role in

it. Therefore, we as human being must show love and concern for our treasure of cultural heritage that our museums store and look after.

## **EXHIBITION AND STORAGE**

Exhibition is a display of collection with a view to fulfilling laid down objectives. Display at museum carries altogether different purpose than that of display of products at shops. It involves more serious attention as it looks to fulfillment of intellectual and sentimental objectives. Walter Jones defines exhibition:

An exhibition is a serious, important and professional presentation of ideas with the intent of education the viewer. An exhibit shows and tells; that is it is an arrangement of grouping of objects coupled with deliberate interpretation of those objects according to a theme.

This can be summed up as that museum is a potent medium to express ideas through objects of historical and scientific significance. It is meant to impart knowledge and pleasure to viewers. A good and impressive exhibition needs that

- It has clear objectives.
- It should be well protected for employees, viewers, displayed objects and a building of museum.
- It should facilitate viewers of different kinds, specifically old people, handicapped, children, etc. They should not face any problem in viewing them and understanding them.
- It has to be well organized and clean.
- It should be effective enough to attract viewers' attention.
- It should have power to capture viewers' attention.

- It should have capacity to arouse curiosity among viewers.
- Objects on display should be clearly defined.
- No one including the researcher was not allowed to visit the storage area and hence no comments are included.

## **Educational Activities of Museum**

Museum is an institution of education, yet it is very different from usual educational institutions like schools, colleges, etc. It lays not restrictions or discipline of classes, goal, curriculum, examination, etc. over learners. Viewers are allowed to learn at their will. Such free style of learning makes learning at museum a pleasant experience. Keithe Tenar says, “The essence of good museum is that it informs without preaching – the process of learning should always be painless and enjoyable.” In short, pleasure makes learning experience as more fulfilling to viewers of all ages.

Earlier museum used to carry out function of education in informal way. Education used to be one of the objectives to establish and maintain museum. Today museums are non- formal institutions of education. But they are found to be more active in the sense that it organizes various kinds of activities for viewers of all different classes. For school children it organizes programs like storytelling, worksheet, workshop, lectures, drama, dance, etc. according to their age, capability and course. For aged persons, it organizes lectures, debate and exhibition under guidance of officers and guides at museum. It also organizes drama, dance, etc to attract more people. Moreover, it pays special attention to the handicapped, the old, the ignorant and the deprived minorities, etc who tend to keep away from museum.



Since museum serves as source of knowledge and entertainment to people of all ages, it can be called an ideal place for 'life long learning'. It allows everyone to learn freely in pleasant environment to the best of his capacity. It allows learning of art and culture through involving young students and common people in various kinds of multipurpose activities. These activities are mentioned specifically every year by the Department of Museums in its annual reports. Looking at the annual reports of 2002-03 to 2007-08, it is found that a list of multipurpose activities becomes a part of the preface. The list goes like this:

1. To preserve ancient art objects and specimen of natural history in a careful and proper manner.
2. To enrich museums with better collection of ancient art objects and specimen of natural history.
3. To reorganize old museums in a modern style to render better benefits of education to common people.
4. To set up new museums at a place where its need is felt for common people
5. To provide to visitors and students all possible facilities to receive education in informal manner.
6. To provide students and researchers with information and guidance fitting to their area of study and research.
7. To preserve with due care those objects in a collection of museum that become obsolete with deterioration of quality and to restore them to original condition.
8. To provide technical assistance to private museums in the area of conservation of collection.
9. To carry out taxidermy work of filling the dead bodies of mammals, animals and birds with chemicals and preservatives.
10. To organize public lectures on the subject of museum.

11. To organize film shows or slide shows for the benefits of common people and students.
12. To publish material and books on the subject collection of museum.
13. To organize special thought provoking exhibitions for educational benefits of common people.
14. To provide grant money to non- government museums for the purpose of conservation of the collection.
15. To organize camps, workshops, and educational programs in arts, science and fine arts for educational benefits of common people.

Such kinds of activities were undertaken by the museum authorities in the past. But after 1995 it is found that the above mentioned activities decrease day by day because of shortfall of appropriate staff. Dr. Bhowmik retired as a Director of Museums, Gujarat state in the year 1997. Since then appointment of full time technical director has not been made. The same may be case found at retirement of staff in all classes and categories. No new recruitments are made to replace them and recouped the work requirement arising at the museum. The data shown in the table 1 to 15 and the researcher's contact with the museums show considerable short fall in the staff consequently, resulting short fall in the staff make negative impact on museum activity including educational activities. The researcher is of the opinion that compared to 1980s and 1990s, the quantum of activities conducted is found too less and of lower quality standard.

The activities and the purposes mentioned for them reflect a broad view that works for the museum activities. But they should not remain conditions just on paper. They should become a part of the activities conducted at museum to mobilize them in a proper direction and to render sensible results. It means that the department of museum should not be satisfied just with publishing annual report every year listing these activities with a view to causing good impression on public. Public is wise enough not to be

satisfied with a list of activities. They are smart enough to look at the results in real sense and not to be carried away with claims about them. So the annual report should not remain just a ritual performed annually by the management. It has to project real picture about the infrastructure and other facilities and more importantly the technical component of the museum management. It has to show improvement in the system and its working giving out improved results. For it, two aspects need to be reviewed. The first is infrastructure and technical side and the second is responses of visitors at museums. The first can be reviewed form a list of facilities that is published every year for each museum. The second can be reviewed from the response sheets obtained from visitors who are chiefly students and researchers and persons with special interest in the collection.

For the first aspect, we need to have a glance at the reports of all fifteen museums under the government management. It is mentioned in the annual reports almost continuously since 2002-03, we do not get encouraging picture about some crucial aspects of the museum management.

## **RESEARCH AND EDUCATION**

Museum is viewed normally as source of knowledge and information. Propagation of knowledge is an inevitable function attached to it. Acquisition of collection, authentication of their qualities, originality, date, etc done at museums involves research as significant role playing. Research based on collection has main objectives such as,

To establish identity of collection

- To certify the originality of collection
- To make additions to the present collection and to knowledge related to it.

- To inquire about information of new collections in order to acquire them.
- To put collection to use for exhibition and educational purposes.

Traditionally museum is concerned about research of collection. But in recent years the scope of research has gone on much wider scale. Beyond collection, other aspects of museum too are incorporated in the scope of research. The chief among them are:

- Conservation: It involves study of basic material of collection and understanding the effects of heat, brightness, humidity and various insects on its basic quality. It also evolves new methods of conservation.
- Exhibition: To evolve new methods of exhibition. Using modern techniques to make it more effective on contemporary audience.
- Education: To develop new methods of education and to exhibit psychology related to education and to employ them in educational programs
- Management: To employ current principles and techniques of management. To use equipment and infrastructure at museum in efficient and economical manner.
- Audience or Visitors: To analyze people visiting museum. To study expectations, needs, interests and capabilities of probable visitors. To study behavioural aspect of visitors. To study impact museum on its audiences.

Earlier research activities used to be understood as a curator's responsibility. But looking to the multiplicity of research it becomes necessary that experts of various other fields are involved in to it.



Plate 111



Plate 112



Plate 113



Plate 114



Plate 115



Plate 116



Plate 117





Plate 118



Plate 119





Plate 120



Plate 121





Plate 122



Plate 123



Plate 124



Plate 125



## **Computerization**

We have entered the twenty first century which is known as a century of information technology. It is a proven fact that information and its correct processing yield good results in any area of working. That 'Knowledge is Power' and that control of information can get control over any situation to make one powerful in the world come to be the real experiences for managers today. It is further known that use of computers and its potentials would bring surprising change and improvements in the system and it can generate marvellous results. In such a time, how would it sound if you do not keep you aware about these possibilities and do not use computer for effective purposes

A glance at the reports in the annual reports since the year 2002-03, we notice that from 2005 five onwards there is a mention of computer facilities at some museums and about the arrangements made to provide computer training to the museum staff. In the recent wake of computerization, it is obvious that the government has provided ample grant to spend on getting computers and networking facilities and, as a result of it, each museum might have arranged for the facility. But getting facility is not enough. What counts is its proper and maximum utilization for various purposes at museums.

Museum basically is an institute that deals with information. Processing of information with feeding or storing and retrieving it often turns out to be frequent need at museum. How much information one can avail at it and what is its quality to help motivation of study and research form two components to determine its value. If such is the nature of the institution, computers and networking comes out to be its dire need. Basically museum means networking information of the past with the present and that of the present with the future possibilities. So computers cannot never be avoided. In fact, each has to be equipped with the latest computer and networking

technology with staff with sophisticated training and qualifications so that the facility can be put to its best utility. The reports published every year do not project this kind of zeal and willingness on the part of the management. They do mention about some scanty facility and the training to the museum staff. But all these sound too ritualistic. Under the impact of bureaucracy and typical attitude of government employees a tendency of shying away and dis-interestedness is found to be overpowering their minds to restrict any chance of improvement or innovation.

## **CHAPTER V**

### **DISCUSSION, SUGGESTIONS AND CONCLUSIONS**

Museums have educational value and it has been accepted almost universally. This view is based on a traditional belief that our past is our teacher and we derive valuable lessons from our history that narrates our past. Our history narrates our story of our strengths and weaknesses and our opportunities and threats. This is what history brings to us through stories of kings and emperors, sagas of brilliance and successes and through it we learn lessons to accept the good and to discard the bad. History teaches us to know things, value them and receive these features of success for further development. This is what we mean education. Museums being the past frozen in stones and wood articles of art bring to us our past. Through it, it brings to us many lessons on art and culture. We need to read stories carved and marked on stones and wood exhibited in museums. A visitor going to a museum cannot just afford to pass by those art objects and pay no attention to them. Individually he may not realize the loss that may incur to him. But in terms of cultural community it is a great loss. In fact, in view of cultural health of mankind looking at our past is the prime requirement. Therefore, Jawaharlal Nehru has to urge people in his “Letter to Indira” not to ignore but value the past and pay sympathetic attention to our ancestors because they bring to us many lessons to learn (Nehru, 951).

In 1972, the ICOM defined museology as under:

Museology is museum science – It has to do with the study of the history and background of museums, their role in society, specific systems for research, relationship with the physical environment, and classification of different kinds of museums. In brief, museology is the branch of knowledge concerned with the study of purposes and organization of museums. (Jain, 2001:104)

Education is inherently attached to the very existence of museum. Earlier significance of museums was not counted properly for royal craze for riches and fame. It happened to be a show of riches in the midst of shower of flattery for the one who possessed the collection and it earned him fame. Under the British impact in India, it became a show of pomp and flattery for princes and kings. At that point in time no one thought about educational value of museums.

Educational view is a modern development. It belonged to the post independence times. It was partly under the impact of the European Renaissance and the spirit of free India that people availed a space recognizing their participation in the public arena. By that time museums ceased to be royal possession. They were undertaken by the government of the time and also they became public property in to which common people was allowed an entry. As a result, people are allowed participation in different museum activities and earn benefits. Public museums may have their specific goals and objectives to achieve. Museums under business organizations may also have business motives in terms of development of business and profit. But when museums become government enterprise they carry different connotation and it is that of social commitment. In this respect, museums have to carry out a specific function as obligation to human society and that is education. A museum under government takes it as its serious objective to educate public about the cultural heritage. It also considers its primary objective and priority to support school and college education with different museum activities. The priority remains just in front of them ever to fulfill. It accepts its primary function to make people aware about the value of their cultural heritage and that it can impart valuable lessons to growing members of the society.

With this view in mind, museums are attached to educational institutions, specifically primary and secondary schools. Students are often brought to museums by their teachers and the teachers explain to them art objects, their

relevance in time and space, their cultural significance and contribution that they can possibly make to cultural growth of community and to growth of human mind. Visits and trips are often organized by schools under the regular teaching plans and projects are given to students on specific subject in museums. Thus, it does not remain just a visit but students are involved in various activities and their active interest and participation generate in them understanding about the subject. Thus, visitors do matter in respect of museum activities.

### **Role of Museums**

As mentioned earlier at several points in the discussion, museum has a vital role to play in human life and society. It can make valuable contribution to growth of an individual and also cultural growth of human society. Both these fields seem to operate separately but they are closely connected with each other. Both can exert influence mutually on each other. An individual's growth can have strong positive impact on cultural growth of a society and a cultured society can provide cultural environment which is conducive for an individual's growth. In this respect, education is counted as prime consideration. Further, in view of the role of museum, museum activities are seen as well connected with education. This education can be the kind that an individual receives at schools and colleges. There may education of another kind which broad based. It is community education. Both these fields of education apply and explore study and research on human life. Museums can serve as laboratory to experiment knowledge on human life. All studies on human life aim at affecting improvement and betterment, so that man lives in healthy and harmonious environment on this planet. In this light, all studies today are focused on human environment that comprise man's surrounding. Dr. S. M. Nair who was planning officer at the National Museum of Natural History, New Delhi reflects on this point in his article, "The Role of Museums in Environmental Studies". He says,

Environmental study is a broad term which may encompass all studies related to man and his environment. This can be the natural environment as well as cultural environment in which man lives. Every museum tries to deal with one or other aspect of man's environment – past, present and future. An archaeological museum such as one here at Mathura exposes to us the cultural environment of certain phases of the past history. An art museum deals with another aspect of man's cultural environment. And a natural history museum deals with the natural environment of man.” Further he says. Museums are potentially equipped with the unique facilities of effectively communicating with the public through exhibits and activities. Reaching all sections of the public throughout the country can hardly be achieved through those big museums clustered in large cities. Small museums at district levels distributed throughout the country can and should effectively undertake such a responsibility by making it one of the essential aspects of the museum function.

Stressing upon a need to relate public and museum, he says: What is needed is to develop a new symbiotic relationship between the public and the museums. No other area of human interest can bring about such an abiding interest of the community in what the museum has to offer to it in the field of environmental problems, telling society of the need to maintain conditions under which man and nature can exist in productive harmony.

Nair suggests some actions on the part of the natural history museum,

1. To show man's place in nature
2. To show the ecology of other living forms
3. To present the immediate environment of man
4. To present the role of man in nature conservation

The environmental aspect of the museum activities very well goes with people's participation. It is people's participation that arouses interest and curiosity in them to know more. Such kind of habit should be encouraged among students and general people. Museums' role counts in this respect. Museum can attract students and people through its capacity of entertainment. Once people's attention is drawn to objects in museum they will care to see what they have to convey. This is a vital point. People usually shy away or avoid anything like serious learning. Hence, a modern view believes that learning has to be clubbed with pleasure or delight. Secondly, illustrating knowledge is vitally important to help learners to understand things. Students read books for knowledge. A teacher explains it to them at his best. But until they have illustration in the form of live objects or pictures they will not get things well. Objects at museums provide them ample illustration on various subjects and looking at them would help their learning. This rather provides them a good ground of interaction for better understanding.

Objects at museums speak to us. It is not heard in sound or read in words. Yet the message it intends to convey has to be received correctly. It requires on a visitor's part sensitivity to get that message. Museums do this. They help visitors to cultivate in them sensitivity to read a message embedded in art objects. As a visitor develops contacts, it allows him to interact with art objects. The material, design and some specific features of art work or crafts work unfold to him details about its time and place of creation, genesis and history, etc. He may further line out its development up to the modern days to see what use it is put to. Based on it he can further think out an idea or a method to put that to innovative use. This kind of thinking leads to growth and development of human society with addition of more opportunities and comfort to live and work.

The government museums in Gujarat carry serious objective of performing dual role of education. There are large museums and small museums too. The museums located in big cities like Vadodara, Bhavnagar, Junagarh, Bhuj, Rajkot etc. are developed on a greater extent. As compared to them, smaller museums located at off-centred and remote places have very little development. Since they are located away from the centre in some remote corner or tribal area in the state very poor contacts and care are maintained. It results in negligence on the part of the government. These museums are underdeveloped and are deprived of good facilities and opportunities. Whatever little development is visible with them it may mostly be because of the government schemes and subsidized museum to encourage developmental activities in these unattended parts of the state.

In my view in the modern time tourism has developed in a way providing information on various museums to help the museum to cater its services for the benefits of the visitors along with education. More importantly in the modern context of travel and tourism, they can serve as potent centres to attract huge tourism from foreign countries. But along with it, we need to pay some attention to small museums too. The span of the present government museums may be extended in the form of smaller museums at all district and taluka centres. It can prove a good effort of “reaching”. Need to reach out again is an important aspect as all people can not visit museums. This is true about museums at off-centred places or in rural areas. In such cases, mobile unit might be set up to visit villages and town and showing to people that there is something of their use and interest at a museum nearby. Further, in this age of computerization, websites may be created to put museums on the web so that people sitting at their places can also visit museums and take its advantage.

In the present time, RTI is a facility through which right to information is made available to all citizens of India. It is done with the recognition that



information is a vital element in the modern life. One who knows rules and enjoys power. Hence we can get information about the objects in the stores which are not shown in the galleries.

In the light of the role of museums, we have to recognize that museums are not static places of exhibitions. They are dynamic centres of education. To public and particularly to younger students at schools and colleges and in the wider interest of human society as a whole they serve as temples of knowledge that should be visited over and over again. Each visit to museum avails to us live contact with our past that serves to us a good dictionary of knowledge. Museums can serve as windows to our cultural and natural environment to allow interactions can take place between the beholders and the objects. Museum can provide to younger generations a feel the magic of the past and to learn lessons for the present. It can for him environment and ability to think about future. Museums thus have to carry out lot of expectations that would benefit any human community in a significant manner.

In view of broad based objectives, the government museums in Gujarat need to be uplifted from their present status to acquire prime focus both from the administrators and the beneficiaries. Administrators are the care taker of precious treasure of any community held at a museum over the centuries. They can not let go their responsibility like that and pay negligence to what they are supposed to do as caretakers. The society has assigned them a responsibility and they have to consider it as pious duty in the interest of the present and the future generations of our society. Hence I suggest the following activities to improve the conditions of the government museums in the state.

1. Research: To study local flora and fauna and geology to ensure supply of correct information on the immediate natural environment

of the place. Let research be not casual but a sincere commitment to focus on the environment.

2. Proper Presentation: Proper display of object is the basic requirement to achieve desired results. Exercise utmost caution in presenting ecological themes through dioramas. “Exhibits are, no doubt, inanimate objects, but they have within them a most powerful ‘silent language’ through which they communicate to the viewer, no matter what the curator wants to communicate”
3. Educational Activities: Both for adults as well as for children. Nature walks, hobby clubs (collecting feathers, leaves, minerals, etc.), teacher training programmes, creative activities such as painting, drawing from nature, nature photography, pet keeping and similar activities.
4. To complement to advancing environmental studies and to develop a new environmental ethic in society.
5. To help to reduce pollution and indiscriminate use of natural objects, to prevent decay and destruction of nature.
6. To explain man’s role and responsibility to nature and natural environment in the interest of healthy, hygienic, and harmonious coexistence through tremendous scope bringing about a new environmental ethic – social, cultural and natural.

Hence it is concluded that the cultural museums can play a vital role in fighting maladies like racialism, religious fanaticism, casteism, communalism linguistic parochialism and so on and that exhibiting a sculpture or an antiquity, torn away (disassociated from) its social context and cultural environment that produced it may fall short of the ideals in effective communication to the public.

## **Visitors' Response**

Visitors to museums may comprise students and general people. The target audience consists mostly of students and researchers who pay visits with serious and specific objective. General public hold casual view of the matter. Therefore, the important aspect is how they benefit them with knowledge through proper utilization of its collection and facilities at museum. Various objects are collected and organized for effective display and visitors look at them while they pass by them. Its basic purpose is to present knowledge about objects to visitors. The arrangement and display of objects unfolds to visitors' knowledge in the form of stories of the past. Objects at a museum have huge number of stories of the past frozen in them. Museum management has to bring these stories to visitors and establish contacts between them so that they can derive knowledge. The primary object of museum management is to do it effectively.

Primarily museums are put to use for students' purpose of enhancing what they learn at school and by reading books. Objects at museums supplement their knowledge by direct exposure to objects. Objects serve as illustrations of stories that they read in books and learn from their teachers. These stories need to be explained to them. The museum management has to serve this purpose through effective display of related information on all objects. Information is prepared in the form of plates that can be fixed with each object displayed in it. A visitor looks at it and gets information. It may further arouse in him interest to know more about the genesis and history of an object and at it a guide at museum helps a visitor. This helps him to understand information and get knowledge about an object. It enriches his mind with more knowledge. Teachers know this quality of museum objects and so they often take students to museums. It is mentioned earlier that with a view to imparting better exposure and understanding of related subjects,

educational visits are organized by schools. Students are taken to museums from time to time so that they get live touch with objects and feel what they listen from a teacher or read in books or museums can be maintained. Objects at museum need not be treated as dead collection. If you treat them dead they will remain so. But if you develop sense to find spirit of life you may find them vocal. They store number of stories in their hearts. Stories are engraved on them in the form of structure, art work and designs. Like any human being they are eager to tell their stories. On visitors' part, they should keep an eye to read those stories and ear to listen to them. They should learn how to read them or listen to them. Students' need to be taught this and that is where the role of education counts.

Museums should not be taken as static sites of exhibition. They can in fact serve as dynamic centres of education and extension of educational research. They can serve as windows to the culture they exhibit and through it other peoples and culture at large in the world can have a peep in to it. It thus provides a platform to different cultures to meet and interact. It opens scopes for cross cultural exchange to bring the world communities closer to form a larger human community. So when a correct view has to be formed these things should be understood and valued. Due arrangements need to be ensured by the museum management in order to honour such realistic view of museums. Museums should not be viewed as just buildings. They serve a place that provides to students and visitors live touch with past. There are museums too that are kept in open like botanical gardens, medicinal gardens, zoos, aquariums, etc. They are carefully maintained. At such museums students get good exposure through a close contact and observation of plants, animals and fish in large variety and in varied shapes and colours. A museum that is set up in a building is artificial, while natural museums are basically nature's creation with little modifications to suit the purpose. Both kinds of museums fascinate students equally during their studies. The focus of the present study is,

however, on museums set up in buildings. Since schools these days often organize students' visits to museum there is usually a heavy rush of students at museums. Consequently, students of schools form a major corpus of visitors at museums.

Students at college too find museums useful and as valuable supplement to their studies. Compared to school children who have their learning under total guidance and control of teachers, students at colleges do their study partly under teachers' guidance and partly on their own. In order to make study more meaning and relevant, they are supposed to discover reference material from library and other related sources and draw material for their purpose. It is mentioned earlier that with a view to imparting better exposure and understanding of related subjects, educational visits are organized by schools.

For researchers and scholars carrying specific purpose museums serve sometimes as place of pilgrim where they get inspiration for new ideas, vision and methods. It is one's capacity to receive that works here potently. It is one's creativity and imagination that work actively to inspire new ideas for new creation. Objects at museum possess capacity to inspire new ideas and in it museums have significant role.

Visitors to museums can be classified as under with their motives and expectations from a museum. The table below provides the detail of their types, level of education with them, their need and their expectation in view of educational value of museum activities.

**Table No. 5.1 Profile of Visitors**

Visitors Value	Percentage	Age Group	Level of Education	Objectives Motives	Expectations from museum	Value
Researchers	Low	25-45	High	Knowledge, Understanding, Generating new ideas	Resource Centre	High
Academicians/ Teachers	Medium	25-60	High	Extension of Knowledge, ideas & applications	Laboratory of teaching	High
University/ College Students	Medium	25-35	Medium	Information Technology	Tapping relevant information	High
Cultural Activists	Low	25-45	Medium	Exposure and exchange of cultural interests to generate awareness and pride for culture	Centre of exposure and platform for exchange	High
Persons with specific interest	Low	any age	Medium	Inspiration, ideas and subjects for artistic creation	Resource centre	High
General Public	High	Any age	Medium / Low	Information Magic, Pleasure	Place of entertainment	Normal
School Students	High	10-12	Medium	Supplement to study at school	Centre of learning	High
School children	High	3-10	Nil	Intiation to study through generating interest in culture	supplement of story book	High
Kids & boys	Low	5-15	Medium / Low	Entertainment & Surprise	Place of joy & entertainment	Normal

These details should be taken as 'ought-to' condition of museum activities. They can be drawn to the ground of current trends of development. They are used as parameters to judge the performance of different government museums in Gujarat.

One thing gets clear from the table that museum can earn high value when it caters to expectations of people who visit it time and often. They might have some specific purposes and interests or they may have just general view of getting entertained. These people may include students, artists, teachers, researchers, social and community workers, etc. They may also include illiterate persons who do not hold specific view and objectives on life. Irrespective that these visitors go in low or high number, museum has to equip itself adequately to cater to the need and expectations of all these on adequate ground. It is not the quantity that counts for value of museum. It is the quality and utility value of museums that go as high concern in the modern context. So museum activity as a whole has to work out its plan in such a way that laid down objectives are carried out properly.

As discussed in earlier chapters, museum activities include collection of objects and their effective display, and also their proper maintenance. Maintenance time and often should remain a prime concern for fresh look, healthy appearance and consistent performance of objects. These things are essential to upgrade their quality and functional value. Good museum management has to ensure it. Sensible management does not treat objects as mere physical entities. For them, objects at museum are rather living entities. They are alive for their cultural value, for talking stories of past and for history they hold in them. Likewise, they are felt as alive for their relevance in the present. Over all these, one may feel them living entities if he gets in interaction with them and that arouses in him curiosity and interest for further exploration of knowledge about them. These objects are representatives of past in the present and they may pave the way for knowledge in future.

They may serve as cultural ambassadors of the past to the present. Sometimes they may talk like fortune tellers through stories of successes and failures. Museum management has to keep this dimension before their eyes when they deal with objects at museums. They are supervisors not to just take care of physical condition of objects. They read stories lying inside those objects and bring them to visitor in the form of guide material, information brochures and literature.

In this it is my observation that galleries of museums may serve as “the study rooms of museums”. We may also think of Molly Harrison (1956) who says, “the museums if they are to continue to have any real function cannot avoid serving education and education if it is to be effective dare not neglect the museums”. She further says, “Well exhibited galleries of museums are more informative than any textbook”. Museums are supposed to provide with effortless education as well as entertainment to its visitors. The bookish knowledge is much more theoretical and incomplete. It has to be supplemented by seeing, feeling and realizing real objects which the book is written upon. Museum objects, by virtue of their three-dimensional effect, are more appealing to the human mind. It is for the reason that museum education is learning by seeing the slogan, “Looking and Learn” was introduced to the museum world during Second International Campaign of Museums organized by ICOM in 1967-68. The slogan represents the very spirit of museum- education. Therefore, a museum has to keep education as high priority in its policy.

If we look at the composition of visitors to museums as indicated in the table earlier we find that there are several dividing lines noticed among different segments. One is interest that is generated from self. Two is education that is acquired in the course of one’s living. Three is objective or motive that goes as per one’s needs and aspiration in life. These three form three dimensional expectations that museums carry in terms of their value. The museum management has to see that these three dimensional



expectations are duly fulfilled and it paves the way for further growth of mind and development in the field of activities. This is the basic thing that is expected from museum. It is a different thing how well and effectively it is done. It gives reflection whether museum management makes it economic, cost effective and result oriented enterprise. If it is done it can benefit visitors to fulfill their objectives. It is in fact the beneficiaries that count important in the respect that their responses can provide significant facts about museums in view of their needs and expectations and it is here that one gets feedback to what is done and how well it is done.

The response sheet or feedback sheet that was prepared and circulated among selected respondents. The respondents include workers or staff at museums, visitors, experts and academicians. They are meant to supply us with useful information that helps us to develop insight in to deciding the value of government museums. But before we get in to the responses we better look at the composition of visitors at different government museums. The details below (the data has been collected from the Department of Museums, Gujarat State, Vadodara) focus on the amount of inflow of visitors to all fifteen museums:

**Table: 5.2 Visitors at Government Museums**

Museum and Picture Gallery, Vadodara

Year	Visitor			Total	Income by Entry Fees
	Local	Foreign	Student & Teacher		
2008-09	2,37,900	696	1,39,200	3,16,838	27,64,990
2007-08	2,05,755	644	77,276	2,83,675	24,37,415
2006-07	1,88,455	647	1,29,610	3,18,702	24,15,750
2005-06	1,86,001	527	1,11,723	2,98,251	23,01,845
2004-05	2,07,261	474	85,177	2,92,912	24,25,625
2003-04	1,95,535	489	73,760	2,69,784	23,34,035

Watson Museum, Rajkot

Year	Visitor			Total	Income by Entry Fees
	Local	Foreign	Student & Teacher		
2008-09	21,775	87	5,637	27,504	53,537
2007-08	18,776	171	8,879	27,846	54,981
2006-07	19,611	180	9048	28,884	57,270
2005-06	19,890	159	5402	25,451	53,128
2004-05	22,905	97	6619	29,621	57,279
2003-04	10,013	65	2604	12,684	25,880

Kchchha Museum, Bhuj

Year	Visitor			Total	Income by Entry Fees
	Local	Foreign	Student & Teacher		
2008-09	42,956	658	17,599	61,213	1,36,411
2007-08	3,473	81	1,780	5,535	12,776
2006-07	Closed for reconstruction since the 2001 earth quake				
2005-06	Do				
2004-05	Do				
2003-04	Do				

Junagadh Museum, Junagadh (Sakkarbaug)

Year	Visitor			Total	Income by Entry Fees
	Local	Foreign	Student & Teacher		
2008-09	19,742	9	5,672	25,423	45,606
2007-08	21,433	10	8,469	29,912	51,835
2006-07	22,696	19	11,523	34,238	57,865
2005-06	21,005	7	11,072	32,084	53,432
2004-05	4,432	4	5,437	9,863	14,501
2003-04	Closed due to damage by the 2001 earth quake				

Darbar Hall Museum, Junagadh

Year	Visitor			Total	Income by Entry Fees
	Local	Foreign	Student & Teacher		
2008-09	1,18,468	330	15,217	1,34,015	2,68,653
2007-08	1,17,424	321	13,906	1,31,651	2,64,804
2006-07	1,00,210	307	17,298	1,37,805	2,32,718
2005-06	87,475	338	15,965	1,03,678	2,36,185
2004-05	1,06,498	251	10,639	1,17,338	2,36,185
2003-04	83,684	104	13,782	97,570	1,86,310

Prabhas Patan Museum, Prabhas Patan

Year	Visitor			Total	Income by Entry Fees
	Local	Foreign	Student & Teacher		
2008-09	1,369	26	264	3,632	4,302
2007-08	1,494	15	87	2,987	3,825
2006-07	1,798	21	286	4,081	4,932
2005-06	1,616	30	323	1,969	5,055
2004-05	1,967+3,295	29	578	5,869	5,962
2003-04	1,976+2,828	09	214	5,027	4,616

Lady Wilson Museum, Dharampur

Year	Visitor			Total	Income by Entry Fees
	Local	Foreign	Student & Teacher		
2008-09	2,46,883	-	44,610	2,91,493	Free entry
2007-08	2,91,872	0	39,985	3,31,858	Free entry
2006-07	3,08,012	8	62,700	3,70,720	Free entry
2005-06	3,14,056	0	29,941	3,43,424	Free entry
2004-05	4,49,194	0	26,941	4,76,135	Free entry
2003-04	3,04,134	0	32,492	3,36,626	Free entry

Archaeological Museum, Jamnagar

Year	Visitor			Total	Income by Entry Fees
	Local	Foreign	Student & Teacher		
2008-09	32,428	146	325	32,899	72,481
2007-08	Closed for repairing work				
2006-07	29,847	276	895	31,018	74,389
2005-06	32,426	251	2,062	34,739	79,464
2004-05	32,144	132	1,028	33,304	71,916
2003-04	39,780	83	1,682	41,545	85,392

Saputara Museum, Saputara

Year	Visitor			Total	Income by Entry Fees
	Local	Foreign	Student & Teacher		
2008-09	87,561	39	16,930	1,04,530	1,94,002
2007-08	81,849	36	16,996	98,881	1,82,594
2006-07	71,408	11	19,553	90,952	1,62,899
2005-06	57,993	8	13,304	71,305	1,29,690
2004-05	67,224	11	16,858	84,093	1,51,856
2003-04	73,779	0	17,750	91,529	1,65,308

Barton Museum, Bhavnagar

Year	Visitor			Total	Income by Entry Fees
	Local	Foreign	Student & Teacher		
2008-09	4,936	115	3,907	8,956	19,525
2007-08	5,006	125	2,003	7,134	18,265
2006-07	5,141	127	3,997	9,265	20,629
2005-06	5,389	117	1,793	7,299	18,421
2004-05	6,778	155	1,823	8,756	23,129
2003-04	6,890	61	2,144	9,095	18,974

Sardar Patel National Museum, Bardoli

Year	Visitor			Total	Income by Entry Fees
	Local	Foreign	Student & Teacher		
2008-09	14,761	8	1,488	16,257	Free entry
2007-08	12,579	21	3,041	15,641	Free entry
2006-07	13,713	9	3,806	17,528	Free entry
2005-06	19,288	24	2,116	21,428	Free entry
2004-05	18,814	35	3,545	22,394	Free entry
2003-04	14,756	27	3,361	18,144	Free entry

Shamlaji Museum, Shamlaji

Year	Visitor			Total	Income by Entry Fees
	Local	Foreign	Student & Teacher		
2008-09	10,341	1	7,063	17,405	Free entry
2007-08	18,300	-	2,900	21,200	Free entry
2006-07	16,700	2	5,522	22,224	Free entry
2005-06	19,953	0	2,951	22,904	Free entry
2004-05	25,136	0	5,317	30,453	Free entry
2003-04	22,196	0	6,646	28,842	Free entry

Chhota Udepur Museum, Chhota Udepur

Year	Visitor			Total	Income by Entry Fees
	Local	Foreign	Student & Teacher		
2008-09	6,304	127	911	7,342	Free entry
2007-08	7,807	76	180	8,063	Free entry
2006-07	8,000	10	1,545	7,920	Free entry
2005-06	12,115	141	520	12,776	Free entry
2004-05	18,304	258	876	19,438	Free entry
2003-04	7,526	0	1,882	9,408	Free entry

### Vadnagar Museum, Vadnagar

Year	Visitor			Total	Income by Entry Fees
	Local	Foreign	Student & Teacher		
2008-09	2,518	06	1,081	3,605	Free entry
2007-08	2,616	-	663	3,279	Free entry
2006-07	6,345	03	1,572	7,920	Free entry
2005-06	8,259	05	2,544	10,808	Free entry
2004-05	10,000	22	9,500	19,522	Free entry
2003-04	18,235	30	23,700	69,185	Free entry

The above table shows the flow of visitors to the government museums in Gujarat during last five to six years that it is increasing year by year. The table above show several trends about inflow of visitors to museums. They may be understood as upgrading, downgrading and static. The inflow of visitors at places like Vadodara, Rajkot, Junagadh, and Bhuj shows upgrading trend, while visitors at museums located at Prabhas Patan, Dharampur, Jamnagar, Bardoli, Shamalaji, Chhota Udepur, Vadnagar, Patan show decreasing trend. The museums at Bardoli and Bhavnagar show an almost static trend. Foreign visitors and students and researchers too show similar trend. Money raised through collection of fees is no issue as free entry is allowed at some museums. The concern here is how many more beneficiaries take museums as place of learning. The figure given about number of school students would be misleading in this regards. Since visit to a museum becomes as mandatory activities imposed as teaching plan and method usually by a government agency it is taken by teachers merely as ritual and students too take as good change from teaching at school. It allows them to move out of the class and enjoy like a trip. So these government figures might be deceptive in the sense of assessing the educational value. Mere quantity does not count here. The quality of impact on students, researchers and other beneficiaries has to be considered. So here we do not look for higher figure as to how many visitors took

benefits for education and research, but to what extent visit to museums helps students and researchers in their studies by getting them new information and knowledge. It will affect their capacity to understand things and think out new ideas and methods. In order to work out this level of performance that whole system at museum has to activate with a cause to contribute to education. One successful beneficiary would stand apart from a huge crowd with his motivation to learn. He should take the benefit of museum for study and mental growth so that they show good capacity to generate new ideas and method of learning. It is in the way that intellectual growth is made possible. So in this regards, government museums in Gujarat need to continue their support program for school children and students at colleges and universities. But instead of making them just routine activities they would make them more interesting by interactive sessions and seminars. But the government museums are managed in a stereotypical way. At present, they appear like just a bureaucratic enterprise operating under egotistic officers. These museums need to be handled in a more sensible way.

### **Value of Museums - The Present Scenario**

A museum is valued on two grounds: It is valued for its cultural heritage and for its educational dissemination. It is in the first sense that it preserves its collection of objects that hold cultural history of people. Through effective display of these art objects, it brings to the people in the present the cultural history of a country. The purpose is that museum provides them a platform to relate them to their past history and the heritage. It rather acts a care taker of a country's precious heritage which remains a matter of pride for its people. It is also valued for its educational capability. It provides a platform to the people to interact with their past. This becomes a ground for people's learning. They read about their past and know its strengths and weaknesses of their past rulers and leaders. They also learn about their successes and failures through analysis of the

conditions that prevailed then. This exposure brings to a visitor number of things to learn and follow. Thus, a museum holds dual significance in the cultural life of people.

One point is clear about this dual significance that cultural value of a museum is static in nature as it remains the same over a period of time. It does not increase nor does it decrease under any condition. It is basically represented through art objects displayed in a museum and it marks quantitative change. As the collection increases it might increase and as the collection decreases it goes down. Whereas, on the other hand, educational value of a museum makes qualitative change in people's life. This kind of value depends upon sensitive quality of influencing, evocating and inspiring new ideas and thinking to affect the minds of beholders. Some of the objects are so evocative that they capture visitors' minds and arouse creative thinking in their minds. It is creative influence that works to bring new thinking to visitors and they learn new ideas. This learning marks qualitative difference for their mind's capability. It enhances its sharpness and makes it active to generate new ideas. But this kind of significance is inevitably interrelated with collection and dependent more on quantity, variety and exquisite features that the objects possess. Hence, in order to work out significance of both these kinds to the benefit of people the museum management has to work in a sensible way.

The first requirement is that museum management has to be entrusted to a person of high caliber in the respective field. It is desirable that he is a man with high qualifications in the subject areas like museology, archaeology, history, etc. and should possess innovative mind to generate new ideas on the subject. He should be a recognized scholar with international reputation and participate actively in debates, discussions, symposiums and conferences and also involved with projects on national and international levels. Such a person can be a good leader to lead his team at a museum. It



is with high calibre and innovativeness that he can handle the museum management in a more sensible way.

But if one looks at the situation in the present he may find it bit frustrating. In order to have a comprehensive view of the system at a museum, observations are obtained from persons who are acquainted with the museum organization. So with an idea to obtain correct picture about the present status of the museum management at the government museums opinions are collected from different persons through a comprehensive questionnaire. Accordingly, the museum management has three chief areas to manage such as:

- A    \*    Administration:    Museum staff and expertise, human comfort, security arrangements.
- \*    Finance:            Carrying or managing finance, optimum utilization of finance.
- \*    Structural and infrastructural issues
  
- B    \*    Organization:        Collection, Documentation, Display, Lighting, Maintenance.
- \*    Conservation and Restoration.
  
- C    Public Relations:    \* Educational Activities and Extension Services.
- \* Research activities.

The Government museum is a huge organization and the government maintains it by spending huge amount. The budget allocated for museums is fairly big. This is people's money and it has to be utilized efficiently. The Government museums in Gujarat has a huge administrative set up in which various functions, the requirement of staff, level of their qualifications, duty that they have to perform, the target time and the end

result as expected of their performance, etc. are well specified. It is understood that such an elaborate system must have been conceived and established by persons of eminence in interest of wellbeing and mental growth of the people of the state. Such a huge system that involves huge public funds has noble aim to work out. It is entrusted to the government administration since the independence and the state undertakes its management. There are 15 museums under the Directorate of Museums and all are spread out in various districts of the Gujarat state.

Till 2011, the apex position of the museum organization was held by an officer appointed from the technical side. He was an expert in technical matters and looking after the technical side of the curatorial management at the museums. Under the director, each museum is headed by a curator or assist curator and he was supported by the staff appointed under him. The present structure of administration was satisfactory but it is not ideal. But the situation is changed in the present scenario. The technical director retired and in his place a person from GAS cadre is appointed who is sound in administration only. The problem is that the director has his own field of technical work and along with it he also has to take care of major functions like administration and finance. This is not an ideal situation. The director has to carry excess burden of these two major departments. Other minor departments like safety department and public relations departments do not receive due attention from the top management. Hence, the system demands some major changes. It is observed that curator has also to perform the non-technical functions like administration, finance, etc. As a result, he is unable to pay total attention to technical matters that form a sensitive part of the museum management. It is noticed that at present five museums have non-gazetted officers. This is not a desirable condition. Further, the director hails from the technical field and he is expert in the area. But he has no assistant or deputy directors to assist him. He has to look after both the technical functions and administrative functions himself.

This exerts heavy burden on him that does not allow him for thinking out innovative ideas and methods by which the museum can impart valuable contribution to the cultural life of a society. As a result of such a situation, routine jobs are performed well in terms of the conformity with the government procedures and regulations and it would get audit clearance too. Thus, on paper it appears perfect and complete but the spirit is missing. If the management lacks sensitivity it cannot be retained the features that can be retain real value for the museums.

Since the museum department is fairly big and its system is so elaborate it has to have a leader of high capability to manage it efficiently. The department has to carry an objective to become a true centre of learning to carry out its dual objectives of keeping up cultural and heritage value and enhancing educational value. So it requires a person with expertise in the field of Museology to be able to manage the museums under him and connect them with the current developmental trends. A museum builds up its reputation on this ground. But one finds to his surprise that the museum department is headed by an officer of the G. A. S. cadre. This government appointment may have its denotations and connotations to carry and it is the attitude of authority. The staff under him is supposed to carry out his orders. Such an environment turns the office in to bureaucratic set up with government rules to prevail everywhere. But under the burden of bureaucratic attitude professional spirit may lack. In the rigidity of procedures and regulations, one is not allowed to say things. No importance is attached to an opinion of a person on a job. The head of the management may be skilled manager of any affairs with advanced training in administration. But when it comes to dealing in the related area of museum management he may not be able to show insight for lack of knowledge about the spirit of the museum function. The result would be that desired results cannot be rendered from such a management.

In order to render desired results in terms of the educational value, the museum management has to be put in the hands of strong leader and efficient team work. To render effective results, a museum has to have strong administration with effective management. The museum management involves basically two aspects: administration and curatorial management. One is management aspect and the other is technical aspect. Both these aspects are equally important and so they need strong management system with a qualified officer to head it. What counts important here is good team work under efficient leadership. Any museum can make its leadership with strong head at its helm. But this head has to obtain active support from his assistants. Accordingly, a museum needs two deputy directors next to the director in the hierarchy to take care of these two aspects. If this does not happen the entire load of both the aspects lies on the director and he is unable to carry it effectively. Hence, separate heads need to be appointed to look after these two important functions at museum. But it is found to our surprise that no separate appointment is made in the cadre of a deputy to assist the director in this respect. The director has to look after both these function himself. Accordingly no authority is delegated to any other senior member to reduce the burden of the director.

The ideal administrative structure for the government museums would be with a director at the helm, two deputy directors/assistant directors to look after two aspects of museum management, curator for a big or a cluster of small museums and the other staff below them. This is supposed to make a pyramid like structure with adequate staffing with adequate sharing of responsibilities at a museum. Each department and function at a museum should receive due consideration from the management. But it is noticed that in the present administrative structure there seems to be a vacuum of officers to share the director's burden of responsibility. The two diagrams below explain that there are a few positions available at the top and the

responsibility involved is the maximum. As one goes up in the hierarchy his responsibility increases and one goes down in the hierarchy his responsibility reduces. At the base of the structure many positions are available and each one has to carry out little responsibility. So an officer at the top needs assistants under him who would look after different functions and report to him about the day to day status and progress of the work. With good number of officers the management becomes easier and more effective. But it is noticed to one's surprised that below head of the department no post of class I officer is provided in the structure. There has to be at least two posts of deputy directors under the HOD who would assist him to look after the two aspects of the museum management, administration and technical side. But since this part is missing in the administrative structure the system appears ineffective and weak to achieve desired results.

Diagram: Administrative Structure :

**TOP** - Workforce – minimum

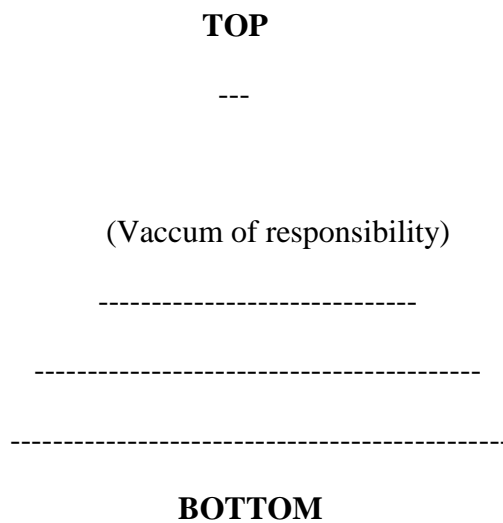
\* Liability - maximum

\*\*\*\*\*

**BOTTOM** - Workforce - maximum

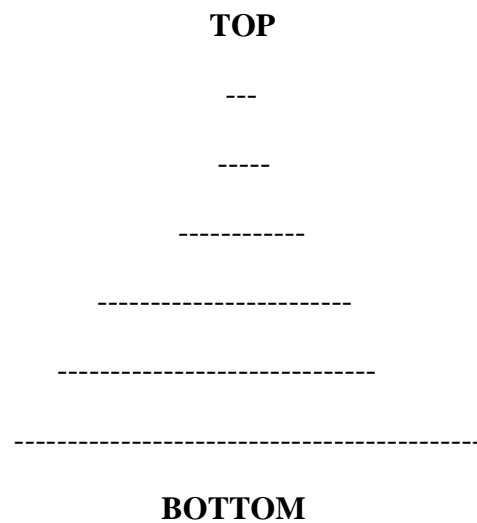
Liability - minimum

## Present Structure of Administration



Vaccum is noticed in the delegation of authority and a result the top management is overburdened.

## Ideal Structure of Administration



The authority is delegated down the top management with consistency and so the Top management is relieved of extra burden

In the above diagrams one diagram show the extent of responsibility involved at different levels in the administration and also poses a picture of an ideal structure of administration as against the present structure. The present structure is not satisfactory. Although it is revised and restructured many times. It is done according to administrative and financial resources available. The result is that administrative and financial constraints imposed certain undesirable conditions that the structure of the museum management does not remain ideal. Administration and finance appear to be the only concern for the management and the technical aspect is grossly ignored.

It is suggested that the pyramid type pattern of administration would be the ideal structure and perfect pattern for the organization. This structure is good for an organization that has wide spread span of activities. Under this pattern there are several levels of subordinate staff to assist the director. At the base level there is more work-force employed and they carry low

liability. As one moves in the upward direction, the liabilities increase. The work-force decreases at a upper of administration. In this structure, level wise hierarchy should be maintained. But it is found that in the present system of administration of the department of museums level wise structure is not maintained. At some level, there is no staff pattern. The result is that such a pattern would not lead to consistently improved performance.

The above diagram shows that in the present system of the department of museums proper level wise structure is not maintained. At some level the staff pattern is missing and as a result consistent and better performance can not be obtained. The information that is obtained from the government records is that on July, 2011 the establishment position at the government museums is as under.

**Table No. 5.3 Establishment positions at the Government museums**

Class	Sanctioned Posts	Filled up Posts	Percentage of Filled Positions
1	01	01	100%
2	14	07	50%
3	71	38	53%
4	122	100	82%

It is found from the above details that more than 50% posts are lying vacant. No attention is paid by the government to fill up those posts. The result is that the work is adversely affected. The staff is overburdened with extra work and so their own work is delayed. The employees are unable to pay enough attention to their own jobs and as a result poor quality of performance is given out. It is also that if vacant positions are not filled up for a long time the portfolio attached to it is also badly affected. It is reported that the ratio of vacant position in the cadre of Head of the museum is alarming. At first, each museum is headed either by a Curator in

the cadre of Class II officer if the museum is big in size or by an Assistant Curator in the cadre of Class III officer if the museum is small in size. The present structure of administration may be taken as satisfactory but it is not ideal from the point of view of its productive value. It is reported that there are 9 curators in the positions of class II and five assistant curators class III in a smaller museums. These are sanctioned post., but if the present scenario is different. There are only two curators and no assistant curators among all the 15 government museums.

In the lower cadre too adequate man power is required. It is desirable that the director should have assistants working under him and these assistants would look after different functions. The director can delegate due authority to take decisions and powers to implement the work as per the determined plan. Thus he can work effectively and put his subordinate staff to effective work too. But it is observed that almost 50 % of position is lying vacant and they are not filled up in time by the government. As a result, the situation that is caused is almost paralytic and therefore, no effective work and result oriented performance can be expected.

It is suggested by one expert that for the ideal structure and style of administration of all museums, they should be classified in to four categories like A, B, C, D. Based on the category, specific staff pattern should be determined. Then the administration must be equipped with enough staff and financial resources. At present, there is no problem felt about financial resources and enough funds are made available by the government. But it is found that though the recruitment of qualified staff is provided on the line of central government guideline through the GPSC, the allotment of the staff is not done properly. The allotment of staff is done randomly and the result is where there is requirement of staff there are no posts available and likewise where less staff is needed more posts are assigned. The present structure is uneven. It requires more improvement in terms of the staff pattern.



If management is adequate with adequate sharing of jobs and adequate delegation of authority, it would make great difference in achieving desired results. But the present system of government museums in Gujarat does not show this kind of equilibrium of administration. As a result, certain aspects of its administration are seriously lacking due attention on the part of top officers.

Further, under the bureaucratic set up at the government museum the spirit of museum is missing. The structure is there, rules and regulations are also there, staff is there, money is there, infrastructure is there, everything is there, but the spirit of work is missing. Qualified persons may be appointed in various positions but their knowledge and skills are not duly recognized by the management at the government museums. These are the persons having insight in to the concerned areas of work and they might have important suggestion to offer. But they do not give due consideration in the system and the system remains unchanged. Such a situation kills one's motivation and his job performance remains just a routine work. It is devoid of innovativeness. Under puffing ego of bureaucrats and rigidity of system creativity of a qualified employee loses its space. Such a condition gets revealed from suppressed tone of complaints and grumbling from among employees in the middle and lower cadres. For instance, for any matter related to curatorial aspect or security aspect, the suggestions of employees in the position should be duly considered for improvement in the present status. But instead under any pretext, their suggestions are ignored. This causes frustration in the minds of the employees and they would not show any readiness to contribute to the present system.

The government museums are found to be suffering two types of deficiency. They are like under staffing and inadequate security arrangements. On personal observation it is found that there is one post of a curator each appointed at five big museums located at Vadodara, Junagadh, Jamnagar, Dharampur and Kaccha. These are permanent posts of curators.

The posts of curators are still vacant at the museums at Junagadh, Prabhas Patan, Rajkot and Vadodara. Further, small museums like those at Vadnagar, Shamalaji, Chhotaudepur, Sapputara and Bhavnagar have the posts of assistant curators. A new museum is coming up at Patan and it will have a post of a curator. For the purpose of smoothening the administration, these curators are transferred from time to time.

A curator's position is sensitive one in view of keeping up the quality of collection at a museum. He is the one who undertakes care, safety and quality maintenance of objects through scientific methods and processes. He has to be technically sound in his knowledge related to all aspects of objects. He has limitations to look after certain amount of objects. Ideally, there ought to have at least one curator appointed separately for a big museum and one for a cluster of three or four small museum located nearby each other. But such low number of technical staff shows how negligent is the government to this technical aspect of the museum management. In fact, a curator has to have a good team of technical expert to look after various kinds of objects for longer life and better finish. These are the people who can show objects fresh, clean and evocative with their care. The beauty of a museum is the result of efficiency on their part.

The other thing that is widely observed is that the present staff is not properly trained for their jobs. The staff appointed both in the administration and curatorial departments do not possess enough knowledge of current material and methods of keeping objects in good condition. The curatorial management seems to lack insight and awareness in to the sensitivity of the function. As it happens with the administrative staff, the staff in the curatorial department too is not properly trained to carry out their duties efficiently. They do not update their knowledge and technical know-how through proper training schedules. As any one goes on retirement from his job his post lies vacant. It is a kind of loss to the organization in the sense that a trained worker having long experience and

good understanding leaves the organization and vacuum is caused in his position. If the post is filled immediately the loss might be reduced to some extent and the work can be managed somewhat. But the fact to regret is that the government does not show any desire to fill those positions and as a result there is a short fall of staff in these departments. Specially because of more and more vacancies lying vacant and undue delay occurs in recruiting staff on those vacant positions. This causes shortage of workforce which affects ultimately the quality of performance.

There are some other factors too that affect the quality of the performance of the staff. They frequently transfer the staff from one museum to another museum. One cannot enjoy steadiness of work and responsibility when he is under the doubt that any time he will receive the transfer orders and he will have to move elsewhere. Before he concentrates on his present job and tries to settle down in his work position he is moved to another place.

It has been seen that important technical and non-technical post of the museums' department is filled by transfer of the persons of the other departments. Due to this such employees are untrained and they are not willing to receive any training. They are not motivated for jobs which are assigned to them and it results in unfinished jobs or poorly performed jobs. What is more surprising is that these people in fact consider them as responsibility on the government. So even if they do not put up work up to expectation nothing can be done about it. Such employees have to be tolerated in the organization under the pretext of honouring human rights and sympathy for the deceased. But this ultimately results in to loss to the organization. Those in the staff who are willing to learn things do not get opportunities of training during the year. Many of them are under trained for a job they have to carry out. Further, there are very less chances of meritorious staff selection at state level and national level for advanced training programs.

One thing that distinctly noticed is that there is lacuna noticed in the communication system among the members of the staff. Even with modern equipments available the communication channel horizontally or vertically is not actively operating. The communication is one sided that is from the top to the bottom and it is mostly in the form of orders and instructions. The subordinate staff is supposed to carry out the orders. They get no chance to suggest anything to the higher management. The problems faced at the bottom level are conveyed through formal representations but no one pays much attention to them. Likewise, simultaneously the motional and target oriented approach expected from the upper management does not work through in a proper way. Further, active and innovative suggestions imparted from among the staff in the lower level positions are not appreciated in the bureaucratic set up of the organization. What is needed is climate change. The present bureaucratic set up should be replaced with that of professional spirit. There is no system of periodical reviewing the performance of the employees. As and when the director or the head of the department pays visit to the museum he gives out his review of the work.

More crucial is the safety arrangements and security system. Both these are seriously lacking. Not enough security personnel are employed for the job of security of collection. The collection at the government museums is precious in terms of its heritage value. So adequate safety arrangements are very much required to safe guard precious collection. It is observed that not enough guards are appointed for this purpose. There are gallery attendants who look after the security of galleries. For the purpose of maintaining security during day and night armed guards are employed. These armed guards check the luggage of the visitors. To check and control the visitors' movement on the museum premises a system of CCTV cameras are installed at the entrance and other crucial spots in a museum. At night, police guards are deployed for night security. They look after the museum

building at night. They are also supposed to prevent any incident of theft. The present security staff includes the following:

1. Armed Guards	06
2. Gallery Attendants	28
3. Police Guards	04

The point is, does this strength of security staff and arrangement sound adequate? It is observed that the premises of many of the government museums are left open for thieves and pilferers to break in the building and take away precious collection. Looking to the wide span of the museum establishment and its activities, more security is needed and more elaborated security arrangements has to be provided for. It is desirable that each museum is provided with enough security staff on permanent basis. Looking to the sensitivity of the present day situation in terms of incidents of theft and pilferage, it is needed that safety arrangements at each museum should be strong with one full time officer and two assistants minimum under him. They should be a permanent staff so that their motivation is kept up and they show commitment to their jobs. But at present, the security staff at many museums is either hired or on daily wages basis. And most persons on the staff are either in the post retirement stage and they are needy about money. So one cannot expect commitment from such security persons.

The security staff is involved with all three functions in more or less sense. It has some involvement with the administration in the sense of safeguarding of documents and money. It is a supportive team that helps to organize administration in a proper manner. The security staff is closely associated with the curatorial section for safeguarding. The security staff is badly needed to help the management of the Public Relations Department. The public relations function is crucial to achieve objective of educational

value of a museum. It is the department through which the museum department reaches out to general public. It invites people to visit a museum and people visit a museum. During the visit people look at different objects displayed in a museum and learn various things. When people visit a museum in good number the question is to manage their flow in such a way that overcrowding, rushing or unnecessary hustling is avoided and the precious object at a museum are saved from any possible damage. Hence, the security staff is needed to control the flow of visitors and to guide them in proper direction.

There are 15 museums located in the state in different districts. It is noticed that at some big museums like those at Vadodara, Jamnagar, Kutch, etc. the flow of visitors remains very high and at some small museums located at rural and interior or remote places like Chhotaudepur, Shamalaji, Vadnager the visitors reported are very few in number. At every museum, the students from schools and colleges form the major part of these visitors.

It is not the physical movement of the people that counts in the museum management. Along with it, people should show interest in the collection. In this sense, it is involvement of visitors that is significant. Visitors as such would not go and look at an object. They need to be guided to see objects. They need to be told what is significant about an object and what exquisite quality it possesses to mark it different from other objects. Hence, to provide guidance to visitors, guide service has to be arranged at each museum. It is observed that this work is partly taken by the staff at a museum like gallery attendants. The security staff also helps them in that. But it causes all confusion. It would also distract their attention from the regular jobs that they supposed to perform and as a result of it their performance is adversely affected. In most cases, the reason is understaffing because of which such adjustments are required to be made to somehow pull on the work. But such a stop gap arrangement has to for the time being and it should not become a permanent feature to cause decay to the

efficiency of the staff. But in the present policy of the government recruitments and new appointments are delayed and such adjustments are enforced upon the system.

### **Educational and Community Extension Services**

The Public Relations Department (P. R.) is maintained at each museum to under take various educational and community based programs. Through such programs, the museum activities can reach out to general public and people will learn about their cultural heritage. There is a need to have more guide service and public information officer. Visitors visit museums and they get benefit from it. But since this is a part of entertainment and pleasure people pay visits to museums usually on week ends or on holidays. So the department has to make necessary arrangements so that visitors are comfortable when they pay visit to a museum. It is the primary duty of the department that necessary information about the objects in the collection is made available to visitors. For the purpose, information brochures and booklets are published and given to visitors free of cost.

### **Information Desk**

Supply of information on objects in the collection becomes a requirement at each museum. The reason is that today visitors expect to receive good information from collection at a museum. This is done fairly well as a part of tourism project. Visitors at museums are treated as tourists and some information material is prepared for them. They are mostly in the form of brochures and catalogues.

It is found that in the museum each object is displayed properly and with it information card is provided with it. The card is specially prepared by an expert in the subject and it provides details of the nature of object, material from which it is made, the story of its genesis with a mention of its creator

or originator, the time and place of its creation, etc. This information is very useful to visitors to learn about that object in the collection. All this is done in a proper manner and that's all. Such information published in the form of pamphlets or brochures is certainly useful to its dissemination to visitors. It may help to spread awareness about the collection displayed at the museum. But one should not forget that when Sir Sayajirao Gaekwad established the museum he looked beyond it. It was to enhance its value on national and international levels by effective spread of the knowledge of its vital features. For this purpose time to time appraisal of the performance is needed. But there is no system available at any of the government museums to carry out appraisal of the information flow. No efforts are being made so far in this direction.

### **Brochures and Information Catalogues**

In the first instance, brochures are printed by each museum in Gujarati as well as in English. It is a crucial part of tourism activities. It provides good information on the museum collection for visitors' guidance. It is a good sign of visitors' treatment by the museum authority. But brochures need improvements with more effective spacing of the content and photographic presentation. Some mistakes are noticed. So, due care has to be taken to avoid mistakes and to make language of presentation more impressive and effective. The presentation in English particularly has to be done with lot of care so that it suits well to the world class audience of visitors. One should know that with increase mobility of tourism across the world many visitors and researchers like to visit these museums. So a brochure has to make a quality presentation of the museum collection to help visitors and tourists in a better way.

All this is done properly in a proper manner as the requirement of the tourism department of the government. They appear good and perfect to fulfil the requirement of the government rules and regulations. But they do



appear as a part of the routine jobs done monotonously. The department also publishes the annual reports since 1943-44 furnishing information of all jobs done during the year. In fact, it is a good part of the information flow allowed by the department. The department started publishing Bulletins under the editorship of Dr. H Goetz and the list shows that each time one theme is taken and the related contents are described with beautiful pictures. It is a good system of information provided by the management with proper and sincere attention. But if you look at the list one can notice distinctly that the list goes up to the year 1976 and then after the flow is broken to go somehow up to the year 1995. But after that it appeared that it was closed down. The point is the good things begin to be followed at the initial point of any information project may be honouring the suggestion of some expert. But it does become a permanent feature of the information system to render benefits to visitors. The information desk is supposed to cater to the needs of visitors on general grounds as they do not carry any specific objectives or purposes when they visit a museum. We may say that with the present arrangements it would be good enough to catering to the needs or objectives of general kinds. But it is not enough to go well with the value of the museums.

Scholars and researcher believe on this line, 'Museums if they are to continue to have any real function, cannot avoid serving education; and if education is to be made effective, one should not neglect the museums.' Pandit Jawaharlal Nehru, the first Prime Minister of India insisted on the educational role in his inaugural speech of the National Museum, New Delhi on 18<sup>th</sup> December 1960 when he said that the museums are not just the place to see old things and are to be called '*Ajayabghar*' alone. He said clearly that they are the essential part of educational system and should offer cultural activities in the country. They are places of open education system. They are considered as centres of education or academic learning. In this respect the recipients are students and researchers on the most part.

Those involved in cultural studies may also have to work out specific objectives and so they also fall in to this category. The basic objective on the part of visitors of this category is to derive knowledge new ideas and thinking through their interaction with the museum collection and to implement them for improvements in the knowledge base and understanding. Therefore, museums do remain as collection of objects to represent the culture and civilization of the region and the people but with it they also have to emerge as effective institutions non-formal education. In my view it is the responsibility of the museums to utilize its collections to stimulate the viewers on their aesthetic sensibilities and impart information and educate them on the continuity of past and present times. Hence visual method of representation can render museums as centres of effective and greater learning in lesser time. Further, the environment that a learner finds at museum is full of beauty, newness and magical experience to add joy and excitement to the learning experience on the part of visitors. There is an opinion clear expressed that museums being cultural and educational centres should be judged by their contribution to education and culture at national and international level. Hence, the functions of this department cannot be compared with other government like the Revenue, Home, etc. Similarly its success cannot be judged by profit generated by income raised from the fees collected from the visitors. In fact, the money taken from the visitors is just the minimum of the recovery made by the expenses incurred by the department. The government takes care of the major part of these expenses and support them with grant in the form of financial assistance. The state government receives a huge grant from the central government to maintain the museum department. This monetary arrangement carries the dual objective to keep up both the cultural heritage value and the educational value of the museums. Now the question is what kind of allocation of funds is determined and implemented by the department of museums operating under the state government. It is observed that the museum department may be managed as perfect government department

with all rules and regulation following in conformity with the laid down objectives. But this is the requirement to be fulfilled for obtaining the audit clearance at the end of the financial year. The annual reports too are published every year in which the reporting of the activities done for all departments. That's all. The requirement is over and it does extend beyond it.

It is essential to recognize the potential of the department and extend it to achieve various purposes of the community. Education is chief among them as it teaches a person how to put his knowledge to creative use. A person's contact with a museum teaches him new ideas and inspires him new thinking. Recognizing this part, the museum department has to plan out its activities by which students from different schools are actively involved and they come out with creative and productive use of their knowledge. Visit to a museum remains a regular feature at all schools appearing glaringly on most teaching plans. The education department has also made it inevitable part for an annual teaching plan that a teacher should follow during the year. But it is mostly observed that these visits come down to become just routine activities devoid of true spirit of education. Such a lifeless way of doing this work will not render any good benefits to students. This lifeless system has to be revitalized with renewed planning and new methods of teaching.

In the present time, students at schools and colleges are made to meet each other and it is done through exchange programs and competitions organized among students at schools located in a state. There is also increase of cross cultural contacts and interactions through visits, symposiums, conferences and government sponsored exchange programs at national levels and with other countries. The schools and colleges at local level should be put in touch with these national and international level programs. It is through interactive programs that awareness can be spread among school and college students.

As museums become popular among people more and more visitors are likely to pay visits to these museums. It is very much needed that museum authority facilitates tourism and visitors' efforts. It will encourage tourism activities and the state and the country will generate good income by it. The table shows that a huge income is generated through visitors. This income is generated despite the free entries are allowed at some museums following the government policy to encourage museum activities in backward and tribal part of the state and to allow subsidies to support them financially.

If some more attention is paid to foreign visitors good income may be generated with higher fees charged from them and this amount can be spent on further improvement and modernization of the museums. Modern technology and means of information technology may be put to efficient use to work out this purpose in an effective way. The museum department organizes exhibitions, workshops, seminars, discussions, etc to involve the general public in the discussion about how the museum activities be made more effective in terms of its utility to general public so that people can know its value in true sense.

### **Suggestions**

The information on the present studies and the status of the government museums in the state have been discussed in detail with a view to draw some suggestions that may help in improvement of museums in the present system. It may please be noted that while making suggestions I do not have any intention to criticize the system or any officer in position anywhere. It is done with clean intention that the system lifts it a little and acquires a status of value. When the government is utilizing the public money to maintain such a huge organization it has to render productive results and it should create innovative impact on people's mind. It has to inspire curiosity in young minds and encourage them to learn new things. The

collection at the museums has to arouse good thinking among them. It has to teach them to learn about new possibilities from our past experiences so that these possibilities can become new methods and ways and means to make human life happier and more comfortable. Further, spread knowledge and thinking affected through these museums can bring about qualitative change in the lives of the people to make them more cultured and civilized. These should be taken in good sense and not to be taken as demeaning or hurting any person associated with the system as it is taken purely for the academic purpose. The suggestions are based on the things and the conditions that is observed in the present system and that are reported by some of the respondents to the questionnaire circulated among them. The suggestions are given separately for the concerned departments for the sake of clarity.

### **Administration**

1. The Director of the Department of Museums should have at least two deputy/assistant directors under him who can look after the two major functions of the organization namely general administration and technical activities of curatorial management. The director may delegate the authority and powers concerning to these functions to them, so that they can handle the management independently. This will relieve from overburden of the responsibilities and he will have enough time left to pay attention to policy matters and plan for future innovations and development.
2. The administrative structure of the organization should be revised from the present one to that of the pyramid type. This structure will affect discretionary measures to distribute the amount of responsibility among the present staff according to the level and capability on their part. By following the pyramid type structure, equilibrium can be affected in the work distribution among the staff

and allocation of responsibility to each of the staff. This will help to make clear line of the system of downward instruction and upward reporting among employees at the office.

3. Enough staff should be appointed for all museums. Looking to the present scenario it is required urgently. Curatorial management is an important part of museum management. There must be a qualified curator who can undertake the functions of collection management scientifically. Curator is a class II officer and it is observed that lots of problems arise when curator is transfer to other museum. It should be advisable to appoint at least one assistant curator in every large museum and both curator and assistant curator will be treated equally responsible for the charge of the collection. So that when curator is transferred, there will be no problem of handing over and taking over of the charge for which curator remain out of his head quarter for long time due to which work of the museum suffer. This is a practical solution for which authority has to think sincerely.
4. Security is another important aspect of museum management. Enough security personnel should be provided according to the scope and size of the museum with appropriate bifurcation of security staff. Present position of security staff is very less in all government museums in Gujarat.
5. The situation of shortfall of staff or understaffing should be avoided by making regular recruitments of a new staff in place of the vacant positions. In case of retirement of an employee advance planning can be done to fill that position in time. In case of an employee's death, the new appointments should be made on early base so that the work is not much affected.

6. In the year 2012, it is observed that due to retirement most of the administrative staff went off and therefore, technical work in a museum suffers due to delay in sanction from the Director's office. Efforts are extremely required to fill the vacant posts to avoid any kind of procedural delay in technical work. Prompt action and quick implementation bring productivity and its benefits closer. This will be beneficial for museum profession to progress.
7. Ample finance is made available to the department of museums by the central government of India. The state government also supports those activities of the museum under various schemes and projects floated under the supervision of the Department of Culture and Youth Activities. So money is not the problem. But what is required is the productive and efficient use of that money by its careful spending. For the purpose, a review committee consisting of officer of museums, experts from Museology department of the country and other officers from the secretariat should be set up. They can review the expenditures from time to time and ensure that they go in conformity with the policy decision and in view of the real needs of the department. By this it is seen that wastage of money is avoided and that it is spent in the right direction. While utilizing the finance, one has to know that the museums are part of public trust and the money allocated for the purpose has to be spent with due care and sense of responsibility. The department has to ensure optimum utilization of finance with efficient audit and review section.
8. The government spends good money on the infrastructure through new constructions and renovation done with old structures. But while doing it, the current demands and views should be taken in to consideration. In such matters, views and opinions should be invited from the staff and also from other experts. The reason is that they

can offer good suggestions for improvements based on their personal experience at work over years.

9. Building works done by PWD is of very poor quality. Considering the special requirements of a museum, consultation and advise of expert architect and engineers from outside will prove an extreme importance. For this purpose work should be done according to the demand of Director/Curator because they are the people who can demand for certain specific technical requirement of the building. The architect and engineer should not avoid their demands.
10. It is observed that many small museums do not have safe and secured premises. It is covered with either a compound wall or with barbed wire fencing. It is found that both these are open at many points and it gives facility to thieves to steal precious objects. Hence, this compound wall or fencing should be repaired at once and if needed the height should be raised and secured with barbed wire or broken glasses fitted on its top. A timely inspection should be done of their condition and necessary repairing should done.
11. A system of communication should be set up that allows the voice of the commonest of the employee to reach up to the top management. When a huge staff is working in the organization there are chances of differences of opinions and grievances. To resolve them a common platform should be allowed by the top management to allow free discussion of the issues that trouble them. This system will help to release the tension that is caused by differences and problems and the employees will work in free and healthy environment. Allow people to speak out their worries and they come out with better performance.



## **Organization**

9. The organization must have good set up of curatorial management. Since it is a technical department involved in up keeping the health and condition of the collection it becomes sensitive part of the organization. The museum has collection, display, education, research, conservation and preservation as its prime activities and they go in the interest of keeping museums attractive and interesting for the people visiting them. This department has to employ innovative methods to render the museum as more interesting. In this matter, the employees of the department should adopt creative and imaginative ideas to affect improvements in the present methods. In this respect, the employees at a lower level should be allowed to speak and offer useful suggestion. The system should be made frank and free to allow any good suggestion.
10. The interpersonal communication needs improvements. Unnecessary hurdles procedural barricades should be removed from the space between the management and employees and the distance should be minimize to the possible extent. For this purpose, suggestions box should be installed at the prime spot on the premises and in all departments so that an employee can write down his suggestion on a piece of paper and drop it in a box. The suggestions should be collected and handed over to the top management for consideration. A committee should be made to look in to these suggestions from the employees and suggest effective measures to the top management.

## **Educational and Community Extension Services**

11. The dynamism of the museum activity is reflected through its contribution to education. They should emerge as true centres of learning with special features like visual experience. The museum should go beyond its present system of stereotypical programs and

think new ways to approach students and academicians in a more imaginative. Instead of going on with stereotypical visits of students during the year that most schools take as routine activity, the museum management should set up a committee having a member representing all school in the town or the city. This committee will maintain live touch with teachers and academicians and know about their current needs in different subjects. The programs should be organized to address these needs. A student's learning experience at a museum has to go as supplementary to his main study and so it should have direct bearing on the subject of the study.

12. Museums remain traditionally an attraction for children for its features of magic, grandeur and pleasure. They remain popular means of entertainment. But in the present time it faces challenges from the audio visual world of entertainment. With 2G and 3G mobile facilities right in their palm, young people take theatres and other means of entertainment as second choice. And in the rush, museums are pushed behind. So the museums need to be projected to people using aptly the audio-visual facilities. Liaison programs should be organized involving school children. Students should be inspired to narrate their experience at a museum and explain in what way they find museums useful to their study. Let students speak about the museum and it will create good impact on other students to inspire them to take benefits.
13. The significance of museums should be explained to people and students at schools and colleges through audio visual programs, interactive sessions and symposiums conducted through students. For the purpose mobile units should be set up that can stay at schools and colleges also at prime public spots like the railway station, bus stops, public garden, picnic spots. The objects of special feature in

the collection at a museum should be highlighted through advertisement and personal contact sessions.

14. There should be a guidance cell set up at each museum. It can be a part of the reception or the liaison department. They may be three units: one may be meant for students from the nursery to the primary level, the second would be for the students of secondary and higher secondary and the third would be for college and research students. Because these students approach the collections at museum with specific purpose and they have specific inquiries to make a team of specialist appointed may guide them in proper direction and impart to them focused information on the subject of their interest. In case, any one from general public approaches museums with specific interest or inquiries some special arrangements can be provided to impart them proper guidance to refer to the museum collection. If the rush of such persons increases a separate unit may be set up for the purpose. It should work under the liaison officer who would organize the required counseling to such specially interested persons. He will guide them and put in the right contact by which they can derive material of their purpose. For this purpose a new post of Curator (Education) can be created to make this activity of education in a more powerful way.
15. To encourage museum activities among school students, competitions are announced and prizes are given for better performance. But such activities remain restricted to big towns and cities. Students in rural areas and remote places do not get such opportunities. So the museum department should form local committees particularly in the rural and remote areas and through it different programs should be conducted to attract students to museums so that they can do more and more use of a museum.

16. Students need to be attracted and informed about the collection at the museums. Generally it is done through visits that the schools organized. How would it be if the museum department takes some initiative and do the liaison work more closely with schools. They may invite teachers from different schools on rotation basis to impart their observation about the experience at the museum. These teachers then share their experiences with their students and students at other schools. Kind of pamphlets can be printed and distributed among students of different schools. Likewise, a mixed group of students may be deputed from different schools and their opinions may be imparted to students at large. The opinions thus collected from two different points may cause positive impact on other students and inspire them to visit a museum.
17. The communication network systems and variety of media like the print media, the audio media, the telecommunication and the internet are current practices to spread information far and wide. All these facilities should be put to optimum use to make promos, advertisement, reports and programs to reach out useful information on some special features that can be useful to students at large. Short ads should be prepared and released from time to time on different channels under the cultural awareness drive to attract attention of students at large.
18. Quiz and other discursive programs should be organized periodically for school and college students and the winners should be honoured with certificates and prizes. Such competition may go up to state and national levels and they may work effectively to invite active participation from the students of different levels.
19. Response and feedback from visitors can form important source that can talk freely about the improvements needed in the system from time to time. Hence, a system may be set up by which responses may

be collected from students, academicians, researchers and also from cultural activist. Suggestion boxes may be installed at prime spots to collect responses. Then a Response Appraisal Cell may be formed and the responses may be handed over to the cell to derive suggestions for improvements. This will allow the voice rising from each corner and segment of the community to reach up to the top museum management and thus, people's contribution of this kind form significant share in the improvement in the present system.

With all the facilities on hand, what is needed is commitment on the part of the museum officers and staff to extend full help and support to those who need it genuinely. They should show equal sincerity and interest by which that new visitor gets encouragement to present his query more freely. With all facilities at stake, it is much required that positive attitude prevails at a museum to allow students and researchers to take maximum benefits in view of their educational requirements. There is not intention of criticizing any one or to raise a finger at any one's follies. The suggestions are made with positive mind and it is expected that they are taken with the spirit of that kind.

## **CONCLUSIONS**

Gujarat possesses rich cultural history. So the land inspires many people to visit this magnificent land with diversity of customs and rituals. Gujarat is recognized for its industries and growing economy. Another jewel in its crown is the tourism industry. The various cities in the state attract huge number of tourists from different parts of the country as well as the world. Gujarat has a long history of struggle and turbulence and one witnesses it and feels it when he visits the museums located at different places in Gujarat.

Gujarat earns prestige in the country for its growth, development and cultural richness. The state has museums too in good numbers. There are more than 80 museums in the state out of them some fifteen museums are government and government manages them. Some of the museums like Museum and Picture Gallery, Vadodara; Darbar Hall Museum, Junagarh; Kutch Museum Bhuj; Watson Museum, Rajkot are well reputed for their collections at international level.

The Museum and Picture Gallery, Vadodara, located at Sayajibaug, is one of the popular museums in the state. It houses in it several collections of the European Art and also the personal belongings of Maharaja Sayaji Rao Gaekwad. This museum also houses some exquisite art objects of Roman and Greek sculptures besides several other articles that are from Asia. These articles are made of wood, ivory, bronze and also include some pottery artwork. Not only that but some of the private museums like Calico Museum of Textile, Ahmedabad; L.D. Museum, Ahmedabad; Shri Girdharbhai Museum, Amreli, Sardar Vallabhbhai Patel Museum, Surat, Aaina Mahal, Bhuj etc. too are also famous for their collections.

The present study is titled ‘An Analytical Studies of Administrative and Curatorial Problems of Government Museums in Gujarat’. It is necessary to mention here that the study has been conducted since 2008. The methodology adopted for the present research is described in the concern chapter. The relevant information is drawn from various sources. It has been tried out employing various methods of data collection. Whatever information was made available to the researcher from the museum officers has been presented here and accordingly analyzed. In some cases the museum authority denied too to impart information to the researcher. The data given in the chapters may be found little old because the situations at the museums remained constantly changing. The introduction of the subject is given in the beginning and then explained the development of museums in the world, in India and in Gujarat. Based on the data collected

the administrative and curatorial problems that the government museums in the state of Gujarat confronted in their management are discussed at length in the relevant chapters. It is said that good administration depends mostly on good leadership. It is known that there is a separate directorate of museums in the state government and the Director is supposed to be a leader of all the museum staff. It is expected that the museum director must be taken from the technical side so that he can provide proper guidance to the subordinate staff in appropriate directions. In addition he must be a good administrator. It means that the Museum Director must have knowledge of administration and Museology. As stated earlier, under the Director, there are other posts like Deputy/Assistant Director, Curators and Assistant Curators. These are the key posts on which development of museums depends. It means that these are the key posts and they are considered as the backbone of the museum management. If something is lacking in it, the museums have to suffer heavily. Finance is not a problem for the government museums as enough funding is made available from the central as well as the state governments. The only thing required is to manage the finance well and must be utilized efficiently for the purpose it is provided. The curators and Assistant Curators must be enough competent to send proposals in the interest of the development of their museums. They should do it as and when directors call for that. With the help of a Deputy/Assistant Director, the Director prepares a consolidated plan for development of museums in the state. The plan should contain innovative ideas. It has to be submitted to the government in time for sanction and allocation of grants. The researcher intends to point out here the importance of all these technical posts whose help is extremely necessary for the progress of the museums. Without these people, no progress is possible. The researcher also wishes to point out the present situation of the Department of Museums, Gujarat State. But it may be noted that since she was started collecting data, many changes have occurred.

In the year 1997, Dr S K Bhowmik retired as Director of Museums, Gujarat State. He was the technical director. Since his retirement, for a long time the department remained under the directorship of GAS officers. These officers hold an additional charge of the Director of Museums of the Gujarat State beyond their regular duties. Naturally, no progress can be expected in such conditions. The degradation of government museums started with it. After a few years Dr S N Pande was appointed as the Director. He too was from technical side. After his retirement in the year (January 2009), Mr R D Parmar appointed as the Director. But within a short period he too retired in the year (June 2011). So with it the same situation came again and an additional charge has to be given to a GAS officer. Presently in June 2012, Mr M M Pathan holds the post of the Director of Museums, Gujarat State. This charge goes beyond his regular duties as officer of the Secondary Education Board. The result is that he hardly gets time to pay due attention to the government museums. He just comes, signs the papers and goes back to his usual duties in Secondary Education Board. In such circumstances only routine work is carried out in a stereotypical remain manner and the development of museums remains unattended. The subordinate staff feels satisfied with routine jobs and no leadership and inspiration is provided to them for innovative thinking and constructive action-plan.

On the second part, in all the fifteen government museums in the state, there is only one Assist Director appointed and that officer is also going to be retired on 31<sup>st</sup> July 2012. He is from the technical side, but unfortunately this expertise will be a loss in due course of time. Regarding Curators, there are only two curators left out of 9 and no Assist Curators out of 5 at present among the 15 government museums in the state. It indicates that no appointments against the vacant posts have been made since long. When such critical situation prevails in the department of museums what progress can be expected? We came across the various functions and activities of museums but in absence of expertise what can be done is a real problem. It



is not mentioned here regarding the situation prevailing in class III and class IV employees. It is also worst because day by day staff from all categories is retiring and no new recruitment of staff is being made. How this loss can be adjusted in the department is uncertain because these are the institutions connected with public activities and education providing institutions to the society at large. Hence it cannot be compared with other government departments. Here highly specialized staff is required to carry out the various functions of a museum.

It is urgent that the government of Gujarat has to look into this problem with utmost seriousness to find out solutions for problems. Economy cannot be interpreted in the sense that cultural heritage has to sacrifice. If no correct attention is paid towards this object, we are going to lose the invaluable heritage and it will be a great loss. No one on the part of the government tries to understand this problem. It has to start actually from the Chief Minister; Minister, Culture Department; Concerned Officer from Finance department and Secretary of Culture Department. These people have to meet and deliberate to give enough thought to this problem. They have to make efforts to save invaluable cultural heritage. First they should decide to fill up all the vacant posts with duly qualified persons. For the purpose they should form a committee consisting of expert museologists and some of the government officers to make a special drive for recruitment of museum personnel for all government museums in the state. If cultural heritage is to be saved this can be one of the immediate solutions. The government has to think crucially about the situation so that valuable collection of objects at the museums are conserved and preserved with due care and they are put to optimum use and value in the interest of the enhancement of our cultural treasure that we have inherited from our ancestors.

## **SUMMARY**

### **AN ANALYSIS OF ADMINISTRATIVE AND CURATORIAL PROBLEMS OF GOVERNMENT MUSEUMS IN GUJARAT.**

Museums are symbol of organization representing civilization like other institutions of knowledge and culture. A good museum acts as a dynamic agency in the cultural, educational and revolutionary life of the people. The museum is define by ICOM as a non-profit making, permanent institution, in the service of society and of its development, and opens to the public which acquires, conserves, research, communicates & exhibits, for the purpose of study, education, and enjoyment, material evidence of man and his environment.

Hence museums are very important institution devoted to preservation of cultural material and technological object. It serves vital tools for education, research both formal and non-formal. Museums have much responsibility in this direction which can be vital significances to changing society by serving a platform for interaction between the generations and also by acting as a bridge between past and present. In this way museums are part of the response to the needs of human life. They impost the sense of aesthetic beauty, curiosity and of the chronological development to the society

Gujarat possesses rich cultural history. So the land inspires many people to visit this magnificent land with diversity of customs and rituals. Gujarat is recognized for its industries and growing economy. Another jewel in its crown is the tourism industry. The various cities in the state attract huge number of tourists from different parts of the country as well as the world. Gujarat has a long history of struggle and turbulence and one witnesses it and feels it when he visits the museums located at different places in Gujarat.

Gujarat earns prestige in the country for its growth, development and cultural richness. The state has museums too in good numbers. There are more than 80 museums in the state out of them some fifteen museums are government and government manages them. Some of the museums like Museum and Picture Gallery, Vadodara; Darbar Hall Museum, Junagarh; Kutch Museum Bhuj; Watson Museum, Rajkot are well reputed for their collections at international level.

The present research work is an attempt to study the Government Museums in Gujarat. As the title indicates, the present study aims basically at focusing at administrative and curatorial problems that are perceived in the management of the government museums. By the word ‘problem’, we do not mean to criticize or highlight blunders or lacking on part of the system, but to recognize issues that possibly add to its perplexity adversely affecting its efficiency level. The intension in its pure and honest sense is to appreciate the venture of the government in the interest of enhancing the understanding of the Gujarati culture and to share a concern how such issues be resolved to enhance the impact of the museums through sensible performance. The research conducts its study through a scheme of chapters as detailed below. It concludes the study with a few words of suggestion that may be considered in the interest of better performance and positive impact recognizing the value of the government museums.

First chapter focuses on the development of museums in Gujarat and various aspects of the museum management.

- A. Administration: Museum staff and expertise in various skills, human comfort, public facilities
- B. Budget and Finance: Carrying or managing finance, optimum utilization of finance.
- C. Structural and infrastructural issues related to technical and non-technical establishment

- D. Organization: Collection, Display, lighting, documentation, maintenance.
- E. Conservation and Restoration.
- F. Educational Activities and Extension Services
- G. Research activities.

Second chapter entitle ‘Research Design Focusing on Current Scenario of Government Museums’ attempts to focus on the current state of conditions at the government museums in Gujarat. It is planned to collect relevant data and opinions by adopting conventional research

- A. Questionnaire method.
- B. Personal discussion with museum experts and staff within the system.
- C. Opinions of experts outside the system.

The observations are worked out through interviews and subjective questionnaire comprising some 116 questions on different aspects of the museum management.

Third chapter ‘Analysis and Interpretation: Administrative Problems’ seeks to review the conditions of administration, finance, staff positions and infrastructure in terms of the adequacy in the light of the demands of the time. The focus of the chapter is laid chiefly on the management aspects of the museums. Further, finance being the most sensitive issue, special attention is paid at the discussion of finance management and the cost effective utilization of the available resources. It may also look in to the rationale of the staff management, the functionaries and safety measures.

The curatorial side of museum management acquires lot of significance in view of the end results of the museum activities. The forth chapter deals with an analysis and interpretation: curatorial problems. It pertains to aspects like collection, conservation, preservation and technical care of

objects, documentation, display presentation, arrangement of exhibits, educational aspects, visitors' response, publications, community extension programs, exchange arrangements, sponsorship and the like. It calls for adequate know-how, awareness, effective supervision, periodical inspection and cost effective methods of display, light arrangements, safety measures and security arrangements on the part of the management in operation. The objective is it leads the activity to its valuable utilization with all its dynamism and versatility for the benefit of community in general and students and researchers in specific. In the light of rapidly changing currents in the present world of high technology and information technology the value of information as effective tool of power makes the curatorial aspect a highly sensitive area of research.

Fifth chapter 'Discussion, Suggestions and Conclusions' reviews how potency and dynamism of museums may be utilized for academic and cultural advancement. The purpose of this exercise is to find out a way to remove hurdles and impediments that affect the work at government museums. It may also explore the ways to increase efficiency at management of museums.

With the advent of the electronic media, the role of museums becomes crucial to provide virtual platform to students to interact with the past. What students read in books of history they may see at museums as live performances through electronic applications. In this light, the chapter will also review how in the present time museums may serve as corridor to academic advancement and growth. Further, it will also explain with reference to a case of Gujarat how museums came to be government responsibility in the post independence era specifically in the form of educational campaign.

A few suggestions mentioned at the end of the study will hopefully address to the possibility of improvement in the present status of the government museums. They pertain to different functions of the museum management.

#### **A. Administration and Curatorial Management**

1. The Director of the Department of Museums should have at least two Deputy/ Assistant directors to assist him in the two major functions: administration and technical or curatorial management. He may be allowed to delegate his authority to and share his responsibility with his assistants for better management.
2. The administrative structure of the organization may be revised to allow the pyramid type structure of the hierarchy of the officers. This structure will help smooth functioning of the institutions.
3. Enough staff may be ensured at all museums. The condition of understaffing or inappropriate staffing may be avoided. Timely recruitments of new staff may be ensured to fill vacant positions. Advance planning may be done to ensure appointments on time. In case of an employee's death or accident, appointments may be done on priority basis to ensure timely replacements.
4. The security department is a sensitive function at a museum that stores exquisite and invaluable articles of high cultural and historical significance. It should be provided with a staff of minimum five persons to include the security officer and two assistants under him for internal and external security and minimum at least two guards to keep a watch at the gate and other sensitive spots in a museum.
5. Appropriate efforts should be made to avoid any kind of procedural delay. Promptness in implementation of decisions is a key to productivity and profitability.

6. With ample finance made available from the central and the state governments what is required is the productive and efficient use of that money. For the purpose, a review committee may be set up to review expenditures incurred from time to time and ensure that they go in conformity with the policy decisions and in view of realistic requirements at the museums.
7. The government spends good money on the infrastructure. New buildings are constructed and renovations are done with the old structures. While doing it, current expectations and demands should be considered to ensure due realization of the public money. It is high time that small museums should have assurance of premises with due safety measures and inspection facilities.
8. The communication system should be updated employing modern facilities and technology. The office system has to allow the voice of common employees to reach up to the top management. The interpersonal communication needs improvements. Unnecessary hurdles procedural barricades should be avoided as far as possible.
9. The curatorial department has to employ innovative methods at the curatorial function adopting creative and imaginative ideas by those involved in the work. The employees at even lower level should be allowed to speak and suggest changes in frank and free environment and their suggestions should duly accepted for implementation in the interest of better performance.

## **B. Educational and Community Extension Services**

10. To ensure meaning contribution, the museums should go beyond its stereotypical methods of programs and think out new ways to ensure better involvement on the part of students, researches and academicians to reap more imaginative results.

11. A committee with members representing schools, colleges and universities and other voluntary organizations in the area to allow live touch with teachers and scholars for useful feedback.
12. The programs devised at the museums should have direct bearing on the expectations and requirements in education and research.
13. The technology of audio-visual devices and 2G, 3G and 4G technologies should be appropriately employed to claim leading space in education and research activities.
14. The liaison has to be set up between the museums and schools and colleges in the area to ensure optimum use of the museum facility. A guidance cell should be set up at each museum to provide a platform to students and researchers to interact on queries in the area of their subject. It may be attached to the reception or the liaison unit at a museum.
15. Students in rural areas and remote places should be put in touch with a museum in their area and elsewhere through arrangement of different exchange and exposure programs, seminars, exhibitions, interactions and lectures.
16. The museum department has to take an initiative to approach and researchers and even common people by contact sessions organized on public ground.
17. The print media and the electronic media and the internet should be put to optimum use for wide information network and to prepare promos, advertisement, reports and programs related to museum activities.
18. Quiz and other discursive programs should be organized periodically for school and college students and the winners should be honoured with certificates and prizes. Such competition may go up to state and national levels and they may work effectively to invite active participation from the students of different levels.
19. A system has to be evolved to collect feedback from visitors in the form of a response sheet. Suggestion boxes may also be installed at prime spots to collect visitors' responses. The responses received should be presented to the Response Appraisal Cell for further



improvements. This will ensure to bridge the public voice with the museum management. People's contribution will surely work in the direction of significant improvement in the present status of the government museums in Gujarat.

At the end conclusions are drawn to improve the situations of the government museums in the state. Day by day museums are losing man power and therefore, authority has to take certain steps to improve functioning of museums in the state are discussed. It is urgent that the government of Gujarat has to look into this problem with utmost seriousness to find out solutions for problems. Economy cannot be interpreted in the sense that cultural heritage has to sacrifice. If no correct attention is paid towards this object, we are going to lose the invaluable heritage and it will be a great loss. No one on the part of the government tries to understand this problem. It has to start actually from the Chief Minister; Minister, Culture Department; Concerned Officer from Finance department and Secretary of Culture Department. These people have to meet and deliberate to give enough thought to this problem. They have to make efforts to save invaluable cultural heritage. First they should decide to fill up all the vacant posts with duly qualified persons. For the purpose they should form a committee consisting of expert museologists and some of the government officers to make a special drive for recruitment of museum personnel for all government museums in the state. If cultural heritage is to be saved this can be one of the immediate solutions. The government has to think crucially about the situation so that valuable collection of objects at the museums are conserved and preserved with due care and they are put to optimum use and value in the interest of the enhancement of our cultural treasure that we have inherited from our ancestors.

## **Appendix: 1**

### **Information on Government Museums in Gujarat**

Fifteen museums are listed as operating under the administration of the Government of Gujarat. The following details brings an overview of these museums in Gujarat under the administration of the Government of Gujarat. They focus on different aspects of those museums. The following outline is provided on the basis of information obtained from the official publication *Museums in Gujarat*. It is published by the Department of Museums, Ministry of Sports and Youth Culture of the Government of Gujarat. It will help to have a realistic view of these museums.

#### **1. Baroda Museum and Picture Gallery, Vadodara:**

- The museum was established in 1894.
- Visiting Hours: 10.00 a.m. to 5.00 p.m.
- Closed: There is no closed day except five Gazetted holidays in a year.
- Admission Fee: Rs 10/-. Sponsored students are admitted in the museum free of charge.
- Staff: The museum is run by the state government. The director is the head of the Museum and Picture Gallery, Baroda. The director of this museum is also the head of the Department of Museums, Gujarat State.
- Director, Administrative Officer, Curator of Art Section, Curator of the Science Sections, Display Officer, Guide Lecturers (2), Gallery Assistant, Liason Officer, Senior Chemist, Picture Restorer, Chemical Assistant, Laboratory Assistant, Photographers (2), Cataloguer, Artist-cum-Modeler, Modeler, Modeling Assistant, Carpenter, Senior Clerks (6), Junior Clerks (6), Electrician, Accountant, Head Clerk, Librarian, Assistant Superintendent, Gallery Attendants (36), Armed Guards (10).

- Exhibits: The museum possesses unique collection representing local, regional, national and international cultures and civilizations. It is famous for European Oil Paintings, Miniature Paintings, Sculptures, Textiles, Crafts, Wood Carvings, Islamic Art, Japanese art, Chinese Art, Nepal and Tibetan Art, Egyptian Art, Indian and Foreign Coins, Science and Natural History Collection, etc.
- Nearly 13,495 exhibits are at present in possession of the museum.
- Every year nearly 5,00,000 visitors visit the museum and take its benefit.
- Publications:
  1. Annual Bulletin (26 Volumes)
  2. Picture Postcards.
  3. Monographs. (10)
  4. Other popular museum publications.
  5. Art Bulletins.
  6. Technical Bulletins.
- Facility:
  1. Film-shows are regular features for students and general public.
  2. Guide services too are regularly extended to visitors through official guide.
  3. Sepcial lecture series and other educational programmes are arranged every year for the educational benefits of students and general public.
- Facility to Visitors: Photography is allowed in the museum on payment.
- Special Features: Armed guards look after the security of the museum round the clock.

The Museum and Picture Gallery, Vadodara is the most outstanding amongst museums in India as well as in Asia. It is so because of rich collections of multifarious nature representing regional, national, and international character.

## **2. Watson Museum, Jubilee Garden, Rajkot:**

- The museum was established in 1888.
- Visiting Hours: 9.00 a.m. to 12.00 noon and 3.00p.m. to 6.00 p.m.
- Closed: Wednesdays and on Government holidays.
- Staff: Curator, Guide Lecturer, Gallery Assistant, Clerks (2), Gallery Attendants (7), Watchmen (2).
- Exhibits: 25 Categories of exhibits to include: Sculptures, Bronzes, Coins, Miniature Paintings, Manuscripts, Textiles, Silver work, Copper plate grant, Natural history specimens, Anthropological collection, Musical instruments, Period room (Darbar Hall), Wood carving, Handicraft, etc.
- Nearly 13,495 exhibits are at present in possession of the museum.
- Every year nearly 1,33,000 visitors visit the museum and take its benefit.
- Publications: 1. Guide Book in English.
- Facility: Film-shows are arranged occasionally for students and general public. Guide services are regularly extended to visitors through official guide.
- Facility to Visitors: Photography is allowed on payment.

### **3. The Kachchha Museum, Bhuj**

It is the oldest museum in the state of Gujarat. It was established in 1877 by the rulers of the Princely state of Kachchha at that time. It came up as a part of Art School of Bhuj. Before India's independence it was managed by the rulers of the Princely state of Kachcha.

- Visiting Hours: May and June: 8.30 a.m. to 11.30 am. and 3.00 p.m. to 7.00 p.m.
- July to April: 9.00 a.m. to 12.00 noon and 3.00 p.m. to 6.00 p.m.
- Closed: Wednesdays and Government holidays.
- Staff: Curator, Gallery Assistant, Clerks (2), Gallery Attendants (7), Police guards to look after the security of the museum round the clock.
- Exhibits: 12 Categories to include: Sculptures, Paintings, Ethnological exhibits, Textiles, Bronzes, Stone inscriptions, Hero stones, Minor art and crafts, Coins, Natural history specimen, Musical instruments, Armours, Wood carvings, etc.
- Nearly 20,250 exhibits are at present in possession of the museum.
- Every year about 40,000 visitors visit the museum and take its benefit.
- Publications:
  1. The Centenary Volume.
  2. One Brochure in English.
  3. Guide Book in Gujarati.
- Facility: One film projector has been acquired to organize film-shows for students and general public.
- Facility to Visitors: Visitors including research students and scholars are allowed to take photographs on payment of prescribed fees.
- Uniqueness: The museum completed one hundred years in the year 1977.

#### **4. Darbar Hall Museum, Diwan Chowk, Junagadh:**

- The museum was founded in 1947.
- Visiting Hours: 9.00 a.m. to 12.00 noon and 3.00 p.m. to 6.00 p.m.
- Closed: Wednesdays and Government holidays.
- Staff: Curator is the officer in charge of the office. Other staff members include Junior Clerks, Gallery Attendants (10), Police Guards.
- Exhibits: The museum possesses five different categories of exhibits. They include armours, oil paintings, miniature paintings, photographs of historical importance, royal palanquins and hoddas, textiles and carpets, royal furniture belonging to the Babi rulers of Sorath (the Ex-ruler of the old Junagadh state).
- The museum is famous for special collections like royal furnitures, silver thrones, silver chairs, carpets with gold embroidery, various types of zummars (shandaliars), mirrors, silver art objects, etc.
- The most important gallery of the museum is the Darbar Hall which is a period room representing the royal assembly hall of the ex-rulers of the old Junagadh state (Sorath Native State). It has put on display the then 'Darbar' –the Royal Court in its original settings so that people may get an idea of the royal court and the assembly hall of the pre-Independence times.
- The museum is also noted for its special collection of royal arms and the gallery is especially created for their display is known as 'Silehkhana' presenting different categories of daggers, swords, knives, fire arms, spears, shields decorated with gold, precious and semiprecious stones.
- The collection of historical photographs are very rare and interesting and they reveal the historical background of the ex-rulers of Saurashtra.

## **5. Junagadh Museum, Junagadh (Sakkar Baug)**

- The museum was founded in 1901.
- Visiting Hours: 9.30 a.m. to 12.00 noon and 3.00 p.m. to 6.00 p.m.
- Closed: Wednesdays and Government holidays.
- Staff: Curator, as the head of the office, Guide Lecturers, Gallery Assistant, Clerks (2), Gallery Attendants (5), Watchmen (3).
- Exhibits: There are 15 categories of exhibits in the museum. They include pre- and pro-historic materials, Stone Sculptures, bronzes. Miniature Paintings, Manuscripts, Stone Inscriptions, Copper Plate grants, Silver Art, Glass and Porcelain Art, Folk Art, Wood carvings, Textiles, Foreign Art, Natural History Collection, etc.
- Nearly 34,3496 exhibits are at present in possession of the museum.
- Every year nearly 2,00,000 visitors visit the museum and take its benefit.
- Facility to Visitors: Photography is permitted in the museum on payment.
- Special Features: Watchmen look after the security of the museum round the clock.
- The Museum and Picture Gallery, Vadodara is the most outstanding amongst museums in India as well as in Asia. It is so because of rich collections of multifarious nature representing regional, national, and international character.

## **6. Prabhas Patan Museum, Prabhas Patan, District Junagadh**

- The museum was founded in 1951.
- Visiting Hours: 9.00 a.m. to 12.00 noon and 3.00 p.m. to 6.00 p.m.
- Closed: Wednesdays and other Government Gazetted holidays.
- Staff: Curator, as the officer in charge of the museum, Clerk (1), Gallery Attendants (5), Watchmen (2).
- Exhibits: There are three major categories of exhibits. They include objects of art and archaeology, a few specimens of natural history. The museum is famous for stone sculptures and stone inscriptions.
- In all there are nearly 3,500 exhibits at present in possession of the museum.
- Every year nearly 20,000 to 23,000 visitors visit the museum and take its benefit.
- Facilities: Photography is allowed on payment.
- Watchmen look after the security of the museum round the clock.
- Special Features: The museum is run by the state government. This is a site museum. The museum came in to being when the old Somnath Temple of Kumarpala time (1143 to 1174 A. D.) was dismantled in 1951.



## **7. The Lady Wilson Museum, Dharampur**

- The museum was founded in 1928.
- Visiting Hours: 10.30 a.m. to 5.30 p.m.
- Closed: Wednesdays.
- Staff: Curator, as the head of the office, Clerks (2), Gallery Attendants (6), Watchmen (3).
- Exhibits: The museum possesses unique collection of tribal art and cultural property representing Gujarat, India and foreign countries. It contains specimens of stuffed wild animals, specimens of zoology and geology. It has a special collection of musical instruments, classical as well as folk. The collection of industrial art from India and foreign countries are interesting. Nearly nine different categories of display are on display.
- In all there are about 84,433 exhibits at present in possession of the museum.
- Every year nearly 86,000 to 89,000 visitors visit the museum and take its benefit.
- Facilities: Watchmen look after the security of the museum round the clock.
- Curator extends Guide service to organized group of visitors.
- Special Features: The Museum is situated in the tribal belt. It is noted for tribal art and culture of Gujarat.

## 8. Archaeological Museum, Jamnagar:

- The museum was founded in 1946.
- Visiting Hours: 9.00 a.m. to 12.00 noon and 3.00 p.m. to 6.00 p.m.
- Closed: Wednesdays and Government holidays.
- Staff: Curator, as the head of the office, Clerks (2), Gallery Attendants (5), Watchmen (2).
- Exhibits: The museum possesses five categories of exhibits. They include sculptures, paintings, folk art, natural history specimens, coins, etc.
- In all there are about 490 exhibits at present in possession of the museum.
- Every year nearly 25,000 visitors visit the museum and take its benefit.
- Facilities: Photography is allowed on payment.
- Watchmen look after the security of the museum round the clock.
- Curator extends Guide service to organized group of visitors.
- This is a unique collection of Saurashtra School of miniatures in Antiquity museums. In the light of lack of funds, miniatures remained a huge requirement of Buddhist monasteries in Bengal and Jain temples of Gujarat and cave temples to have profuse of 3D and 2D stone images. They limit them to scripture illustrations. The tradition survived through the Lodhi period of the 15<sup>th</sup> century and the British regime with encouragement of rulers and officers. The style and regional variation extend from Moghuls to Deccans of the South, Amber, Mewar, Marwar, Bikaner, Kota, Bundi, Pahadi, Deccan, tanjor, etc.
- The Saurashtra School paintings were executed on card boards, wooden panels or ceilings. There are ten Shiva Purana paintings to form its significant part.

**9. Saputara Museum, Saputara, Dist. Dangs:**

- The museum was founded in 1970.
- Visiting Hours: 10.00 a.m. to 5.00 p.m.
- Closed: Wednesdays and other Government Gazetted holidays.
- Staff: Assistant Curator, as the officer in charge of the museum, Clerk (1), Gallery Attendants (2).
- Exhibits: There are four categories of exhibits. They include tribal musical instruments, tribal costumes, tribal ornaments, prehistoric tools of the Dangs area, etc.
- In all there are nearly 420 exhibits at present in possession of the museum.
- Every year nearly 8,500 visitors visit the museum and take its benefit.
- Facilities: Photography is allowed on payment.
- Special Features: The museum is devoted to tribal art and culture of the Dangi tribes of South Gujarat. It is a government museum.

#### **10. Barton Museum, Bhavnagar:**

- The museum was established in 1882.
- Visiting Hours: April to September: 8.30 a.m. to 12.00 noon and  
3.00p.m. to 7.00 p.m.  
October to March: 8.30 a.m. to 12.00 noon and  
2.30 p.m. to 6.30 p.m.
- Closed: Mondays and Public holidays.
- Staff: Curator is the in-charge officer of the museum. Other staff members include Clerks (1), Gallery Attendants (6), Police guards (1) to look after the security of the museum round the clock.
- Exhibits: 25 Categories to include: Sculptures, Bronzes, Coins, Palm-leaf, Folk art, Armours, Ancient Pottery, Marine specimen, Geological specimen, Paintings, Bead work and Embroidary, Archaeological antiquities, etc.
- Nearly 16,700 exhibits are at present in possession of the museum.
- Every year about 87,000 visitors visit the museum and take its benefit.
- Facility: Film-shows are arranged occasionally for students and general public. Guide service is made available to visitors.
- Facility to Visitors: Photography is generally not allowed. It may be allowed only in some specific cases and for it special permission is required.
- Uniqueness: Adjacent to the present museum, there are three small museums that are housed in the same building. They are: Gandhi Memorial Museum, Children Museum and Arts and Crafts Museum.

#### **11. Sardar Vallabhbhai Patel National Museum, Bardoli:**

- The museum was founded in 1979.
- Visiting Hours: 9.00 a.m. to 12.00 noon and 3.00 p.m. to 6.00 p.m.
- Closed: Wednesdays and other Government holidays.
- Staff: Curator, as the officer in charge of the museum, Junior Clerk (1), Gallery Attendants, Watchman.
- Special Features: This is a museum devoted entirely to the study of achievements and contributions of Sardar Patel, the great national leader of India.
- The museum is actually the Sardar Memorial to commemorate Sardar Vallabhbhai Patel and his great work as a leader of independent India. The museum stores the objects related to Sardar Patel's life and works. The exhibition comprises three major divisions – Sardar's Life, Bardoli Movement and Post Independence Works of Sardar that is housed in 20 rooms. It highlights the achievements of the 'Iron Man' of India during India's struggle for Independence like the Bardoli Farmers' Movement and that after India's independence to affect the great merger of Indian princely states to evolve the Union of India. He accomplished these giant tasks with his wisdom and determination. The museum is supposed to be a true homage to Sardar's service and sacrifice to the nation.

## **12. Shamalaji Sangrahalaya, Shamalaji:**

Shamalaji Sangrahalaya is located at Shamalaji in the Sabarkantha district lying at the border of the state of Gujarat. The museum has different sections like 1. Jain Arts, 2. Hindu Arts, 3. Dev ni Mori, and 4. Human Anatomy. These sections display the culture, basic needs of living and life style of the tribal peoples living in the surrounding areas.

The collection at the museum includes utilities and articles of daily needs like silver ornaments, household things, musical instruments like drum ('thol'), 'manjira', 'sarangi' etc. They also include idols of the deities of daily worship like the Shivalinga, Jain idols of Parshvanath, Sumatinath, Neminath, Kanthunath, Shantinath, and such Tirthankaras. There are also articles and material used by the people in their daily worship of these deities. There too are Jain 'vithikas', 'pinchhavais', temple cloths with paintings. There are numerous beautiful paintings also to add charm of the collection. They display subjects like the worship of God Sun, Yashoda, Krishna, a prince in the company of two women playing with dices, God Shrinathji, etc. There are ancient idols belonging to the time from the 4<sup>th</sup> to 7<sup>th</sup> centuries. These idols that are displayed include Laxminarayana, Kartikeya, God Shiva and Goddess Parvati, the Seven Divine Mothers, Varahi, Kumar, Mahishasur Mardini, etc. The sculptural articles displayed at the museum include the Buddha Stupas, a metal container ('Dabado'). These articles are kept in attractive cabinets, 'diaramo', made specially to suit their sizes.

### **13. Chhotaudepur Museum, Chhotaudepur:**

It is basically a tribal museum to represent different tribal folk art culture of the Central Gujarat region. The tribes represented at the museum are Rathwa, Dhanka, Nayaka, Bhil residing in the Vadodara, Panchmahal and Bharuch regions,

The collection at the museum include wall paintings in the Pithoro style – Pithoro is a kind of folk festival that is celebrated to please the Pithoro god and the painting is done on the walls of a house as sanctified vow to the god.

Dhanka, Nayak/ Nayakada, Bhil Rathwa are tribes that have sub tribes too that reside in the forests of the Chhota Udepur and Rajpipla regions. Dhanks used to belong to the Chauhan Rajputs of Pawagadh. Later on, they took a shelter in the forests following the decline of the Patai king. All these tribes are aptly represented at the museum. For example there is one section called Walk-in Dioramas of ‘the Nayak’ house, ‘the Dhanuk’ house, the ‘Tadvi’ house, etc.

There are sections called ‘Introductory Gallery’, ‘Rathwa Vibhag’, ‘Nani Nat Rathwa Vibhag’, ‘Industrial Art Section’, ‘Dungrabhil Vibhag’, ‘Bhil Vibhag’, etc to represent the tribal cultures through objects of daily use like house, furniture, utensils, weapons, tools, musical instruments, etc.

The Industrial Art Section show tools and equipments used at cottage industry to manufacture different household objects and agricultural tools, vehicles, etc. from the forest produce.

#### **14. Vadnagar Sangrahalaya, Vadnagar**

There is one more museum located at Vadnagar in the Mehsana district in the state of Gujarat. It is Vadnagar Museum. It is managed by the Government of Gujarat. The museum has different sections namely, 1. Vadnagar Vithi, 2. Saraswatmandal, 3. Handicrafts of North Gujarat and 4. The theatre artists of the Gujarati Theatre. These sections are remarkable with a unique display of the idols of various kinds and belonging times.

The collection is remarkable with an idol of the Bodhisatva, an enchanting idol of Kartikeya belonging to the 7<sup>th</sup> century, the idol of God Lakulesh, the idol of Bhairav belonging to the 12<sup>th</sup> century, the idol of the Goddess Mahishasur Mardini belonging to the 16<sup>th</sup> century, the idol of Goddess Parvati of the 14<sup>th</sup> century, the mabble idol of God Ganesh, the Bhairav's idols belonging to the 9<sup>th</sup> and the 12<sup>th</sup> centuries, It has in its collection bronze inscriptions with seals, bronze inscriptions of the year 987, inscriptions belonging to the time of King Bhimdev II.

The collection also displays clay articles of animals, birds, etc. made by Otiya potters of Patan and clay articles used for decoration. These unique handicraft articles make a fascinating collection to catch visitors' attention and fancy. Beside them, the cabinet made of sandal wood, a wooden seat ('bajath') made of 'sag' wood having the top in a shape of a tiger's paw, the 'patolu', a female garment woven by Salavis of Patan. Its photographs are also displayed at the museum.

The museum also possesses a good collection of photographs of places of historical significance, sculptural articles belong to Hinduism, Jainism and Buddhism, photographs of famous theatre artists and musicians who belong to Vadnagar and the surrounding areas. These photographs of the artists make the exhibition worthy of all time interest. The artists include theatre artists like the famous Jayashankar Sundari, Eddie Paul and the eminent Gujarati musicians like Pandit Vadilal Ustad, Rasiklal Bhojak, Gajanandbhai Bhojak who once presided over the Music section of the All India Radio. The photo-exhibition of these artists represents a rich heritage of the Gujarati Theatre and the Gujarati music. It evokes unique curiosity and interest among those who visit the museum.



## **15. Gujarat Gatha (Podium), Gandhinagar:**

Estd. 4- 6- 1996.

### Section: 1

- Gujarat Gauravgatha, the saga of the glory of Gujarat;
- Gujarat nu Yogadan, the Contribution of Gujarat (From the year 2450 B.C. to 1990);
- The information that is provided describes the following:
- The land of Gujarat,
- The Gujarati people,
- The Gujarati language,
- The Lothal Period,
- The Command of King Ashok,
- The distant habilitations prior to and following the Dharmalipi,
- The Golden Era of Siddharaj Jayasinh and Kumarpal,
- The memory of Hemchandrasuri, Vastupal and Tejapal,
- The Ghorī Empire, Ahmedshah and the construction and development of Gujarat's new capital namely Ahmedabad,
- The Peshwas and the Gaekwads,
- The Company Rule and the British in Gujarat (Year 1600 to 1608 and 1613),
- The First Freedom Movement(1857), The Year 1857 and Gujarat,
- The National Congress and Gujarat,
- The Revolutionaries and Freedom Fighters of Gujarat.

## Section: 2

- Incidents occurred between the years 1901 and 1930,
- All Round Development (1760),
- Gandhi's Movement in South Africa (1914),
- Hind Swaraj and Arrival to India (1915),
- The establishment of the Sabarmati Ashram (1917), the headquarter of the National Movement for the Self-Rule (1918),
- The Kheda Satyagraha, the Swaraj Vidhyapith, the Swaraj journalism (1914),
- Swadesi and Non-cooperation (1922),
- The Nagpur call, the Gadar Newspaper (1914),
- The Gujarati Parade in the Sans Fransisco city of America (1928),
- The Bardoli Satyagraha (1928),
- The Sardar of the Satyagraha, 'Dandikooch', the Dandi March (1920), the previous evening of the Dandi March,
- A Pinch of Salt that shook the all powerful the British Empire (6<sup>th</sup> March, 1930),
- Gujarat's contribution in the Dandi March.

## Section: 3

- Incidents from the year 1931 to 1947:
- The impact of the Dandi March,
- Revolutionaries in Gujarat,
- The Round Table Conference (Golmeji Parishad) (1931,

- The dissolution of the ‘Harijan’ journal –ashram (1917 to 1933),
- The Haripura Convention, the problem of the desi states (Rajkot, 1939), the Rajkot Satyagraha (1939),
- The Second World War (1939),
- The Krisp Proposal (1942),
- The Quit India Movement (1942),
- The Divison of Gujarat on the Previous Night of the Independence, the Sacrifice of Gujarat (June, 1947),
- India, as Independent Nation (14th August, 1947),
- The Tricolour Flag of the free India.

#### Section: 4

- Incidents occurred from 1948 to 1960:
- The Arazi Rule,
- The death of the Father of the Nation, Mahatma Gandhi (30 January, 1948),
- The Issue of the Unification of the Nation, Junagadh and Vadodara as the inspiration of the unification (13 November, 1947),
- The Affiliated State fo Saurashtra (15 February, 1948),
- The Farewell to the Last European Colonial Rule (19 Decemebr, 1961),
- The Public Movement (August, 1956), The MahaGujarat Janata Parishad (1956),
- The Emergence of Gujarat as a new state (1960),
- The progress that Gujarat attained after 1960 – agriculture, Sardar Sarovar Project, Industry, Sources of Energy, Youth wealth, etc.

## **Appendix: 2**

### **Structure of the Ministry of Sports, Youth and Cultural Activities and its Association with Dept. of Museums**

It becomes clear from the organization all structure of the Ministry of Sports, Youth and Cultural Activities that the department of museums is clustered with other related departments. It is for the simple reason that all these departments and their activities are closely related and complementary to each other to form a composite whole. In terms and knowledge and technical input and also in terms of the output in the form of benefits of growth and development of art, culture; they render similar effects for improvement, growth and development among youths. Secondly, it makes coordination of management would be easier. A look at the departments and their functions would make it clear how they are interrelated and how they can form a meaning cluster. Hence, a brief summery is given below for a clear view.

#### **1. Commissioner, Youth Service and Cultural Activities**

The state department of Youth service and cultural activities operates under the Commissioner since 1971. It has offices in all districts. These offices conduct various sports and games and youth activities like adventure sports like mountaineering, swimming, trekking running jumping gymnastic wrestling, etc. It trains youths for games like cricket, tennis, badminton, kabbadi, kho kho, hockey, valley ball, etc. There is a wide range of youth activities in to which young children and students are involved through encouragement and promotion of youthful spirit. To train youths camps are held at different and youths are encouraged to participate in the tournaments and competitions at local, district, state and national level. Some talented youths can participate at international tournament also and win honor for the state and the country. The government spends lots of money to conduct

these activities in the state simply because they ensure good health, spirit of courage and confidence among youths of the state. With healthy and spirited youth one can certainly expect good future for the society and the country.

## **2. Director General, Sports Authority of India**

In view of increasing demands to pay specific attention to the field of sports and games a separate unit called the Sports Authority of Gujarat was formed in Gujarat. It operates as a separate state unit of the Sports Authority of India although it still remains a part of the department of Youth Services and Cultural Activities. It operates as an autonomous body. This body is responsible to provide an infrastructure with all modern facilities for different games and sports and also to arrange for scientific coaching and training by expert coaches to young and aspiring players and athletes in the state. As the Sports Authority of Gujarat was founded the office started operating in the state from date; 13/ 2/ 95.

## **3. Director, Department of Archeology**

Archeology is a human science. Hence, it carries a chief objective to discover links that are missing between different areas of human race and to build contacts between them in the interest of eternal peace. It is an attempt to put together broken images of human culture and civilization to erect a whole and complete image of one common human culture and civilization. It is like restoring the basic spirit of human art and science that form meaning components of life.

Different activities of the archeological department provide strength indirectly to educational and non-educational tasks. It allows to people a vision of unity n diversity. As a result of it, there is creation of nationalistic approach and spiritual unity.

#### **4. Director, Department of Museums**

The department of museums was earlier put under the educational department. But since date 17/ 12/ 90 it operates under the department of Youth Services and Cultural Activities. All museums in Gujarat work under the authority of the director who coordinates different activities of the museum department and also controls them for good management. Museums render various services to society for its growth and development. Moreover, it preserves our valuable heritage of art and culture and impart knowledge about it.

#### **5. Director, Department of Libraries**

Since 1997-98, the department of libraries works under the department of Youth Service and Cultural Activities of the Government of Gujarat. The department undertakes activities relating to the management of libraries in the state and its related services, their expansion, and development. Under its control there operate one central library of protected books, two central libraries, 26 district libraries and 84 taluka level government public libraries, 3 women's libraries and 7 mobile libraries. Moreover, there are 142 rural libraries operating with cultural centers. The objective of the department to attract people to cultivate habit of going to library and read books and magazines so that people form habit of reading that brings to them information and knowledge.

Every year National Library Week is celebrated between 14 and 20 November. During the week, writers are invited for talk and discussion, debates are organized, book exhibitions are held and programs for children are organized.

## **6. Director, Records**

The department of records was set up in the state since 1971. The department sits in a building in Gandhinagar where all records of the state are preserved in a scientific manner. All records are centralized at this department. All such records that are required to preserve on permanent ground are stored and preserved here. The purpose of this department is to ensure that the procedure of record management is carried out in a proper manner.

## **7. Core Group, District Gazetteers**

The main function of this department is to prepare gazettes for each district. In this book, all related information about the history, public life, agriculture, industries, telecommunications, common administration, revenues, law and order, justice, local self organizations, volunteer of social service organizations, medicine and public health, tourist spots in the district, banking services, economic trends, etc are stored in some 18 chapters. The books are published in Gujarati (Sarvasangrah) and English (Gazette).

## **8. Director, Controller of Languages**

The office of the controller of languages has a basic functions to ensure that the language of state administration has to be Gujarati. It determines the standard definitions and prepares literature related to it. It issues instructions in Gujarati related to rules and regulations, codes of conduct, circulars, proposals and resolutions. It arranges to train employees to print material in Gujarati. It ensure use of pure Gujarati in official correspondence and imparts guidance to other departments in the governments. It arranges for translation in Gujarati and makes important information available in Gujarati.

## **9. Gujarat Lalit Kala Akadami**

The Gujarat State Lalit Kala Akadami, Ahmedabad undertakes activities for development and propagation of visible fine arts like painting, photography, sculpture, graphics, etc. The purpose is to introduce art and art heritage in the state to common people, to encourage artists in the state, and to encourage interest for these arts in future generations. It organizes various activities like competitions, workshops, camps, exhibitions, fellowships to artists, documentations of arts, etc.

## **10. Gujarat Sangeet Natak Akadami**

The Gujarat Natak Kala Akadami is assigned an autonomous status since 1992. Its main objective is to identify artists and experts in the fields of music, dance, drama and folk art and to honor them with public recognition. It has to take maximum benefit of the knowledge, expertise and experience of these artists to develop those arts among common people and to train young people in different arts.

## **11. Gujarat Sahitya Akadami.**

The Gujarat state has six Sahitya akademis operating for different literature. They are: Gujarat Sahitya Akadami, Hindi Sahitya Akadami, Sanskrit Sahitya Akadami, Urdu Sahitya Akadami, Kachchhi Sahitya Akadami and Sindhi Sahitya Akadami. Literary activities being an expression of people's spirit forms the core of the activities of this department. Since literature reflects common and social life in its true sense it needs to be encouraged and spread among people through publications of good literature. Good writers and thinkers are encouraged and awarded for good and inspiring writing. It implements various to propagate various languages to produce good literature.



**Appendix: 3**  
**A List of Museums in Gujarat**

<b>Sr. No.</b>	<b>Name of Museum</b>	<b>Year of Establishment</b>	<b>Governing Bodies</b>
1.	Kutch Museum, Bhuj	1877	Govt. of Gujarat
2.	Barton Museum, Bhavnagar	1882	Govt. of Gujarat
3.	Watson Museum, Rajkot	1888	Govt. of Gujarat
4.	Sardar Vallabhbhai Patel Museum, Surat	1890	Muni. Corpo., Surat
5.	Baroda Museum and Picture Gallery, Vadodara	1894	Govt. of Gujarat
6.	Junagadh Museum, Junagadh	1901	Govt. of Gujarat
7.	Lady Wilson Museum, Dharampur (Dist. Valsad)	1928	Govt. of Gujarat
8.	Health Museum, Vadodara	1937	Municipal Corporation
9.	Archaeological Museum, Jamnagar	1946	
10.	B. J. Medical College Museum, Ahmedabad	1946	
11.	Calico Museum of Textile, Ahmedabad	1948	Trust
12.	University Museum, Vallabh Vidhyanagar	1949	University
13.	Gandhi Memorial Residential Museum (Kirti Mandir), Porbandar	1950	Trust
14.	Prabhas Patan Museum, Prabhas Patan	1951	Govt. of Gujarat

15.	Shri Girdharbhai Children Museum, Amreli	1955	Trust Museum
16.	Museum Department of Archaeology,  M.S. University of Baroda	1956	University
17.	City Museum, Ahmedabad	1957	Municipal Corporation
18.	Dhirajben Bal Sangrahalay, Kapadvanj	1959	Trust
19.	N.C. Mehta Gallery, Ahmedabad	1960	Trust
20.	Gandhi Smirti Museum, Bhavnagar	1960	Trust
21.	B. J. Institute Museum, Ahmedabad	1993	Trust
22.	Shri Rajnikant Parekh Art and K.B. Parekh Commerce College, Khambhat	1960	Trust
23.	Maharaja Fatesing Museum, Vadodara	1961	Trust
24.	Tribal Museum, Gujarat Vidhyapith, Ahmedabad	1963	University
25.	Gandhi Memorial Museum, Ahmedabad	1963	Trust
26.	Shri Ambalal Ranchchoddas Sura Museum, Modasa	1965	Trust
27.	Karamchand Gandhi Memorial, Rajkot	1969	Trust
28.	Lothal Museum, Lothal	1970	Govt. of India
29.	Saputara Museum, Saputara	1970	Govt. of Gujarat
30.	Natural History Museum, Ahmedabad	1974	Muni. Corpo., Ahmedabad

31.	Shreyas Museum, Ahmedabad Shreyas Children Museum, Ahmedabad	1974	Trust
32.	Sardar Patel Smriti Kendra (Agriculture Museum)	1980	Trust
33.	Darbar Hall Museum, Junagadh	1977	Govt. of Gujarat
34.	Sardar Patel National Memorial, Ahmedabad	1980	Trust
35.	Vechhar Museum, Ahmedabad	1980	Trust
36.	Bhartiya Sanskrit Darshan, Bhuj	1980	Trust
37.	Sardar Patel National Museum, Bardoli	1981	Govt. of Gujarat
38.	Ayana Mahal, (Shri Madan Sinhji Museum) Bhuj	1982	Trust
39.	Museum of Department of Museology, M.S. University, Baroda	1982	University
40.	Lalbhai Dalpatbhai Museum, Ahmedabad	1984	Trust
41.	Science Center, Dharmpur, Dist. Valsad	1984	Central Govt.
42.	Akshardham, Gandhinagar	1985	Trust
43.	Sardar Patel National Memorial, Ahmedabad	1986	Trust
44.	Kite Museum, Ahmedabad	1986	Trust
45.	Sardar Patel Memorial, Karamsad	1990	Trust
46.	Sharad Baug Palace Museum, Bhuj	1991	Trust
47.	Shamlaji Museum, Shamlaji	1992	Govt. of Gujarat

48.	Shri Vishal Jain Kala Sanshtan, Palitana	1992	Trust
49.	Podium Gujarat Vidhan Sabha, Gandhinagar	1993	Govt. of Gujarat
50.	Samrat Samprati Museum, Koba	1994	Trust
51.	Vadnagar Museum, Vadnagar	1996	Govt. of Gujarat
52.	Chhotaudepur Museum, Chhotaudepur	2001	Govt. of Gujarat
53.	Rotary Dolls Museum, Rajkot	2004	Trust
54.	Kavi Kalpi Sangrahalay, Lathi (Dist. Amreli)	2006	Trust
55.	Swaminarayan Museum, Ahmedabad	2006	Trust
56.	Shri Adinath Kala Mandir, Tithal (Dist. Valsad)	2007	Trust
57	Utensils Museum, Ahmadabad		

In addition to above list there are many museums in the state of Gujarat museums which are not much known to the people like; Shree Arvind Memorial Vadodara, Gandhi Smruti Kala-Kaushalya Museum Bhavnagar, Shree Goverdhanram Smruti Mandir Nadiyad, Natya Kala Museum Morbi, Prachya Vidhya Mandir Museum Vadodara, Bhartiya Sanskruti Darsan (Kachcha)Bhuj, Bhartiya Sanskruti Museum Ahmadabad etc.

## Appendix: 4

### Advertisement Published in news paper for the purchase of artefacts

#### જાહેરાત

ગુજરાત રાજ્યના સરકારી સંગ્રહાલયો માટે પુરાતન વસ્તુઓ તથા કલાકૃતિઓ તેમજ પ્રાકૃતિક વિજ્ઞાનની વસ્તુઓ ખરીદ કરવા માટે ગુજરાતના સંગ્રહાલય ખાતાની આર્ટ પરચેઝ કમિટિની બેઠક મ્યુઝિયમ અને પિકચર ગલરી, સયાજીબાગ, વડોદરા મુકામે તા.૦૭-૦૨-૨૦૦૮ના રોજ મળનાર છે. કમિટિમાં પથ્થરના શિલ્પો, કાંસાની મૂર્તિઓ, લઘુચિત્રો, હસ્તપ્રતો, જુના સમયના વસ્ત્રો, કાષ્ઠકલાની કૃતિઓ, હાથીદાંતની કલાકૃતિઓ, વાજાંત્રો તેમજ પ્રાકૃતિક વિજ્ઞાનની વસ્તુઓ વગેરે વસ્તુઓની ખરીદી વિચારણામાં લેવાશે. આ પ્રકારની વસ્તુઓ વેચાણમાં રસ ધરાવતી તેમજ યોગ્ય પ્રકારના ભારત સરકારના પુરાતત્વ વિભાગ અથવા ગુજરાત રાજ્ય સરકારના પુરાતત્વ વિભાગ તરફથી એન્ટિક્વિટી કલમ ૧૯૭૨ મુજબ લાયસન્સ ધરાવનાર અને અન્ય રસીક વ્યક્તિઓએ તેમની વસ્તુઓની યાદી વર્ણન, એક ફોટોગ્રાફ તથા વેચાણ કિંમત દર્શાવીને યાદી આ કચેરીને તા.૦૪-૦૨-૨૦૦૮ સુધી મોકલી આપવી અને આ યાદી સાથે તા.૦૭-૦૨-૨૦૦૮ના રોજ મ્યુઝિયમ અને પિકચર ગલરી, સયાજીબાગ, વડોદરા ખાતે મળનારી આર્ટ પરચેઝ કમિટિ સમક્ષ બપોરે ૧૫.૦૦ કલાકે પોતાના ખર્ચે હાજર રહેવા વિનંતી છે.

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સંગ્રહાલય ખાતું, ગુજરાત રાજ્ય,  
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(માહિતી/વડો/૮૨૩/૦૭-૦૮)

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