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“What moves us, reasonably enough, is not the realization that the world falls short of being completely just - which few of us expect - but that there are clearly remediable injustices around us which we want to eliminate”.

- Amartya Sen, The Idea of Justice

The Museum

NEWSLETTER - every quarter



Museums and Social Justice

From the Director General's Desk

CONTENTS

- Pg 2-6 From the Director General's Desk
- Pg 7-15 Education Corner
- Pg 16 Forthcoming Exhibitions
- Pg 17-22 Museum Events and Activities
- Pg 23 New Acquisitions / The Museum Shop
- Pg 24 Museum Society of Bombay: Past Events and Forthcoming Programmes
- Pg 25 Museum Society of Bombay: Celebrating 50th Anniversary
- Pg 26 Forthcoming Events
- Pg 27 Museum Facilities for Exhibitions, Seminars and Educational Activities
Museum Memories
- Pg 28 Museum Information for Visitors

Greetings from the CSMVS, Mumbai!

We are delighted to present Volume 6, Issue 4 (October- December 2013) of the Museum Newsletter – every quarter.

The previous issue was primarily dedicated to the new approach of the CSMVS towards collaborations and also its impact on the diverse spheres of Museum disciplines such as finance, image, education program, exhibition, conservation, research and publications. We have received good comments from many domestic as well as many foreign professionals and museums. The CSMVS management gratefully acknowledges each feedback and suggestion.



Sabyasachi Mukherjee
Director General, CSMVS

We present this last issue of the year 2013 with a slightly different subject which you may find sensitive, interesting and informative. The topic of the current edition 'Museums and Social Justice' primarily discusses the importance of equality, accessibility and social justice in the context of universal cultural heritage and their relevance in a day-to-day functioning of a museum and also in molding an inclusive approach towards the needs of differently abled people and the human rights. A sincere attempt has been made here to redefine the role of Museum in a contemporary

society and also in the context of social justice and cultural equity. We humbly request our readers not to compare us with any particular foreign museum or country or policy as this concept is relatively new for a Museum in the Indian context. The issues raised and discussed here are purely humanitarian and have already been reflected in the teachings of great Indian leaders, philosophers, social reformers and thinkers.

CULTURE AND MUSEUMS

Dr. S. Radhakrishnan writes in his Foreword note for Dr. S. Abid Husain's book 'The National Culture of India', "India's cultural history of several thousand years shows that the subtle but strong thread of unity which runs through the infinite multiplicity of her life, was not woven by stress or pressure of power groups but the vision of sheers, the vigil of saints, the speculation of philosophers, and the imagination of poets and artists and that these are the only means which can be used to make this national unity wider, stronger and more lasting." It may appear to us that though the character

From the Director General's Desk

of government should be a secular one, while the very root of culture is deeply rooted in philosophy and spiritual values.

It is important for museums and cultural institutes to understand the demographic, social, economic, political and cultural background of the Nation to which they belong. The Indian tradition has always been inclusive in nature, providing space to other cultures to assimilate or maintain their distinct nature or individuality in the cultural landscape of the country. Keeping this cultural value in mind, today museums are expected to reformulate its set of objectives and restructure them according to needs of the larger society. Prof. S. Abid Husain writes in his book 'The National Culture of India', **“Culture is a sense of ultimate values possessed by a particular society as expressed in its collective institutions, by its individual members in their dispositions, feelings, attitudes and manners as well as in significant forms which they give to material objects.”** While agreeing to the view of Prof. Husain about the concept of 'Culture', I would also like to quote here Dr. A.K. Coomaraswamy's interpretation of culture which has all essential elements or ingredients of universality, “Culture is consciousness; primarily, an unprejudiced comprehension of one's own civilization. This is only possible when we have some idea of its relation to other cultures - likeness and differences”.



The above definitions and interpretations of 'Culture' and 'Cultural Values' indicate strongly the identity of nation, different communities and their relations to cultural plurality. This is reflected in the collective legacy which remained dominant in the entire evolutionary process and is evident in three distinct forms:

- Tangible: in the form of a built heritage.
- Intangible: in the form of traditions, customs and manners, folklore etc.
- Expressive: language, stories, music etc.

Here, we see our identity in the sense of cultural continuity which helps maintain a balance between changing metaphors and static values. Museums around the world are guardians of the cultural and artistic achievements of mankind. By providing people with the opportunity to experience cultural objects and art, museums foster not only an appreciation of aesthetic beauty and human inventiveness, but also promote mutual understanding of histories and culture among the diverse peoples of the world.

From the Director General's Desk

MUSEUM - ITS CHARACTER, DUTY AND PURPOSE

Before we proceed further it is important for all of us to understand the definition of 'Museum' and also its character, duty and purpose. The International Council of Museums (ICOM) provides us a most exhaustive definition on the following lines:

"A 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."

The definition reflects three aspects of Museum:

- The first is the character of a museum, that it shall be a non-profit, permanent institution and open to the public.
- The second part emphasizes the duty, that is, in the service of society and its development.
- The third and final part deals with the purpose, that is, education, study and enjoyment.

It is now distinctly clear from this definition that the very existence of a museum is for the society and its development. Then the question comes to our mind, how do we reach out to all sections of society and give them their legitimate rights to their own cultural heritage? And how do we museum Curators do justice to museum collections and other facilities? To address these questions we have to do some kind of general study of museum collections which is always considered as one of the core activities of a museum. **Looking at different catalogues of different museums, it seems that museums across the country could not adopt a single standard acceptable acquisition policy, neither could do justice to different religions, languages and artistic expressions of diverse communities. This thus raises a question of inequality on the core objectives and the institutional values.**



The eminent Economist cum Social theorist Prof. Amartya Sen writes in the preface of his book 'The Idea of Justice', **"This is evident in our day-to-day life, with inequalities of subjugations from which we may suffer and which we have good reason to resent, but it also applies to more widespread diagnoses of injustice in the wider world in which we live."** It is, therefore, necessary for a museum or any cultural institute (or Public institutes) to have a clear cut policy of inclusion for everyone without prejudice. Such a policy helps museums to come closer to people from different backgrounds.

From the Director General's Desk

MUSEUMS AND SOCIAL JUSTICE

Though the concept of 'Public Museum' originated in Europe in 16 - 17th century CE with a conservative outlook to study and preserve cultural heritage of mankind, gradually with the passage of time it turned out to be a mass movement for accessibility to Nations, art and culture. The establishment of the British Museum, London, Ashmolean Museum, Oxford and the Louvre in France had encouraged those with a progressive outlook to study the repository of antiquities of the ancient world as collective cultural property of mankind. Thereafter a number of public museums of varied nature were established in different countries but these museums did not receive the desired attention from the people in general and local communities in particular due to their elitist and scholarly approaches. However, **a radical change in approaches of museums was noticed towards the end of the 20th century in Europe and America and some parts of South – East Asia. ICOM (International Council of Museums) played a vital role in developing the concept of Universal Museum for world community. The main objective was to re-unite all like minded countries on a single platform and also to encourage them to develop a universal approach towards the preservation of a common cultural heritage to be shared with the world irrespective of physical and economic barriers.** Unfortunately, museums in India completely lagged behind the international movement due to inadequate practical experience and well-meaning vision. In India the concept of Museum during this period remained more or less at the discovery, exploration and excavation level.



It has been observed that most of our traditional cultural museums and institutions were created in different times for different audiences than the ones they now have to serve. In the past, exploration, mapping, collecting and preserving cultural goods were of major importance, while today museums are required to connect with society and represent the people they serve. It is now a fact that our museums are an integral part of society and their sustainability depends on the patronage of members of society. The Museum is a cultural as well as social space. It is also a meeting space for individuals and communities to engage in dialogue and exchange of ideas. Being a platform for free experience, it is imperative that museums be inclusive. Museum education is therefore important for social inclusion and community engagement.



Realizing the need of contemporary society, the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) (formerly Prince of Wales Museum of Western India), Mumbai, has introduced a number of creative and innovative education and conservation programs to reach out to all strata of society. Believing in

From the Director General's Desk

the principle of universalism and cultural equality, we at the Museum acknowledge the need to disseminate knowledge, expertise and resources through professional and virtual networks in addition to the circulation of material objects. The Museum is recognizing the responsibility to share cultural artifacts with a community which has an acknowledged interest in a collection, even if it is not in their care.

There are hundreds and thousands of theories of Social Justice but the most important one is the theory of justice by the leading political expert, John Rawls. He puts his argument in the following 'Principles of justice' (Political Liberalism, 1993, p.291):

- i) Each person has an equal right to fully adequate scheme of equal basic liberties which is compatible with a similar scheme of liberties for all.
- li) Social and economic inequalities are to satisfy two conditions. First, they must be attached to offices and positions open to all under conditions of fair equality of opportunity; and second, they must be to the greatest benefit of the least advantaged members of society.

It is important to note that Rawls emphasized more on human liberties, fair equality of opportunity and greatest benefit of the underprivileged section of society. **But to us social justice means extending equal access and all available facilities to everyone (able, unable and differently abled) irrespective of religion, cast, language, region, economic and social status.** The CSMVS has been experimenting for quite some time with the principles of social justice in different disciplines / areas of Museology with the sole objective that tomorrow Museum becomes a center of informal education, guided by the needs and expectations of communities which value as 'Heritage' not only objects or collections, but first and foremost individuals and the richness they embody: stories, ideas, emotions, values, desires, fears and hopes. The following articles in this Newsletter highlight our approaches towards the principles of social justice and their applicability in Museum education and cultural programs.

We hope this issue of our Newsletter is informative. We thank you for your continued support.

Education in Museums: a Campaign for Social Justice

by Bilwa Kulkarni, Education Officer

Museums globally are focussing on changing their reputation as elitist institutions and striving towards achieving social relevance. The notion that museums are for the benefit of every member of the public is no longer open to challenge. It is commonly accepted that the relevance and success of a museum lies in its ability to respond to the needs of its community and contribution to solving societal problems. In other words, museums carry a responsibility to create social value and to put social justice, equality and community impact at the core of their work.

CSMVS is one such socially responsible museum, where we harbour a passion to create social value. The core activities of the Museum of collecting, preserving and documenting are the means to an end – benefit of the society that it seeks to serve¹. The educational activities are the tool through which the means and the end are linked to one another. These approaches serve as first steps towards social justice.

This paper explores the educational activities of CSMVS and the contribution to the Museum's efforts towards social justice.

Defining social justice

The universal concepts of justice developed a thousand years ago with the teachings of various religions across the world such as Judaism, Christianity, Islam and Buddhism. These religions emphasised the importance of sharing, equality of treatment, not profiting at the expense of disadvantaged groups in society, and rulers behaving righteously, fairly and justly towards their people. The focus was going beyond social status and recognising universal human value².

The concept of social justice entails understanding and cherishing human rights, as well as recognising the dignity of every human being.

In the context of museums, the notion of social justice is based on the premise that every member of the society has a right to access the museum and derive benefit from it and see themselves represented in it. Museums have a responsibility not only to fight for social justice by making the museum accessible to one and all but if necessary to act as a forum for debates on basic human rights.

The difference between social justice and social inclusion

Creating access for one and all is an undeniable sign of a socially inclusive museum. However, does that mean that the museum is adhering to the concept of social justice? To some extent, yes. **The term 'social inclusion' entails providing equal opportunities to all people, irrespective of their social, economic or cultural background. The concept of 'social justice' goes a step further**

Education Corner

and recognises human value and wellbeing. This, in turn, entails understanding individual needs of people and communities and providing services accordingly.

The educational activities at CSMVS are committed to an agenda of being accessible and enjoyable by all. This necessitates us to reach out beyond the margins of mainstream society. The Museum's Education department partners with several NGOs and cultural institutions working for various disadvantages and marginalised communities in creating rich engaging experiences for the visitors.

Understanding deprivation

To be able to work towards the wellbeing of deprived communities, it is important to appreciate what it is like to be living on the margins of mainstream society.

In most cases, poverty is a generic feature, of which several other social ills are offshoots such as crime, alcoholism, violence, illiteracy, ill health – both mental and physical. This also includes lack of basic reading, writing and communication skills, low self-esteem, low confidence and low social contact³.

The Museum works actively for underprivileged groups in dealing with these problems through their workshops and activities. Using the collections as its base, the Education team devises programmes for these groups to encourage themselves to express themselves freely, interact with others and use alternative methods of expression to reading and writing such as painting or craft. **The Museum partners with several NGOs across the city working for the welfare of street children, BMC schools, children of sex workers and children of construction site workers.**



Overcoming disability

Another important community side-lined by mainstream society is people suffering from disabilities- both mental and physical. This goes vehemently against the principle of social justice as each one of us, at some point in life suffers from some vulnerability or disadvantage. There are some others who go through their entire lives suffering disadvantage. This does not warrant their exclusion from mainstream society.

The Museum is engaged in several endeavours to make the visiting experience for people with disabilities comfortable, enjoyable and enriching.



Education Corner

This includes several projects such as braille labels and booklets for the visually impaired in specific galleries, conducting tactile tours, creating ramps for wheelchair users and many others. The Museum also organises lectures related to dealing with issues of disability in museums. In a recent lecture organised at the Museum by Ms. Rebecca McGinnis, a museum educator from Metropolitan Museum of Art, New York on 'Enabling Education: Art Education for the Disabled in Museums', the idea was put forth about creating a Universal Design which, instead of excluding them, encourages treating the differently-able as 'ordinary' rather than special.

The Museum regularly conducts programmes for visitors with mental disabilities or learning disorders such as art workshops, storytelling, movie screenings, puppet shows and many more. These activities are participation-based and interactive, which help instil confidence in people with disabilities. **Certain art workshops are aimed at even encouraging special skills that could help pave alternative means of livelihood. The Museum has partnered with Citi Academy for Special Education, a school for children with learning disabilities, and conducts workshops for them every month that would aid their school learning.**



Community Consultation

The term 'social justice' in the context of museums, entails the right of a people to be represented in a museum. Therefore community consultation becomes a natural fallout for museums⁴.

Recently the Museum has worked with the Pushtimargi community to organise a workshop on flower decorations in the havelis of Shrinathji coinciding with the exhibition on the 'Haveli of Shrinathji'. During the exhibition 'Faces: Weaving Indian Jewish Narratives', the Museum invited members of the Jewish community to deliver lectures shedding light on the Indian Jewish culture as well as to conduct a heritage walk of Jewish synagogues in the city. The aim of organising such exhibitions and activities is to represent these communities through the museum and their significant contributions and to celebrate the diversity of the multicultural society that we are.



Community consultation provides opportunities to museums for engaging in meaningful dialogue with communities to be represented and conveying their messages in the right perspective. For the communities it is an opportunity for recognition as a member of the society and to tell their story vis-à-vis the larger society.

Promoting living heritage

Collaboration with artists has several connotations for the Museum education. This involves promoting and sustaining the tradition of arts that they represent. One of the Museum's objectives is to preserve and promote the traditional arts and crafts which constitute the living heritage of this country. With this in mind, the Museum collaborates with art and craft organisations such as Paramparik Karigar, to not only give a platform to the artists to present their craft but also to share it with the people through workshops. Such activities create awareness of the arts which are in danger of extinction. For the artist, this is beneficial not only for reinforcing his livelihood but the appreciation and patronage help give a lift to his self-esteem and confidence.

Conclusion

“INTERCOM Declaration of Museum Responsibility to Promote Human Rights:

INTERCOM believes that it is a fundamental responsibility of museums, wherever possible, to be active in promoting diversity and human rights, respect and equality for people of all origins, beliefs and background⁵.” **Museums, by their very nature, have a fundamental responsibility to stand for the cause of social justice and education has a critical role to play in fulfilling this responsibility. To do so, museums need to re-think their mission with social justice as the central theme.** This would then reflect through promoting and celebrating education. Museums would then take risks, be open to change and to the idea that different people have different needs and capacities for learning. Such museums would then study their audiences and actively seek out those who do not visit museums. This certainly would entail its share of effort and obstacles but it is an inevitable path for museums if they wish to realise their full potential and justify their existence in society.

End Notes -

¹ David Fleming, 2010

² Leanne Ho, 2011

³ David Fleming and Carol Rogers, 2009

⁴ David Fleming, 2010

⁵ David Fleming, 2010

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Education Corner

Museum Education and Social Justice at CSMVS

Usha Rajaram, Education Consultant

Justice is central to any well functioning society. The principles of justice and fairness can be applied in a variety of contexts. It is a very difficult matter to achieve these principles of justice and fair treatment in all modes of interaction in a society. Inequality of education in a democratic society holds enormous significance in our life today.

The purpose of the museum is education and enjoyment i.e. edutainment. **Museums play a very important role with a powerful tool in education to enrich the social, cultural and economic progress of the communities to which they belong.** Hence education needs to be used as a lever for the improvement of backward or underprivileged classes and individuals. Inequality of educational opportunities is also due to poverty in a large section of the population and the relative affluence of a small minority. Children from poor families do not have the same chance as those who come from richer ones. Educational inequalities are also due to a wide disparity between the education of boys and girls at all stages in our country. It is essential to make special efforts to equalize educational opportunities between these groups.

At the CSMVS keeping all these factors in mind we try to reduce or eliminate inequality in any form. We try to encompass social and economic justice and provide access to all individuals and organizations that are in association with us. The museum imposes a personal responsibility on the education department to continuously try to perfect the museum as a tool for personal and social development.

Museums as an institution are still an untapped sector and resource in India. They can support and inspire everyone. As educators of museums we can make a lot of difference to young people's lives.

To fulfill this there has to be a concerted effort and action from the museum, schools and government to:

- Enable children and young people to have equal status with adults within museums,
- Put learning at the heart of museums and museums at the heart of learning,
- Embrace a more holistic approach to learning : valuing informal and formal learning equally,
- Reach out to all young people, including the hard to reach.

Until recently 'learning' was minimum in the museum sector, and 'culture' was sidelined in the education sector. But in the past few years both sectors are making a concerted effort to engage with one another. There has been real progress in widening access for children and young people in museums.

Moreover, although museums make a valuable contribution to formal learning, and offer vital alternative ways of learning that complement the formal education system, they are more than an adjunct to it;

Education Corner

The exhibition of 'Mummy: The Inside Story' at the CSMVS in the year 2012 was a beautiful example of this. **Our museum was a place of excitement and wonder that inspired interest and creativity in all children and young people. It brought about an awareness of the wider world and their place in it, in ways which neither parents nor teachers could have provided and it would have otherwise remained untapped.**



However substantial challenges remain. **A particular issue of concern, for example, is that close to a quarter of all children are growing up in poverty. Poorer children's chances of success at school, still laggs far behind the average. The formal education system often fails the most disadvantaged children - those receiving free school meals, or who are in care, or are excluded from mainstream schooling - affecting their future adult lives and employment prospects and putting them at greater risk of unemployment, low pay and poor health.** The introduction of the museo bus – a mobile museum as an outreach program will offer support in learning and can make a real difference to these children and young people. There might be hurdles to overcome to reach the target audience and to develop programs that will make a difference, but we do plan to make our best endeavour.

In collaboration with the Mobile crèche of Mumbai we try to reach out to many children from the marginalized sector. The number of visits made by children to the museum is dramatically high every Tuesday and as the entry to the museum is free for children, many schools visit the museum and use its facilities on this day. Schools take appointments for special activities and lectures in our Natural History Gallery and take benefit of our programs.

Museums change peoples' lives, enrich the lives of individuals, contribute to a strong and resilient community, and help create a fair and just society.

We at CSMVS were in turn immensely enriched by the skills and creativity of the public. The example which I would like to quote here is our exhibition 'The Haveli of Shrinathji' , where the education department coordinated with a group from the Shrinathji Haveli, Juhu and held a workshop for the ladies from an NGO with a service mentality of educating them to make different kinds of garlands which could be used to cultivate a profession of selling flower garlands for various occasions. We see here the



museum's ambitious role in the society which could support a positive social change. The museum had used an untapped potential from the society to transform their contribution in our contemporary life.

It is important to have a strong sense of social purpose. Policy makers expect museums to achieve greater social outcomes and impact. Individuals and communities are under stress and every museum must play its

Education Corner

part in improving lives, creating better places and helping to advance society, building on the traditional role of preserving collections and connecting audiences with them.

At CSMVS we aim to enthuse people in museums to increase their impact, encourage for public funds to support museums in becoming more relevant to their audiences and communities. We also encourage organisations for potential partnerships and collaborations that they could have with museums, to change people's lives. People are responding. Museums are highly trusted and audiences are increasing.

The museum understands its full potential for society and realizes that it is far more than a building and collections. It is becoming increasingly outward looking, building more relationships with partners. They are welcoming more people as active participants. They promote social justice and human rights, challenge prejudice and champion fairness and equality. The current exhibition 'Faces: Weaving Indian Jewish Narratives' on Jewish cultures is a standing example where CSMVS has highlighted an important ancient community of the city. By promoting a talk and heritage tour of synagogues in the city we are trying to preserve a cultural heritage. The museum is presenting the collections in a way that challenges assumptions and stimulates people to think about the world today and how it might be different in the future.



The British Museum is lending the Cyrus Cylinder to CSMVS, to highlight its message of respect for diversity, tolerance and universal human rights. The cylinder is often referred to as the first bill of human rights as it appears to encourage freedom of worship throughout the Persian Empire and to allow deported people to return to their homelands.

Through many of the art and craft, music and cultural programs at CSMVS we are able to make people think on a variety of views, on various subjects and to allow them to reach their own conclusions. The collaboration we have for the Paramparik art workshops with the craftsmen gives the museums an opportunity to stimulate thoughtful discussion and dialogue. People have started respecting the poor craftsmen from villages and are ready to buy the handicrafts once they see the talent, time and labour which goes in creating these.



We believe in sharing knowledge, linking specialists with a wider audience, and showcase new research. The boundaries are dissolving between knowledge created within the museum and elsewhere. The recent lecture we had on Enabling Education: Including People with disability in art museums was a talk which focused on one prominent paradigm of accessibility, Universal Design, as applied to a museum setting. It emphasized the need to create products, environments, and educational opportunities with all potential users in mind. Anticipating human diversity, redefining variation in ability as ordinary, not special - something that affects everyone at some time in life and some of the programs developed at The Metropolitan Museum of Art using Universal Design as a guiding principle were shared . These

Education Corner

included programs for people who are blind or partially sighted people with developmental disabilities, Deaf people, and people with Alzheimer's disease and their care partners. At CSMVS we bring together research from varied places, including university academics and other museums.

Audiences are creators of knowledge. There are lectures and talks arranged, whereby many people who want to contribute, to connect with others, to express and share their knowledge, experiences, opinions, ideas and creations - have a more personal experience as well as the opportunity. The Museum acts as facilitator opening up interpretation with user-generated content, respecting people as participants. The exhibitions of certain private collectors helped us in educating and developing a deep sense of ownership and attachment in people towards the museum.

Museum learning in the school's curriculum is the best way to fulfill children's cultural entitlement. Measures to ensure the integration of museums throughout the policymaking process should be introduced; museums should help shape the curriculum through involvement with the Boards. The link also needs to be made at a local level through schools departments and with individual head teachers. Museum learning also needs to be championed with schools, particularly those not yet working with museums, to show what it has to offer them and their pupils, and how working together can be achieved in practice, and obstacles overcome. Options for putting this into practice includes museum educators working with branches of schools, or being twinned with the head teachers of schools. Museum educators and teachers could work together to develop educational objectives and programs. Tightly planned museum visits that fit in with specific stages of learning are significant for improved pupil performance.

In the education sector, a more holistic approach to child development and a focus on wider child outcomes at school have the potential to widen and deepen the learning experience and development of children and young people beyond the core academic subjects. The museum's collaboration with Citi Academy for Special Education is to help children with learning disabilities to enjoy informal learning by making a planned museum trip every month with a specific topic in mind. The education department at the CSMVS in concurrence with the teachers has chartered out the yearly plan for the school.

How can museums ensure their learning initiatives are effective for achieving social justice?

The informal learning that takes place in museums can develop, support and enhance learning by children and young people, in and out of school, whether they are flourishing within the education sector or not. Museums provide a safe and neutral 'third space' - which may be particularly beneficial for those marginalised from formal education - and different ways of learning and different relationships with those who are teaching.

To achieve an equal status for informal learning, we recommend that:

- Saturday schools and SUPW courses are introduced as partnerships between museums, arts and science institutions and the formal education sector.

Education Corner

- Museum and school teachers receive tailored training for the work they do jointly, and school staff training to liaise with museums.
- Museums support and encourage family visits and outreach programs, especially for those less able to visit, reaching out to all young people, including the hard to reach.

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Forthcoming Exhibitions

FLEMISH MASTERPIECES FROM ANTWERP

Exclusive paintings and engravings from the 17th century
at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya

**28th November 2013
to 09th February 2014
From: 10:15am to 6:00pm**



THE MUSEUM



MUMBAI

THE CYRUS CYLINDER AND ANCIENT PERSIA: A NEW BEGINNING

at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya

21st December 2013 to 10th March 2014

From: 10:15am to 6:00pm



THE MUSEUM



MUMBAI

The British
Museum

COMING SOON

Celebrating 91st Anniversary

Museum Events and Activities

Recap July



Auditorium, Visitors Centre, July 6-7, 2013
Ganesh Idol Making Workshop by Shrikant Deodhar, Pen.
Supported by Hemendra Kothari Foundation, Dehejia
Endowment for Krishna Art, Gulestan and Rustom
Billimoria Charity Trust.



Jehangir Nicholson Gallery, July 12, 2013
'The discourse of images: voices of abstraction.'
Lecture by Ranjit Hoskote, cultural theorist and poet

Celebrating 91st Anniversary

Museum Events and Activities

Recap

July - August



Coomarswamy Hall, July 27, 2013
Get-together of our Friends, Well-wishers and Informed Citizens.
Mr. Kshirsagar, Chairman, Board of Trustees delivering the concluding speech.



Coomarswamy Hall, August 5, 2013
'Single Object, Multiple Stories'
Lecture by Mr. Neil MacGregor, Director, British Museum, London.



Celebrating 91st Anniversary

Museum Events and Activities

Recap

August



Jehangir Nicholson Gallery, August 7, 2013
Lecture by Rashmi Poddar (Jnanpravaha)
Organised in collaboration with the Jehangir
Nicholson Art Foundation



**Premchand Roychand Gallery,
August 14 - September 29, 2013**
'Sanchayan'

An exhibition of New Acquisitions - Selected Art Objects
From the collection: 2012-2013. The exhibition was
inaugurated by Dr. Devangana Desai.



Celebrating 91st Anniversary

Museum Events and Activities

Recap August



Coomarswamy Hall, August 14, 2013
'Badarwa Barasan Ko Aye'
Programme of Indian Classical Music was presented by Pandit Raghunandan Panshikar



Curators' Gallery,
August 19 - September 8, 2013
"The Haveli of Shrinathji"
Exhibition of Pichhwais, Paintings and Photographs
The exhibition was sponsored by the Dehejia Endowment for Krishna Art

Celebrating 91st Anniversary

Museum Events and Activities

Recap

August - September



Coomarswamy Hall, August 19, 2013

'Haveli Sangeet' by Hemang Mehta

The event was sponsored by the Dehejia Endowment for Krishna Art



Miniature Painting



Pattashilpa



Mithila



Kutch Hand Painted Pottery



Kalamkari

Visitors Centre, Auditorium,
August 27 – September 7, 2013
Art and Craft Workshops conducted by
master craftsmen
Organised in collaboration with
Paramparik Karigar

Celebrating 91st Anniversary

Museum Events and Activities

Recap

August - September



Bagru Painting



Bagru Painting



Palm leaf painting



Pichhawai

Visitors Centre, Auditorium,
August 27 – September 7, 2013
Art and Craft Workshops conducted by
master craftsmen
Organised in collaboration with
Paramparik Karigar



Shibori



Curators Gallery, September 30 – October 20, 2013
'FACES : Weaving Indian Jewish Narratives'
Exhibition of art works by Siona Benjamin

New Acquisitions



Parsi Gara

Silk, Mumbai, 20th century CE
 Gift of Ms. Maki S. Masani
 The Gara originally belonged to the mother of late Dr. J.J. Bhabha, the ex-Chairman of the Board of Trustees of the Museum



Silk Brocade

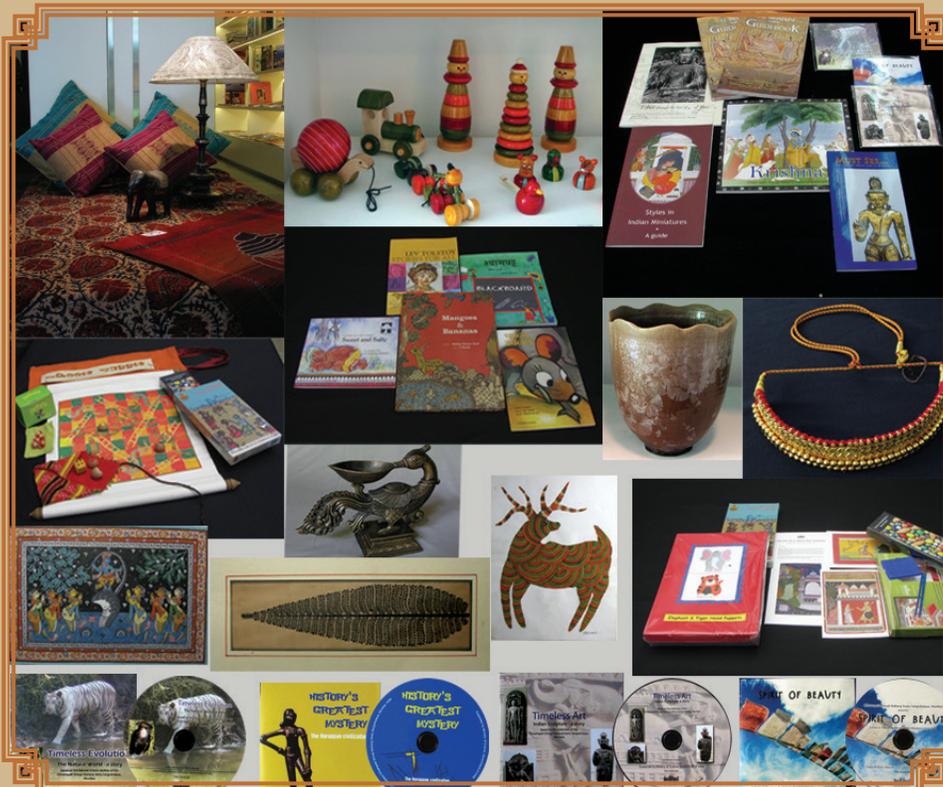
Varanasi, 20th century CE
 Gift of Smt. Arti Mehta
 On the occasion of the 50th anniversary of Museum Society of Bombay



Mata-ni-Pachedi

Kalamkari with vegetable dyes on cloth
 Ahmedabad, Gujarat
 21st century CE

The Museum Shop



The Museum Shop contributes towards promotion of Indian culture through different art materials. There is a wide range of books, published by the Museum as well as renowned publishers. The Shop also displays different articles such as greeting cards, posters, brochures, folders, letter-paper sets, gift-wrapping papers and bags inspired by design/details of the art objects from the Museum collection. Bead necklaces, repousse copper plates, embroidered silk scarves, purses and table pieces are among other articles available in the Shop. Our visitors take these as small mementos of their visit to the Museum.

Informative educational trails and kits are available for students, which help increase their interaction with the Museum.

Buy and Help us Preserve our National Heritage!

MUSEUM SOCIETY OF BOMBAY

The Museum Society of Bombay, in the 3rd quarter of 2013, held the following programmes for its members:



Dinny the Dinosaur workshop for children held on 16th August 2013 by MSB in collaboration with Ancient Indian Culture, St. Xavier's College. The workshop comprised of an interactive powerpoint session for children from NGO's showing the evolution of life, dinosaurs and their extinction till the time of the Mega beasts of the Plietocene, making dinosaurs through oragami and a small exhibition of original fossils. The workshop was conducted by Dr. Anita Rane-Kothare and was assisted by Jason Johns, Nitya Surya Narayan and Pallavi Gupta.

Clay Ganesha workshop for NGO's and Consulates was held in collaboration with Department of Ancient Indian Culture, St. Xavier's College, Consulate of Brazil and Times Green Ganesha on the 15th of September by Dr. Anita Rane-Kothare at the Auditorium, Visitors Centre. The event comprised of an interactive slide presentation and making of Ganesha by children out of eco-friendly clay. This was followed by an *arti* and immersion at the Gateway of India.

Clay Ganesha workshop for NGO's was held in collaboration with Department of Ancient Indian Culture, St. Xavier's College on the 14th of September by Mrs. Marina Dutta at the Auditorium, Visitors Centre. 100 children from 'Bhavishyayaan' and Akansha attended. The event comprised of an interactive slide presentation and making of ganesha by children out of eco-friendly clay. This was followed by an *arti* and immersion at the Gateway of India.



Forthcoming Programmes

- 12th November, 2013. Lecture on Yad Vashem, Israel at CSMVS.
- 29th November, 2013. Lecture on Persian Culture / Cyrus Cylinder followed by visit to the Persian Gallery at CSMVS for Musum Society Members.
- 30th November, 2013. Workshop on Befriending Museums at CSMVS.
- 1st December, 2013. Vist to the Archdiocesan Heritage Museum (Christian Art), Goregaon
- 8th December, 2013 Visit to Bene Israel Heritage Sites at Alibaug.
- 20th December, 2013. Exhibition on Persian Culture at St. Xavier's College in collaboration with CSMVS ,MSB and Dept. of Ancient Indian Culture, St. Xavier's College.

Museum Society of Bombay Celebrating 50th Anniversary

Fifty long years of active existence of a voluntary organisation in the Culture Field by itself is an agenda for celebrations and the Museum Society of Bombay deserves to be felicitated on its Golden Jubilee celebrations.

Early sixties wasn't exactly the time when Museums at least in India, were extrovert enough to encourage voluntary help and Friends of Museum was a distant call. But the spirit of Mumbai prevailed even over the Prince of Wales Museum's management, which has always remained one step ahead in its contemporary scenario.

Sadashiv Gorakshkar
Former Director, CSMVS
1975-1996

Like all pioneering institutes, it has passed through several turbulent times, but to the credit of its enthusiastic office bearers and members, it incessantly continued to provide insight into varied aspect of art and culture by organising lectures by the scholars and performances by renowned performing artists, both from India and abroad, for the interested crowd which ranged from housewives to renowned professionals in different fields. Their activities supplemented the efforts of the museum in creating greater art awareness in the people of Mumbai. It is a welcome step that the Society is now focusing on education field also and organises art classes or workshops for children.

Dr. Kalpna Desai
Former Director, CSMVS
1996-2007

It gives me immense pleasure to learn that the Museum Society of Bombay is celebrating its Golden Jubilee this year. The Society was established in early 60s by a handful of friends and scholars of the then Prince of Wales Museum of Western India (now Chhatrapati Shivaji Maharaj Vastu Sangrahalaya) with the objective that the Society will promote the Museum and its rich cultural heritage to the people of Mumbai (then Bombay) through their activities and education programmes.

Today, after 50 long successful years, the members of the Society have diligently carried on the legacy and also continued the tradition.

We are grateful to the friends and members of the Society for their unstinted support and encouragement for creating a good image of the Museum in a contemporary society.

Sabyasachi Mukherjee
Director General, CSMVS
2007 -

Forthcoming Events

- ▲ Auditorium, Visitors Centre, October 1, 2013, 11 am
‘Enabling Education: Including People with Disabilities in Art Museum Education’
Lecture by Ms. Rebecca Mcginnis, Museum Educator, Access and Community Programmes, The Metropolitan Museum of Art.
- ▲ Auditorium, Visitors Centre, October 1, 2013, 6 pm
‘Colonial Gothic: John Lockwood Kipling and Victorian Bombay’
Lecture by Dr. Timothy Barringer, Paul Mellon Professor of the History of Art, Yale University.
- ▲ Auditorium, Visitors Centre, October 3, 2013, 5.30 pm
‘Concept of Creativity’ in Hindustani Classical Music
Lecture Demonstration by Pt. Satyasheel Deshpande.
- ▲ Auditorium, Visitors Centre, October 4, 2013
‘Affective Affinities; Embodying Asia through Rabindranath Tagore and Japanese cultural historian and curator Okakura Tenshin’
The Second Jehangir Sabavala Memorial Lecture by Rustom Bharucha
Organised in association with The Jehangir Sabavala Foundation.
- ▲ Auditorium, Visitors Centre, October 7, 2013
‘Jewish Heritage in India and its Significant Contribution’
Lecture by Ralphy Jhirad.
- ▲ Auditorium, Visitors Centre, October 9, 2013
Sydney Modern: Transforming the Art Gallery of New South Wales into 21st Century Art Museum
Lecture by Dr. Michael Brand, Director, Art Gallery of New South Wales, Sydney
Organised in association with The Museum Society of Bombay.
- ▲ Jehangir Nicholson Gallery, October 10, 2013
Mohan Samant: Paintings
Exhibition of the works of Mohan Samant
Organised in collaboration with the Jehangir Nicholson Art Foundation and The Estate of Mohan Samant.
- ▲ Auditorium, Visitors Centre, October 10, 2013
‘Echoes of a Living Loft’
A combination of film, photography and music recreating the ambience of Samant’s New York loft.
- ▲ October 20, 2013, from 9 am to 1 pm
Heritage tour of Jewish Synagogues in Mumbai.
- ▲ Conference Room, October 21, 2013 at 2:30 pm
Lecture on ‘Museum Reitberg and its Initiatives’ by Mr. Johannes Beltz for P. G. Diploma students and Museum staff
- ▲ October 28, 2013 at 11:00 am
Diya Making Workshop by Mrs. Mamta Mukherjee.
- ▲ Coomaraswamy Hall, November 13 - 14, 2013 at 6.15 pm
29th Coomaraswamy Memorial Lectures to be delivered by Prof. Raman Siva Kumar on -
‘Negotiating Indian Art with Nandalal Bose’ and
‘Encountering the World with Rabindranath Tagore’.
- ▲ November 21, 2013 , 10:30 – 1:00 pm
CASE workshop
- ▲ November 27, 2013
(Workshop on the Stone Age) Mr. Andre
- ▲ November 27, 2013 - February 9, 2014
Inauguration of Exhibition - Flemish Masterpieces from Antwerp. Exclusive paintings from the 17th Century.
- ▲ 12th December 2013 , 10:30 – 1:00 pm
(Educational activities) Education Dept
CASE Workshop & Workshop on Landscapes in European Paintings
- ▲ 20th December 2013- March 2014
Inauguration of Exhibition - ‘The Cyrus Cylinder & Ancient Persia : a New Beginning’ in collaboration with the British Museum, London .

Museum Facilities

for Exhibitions, Seminars and Educational Activities



• Coomaraswamy Hall
For lectures, seminars, temporary exhibitions and art shows



• The Museum Shop
Showcases traditional handicrafts and Museum memorabilia



• Premchand Roychand Gallery
For national and international travelling exhibitions



• Cafeteria



• Seminar Hall
For lectures, seminars and audio-visual presentations



• Curators Gallery
For temporary exhibitions and to showcase exhibitions conceptualised by curators



• Visitors Centre



• Museum Activity Centre
Activities meant for underprivileged children

Museum Memories



“Such an honor to witness this wonderful Museum. Regardless of nationality or geographical boundaries the beauty of art and culture transcends all.

Very best wishes,

*Homza Yousaf MSP
Minister of Extend Affairs Scotland”*

Trustees on the Board of Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (Management Committee)

Shri Eknath A. Kshirsagar, Chairman
Smt. K.F. Mehta

Dr. Asad R. Rahmani
Shri T. R. Doongaji

Ms. Shirin K. Bharucha
Prof. Avkash D. Jadhav

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Dr. Naresh Chandra
Shri Sanjay K. Patil

Prof. Vishwanath Sabale, Dean, Sir J. J. School of Art
Collector of Mumbai

The Principle Secretary, Tourism & Cultural Affairs Dept.

The Superintending Archaeologist, ASI, Mumbai

The Superintending Archaeologist, ASI, Aurangabad.

The Superintending Archaeologist, ASI, Vadodara.

The Curatorial Staff

Sabyasachi Mukherjee, Director General

Manisha Nene, Asstt. Director (Gallery)

Ajay Kochle, Asstt. Director (Admn)

Dilip Ranade, Exhibition Consultant

Vandana Prapanna, Senior Curator, Miniature

Painting and Numismatics

Anupam Sah, Chief Conservation Consultant

Renu Jathar, Assistant Curator

Dr. Prasanna Mangrulkar, Assistant Curator

Dr. Mrinalini Jamkhedkar, Assistant Curator

Aparna Bhogal, Assistant Curator

Shobha Kadam, Textile Conservator

Manoj Chaudhari, Sr. Curatorial Assistant

Pranita Harad, Sr. Curatorial Assistant

MUSEUM INFORMATION FOR VISITORS

• Location and Parking

The Chhatrapati Shivaji Maharaj Vastu Sangrahalaya is located at 159-161 Mahatma Gandhi Road, Fort, Mumbai 400 023. The museum is a major landmark in the Kala Ghoda Art Precinct, along with the National Gallery of Modern Art (NGMA), the Jehangir Art Gallery and Regal Cinema.

Parking is available at the "Pay and Park" facility at Hutatma Chowk and Kala Ghoda.

• Transport

Bus or Taxi from the nearest stations, Chhatrapati Shivaji Terminus CST (Central Railway) and Churchgate (Western Railway).

Bus Numbers from Chhatrapati Shivaji Terminus: 14, 69, 101, 130

Bus Numbers from Churchgate: 70, 106, 122, 123, 132, 137

• Camera

Cameras may be used for photography and video recording by obtaining permission on payment of charges at the Publication Counter. Only hand held equipments without flash and tripod are permitted.

Mobile phone - camera ₹ 20/-
Still Camera ₹ 200/-
Non-professional Video camera - ₹ 1000/-

• Audio Guide

Available at the entrance of Museum building

For all visitors – ₹ 40/-
(Except International visitor above 12 year pf age)

• Facilities of wheel chair, ramp and elevator available

• On Tuesdays children and school students (with identity cards) will be admitted free

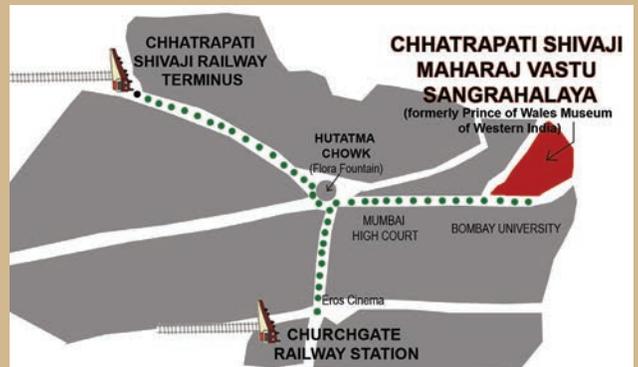
• Visiting Hours

Monday to Sunday - 10.15 a.m. to 6.00 p.m.

The Museum will remain OPEN ON ALL DAYS

Except January 26 • May 1 • August 15 • October 2 and on Mondays between 16 July to 15 September.

Type of Visitor	Fees per head
Indian Visitors (above 12 years of age) with Audio Guide	₹ 100/-
Visitors above 12 years of age	₹ 60/-
College Students bearing their college identity card	₹ 25/-
Child Visitors (between 5 and 12 years) and Students coming through schools	₹ 10/-
International Visitors above 12 years of age (includes complimentary audio guide)	₹ 300/-
International Students bearing school / college identity card	₹ 25/-
International Child Visitors between 5 to 12 years of age	₹ 10/-
Group concession available (25 or more adults)	₹ 40/-
Ex-defense and Retd. Government Officials	₹ 40/-
Senior Citizens (with valid Identity Card)	₹ 40/-
Differently-able visitor	Free



The Museum Newsletter is supported by the Museum Society of Bombay.

The Museum Society of Bombay, founded in 1963, is a membership organization, located in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly Prince of Wales Museum of Western India) Mumbai. Under its banner a variety of interesting programmes are organized. These include lectures by Indian and visiting specialists from abroad; seminars and workshops on subjects of cultural and historical interest, and guided tours to historical sites within and around Mumbai and group tours to places of interest within India and abroad. Special programmes are also conducted for various categories of children.

Email: museumsocietyofbombay63@gmail.com

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THE MUSEUM



Chhatrapati Shivaji Maharaj Vastu Sangrahalaya
छत्रपति शिवाजी महाराज वास्तु संग्राहालय

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