

Volume 9, Issue 2, 2016
April-June

Chhatrapati Shivaji Maharaj
Vastu Sangrahalaya
(formerly Prince of Wales Museum of Western India)

THE MUSEUM



If the mountain will not come to
Mohammed, then Mohammed
must go to the mountain.

Francis Bacon, *Essays* (1625)

The Museum

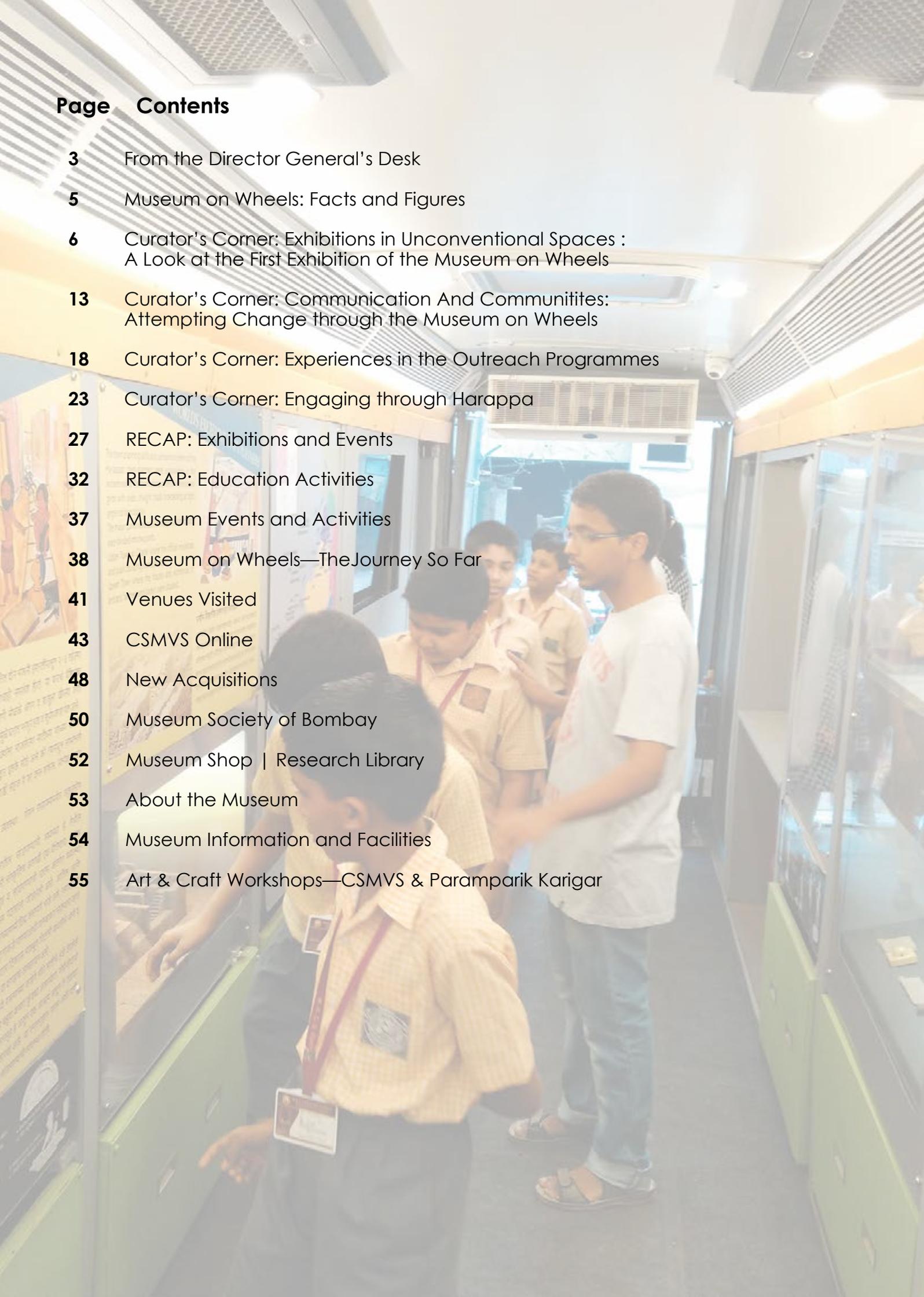
NEWSLETTER - every quarter

MUSEUM ON WHEELS



Page Contents

- 3 From the Director General's Desk
- 5 Museum on Wheels: Facts and Figures
- 6 Curator's Corner: Exhibitions in Unconventional Spaces :
A Look at the First Exhibition of the Museum on Wheels
- 13 Curator's Corner: Communication And Communitites:
Attempting Change through the Museum on Wheels
- 18 Curator's Corner: Experiences in the Outreach Programmes
- 23 Curator's Corner: Engaging through Harappa
- 27 RECAP: Exhibitions and Events
- 32 RECAP: Education Activities
- 37 Museum Events and Activities
- 38 Museum on Wheels—The Journey So Far
- 41 Venues Visited
- 43 CSMVS Online
- 48 New Acquisitions
- 50 Museum Society of Bombay
- 52 Museum Shop | Research Library
- 53 About the Museum
- 54 Museum Information and Facilities
- 55 Art & Craft Workshops—CSMVS & Paramparik Karigar



Greetings from the CSMVS, Mumbai!

We are delighted to present Volume 9, Issue 2, 2016

It was indeed wonderful to hear appreciation from many friends and well-wishers from all over the world about the quality and the presentation of our previous Special Edition 'Exhibitions@CSMVS'. As I mentioned in some of our previous issues that the editorial team of the Newsletter will be selecting such topics which might be interesting and informative from the latest museum studies' point of view. Hence, the title of the current Newsletter "Museum on Wheels" has been discussed at different levels and finally considered and approved after proper assessing the merit of the project and its success. We take this opportunity to share our experiment, pain, pleasure and happiness with everyone, more particularly museum professionals and students of museology in the country.

The concept of "Museum on Wheels" or a "Travelling Exhibition Bus" is not new in the country; unfortunately, for some unknown reasons it has always remained synonymous with the Science & Technology museums and such initiatives and continuity can hardly be heard about in the art and archaeology museums. Essentially, it is a big bus which carries exhibitions of photographs and charts, models, replicas and antiquities, in short, a full-fledged curated show with purpose. Then the question arises, what is the purpose of a travelling exhibition? And the answer could be traced in the definition of museum which highlights the purpose as education, knowledge and enjoyment. These are some basic features that could be seen in most of the travelling museum buses all over the world. However, the CSMVS creation appropriately titled "Museum on Wheels" is a unique one for the following distinct characteristic features;

- The bus was designed as visitor-friendly by a professional in consultation with the Curatorial team

- The concept of universal accessibility was considered and finally, incorporated in the design
- Technology was used for interpretation such as audio-visual, video and digital experience
- Rotating exhibitions (theme based) according to needs of schools
- Education programs for special groups (people with physical and other difficulties)

This project was an integral part of our Museum Modernization Phase II which we conceived in 2011 and later received a generous support from the Ministry of Culture, Government of India. Today, we successfully complete one year of our education extension program – a program which was specially designed for students and young adults with democratic values and sensitivity. While celebrating the 1st anniversary of the successful implementation of "Museum on Wheels" project, I take this opportunity to express our gratitude to the Ministry of Culture, Government of India for its timely support and also our partners at the Citi India for extending their support for maintenance and costs of education extension programs for three years.

It is noteworthy that one of the key objectives of this project was to reach out to people and particularly to those who have no access to their own cultural property. Keeping in mind the difficulties faced by suburban and rural children, our education department had initiated a very extensive campaign "if you cannot come to the Museum, then Museum will come to you" on the Museum's web sites and social media. As a result, we received an overwhelming response from schools and other organizations from different locations in Maharashtra. Though, the response was positive and welcoming, fulfilling each



Sabyasachi Mukherjee
Director General

It is noteworthy that one of the key objectives of this project was to reach out to people and particularly to those who have no access to their own cultural property.

requirement and more particularly, linguistic diversity was one of the hardest tasks before the education department. Considering the complex nature of the project, the Museum Management involved both Education and Curatorial teams in the planning and implementation process to evolve effective operative strategies for smooth functioning of the bus. The strategies adopted by the CSMVS are given below,

- identifying schools, institutes and organizations based on locations and backgrounds
- designing education programs after consulting schools
- providing training to staff to handle difficult situations and linguistic issues
- accountability and commitment on part of Management

These challenges were accepted with humility and perseverance. This Newsletter carries a series of reports (see pages 38 - 42), where my colleagues in education department bring in more authentic information from the actual sites.

It was decided by the Trustees of the Museum that the services and education facilities have to be extended to everyone free of cost irrespective of cast, creed and religion. Realizing the needs of different communities with their social and cultural background, the education department has introduced a series of creative and innovative education programs along with the travelling exhibition to reach out to all strata of society. We could see the reflection of similar sentiments in one of the interviews of Catherine de Bourgoing, Head of the Education Department of Paris Municipal Museums with the ICOM News (No.2, Volume 47, 1994), where she said, " The museum is not a school. It has to respect the thirst for knowledge that the public shows now more than ever and also respect the visitor who comes just for his enjoyment, who already knows about a work of art and just wants to contemplate. We are always torn between these two considerations but in the end we have to ensure that all visitors find what they are seeking. We also have to think about the needs of the blind, the deaf, and the handicapped". The trustees of the CSMVS believe in excellence and equity and acknowledge the need to disseminate knowledge, expertise and resources through professional and virtual networks in addition to the circulation of material objects.

It gives us a great deal of satisfaction when we see poorest among the poor are participating and taking a deep pride in their rich cultural heritage and sharing it with their parents and friends. This is the culture that helps us to rethink who we are as a people – its bio-diversity, heritage buildings and

artifacts, behavior and attitude of the world in which we are living and the way we think and look at, learn and communicate.

We hope you find this Newsletter as enjoyable and informative as the previous one.

We thank you for your continued support.

Museum on Wheels: Facts and Figures

- The Museum on Wheels has been functional since 20th October 2015.
- From October 2015 – April 2016, the Museum on Wheels was visited by 27,622 visitors :
Students – 23,549
Adults – 4,073
- The Bus visited 23 schools, 3 colleges, 8 NGOs and 5 public places across Mumbai, Navi Mumbai, Thane, Nasik and Ratnagiri districts
- The total run of the Bus in this period is 4456 kilometers





Museum on Wheels (exterior)

Exhibitions in Unconventional Spaces: A Look at the First Exhibition of the Museum on Wheels

Bilwa Kulkarni

Assistant Curator (Education)

Museums worldwide have realised that they must create their base within the community to expand their operation base and remain relevant. Community liaisons enable museums to become sustainable through feedback, ideas, views and new insights. The museum can get the community involved by bringing the community into the museum space and introducing them to heritage through exhibitions and programmes or outreach initiatives, where the museum permeates deeper into the community by working with the people in their own milieu.

As part of its outreach programme, the CSMVS initiated the Museum on Wheels programme in 2013, under the Phase 2 of the Museum Modernisation Plan. The Museum on Wheels is a mobile museum carrying travelling exhibitions to various parts of the city of Mumbai and into the interiors of Maharashtra with an aim to create an appreciation of the rich shared culture in the popular mindset.

This outreach initiative was conceptualised with certain objectives that fit within the framework of the Museum's mission —

- engaging with communities

- ensuring a focus that is wider than just the local communities, extending the base to which the Museum's mission of creating cultural and heritage awareness is communicated
- enhancing public awareness of the Museum
- providing access to visitors unable to visit the Museum

This article attempts to give an overview of the Museum on Wheels project, its initiation, opportunities, pitfalls and challenges, and the way ahead.

The Museum on Wheels—An Overview

The mantra underlying the CSMVS Museum on Wheels project was that 'if you cannot come to the Museum, the Museum will come to you'. This aspiration was realised through the government grant given by the Ministry of Culture, Government of India to purchase the Bus and was further supported by Citi India N.A. for its operations and more importantly, for educational programmes.

The Museum on Wheels has been functional since October 2015 and until March 2016, has toured the suburbs of Mumbai, Thane, Navi Mumbai as well as parts of Konkan in Maharashtra, displaying an exhibition on the 5000-year old Harappan civilisation

with an aim to create an appreciation of a rich shared culture in the popular mindset. The exhibition was supported by educational programmes that encourage audience participation and engagement. The Museum on Wheels has had nearly 30,000 visitors in the past 5 months of 2015-2016 and has visited nearly 30 venues across Maharashtra.

The concept of mobile museums is not unknown in India. Several Indian museums and educational organisations have their own mobile museums, although their success in terms of functioning and reach to the communities is debatable. The Museum on Wheels opened up a plethora of opportunities to explore and experiment with in terms of design and display for the exhibition space within as well as posed several challenges.

The Museum on Wheels is a bus that carries travelling exhibitions representing the Museum's rich and diverse collection to distant parts of the city and its outskirts, nearby districts, gradually also going into the remote interiors of Maharashtra. The travelling exhibition is housed in a customised air-conditioned bus fully equipped with display cases for objects, interactive demo kits, art supplies, audio-visual equipment and digital media such as touchscreens and digital tablets. This setup is used to display exhibitions that provide comprehensive information and insights into a wide range of subjects.

The objectives of the Museum on Wheels are—

- Create an appreciation of heritage and culture in the popular mindset
- Create a connect between heritage of the past

(Museum objects) and its continuing traditions in contemporary society

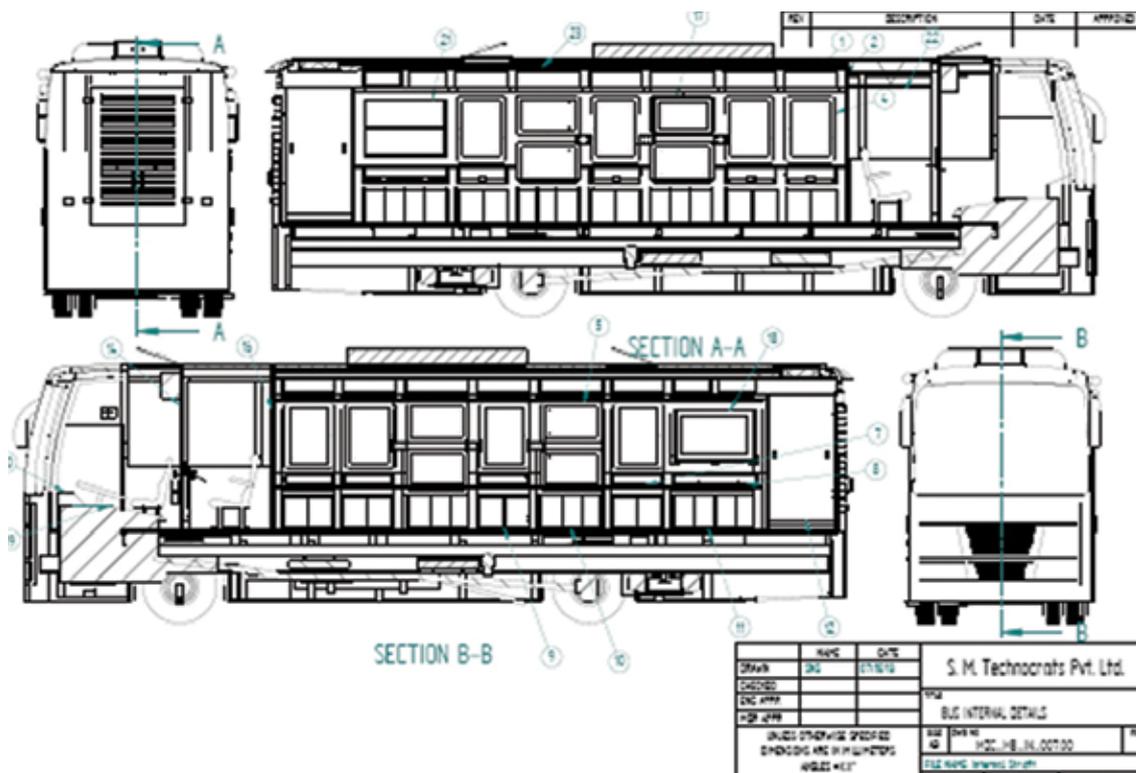
- Be inclusive and diverse in its reach to sections of society that cannot easily access the Museum and its offerings

The Museum on Wheels is meant to travel at least three days in a week and is accompanied by a driver, attendants and education facilitators. The main target audience of the Museum on Wheels was students. The exhibitions within the bus are changed periodically and are themed on a variety of subjects pertaining to the Museum's rich collection. The exhibitions are supported with a robust education programme including quick activities, lectures, demonstrations, film screenings as well as deeper engagement workshops.

This brief was very important while conceptualising the interior customisation of the Museum on Wheels Bus. Planning and designing this unusual space was an exhilarating yet challenging experience as envisioning the space required considering the total experience for the visitor as well as creating appropriate settings for the objects, handling kits and media that are part of the narrative.

Optimisation of Space

The first step was to understand the exigencies and constraints of the space within the Bus. While it was understood that the space was limited, we did not want the Bus to carry only two-dimensional objects. Therefore the design criteria had to factor in several requirements—



Museum on Wheels bus interior layout

- A balanced mix of two and three-dimensional objects was much desired. This necessitated the Bus to carry display cases, fixtures for audio-visual and digital media as well as spaces for tactile or handling kits or interactives.
- These exhibitions were to be changed periodically. Therefore, the interior design of the Bus had to be flexible enough to accommodate different exhibitions on a variety of subjects.
- The Bus had to be designed to move around in the city and in rural Maharashtra, where the condition of roads may not always be desirable. Therefore, the interior structure of the Bus had to be strong enough to withstand bad roads but not too heavy to add to the weight of the Bus causing strain on the engine and bringing down the mileage.
- The primary target audience for the Museum on Wheels would be children and therefore, the cases had to be designed in a way that the objects would be at eye-level for children.
- As part of our commitment to Universal Accessibility, it was important that any visitor, irrespective of his physical condition should be able to visit the Bus, therefore it was essential to have a ramp installed.

These criteria were discussed in depth with the designers and vehicle modifiers to give them a design brief. The interior structure took nearly a year and half to build as it was a complicated process.

The cases, fixtures for AV and digital media were to be fitted within a fixed metal framework or armature. We identified mainly three types of cases that were needed to create displays—vertical cases, horizontal ones for the dioramas,

and drawer cases for interactive kits and handling collections. The display cases were fitted on bearings that would enable us to draw them out easily and dismantle or refit. The cases were designed in a way that if they were not used for display they could double up as an information panel or two-dimensional display space.

The drawer cases could be pulled out and were fitted with flaps which could be raised and used to display information about handling kits. The structure also included fixtures for televisions, tablets and touchscreens which were mounted within the Bus.

The Bus was fitted with a motorised ramp at the back that would easily facilitate entry for a wheelchair user into the Bus. For other visitors, entry would be given through the front door.

Once the interiors of the Bus were completed and delivered, it looked cumbersome and there was hardly any free visual space in the Bus. There were several other practical challenges before us as well—

- Objects could not be mounted directly in the cases as the metal surface of the case would not provide any grip for the pedestals. Therefore wooden boxes would have to be fitted within the metal case with a foam buffer in between. The metal cases also had flaps which would have obstructed mounting of the wooden boxes in the cases. Also they added unnecessary weight to the Bus. The cases had heavy frames which were visually unappealing.
- The lighting provisions posed a challenge while mounting the wooden boxes within the metal cases. The lights were fixed on a vertical track which obstructed the mounting and probably would have come in the way of display. Also, the lights used were unsuitable as they cast sharp spot lights instead of a faded wash.



Bus building works: Installation of basic infrastructure



Old images of bus

- The fixtures for mounting the tablets were creating an obstruction while opening the drawer cases.
- While the Bus was fitted with a ramp at the back for wheelchair users, we realised that for regular visitors the front door would be most inconvenient as the door allowed only one person to enter or leave the Bus at a time. In case of a flow of incoming and outgoing visitors, this would cause congestion. Therefore, it became imperative that we facilitate all entry and exit from the back door only.

Therefore, with the help of the in-house curatorial and exhibitions team, we decided to make some major modifications to the Bus structure.

Firstly, some of the cases were completely removed to create some open space that could provide a breather to the viewer. We hoped that the open space could prove to be multi-purpose for open displays, displays of large objects, and interactive spaces. The lighting arrangements were also modified from spotlights to LED strips



Transformation: Before and After

that distributed light evenly within the case. The heavy frames for the cases were removed to be replaced with sleeker-looking acrylic frames and glasses which made the space look lighter.

The AV and digital media fittings in the Bus were also modified. The tablet fixtures were removed to facilitate opening of the drawer kits. A few LED TV screens were also removed as we realised that too many audio-visual displays in such a small space might have led to noise that would have hampered visitor experience.

Facilitating entry and exit for regular visitors proved to be quite a challenge as the front door could facilitate only one person to enter or leave at any given point, while the back door was fitted with the ramp. After several brainstorming sessions together, an ingenious idea was applied. The ramp could be opened completely and a collapsible ladder would be placed on it to facilitate entry for visitors. The ladder was fitted with wheels so that it could be rolled up, folded and stowed when not in use.

As the interior structure of the Bus was modified to our liking, the finishing touches were the change in colour to give it a fresher and fun look. The Bus was completely transformed and ready to be mounted with the exhibition.

The First Exhibition

Concept and Narrative

Exhibitions often dominate public perception of museums over any of its other functions. People visit museums to see exhibitionsⁱⁱ. Within the Museum on Wheels too, the exhibition would be the predominant medium of communication with the visitors.

The purpose of an exhibition is to transform some aspect of the visitor's interests, attitude or values as a result of the visitor discovering some level of meaning in the contents on display. Museum exhibitions, particularly the ones in the Museum on Wheels, are meant to be educational yet fun; but more importantly, they need to be meaningful, relevant experiences for visitors.

Since the Museum on Wheels was geared towards children, it was unanimously agreed that the first exhibition would have to be on a subject that had immediate relevance and appeal to this particular target group. Therefore, the chosen subject of the first exhibition was the Harappan Civilisation. The exhibition was titled 'The Magic-Workers of Harappa' and intended to articulate around the idea of skill and technology, such as craftsmanship, production processes, the circulation and consumption of objects. Using a biographical approach towards objects, the exhibition would draw attention to



Exhibition: The Magic Workers of Harappa

the many salient features of Harappan Civilisation while outlining the processes of production and also several continuing traditions of technology till present. Through this exhibition, the Museum hoped to bring into conversation the ideas of tangible and intangible heritage—through the objects on one hand and crafts and skills on the other. It offered visitors a chance to reflect on their own heritage and encourage its preservation and sharing.

To organise the exhibition thematically, we picked up salient aspects of the Harappan civilisation such as town-planning, pottery, art, travel and trade, script and seals. However, instead of discussing the drab details, which are also found in school textbooks, the narrative focussed on the technology behind these features and their continuing traditions. For example, using the example of the bronze Dancing Girl, we elaborated on the technique of lost wax casting which continues to be employed the same way even today. The broad themes covered by the exhibition were—

- Townplanning and Architectural Styles
- Scripts and Seals
- Trade and Transport
- Weapons and Tools
- Pottery
- Art
- Toys and Games

Display

The display was planned according to the various sub-themes of the exhibition. While acquired objects could not be displayed in the Bus due to concerns about object safety and restrictions on their movement, the Museum has a vast collection of replicas which could be easily mounted for display. Wherever replicas were not available, we had them fabricated. As the exhibition centred on continuing traditions of technology from Harappan times to the present, we included several handling kits which were placed in the drawer cases. These were tactile and intended to demonstrate the step-by-step processes involved in the employment of a certain technology. For instance, the brick-making kit demonstrated the brick-making process and various methods of brick-laying. Other kits included the bead-making kit and the lost-wax casting kit which showed the various steps of bead-making and bronze casting.

The display was supported with illustrated labels and text panels with numerous photographs. The idea was to keep the narrative light and colourful, so we created vibrant illustrations with the help of our summer intern, Meghna Saha, who is also an illustrator. The kits were also explained through step-by-step illustrations of the techniques. The indoor display was accompanied by outdoor panels that gave interesting tidbits about related subjects like archaeology, fun facts about the Harappan Civilisation, information about the Museum etc.

Use of Alternative Space

A lot of educational programmes and activities were planned alongside the exhibition such as film screenings, workshops, activities, presentations and lectures. The most pressing challenge in executing this was the lack of adequate space. Therefore, it necessitated usage of space outside the Bus. For this, self-standing panels were fabricated that could be easily mounted outdoors. These could also be used to create small enclosures for outdoor activities. We also used the visiting institutes' facilities such as auditorium or still areas or playgrounds for activities, workshops and film screenings.

Variability of Audiences and Venues

Programming for the Museum on Wheels also required considerable flexibility as each venue that the Bus visited had different settings, atmosphere as well as visitors and their variable needs. Therefore, each visit had to be individually planned with a planning process in place. Following an invitation from institutions, site recces were conducted to assess the facilities that the venue could provide. Where site recces were not possible, we urged the inviting institutions to provide as detailed information as possible, based on which, an itinerary was prepared.



Outdoor images



Educational activities in and outside the Bus

Important factors in creating a schedule were the number of visitors and the time that could be allocated to activities by the institution. In several places, owing to large numbers of visitors, the facilitators could conduct only quick activities such as pottery demonstration, seal-making or bookmark-stamping. Only 15 visitors could enter the Bus at a time, therefore the guided tours also had to be succinct and quick. However, for some long distance trips, the facilitators did conduct interesting workshops such as the simulation of an archaeological excavation and architectural techniques in Harappan civilisation. The Museum on Wheels is also meant to encourage local participation; therefore, in the rural areas where the Bus visited, we attempted to bring in the local artists. For instance, in Guhagar and Devrukh, local potters were invited to demonstrate various techniques of pottery. Similarly, brick-makers who build earthen houses, locally known as *Maapache ghar*, were invited in Guhagar to demonstrate the process of brick-making. The host institutions' support was crucial to making these connections as well as ensuring smooth and efficient working of the visit.

Owing to the changing roles of museums, the museum is now 'visiting' its communities. This trend takes the form of outreach programmes such as mobile museums, digital interfaces, virtual museums, travelling exhibitions, etc. The Museum on Wheels is a pioneering project where an attempt is being made to move beyond the traditionally defined museum space and engage directly with the community, seeking their involvement and delivering ideas and strategies to meet their needs. The execution of this project has had its set of challenges as elaborated above, and without a credible precedent, the project has proved to

be a steep learning trajectory for the Museum team. Newer exhibitions and educational programmes, newer places and audiences will continue to bring in varied experiences and along with it, better ideas and strategies to meet community needs and thereby, demonstrate the social role of the museum.

Endnotes:

- ⁱ Nyangila, 2008
- ⁱⁱ Lord & Piacente, 2014

Bibliography:

1. Dornie, D., Exhibition Design. London: Laurence King Publishing, (2006).
2. Lord, B., & Piacente, M. Manual of Museum Exhibitions. Plymouth, UK: Rowman and Littlefield, (2014).
3. Lorence, J., Skolnick, L., & Berger, C. What is Exhibition Design? Hove: RotoVision, (2007).
4. Nyangila, J. M. Intercom Conference. Retrieved from www.intercom.museum/documents/1-3Mhando.pdf (2008).



Communication and Communities: Attempting Change Through the Museum On Wheels

Ajay Salunkhe
Education Facilitator

“I work in the museum at Fort”

“What do you do there? All you must be doing is opening the gates and letting people in.”

This real conversation, involving a banker, a railway worker, a BEST employee and couple of undergraduate commerce students, on a 7:40 a.m. CST fast local train, is not too startling after all. Coming from the suburbs of Mumbai, and like thousands of other Mumbaikars, they were under the impression that there is little difference between working for a museum and at an antique shop at Chor Bazaar (the latter is definitely more lucrative a career choice). Similarly, we visit the zoo in Byculla and fail to realise that the building outside is a museum, distinct from the zoo.

All this makes me wonder why. Why do people still think of a museum only as a building full of antiquities? Is that the only role of museums?

Nehru's words, from his speech at the inauguration of the National Museum, Delhi 1960, perhaps provide an answer,

“The museums are not just places to see old things or *ajayabghars*...what is more they are places for public education.”¹

Museums provide instruction to masses in addition to formal education. This still implies that a visitor has to be informed or be willing to be informed about topics presented in museum, for learning to take place and that's where the problem lies -“willingness to be informed.”²

The key issues with this statement are—

1. People believe that museums do not really play any important part in education
2. By traditional prejudice, the arts are an urban phenomenon, and thus ignored by sub-urban/rural people
3. We are facing challenges created by globalization, changing educational systems, changing lifestyle and value systems such as multiple resources for entertainment, the internet, recession, and inflation

All these factors are forcing museums to change their practice and rethink their roles as agencies for education.

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya has been trying to alter this narrow perception in the minds of people. This change can be brought only if the *millennials* and the generations after are presented with opportunities to enjoy the 'modern' museum.

These changes will be slow and difficult but will in turn enrich society. A step taken towards this by CSMVS as part of, its outreach initiative is Museum On Wheels, a specially fabricated, air-conditioned bus installed with exhibitions travelling to the suburbs in Mumbai and rural Maharashtra.

However, it is not just about taking a bus and travelling to different places with exhibitions to show. We have taken it a step further with 'community involvement' as the core mechanism to achieving learning outcomes. However, to successfully design a community involvement programme understanding the target group-community, is necessary.

What is this community? Does this community

with different communities requires skills and a set-up different from those traditionally used in formal museum education.

The model is as seen below—

Dialogue includes primary communication, one with schools and colleges that have pre-planned academic years, where benefits of the Museo-bus are shared and the visit is planned in a way that would garner maximum support and response.

Networking in rural areas involves going from school to school, inviting teachers to bring their students to visit the Bus. In Devrukh, a town in Maharashtra, schools were located at great distances and thus, there was no means of transporting many students at a time. Our interactions with the teachers enthused them to the extent that school children walked nearly 12 kilometres in scorching temperature of nearly 37°C to visit the bus.

Interactions with communities that are unaware of museums is not about impressing them with high levels of education but making them realise that museums are as much for them as they are for the

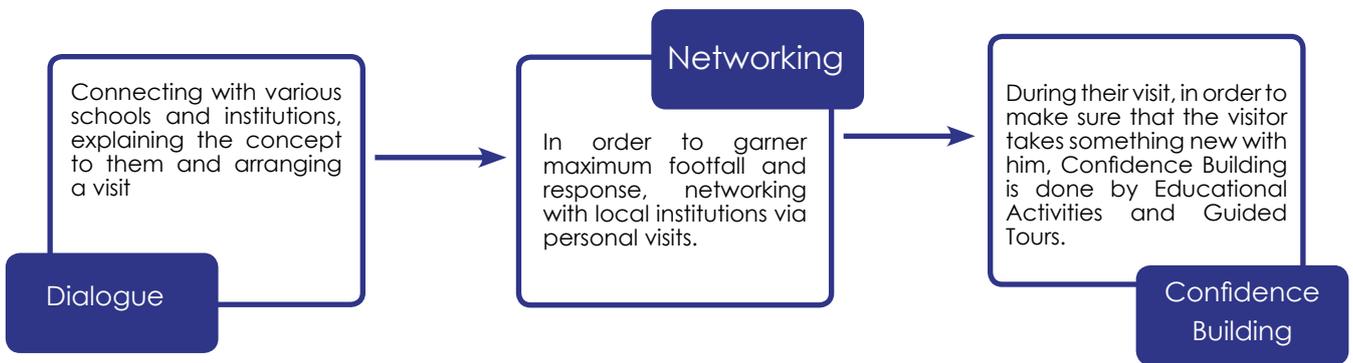


Fig. 1: Model of Communication for Outreach Initiatives

actually need the services of a museum? How does one create this awareness and ensure response from the community?

Communities, in context of the Museums, can be understood as—people of all ages, socio-economic backgrounds, including the disadvantaged and differently-abled. It would essentially comprise anyone and everyone with the sense that museums have nothing to do with their lives, so that this notion can be changed.³

For the Museum on Wheels, 'community involvement' takes place at multiple stages— (a) visiting the community and subsequently (b) working with the community. Visiting and working

social elite and the Museum on Wheels is offering them physical and intellectual access to museums.

The same applies for creating access for physically and otherwise-challenged students who are thrilled to get an opportunity to learn via tactile simulation and demonstrations, which helped build confidence about the value and functionality of museums.

Another strong medium of building confidence in visitors is through 'guided tours'. In the bus, education facilitators and education volunteers made sure they explain the exhibition and its purpose to the visitors, completing the process of 'learning' in the Museum Bus.



Schools visited the Bus on invitation

In the above model, 'noise' is a disturbance in the process of learning due to a decentralised exhibition, improper lighting, too much/too little text, use of jargon, and language barriers.

Educational facilitators keep these factors in mind during guided tours. We try to use 'contextualisation' for students of rural areas; a few on-field experiences—

1. When speaking of Harappan housing to rural children, I drew comparisons to the 'cheerayanchi ghar' (house made of local stone bricks-cheera) and 'maapache ghar' ('maap' in the local language is a large sized sun-dried mud brick), making them relate to the concept of bricks easily.

2. Farming and harvesting processes were easily grasped by students in rural areas, as opposed to students in cities.

3. To explain the continuity of the techniques and technology, for students of rural areas (especially girl students, who it was difficult to elicit responses from), I pretended to be unaware of how the saddle and quern are used.

Laughing at my ignorance, the girls promptly replied, "It's for making masala/chutney."

"But how do you exactly use this to make a paste?"

Still giggling, "You grind the quern against the saddle after placing spices on it."

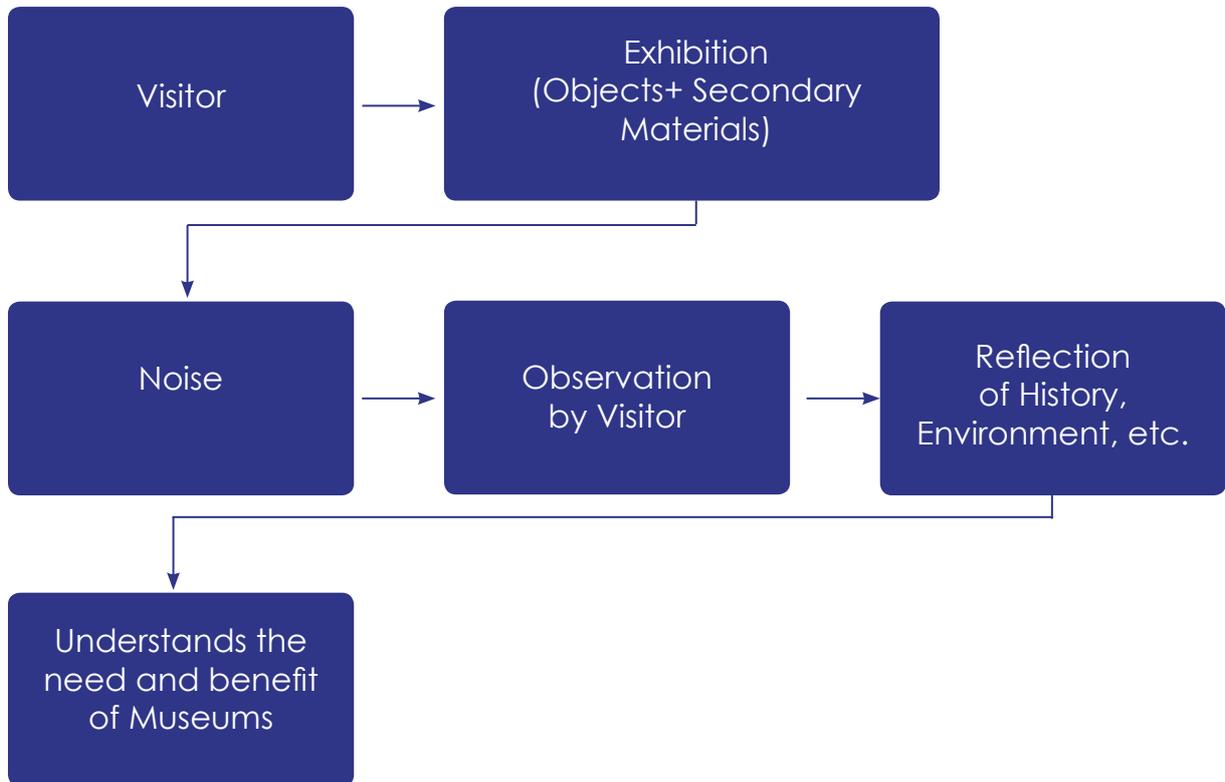


Fig. 2: Learning in the Museum⁴

The outcome of this conversation is that they opened up and became more forthcoming. It is an accomplishment to get rural students, especially girls that are taught to avoid communication with strange men, to respond to questions. This technique is not always successful either.



Students learning techniques of brick-making

At times one has to take a long detour to really get back to simplifying the subject at hand for example; the following conversation at a rural village on metal weapons —

“So, do you know which was the first metal used by man?”

No response suggested that they may not have known the answer, which wasn't entirely unexpected, but I did not want them to lose their confidence and with half the exhibition to go, I couldn't lose their attention. I tried a new angle.

“Do you know what metal is?”

“Yes”.

“Can you give me some examples?”

Most times, in rural areas, there was no answer after this. But I am not one to lose hope so easily.

“What are your earrings made of?”

“Gold.”

“Yes, and your ankle band?”

“Silver.”

“Yes, very good, and the *tava* on which your mother makes *bhakri*?”

“Iron.”

“Correct! See, silver, gold, iron are called metals. They are very hard as they can't easily be broken. They are shiny and heavy.”

“Oh!”

“There's another one—copper—in the shrines in

our houses, we have a red-coloured *lota* on which we place coconut.”

“*Kalash!*”

“Yes, the red-coloured metal is copper. And it is the first metal used by humans and that's why we call it the Copper Stone Age.”



Guided tours for the visitors in the Bus

This conversation was based on the 'Constructive Learning Theory', which states that learning depends on prior knowledge.⁵ In this example, in order to reach towards the final answer of 'copper stone age', we had to clear their concept of 'what is metal?' through their prior knowledge of the metals they use in different forms.



Differently-abled students learning through simulation

Visits to the Hellen Keller Institute for Deaf and DeafBlind and Rochiram Thadani School for Hearing Handicapped presented different scenarios where Confidence Building was a tad difficult for us mainly due to lack of experience with the visitors we found there. But this was tackled using the Theory of Learning. We engaged the students in this learning exercise by creating things. Creation does not only imply physical creation, but also creating mental images and experiences using tactile simulation. Not stopping at this, Education Facilitators started picking up sign language from the instructors, and in a while, we could see the surprised look on the faces of the students as we explained most of the exhibition using signs.

In 1972, an international group of experts considered future museums and their relationships with the public. "Among the proposals made were the following: that stimulation of the public would occur through previews and outside presentations, as in theatres or the circus; locations would include schools, housing estates, and factories; mobile units of the Museum would go out to meet the public by using museum buses."⁶

As was predicted in this report, 'Museum on Wheels' has received a huge response from the community it is trying to serve because it is not just a one-way communication between the object and the visitor anymore, it is a collaboration of joint interests, views, feelings, and information. This calls for acquiring new skills on the part of museum educators, obviously, once we are done opening the gates first!

Endnotes:

1. Ranade, Samel and Nabar, "Elements of Museology, Archaeology, Archival and Library Sciences", p.192.
2. Chadwick, A.F., " The Role of The Museum And Art Gallery in Community Education", p. 8.
3. Ibid. p. 36.
4. Seth, Manvi, "Communication and Education in Indian Museums", p. 18.
5. Hooper-Greenhill, Eilean, (ed.), "Learning in Art Museums: Strategies of Interpretation", p. 47.
6. Chadwick, A.F., opt. cit. p. 76.

Bibliography:

1. Chadwick, A.F., "The Role of the Museum and Art Gallery in Community Education", Department of Adult Education, University of Nottingham, Nottingham, 1980.
2. Hooper-Greenhill, Eilean, (ed.), "Learning in Art Museums: strategies of interpretation", Routledge, London, 1994.
3. Ranade Anuradha, Samel Swapna and Nabar Sheela, "Elements of Museology, Archaeology, Archival and Library Sciences", Manan Prakashan, Mumbai, 2002.
4. Seth, Manvi, "Communication and Education in Indian Museums", Agam Kala Prakashan, Delhi, 2012.



Experiences in the Outreach Programmes

Dale Mary Sajan
Education Facilitator

The bewildered wide-eyed students stare as the Museum on Wheels Bus enters their school campus probably wondering "What on earth is this big bus doing here?" Our unique Bus with pictures of historical identities pasted on it soon becomes the centre of attention as we park it, open the bus and start assembling it. This is the most common reaction from the students of the schools we visit in the Mumbai suburbs.

A major concern among the global museum community is the sustainability of museums in the

present and future. The existence of a museum in a changing society can be justified only if its relevance is proven by addressing the cultural and natural needs of society by providing high quality services based on the socio-economic and technological development in the country. Chhatrapati Shivaji Maharaja Vastu Sangrahalaya has strived to create enriching museum experiences outside the walls of the institution, trying to reach out to every corner and sector of society especially those unable to access the museum. Through the museum's extensive outreach programme, schools and educational institutions can now experience the museum at their doorstep.

The 'Out of Textbook' Experience

Not many students like history as a subject, which is because of the over dependency on textbooks. The Museum on Wheels has adopted an interactive approach to history by making use of the dioramas, illustrative labels, objects, animated documentaries, and lots of fun activities in making the Harappan images and facts from textbook come alive. The learning experience itself is taking place not inside a classroom but inside a bus making this an out of textbook experience.

This unusual learning space has strongly motivated



students by providing them an enriching learning experience which also allows for social interaction, and creates a connection between the object and their context.¹

"Museum on Wheels programme which is themed on Harappan Civilisation is exceptionally brilliant. This is a perfect learning aid for the children"—a teacher from Mira Road observed as her students enthusiastically asked questions during the bus tour while engaging in the activities.



All learning appears to be inextricably bound to the environment in which it occurs, generalizable to new situations only when elements of an old context are recognised in the new.

Falk²

It's a treat to watch the children compete with each other to find Harappa and Lothal on the map. The Priest King and the Dancing Girl, the two well-known icons that represent Harappan civilisation, are the most popular as students recognise these objects from their textbooks. *"Arrey!!! Iska photo toh textbook mein bhi hai. (Oh! There are pictures of these in our textbooks too!)"* was nearly every student's reaction when they saw the Priest King and the Dancing Girl on display.

The children were amazed as they learnt about the water harvesting system that was practised 5000 years ago by the Harappans. They connected with the present drought crisis in Maharashtra. *"If we could have a water harvesting system everywhere then maybe we would not have such acute water crisis."*— a Grade 6 student from Mira Road observed. It wasn't just the dioramas and objects that attracted the students but the exciting facts and theories which are presented in the form of a story which encouraged them to put on their thinking caps. The Constructive Learning Experience can be observed wherein the students relate the information placed before them with their experiences or knowledge of the past.³

"Wow!! They had similar toys, just like us. The only difference is that we use plastic while they used mud to make toys."— said an 8th grader from Arya Vidya Mandir, Juhu.

Apart from this, the Museum on Wheels also has educational activities that engage students and visitors in making their own bookmarks and terracotta seals. The seal making activity encouraged children to go through the exhibition once again just to compare their seals with the



ones which were on display. The pottery demonstration was a valuable experience for students and teachers as they saw the traditional process recreated before their own eyes.

History did not seem boring for the children but became edutainment for them, with students re-visiting the bus multiple times to participate in the experience again and again.

The Participatory Experience

Active engagement or involvement of the visitors is a good sign implying that they are learning new things. The Museum on Wheels not just engaged the visitors with educational activities but also let the visitors participate and contribute to the visit.

Nina Simons, talks about three approaches to the kind of contribution people make to the success of the programme through their active participation.

1. **Necessary contribution**, in which the success of the programme depends on the visitor's active participation, for example, the seal-making activity and clay modelling.
2. **Supplemental contribution**, in which visitors' participation enhances the visit and programme.
3. **Educational contribution**, in which an act of contributing provides visitors with skills or experiences that are mission relevant.⁴

Considering the above theory, we have built such areas of contribution into the Museum on Wheels visits by encouraging active participation from school and college students. Besides the seal making activity, the mock archaeological excavation workshop that was organised in some

of the visits fits well with the Nina Simons theory of necessary contribution. The archaeological simulation helped students understand the process of archaeological excavation, dating the objects, documentation of the objects and introduced archaeology as a discipline and occupation. Here the students participate as archaeologists as they dig trenches to find the objects themselves just as a professional would, thus learning through experience.



Museum on Wheels also inspired students to become education facilitators for a day. Jerin, a 5th grader from St. Marys School, Andheri and Falak, a First year BA History Student from Raheja College enjoyed giving tours to their fellow classmates. Instead of just being a spectator to the exhibition and programmes, they volunteered to help us out and engaged in activities that we, as education facilitators, did. The students were very enthusiastic and expressed their interest to someday join the museum. The students felt a high level of ownership and pride when their participation was tied with the visit's success. Therefore, here, Nina Simon's theory of supplemental contribution is effective. Students contribution adds a unique and desirable flavour to the Museum on Wheels visit.

"I regretted taking history as my subject. But the whole Museum on Wheels concept has shown me a new way of looking at the subject about the scope and job opportunities."—said a BA history student of Raheja College of Arts and Commerce.

The Museum on Wheels team invited a resource person Ms. Snigdha Katkar, a ceramic artist for many of its visits, to demonstrate the art of pottery making to the students and general public. She has contributed a great deal to the Museum on Wheels education programme; it was also a learning experience as she could practice her skills in pottery making, learned the Harappan

methods of making terracotta art, and also the Museum on Wheels gave her a platform to show her skills to a wide range of audiences. Pottery making demonstrations were a huge success. She is a participant who enjoyed trying and learning new things during the Museum on Wheels visits which fits the theory of education contribution.

In this way by encouraging people's participation in the Museum on Wheels programme, we give them



the opportunity to express themselves more clearly. We respect their contribution as this gives them a sense of pride.

The Tactile Experience

Museum on Wheels also provides access to differently abled students of our society. We made visits to institutes like the Hellen Keller Institute for Deaf and DeafBlind, Cancer Aid Research Foundation and Rochiram Thadani School for Hearing Handicapped where we had extremely enlightening experiences. At the Hellen Keller Institute for Deaf and DeafBlind, interpreters mediated the sign language for the tours of the bus to the differently-abled students. The handling kits were of great help in this. These kits were used for hands-on activities which helped these students understand the technology used in Harappan times. They were fascinated by the technology of Harappa —the pottery making, brick making, the lost wax process, and the bead making. They also engaged in the clay modelling activity as well as the seal making activity which deepened their level of engagement with the exhibition. This was a good learning experience for us as well, as we learnt a new way of communication. It is interesting that soon enough we picked up some of the signs ourselves and began communicating directly with them.

At the Cancer Aid Research Foundation, a young girl visited us with her father. As she suffered from



eye cancer, she had limited vision. After making a Harappan seal she touched it with fingers as if to understand what it was. She also participated in the pottery workshop and thoroughly enjoyed getting her hands in the clay. Explain the takeaway for the author from this experience.

The Corporate Experience

The Museum on Wheels visited not just the educational institutions but also a corporate venue at Lower Parel. In today's fast growing world with advanced technology and socio-economic developments we often forget our cultural roots. The aim of this visit was to make daily office-goers connect with their cultural heritage and to remind them of the rich legacies passed on by our forefathers. As corporate social responsibility has gained prominence, it is crucial to tap into this target audience to save our cultural heritage for the future. For most visitors at this venue the Museum on Wheels brought back some of their fond memories of school days, as they engaged with history once again. "What a lovely way to recall our forefathers"—said Gunjan Shah who works at Piramal Towers.

"Human automatically form long term, emotion-laden memories of events and places without deliberately attempting to memorize it."
 - Falk & Dierking⁵

Visitors here made time to visit the Museum on Wheels which was parked at their premises despite their busy schedules and time constraints. The visitors showed great interest and were most inquisitive about the Harappan civilisation. Some visitors brought their children along too and engaged in pottery and seal-making activities. It was a very enriching experience for not only for the children but also for the adults.

The Community Involvement Experience

Following its mandate of reaching into the interiors of Maharashtra, the Museum on Wheels also visited Igatpuri and Ratnagiri districts of Maharashtra. Reaching out to the rural population meant not just educating them on an ancient civilisation technology, but to sensitise them about the continuing traditions of technology that exist even within their own communities. The Harappan technology is not new to them because they are in practise even today which is why it would not be wrong to call them 'the custodians of the legacies of our forefathers'. We involved local artisans like Raghunath Kumbhar, the local brick maker to give a live demonstration of 'Maapache Ghar'- a traditional art of making sun dried bricks. A local potter was also invited to demonstrate traditional pottery making. He learnt this tradition from his mother and would like to continue to teach this tradition to the young generation. This is one true example of surviving traditions.



This participation in the Museum on Wheels programme supports co-creative participation experience⁶ where involving a local in this activity provided him platform to display his skills and promote this art.

At the visit at Sangameshwar, in too, visit also, a local potter was invited to conduct a live demonstration for school students. A school-boy who was watching the demonstration with his friends was explaining the process to his friends. His father is a potter and he is learning the art from him and it was obvious that he was proud to demonstrate to his friends. It probably made him realise the significance of the tradition which his father represented.

Involving local craftsmen in Museum on Wheels activities has rather far-reaching effects on a socio-cultural level. Giving such artists as potters or brick-makers a platform to demonstrate their work is likely to raise the profile of these professions enhancing their importance as a tradition that ought to be preserved.

The Experiences that will continue...

Museum on Wheels has hitherto left an impact in people's heart and mind. Wherever it has been the Museum on Wheels concept has been appreciated and applauded by many schools and also other institutions. The enriched experiences that people had, especially the students, will make us progress and succeed in our endeavour.

Staging experience is not about entertaining customers. Experiences are events that engage individuals in a personal

-B. Joseph Pine II and James H. Gilmore

End Notes:

1. Falk & Dierking 2000 p.59.
2. Ibid p.65.
3. Ibid p.135.
4. Nina Simons 2010 p.207.
5. Falk & Dierking 2000 p.65.
6. Nina Simons 2010 p.265.

Bibliography:

1. John H. Falk And Lynn D. Dierking, Learning from Museums: Visitors Experiences and The Making Of Meaning, Altamira Press, USA, 2000.
2. Nina Simons, The Participatory Museum, Museum Santa Cruz, California, 2010.



Engaging through Harappa

Vineet Kajrolkar

Volunteer, Education Dept.

“Unless you try to do something beyond what you have already mastered, you will never grow.”

- Ralph Waldo Emerson
(1803-1882)

Museum on Wheels' Harappan exhibition was just a step to reach out to people and educate them about this ancient civilization which is seamlessly showcased in the Museum's Pre and Proto History Gallery. The subject of the first exhibition had to be something everyone could relate to and an area of expertise for the Museum. Harappa was the unanimously selected theme. This exhibition had to be developed in a way that it would touch upon different aspects of the civilization through a limited number of objects because of space constraints.

Briefly, this first exhibition took the viewer through a journey of the five-thousand-year-old civilization, by using a combination of artifacts (replicas), panels and dioramas. It focused on the materials and technology used by the Harappans and connected it to modern-day methods. As the visitors entered the bus they were introduced to Harappan culture and were given a rough idea about the age and spread of the culture across the South Asian subcontinent using an illustrated map. Dioramas and models were used to show town planning, storage warehouses and storage jars. The artifacts which were displayed

were based on different themes like tools and weapons, trade, pottery, seals, arts and toys. The bus housed interactive kits to elaborate the concepts of brick-making, bead-making, pottery and the lost wax technique.

The information was presented through the use of illustration, text panels, documentary screenings, guided tours and an assortment of interactive activities and demonstrations. These activities and demonstrations included bookmark-making, clay seal making using the mold impression method, demonstration of pottery, terracotta bead-making and brick-making techniques. Workshops on archaeological simulation helped children understand the process of excavation in the most practical way.

Audience

The Museum on Wheels was most visited by the informal type of visitors who usually visit the museum as a social outing and with families and children¹. The parents expect that the exhibition should allow children to learn in an enjoyable way, also provide new experiences and insights, which in many ways compliment school-based learning. What parents also expect from these exhibitions is the interactive element where children get a chance to touch and experiment with the exhibits, engage in minimal reading, making for easy

accessibility for children. These people seek something new and informative along with fun and entertainment. It was very important to keep these segments occupied and busy with participatory activities to keep their attention focused on the exhibition.



Teacher using tactile for the visual challenged student

Learning and Visitor Engagement

Since a major portion of our target audience had some faint memory of learning about Harappa in school or were currently learning about it, the best way to involve them in the exhibition was through the application of Jerome S. Burner's Act of Discovery Theory. Discovery learning is an inquiry-based, constructivist learning theory that takes place in problem solving situations where the learner draws on his or her own past experiences and existing knowledge to discover facts and relationships and new truths to be learned. Students interact with the world by exploring and manipulating objects, wrestling with questions and controversies, or performing experiments. As a result, many students may be more likely to remember concepts and knowledge discovered on their own. Models that are based upon discovery learning model include: guided discovery, problem-based learning, simulation-based learning, case-based learning and incidental learning amongst others.³ Active participation in the learning process by the child might result in the following hypothesized benefits: an increase in intellectual potency so as to make the acquired information more readily viable in problem-solving, depiction of the learning activities in terms of the intrinsic reward of discovery itself, learning the heuristics of discovery, and making material more readily accessible in memory.⁴



Child amazed to see objects from his text book come alive

Children were taken to the bus where they were given a guided tour of the exhibition. The facilitators tour the kids around the bus interacting with them all the while trying to connect their previously existing knowledge to the exhibits showcased in the cases. The actual discovery learning process started when the kids related their past experiences and memories to objects showcased in the cases and learnt something new about the exhibition. When they started relating their daily experiences and surroundings with the Harappan civilization they wanted to learn more about this civilization and explore its other aspects. For example, Harappan house-making, bead-making, metal-casting and pottery making techniques are still used in various parts of the country in their original or evolved styles. The experiential learning method is used through the various kits installed in the bus. It is further carried on outside the bus through the activities conducted by the facilitators and assistants.

Therefore we see the bus has incorporated different learning methods under the Act of Discovery theory. It uses inquiry-based instructions through interaction between the facilitators, students and the objects in the exhibition. It helps the students discover new relations and connections with the objects displayed. When researchers' attention shifted from measurement of learning, the degree to which the museums' message is understood by visitors to examination of the meaning that the visitors make of the exhibits, the models developed to describe learning changed. There were many theories put forward – some suggested that museum communication should not be depicted as a linear process but as an interactive one where both visitor and exhibit contribute to the communication, whereas others suggested that "interactive museum experience" consists of an overlapping of personal, social and physical context to produce the highly varied actual experiences visitors have in museums. Perry⁵ has argued that successful museum experience that leads to learning includes six factors which are:

Curiosity: the visitor is surprised and intrigued

Confidence: the visitor has sense of competence

Challenge: the visitor perceives that there is something to work towards

Control: the visitor has a sense of self-determination and control

Play: the visitor experiences sensory enjoyment and playfulness

Communication: The visitor engages in meaningful social interaction

The museum community is experiencing a drastic change in the audiences they cater to. The types of audiences are changing as are their demands. The new audiences compare time spent in the museum

to their other leisure activities and consider it as an option amongst these activities. These people will only visit the museum if the experience obtained matches or exceeds that provided by other activities. With the wide availability of information on the internet the current visitor is more informed. The audience is increasingly experienced and educated. The visitors no longer want to be passive recipients of knowledge, but want to participate, to question, to experiment, to explore and to receive, as high a standard of service as would be offered at any other leisure site. It is important for the museums to start engaging the audiences so that they can experiment and obtain knowledge through their own experiences. Museums not only have to work towards providing knowledge to their audiences but also have to work towards creating more spaces to keep the audiences entertained.

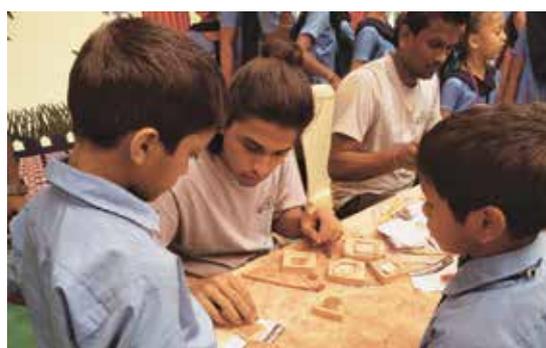


Pottery demonstration for School Children

One of the important areas of engaging audiences is involving them in the interpretation of the objects

displayed. The primary elements of the interpretive approach are to understand and make use of the audiences' knowledge and interests. Good interpretation contains at least 5 basic elements⁶:

1. It has serious educational purpose. It seeks to teach certain truths, to reveal meanings and to impart understanding.
2. It is based on original objects, whether animate or inanimate; natural or manmade; aesthetic, historical or scientific. Objects have been around much longer than language and when properly arranged, are innate source of imparting information.
3. It is supported by sound scientific or historical research that examines each museum object, undergirds every program, analyses the museum's audience, and evaluates its methods of presentation so as to secure more effective communication.
4. It makes use of whatever possible, sensory perception. The sensory approach, with its emotional overtones, should supplement and not replace the customary rational avenue to understanding provided by words and verbalisation; together they constitute a powerful learning experience.
5. It is informal education without tapping off the classroom, is voluntary and dependent only on the interest of the viewer, and is often enjoyable and entertaining. It may furnish one with strong motivation to read further, to visit other places, and seek other ways of satisfying one's newly-aroused curiosity.



Various education activities and demonstrations conducted during the school visits

The audience was taught to interpret objects through guided tours and activities. They were provided with proper information at each stage and were told the relevance of different aspects of the exhibition (here, Harappan culture) and their meanings. They were guided to interpret the objects based on the settings that have been discovered and this helped their interpretation become more concise and concrete. For example, when explaining about the Carnelian beads they were told about the setting of the object, when it was found, the place it was found, the objects which were found along with it and their relation with this object. This helped them interpret the object better.

The hands-on kits like the bead-making and lost wax technique kits engaged most of their senses and aided them to explore and experiment with the object. The seal-making activity and the pot making activity gave them a chance to create these objects on their own adding an emotional and psychological touch to the learning. When they completed making the seal or the pot or found a buried object in the mock excavations, they associated a sense of achievement or emotion towards this knowledge gained which helped reinforce this learning through experience into their memory. The hands-on kits allowed them to observe and feel the different objects. They could feel the different textures of various objects and materials and then associate them with other similar earlier-handled objects. This was the basis of their interpretation of that particular object.

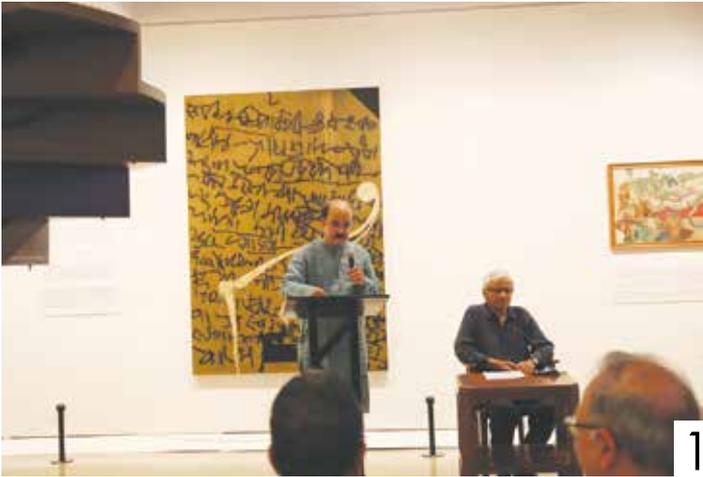
The most important thing is that the visitor should enjoy this learning process and gain new experiences from it which will help in reinforcing the knowledge they gained in this whole process. Since it is an informal process of imparting knowledge, activities and exhibits have to be structured around the viewer's interests and likings. They should be quick, easy and enjoyable. For example, the pottery and seal-making activities. They loved getting their hands dirty and creating something new on their own. They learnt the process of making these objects and enjoyed themselves at the same time. The activities were short and easy and the most attractive part was that the visitor got to take back a souvenir with which further helped in making the experience memorable. Since the impact of this experience is lasting, it motivates the visitor to go and further gain information about this topic from other sources as well. The visitor leaves satisfied with greater knowledge but at the same time has an inner craving for more.

End Notes:

1. Black, Graham, 'The Engaging Museum', pp. 24-26.
2. www.learning-theories.com/discovery-learning-bruner.
3. Bruner, Jerome S.; 'The Act of Discovery', pp. 21-32.
4. Perry, D. L.; "Designing Exhibits That Motivate", pp. 9-12
5. E. P., Alexander, 'Museums in Motion'.

Bibliography:

1. Black, Graham, 'The Engaging Museum,' Routledge, 2001
2. Bruner, Jerome S.; 'The Act of Discovery', Harvard Educational Review, Vol 31, 1961,
3. E. P., Alexander, 'Museums in Motion', Nashville TN.
4. Garner, Judy; 'Models and Methods of Case-Based Teaching'.
5. Housen, A, "Validating a Measure for Aesthetic Development for Museums and Schools," ILVS Review, Vol2 edition 2.
6. Kotler, Philip; Armstrong, Gary, Principles of Marketing, Prentice-Hall of India Private Limited, New Delhi, 2005
7. Perry, D. L.; "Designing Exhibits That Motivate", Association of Science-Technology Centers, Newsletter, Vol 20, edition 1.
8. Roberts L; "From Knowledge to Narrative: Educators and the Changing Museum," Washington, DC: Smithsonian Press, 1997.
9. Simon, Nina; 'The Participatory Museum', Museum 2.0, Santa Cruz, California, 2010.
10. Tilden, F, (1997), 'Interpreting Our Heritage', University of North Carolina Press, edition 3.
11. Wood, Diana F; 'Problem-Based Learning', BMJ, 2003.
12. www.strategicbusinessinsights.com/vals, accessed on 10th April, 2016 at 9pm.
13. www.learning-theories.com/discovery-learning-bruner , accessed on 10th April, 2016 at 10am.
14. timesofindia.indiatimes.com/Museum-On-Wheels-brings-Harappa-and-Mohenjo-Daro-to-Mumbai-schools, accessed on April, 2016 at 12pm.
15. www.dnaindia.com/report-museum-in-top-gear, accessed on 7th April, 2016 at 12pm
16. rereeti.wordpress.com/prioritizing-access-to-culture-on-equal-footing-with-education-and-employment-for-persons-with-disabilities, accessed on 14th April, 2016 at 1pm.



1 The Journey is the Destination: The Artist's Journey between Then and Now

March 15 – June 30, 2016
Jehangir Nicholson Gallery

2 Inauguration of newly reorganised Himalayan Art Gallery

May 7, 2016
Inaugurated by Ven. Geshe Lakhdor

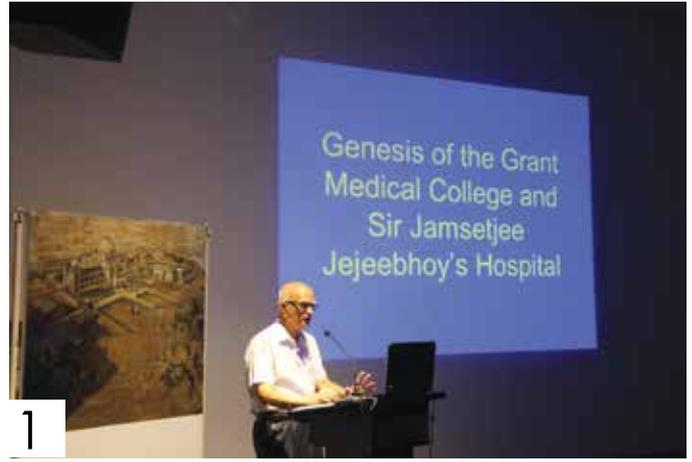
3 Traversing Tibet: Through the Lens of Li Gotami

May 8 – June 15, 2016
Curators Gallery





2



1

1 Advent of Western Medicine on the Indian Scenario—Establishment of the Grant Medical College (1845) in the Bombay Presidency

March 3, 2016

Lecture by Dr. Sunil Pandya

Organised as part of the special exhibition
Tabiyat: Medicine and Healing in India
Auditorium, Visitors Centre



3

2 Medical Ethics of Ancient India—A Comparative Commentary on the Ancient Medical Practices as Mentioned in the Charaka- and Sushrut—Samhitas Against Present Day Ethics.

March 4, 2016

Lecture by Dr. Sunil Pandya

Organised as part of the special exhibition
Tabiyat: Medicine and Healing in India
Auditorium, Visitors Centre



4

3 Draupadi Kuravanchi

March 6, 2016

Kattai-kuttu performance from Tamil Nadu
Organised as part of the special exhibition
Tabiyat: Medicine and Healing in India
CSMVS Lawns



5

4 Letters to Edinburgh: From Colonel and Mrs Bannerman, Bombay 1902–1916

March 11, 2016

Lecture by Dr. Anne Buddle

Organised in collaboration with Museum Society of Bombay
Auditorium, Visitors Centre

5 Colaba and the Bombay Plague of 1896

March 13, 2016

Walking tour led by Shruti Tyagi

Organised as part of the special exhibition
Tabiyat: Medicine and Healing in India
Auditorium, Visitors Centre



6



7

6 From Salsette to Socotra—Early Maritime Travel in the Indian Ocean
 March 15, 2016
 The 18th Karl Khandalavala Memorial Lecture
 by Dr. Himanshu Prabha Ray
 Organised in collaboration with Museum Society
 of Bombay
 Auditorium, Visitors Centre



8

7 Mallakhamb Performance
 March 20, 2016
 Organised as part of the special exhibition
 Tabiyat: Medicine and Healing in India
 CSMVS Lawns

**8 A Glorious Galaxy of Monuments:
 Photography and the Archaeological
 Heritage of India**
 March 23, 2016
 Lecture by Dr. Roly Keating and Dr. John Falconer
 Auditorium, Visitors Centre



**9 The Fabric of India at the V&A Museum:
 the Making of an Exhibition**
 March 30, 2016
 Lecture by Ms. Divia Patel
 Auditorium, Visitors Centre



9



11



10

10 Scattered Across Museums: The Buddhist Sculptures of Dong Duong, Vietnam

April 6, 2016

Lecture by Dr. Parul Pandya Dhar
In collaboration with Museum Society of Bombay
Auditorium, Visitors Centre

11 The Road Less Travelled

April 12, 2016

Talk by Baiju Parthan & Sunil Gawde
In collaboration with Jehangir Nicholson Art Foundation
Auditorium, Visitors Centre



12

12 The Golden Coinage of Chhatrapati Shivaji: An Historical And Numismatic Overview

April 21, 2016

Lecture by Dr. Shailendra Bhandare
Organised in collaboration with Museum Society of Bombay
Seminar Room



13

13 Ahmedabad: A Society in Transition (1818 – 1914)

April 21, 2016

Lecture by Dr. Kunjlata Shah
In collaboration with Museum Society of Bombay
Auditorium, Visitors Centre



14



15

**14 City Palace Museum, Udaipur—
Conservation Master Plan and Phased
Implementation**

May 5, 2016
Lecture by Dr. Shikha Jain
In collaboration with Museum Society of
Bombay
Auditorium, Visitors Centre



16

**15 Inauguration of Installation of Phase II of
the Solar Project**

May 25, 2016
Supported by the Rotary Club of Bombay
Auditorium, Visitors Centre

**16 Ambernath Shivalaya Sculptures: The
Medium and the Message**

June 17, 2016
Lecture by Dr. Kumud Kanitkar
In collaboration with Museum Society of
Bombay & supported by Dr. Devangana Desai
Auditorium, Visitors Centre



17

**17 'Badarawa Barasan Ko Aye', a
programme of monsoon melodies**

June 28, 2016
Presented by vocal artist, Ms. Mitali Das, disciple
of Vidushi Anjana Nath of Patiala Gharana
Auditorium, Visitors Centre



2



1



3



4

1 Tactile Workshop on Indus Valley Civilization

March 2, 2016

Interactive lecture on Harappan civilization was delivered to the 35 students from Hill Spring International School

2 Techniques of Sahaj Yoga

March 5, 2016

Workshop on Sahaj Yoga guided by Dr. Suchitra Krishnaprasad
Organised as part of the exhibition 'Tabiyat: Medicine and Healing in India'
Seminar Room

3 'Nature Nurtures': Painting Competition for Schools and NGOs

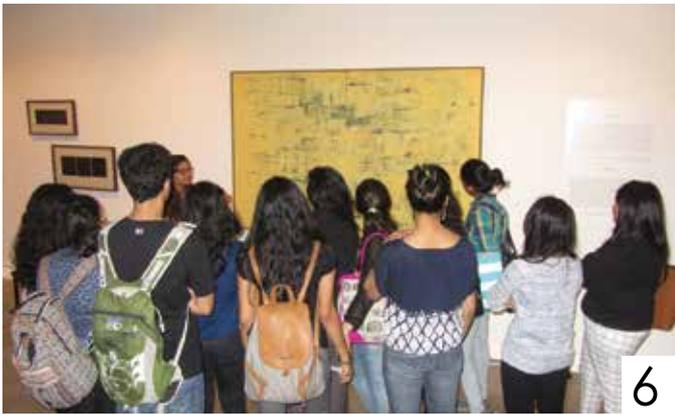
March 10, 2016

Organised as part of the exhibition 'Tabiyat: Medicine and Healing in India'

4 Endangered Animals Special Tour

March 11, 2016

Guided tour focusing on 'Endangered Animals' for the students of grade HKG from Aditya Birla International School
Natural History Gallery and Seminar Room



6



7



5



8

5 Indus Valley Vogue

March 20, 2016
Workshop for Museum Kids Club on Harappan textiles and jewellery
Seminar Room

6 Mapping Artist's Journeys

April 13, 2016
Workshop for students of ISDI Parsons Design
Jehangir Nicholson Gallery

7 Power of Poison

April 24, 2016
Workshop for Museum Kids Club on animals defences
Seminar Room

8 Art Teachers Training Workshop: Tracing Journeys

April 30, 2016
Teachers Training Programme for BMC school teachers from Wishing Well Foundation and CHIP
Jehangir Nicholson Gallery

9 Special Tactile Tour

May 10, 2016
Visit by 150 Visually Impaired Students from 'Anam Prem'



9



10

10 Comic Stories

May 29, 2016
Workshop for Museum Kids Club on transforming stories into illustrations



11



12



13

11 World Environment Day Celebrations

June 4, 2016

Various activities in the Museum for creating environmental awareness

Supported by Hemendra Kothari Foundation, Gulestan and Rustom Billimoria Charity Trust, Dehejia Endowment for Krishna Art

12 Family Weekends: Raining Colours on Your Umbrella

June 18, 2016

Fun workshop on umbrella painting for the entire family

13 Land of Lamas

June 19, 2016

Workshop for Museum Kids Club on the recently opened Himalayan Art Gallery

Once Upon a Summer Fun—April 30 to May 28, 2016

Weekend workshops on the theme 'Stories' and various art workshops for children

- Fort Stories
- Pottery Workshop with Snigdha Katkar
- Story Treasure Hunt
- Tie and Dye Workshop with Mamta Mukherjee
- Panchatantra Puppets
- Color them Glasstastic – Glass Painting Workshop
- An Image Worth a 1000 Words
- 3D Paper Quilling with Kshirja Raje
- Do You Speak Cinema—workshop by Film Heritage Foundation

Supported by Hemendra Kothari Foundation, Gulestan and Rustom Billimoria Charity Trust, Dehejia Endowment for Krishna Art



International Museum Day 2016 Celebrations - May 18, 2016

Various activities in the Museum on the theme 'Museum and Cultural Landscapes'

- Fort Stories
- Guided Tours
- Treasure Hunts
- Movie Screenings
- Craft Activities and Demos: Warli Art, Pottery, Seal Making, Fossil Making with a Volcano Demonstration.
- Learning Scripts: Brahmi, Modi and Sidham
- What Museum Means to Me

Supported by Hemendra Kothari Foundation, Gulestan and Rustom Billimoria Charity Trust, Dehejia Endowment for Krishna Art



Exhibitions

July 5 – 20, 2016

Motaben: Anasuya Sarabhai (1885-1972)

as known by Ela Bhatta

Curators Gallery

August 16 - September 15, 2016

'Kavach : Protective Coverings of Animals' –

Exhibition on Natural History collection

Curators Gallery

August 18 – October 3, 2016

Laxman Shreshtha: The Infinite Project–Part I

Jehangir Nicholson Gallery

September 2 – November 1, 2016

Conserving the Collection – A caring Path for 5000 years of Indian Art

The Citi–CSMVS ConservArte Art Conservation

Project Exhibition

Premchand Roychand Gallery

Events and Lectures

June 10, 2016

Every Journey Has A Story

Audio visual presentations by Atul and Anju Dodiya

In collaboration with Jehangir Nicholson Art

Foundation

Auditorium, Visitors Centre

July 25, 2016

Recent Discoveries of Archaeological Heritage in Urban Mumbai

Lecture by Dr. Kurush Dalal

on the occasion of the 3rd Convocation Ceremony (2015-16)

In collaboration with the Mumbai Metropolitan Region - Heritage Conservation Society and Sir J J College of Architecture, Mumbai Auditorium, Auditorium, Visitors Centre

July 28, 2016

India's Cultural Wealth : Image, Audio And Publications, an open Archive for the People

Lecture by Dr. James Nye

Auditorium, Visitors Centre

August 1, 2016

'Heritage Goes Pop : Design and Culture in contemporary Times'

Kala Ghoda Art Fest Lecture Series

Lecture by Alok Nanda, Rooshad Shroff, Giorgio Galleani with Dr. Alka Pande,

Auditorium, Visitors Centre

August 24, 2016

Nature and Nation: Science, Society and Nature in 21st Century India

3rd Vimal Shah Memorial Lecture

Lecture by Dr. Mahesh Rangarajan

Auditorium, Visitors Centre

Educational Programmes

July 16, 2016

Family Weekends: Roll the Dice

August 20 – 21, 2016

Ganesha Idol Making Workshop

Workshop on Ganesha idol making with celebrated Pen artist, Shrikant Deodhar on the occasion of forthcoming Ganeshotsav

August 23 – 31, 2016

Paramparik Karigar Art and Craft Workshops

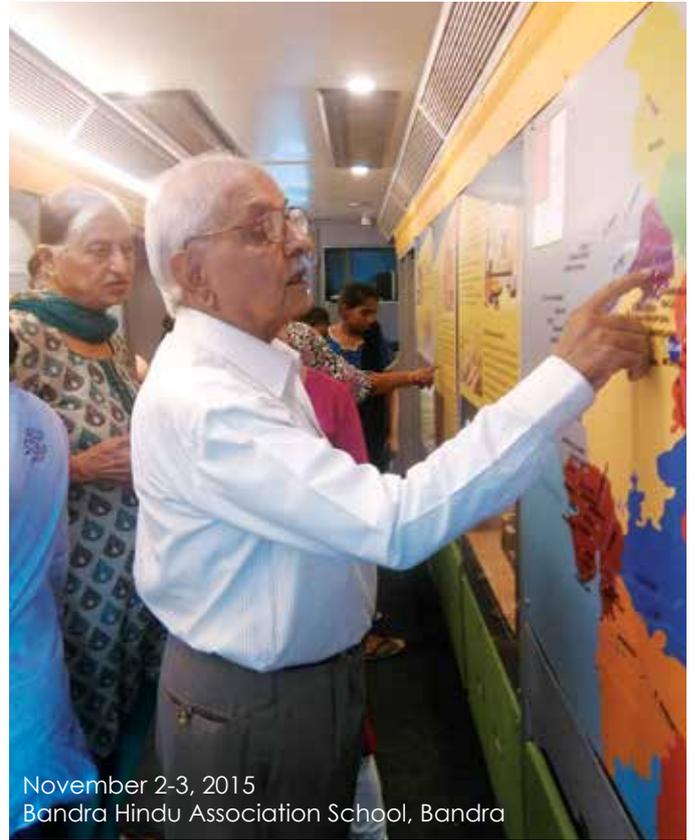
Annual art and craft workshop series

In collaboration with Paramparik Karigar

Museum on Wheels–The Journey So Far



September 21, 2015
Museum On Wheels – on the Launch of
Citi-CSMVS projects



November 2-3, 2015
Bandra Hindu Association School, Bandra



January 20, 2016
AryaVidya Mandir, Vile Parle



January 25, 2016
Guru Nanak High School, Matunga



January 27, 2016
L. R. & S. M Vissanji Academy School, Andheri



January 27, 2016
L. R. & S. M Vissanji Academy School, Andheri

Museum on Wheels–The Journey So Far



February 2, 2016
Mumbai Mobile Crèches, Virar



February 4, 2016
Cancer Aid Research Foundation, Byculla



February 27, 2016
Maapache Ghar Demonstration at
Vleneshwar, Ratnagiri



March 8, 2016
Harappan Arts Introduction Hands on Kit, Devrukh,
Ratnagiri



February 12, 2016
Hansraj Morarji Public School, Andheri



March 8-9, 2016
Pottery making demonstration, Devrukh



March 9, 2016
School Visits at Devrukh, Ratnagiri

Museum on Wheels–The Journey So Far



January 5, 2016
Hellen Keller Institute for Deaf and DeafBlind



January 21-23, 2016
Nandadeep Vidyalaya, Goregaon



January 27, 2016
L. R. & S. N. Vissanji Academy School, Andheri (East)



February 3, 2016
Lilavati Podar High School, Santacruz (West)



February 4, 2016
Cancer Aid Research Foundation, Byculla



February 10, 2016
Ruchiram Thadhani High School for Hearing Handicapped, Chembur



February 25-29, 2016
VPM's Maharshi Parshuram College of Engineering, Veleneshwar, Ratnagiri



March 8-11, 2016
Devrukh Nagar Panchayat Ground, Devrukh, Ratnagiri

Venues Visited

1.	New Bengal Club, Thane (West)	October 20–21, 2015	1820
2.	Universal High School, Thane (West)	October 28, 2015	720
3.	Bandra Hindu Association School, Khar(West)	November 2–3, 2015	1116
4.	A.B Goregaonkar School, Goregaon (West)	6 November 2015	700
5.	CSMVS Museum – On-site Visitors	November 21 – December 15, 2016	1783
6.	Hellen Keller Institute for Deaf and DeafBlind, Navi Mumbai	January 5, 2016	109
7.	Arya Vidya Mandir, Bandra Kurla Complex	January 6, 2016	578
8.	Sanjeevani Nivasi Ashramshala, Igatpuri	January 7–8, 2016	544
9.	Raheja Heights ,Malad (East)	January 16–17, 2016	452
10.	Arya Vidya Mandir, Vile Parle(West)	January 20, 2016	578
11.	Nandadeep Vidyalaya, Goregaon (East)	January 21–23, 2016	1732
12.	Guru Nanak High School, Mahim, Mumbai	January 25, 2016	300
13.	L.R. & S.M. Vissanji Academy School, Andheri (East)	January 27, 2016	572
14.	Mumbai Crèches Virar Centre	February 2, 2016	78
15.	Lilavati Poddar High School , Santacruz(West)	February 3, 2016	550
16.	Cancer Aid Research Foundation, Byculla	February 4, 2016	40
17.	St Mary's High School, Andheri (West)	February 6, 2016	681
18.	L.S. Raheja College of Arts and Commerce, Santacruz (West)	February 8–9, 2016	569

19.	Rochiram Thadhani School for Hearing Handicapped, Chembur	February 10, 2016	125
20.	Hansraj Morarji Public School, Andheri (West)	February 12, 2016	900
21.	M.L.R.T Gala Pioneer School, Kandivili (East)	February 15, 2016	1421
22.	M.K.E.S English School, Malad (West)	February 16, 2016	1010
23.	VPM Thane's Maharshi Parshuram College of Engineering, Guhagar	February 25–29, 2016	1400
24.	Sawarde College of Arts, Sawarde, Ratnagiri	March 1–5, 2016	2138
25.	Shivajirao alias Babasaheb Surve Madhyamik Vidyalay, Nivali, Ratnagiri	March 2, 2016	754
26.	Vasant Shankar Desai High School, Asurde-Ambatkhol	March 4, 2016	705
27.	Devrukh Nagar Panchayat Ground, Devrukh, Ratngairi	March 8–9, 2016	407
28.	Sonawade High School, Sonawade, Ratnagiri	March 9, 2016	246
29.	Wanzole High School, Wnazole, Ratnagiri	March 10, 2016	381
30.	Nana Shetty Sabhagriha, Sakarpa, Ratnagiri	March 10, 2016	602
31.	Paisa Fund English School & Jr.College, Sangmeshwar, Ratnagiri	March 11, 2016	835
32.	Dadasaheb Safare Vidyalaya, Borambi, Ratnagiri	March 11, 2016	512
33.	Piramal Tower, Lower Parel (West)	March 16–18, 2016	637
34.	Seven Squares Academy, Bhayander	April 11–13, 2016	2000

27,622

Built Heritage Studies & Conservation
Published by Allan Oscar Ritchie [P] · 20 February at 10:00 ·

Special Lecture by guest expert Prof. Paulo Lourenco (University of Minho, Portugal) on Engineering Approach to Structural Conservation on 10th March 2016 from 2 pm to 5 pm as part of Module IV, BHSC Programme 2015-16



CSMVS @CSMVSmumbai · Jan 19
Eck, Guha, or Correa this evening? Bombay's museum quarter is abundance personified! Via @ranjithoskote



JSW Group @TheJSWGroup · Feb 3
Hon Governor of Maha, Cons Gen of Australia & @SangitaSindal inaugurating the splendid #LookUpMumbai @CSMVSmumbai

suthagee @suthagee · Following
46 likes
suthagee Stepping into the Sculpture Gallery of the @CSMVSmumbai is like stepping into a roomful of Gods in their various forms. Shiva, Kalashiva, Aghastya, Sheshashayi Vishnu, Sriharsha Vishnu, Valakurtha Vishnu, Dharma, Mahaharasudra, Saraswati, Vinaya and Varaha, Uma and Maheshwara....
It is my favourite gallery at the Museum, and I can't visit the CSMVS without stepping into the Sculpture Gallery to at least say a quick hello to the sculptures.
Today's theme for #MuseumWeek is #LoveMV and this is my way of expressing love to a space I absolutely love and adore.
#MuseumWeek2016 #CSMVS #ChhatrapatiShivajiMahalayaMumbaiSangra

CSMVS @CSMVSmumbai · Mar 9
Mr. Mukherjee with His Excellency, General Tanasak Patimapragorn, Deputy PM of #Thailand



CSMVS @CSMVSmumbai · Mar 10
Participants at 'Nature Nurtures' painting competition organised as part of #Tabiyat :Medicine and Healing in India



CSMVS @CSMVSmumbai · Mar 10
Auditorium is packed! Guests are swarming from the auditor into the lawn @Ran_Guha lecture by @SudhaArora

You Retweeted
Bilwa Kulkarni @bilkulkarni · Jan 20
@CSMVSmumbai the #MuseumWheels is at Arya Vidya Mandir, Juhu today! #mobilemuseum #csmvs #hotwheels #museumlove



Gearing up for #MuseumWeek2016. Follow us @CSMVSmumbai through the week 28/03 - 03/04/2016. 7 days, 7 themes, 7 hashtags!



CSMVS @CSMVSmumbai · Mar 27
Gearing up for #MuseumWeek2016. 7 days, 7 themes, 7 hashtags @MuseumWeek



CSMVS @CSMVSmumbai · Mar 29

Mangesh Gaikwad, one of many hidden gems of @CSMVSmumbai #peopleMW #MuseumWeek @mid_day

Hidden talent at the museum



On a recent visit to the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, we were intrigued to see the sketch of a woman's face, in half of a heart, on the cover of the visitor's book. The security officer on duty said it was the work of Mangesh Gaikwad, a security officer at the museum. "He constantly sketches and you will see evidence of his work on various notebooks across the building," we were told.



Mangesh Gaikwad at CSMVS

It took some amount of digging for information to confirm that this man was a serial sketch artist. "I have been sketching since childhood, but it's only in the last 10 years that I have pursued it more," says Gaikwad, adding that he sketches on any blank sheet of paper that he finds. "Hobby hai," he adds.



CSMVS @CSMVSmumbai · Mar 30
As promised @DishalPatel1 gave us gorgeous images and beautiful insights into the Fabric of India exhibition



CSMVS @CSMVSmumbai · Apr 1

What does the future hold for us? #futureMW Perhaps a Children's Museum. Artist impression of the future.



Medicine Corner @med_corner · Feb 27

"Expect music and lyrics, with a generous dash of health science" Today 6pm @CSMVSmumbai thank you @benitafermando

For that unforgettable voice



CSMVS @CSMVSmumbai · Apr 1

Saving out past for the #future. #Harappan storage Jar #futureMW #MuseumWeek #CSMVSMACC #conservation #restoration



Anu Shankar @anushankam · Apr 1

For #ZoomMW in #MuseumWeek, a 16th century miniature painting, the Chandayan from @CSMVSmumbai #museumweek2016

You and MuseumWeek



CSMVS @CSMVSmumbai · Apr 2

Table case displaying the spoons collection in Sir Dorab #Tata Gallery #ZoomMW #MuseumWeek



You Retweeted

shannen castelino @castelinoshan · Apr 3
Simply love this Temple Sari on display in the Textile Gallery
@CSMVSmbai #LoveMW #MuseumWeek



Rhea @euphoRHEA · Jan 31
Spent an incredible morning with @Karboholic touring the Sculpture Gallery
@CSMVSmbai #somuchtolearn #iconography #history #Mumbai

Sudha G. @sudhagee · Following

@euphoRHEA One of the best sculpture galleries I have been to. Always make it point to drop in whenever I'm in @CSMVSmbai @Karboholic 😊

Shivangi Ambani @ShivangiAmbani · Feb 24
First screening of @inBritish film Howard Hodgkin in India @ exhibition of new painting Made in India @CSMVSmbai

You, Rob Lynes, Sharon Memis and 4 others



CSMVS Museum Art Conservation Centre
Published by Allan Oscar Ritchie [?] · 26 February at 11:00 · 🌐 · 🌐

Dr. Lee Drake guiding Conservators at CSMVS MACC with elemental analysis of pigments on a Nepalese Paubha- Laksha Chaitya, an illustrated Deccani manuscript-Gulshan-e-Ishq, a Persian mirror from mid-19th century and one of the 44 watercolour paintings by Syed Ahmed in the CSMVS collection depicting mural paintings of Ajanta.



Chhatrapati Shivaji Maharaj Vastu Sangrahalaya
Published by Allan Oscar Ritchie [?] · 1 February · 🌐

An architectural kaleidoscope comes to town
<http://www.thehindu.com/.../an-architectur.../article8177804.ece>



CSMVS Museum Art Conservation Centre added 6 new photos
Published by Allan Oscar Ritchie [?] · 30 April · 🌐

Mr. Gurpreet Singh, Fire and Security Association of India (FSAI), conducting one amongst a series of practical fire safety training sessions on the grounds of CSMVS, elaborating, for the staff and security, causes and classification of fires, and operation and maintenance of fire extinguishers.



Aadil Desai @aadilDesai · Following

@GodrejArchives @Ram_Guha @CSMVSmbai Lovely evening listening to Dr. Ramachandra Guha at the CSMVS visitors centre.

British Museum ITP @britmusITP · Jan 13
A good example at @CSMVSmbai with #IntangibleHeritage of traditional storytelling on video, at the Laur-Chanda manuscript exhibition!

CSMVS Museum Art Conservation Centre added 11 new photos to the album Indo-German Workshop on Indian Miniature. Published by Allan Oscar Ritchie (9) · 12 February · 📍

'Stories in Miniatures'
A series of workshops related to the Indian Miniature Paintings (late 17th – early 19th century) in the Kupferstich-Kabinett at the Staatliche Kunstsammlungen Dresden (SKD), held at New Delhi, Kolkata and Hyderabad with art historians, collectors and conservators to elicit views on exhibition strategies for the Indian miniature paintings at the Kupferstich-Kabinett, Dresden.




1,108 people reached Boost Post

Shivangi Ambani @ShivangiAmbani · Jan 11
Indian traditional physical exercises at the opening of #Tabiyat @CSMVS Mumbai

👤 You, Wellcome Collection, Medicine Corner and 6 others



Shilpa Anand @shilpaanand · Jan 20
Why not follow and retweet @CSMVS Mumbai for starters? New media, new voices.

Ministry of Culture @IndiaCultureGov
Give Suggestions & ideas for effective use of Media in promoting Indian Culture and Heritage fb.me/4PSyHuket

Ministry of Culture @IndiaCultureGov · Jan 20
@shilpaanand @CSMVS Mumbai thanks

MEDICINE CORNER @med_corner · Jan 12
Come see the exhibits revealed at #TabiyatExhibition @CSMVS Mumbai #ExploreWellcome #MedicineCorner #museumsfindia



Alisha Sadikot @alishasadikot · Jan 13
Great afternoon @CSMVS Mumbai exploring their new exhibition #Tabiyat! Here's a few of my favourite displays!



Godrej Archives @GodrejArchives · Jan 19
We are so overwhelmed! Crowd overflowed into the lawns at our 11th Annual Lecture by @Ram_Guha @CSMVS Mumbai TODAY!



Chhatrapati Shivaji Maharaj Vastu Sangrahalaya
Published by Allan Oscar Ritchie (9) · 31 January at 17:54

Ongoing exhibition: 'Look Up Mumbai' - an immersive full dome installation at CSMVS



Chhatrapati Shivaji Maharaj Vastu Sangrahalaya added 4 new photos.
 Published by Allan Oscar Ritchie [?] · 25 January at 15:30 · 🌐

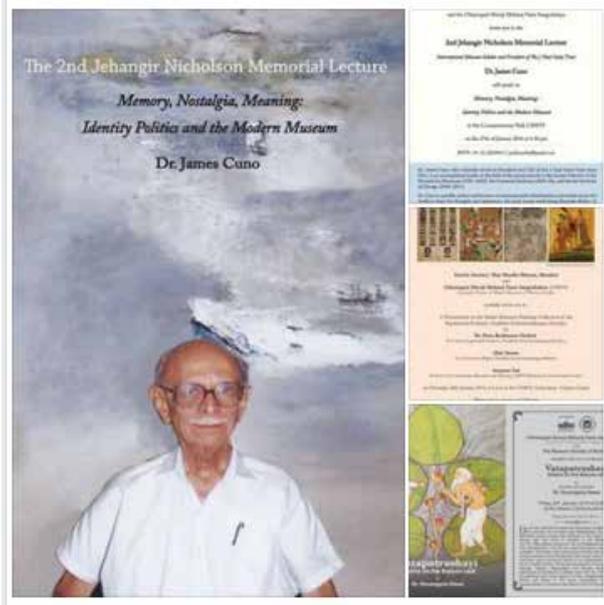
Upcoming lecturers and special presentations at CSMVS.

27th January, 2016: 2nd Jehangir Nicholson Memorial Lecture, "Memory, Nostalgia, Meaning: Identity Politics and the Modern Museum" to be delivered by Dr James Cuno, President of the J Paul Getty Trust

28 January 2016: Indian Miniature Paintings in Dresden Collections. Illustrated presentation.

29th January 2016: An Illustrated Lecture on "Vatapatrashayi: Krishna on the Banyan Leaf" to be delivered by Dr. Devangana Desai

You can also check upcoming events and happenings at the museum at <http://csmvs.in/whats-on.html>



305 people reached Boost Post

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya
 Published by Allan Oscar Ritchie [?] · 15 January · 🌐

We wish you all a very Happy Makar Sankranti

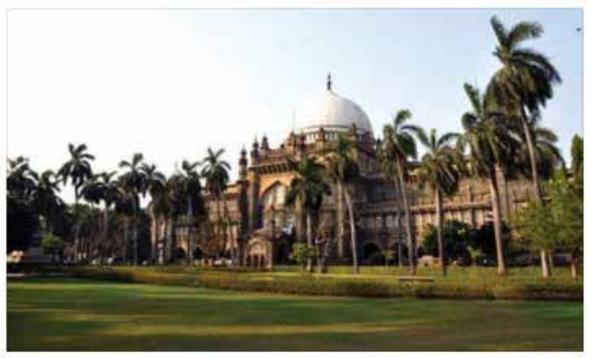
Indian Beauty
 Picture postcard depicting a woman wearing a black nine-yard brocade sari (black and white image)
 84.7/6... See More



Chhatrapati Shivaji Maharaj Vastu Sangrahalaya
 Published by Allan Oscar Ritchie [?] · 10 January at 15:43 · 🌐

Today is the 94th Opening Anniversary of CSMVS. A big Happy Birthday to us.

On this day, January 10, 1922 The Museum was opened to the public at 5.15 p.m. by Her Excellency, the Honourable Lady Lloyd, wife of Lord Lloyd, the Governor of Bombay.



Chhatrapati Shivaji Maharaj Vastu Sangrahalaya shared Sharanam Shah's photo.
 Published by Bilwa Kulkarni [?] · 16 January at 17:57 · 🌐

Happy visitors to the Museum on Wheels!
 This weekend in Goregaon (East)

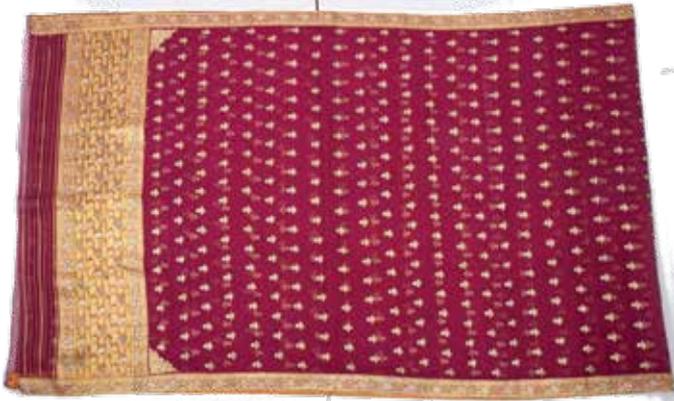


Sharanam Shah [👤] attending Museum on wheels with Vaishali Sharanam Shah and 2 others
 16 January at 15:44 · 🌐

If you can't go to the museum, the museum will come to you. Bhavdatt this is an awesome concept! Thanks so much 😊
 Got a glance of Harappa and Mohenjo Daro.

DO FOLLOW US ON

-  csmvs.in
-  facebook.com/CSMVS
-  twitter.com/CSMVSmumbai
-  instagram.com/csmvsmumbai
-  youtube.com/user/csmvs



Textiles (17 pieces) and Kshtrapa Coins (6 pieces)

Gift of Mrs. Ujwala Raje (Gaekwad) Shah
 Belonging to Maharani Chimnabia Saheb
 Gaekwad II of Baroda state
 (1872 – 1958)



Chaupad (Board Game)
 Ari Embroidery on Cotton
 Barmer, Rajasthan
 20th century CE



Jacket
 Velvet with Zardozi Work
 Gujarat
 Mid 20th century CE



Infant's garments (16 pieces)

Gift of Ms. Geeta Kumari (Chauhan) Saraiya
 Belonging to Maharaja Sir Ranjit Singhji Chauhan of
 Devgad Baria state, Gujarat (early 1920s)



Shri Chandraja No Ras
 Folio of Jain Manuscript
 Painting on Paper
 Attributed to Gujarat
 1750–1775

Activities of the Museum Society of Bombay

January to March 2016

January 9th: A tour of Bombay High Court Museum, conducted by Mr. Rajan Jayakar was attended by a mixed and enthusiastic group from the society. Mr. Jayakar gave the group a tour of the museum, along with a sneak peek into the Bombay High Court.

January 14th: An illustrated talk on "India on Transferware : Objects of Fascination", was delivered by Ambassador Nirupama Roy in collaboration with CSMVS and the Asia Society, India at the Visitors Centre, CSMVS. The speaker enthralled the audience with her talk on the various elements of design on transferware; she also exhibited few pieces of her own collection for the audience.

January 19th – 20th: "Vividha 2016—Daksinapatha (Karnataka)", the annual festival and exhibition of the Dept. of Ancient Indian Culture and Archaeology, St. Xavier's College (Autonomous), Mumbai, was held in collaboration with the Museum Society of Bombay. The two-day festival included an exhibition of charts and models prepared by the students along with stalls by various groups and students. The festival was inaugurated by Mrs. Arti Mehta, Chairperson Emeritus of Museum Society of Bombay. As part of this festival, Paramparik Karigar workshops on Leheriya by Mr. Badshah Miya, and Pattachitra were also held.

January 20th: "Stories from the Bhagwata", the opening of the exhibition was followed by a dance recital by Dr. Prachi Mehta Jariwala, at Coomaraswamy Hall, CSMVS, and was supported by the Museum Society of Bombay.

January 23rd: The Museum Society of Bombay collaborated with the Deccan College of Archaeology, Pune, and Dept. of Ancient Indian Culture and Archaeology, St. Xavier's College (Autonomous) Mumbai, for a site seminar at Jogeshwari, Mandapeshwar and Elephanta Caves by Prof. Walter M. Spink, Professor Emeritus, History of Art, University of Michigan. The seminar was conducted by Prof. Walter M. Spink with inputs from Dr. Anita Rane-Kothare, HoD, St. Xavier's College, Dr. Shreekant Jadhav, Deccan College, and Dr. Saryu Doshi, Art Historian.

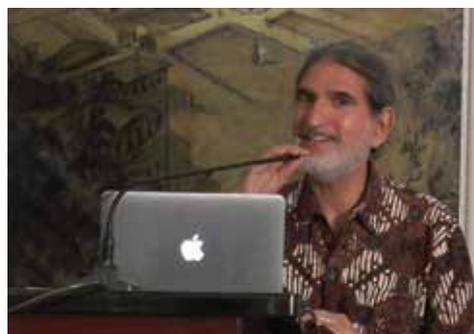
January 27th: "Be-Friending Museums", an activity in collaboration with the Dept. of Ancient Indian Culture and Archaeology, St. Xavier's College (Autonomous), Mumbai, within the Tabiyat Exhibition and Coin Gallery, CSMVS, was conducted for 60 students from the college by Dr. Anita Rane-Kothare and assisted by Mr. Jason Johns.

January 29th: Lecture by Dr. Devangana Desai on "Vatapatrashayi—Krishna on Banyan Leaf", was held in collaboration with CSMVS in the Auditorium, Visitors Centre, CSMVS.

February 1st: Curator's Walk through the CSMVS "Tabiyat" exhibition followed by a talk by Mr. Ratan Vaswani, in the Auditorium, Visitors Centre, CSMVS. The

event was supported by Mrs. Padma Hingorani, Life Member, Museum Society of Bombay.

February 20th: A talk by Dr. Michael Schuster on "Presenting Diverse Arts and Cultures at the East-West Centre Gallery in Honolulu, Hawaii" in collaboration with CSMVS at the Visitors Centre, CSMVS. This programme was supported by Dr. Devangana Desai, Former Chairperson and Life Member of the Museum Society of Bombay.



January 19th– March 8th: Play Date programmes were conducted by Mrs. Marina Dutta for the children and clients of Manav Foundation, Bal Anand, Umeed, Udaan and Umang with visits to Mani Bhavan and CSMVS. These programmes were sponsored by Ms Roopa Gwalani, Mr Arjun Menon, and Ms. Nirmala Menon.



March 2nd: Lecture on "Past Life Regression Therapy" by Dr. Tushar Hande, Hypnotherapist, organised by the Museum Society of Bombay in collaboration with the Dept. of Ancient Indian History Culture and Archaeology, St. Xavier's College (Autonomous), Mumbai, at the seminar room of the St. Xavier's College. The lecture was supported by a donation given in memory of Late Mrs. Sarosh Hirjibedin.

March 11th: Lecture by Dr. Anne Buddle on "Letters to Edinburgh: from Colonel and Mrs. Bannerman Bombay 1902–1916", in collaboration with CSMVS, at the Visitors Centre, Auditorium, CSMVS. The talk was sponsored by Mrs. Pauline Rohtagi and Dr. Pheroza Godrej.



Forthcoming Programmes

July 29th : A talk on "Urban Development of Mumbai" by Dr Manjiri Kamat

August 1st: The Smt. Vimal Shah Memorial lecture will be given by Mr Mahesh Rangarajan

August 3rd: A talk by Sifra Lentin on "The Jews of India" based on her book of the same title

August 5th: The Freddie and Ketji Mehta Memorial lecture/demonstration will be an Indian instrumental music performance

August 30th/31st: A lecture on "Islamic culture in Architecture and Design" by Mumtaz Currim

March 15th: The 18th Karl Khandalavala lecture "From Salsette to Socotra: Early Maritime Travel in the Western Indian Ocean" was delivered by Dr. Himanshu Prabha Ray. This event was held in collaboration with CSMVS at the Visitors Centre, CSMVS and was well-attended.

April 6th : Lecture on "Scattered Across Museums : the Buddhist Sculptures of Dong Duong, Vietnam" by Dr. Parul Pandya Dhar (Associate Professor, South and Southeast Asian Art History, University of Delhi) on at the Auditorium, Visitors Centre, CSMVS.

April 21st: A lecture on "The Gold Coinage of Chhatrapati Shivaji: An Historic and Numismatic Overview" by Mr. Shailendra Bhandare, Assistant Keeper, South Asian Numismatics, Ashmolean Museum, at the Seminar Room, CSMVS.

April 21st: A lecture by Dr. Kunjalata Shah on "Ahmedabad: A Society in Transition (1818–1914)" coinciding with the release of her book, at the Auditorium, Visitors Centre, CSMVS.

May 4th – 12th: The Museum Society of Bombay, in collaboration with the Dept. of Ancient Indian History Culture and Archaeology, St. Xavier's College (Autonomous), Mumbai, organised a cultural tour to Ladakh for its members.

May 26th: The Museum Society of Bombay in association with the CSMVS hosted a lecture by Dr. Arvind. P. Jamkhedkar on "early Shiva-Pashupata Monuments and Sculptures during Vakatakas Time". This event was an opportune moment to felicitate the speaker for his appointment as the Chancellor of Deccan College of Archaeology, Pune. This lecture was supported by Dr. Devangana Desai.

June 17th: The Museum Society of Bombay in association with the CSMVS hosted a lecture on "Ambarnath Shivalaya Sculptures: The medium and the Message" by Dr. Kumud Kanitkar at the Auditorium, Visitors Centre, CSMVS.

Second week of June 2016 : A course on the elementary Avastha script was conducted by Dr. Ervad Parvez Bajan, in collaboration with the Department of Ancient Indian Culture and Archaeology, St. Xavier's College (Autonomous), Mumbai at the office of the Museum Society of Bombay.

June 28th: Monsoon Melodies, a musical performance by Mitali Das from Assam was held at the Auditorium, Visitors Centre, CSMVS. This lovely performance was hosted by the Museum Society of Bombay in association with the CSMVS.

June 30th: A talk by Mr. Manav Gupta on "Terracotta Murals and Collaborative Art" was held at the Auditorium, Visitors Centre, CSMVS. This talk was presented in collaboration with the CSMVS.

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!

Research Library: New Arrivals

Ahmedabad—A Society in Transition (1818–1914)
Shah, Kunjlata

How to Read Chinese Ceramics
Leidy, Denise Patry

Jamini Roy—From Tradition to Modernity —
The Kumar Collection
Borellini, Alessia and Campione, Francesco Paolo ed.

The Jaina Stupa at Mathura: Art and Icons
Porwal, Renuka J.

Paintings of Bundelkhand—Some Remembered,
Some Forgotten, Some Not Yet Discovered
Upadhyaya, Narmada Prasad and Dehejia, Harsha V.

Sultans of Deccan India 1500–1700 —
Opulence and Fantasy
Haidar, Navina Najat and Sardar, Marika

The CSMVS Collection

The Museum has a representative collection of various forms of art from India and to a certain extent, Far-Eastern art, and art from Nepal and Tibet. The Natural History section is a major attraction for children.

Ancient Indian art is represented by the Stone Sculpture gallery with sculptures from Elephanta and other important sites especially from Western India. The Indian Miniature Painting collection represents one of the best collections of miniatures in the country. The Museum also has a magnificent collection of Decorative Art objects in jade, wood, ivory, metal and textiles. The Nepalese and Tibetan Artefacts are ascribed to important religious and artistic phases of these regions.

The Numismatic Collection, acquired from various well-known hoards and also from individual collections, covers an entire range of materials and regions. The Museum houses an interesting collection of Chinese and Japanese porcelain, metal, and ivory objects and embroidery. European Oil Paintings and Indian Arms and Armour also form an important part of the collection.

The Museum collection comprises purchased artefacts as well as gifts by generous donors like Sir Ratan Tata and Sir Dorabji Tata. The major section of the European and Far-Eastern art and also representative examples of Indian art belong to this collection. The priceless artefacts from the Buddhist site of Mirpurkhas, excavated by renowned archaeologist Henry Cousens in 1909 are an important part of the Museum collection. Seth Purushottam Mavji's collection of antiquities and miniatures along with a multitude of other collections such as those of Sir Akbar Hydari, and Karl and Meherbai Khandalavala as well as antiquities acquired from the Archaeological Survey of India have contributed towards the grand collection of the Museum.

Trustees on the Board of Chhatrapati Shivaji Maharaj Vastu Sangrahalaya

Shri Eknath A. Kshirsagar, Chairman
 Shri T. R. Doongaji
 Dr. Devangana Desai
 Ms. Shirin K. Bharucha
 Shri Yogesh Kamdar
 Prof. Avkash D. Jadhav
 Smt. Deepika Sorabjee
 Dr. Deepak Apte
 Smt. Nayna Manahar Sheth
 Shri Jayant Banthia
 Dr. Kishor Gaikwad
 Prof. Vishwanath Sabale
 Shri Sanjay K. Patil
 Collector of Mumbai
 The Principle Secretary, Tourism & Cultural Affairs Dept., Government of Maharashtra
 The Superintending Archaeologist, ASI, Mumbai
 The Superintending Archaeologist, ASI, Aurangabad
 The Superintending Archaeologist, ASI, Vadodara

The Museum Staff

Sabyasachi Mukherjee, Director General
 Manisha Nene, Asst. Director (Gallery)
 Vandana Prapanna, Senior Curator
 Ajay Kochle, Asst. Director (Admin)
 Anupam Sah, Art Conservation Consultant
 Bhavdatt Patel, Administrative Officer
 Aparna Bhogal, Curator
 Dr. Prasanna Mangrulkar, Assistant Curator
 Dr. Mrinalini Pathak, Assistant Curator
 Manoj Chaudhari, Assistant Curator
 Omkar Kadu, Assistant Curator
 Bilwa Kulkarni, Assistant Curator
 Nilanjana Som, Assistant Curator
 Vaidehi Savnal, Sr. Curatorial Assistant
 Divya Pawathinal, Sr. Curatorial Assistant
 Dileep Mestry, Conservation Assistant
 Prajakta Jadhav, Conservation Assistant
 Shobha Kadam, Textile Conservator
 Prachee Sathe, Asst. Manager (Product Design)
 Siddharth Waingankar, Jr. Artist (N.H.Section)
 Smita Parte, Jr. Artist
 Pratik Aroskar, Exhibition Associate

Museum Information

Visiting Hours: 10.15 am to 6.00 pm.

The Museum will remain closed on January 26, May 1, August 15, October 2, public holidays falling on Mondays and Mondays between 15th June to 15th September 2016

Admission Charges

Category	Museum entry	Mumbai Experience Documentary	Combo
Indian Adult (Above 12 years of age)	₹ 70/-	₹ 40/-	₹ 100/-
Foreign Adult (Above 12 years of age)	₹ 500/-	₹ 50/-	₹ 550/-
Children (5 years to 12 years of age)	₹ 20/-	₹ 20/-	₹ 35/-
Student (through school upto 10 th std)	₹ 20/-	₹ 20/-	₹ 35/-
College Student (with valid ID card)	₹ 35/-	₹ 30/-	₹ 50/-
Senior Citizen (above 60 years)	₹ 50/-	₹ 35/-	₹ 75/-
Defence Personnel	₹ 50/-	₹ 35/-	₹ 75/-
Group (25 and more)	₹ 50/-	₹ 35/-	₹ 75/-

Mumbai Experience Documentary (Duration—17 min)

Show Timings

11:30 a.m. | 12:00 p.m. | 1:00 p.m. | 2:00 p.m. |

3:00 p.m. | 4:00 p.m. | 5:00 pm

Photography and Video

Photography and video recording is permissible only for non-commercial purposes. Photography passes are available at the ticket counter and information centre.

Mobiles - ₹ 50/-

Cameras without Tripod - ₹ 100/-

Photography with Tripod - ₹ 5,000/-

Photography for members of the press is free of charge, subject to producing their Press Card.

Commercial Photography & Professional Video shooting requires prior permission from the authority.

Audio Guide - ₹ 40/-

For International Visitors, audio guide is complimentary along with the ticket.

Facilities of wheel chair, ramp and elevator available.

On Tuesday children and school students (with identity cards) will be admitted free.

for Exhibitions, Seminars and Educational Activities



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



• **The Museum Shop**
Showcases traditional handicrafts and Museum souvenirs



• **Premchand Roychand Gallery**
For national and international travelling exhibitions



• **Cafeteria**



• **Seminar Hall**
For educational activities



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



• **Visitors Centre**
For lectures and seminars



Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai.

(formerly Prince of Wales Museum of Western India)

and

Paramparik Karigar

are jointly organising

Art and Craft Workshops

with the Master Craftsmen

Tuesday, 23rd to Wednesday, 31st August 2016

Seminar Room, Extension Wing, CSMVS

Tuesday, 23rd Aug
Natural Dye Making
Aranya
11.00 am – 1.30 pm
2.00 pm – 4.30 pm
Rs. 400/- (per workshop)

Wednesday, 24th Aug
Mithila Painting
Moti Karn
11.00 am – 4.30 pm
Rs. 800/-

Thursday, 25th Aug
**Mata-ni-Pachedi
Painting**
Sanjay Chitara
11.00 am – 1.30 pm
Rs. 400/-

Thursday, 25th Aug
**Pipli Embroidery
Work**
Bharat Bhushan Parida
2.00 pm – 4.30 pm
Rs. 400/-

Friday, 26th Aug
Batik Printing
Anwar Khatri
11.00 am – 4.30 pm
Rs. 800/-

Saturday, 27th Aug
**Pattachitra Painting
(Odisha)**
Dillip Maharana
11.00 am – 4.30 pm
Rs. 800/-

Sunday, 28th Aug
Phad Painting
Kalyan Joshi
11.00 am – 4.30 pm
Rs. 800/-

Monday, 29th Aug
Cherial Painting
Nakash Vaikuntam
11.00 am – 4.30 pm
Rs. 800/-

Tuesday, 30th Aug
**Pattachitra Painting
(West Bengal)**
Khandu Chitrakar
11.00 am – 4.30 pm
Rs. 800/-

Wednesday, 31st Aug
Block Printing
Sarfraz Khatri
11.00 am – 4.30 pm
Rs. 800/-

Payment to be made at the Museum Office in CASH or by BANK DRAFT in the name of

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya

Limited seats are available

Registrations will open from 1st August 2016 and will be taken on all days between 11:00 am & 4:00 pm

For Registrations Contact us at
022-2284 4484/ 4519 | education@csmvs.in
or contact

Website: www.paramparikkarigar.com / Facebook : www.facebook.com/ParamparikKarigar
Email: paramparik@gmail.com

Participants may bring their own lunch or avail the services of the Museum cafeteria

More information on: ☎ 022-2284 4484/ 4519 | 🌐 www.csmvs.in | 📘 www.facebook.com/CSMVS | 📱 @CSMVSmbai
Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, 159-161, M.G. Road, Fort, Mumbai – 400023, Maharashtra, India.

THE MUSEUM



Published by:

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya
(formerly Prince of Wales Museum of Western India)
159-161, M. G. Road, Mumbai 400 023, India.

Tel: 022-2284 4484 / 2284 4519, Email: csmvsmumbai@gmail.com | Website: www.csmvs.in

Printed at Spenta Multimedia Pvt. Ltd.

Editor: Sabyasachi Mukherjee

Editorial Team: Manisha Nene | Vandana Prapanna | Ajay Kochle

Assistance: Bilwa Kulkarni | Divya Pawathinal | Vaidehi Savnal | Renuka Muthuswami

Newsletter Design and Layout: Apeksha Ghadigaonkar

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 visiting specialists from India and abroad, seminars and workshop 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 of various categories are also conducted for of children

Email: museumsocietyofbombay63@gmail.com