

CHAPTER - IV

ANALYSIS AND INTERPRETATION - CURATORIAL PROBLEMS

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

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

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

The curatorial management involves the following functions at museums:

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

COLLECTION

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

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

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

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

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

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

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

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

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

Objects Collected at Museums

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

1. Baroda Museum and Picture Gallery, Vadodara

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

Art Section:

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

Science Section:

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

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

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



Plate 1



Plate 2



Plate 3



Plate 4



Plate 5



Plate 6



Plate 7



Plate 8



Plate 9

2. Watson Museum, Rajkot

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

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

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



Plate 10

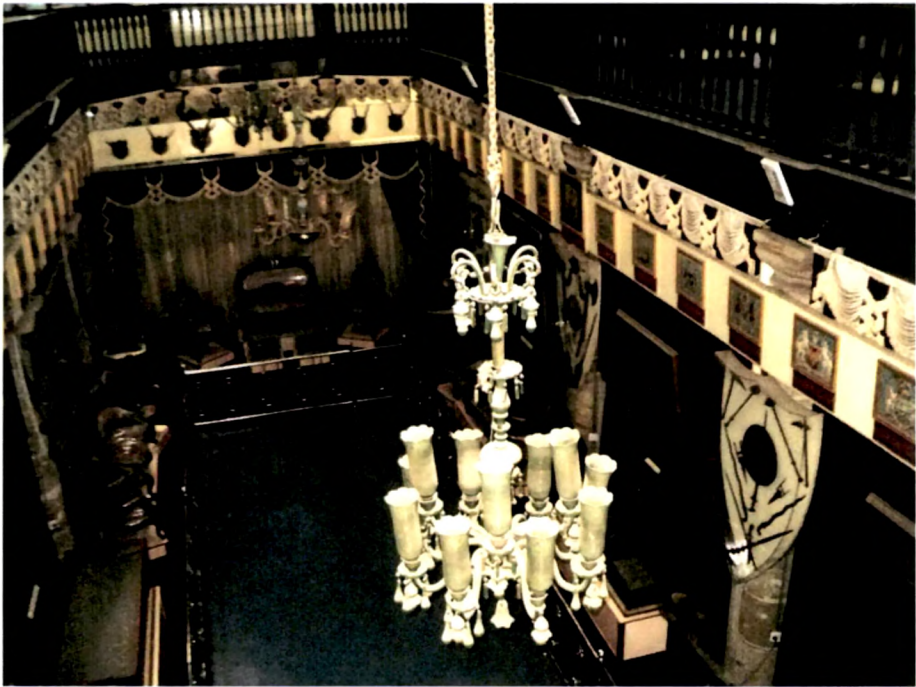


Plate 11



Plate 12



Plate 13



Plate 14

3. The Kachchha Museum, Bhuj

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

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

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



Plate 15



Plate 16



Plate 17



Plate 18



Plate 19



Plate 20

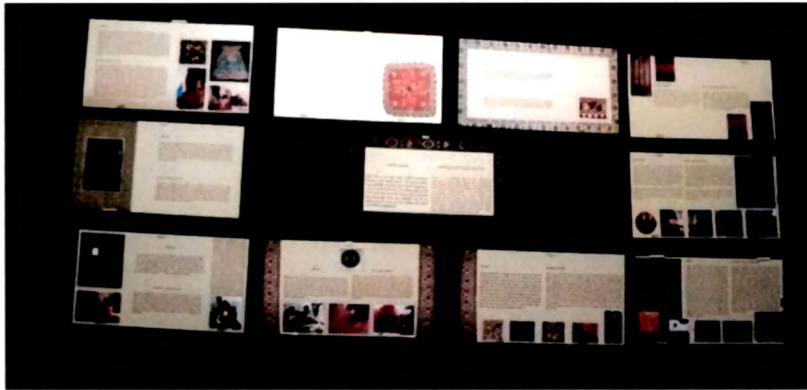


Plate 21



Plate 22



Plate 23



Plate 24

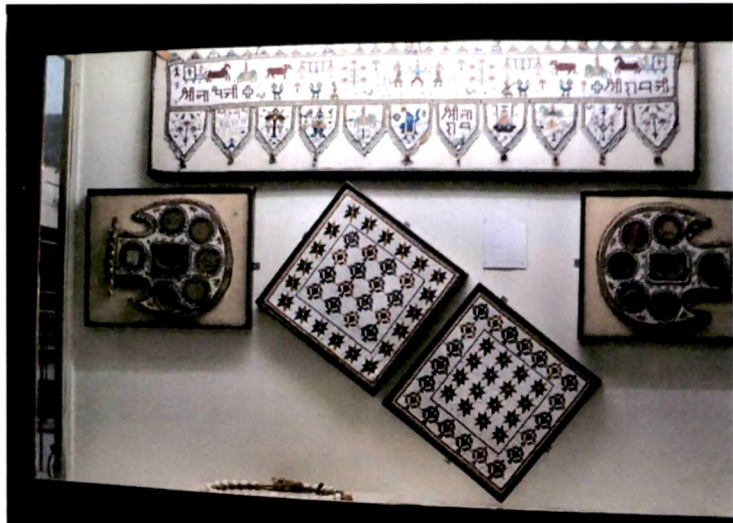


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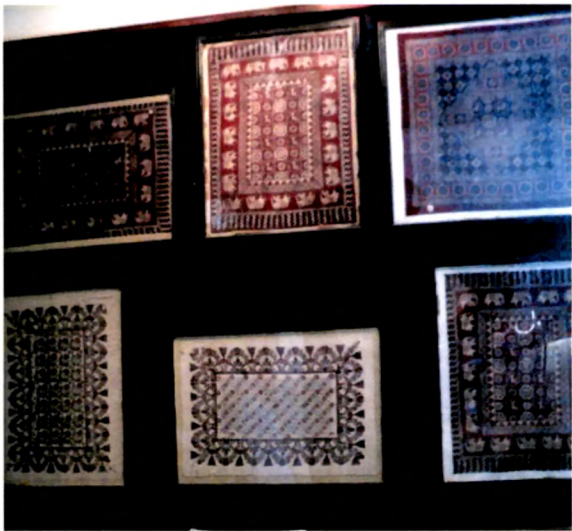


Plate 26

4. Darbar Hall Museum, Junagadh

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

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

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



Plate 27



Plate 28



Plate 29

5. Junagadh Museum Junagadh

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

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

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

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

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



Plate 30

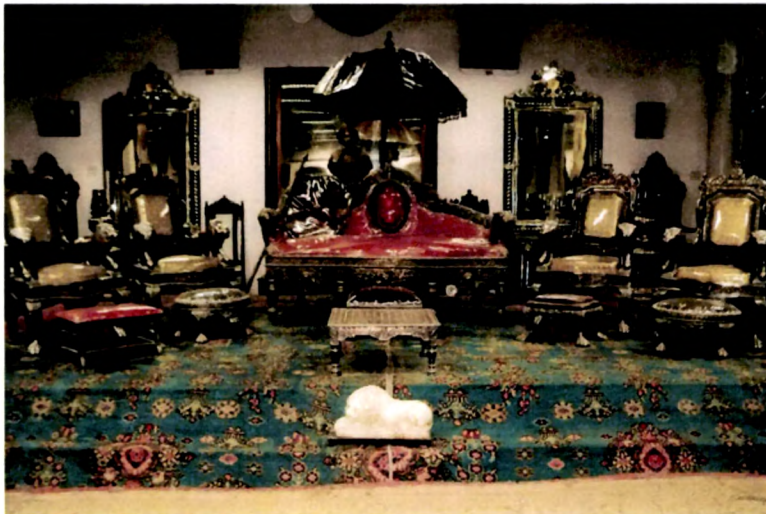


Plate 31



Plate 32



Plate 33



Plate 34



Plate 35



Plate 36



Plate 37

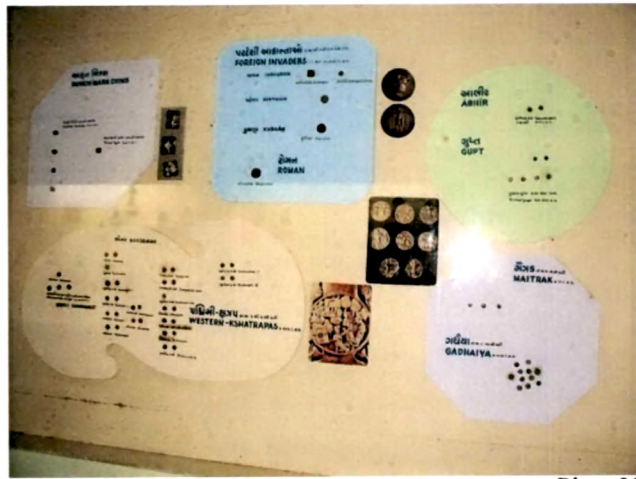


Plate 38

6. Prabhas Patan Museum, Prabhas Patan

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

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

Stuffed specimen of birds, about one hundred.

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

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

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



Plate 39



Plate 40



Plate 41



Plate 42



Plate 43



Plate 44



Plate 45



Plate 46



Plate 47



Plate 48



Plate 49



Plate 50

7. The Lady Wilson Museum, Dharampur

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

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



Plate 51



Plate 52



Plate 53



Plate 54

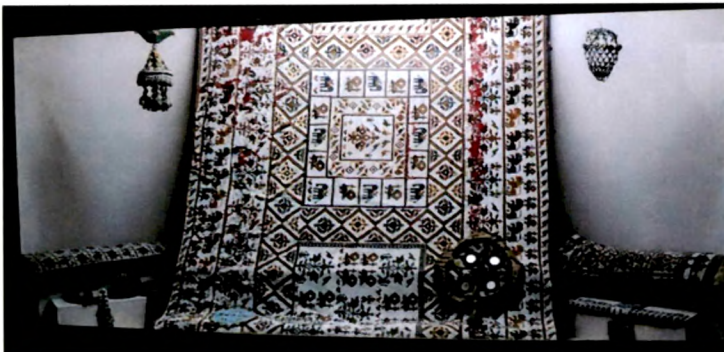


Plate 55

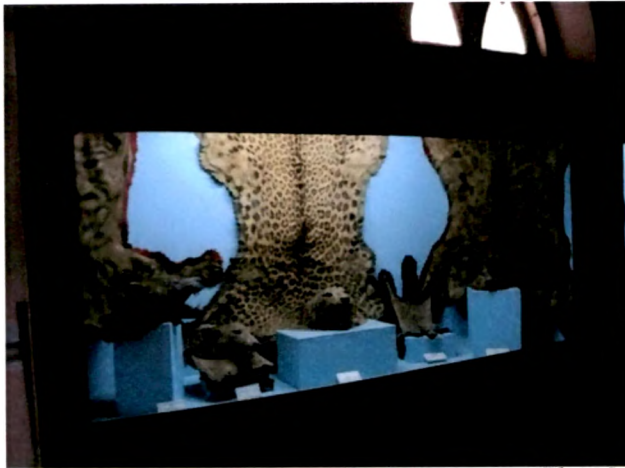


Plate 56



Plate 57



Plate 58

8. Archaeological Museum, Jamnagar

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

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

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



Plate 59



Plate 60



Plate 61



Plate 62



Plate 63



Plate 64



Plate 65

9. Saputara Museum, Saputara

The Year of Establishment: 1975.

Sections/Galleries: Six galleries

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

History in brief:

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



Plate 66

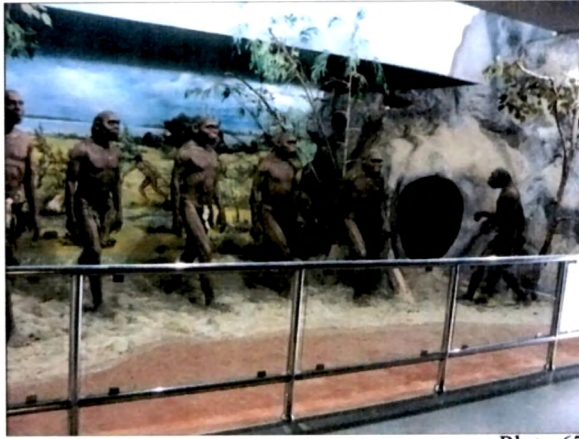


Plate 67



Plate 68



Plate 69

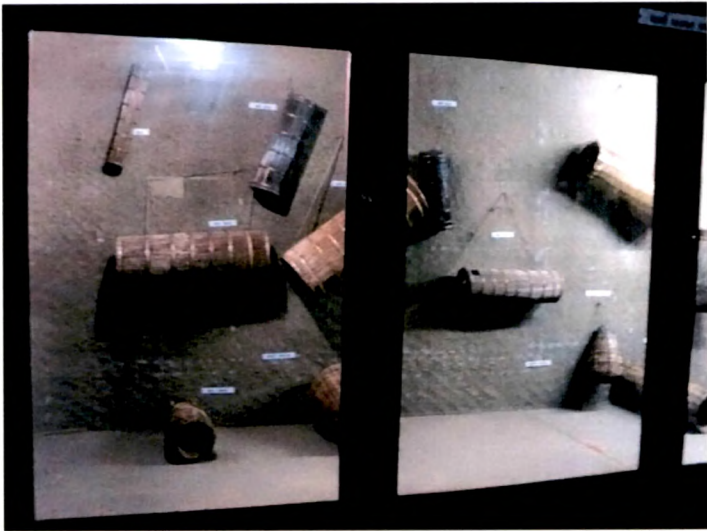


Plate 70



Plate 71

10. Barton Museum, Bhavnagar

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

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

Hindu, Jain and Buddha sculpture belonging to 7th to 15th centuries.

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

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

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

Weapons of 15th and 17th centuries.

Ivory objects with beautiful carving.

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



Plate 72



Plate 73



Plate 74



Plate 75



Plate 76



Plate 77



Plate 78



Plate 79



Plate 80



Plate 81



Plate 82



Plate 83

11. Sardar Patel National Museum, Bardoli

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



Plate 84



Plate 85



Plate 86

12. Shamalaji Museum, Shamalaji

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

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



Plate 89



Plate 90



Plate 91



Plate 92



Plate 93



Plate 94



Plate 95

13. Chhotaudepur Museum, Chhotaudepur

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

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

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

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

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



Plate 96



Plate 97



Plate 98



Plate 99



Plate 100



Plate 101

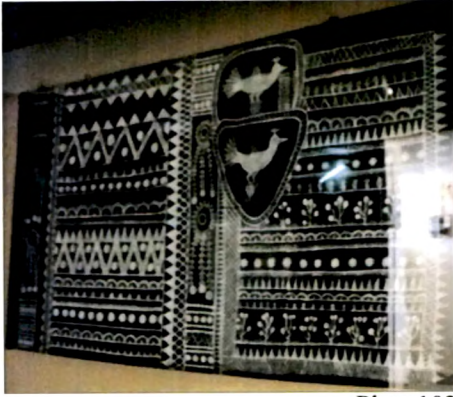


Plate 102



Plate 103



Plate 104



Plate 105

14. Vadnagar Museum, Vadnagar

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

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

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

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



Plate 106



Plate 107



Plate 108



Plate 109



Plate 110

15. Gujarat Gatha (Podium), Gandhinagar

Estd. 4- 6- 1996.

Section: 1

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

- The Revolutionaries and Freedom Fighters of Gujarat.

Section: 2

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

Section: 3

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

Section: 4

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

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

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

Acquisition of Objects

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

Acquisition Committee

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

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

Table No. 4.1 The Members of the Committee

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

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

Methods of Acquisition

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

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

Other methods of acquiring Collection:

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

DOCUMENTATION

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

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

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

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

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

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

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

1. Accession Register or General Register

The register normally contains the following information maintained in columns.

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

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

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

2. Classified Register or Section Register

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

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


Table No. 4.3 GUJARAT STATE MUSEUM DEPARTMENT SECTIONAL REGISTER

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

3. Catalogue Cards

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

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

	Baroda Museum & Picture Gallery	
	Catalogue Card for Art Section	
<hr/>		
- K. R. No-		- G.R. No.
- P. G. No.		
- Location No.		
- Date of Acquisition		
- Source of Manufacture Occurrence or Find		
- Source of Acquisition		
- Purchase Price (Rs)		
- Present Market Value (Rs)		
- Description		
- Remark		

(Front Side)

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(Back Side)

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

MUSEUM AND PICTURE GALLERY, BARODA
CATALOGUE CARD

Accession No. Classification No. Date of Acquisition:- Source of Acquisition:- Cost:- Location:- Condition:- Alterations & Repairs:-	Artist:- Title or Object Place of Origin:- Period:- Material & medium:- Dimensions:- Height:- Width:- Depth:- Weight:-
Photograph	Description

(Front Side)

Special Information

Mus.No.33

(Back Side)

No. 000828

Junagadh Museum – Junagadh

CATALOGUE CARD

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

(Front Side)

30 DESCRIPTION	<p>PHOTOGRAPH</p>

(Back Side)

File of Exchange

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

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

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

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

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

CONSERVATION AND PRESERVATION

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

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

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

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

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

Restoration is done on the ground of the following guidelines:

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

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

Documentation of Conservation Treatment

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

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

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

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

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

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

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

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

Table No. 4.4 Collection at the Government Museums.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

EXHIBITION AND STORAGE

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

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

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

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

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

Educational Activities of Museum

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

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

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

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

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

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

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

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

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

RESEARCH AND EDUCATION

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

To establish identity of collection

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

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

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

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

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



Plate 111



Plate 112



Plate 113



Plate 114



Plate 115



Plate 116



Plate 117



Plate 118



Plate 119



Plate 120



Plate 121



Plate 122



Plate 123



Plate 124



Plate 125

Computerization

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

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

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

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