ПРИКЛАДНАЯ МУЗЕОЛОГИЯ

Shifting focus: From problems to potential. The better news from museums in India

P. Sardana

102, Madhur Vihar, New Delhi, 110091, Republic of India

This article is a kind of reflection of a museum professional on the theme of the developing museum network of the Republic of India. The author seeks to find the answer to the question: what should be done to qualitatively renew the country's museums, transform them in accordance with the latest approaches of world museology? However, instead of focusing on the problems of museum activities, she calls for a rethinking of the future in a positive way, as well as to see the huge potential that museums in India have. Awareness of this potential includes an analysis of the needs of various categories of museum visitors. In addition, the potential of Indian museums is due to the multifaceted national culture, which is reflected in museum collections and museum displays. Thus, this article offers the reader a look at museology in evolution, in movement, is an internal partly subjective look at the development of museology, does not consider a static situation or historical perspective, but analyzes the applicable possibilities in the development of museum business in a single country — India. The author focuses on the analysis of issues such as the re-profiling of cultural and natural heritage sites, the specifics of museum design, the study of the target audience of Indian museums and the activities of national organizations whose activities are related to museums in the country. The author addresses the aspects of financing the museum sector through grants, as well as mutually beneficial cooperation between museums and private collectors. The article was prepared on the basis of relevant research publications, periodicals, museum sites and cultural organizations of India, relevant to the research topic.

Keywords: design, development, education, experiential, identity, museum, nation, outreach.

1. Introduction

In January 2019, Prakash Javadekar, Union Minister of Environment, Forest and Climate Change & Union Minister of Information and Broadcasting, India announced an upcoming museum on "India's educational history and tradition that go thousands of

years back." He emphasised upon the significance of museums and memorial sites "for invoking pride in our history, tradition and heritage". Stating that these "are also a major part of our success," he claimed that "This is the first time that we have got a prime minister who is passionate about heritage and assets and intends that the people should take inspiration from it and work for the betterment of society".[1]

India's first museum, the *Indian Museum* in Kolkata, was founded by the *Asiatic Society of Bengal* in 1814. Since then hundreds of museums have been set up in the different States and Union Territories of India varying in their kind of ownership, collection, theme, size, and nature (from universal survey to community-oriented or eco-museums). In the 2013 edition of *Museums of India: A Directory,* Usha Agrawal lists 835 museums from across India[2]. When we add to it family owned and undiscovered private collections or archives, as well as the museums that have been opened or announced in the last 6 years, India has close to 900 museums or perhaps even more[3].

Taking into account the Union Minister's statement and the numbers, these could be exciting times for museum and heritage professionals in India, with a focus on rethinking and reinventing heritage for the purpose of education, tourism and national narratives. This paper is the author's attempt at an unbiased review of these changes in India's museology from 2016–2019, while shifting the focus from problems to potential. This potential comprises of contextual requirements that shape the museums of today's India, it also comprises of hope. A museology in evolution, this paper is thus an inward gaze at growth of museology as a stream and museums as relevant institutions[4]. Nonetheless, the author shares these reflections along with an outline of areas where there is opportunity for change and betterment.

At present there are two parallel areas of work *Rethinking Existing Museums and Creating New Museums*. The paper has been divided into subparts to highlight the two main themes that have emerged in these areas during the period of observation and research.

2. Why Museums? Repurposing heritage and cultural institutions

2.1. *The stories of the nation, its States: local and global identities*

The National Science Centre in New Delhi has been hosting since 2017 a new exhibition on Sardar Vallabhbhai Patel, the first Deputy Prime Minister of India and a politician who is remembered for facilitating the unified integration of different states into the independent nation. The Science Centre was established in 1992 with the objectives of "popularising science among the general public" and "preserving the Science and Technology Heritage of the country" among others[5]. The exhibition on Sardar Patel was inau-

---

[1] *Working on proposal for museum on India's educational history, tradition: Javadekar. The Times of India. Education*. Available at: https://timesofindia.indiatimes.com/home/education/news/working-on-proposal-for-museum-for-indias-educational-history-tradition-javadekar/articleshow/67766882.cms (accessed: 28.08.2019).
[2] Agrawal, 2013.
[3] This is factual information for conventional museums in India built often on the western model, though it might also extend to an entire village/town like Amravati's *Archaeological Museum* and heritage town.
[4] Simon, 2016.
[5] About us. *National Science Center, Delhi.* Available at: https://nscd.gov.in/about-us/ (accessed: 23.07.2019).

gurated by the current Prime Minister of India and seems aligned with the installation of a grand statue (the world's largest statue) of Sardar Patel's *Statue of Unity* in the state of Gujarat. *The Statue of Unity* has found mention in *TIME* Magazine's August 2019 issue among "*100 greatest places 2019 list*".[6] In 2017, Ahmedabad city in Gujarat had also been declared a World Heritage City and in June 2019, Gujarat witnessed the opening of India's first Dinosaur Museum and Fossil Park in a village "from where 10000 dinosaur eggs were found."[7] The chief minister of the state of Gujarat emphasized on funds being ensured to convert this into a site for international tourism and for the state to "feature on the world tourism map," the museum being "an addition to it".[8]

If we reflect on the above, we realize that there is a narrative around a personality (Sardar Patel's who is also referred to as the Iron Man of India) symbolic of values that are being upheld as those of "several people" — the nation but it is also contributing to the pride, status and economy of a particular region-the state of Gujarat. This narrative is being converted into "a material reality for itself — to establish claims about itself that make it real".[9] A grand installation in public view and a high-tech gallery in a national science centre having a large footfall of general public are being utilized as storytelling tools to make their place in people's thinking and being marketed to influence travel plans. The hope emerges from this — the marketing is successful.

In *Museums, national, postnational and transcultural identities* ethnologist Sharon Macdonald mentions the "relationship between the museum as a cultural form… with the kinds of identities that this form helped not only to express but also to constitute".[10] When viewed from an objective distance, it appears as if several States of India are currently resonating this part of Macdonald's theory through a museum that celebrates a state's heritage and establishes a narrative and identity of its own. Not only are these narratives echoing popular rhetoric prevalent in our current politics but the tools also encourage local and global tourism. The global tourism is bringing fresh attention and hence a renewed identity to both the state (in this case Gujarat) and the nation[11].

Macdonald, however, also explains that this role of the museums is challenged by several theorists who suggest "alternative, postnational identity constructions" in museums[12]. This struggle is evident in India's museums as subaltern narratives and diverse voices emerge to question stereotypes and long held biases in representation at museums. For instance, the *Anthropology Gallery* at the *National Museum* in Delhi, which exhibited collection from the north-eastern part of India, has been renamed. There is also an innovative collaboration that took place between *The Indira Gandhi Rashtriya Manav Sangrahalaya* (*National Museum of Mankind*) in Bhopal and *Tara Books* (Chennai), which brought out alternative narratives through the words and art of folk artists associated with the museum. Thirty eight artists

---

[6] Statue of Unity in Gujarat makes it to Time's 100 greatest places in the world list. Internet is proud. *India Today*. Available at: https://www.indiatoday.in/trending-news/story/statue-of-unity-makes-it-to-times-100-greatest-places-in-the-world-list-internet-is-proud-1592584-2019-08-28 (accessed: 01.09.2019).

[7] India gets its first dinosaur museum and fossil park in Gujarat. *Times Travel Editor*. The Times of India. Available at: https://timesofindia.indiatimes.com/travel/destinations/india-gets-its-first-dinosaur-museum-and-fossil-park-in-gujarat/as69756032.cms (accessed: 12.06.2019).

[8] Ibid.

[9] Smith, 2006.

[10] Macdonald, 2003.

[11] Ibid.

[12] Ibid.

"from a range of village and tribal communities across India" participated in a five-day workshop with the publishers and their team to reflect upon the museum and these reflections in the form of art and dialogue have been published as a book *Between Memory and Museum: a dialogue with folk and tribal artists*[13]. The museum serves as an ecomuseum and many of the artists involved in the workshop have been part of setting it up, building model homes and creating art to be displayed here. The following is an excerpt from the book:

"Earlier, it would have been inconceivable for the work of tattoo artists to be viewed in a museum. Apart from their social and cultural status, their original medium was not ideal as an object to display…Being part of the museum space has given tattoo artists a measure of visibility, and raised them to a different status".

It is interesting, however, that they use the very medium of museums, a space that alienated them, to make a place for themselves. Perhaps people already do perceive museums beyond their colonial past and thus seek refuge in the juxtaposition and validation of a social, cultural space.

Apart from diversifying narratives, fresh narratives of the past are also disseminated to revitalize the image of a region. Let us consider the *Bihar Museum* in Patna, which opened to the public in August 2016. The Museum worked with a design firm, Lopez Design for their identity, and the firm mentions on its website, "The Museum would be a catalysing force with its vision 'to bring back the lost glory of Bihar and pride to the people of the State'". Further the firm mentions that through international expertise, it is being created as a "multicultural hub, the Museum galleries bring alive the extraordinary history of Bihar, with interactive multimedia exhibits and storytelling".[14]

2.2. Museum design, storytelling and strategy

State-of-the-art facilities with interactive exhibits and experiential spaces are the norm for upcoming public museums or those in public-private partnership. It has made place for design professionals in India and the world to be engaging with museums through collaborative projects. Where on the one hand we have Charles Correa's theory of "vernacular modernism"[15] reflected in the campus of the *National Handicrafts and Handlooms Museum* in New Delhi, the new museums of contemporary India are conceptualized as global hubs by bringing in particular aesthetics and facilities that were not a part of traditional museums — international museum designers and architects designing the *Bihar Museum* in Patna or the *Virasat-e-Khalsa* Museum in Anandpur Sahib near Chandigarh. There also appears to be a constant attempt at balancing the projected identity, it should not be too global to intimidate the local, and it shouldn't be too local to not be inviting for the international tourist. Our new museums want to fit in as spectacular while standing out as unique, and it is a fascinating challenge to be part of. How does a modern museum exhibit contemporary installations with handicrafts and folklore or involve communities of the region while being mindful of avoiding an orientalist gaze?

The curatorial practice and experience design at the *Virasat-e-Khalsa* is a significant step in rethinking how museums tell stories in India. The building was designed by Israeli-

---

[13] Wolf, Wolf (ed.), 2015. P. 52.
[14] Awakening the glory of Bihar. *Bihar Museum.* Available at: http://www.lopezdesign.com/project/bihar-museum (accessed: 15.06.2019).
[15] Powell, 2015.

Canadian architect Moshe Safdie, with the assumption that it would house a collection. However, this being a museum of Sikhism and devoid of any objects or artefacts, *Design Habit*'s Amardeep Behl was offered the task of converting it into an experiential museum narrating the tale of Sikhism. Behl "integrated narrative experiences with a profoundly emotive approach" that is breathtaking and appealing to extremely diverse audiences[16]. Using handicrafts and painting styles of Punjab, the story has been narrated through immersive space design. "The mural from Punjab, with Love blends history and the everyday with festivals, weddings, women washing clothes, shopping, cooking; men ploughing the fields, tying turbans, riding motorcycles; children flying kites, enjoying school life, playing sports — a panorama of traditional and modern Punjabi life".[17]

The curatorial practice and exhibition design for such museums must be demanding and decisions must also depend upon the funding body and ownership of the museum. And, therefore, a role that is slowly taking shape is possibly that of a Museum Strategist. The *All India Museum Summit* 2019[18], held in July at the India International Centre (IIC) in Delhi brought together an array of professionals, scholars, historians and enthusiasts for three days of exchange on *India's Museums in the New Millennium*. The first day of the summit had sessions on new or upcoming museums, and the strategies and challenges faced. The need for a strategic outlook is not only for the image of the museum but also strategies for audience development, collaborations, funding and revenue generation, museum education and outreach, collections preservation and circulation.

2.3. The people's museums

Returning to the gentlemen who were dancing in the *Virasat-e-Khalsa* Museum, I now take you to people singing and playing folk instruments at the *RRAP Hub* in Jaipur- a folk-music museum set up by the *Rajasthan Rural Arts Programme*. In terms of size, this museum is radically opposite to the *Khalsa* complex. It is a small set-up in a residential area, but this too is a non-intimidating space that allows people to feel at ease and a sense of belonging. Particularly for the folk-music communities and the surrounding residents who are key stakeholders of the museum. The museum started its journey through meetings and a town-hall with its diverse communities, resulting in a participatory camp held in May 2019 that offered experimental prototype programmes for children and adults while the folk musicians were the principal teachers and facilitators. During the camp, one of the participants who is a supporter of the museum and its vision, offered free dental care for all folk musicians connected with the programme. Such organic offshoots are possible due to the museum's shift from objects to people, and thus being a successful "contact zone" as envisaged by James Clifford. It brings together people from different socio-economic backgrounds, castes and professions, who otherwise might not have such interactions devoid of power structures[19].

---

[16] Kumar, 2017.

[17] Orijit Sen — The Man behind Majestic Mural of PUNJAB at Anandpur Sahib's Virasat-e-Khalsa Museum. *Kalgidhar Society*. Available at: https://barusahib.org/general/orijit-sen-the-man-behind-majestic-mural-of-punjab-at-anandpur-sahibs-virasat-e-khalsa-museum/ (accessed: 14.05.2019).

[18] Organized by the American Institute of Indian Studies, New Delhi.

[19] Clifford, 1997. P. 188–219.

2.4. Contributing to economy and development

Another unique feature of the *RRAP Hub* was its Strategic Vision for contributing to the development of the region by setting up rural museums/centres/hubs where people engage in conscious tourism, enjoy or learn folk music. This could leave an economic impact on the ecosystem of each community while also impacting that of Jaipur — at present the museum is indeed being run in collaboration with designers and hoteliers of the city.

An upcoming project that also aims at regional development and social impact is the *River Sanskriti Project* envisaged by Ratnesh and Sangeetha Mathur of *Indo-Europeans Pvt.Ltd* in Noida. They imagine a museum from a collection that is curated from around the world, and hence showcases transcultural relations across geographical boundaries. Prior to setting up the museum, they have developed an Application, *Prarang,* which offers city-based content to people in their script and language by employing local content developers. Theirs is an interesting model of revenue generation and employment through the app as well as the museum, which is to serve as complementing existing educational institutions in its region.

The upcoming *Arvind Indigo Museum* in Ahmedabad is employing international artists as well as local artisans to be able to tell the story of colour indigo and denim (produced by Arvind mills) through installations and artworks created specifically for the museum. Arvind Ltd chairman and managing director Sanjay S Lalbhai states: "We are going to create a whole ecosystem to revive traditional Indian art through indigo and then see how we can make it more commercially viable work for them, by say helping them make their work more contemporary, so we can reach out to a more global audience," he explains. The Mata ni Pachedi — a traditional art form in Gujarat — artists are also experimenting with indigo for this project".[20]

On another note, there are museums to narrate the stories of such contributions already achieved by organizations. One such museum being *Anokhi Museum of Hand Printing* in Jaipur that tells the story of reviving block printing industry while continuing to inspire craftsmen, artists and designers for future.

2.5. Sustainability and response to environmental crisis

Endeavours such as *Anokhi* are a response to environmental crisis and a step towards sustainable development. These responses are also being witnessed in some museums. At the *All India Museum Summit,* Sharath Nambiar, Deputy Director of the *Dakshina Chitra Museum* in Chengalpet District mentioned that their vision for immediate future included exhibitions and public programming on environmental concerns. A museum on the practice of recycling is planned in Bangalore. And Syed Ghani Khan, a farmer-curator in Karnataka's Mandya district runs an organic farm along with a museum of traditional seeds. He is responsible for having traced "lost varieties of rice, collecting, conserving and even cultivating them".[21] With such repurposing of the museums, it is essential to reach the public and engage them unlike before, which we shall explore in the following section.

---

[20] Banerjee, 2019.
[21] Patwardhan, 2017.

3. Museums for whom?

3.1. Outreach, audience development and engagement

In an interview with acclaimed architect Charles Correa, Prof. Jyotindra Jain (ex-director of the *National Handicrafts and Handlooms Museum*, New Delhi) had once voiced his exasperation that the entire onus of providing an audience to museums somewhere lies on school children[22]. For anyone who has worked in any renowned museum in India, a serpentine trail of hundreds of students, quietly being led through a museum and leaving from the Exit gate without possibly grasping any new concept, is but a familiar sight. Recent years, however, have witnessed attempts from the side of museums in reaching out to wider public and also retaining their interest through engaging programmes or services.

The *Kiran Nadar Museum of Art* (*KNMA*) in the National Capital Region has started a campaign *#ChaloMuseum* that invites a diverse set of audiences to museums through videos representing people or thought process that they can identify with. *KNMA* has also been consistent in reaching out to a wider public through newspapers. In the past they have had articles explaining in detail their Museum Education Programmes to schools and parents alike. Aforementioned *Prarang* App by the *River Sanskriti Museum* is also a tool for outreach that is generating curiosity and interest in the kind of content the museum shall offer. The founders have also held meetings with a group of stakeholders with varying interests thereby engaging and developing a participatory model for their future supporters. *RRAP Hub* has collaborated with the Embassy of Peru, a music studio and *One World College of Music* (Gurgaon) for musical performances in Delhi and Gurgaon. Realizing that often our efforts do not reach masses, I have started a podcast, *Duniya Museums Kee* in Hindi to be able to connect masses with museums by sharing stories that seem relevant in their lives, starting from Delhi. These are available on Social media platforms such as Facebook, YouTube and WhatsApp, whichever might be more convenient for people to use. Since this is a recent initiative I cannot comment on the reach and impact of this series.

The revolutionary Nina Simon mentions in her book, *The Art of Relevance* that "To succeed we need to expand our value — and not just for the individuals to whom we are already relevant. We need to matter more to more people if we want our work to shine".[23] There are also Museums and Galleries that have gone beyond the usual audiences and expanded value by making efforts to reach audiences who can benefit from art and culture. The *Ojas Art Gallery* in Delhi has created gallery at *Tihar* Jail thereby including audiences who are facing isolation and could experience catharsis and connection through art. The *National Museum* in Delhi has started a program with the *All India Institute of Medical Sciences* (AIIMS) to be able to bring art related activities to the children's ward. The *1947 Partition Archive,* which is a digital repository set to launch in university libraries and holding exhibitions in collaboration with spaces in India, has recently launched its exhibition at a metro station in New Delhi. Organized in partnership with the *India Habitat Centre*, this exhibition is on display at the *Mandi House* Metro station from 5:40 am to 11:30 pm every day without any entry ticket. There does exist a museum at the Mumbai airport but

---

[22] In Conversation — Charles Correa & Jyotindra Jain: [video]. *Vimal Jain Foundation*. Available at: https://www.youtube.com/watch?v=1TOAnQYyK6U (accessed: 04.07.2019).
[23] Simon, 2016.

the airport by its very functionality is an elitist space, whereas the metro station, and that too a busy junction as this, is bound to make us all rethink museums beyond their walls. In times as these, when polarized views and extremities are at a rise, it is much needed to initiate such dialogue in public spaces that are accessible to the masses.

3.2. Access

Creating exhibitions, developing programmes and making our museums socially, culturally, emotionally, intellectually and physically accessible is an area that requires our continuous attention and efforts. At times, something as simple as changing timings can make a space more accessible. Most museums in India close by 5:30–6:00 pm, which is the time when people get free from work. The *National Gallery of Modern Art* in New Delhi has started organizing programs in late evening or at night to be able to accommodate people's needs. The *Buddhist Gallery* in the *National Museum*, New Delhi is often host to visiting tourists and or monks who even offer prayers to the relics housed in the gallery. The *Rashtrapati Bhavan* or *President's House Museum* hosted improve for elderly in collaboration with *Nautankibaaz Improv Comedy* on International Museums' Day in 2018. On the same day we hosted musical workshop for children with vision impairment along with folk musicians of Rajasthan at the *RRAP Hub* in collaboration with heritage architect and accessibility designer Siddhant Shah.

The *National Museum* in New Delhi has introduced a Touch Gallery for audiences with vision impairment-*Anubhav*. Tours for wellness and mental health are organized by individuals or private organizations in art galleries and museums. However, such efforts are few, inclusive programming and universal design are still in the process of being completely understood and embraced. Even though new interactive technology is a part of most museums, at times that very technology can also be alienating for some audience members and appropriate solutions must be sought.

However, an endeavour that has received much admiration for democratizing art and culture, connecting it with public and encouraging art students, faculty and institutions to participate is the *Kochi-Muziris Biennale* in Kerala. Being the largest contemporary arts festival in Asia, it receives support from the Government of Kerala and has managed to introduce art and art appreciation to not just the city it is part of but to diverse audiences who travel to Kerala for the Biennale. It is as much an arts festival as it is a holiday destination, an experience that people of varied interests have responded to positively.

3.3. Festivals

The *Kochi Biennale* sets the base for realizing that some formats are successful in India, primarily festivals. Festivals and Fairs of different kinds have been part of our socio-cultural fabric and are well received by different segments of the society. They seem to be free of any unseen barriers that museums might present and are often more open and relaxed in their approach. The suitability of the festival format seems to have also been observed by the *British Council* in India who have introduced a three-year arts programme *Festival Connections* "to support the long-term development, economic empowerment,

and systemic change of India's emerging festivals sector".[24] It is an opportunity for India's museums to reimagine how they could be participating in or contributing to festivals and city-wide events or organizing the same. Museums instead of functioning in isolation could collaborate more and be a connecting node.

3.4. The Museum bus

While people travel to festivals and museums, museums too are reaching out to lesser connected students in certain areas of the city or in villages through museum buses. The first such initiative was started by the *Chhatrapati Shivaji Maharaj Vastu Sangrahalaya* or the *Prince of Wales* Museum in Mumbai as part of their outreach. However, recently the *National Science Centre* in Delhi has completed preparation of three buses with working models on "Energy" to be traveling to the cities of Bhopal, Kurukshetra, Lucknow and schools in nearby areas. Several district science centres have been declared in the state of Orissa, but not everyone can reach a museum or use an app, and a bus is indeed an initiative whose impact must be evaluated and shared with the wider museum community.

4. Conclusion

This reflection is an overview of several ongoing endeavours in the field of museums in India. However, it is not all encompassing. There are organizations such as *Lords Cultural Resources*, *Rereeti*, *Eka Archives*, the *Heritage Lab*, *Flow India* and individual consultants who are an important part of the process. *Sahapedia* has been organizing heritage walks across sites including museums, offering training programmes as well as developing an app on museums in India through crowdsourcing of data. Funding organizations, philanthropists and connoisseurs, or grant bodies such as the *India Foundation for the Arts* are essential pillars for the stream. Above all it is heartening to see collectors being more open and museums who are also offering space for exhibiting their collections. With new grants for museum construction and professionals, introduction of more training and digitisation drive, the government does understand the role that museums can play in national and global identity, and in international relations (upcoming Maritime Museum with Portugal). However, this also requires a strong alliance of museums to be formed that decides upon the ethics, policy requirements and safeguards the autonomy of museums to retain the trust and tolerance associated with these spaces.

References

Agrawal U. 2013. *Museums of India: A Directory.* New Delhi: Intach, Aryan Books International.
Banerjee P. 2019. For The Love of Indigo: the Upcoming Arvind Indigo Museum in Ahmedabad is All Set to Create a Blue Universe. *Hindustan Times.* Available at: https://www.hindustantimes.com/india-news/for-the-love-of-indigo-the-upcoming-arvind-indigo-museum-in-ahmedabad-is-all-set-to-create-a-blue-universe/story-m9yL1UFRNcW0dwuvalzR4N.html (accessed: 20.04.2019).
Clifford J. 1997. *Routes: Travel and Translation in the Late Twentieth Century.* Cambridge: Harvard University Press: 188–219.

---

[24] Festival connections. *British Council India.* Available at: https://www.britishcouncil.in/events/festival-connections (accessed: 31.08.2019).

Kumar S.S. 2017. Museums of the Future. *Lopez Design*. Available at: http://www.lopezdesign.com/museums-of-the-future (accessed: 26.06.2019).

Macdonald S. 2003. Museums, National, Postnational and Transcultural Identities. *University of Leicester. Museum and Society* 1: 1–16.

Patwardhan A. 2017. Meet the Farmer behind the Living Agricultural Museum That is Home to Over 850 Varieties of Rice! *The Better India.* Available at: https://www.thebetterindia.com/83713/syed-ghani-khan-rice-museum-karnataka/ (accessed: 20.05.2019).

Powell R. 2015. Crafts Museum in Delhi, India by Charles Correa. *The Architectural Review*. Available at: https://www.architectural-review.com/essays/crafts-museum-in-delhi-india-by-charles-correa/8684896.article (accessed: 05.05.2019).

Simon N. 2016. *The Art of Relevance.* Santa Cruz: Museum 2.0.

Smith L. 2006. *Uses of Heritage.* London; New York: Routledge.

Wolf A., Wolf G. (ed.) 2015. *Between Memory and Museum: A Dialogue with Folk and Indigenous Artists.* Chennai: Tara Books.

Author's information:

Poornima Sardana — M.A. in Museum Studies, Independent Museums Consultant for Strategy and Education; poornimasardana@gmail.com

Смещение фокуса: от проблем к потенциалу. Хорошие новости о музеях Индии

П. Сардана

Республика Индия, 110091, Нью-Дели, ул. Маду Вихар, 102

Эта статья является своего рода рефлексией музейного профессионала на тему развивающейся музейной сети в Республике Индия. Автор стремится найти ответ на вопрос: что следует сделать, чтобы качественно обновить музеи страны, трансформировать их в соответствии с новейшими подходами мировой музеологии? Однако вместо того, чтобы сосредоточиться на проблемах музейной деятельности, она призывает переосмыслить будущее в позитивном ключе, а также увидеть огромный потенциал, которым обладают музеи Индии. Осознание этого потенциала включает анализ потребностей различных категорий музейных посетителей. Кроме того, потенциал индийских музеев обусловлен многогранной национальной культурой, которая находит отражение в музейных собраниях и музейных экспозициях. Таким образом, эта статья предлагает читателю взгляд на музеологию в эволюции, в движении; она является внутренним, отчасти субъективным, взглядом на развитие музееведения, рассматривает не статичную ситуацию или историческую перспективу, а анализирует применимые возможности в развитии музейного дела отдельно взятой страны — Индии. Автор сосредоточивает свое внимание на анализе таких вопросов, как перепрофилирование объектов культурного и природного наследия, специфика музейного дизайна, изучение целевой аудитории музеев Индии и деятельность национальных организаций, чья деятельность связана с музеями страны. Автор затрагивает аспекты финансирования музейного сектора посредством грантов, а также взаимовыгодного сотрудничества между музеями и частными коллекционерами. Статья подготовлена на основе актуальных научных пу-

бликаций, материалов периодической печати, данных музейных сайтов и культурных организаций Индии, релевантных тематике исследования.

Ключевые слова: дизайн, разработка, образование, опыт, идентичность, музей, нация, пропаганда.

К о н т а к т н а я и н ф о р м а ц и я:

Сардана Поорнима — магистр музеологии, независимый музейный консультант; poornimasardana@gmail.com