

**UNIVERSITY OF MUMBAI**

No. UG/ 74 of 2018-19

**CIRCULAR:-**

Attention of the Principals of the Affiliated Colleges and Directors of the recognized Institutions in Humanities Faculty is invited to this office circular No. UG/17 of 2005, dated 13<sup>th</sup> January, 2005 relating to syllabus of Bachelor of Arts.

They are hereby informed that the recommendations made by the Board of Studies in History and Archaeology at its meeting held on 25<sup>th</sup> May, 2018 have been accepted by the Academic Council at its meeting held on 14<sup>th</sup> June, 2018 vide item No. 4.1 and that in accordance therewith, the revised syllabus as per the (CBCS) for the T.Y.B.A. in History & Archaeology – Sem V & VI has been brought into force with effect from the academic year 2018-19, accordingly. (The same is available on the University's website [www.mu.ac.in](http://www.mu.ac.in)).

MUMBAI – 400 032

To <sup>6<sup>th</sup> June, 2018</sup>  
<sup>July</sup>

  
(Dr. Dinesh Kamble)  
I/c REGISTRAR

The Principals of the affiliated Colleges and Directors of the recognized Institutions in Humanities Faculty. (Circular No. UG/334 of 2017-18 dated 9<sup>th</sup> January, 2018.)

A.C./4.1/14/06/2018

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No. UG/ 74 -A of 2018

MUMBAI-400 032

<sup>6<sup>th</sup> June, 2018</sup>  
<sup>July</sup>

Copy forwarded with Compliments for information to:-

- 1) The I/c Dean, Faculty of Humanities,
- 2) The Chairman, Board of Studies in History & Archaeology,
- 3) The Director, Board of Examinations and Evaluation,
- 4) The Director, Board of Students Development,
- 5) The Professor-cum-Director, Institute of Distance and Open Learning (IDOL),
- 6) The Co-Ordinator, University Computerization Centre,

  
(Dr. Dinesh Kamble)  
I/c REGISTRAR

# **UNIVERSITY OF MUMBAI**



**Revised Syllabus for Sem V and Sem VI**

**Program: B. A.**

**Course: History and Archaeology**

**(Choice Based Credit System with effect from the  
Academic year 2018-2019)**

## SYLLABUS

<b>SEMESTER – V</b>		
<b>Course</b>	<b>Title of the Course</b>	<b>Credits</b>
Core Course IV	History of Medieval India (1000 CE – 1526 CE)	4 Credits
Core Course V	History of Modern Maharashtra (1818 CE-1960 CE)	4 Credits
Elective Course VI. A (With Project)	Introduction to Archaeology	4 Credits
Elective Course VI B (With Project)	Media and Communication	4 Credits
Core Course VII	History of the Marathas (1630 CE -1707 CE)	4 Credits
Core Course VIII	History of Contemporary World (1945 CE -2000 CE)	4 Credits
Elective Course IX A (With Project)	Research Methodology and Sources of History	4 Credits
Elective Course IX B (With Project)	Introduction to Heritage Tourism	4 Credits
		Total 24 Credits

<b>SEMESTER – VI</b>		
<b>Course</b>	<b>Title of the Course</b>	<b>Credits</b>
Core Course IV	History of Medieval India (1526 CE – 1707 CE)	4 Credits
Core Course V	History of Contemporary India (1947 CE- 2000 CE)	4 Credits
Elective Course VI A (With Project)	Introduction to Museology and Archival Science	4 Credits
Elective Course VI B (With Project)	Media and Communication	4 Credits
Core Course VII	History of the Marathas (1707 CE - 1818 CE)	4 Credits
Core Course VIII	History of Asia (1945 CE -2000 CE)	4 Credits
Elective Course IX A (With Project)	Research Methodology and Sources of History	4 Credits
Elective Course IX B (With Project)	Heritage Tourism in Maharashtra	4 Credits
		Total 24 Credits



**NAME :KADAMBARI BHAUSAHEB KHUDE**

**COLLEGE :S.I.C.E.S DEGREE COLLEGE OF ARTS,  
COMMERCE AND SCIENCE, AMBERNATH**

**CLASS :TYBA**

**SEM :6<sup>TH</sup> SEM**

**SUBJECT :HISTORY - INTRODUCTION TO  
MUSEOLOGY AND ARCHIVAL SCIENCE**

**YEAR :2023-2024**

**TOPIC :CHANGING ROLE OF MUSEUMS.**

## CONTENTS :

- Shift of Emphasis from Object to Community
- Traditional Museums
- Modern Museums
- Emphasis On Learning
- In-House Activities
- Out Reach Activities
- 21<sup>st</sup> Century Museums: Challenges and Extension of Scope

Originally, the word "Museum" was derived from the Greeks. It was applied to the sacred place "mouseion" or the temple of "muses". The muses were the Greek Goddesses of art and learning. The Greek school of Philosophy blended the educational institutions with religion.

The definition of the term "museum" although originally was "housing and preserving the nations heritage", it was continually analysed and revised to suit its functions.

#### CHANGING ROLE OF MUSEUMS: IN-HOUSE AND OUTREACH ACTIVITIES OF MUSEUMS

##### Shift of Emphasis from Object to Community

The greatest change that has been ushered in since the foundation of museums in our country is the change in outlook, the growing realization that it is not only **quantitative growth** of museums but also the **qualitative aspects** that is required if museums as a means of general education should gain ground. In other words, The emphasis of the role of a museum is shifted from 'object to community'.

That the most important function of a museum should be to facilitate an encounter between an object and an observer is expressed by varine Bohan in the following words:

*"Hitherto as we have seen, consideration has been given only to heritage objects, regarded as ends in themselves. The museum was there for the objects and the public was authorized sometimes paying a high price for the privilege to contemplate these objects without understanding them. We propose that the order of factors be reversed and that the starting point be the public or rather two types of users society and individual. Instead of being there for objects, museums should be there for people".*

This shows that there is a vast difference between a traditional museum and a modern museum



## ○ Traditional Museums

Traditional museums, to put it in plain words, were godowns of heaps of antiquities without requisite ideas about planning and preservation. They neither served the needs of research nor of popular education. Many of the objects of potential value were left in miserable condition and often in danger of falling into decay. Very little care was taken to group the objects systematically in suitable showcases with proper labelling.

Provision of proper guide books, postcards was neglected. The main aim of traditional museums was collecting the rich ruins scattered in different parts of India. By and large, most of the traditional museums has a special bias for archaeology. Archaeology in fact was only a part of the total collection of the museums. The other departments like science, Ethnology, Geology, Industry, Anthropology, Zoology etc. received little attention.

Needless to say that availability to funds always remained the main hurdle in the development of museums. Besides, there was no educational purpose in view when collections were assembled. The very idea of museum as an educational institution had not germinated. All said and done, one could always see a crowd of visitors wandering from one showcase to another, one gallery to another and one floor to another without really comprehending the significance of the objects displayed.

Traditional concept of museums as merely treasure houses for the preservation of art and cultural heritage of mankind underwent drastic changes within a short period.

## ○ Modern Museums

While they still hold the conception of museums of exhibiting objects, the emphasis has definitely shifted from 'objects to community'.

Ian Finlay, the retired Director of the Royal Scottish Museum at Edinburgh says, "The most positive purpose of a museum is to stimulate curiosity, where and even awe by confrontation with the works of nature through this to arouse a hunger for knowledge and give guidance." If therefore, the museums have to reach the common man on the street, they should be planned on modern lines

- Modern museum seems to have two definite aims - one being internal and the other external.

Internally, the museums are taking special interest in storage of objects preserving the objects, keeping proper documents, displaying the objects effectively with all the possible supplementary information suitable. Museums also cater to all departments and categories at all levels within the country. Multi-purpose museums, Science museums, Industrial museums, Agricultural museums etc. all receive equal importance. Modern museums, thus broadly are divided in various categories like art, archaeology, natural history, science, ethnography all further having sub-divisions.



## EMPHASIS ON LEARNING

Most of the museums as has been already noticed, are devoted in one way or another whether implicitly or explicitly to education. "Education," in the words of R. N. Hutchins, "is taken as a deliberate, organized attempt to help people to become intelligent, it takes 'actual visible form' in educational systems.

A museum is not a conventional educational institution because there is no obligation on the part of the visitor to 'learn'. Nevertheless, a museum, as a powerful instrument of blending education with entertainment has an opportunity to provide a unique educational experience without employing traditional methods of education. A museum, therefore, provides a 'complete and unique open-minded situation' for the visitor to learn.

Communication plays a more important role than the object for effective teaching-learning process in the museum. To communicate successfully, a museum should follow 'Communication policies.' The museums to implement the communication plan and educate the people without too many unnecessary constraints. The museums are to orient themselves in a such way that they raise questions, stimulate thought as well as explain, thus laying emphasis on 'learning'.

"The museums are not just places to see odd things or Ajayabghars, as they used to be called. They should be essential part of the educational system & cultural activities of the country. What is more, they are places for public education."

Another statement made in context by Prof. Kabir is as follows:

"A well organized museum is an audio-visual instrument that can cater to all classes and age groups and cover all fields of knowledge." He emphasized the need for modern museums because school and college education does not encompass all subjects and also does not provide education for all classes and age groups.

Keeping all the objectives in view, the range of services a museum can render to public will entirely depend upon varied educational programmes which have to be carefully chalked out and organized. Such programs should have full-time specialized staff who are successful in efficiently conducting both in-house and out-reach activities.

## ▪ OUT REACH ACTIVITIES

A modern museum no longer confines itself to the activities within the four walls of the museum but constantly attempts to reach the public using various communication techniques.

### School and college activities:

1. Museums pay visits to schools and colleges and carry out numerous activities which bridge the gap between museums and educational institution. Lecturers or the Curator himself may deliver lectures by paying visit to schools and colleges The lectures may be followed by oral tests, written tests or questionnaires.
2. The museums can loan showcases giving information on varied subjects. The museums should loan charts, maps, pictures, electrotype of coins, photograph of sculpture, estampages of inscriptions, so that concepts not only become clear to students but also remain in their memory. In plain words, these aids are simply a specialized type of visual aids.
3. The museums should loan literature on various countries for the reading and better understanding of the world they live in Loans may also be in form of general books and magazines to schools and colleges.
4. The museums should hold classes on subjects involving group activity. Field trips also should be conducted group activities, field trips are useful for child's development. e.g. small groups may visit local Zoo for drawing animals or undertake field trips for land scape studies or for architecture.
5. The museums also should organize visits to blind students who may be allowed to touch the objects in order to have a better idea of the objects. Audio tapes may be played for their better understanding.
6. Inter linking of medical museums with medical colleges, technical museums with engineering colleges, agricultural museums with agricultural colleges should be encouraged so that the students can avail of the opportunity for a deeper and practical study in the laboratories



## Urban Services:

The functions of a modern museum to the urban people should involve lectures to visitors, gallery talks within the museum. But officials of the museums should give lectures to the people at their special meetings organized. Annual fairs, mobile van programmes, open-air museums, group activities also may be organized in different subjects to enlighten the urban population. Topics like over population, dangers of aids, pollution may be emphasized in the urban areas.

## Special Exhibition in Foreign Lands:

Out reach activities of the museums should go beyond the country limits. Such exhibitions organized in foreign countries impress the foreigners about the social, cultural, natural grandeur of India.

Exhibitions organized on 'The Festivals of India' by the Government of India in London in 1981, France in 1985 of US A. in the 1985-86 enabled the foreigners to get to know India more intimately.

A latest example is about holding an auction of contemporary Indian art collections in Sotheby in England. It was held on June 12, 1995. Works of eminent artists like M. F. Hussain, Tyeb Mehta, Jogen Chowdhury, Ganes Pyne, Rameshwar Broota and Arpita Singh were displayed.

Such exhibitions, displays and auctions help in changing the public perception about India among foreigners. They show a growing interest in India, its art, its culture, its food. This results in increasing the number of tourists visiting India bringing foreign exchange in return. Very often such exhibitions motivate foreign students to take interest in studying foreign languages.

## Partnerships with external Organizations:

The 21st century museums will work in partnership with many organizations to develop formal and informal learning, health and wellbeing, skills and social change.

The core of strategic partnerships is developing relations. It is possible for a museum to establish long term relationships as against singular opportunities.

## Types of Strategic Partnerships and Mutual Advantages:

1. Museums can develop relationships with individuals who have similar objectives as the museum. Museums could encourage individuals who could contribute as they get the benefit in the exemption of tax. Such partnerships can have mutual benefits in the exchange of exhibits, ideas, artifacts.
2. Two or more museums can also join hands for the purpose of combined marketing, sharing of personnel or expertise or exhibit production
3. Many museums are generally funded by the government. But a strategic partnership with government through certain programs where an objective of the government is met by the museum's activities and in return receives financial or other support. Very often grouping with the cultural segments helps to create a brand or product exposure and is mutually beneficial for both.
4. Partnering with educational institutions (both at school and university level) that are searching for means to provide learning experiences to students outside the classroom and museums are extremely well suited to accommodate them.
5. Partnering with Information Sources - The media is always looking for stories and photographs of events. Regular press releases will help the museum to establish relationships with news reporters. The museum can keep themselves in lime light by regularly writing in newspaper columns. Journals, newsletters, websites are all looking for information and articles. Museums can provide the articles, information pieces, photographs or video they are looking for. This can be an excellent way for the museums to reach out to more people.



Equally is true the fact that however efficient the Government assistance may be or however careful the museum authorities maybe, it is doubtful whether the heritages of the past can be preserved but for public participation and responsibility. Indeed, it is unfortunate that the walls displaying the artifacts housed in Prince of Wales Zoological Park, Lucknow have large paan stain in the corners. Also there is very little appreciation among the public of the grand historical heritages. How many people find marble artistry in the Red fort a thing of beauty, a joy for ever? How many people pause a moment to notice the Edwarian Victoria Terminus, one of the world's greatest examples of Gothic Architectures? How may local people appreciate the exquisite facade of the QutubMinar? How many stand and stare at the Gwalior Fort? How may enjoy the impressive view of Bengaluru's century old Greeco-Roman High Court standing grand in beautiful surroundings? It is indeed sad that people have become so busy and preoccupied that they have no time to notice the wonderful creations of man and nature. If only buildings and stones could speak, they would have the most fantastic tales to tell us about the glorious past.

There still is seen a silver lining in the dark cloud, if individuals, school children become serious visitors and appreciate their past. India has already paid a heavy price because of its internal struggles and fragmentations. It is utmost essential for Indians to be aware of their past so that their future is not harmed. People also should cultivate hobbies of different kinds and think beyond their physical comfort. In sum, heritage conservation can become popular only if their advocates don't forget them as something belonging to past. It is a well known fact, indeed, that people who forget their history are bound to repeat it.

The role of museums is to protect and conserve the different artifacts that represent human history throughout the world, for the sake of human knowledge, understanding, and enjoyment of the beauty and wisdom of those of different cultures.

Today's emphasis on in-person, personal, museum-curated experiences will evolve to accommodate digital engagement (on - and off - site), self - directed entry experiences, and visitor curation. As museums seek to expand their reach, a greater focus on youth-oriented programming will also emerge.



DATE:

Name :- Karina . Kailash . Vyas

Roll No :- TA23011

Std :- TY

Class :- TYBA (ARTS)

Subject :- History of Heritage Tourism

Topic :- Fairs & Festivals

College :- S.I.C.E.S English High &  
College.

Date :- 05-03-2024

## Fairs & Festivals

Maharashtra has a perfect juxtaposed image; it brings to mind a picture of a diverse state where people of different religions are staying in unison. And what makes these people closer are the festival celebrations, which happens almost every month in the city. People of Maharashtra take their festival celebration very seriously, and they completely lose themselves in the gaiety of the festivities, especially during Ganesh Chaturthi. Pilgrims from all walks of life visit the magnificent pandals, lighted up in the different corners of the state and commemorate the homecoming of their favorite deity, Lord Ganesh.

Each and every festival of Maharashtra has its traditions; they signal the passing of the old and beginning of the new, and victory of good over the bad. Gudi Padwa, yet another famous festival of Maharashtra, marks the beginning of the new year.

Ganesh Chaturthi

Gudi Padwa

Norali Purnima

Makar Sankranti

Ellora festival

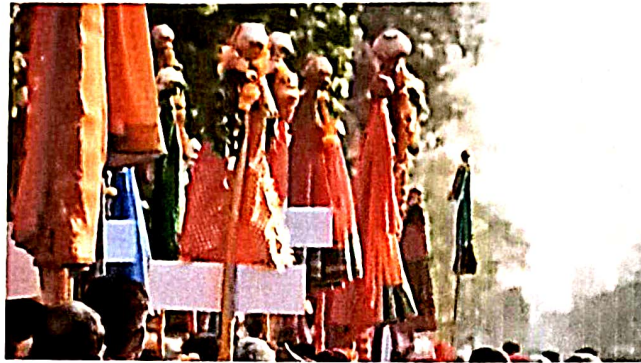




### \* Ganesh Chaturthi

According to the mythological significance, this festival is focused on celebrating the birth of Shiva-Gauri Putra (the son of Shiva and Gauri), Ganesha, from August to September and on the fourth day of Bhadrapada. Ganesha is the lord of wisdom and knowledge. No auspicious work starts without worshipping Shri Ganesha.

In the rural areas of Maharashtra, especially in the Konkan district, people start their day with a prayer of Sanskrit hymns for Shri Ganesha. Numerous stories in Hinduism and Vedic texts explore the victories and wisdom of this deity. The ladies of houses cook Puran Poli, lad, and different kinds of sweets and foods to celebrate the togetherness of the families during this festival.



## \* Gudhi Padwa The Harvest Festival of Maharashtra

Gudhi Padwa signifies the beginning of a prosperous new year and Hindus consider it to be one of the most auspicious days. It falls on the first day of the lunar calendar, making the new year. It is celebrated with great pomp and show all over the state. Households are decorated with garlands and rangolis, and a gudhi is put up outside the home to welcome prosperity and good health in to the family. Gudhi is a symbol of victory, characterized by a bamboo stick with a silk cloth. It is garlanded with flowers and has sweets offered to it.

People bring it in the new year by worshipping the gudhi and distributing prasad





## \* Narali Pournima

In the month of Shravan, the full moon day is celebrated in different parts of Maharashtra and is known as Narali Pournima. During the monsoon, the sea is unsafe for fishing, and hence fishermen do not venture into the sea. Narali Pournima marks the end of the monsoon and the beginning of the new fishing season and fishermen appease the sea god before sailing out in their beautifully decorated boats.

'Narali' means 'coconut', and 'Pournima' is the full-moon day when offerings of coconuts are made to the sea god on this day. The fisher-folk make offer coconuts and prayers to the sea-god and seek his blessings to prevent any untoward incidents, as they





### \* Makar Sankranti

Also known as Uttarayan or Pongal in other parts of the country, Makar Sankranti is the celebration of the winter solstice. It is the celebration of the advent of spring, the day when the sun leaves the southern hemisphere and begins its journey in the northern hemisphere. Following the glorious tradition of kite-flying, there can be plenty of kites seen dotting the sky on this day. Meals of gulachi polli (jaggery flatbreads) are prepared to keep everyone warm.

Small sweet laddoos made from sesame are especially prepared for this day. People visit the homes of friends and relatives, and say "Til gul ghya ani god god bola", meaning "Accept this til-gul and speak sweetly". It is

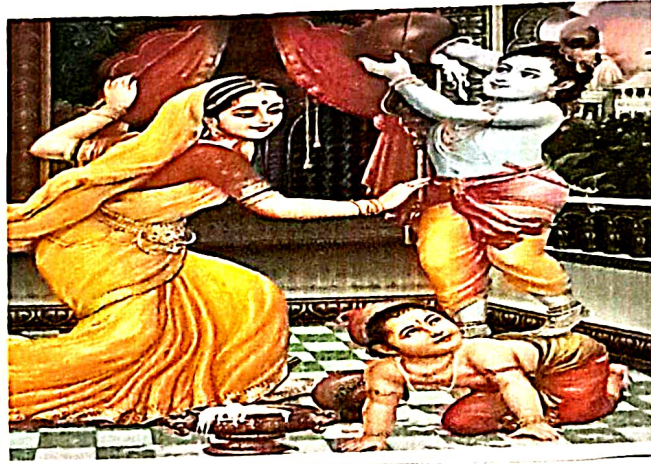


### \* Kumbh Mela

Kumbh Mela, in Hinduism, religious festival that is celebrated four times over the course of 12 years, the site of the observance rotating between four pilgrimage places on four sacred rivers at Haridwar on the Ganges River, at Ujjain on the Shipra, at Nashik on the Godavari, and the at Prayag (modern Prayagraj) at the confluence of the Ganges, the Yamuna, and the mythical Sarasvati. Each site's celebration is based on a distinct set of astronomical positions of the Sun, the Moon, and Jupiter, the holiest time occurring at the exact moment when these positions are fully occupied. The Kumbh Mela at Prayag, in particular, attracts millions of pilgrims.

In addition, a Great Kumbh Mela festival is held every 144 years at Prayag, most





### \* Krishna Janmashtami

Janmashtami, Hindu festival celebrating the birth (Janma) of the god Krishna on the eighth (Ashtami) day of the dark fortnight of the month of Bhadrapada (August - September). The number eight has another significance in the Krishna legend in that he is the eighth child of his mother, Devaki.

The occasion is observed especially in Mathura and Vrindavan (Brindaban), the scenes of Krishna's childhood and early youth. On the preceding day, devotees keep a vigil and fast until midnight, the traditional hour of his birth. Then the image of Krishna is bathed in water and milk, dressed in new clothes, and worshipped. Temples and household shrines are decorated with leaves and flowers;





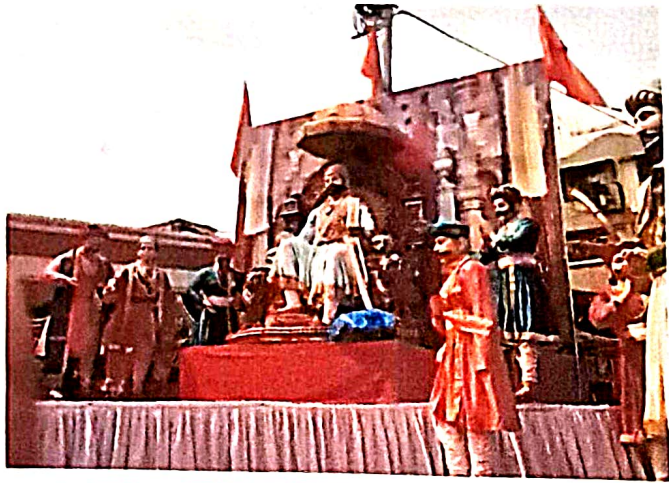
## \* Bail Pola

Pola is a traditional and one of the most famous festival of Maharashtra. This festival is celebrated with great enthusiasm and happiness. People of Maharashtra celebrated the end of monsoon season and beginning of agricultural year. It is an auspicious festival celebrated to honour the cattles.

This year, the festival of Pola is being celebrated on the Amavasya Tithi of Bhadrapada Month i.e., September.

Pola festival has a great significance among Marathi people. They celebrated this day with great enthusiasm. This festival is also known as Bail Pola. On this auspicious day, they worship cattles especially bulls who has a big contribution in farming activities. During this, farmers also celebrated this day as an





## \* Shivaji Jayanti

Chhatrapati Shivaji Maharaj was the greatest ruler of Maharashtra. He was known for his courage and intelligence. He laid the foundation of a Hindu empire which lasted for over two centuries before the British took over. All the Maharashtrians have great reverence and regard for him and his birthday is celebrated all across the state as Shivaji Jayanti.

Then there are several pandals put up all over the state, which venerate the great king. Actors on statues play out great incidences of battles, wisdom, kindness and bravery of the king. Processions are carried out that narrate stories of his greatness and songs that celebrate his bravery and kingship are sung. The state fondly remembers their great king and pledge to imbibe his qualities in their day-to-day life.





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## **Preservation Techniques & Types of Exhibition.**

-Mayuresh.Sanjay.Surve(T.Y.B.A)(TA23002)  
-Introduction to museology and archival science.



## Introduction:-

*"Anything absolutely anything - from a flint arrowhead to spacecraft, from a dugout canoe to the Queen Mary- may end up in a museum, and the museum must know how to care for it."*

(Philip

Ward, 1991).

There were constant debates and discourses on the functions of museums. In the very beginning museums were considered as the storage house to keep the heritage of human kind. The Renaissance period onwards, museum's duties and functions were moved farther from collection of the objects of cultural past to care and maintenance of these objects. The scholars of Enlightened period thoroughly discussed the role of museum as is far more significant than just as management and care services. It believes the primary function of the museums is to maintain the original form of the object and to conduct research to explain and interpret the material culture, to name a few the scholars like C.J. Thomsen, John Ruskin, William Morris and many others contributed in the understandings of past human lifeways with the help of museum objects. William Morris recommended the preventive care method for the cultural heritage. He strongly criticised the repair and restoration method because he believed, due to the repair and restoration the heritage might lose its original form and meaning. Thus, 20th century CE onwards, the functions of the museum are just not limited to care and maintenance of the antiquities but it initiated the preventive care or preservation techniques. The museums henceforth are considered as the temple of past material culture and museum authority essentially meant to maintain the dignity and originality of the museum objects. Therefore the preventive care or preservation methods are significant and primary functions of the museums.

Preservation simply means to provide minimal treatment to retain the present form of the objects. Preventive treatment is highly confined to the elements such as cleaning; storage and exposure of the objects to light, air and dampness; etc. Therefore in preservation, the use of any external agents like chemicals, etc, is highly non-recommended. The Archaeological Survey of India, in its national policy of conservation and preservation defines the preservation as *"... preservation as the maintaining the status-quo of the objects.... not allowing any changes either through deliberate human interventions or due to action of natural agents of decay to its fabric or its immediate environment."* (National Policy of Conservation, 2014). The definition itself stresses on minimum handling of objects as well as defines the duty of museum not to expose the objects to any natural agents such as light, air, etc which might deteriorate the



conditions of the objects. Therefore for any successful preservation, museum objects should be classified on the basis of its material secondly also require to understand the reasons of deteriorating of the museum objects.

The present unit is divided into two parts; the first part is focused on the preservation techniques applied to maintain the current state of the objects; the second part will cover the exhibition of the museum objects. The material or fabric of objects and deteriorating causes of the objects are very essential to study before to begin with the preservation techniques. Broadly the museum objects are classified into two categories organic and inorganic. The organic objects are wood, bamboo, ivory, bones, textile etc. These objects are highly deteriorating objects and require regular checks and frequent preventive treatments. The inorganic objects are mostly made up of metal and stone. However as per its component every metal does have its own shelf life. The metals suffer with the problem of rusting which constantly needed cleaning, whereas stone objects suffer with weathering. Thus, the preservation techniques varies as per the material of the objects. Therefore, elements or the reasons of corrosion of the objects require to study. The first part of unit is divided into two parts. The first part will discuss the cases of deterioration of the museum objects and second part will provided thorough measures to control the corrosion of museum i.e. preservation techniques.

The museum objects are either recovered from archaeological excavation and explorations; or in fewer cases these objects are transferred from one generation to other as part of heritage; or if it is a collection of modern period then its records are maintained for the reference of collection of rare species. In all the circumstances, the objects already suffer damages. Thus, to prevent further decay of the objects it is essential task of the museum. Among all the preventive measure to control the causes of corrosions is essential one. These causes of deterioration are further classified into two categories viz. natural causes and human-made causes.

#### Natural Causes:

##### a. Museum Climate and Surrounding:

The climate has powerful impact on objects as the objects tend to establish equilibrium with their surroundings. Temperature and humidity are the main component of any climate. The changes in the humidity and temperature resulted into deterioration of the objects.

The relative humidity (RH) is defined as:

RH = Amount of water vapour present in the air

Maximum amount of water possible at the same temperature

The rise in the humidity level favours the reproduction, rapid spread of the micro-organisms like fungi and other bacterial elements which hamper the life of organic objects of museum. The objects of wood, cotton, silk, leather, loses its crisp in wet or humid climate. Even the inorganic material especially, metals and stone corrode faster in the humid climate. In the contrast, the dry climate wooden and stone objects develop cracks. Thus, the museum tries to provide a stable climate with constantly monitored humidity and temperature level. The recommended temperature is 18-20° C and humidity level between 40-65%. Generally, air-conditioning (AC) is easiest method to control the climate of museum, however it is expensive. Thus, limited galleries or rooms or selected areas may have the facility of air condition, it will reduced the expenses. Apart from air-conditioning, the humidifiers, dehumidifiers and hygrometers are other such instruments which assist to balance the climate of museums.

Though, the museum storage facility tries to provide as much controlled climatic conditions yet its surrounding affects the life of objects.

#### **b. Atmospheric Pollution:**

The atmospheric pollution is largely found in three varieties. dust, dirt and pollution. These elements vary in different regions. Pollution develops due to the burning of fuel such as wood, coal, any oil. It increases levels of sulphur dioxide, carbon monoxide, nitrogen dioxide, etc.; which resulted into speedy deterioration of the objects. The only method to protect objects from the pollution is by providing hermetic sealing. However, the sealing expensive and cannot be applied to whole museum.

Dust and dirt are the other two elements which are beyond the control as they enter in museum with air, dust storms, and winds and also with visitors. Even the sweeping of floor spreads the dust all over the objects. Thus, mopping and vacuum cleaning are suggestive methods of cleaning the museums.

#### **c. Light:**

Light whether natural or artificial is major threat to the objects. The light contains electro-magnetic energy which in long run affects the life of objects. The sunrays contain maximum ultra-violet radiations, hence the objects of



textiles, paper, wood, bones, paintings are affected the most. The sunlight is difficult to control as it changes throughout day. Thus, museums major task is balance the sunlight. As well any bright artificial light including photographic lights deteriorate objects. Suggestive steps to control the decay of object due to the lights are

Control the sunlight and minimise its intensity. The artificial lighting is the best way to control the light. In artificial lighting, to manage harshness of the light fluorescent tubes, spot lights, louvered lights are used.

Expose objects to the light for minimal period.

To avoid photographic light, eliminate the photo-chemically active radiations, especially ban on the use of photo flash.

#### **d. Micro-Organisms (Fungi):**

Micro-organism like fungus or fungi are most harmful cause for the decay of objects. It generally develops in humid climate. The reproduction of fungus is rapid and sometimes beyond of control. Therefore constant care and cleanliness is required. The only method to control the impact of fungi is regular monitoring of the objects and cleaning of the objects. Secondly, the objects like paper, sound recordings, textiles, wood, etc should keep in dry room.

#### **e. Insects:**

Insects are one of the most dangerous enemies to organic object. They eat the organic material like paper, textiles voraciously. The construction of building as well as material used in the construction plays vital role to prevent insects.

Objects should be kept in steel shelves or insect proof materials

If any wooden materials are used to make frame then it should be treated properly.

Regular paste-control, fumigation, and use of insecticides should conduct at the museum

#### **f. Fire:**

It is an accidental but most damaging cause for deteriorating of the objects. Both organic and non-organic objects, however objects like papers, textiles vanishes etc. in the fire. It's difficult to control the fire but preventive steps to follow to avoid the fire.

Fire extinguish and fire detector should be installed

Source of water supply should in easy access.

Enough entry and exit doors to evacuate staff, visitors and also objects.

### Human-made Causes

Human made causes of decay of museum objects are Storage, handling, packing, transfer on shifting the objects etc. many others. Incorrect handling, especially handing objects without gloves, or cotton; use of rough surface to keep the objects, etc. damages the object. Thus, it always recommends the use of gloves, padded trays or trolleys for handling objects. Storage, aspects which may damage the objects especially, inadequate and inappropriate allocation of space, arrangements of light and display frame, atmospheric changes in storage places causes for corrosion of the objects. Transfer or shifting and packaging of the object may misplace or lose the objects even damage or break the objects. To control the damage, the correct labelling is recommended; containers are recommended instead of plastic or cotton bags for packaging. Thus, museum objects are sensitive to climatic or atmospheric changes; external agents like fungus, insects, pollutions, dust hampers the life of objects; accidents like fire may destroyed objects at great scale; sometimes inappropriate handling poor knowledge of storage may challenge the life and authenticity of the objects. The deterioration of the museums beyond control. Therefore preventive treatment is an essential function of the museum

### PRESERVATION TECHNIQUES

The preservation of museum objects is strenuous and most significant function. Every museum objects require special care and treatment. Thus, the preservation techniques changes as per the material or fabric of object. Generally, museum objects are classified into categories organic and inorganic. The present part discusses suggested preservation techniques of each material.

#### Organic Material:

The organic objects are comprised of wood, paper, cotton, textile, animal product, wood, bamboo, etc. The preservation techniques are as follows

##### a) Wood and Bamboo:

Wood is widely used material since prehistoric times at the same it is highly decay due to biological and chemical attacks. The micro-organism



like fungi; insects, humid climatic condition affect the wood. Constant change in temperature may effect to break the wood or fall into the pieces.

There are several methods of preservation of wood and bamboo:

- The solutions like hydrocyanic gas (HCN), carbon disulphide (CS<sub>2</sub>);
- vapour and kerosene and crude creosote solution is used to preserve
- wood and bamboo objects.
- Stable humidity level is important criteria to improve life of the objects. Hence, if the wooden and bamboo objects are found in damp condition, then before to give any treatment the object is naturally dried without exposing sunlight.
- To maintain the humidity level, the object is embedded in layer saw dust layer.
- In dry conditions, the objects are covered with damp cloth and kept in polythene bag or sheet.
- If the object is very wet, then it is dried with glycerine or vinyl acetate or shellac in alcohol. However, drying process should be very slow.
- Hot paraffin wax used as a resistance against dampness.
- To fill the pores and to provide strength, glue or gelatines are used.

#### **b) Paper:**

Museums keeps paper in invariable forms like drawings, paintings, etc. Micro-organism like, fungus; and insect like bookworms, cockroaches, white-ants, silver fish, etc are the greatest enemies in the maintenance of paper. Thus, followings steps are follows to preserve paper:

- Maintain the relative humidity between 40 % and 60%. To control the temperature, air-conditioning is highly recommended.
- Constant use of air-filter, to make rooms pollution free.
- Regular fumigation is recommended
- The shelves, cupboards, drawers and books should treated with insecticides such as DDT.
- Other remedial measures such as sprinkling phenyl, setting tobacco leaves and
- camphor tablets in the cupboard, shelves etc. will assist to reduce the spread of insects and fungus.

Various types of pictures like mural paintings, oil paintings, prints, drawings all are regularly treated to avoid deteriorating by regular cleaning, removing dust, careful brushing, applying alcohol with cotton, applying mixture of benzene and petrol to remove grease spots, retouching the photo-prints with water- proof inketc.

stone is most permanent material in the museum yet to control the weathering process and its cleaning is must.

- Washing is recommended to remove soluble and insoluble salts
- Recommended use of adhesive for repairing of the objects
- Impregnating with wax to minimise the weathering.

### **Glass:**

it is more sturdy and permanent material. It does not affect with any climatic change or insects or micro-organisms. The only problem of glass is breakage. Glass can be easily break and is very fragile. Its preventive treatment is to handle with care and clean

Glass can be clean with water and soap.

To remove dull ness of glass a solvent of 1% of dilute sulphuric acid diluted with distilled water is applied.

### **Clay and Terracotta:**

After stone clay is widely used material. Clay is used in three different forms baked clay called as terracotta, it is mainly used as bricks, ceramic, artefacts like figures and figurines. Second form is sun baked, brick is mostly found in this form. Lastly the unbaked, object with unbaked clay is rarely found. All three forms required different preservation techniques;

Baked Clay or Terracotta is hardened with help of mixture of bee wax 75% and resin 15% and carnauba wax 10%.

Sun-baked Clay is require to remove salt form the object. Thus, the object is wither wrapped blotting paper; or giving a coat of thin celluloid varnish, once the coat is dried object is washed with distilled water.

Unbaked specimens are most fragile. Thus, object is baked in furnace.

### **Enamel:**

Enamel is a form of glass, it varies in colour and translucency.

It is washed warm water

If required soap and water is use to wash the object.

If required, mixture of petrol and benzene is use to remove stain from the objects The preventive treatment of the object is endless process. The advanced technology updated the preservation methods too. However climate, humidity and atmospheric pollution are the immediate challenges



in preservation techniques. Hence museum curator, keeper and other official need to update in techniques and technology; and the constantly require to monitor the object. The second section of the present unit discusses another important function of the museum i.e. exhibition and types of exhibition.

### TYPES OF EXHIBITIONS

*Taken as a whole, museum collections and exhibition materials represents the world's natural and cultural common wealth. As stewards of that wealth, museums are compelled to advance an understanding of all natural forms and of the human experiences. It is incumbent on museums to be resources for humankind in all their activities to foster an informed appreciation of the rich and diverse world we have inherited (American Association of Museums, 2000)*

Exhibitions is the most significant, powerful and directs visual communication in every museum. Thus, exhibitions are one of the primary function of museum and its communication method. The museum are meant to provide a vibrant experiences of the resources it stored. In words of Verhaar and Meeter, 'An exhibition is a means of communication aiming at large groups of the public with purpose of conveying information, ideas and emotions relating to the material evidence of human beings and his or her surrounding with the aid of chiefly visual and dimensional method (Verhaar and Meeter, 1989). The postmodernist thought put major pressure on the museum as it believes, heritage both natural and cultural owns by every individual and aim of museum should provide easy access to every individual on resource of heritage. Thus, to achieve the requirement of 21st Century CE, and to reach to every individual as well as to meet the requirement of visitors; museum developed various types of exhibitions. The present part of the unit discusses the types of exhibitions along with its purpose to serve. Exhibitions are broadly categories into four categories viz Permanent exhibitions, Temporary exhibitions, Mobile exhibitions, and On-Site exhibitions.

#### **1. Permanent Exhibition:**

Every museum runs its own permanent exhibition. The permanent exhibitions at museum are display galleries of the museums. The masterpieces and rare or unique objects are all time kept in display galleries. Tentatively life of permanent display is three to ten years in the display

galleries. The aim of the permanent exhibition, is firstly to exhibit museum collection; secondly to maintained the aesthetic purpose of museum and thirdly fulfil the requirement of the visitors. All the display objects in whichever type of exhibition thoroughly documented, but in case of permanent galleries, these object well researched and information of these objects are verified. The information of the objects must be well arranged in simple and active voice. The display galleries well maintained and organised with enough lights. The display collection must be rotate and replaces without disturbing the aesthetic sense of the museum and classification of the collection. The rotation and replaces will benefit the museum in two ways firstly the reserve collection will move put from the store rooms or repositories; secondly the updated and new collection will attracts the visitors. Thus, permanent display are significant mode of conducting research and care of the objects as well as creating awareness among the visitors and people at large.

## **2. Temporary Exhibitions:**

The temporary exhibition displays the objects less than five years. It is semi-permanent mode of exhibition. It is organised in three broad categories i.e. short term, medium term, and long term.

Short term - exhibition organised for a day or week or a month or two.

Medium Term - it ranges from three to six months.

Long Term - it is a placed on a contractual place. The tentative duration of this type exhibition is less six months to three years. The museum galleries are sometimes shifted to new places either due to the construction or renovation of the museum or the museum might contracts with other institutions for the display; in such cases long term exhibitions are arranged.

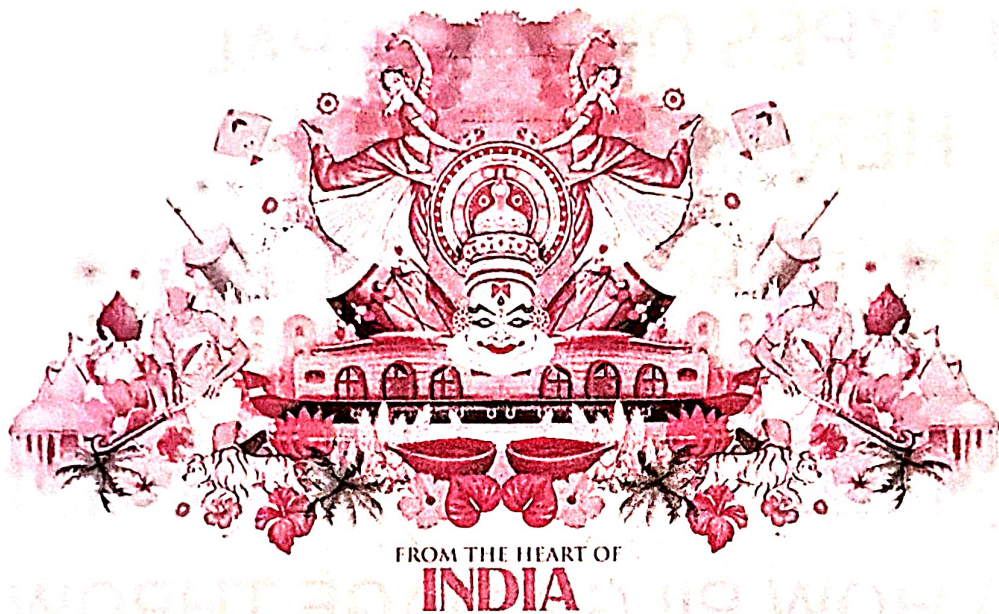
Temporary museums are arranged with selected theme. It provides wider platform to museums for its publicity and collection. Therefore every museum including national and international museums are interested in arranging temporary exhibitions.

## **3 Mobile Exhibitions:**

The idea of mobile exhibitions started after 1990 CE onwards. The main intentions of this exhibition to reach to all remote and secluded area of the country. The van or bus similar vehicle is used to display the sample collection of the museum. Many times the collection arranged with theme either bind with period or ideas or element of heritage. Advance planning is an essential criteria of mobile exhibition. The vehicle is on a move from



# PILGRIMAGE IN INDIA



NAME – ANJALI WARBHUVAN

CLASS- T.Y.B.A

SUBJECT-CULTURAL HERITAGE TOURISM IN  
MAHARASHTRA(INDIA)

PROJECT- PILGRIMAGES OF INDIA

heritage (including culturally significant landscapes, and biodiversity). The term is often used in connection with issues relating to the protection of indigenous intellectual property.

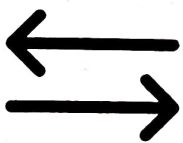
## TYPES OF CULTURAL

## HERITAGE



Cultural property-

Cultural property includes the physical, or “tangible” cultural heritage, such as artworks. These are generally split into groups of movable and immovable heritage.





- Architectural conservation
- Film preservation
- Phonography record preservation
- Digital preservation

## History of cultural heritage

The roots of today's legal situation for the precise protection of cultural heritage also lie in some of Austria's ruler Maria Theresa (1717 - 1780) decided Regulations and the demands of the Congress of Vienna (1814/15) not to remove works of art from their place of origin in the war. The process continued at the end of the 19th century when, in 1874 (in Brussels), at least a draft international agreement on the laws and customs of war was agreed. 25 years later, in 1899, an international peace conference was held in the Netherlands on the initiative of Tsar Nicholas II of Russia, with the aim of revising the declaration (which was never ratified) and adopting a convention.

The Hague Conventions of 1899 and 1907 also significantly advanced international law and laid down the principle of the immunity of cultural property. Three decades later, in 1935, the preamble to the Treaty on the Protection of Artistic and Scientific Institutions (Roerich Pact) was formulated. On the initiative of UNESCO, the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict was signed in 1954.

## Pilgrimage sites in india

Hindu pilgrimages in order of importance, in india there are 7 sapta puri holy cities, 4 Dhams (char Dham) and 12 jyotirlingas devoted to the lord shiva, 51 shakti pithas devoted to the feminine manifestation of the god, the eight swayambhu Vishnu temples (badrinath, Naimisharayana, Saligram Muktinath, Srimushnam, Tiruchirappalli..)



This temples and site have left a significant importance in shaping the society.

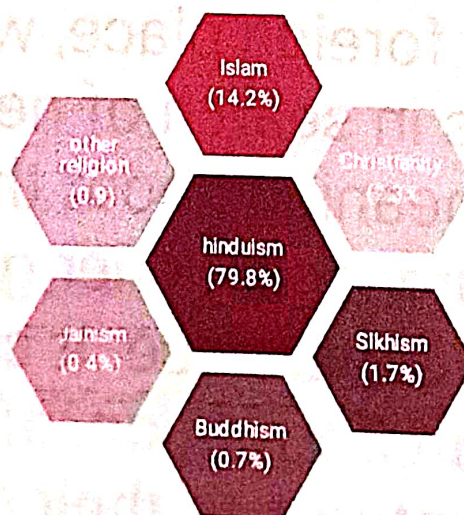
## How pilgrimage throws light on cultural heritage:

A pilgrimage is a journey, often into an unknown or foreign place, where a person goes in search of new or expanded meaning about their self, others, nature, or a higher good through the experience. It can lead to a personal transformation, after which the pilgrim returns to their daily life.



Holy events play a vital role in preserving cultural heritage. Many sacred sites and traditions are intrinsically tied to these events, and their continued celebration ensures the preservation and conservation of cultural treasures.

- ❖ The land of versatility- India is second to none, when it becomes an object of study, analysis and attention all because of the different religions to which it serves as amalgamating (unite) pot.



- ❖ Every religion has its significance and a proposed way of

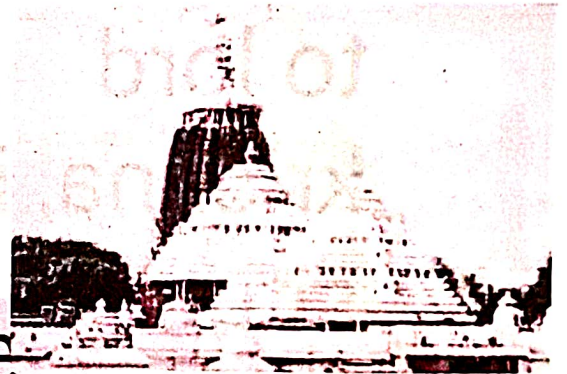


# Hinduism

## CHAR DHAMS:

*For a Hindu, Char Dham Yatra is a complete pilgrimage. The four pilgrimage sites are located in four different directions.*

### ❖ Badrinath Temple:



Located in Uttarakhand, it is a temple dedicated to lord Vishnu.

### ❖ Jagannath Temple-

Dedicated

in Puri, Odisha, it is popular for its annual Rath Yatra

district, Uttarakhand. The temple is dedicated to goddess Yamuna and has a marble idol of the goddess.

- Kedarnath temple- is a hindu temple dedicated to god shiva. It is on the Garhwal Himalayan range near the Mandakini river in Kedarnath, Uttarakhand in india.



- Amarnath: Located in



# conclusion

THROUGHOUT THIS ENTIRE WORK AND RESEARCH, I HAVE COME WITH THE CONCLUSION THAT PILGRIMAGE'S DO PLAY IMPORTANT ROLE IN SOCIAL

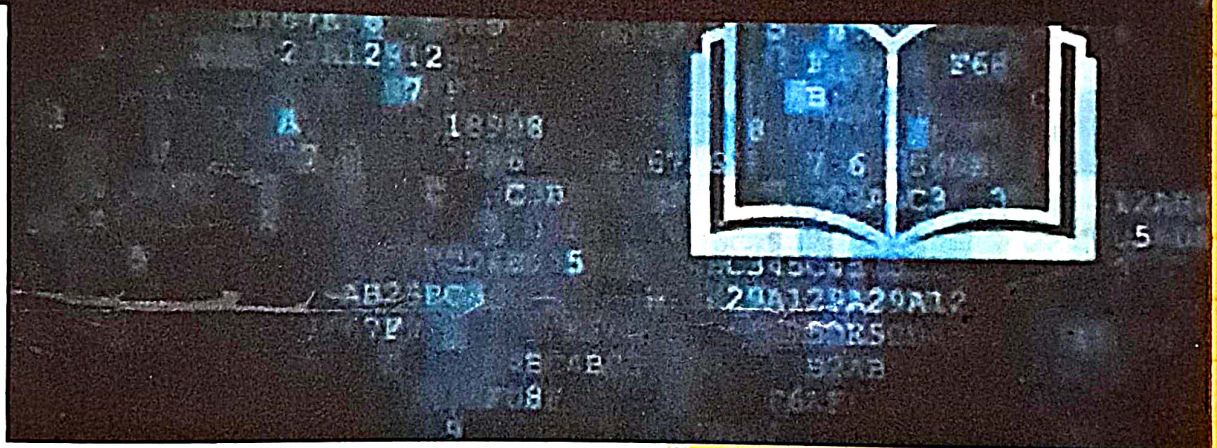
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2024

# INTRODUCTION TO MUSEOLOGY AND ARCHIVAL SCIENCE



**DIGITAL ARCHIVES**

South Indian Children's Education Society's  
Degree College of Arts, Science and Commerce  
Jambhul Phata, Ambarnath - Badlapur Road, Ambarnath (west),  
421505 Accredited by NAAC with B+ Grade  
Permanently Affiliated to University of Mumbai





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**Topic: DIGITAL ARCHIVES**

**Date: 5<sup>th</sup> march, 2024**

**Sign: -**



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Date: 5<sup>th</sup> march, 2024

# Preface

This report has been prepared as part of my grand project, as a part of TYBA. The report is prepared with the view to include all the details regarding the project that I carried out

The initial portion is the description and study of archives and their scope, importance. However the archives and records are taken a full circle from earlier being private, later it being handed over to the Govt.

After taking the microscopic view, I have given a microscopic view of the sector by studying All the details of what I have studied is mentioned in the initial part of the report. Next the second portion is regarding the core project DIGITAL ARCHIVES

Thus, as you go ahead the request will reveal minute details of the work that I have done in my grand project



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## **MEANING.**

Archival Science is a science of Archives. It deals with the problems connected with documents, records and archives. The archival institutions play a significant role in almost all the modern societies. The keeping of archives, in fact constitute a significant aspect of man's experiences in organised living. Archives are documents, public or private, produced during transaction of business of any kind and preserved by the institution or individual. Producing or receiving them firstly for their own purposes and in the longer term, for the benefit of research. In the absence of archives, the story of our past i.e. History would remain in darkness because, it is said, "if no documents- no history." It is therefore, necessary to know about archives. What are archives? How they are created and what are their uses. As mentioned earlier, archives are a series of documents, public or private, created naturally in course of man's development on earth. Recording the transactions of their own is the habit of human beings. They have recorded their administrative, economic or religious transactions mainly to keep it in memory or to keep as an evidence. Evidences of such records in ancient times were engraved in form of inscriptions which are found almost in all parts of India. Initially, these records are found on various objects/materials such as lithic, metallic, earthen or wooden objects, pottery bricks, shells, ivory plaques etc. Later on, paper was used for recording the transactions which was regarded as durable material. The earliest



Caesaris) was created. In this archives, personal papers of the imperial household and official records were housed. In the medieval times record keeping became the concern of local authorities. In comparison with ancient or modern times, small volumes were produced in the medieval archives.

There is reference to a royal archives in England from 9th Century CE. But this formed a part of treasury and no fixed location. The first effort of preserving exchequer records was made by King Edward-I later on, Queen Elizabeth established a state paper office in 1578 CE. But the archives as they are understood today, date from the French revolution. 'The Archives Nationales' and 'Archives Departmentals' were established in France and for the first time, a unified administration of archives which embraced all extent repositories and record producing public agencies. The scope was later expanded encompassing the preservation of all records of the Nation.

In year 1838, Under English Public record Act, all separate collections of record were brought together and were placed under the master of rolls.

This archives department was named as 'Public Record Office'. It was a centralised office for the preservation of all public records of parliamentary sessions.

In 1934, 'national Archives was established in United States to house the old records of the National government. In mid- 20th Century, Asian countries were distinguished by new development. The concept of 'Archiive Keeping' travelled from England to India. In India, 'Imperial Record Department' was set up in 1891 by



## **Digital Archives.**

Digitizing also known as digital imaging or scanning is defined as the process of converting any hardcopy or non-digital records into digital format. This includes digitizing texts, photographs, maps, microfilm, converting analogue voice recordings to digital media etc Digitization in an archival environment includes taking a physical paper that is rare, unique and fragile and taking its photographs and transferring the same to a digital medium. The negatives or prints are scanned into digital format such as a JPEG (1,400 pixels) TIFF (Tagged Image File Format, 2000 pixels) files (Library of Congress, 2000). Digital files are imported and managed with the use of software programs. Digital files may be read, compressed, transferred and retrieved over computer networks They may then be made accessible and viewed on computer monitors, mobiles and iPods. The internet, mobility, cloud, big data augmented reality, block chain social media are virtually have touched everyone's lives in ways we have never anticipated.

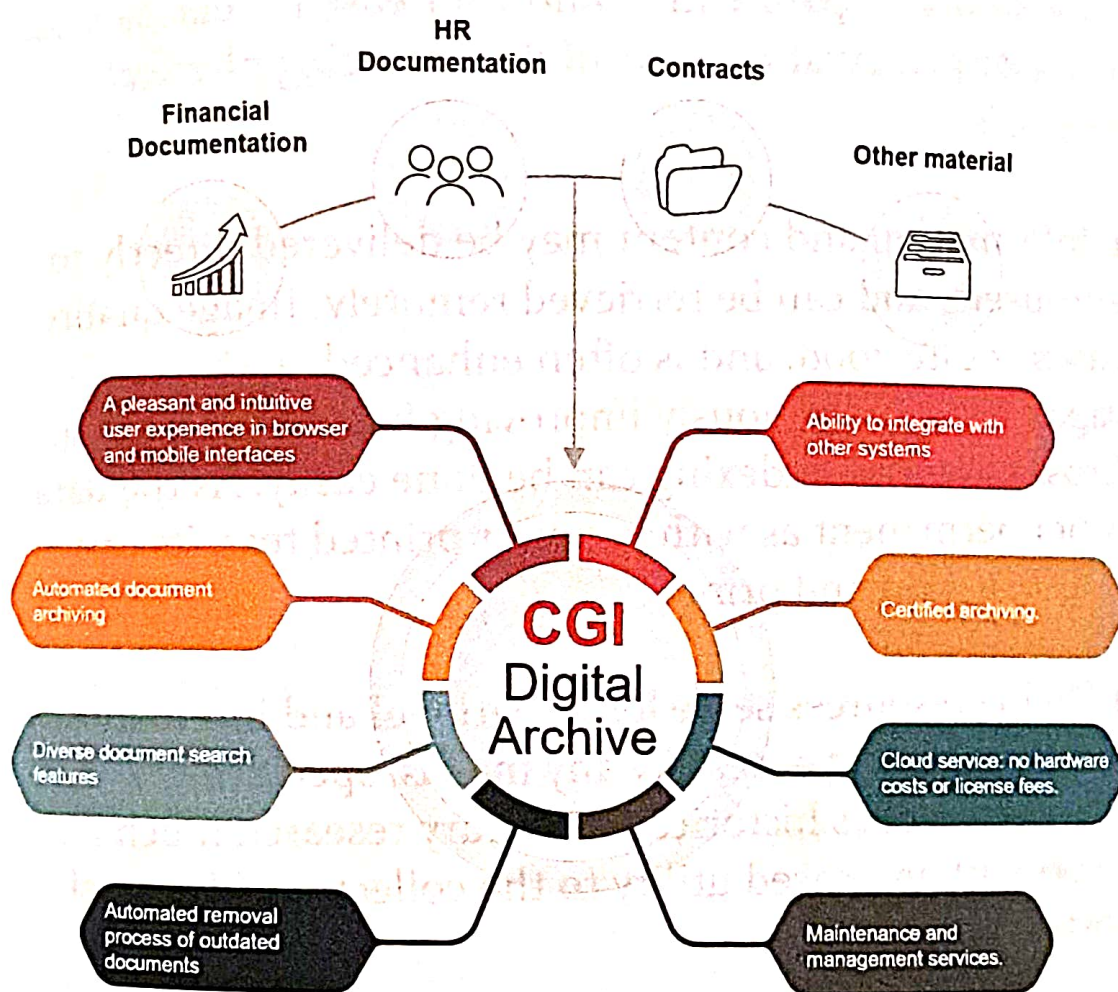
Digital communication became possible after the invention of the home computer. Digital channels, websites connected companies and their customers in the initial period. After that, digital processes emerged to support customer interactions. As the digital ambitions quickly grew, the business houses needed dedicated digital teams to manage new social and mobile channels. This enabled organizations to influence digital data on



1. A good inventory of the items to be digitized 2 Suitable resources to check the items - Staff, equipment etc.

3. Proper organizational structure

4 Space to store the digital files



information is through electronic media, most often through the World Wide Web.

4. It enhances the professional development as staff gain new skills, knowledge and expertise while completing the archival projects.

5. It reduces the handling of the old or fragile material, extending the life of the original records.

### Traditional vs Digital Library

#### Traditional Library

- ◆ Print collection
- ◆ Objects not directly linked with each other
- ◆ Scholarly content with the validation process
- ◆ Limited access points and centralized management
- ◆ The physical and logical organization correlated
- ◆ One way interactions

#### Digital Library

- ◆ All resources in digital form
- ◆ Multi-media and objects are linked and you can navigate within the document
- ◆ More than scholarly content with various validation processes
- ◆ Unlimited access points, distributed collections, and access control
- ◆ Virtual physical and logical organization
- ◆ Dynamic real-time dialogue