



SAARC International Conference on
Development of Museums in South Asia

Curating Culture *for* Present & future

Book of Abstracts



23 - 25 October 2014

Colombo, Sri Lanka



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**SAARC Cultural Centre,
Sri Lanka
2014**

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**Book of Abstracts: SAARC International Conference on
Development of Museums in South Asia: 'Curating Culture for
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Message from the Minister of National Heritage



It gives me great pleasure to issue this message on the occasion of the SAARC International Conference on Development of Museums in South Asia: ‘Curating Culture for Present and Future’, organised by the SAARC Cultural Centre, Colombo in collaboration with the Department of National Museums, Sri Lanka. It is a welcome initiative by the SAARC Cultural Centre to address pressing issues that the South Asian museologists face.

A museum is not merely a storehouse of the past but an active educational centre that both presents and explores material culture in their contextual framework. In this sense, the mandate of a museum extends beyond displaying artefacts to that of shaping knowledge. Though traditionally the museums were assigned the duty of exhibiting objects of historical value, today their outlook is increasingly changing to serve as knowledge hubs, catering to wider audiences. Along with the digital revolution, there had been a drastic change in the management, administration, networking and outreach of the museums. Each of these areas is today defined by the technical advancements and technological

improvements. As a result of information revolution, the museums face multiple challenges that include but are not limited to democratising access to their collections, digitising information and preserving invaluable material. The South Asian museums are no exception. Museums in our part of the world face same issues as their Western counterparts, are seldom able to address these mainly due to lack of expertise required to adapt to these changing digital realities, institutional constraints and low level of general awareness about the changing role of museums in the twenty-first century.

The SAARC Cultural Centre, Sri Lanka has been doing a gamut of commendable work in addressing some of the topical issues faced by the heritage professionals engaged in the cultural institutions in South Asia. It is for the first time that an international conference on museology is being organised by the Centre. I congratulate the Director and his colleagues for this laudable initiative for bringing together experts in museology from across the region to discuss issues of mutual concern with regard to the status of South Asian museums.

I believe that the proposed Conference will act as the starting point of future endeavours of addressing challenges and problems faced by South Asian museums and will be able to provide satisfactory answers to some of the pressing issues.

I wish the conference a success.

Dr. Jagath Balasuriya

Minister of National Heritage, Sri Lanka

Message from the Director, SAARC Cultural Centre



It is with great pleasure that I forward this message on the occasion of ‘SAARC International Conference on Development of Museums in South Asia: Curating Culture for Present and Future.’ Despite hosting invaluable artefacts that boast the region’s glorious history, South Asian museums have for long lingered unaltered from modern technological advancements that could make the museum experience all the more refreshing. These museums have also, to some extent, failed to reach out to the audiences in novel and exciting ways. The aim of this conference is to address common issues faced by the South Asian museums collectively and to propose best practices for the enriching of the South Asian Museum experience.

Since its inception in 2009, the SAARC Cultural Centre has initiated numerous programmes which have brought together academics, practitioners and policy makers of culture in the South Asian region where they discuss issues of mutual interest. This conference adds to such similar endeavours.

I thank all the paper and poster presenters and participants who have contributed to make this Conference a grand success and hope that this Book of Abstracts will be welcomed as an important reference work by all concerned.

G.L.W. Samarasinghe

Director, SAARC Cultural Centre

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Introduction

Dr. Sanjay Garg

Museums are an important means of showcasing and facilitating the cultural exchange and development of mutual understanding, cooperation and peace among peoples. They house the material objects which represent history, culture and civilisations of communities and nations that form their identity. The museums are also a great resource for education and learning. However, many of the museums in South Asia have largely remained unaffected by the new trends and modern techniques of museum planning, display, disaster preparedness and visitor management, to name just a few of the crucial areas of the overall museum management. A recent development, for example, is the establishment of virtual museums which complement, enhance, and augment the museum experience through personalisation, interaction and richness of content. Also, there is an increasing demand by scholars and general visitors, to see more than what meets the eye. As a result many museums in the West are adopting visual storage techniques. A modern museum is not merely a storehouse of the relics of the past, but a knowledge centre which enhances the learning experience of its visitors (both physical and virtual) and thus, plays an active role in the service of the community, both present and future.

The Conference

With the aim of discussing some of the challenges that the museums of South Asia face with regard to modernisation and management of their collection and also to develop and adopt a mechanism for synergising capabilities and resource-sharing – the SAARC Cultural Centre, in collaboration with the Department of National Museums, Sri Lanka, would organise the SAARC International Conference on Development of

Museums in South Asia, entitled, ‘Curating Culture for Present & Future’ in Colombo, Sri Lanka.

This Conference will provide a platform to the key stakeholders in the field of museums in the region to assess their preparedness, share their challenges and problems, showcase their achievements, voice their concerns and learn from the experts for effectively managing their existing and future collections over the long-term.

Objectives of the conference include:

- To provide a common platform to professionals, experts, policy-makers and other stake-holders to share their challenges, best practices and success stories;
- To discuss the country situation relating to the museums in the SAARC Member States;
- To explore the feasibility of evolving a ‘Vision Document for the South Asian Museums’ consisting of a coherent policy laying down strategies, standards, guidelines and action plans;
- To develop and adopt a mechanism for synergising capabilities and resource-sharing;
- Publication of the Conference Proceedings in a book form; and
- Publication of Masterpieces of Artefacts from South Asia

Themes identified for the conference include:

- Museums in the 21st Century: New Trends in Museum Management
 - Security: Physical and Cyber
 - Museum 24x7
 - Visual Storage
 - Digital and Virtual Museums
- Museums in Education and Learning
- Role of Communication, Cooperation and Collaboration in Museum Management

- Strengthening Culture through Museums
- Capacity Building for Effective Museum Management
- Social and Intellectual Engagement through Museums
- Museum Outreach Programmes: Reaching the Unreached
- Museum as Catalyst for Interdisciplinary Collaboration

The Conference would have Paper Reading and Poster Sessions. For paper reading sessions each of the themes will have one Resource Person (in Chair) plus 3-4 speakers. The selection of the Resource Person will be made by the SAARC Cultural Centre on the basis of the research profile of the participant. Along with the Technical Sessions for presentation of research papers, the Conference would also invite young researchers to participate in the Poster Session, to showcase their research. The Conference venue will have a designated space for display of posters (pin up boards for A0 size) where the presenters will have an opportunity to interact with the participants. All selected posters will appear in the book of abstracts and will also be published in the online poster proceedings. In addition, the conference will also organise Round Table Session(s).

The Conference will be held at the National Museum, Sir Marcus Fernando Mawatha, Colombo-7, Sri Lanka for 3 days from 23-25 September 2014. A full day Post-Conference tour will be organised on Sunday, 26 October 2014 to the World Heritage City of Anuradhapura, for the participants of the Conference.

References

Organisations

International Council of Museums (ICOM)

Established in 1946, ICOM is the only organisation of museums and museum professionals with a global scope, committed to the promotion and protection of natural and

cultural heritage, present and future, tangible and intangible. With approximately 30,000 members in 137 countries, ICOM is a network of museum professionals acting in a wide range of museum-and heritage-related disciplines.

<http://icom.museum/>

International Museum Day (18 May)

International Museum Day was established by the Council of Museums in 1977 to encourage public awareness of the role of museums in the development of society. Each year, the ICOM Advisory Committee proposes a theme that can be interpreted by museums to promote their issues within society. The suggested theme for 2014 is *Museum Collections make Connections*.

<http://network.icom.museum/international-museum-day>

Center for the Future of Museums (CFM)

The Center for the Future of Museums (CFM) helps museums shape a better tomorrow by exploring cultural, political and economic challenges. It monitors cultural, technological, political and economic trends of importance to museums; equips them to help their communities address the challenges of coming decades, and builds connections between museums and other sectors.

<http://www.aam-us.org/resources/center-for-the-future-of-museums>

National Museums in South Asia

Afghanistan

National Museum of Afghanistan, Opposite Darulaman Palace, Darulaman Road, Kabul.

<http://www.nationalmuseum.af/>

Bangladesh

Bangladesh National Museum, Ministry of Cultural Affairs, Shahbagh Rd, Dhaka.

<http://www.bangladeshmuseum.gov.bd/>

Bhutan

The National Museum of Bhutan, P.O. Box No. 1227, Paro, Bhutan.

<http://www.nationalmuseum.gov.bt/index.php>

India

National Museum, Janpath, New Delhi – 110 001

<http://www.nationalmuseumindia.gov.in/>

Maldives

National Museum, Sultan Park, Male.

Nepal

National Museum, Museum Road, Chhauni, Kathmandu.

<http://www.nationalmuseum.gov.np/index.php>

Pakistan

National Museum of Pakistan, Karachi, Sindh.

Sri Lanka

Department of National Museums, Sir Marcus Fernando Mawatha, Colombo 7

http://www.museum.gov.lk/web/index.php?option=com_content&view=frontpage&Itemid=1&lang=enk

Online Resources: Select List

Databases, Forums and Communities

The Museum Resource Network

Resources for the Entire Museum Community -
Professionals, Students and Visitors

<http://themuseumresourcenetwork.org/>

Museumland

The World-Wide Portal to Museums and Cultural Tourism

http://www.museumland.net/principale_en.php

Global Museum

International museum webzine provides relevant up-to-date information on Museology around the world.

<http://globalmuseum.org/>

University Museums & Collections (UMAC)

Worldwide Database

<http://publicus.culture.hu-berlin.de/collections/>

The Learning Museum (LEM) - Network Project

A permanent network of museums and cultural heritage organisations, to insure that they can play an active role with regard to lifelong learning and to raise awareness among decision makers at European level.

<http://www.lemproject.eu/>

Publications

ICOM Code of Ethics for Museums

ICOM Code of Ethics for Museums was adopted in 1986 and revised in 2004. It establishes the values and principles shared by ICOM and the international museum community. It is a reference tool translated into 36 languages and it sets minimum standards of professional practice and performance for museums and their staff.

http://icom.museum/fileadmin/user_upload/pdf/Codes/code_ethics2013_eng.pdf

Desvallées, André and François Mairesse (eds.), *Key Concepts of Museology*, (Armand Colin: 2010)

http://icom.museum/fileadmin/user_upload/pdf/Key_Concepts_of_Museology/Museologie_Anglais_BD.pdf

Running a Museum: a Practical Handbook (ICOM: Paris, 2004)

<http://unesdoc.unesco.org/images/0014/001410/141067e.pdf>

Boylan, Patrick and Vicky Woollard, *Running a Museum: A Trainer's Manual* (UNESCO: Paris, 2006)

<http://unesdoc.unesco.org/images/0014/001478/147869E.pdf>

Guidelines for Disaster Preparedness in Museums (ICOM: Paris, 1993)

http://icom.museum/fileadmin/user_upload/pdf/Guidelines/guidelinesdisasters_eng.pdf

ICOM Guidelines for Loans (ICOM: Paris, 1974)

http://icom.museum/fileadmin/user_upload/pdf/Guidelines/Loans1974eng.pdf

A Manifesto for Museums: Building Outstanding Museums for the 21st century

http://www.nationalmuseums.org.uk/media/documents/publications/manifesto_for_museums.pdf

Keynote Speaker

Dr. Nanda Wickramasinghe



Dr. Nanda Wickramasinghe holds a BSc (Hons.) in Chemistry from the Vidyodaya Campus, MSc. in Analytical Chemistry from the Technical University, Berlin and a PhD in Archeology from the University of Sri Jayawardhanapura. She is currently the Secretary, Ministry of National Heritage, Sri Lanka.

Dr. Wickramasinghe has served as the Director, Department of National Museums, Director (Chemical Conservation), Department of Archaeology and Assistant Commissioner (Chemist), Department of Archaeology in Sri Lanka.

Dr. Wickramasinghe is the recipient of numerous prestigious international scholarships including UNESCO Fellowships and DAAD Scholarships and is a member of prestigious associations including ICBCP, ICOM, Asia Pacific Regional Alliance and Sri Lanka Council of Archaeology. She has a number of publications to her credit in reputed journals.

Keynote Speech

Development of Museums

Abstract

Museums today are not mere repositories of historical objects but rather central agencies of both educational and cultural development that preserve invaluable cultural and natural heritage and showcase it to the world. In recent

decades, the role of museums is seen drastically changing due to various technological and societal changes.

Today, museums have to adapt to an array of changes including enhancing collaboration with museum visitors, catering to techno-savvy audiences, changing museum opening/closing times and upgrading their collections to suit changing digital realities.

Along with the changing role of museums, museum collections too have undergone tremendous alterations and some are yet to undergo. Today, museum collections are in great need of proper acquisition policies. Furthermore, museum collections are being digitised so as to reach out to a wider audience. Unfortunately museums in our part of the world are yet to tap this resource in an effective manner.

Increased collaboration is the only way for museums to achieve these ends as a collectivity and it is hoped that this conference would lead to such collaborations among the SAARC countries.

Honoured members at the head table, Excellencies, distinguished members of visiting delegations, distinguished invitees, ladies and gentlemen.

First and foremost, I would like to thank the organisers of the SAARC International Conference on Development of Museums in South Asia for inviting me to deliver the keynote address. It is a timely effort taken by the SAARC Cultural Centre, a regional centre of repute in collaboration with the Department of National Museums, Sri Lanka, where I served as the Director until I took over as the Secretary of the Ministry of National Heritage to shed light on an important but less discussed aspect of culture i.e. museums.

Ladies and gentlemen, museums are now widely recognised as vital agencies of educational and cultural development and powerful public instruments of cultural formation. These institutes are not only some of the most

effective repositories of cultural and natural heritage but also are among the most powerful educational institutes that promote awareness of that heritage.

There is now a worldwide trend to build and develop museums. During the last two decades, we have seen an exponential expansion in the numbers, scope and character of museums everywhere in the world, unparalleled to any other period of museum history. I also think the museum experience should become increasingly collaborative. Museums should become more comfortable in letting audiences have a say, and again technology can facilitate this. This kind of interactive experience should be the key building platform in the development of modern museums.

It's actually not too hard to imagine with the rise of a BYOD (Bring Your Own Device) culture, users and visitors are more and more likely to be carrying computer devices into a museum or venue. Countless numbers of smart phones and tablets must pass through museum doors every day, hidden in the pockets, purses and bags of visitors. Some museums are already exploiting their techno-savvy audience members – such as the Imperial War Museum in the UK. But then again we have to be careful in such adaptations because rushing ahead to dress up our museums for a more personal and connected experience, we risk neglecting those who don't own a tablet or smart phone. We should balance both fronts in a manner that is conducive to the development of museums.

Another aspect that we need to look into, considering the development of Museums in the modern world, is the opening time of museums. Why should museums and galleries close at 5.30? Why is it only possible for most of us to only see things at the weekend? It seems to me that museums suffer because they're not seen in the same light as theatres, cinemas, concerts, restaurants etc. in terms of a destination for free time or entertainment, whereas they should be the ideal place for such entertainment which could cater to the entire family.

Tapping into a market of working professionals who leave work as the museum doors close could not only increase foot flow and sales but might also have a positive effect on how the wider public view museums as a whole and the affect one's values and heritage. By opening up the space into after-work hours, the museum becomes an entertainment hot-spot. As the saying goes

Worldwide museums were established for the purpose of collection, conservation education, research and enjoyment...

Museum Collection

Many museums have store rooms full of objects that were acquired in the past without due thought. Hence it is important to have a written policy on acquisition of objects. Such a policy makes it clear to staff, visitors and donors what you will accept and what you are looking for. The museum mission statement, description of the collections, types of objects to be collected and acquisition procedure should be included in the policy. Developing an acquisition policy is essential to maintaining a well functioning museum. Another key important aspect in collection management is the use of IT in which the west was the pioneers. The earliest museum automation traces its roots to the late 1960s, when the West used mainframe IBMs to give museum staff access to information about their collections. Collection management systems were designed around the needs of back-office staff who were continuously editing data records about museum objects. Many are stale, ugly, yet highly functional legacy systems that run on old Windows PCs, saving data on a server which the museum keeps in a broom closet. Since the late 1990s and the growth of the internet, collection management software had a new job to make collections available to museum users (the museum without walls). The challenge was that the server in the broom closet was not designed to host millions of hits from the internet, so vendors created

separate ‘web’ modules to put the collection on the web. Unfortunately this is one area that Sri Lankan Museums direly lag behind.

Museum Education

Museums do not speak for themselves, they speak for us, expressing in their silent language concepts, feelings and ideas we would like to tell ourselves, but have no words. What we in fact have in the museum can be compared with Diderot’s metaphor, a “machine for making stockings”. A whole process from where you feed “raw material” and, “stockings” emerging at the end. What we feed into our museums at the beginning i.e. “raw material” of culture, objects, stones, textiles, specimens and so on will emerge as ‘signs of culture’ ready to be used in different ways, for different means.

Museum education should not be a ‘teaching’ process, but a ‘learning’ process. It should be an apprenticeship and experiment on how the “stockings” or rather the ‘signs of culture’ are produced, and how they can be used to enrich and entertain our minds. As museum professionals our task then is to facilitate people to learn how to use the ‘museum machine’ so that they could ‘read the world’ without the need for words.

Museum education is no longer limited to a simple guided tour for school. My belief is that education is never a secondary function of a museum. Of course, collection and conservation of objects relating to our natural and cultural heritage and research on these objects remain fundamental to the mission of museums, but the information so acquired remains valueless unless it is made available to the world community.

Training and Museum Professional Development

Professional development is all about helping students and emerging museum professionals become more thoughtful

museum makers. Ability to think more critically and creatively about both one's niche within the museum world and the larger system of the museums is crucial for any real professional development to take place. Much of the writing on museum theory and practice can contribute, of course, to professional development, but no number of articles or books contextualising contemporary museum exhibitions and programming is sufficient in itself.

Learning how to do something in a museum context and developing oneself professionally within the museum field is vastly different. It's the difference between reading an article on how to grow tomatoes and subsequently planting tomatoes. No amount of reading or learning is going to help you until you actually start doing it. Especially in the context of museums, rapid adaptation to changing cultural, economic and technological realities is very much needed. Museum staff should develop both business management skills and public relations skills in order to make the museum experience all the more rewarding.

In order to effectively develop professional skills there are certain aspects we need to focus on. According to a research done by John F. Kennedy University's graduate programme in museum studies, professional development is seven fold and includes the following:

1. Professional development must be anchored to learning objectives,
2. Conversations are essential to professional development,
3. Effective professional development stimulates more creative and critical thinking,
4. Professional development allows individuals to create their own networks by introducing them to network nodes in their areas of interest,

5. The best professional development has both online and face-to-face components,
6. Professional development should be viral, and
7. The best professional development makes space for evaluation.

I assume my effort in trying to explain the key highlights of development of the modern museums was fruitful. Museums must evolve on par with the surrounding world. As the famous saying goes “Absence of Evidence is Evidence of Absence.” As museum professionals we must be proud that we are the ones who preserve and showcase the evidence of Yesterday’s Present.

I wish you a pleasant day.

Abstracts for Paper Presentations

Mr. Md. Shahin ALAM (Bangladesh)

Management of Archaeological Museums in Bangladesh: Perspective of the Museums in Khulna Region

The traditional antiquities of Bangladesh contain its glorious culture. Department of Archaeology collects different antiquities of the country by exploration and excavation. This department also studies the archaeological history of this land by protection, conservation, research, publication and display of them in the museums. In 1983, Regional offices of department of Archaeology in 4 divisions with head office in Dhaka were established through a divisional arrangement. Barisal and Khulna were included in Khulna region. There are 16 museums in this department nation-wide. Of them 6 museums are in the Khulna region. Those include: Divisional Museum with six galleries including Hindu and Buddhist images, Bagerhat Museum with three galleries in the Historic Mosque City of Bagerhat, Sher-e-Bangla Memorial Museum with two galleries that has exhibits belonging to A.K. Fazlul Huq, Michael Madhusudan Datto Barhi in Sagardari village that showcases exhibits that belonged to the great poet Michael Madhusudan Datto, Rabindra Kuthibarhi or the Tagore memorial house museum with exhibits that belonged to the great poet Rabindranath Tagore and Dakhindihi Roy Barhi or the memorial house museum that belonged to the father-in-law of world famous poet Rabindranadh Tagore.

There are differences in the planning of the above mentioned museums. Various officers within these museums carry out the implementation of policies and the duties assigned by the Department of Archaeology. The Custodian and the Assistant Custodian are main administrators of the museums. They design and install the exhibition under the supervision of the Regional Director or Director General of the Department of Archaeology. They play a vital role in

creating exhibition space that is navigable by the visitors. Traditional and manual methods are followed in exhibiting artefacts in these museums. There is a particular time table for these exhibitions. Security measures adopted by these museums include inventory numbers written on the back of artefacts and recording in a registrar's catalog, closed-circuit TV cameras, Security guards' alertness and their constant presence in the museums to check security measures. Through publications of the Department of Archaeology, visitors are educated about museums and such publications result in enhancing the visitor's ability to understand and appreciate museum collections.

Ms. Rowsan Ara BEGUM (Bangladesh)

Museums in the 21st Century: New Trends in Museum Management

Museums play an immensely important role in the society in Bangladesh. Articles 23 and 24 of the constitution of Bangladesh underscore the need to conserve cultural traditions and heritage of people in scores of ways. These include protecting the objects from disfigurement and damage. The sixth five year plan in its cultural development sector emphasises the growth of cultural activities. In Bangladesh, museums have collections of objects with cultural, artistic, ethnological, archaeological, historical and scientific significance which are acquired, conserved, researched on, communicated and exhibited as both tangible and intangible heritage.

Culture and heritage are important facets of human development. Bangladesh maintains a gallery at the International Buddhist Museum at the Sri Dalada Maligawa (Temple of the Sacred Tooth Relic) in Kandy, Sri Lanka that has archaeological objects related to Buddhism in Bangladesh.

This bears testimony to religious and cultural harmony in Bangladesh.

The aim of the conference is to achieve conservational development goals for cultural properties of South Asia. A discussion of critical issues faced by museums in SAARC Member States can throw light on the level of expertise needed for development work related to the management of cultural properties specifically museums.

Dr. Anand BURDHAN (India)

Cultural Economics and Effective Museum Management

‘Cultural economics’ as a discipline studies and analyses economic principles and methods and applies it to the culture sector, especially museums, visual arts and heritage institutions for the purpose of their effective management and financial self sufficiency. The first systematic work that stimulated the genesis of ‘cultural economics’ was the *Performing Arts: The Economic Dilemma* co-authored by William Baumal and Bowen. There had been a few antecedent works which focused on economics of art and museums but they could not produce a holistic and methodologically prolific idea. Baumal and Bowen’s book aroused tremendous interest among art administrators, curators and cultural policy makers because they saw in it, a justification for financial constraints that museums faced due to rising costs, and unstoppable external forces that caused economic depression all over the globe.

In general ‘cultural economics’ advocates the public patronage of national art galleries (art museums) on the same grounds as those on which the state also supported ‘high excellence’ in science and learning because like scientific and technical education museum pedagogy and didacticism also confer benefits on society by offering them with an

opportunity of cultural learning and aesthetic delight. 'Cultural economics' also favours adaptation of the principles of 'creative management' and 'total quality management' for museums that provide people with both intangible as well as tangible cultural products in different forms and help them in acquiring technical knowledge and attaining aesthetic enlightenment. In fact, museum is a creative, and a white good industry that plays a seminal role in the growth of heritage tourism and promotion of traditional art and craft. It produces a combination of visitor services through display, and complementary services (shop, café etc.), offers preservation services to heritage objects and cultural resources and produces authentic data by scientific research. Therefore, effective management with an approach to generating finance by optimum utilisation of cultural objects, infrastructure and services is required for the overall growth of museums. Such an approach has been adopted by many of the Euro-American museums, especially the Glenbow Museum of Canada that established the Glenbow Enterprises for producing consumer goods with heritologically and culturally significant motifs and symbols. It is in an appropriate example of 'effective museum management' which evolved a new paradigm that has been followed by several other museums of the Western world. The museums of SAARC countries need to reorient their policies by adopting methods for creative and effective management so that they may play a vital role in the growth of knowledge industry in their respective countries as well as in entire South Asia.

This paper is an endeavour to bring to the fore the principles and methods of creative and effective museum management that may play an instrumental role in technical upgrading and proliferation of educational services in the museums of SAARC countries.

Ms. Anupama DAMUNUPOLA (Sri Lanka)

An Analysis of Different Systematic Approaches to Evaluate Museum Visitor behaviour to Provide Better Educational Experience

A museum could be recognised as a symbol of civilisation which holds a universal value. It is a place of experience for observing cultural artefacts and reproductions of great artistic works. The 20th century shifted the museum's focus from the object to the subject, and museums became educational institutions with the core objectives of carrying out social education, and preserving and promoting cultural assets. As a result of that, the function of museums has extended from traditional aspects of exhibitions, education, collection, to more innovative communications, educational information, recreational services and more. However, different audiences visit museums for various reasons, ranging from leisure and educational visits to socialisation and so on. Thus, museums require a method for determining how successful they are in accomplishing their primary goal of educating visitors.

This paper examines the different systematic approaches that could be used to evaluate museum visitor behaviour. The main objective of this evaluation is to provide an overview of which type of galleries and exhibits attract a high number of visitors, and their demographic profiles. Further, the study aims to explore other behaviours of particular visitors, such as type of people they interact, what videos they watched in the exhibitions and situational variables such as special events or programmes they are willing to take part in and so on. This study is developed by the use of secondary data and applies theories applicable to the Sri Lankan context where necessary.

Accurate and detailed data records of visitor behaviour are essential for any museum to accomplish their primary goal of educating visitors. Numerous systematic observation methods could be used to evaluate this scenario.

The relationship between ‘Timing and Tracking’ of visitors are two key elements for evaluating the quality of the exhibition. This refers to the visitor’s ‘stopping behaviour’ such as the number of stops they made and the path they follow during their visit to a museum.

The ‘Pen and Paper’ system approach is one of the oldest systems which allows the observer to get first hand accurate data. However, with the technological advancements, there are various other technologies that could be applied to visitor tracking. But those are not widely used by museums due to various issues and difficulties such as inconvenience, visitor’s privacy related issues, labour requirements, associated high costs, lack of reliability of the data and so on.

This study is beneficial for exhibition designers to gain an understanding of visitor preferences and patterns, and allows them to redesign or to revise their current visitor tracking systems, aspects of the museum to provide an improved learning environment. Further, understanding how visitors interact with exhibits is a key to developing a meaningful learning environment. Therefore, results of this study could be used to offer a demand driven valuable experience for all museum visitors.

Mr. Daya DISSANAYAKE (Sri Lanka)

Reversing Elginism

Elginism has been called an act of cultural vandalism, and the use of the word has been traced back to 1850, though in 1816 a Parliamentary Select Committee in England had approved the legality of Lord Elgin’s actions. The term Elginism is less than two centuries old, but the theft of items of high cultural and heritage value has gone on for the past several thousand years, continues today and will continue tomorrow.

The need to stop such plunder and destruction had been realised for a long time, and more and more governments and non-governmental organisations are trying to reclaim their heritage and to stop continuing elginism around the world.

Digital technology has opened the door for us to solve this problem, so the museums could return the objects to the rightful owners, and still retain the objects and share it with the whole world. Since the Elgin Marbles and the Rosetta Stone are some of the most talked about objects of plunder, and since the British museum boasts that over two million objects from their collection are available to study online, they do not have to hold on to stolen property. They do not have the moral or legal right to hold the real objects in their museums, or justify their action by claiming that it is seen by a world audience and actively studied and researched.

We do not have a right to claim ownership, mutilate or destroy any space or objects of our ancient cultures. No one should have the right to 'De-accession' or sell off items in museums, for any reason. Today there is a need for a database of all exhibits in the museums around the world, which would also discourage museums from purchasing stolen artefacts or selling them off.

Let us look forward to the day we could walk through any museum anywhere in the world, from our own home on our own time. Let us use available technology to make it possible. It would help us to really see, study, and learn from what we see, taking our own time about it, while it would also help us to compare these artefacts which are found spread around the world, from different times, different cultures.

We should be patient, till it becomes affordable for all museums to go on-line, to offer the facility of virtual museums accessible by all from anywhere. Google Art Project is offering the virtual museum, where with the touchpad or the curser keys, we can walk around the museum, spend as much

time as we want, at each object. Then the artefacts could be preserved under better conditions, and be safe from vandals and thieves and we could visit museums, any time of day and night, at our own phase and whenever time permits.

Prof. Sat GHOSH, Mr. Tushar AGARWAL, Mr. Sushanta K. KAR, Mr. Parangat SHUKLA and Mr. Suyash KELA (India)
A Three Dimensional Reconstruction and Analysis of an Ancient Buddhist Monastery in India: A Museum Story

This presentation takes the reader on a journey through the ancient Ratnagiri University (dating from circa 5th century CE)- one of the world's first residential universities educating scholars from around the globe. The architectural splendour enjoyed by the monks is explored in great detail through photographs taken on-site as well as through recreations using modern engineering and architectural software. The purpose is to accurately showcase how comfortable the monks were whilst in their cells and dormitories, as well as in other religious spaces. This is achieved through detailed day lighting and thermal comfort analyses.

This paper first suggests a modus operandi for estimating the dimensions of real world objects from 2D images. A three-dimensional re-construction thence follows. The study reveals that temperature and wind velocity profiles inside the rooms were being positively impacted owing to the change in the thermal mass effected by the sculpted walls. With four air changes per hour inside the rooms, it was found that temperature differences of up to 6 degree centigrade prevailed, making the indoors comfortably cooler. This streamlined technique can be performed for any other historical monument across the globe.

It is a recurring SAARC theme to disseminate culture sensitive historical accounts of heritage sites. The Ratnagiri

monastic complex is one of the finest examples of Residential University Settlements, anywhere in the world. Its ornate Jade gate, central courtyard flanked by carved facades and statutory is an object of art par excellence. This presentation has been developed as a museum story to portray the habitability and aesthetic appeal of the monastery. The presentation is carefully scripted with richly cadenced soundscapes, and accompanying lush visual imagery, so that appealing archaeological idioms can touch a chord on school children, historians, museum developers, social anthropologists, engineers, green architects and above all the average citizen wishing to taste his cultural past.

Mr. Abhishek GUREJA (India)

The Role of Mobile Technology in Creating Realistic, Cost Effective Audio Visual Experiences for Museum Goers

Culture has for centuries attracted travellers and visitors across the globe, both locally and internationally. We see people interested in this interesting facet of human life which leaves behind a trail. It is preserved, studied and passed on to generations. But culture has multiple dimensions for a traveller. He might just be interested in it from a tourist's perspective or might want to take a deep dive in to its origin. The practices, rituals, celebrations and 'Who, Why and Where' of culture can be intriguing. Hence culture is an encyclopaedia of Human Emotions.

Museums play one of the biggest roles in preserving and offering cultural experiences in perhaps the truest form. What currently happens? A museum does its best to offer books, brochures and readable forms to educate its visitors. There recently have been audio/video enhancements. But how friendly is all this? How cost effective is all this? What can technology do to enhance a visitor's experience while he is at

the venue and can probably take the experience home as well? This session would touch upon the aspect of technology defining the 'New Museum Experience' with a product example.

Dr. Md. Faroque HOSSAIN (Bangladesh)

Museums in the 21st Century: New Trends in Museum Management

This paper first focuses on challenges of museum management regarding security, access to museums, digital storage system and virtual museum. In the 21st century, museum security includes both physical and cyber protection of the collection, museum premises, digital inventory and website of the museum. Theft or damage by fire, weather, earthquake, cyclone and other natural disasters in the field of physical security, and hacking, inadequate IT knowledge and ill trained manpower in the field of cyber security are real challenges for museum security. Moreover, lack of manpower and appropriate policy are prime hindrances for keeping museums opened 24x7. Furthermore, lack of initiatives to launch the visual storages and virtual museums is a crucial factor for the museums.

This paper secondly highlights best practices of security measures, all time visits of people from home and abroad, visual storage system and the virtual presence of visitors in museums. Recruitment of security officers and staff with IT knowledge and skills to detect the loopholes of museum security initiatives is important. Motivation and training programmes for security staff may secure priceless objects of museums. Installing close circuit cameras in stores is a must for an effective visual storage system for the custodians of the antiques. By increasing the number of museum staff and taking appropriate policy measures as well

as initiating virtual museum may be the best way to make the museums open for visitors for a long period of time, and even 24x7.

It finally presents success stories of Bangladesh National Museum (BNM) in the areas of security, all time visitors' access, visual storage and digital and visual museums, and touches the situation of the museums. BNM as the largest museum with about one lakh antiques of historical and cultural backgrounds has already introduced digital inventory of the museum objects, close circuit cameras, archway gate with metal detectors for security purposes, and has launched a dynamic website for the museum and has taken initiatives to create a Virtual BNM.

Mr. Kusumsiri KODITHUWAKKU (Sri Lanka)

Strengthening Culture through the Sigiriya Museum

The Sigiriya museum is the site museum of Sigiriya world heritage site which safeguards the archaeological past of country and preserves the living cultural heritage of the site. This paper mainly focuses on programmes conducted at the museum to showcase both the archaeological past and living cultures of the site which can be used as a good case study for other museums in Sri Lanka.

The permanent collection of the Sigiriya museum contains material from the Prehistoric period to the 19th century such as material acquired from ancient techno-cultural spaces including settlements from prehistoric to historic periods, iron smelting sites, religious sites and royal precincts.

As Sigiriya and its suburbs are home to many traditional cultural practices the museum has already conducted research for the purpose of recording these. A temporary exhibition was arranged to showcase local cultural

practices and two such exhibitions are conducted annually. The annual exhibitions showcase traditional traps, kitchen utensils, agricultural instruments and artefacts. Those are therefore, aptly entitled ‘Memory of the recent past.’

Up Country, Low Country and Tamil dances along with *Angampora* (traditional marshal art) shows are frequently staged at the open theatre at the museum premises for educational purposes and are well received by village audiences.

Sigiriya museum also conducts special research sessions on ethno-geoarchaeological aspects of folk culture which focuses especially on contemporary use of stone utensils. All these attempts have broadened the vision of the museum from archaeological heritage to cultural heritage.

Mr. Samarendra KUMAR (India)

Museums in Education and Learning

Museums have always seen themselves as having some kind of educational role. However, over the years there has been a conceptual change in the role of museums as places of education to places for learning, responding to the needs and interests of those who visit and use their services. Museums have also an important role to play in facilitating lifelong learning, in terms of creative, cultural and intellectual activity.

Museums and Science centres to a great extent support education and learning especially science education through hands-on approach and can play an important role in influencing curriculum development and its implementation. They have evolved into unique non-formal educational institutions with popular attributes for science learning that are hard to duplicate in almost any other setting.

Pedagogically, it is found that there are at least four rich themes in education theory that is specially related to the various forms of learning activities found in science centres and museums: curiosity or intrinsically motivated learning in education, multiple modes of learning, play and exploration in the learning processes, and the existence of self-developed world views and models among people who learn science.

With their collections and interactive exhibits on one hand, and their remarkably wide variety of round-the-year activities and programmes on the other, the Indian science museums and centres not only have made themselves very hard to go unnoticed both inside and outside the national boundary, but also have risen to become favoured destinations for millions of people every year from all strata of the society in pursuit of intellectual, emotional, professional and economic wellness at personal, institutional and social levels. The growing demand for new science centres in the country and the ever increasing number of visitors to these institutions are indicators of the valuable roles they play for education and learning in the Indian society.

The science centres and museums have expanded their role in communities by partnering with schools and community organisations to extend science learning to places where students spend their time after school. Children and teens can discover new interests, develop new skills, prepare for college, and learn about careers in science and engineering. They are thus developing into a new kind of public learning centres, fulfilling a public-education role that modern universities have neglected. They form an important bridge between the formal science-education system and community at large.

National Council of Science Museums (NCSM) is a premier and unique organisation operating in the Science and Technology landscape of the country and engaged in developing scientific literacy in the society through its fast-

growing nationwide network of science centres, interactive and engaging science activities for the common man and students in particular and extensive rural outreach programmes. The science awareness programmes such as campaign against dogmas are aimed at stimulation and nurturing scientific attitudes and temperament among people. NCSM caters to over 12.5 million visitors every year. About 25% of the visitors in science centres are younger children. In fact NCSM has special focus on providing hands-on and minds-on experiences to these young students in order to motivate them to take science and technology related careers as well as acquire scientific literacy. The goal of the Council is to encourage interaction of every young student with exhibits of science museums and centres and to inspire them to innovate and undertake creative endeavours.

The other activities include exposing students to the fascinating world of science through face to face interaction with eminent scientists, demonstration lectures by eminent experts from various fields and to provide opportunities for children to create science toys, watch fascinating experiments, science films and participate in delightful activities like aero-modeling, origami and sky watching.

A new exciting venture of National Council of Science Museums to nurture a culture of science and innovation among youth is the Innovation Hubs. The objective of the Innovation Hub is to promote innovation, creativity and engagement in science. These would serve as springboards for new ideas and innovation and thus help the society and economy to face future challenges and meet rising aspirations of the growing population. The project has already taken off at five units of NCSM and another 55 are proposed in next three years.

Dr. Shabnam Bahar MALIK (Pakistan)

Role of Museums in Safeguarding Disappearing Cultures: A Study of KAL'AS'A DUR Museum

Museums around the globe play a vital role in safeguarding and promoting the cultures of humankind by showcasing the life and practices of various cultures using collections and displays of their material cultural heritage in the form of artefacts. This particular role of a museum becomes even more crucial when these artefacts and collections belong to a living culture that is on the verge of extinction. One such unique case is the recently established Kal'as'a Dur (The House of Kalasha) Museum and Cultural Center, in Bomburet Valley in Chitral, Pakistan. Kalasha Kafirs are an endangered living culture with only 3500-4000 left in the three Kalasha valleys.

The opening of Kal' as'a Dur Museum in 2004, in the biggest Kalasha Valley, Bomburet, has sparked an interest among heritage professionals, academicians and researchers alike to further explore this fast disappearing ancient culture for its preservation and promotion.

A comparison of this museum with other museums, visited in the United States, Canada, and Pakistan and online visits of other museums, however, highlights the fact that this unique museum in Pakistan can play a vital role in safeguarding the endangered Kalasha Culture. In none of the museums visited so far, the Kalasha Culture is showcased the way it is in Kal'as'a Dur Museum. At Folk Heritage Museum Islamabad only a few selected Kalasha artefacts are displayed and are not of much value for any systematic study. In Kal'as' a Dur Museum, on the other hand, a magnificent array of Kalasha material cultural objects are housed that could be utilised now for any major scientific study on this fast disappearing people and their exotic cultural practices and pagan beliefs.

While major museums in general, showcase multiple cultures, Kal'as'a Dur Museum focuses entirely on one particular culture that of the Kalasha Kafirs. Undertaking re-organisation of the museum collections on scientific lines requires as a priority, the enhancement of its operational quality and accessibility both physical and virtual given the fast declining numbers of Kalasha people due to multiple threats. Given its precarious location, physical accessibility to the museum is a real challenge for any meaningful work. Due to the remoteness of these valleys, physical accessibility will always remain an issue and therefore needs to be urgently addressed along modern lines by using modern technology. Establishing a library with archives, digitising its collections, and translating local names of artefacts (currently in Kalashamun) to English also needs to be carried out for a meaningful use of this repository of endangered Kalasha Culture.

Mr. A.N. MISHRA (India)

Museum Reforms in the Context of Changing Time

The Museums throughout the world including South Asia have experienced major changes over the last couple of decades. Impact of globalisation, market economy and the necessity to address various visitor segments are some of the things which are posing new challenges to museums world over. South Asia is no exception to it.

In this paper an attempt has been made to explore the meaning and role of museums as key intellectual and civic resources in the time of profound social and environmental change. Written from an insider's perspective this paper studies the unique contribution that museums can make as social institutions embedded in their communities and owned by no one. The paper lays out a list of reforms being

undertaken by various museums of India to fulfill the objectives expected from them. For example museums have taken a more involved role in the curricular programme of schools, and with this end in view some of them may launch a series of on-site classes for school students on Indian History using their own objects to provide a visually enriched experience for the students. Upgrading and modernising galleries and storage areas would ensure an enhanced educative experience for visitors. Conservation, restoration and display of art work keeping with the best international practices would further add to this experience. The museums in India have also made big strides in digitisation and computer-aided collection management. Production of souvenir items from the collections these museums possess could be undertaken to help self sustainability. Further, today's digital technologies have provided a dizzying array of tools that offer endless opportunities for museums to become more meaningful to society. JATAN: Virtual Museum Builder is a digital collection management system especially designed and developed for the Indian Museums. The system is compliant with open source and standardised formats and helps in image processing, watermarking, unique numbering and managing the digital image with multimedia representation of the antiquities in terms of 360 degree interactive panoramic views, 3D models, audio and video clips.

Ms. Kamani PERERA (Sri Lanka)

Digital Revolution in Museums

Digital revolution has made dynamic changes in museums in the recent past with the dawn of information communication technologies in the 21st century. Museums face new challenges to provide efficient services to the wider community while enhancing human interaction with new

technologies. To fulfill this task museums are developing Internet material for the purpose of preservation and dissemination of cultural knowledge and heritage. Now, museum web sites act as a communication medium and audiences can access it anytime, anywhere without any geographical barrier. There are no intermediaries like brokers, dealers and agents. It has broken the traditional boundaries and made direct connection between buyers and sellers as well as information consumers and providers. Parry (2010) describes that today, the contemporary museum sector is one in which digital culture is actively collected, where computer-based interpretive media allows exhibitions to support experiences in more flexible, creative and empowering ways, and where institutions are tuning their modes of delivery and audience engagement to the emerging channels of our evolving digital society.

Museums generally provide audio studies of various artefacts to the visitor. After the digital revolution, mobile multimedia devices are readily available for users to view artist's techniques which users cannot see in naked eye. Wireless portable devices facilitate visitors to access interactive multimedia content in the museum environment. Users can freely move around in museums while consulting detailed multimedia content such as video, audio, images on various artefacts. These techniques are namely infrared, 3D scanning, ultraviolet and X-ray. Under normal museum environment users cannot view artist's technique. Therefore high-resolution multimedia devices facilitate users to study artefacts in detail for documentary, conservation or other purposes. This greatly enriches the museum experience. Museums professionals specifically curators and conservators can access data of artefacts using this novel technique for inventory, conservation, restoration or exhibition purposes. New technologies have dramatically changed the traditional concept of museums by facilitating interaction with the community beyond their physical walls. People can share

information, learn more and make decisions due to this digital revolution. Museums have created a golden age of opportunity for everyone who access information. Digital revolution facilitates online access of museum objects, images and records attracting audiences who cannot physically visit museums. People can access museum collection via social media tools and at the same time they can share their stories.

The focus of the paper is on the dynamic changes, digital revolution has brought forth in museums in the preservation of data.

Dr. Jayanti RATH (India)

Museum Movement in India

The Museum movement in India dates back to 1814 when the India Museum at Kolkata was established. There after there was a steady growth of the institution both in the Government and private sector and the numerical strength has gone up to more than eight hundred today. Museums founded during the colonial period intended mainly to preserve the vestiges of a dying past. But with the march of time, the position underwent a great change. Museums in India are now confronted with the gigantic task of making curious people aware of the days gone by with the help of acquired cultural properties. The importance of museums in the education sector of the country was emphasised with the formation of the Museum Association of India in 1944. The establishment of the National Museum in New Delhi in 1949 with a high level of managerial competence went a long way in providing the much needed leadership and orientation to the movement.

With the advancement of technology, museums of pure and applied sciences like Birla Industrial and Technological Museum, Kolkata, National Physical Laboratory, New Delhi, a fine group of Museums attached to

the forest college, Deheradun, the Agricultural Museum at Coimbatore etc. have come up. The coin Museum at Anjneri near Nasik is exclusively meant for numismatic study. The Indira Gandhi Rashtriya Manav Sangrahalaya of Bhopal represents the ethnic culture of man vividly and a miniature form of that can be found in Bhubaneswar in the form of a Tribal Museum. Along with the State Museum in Bhubaneswar, there are several branch Museums located at different places of Odisha. The museums at Ratnagiri and Lalitagiri contain ancient Buddhist monuments and draw visitors from India and abroad. The site Museums at Konark and Khiching showcase some of the beautiful sculptures which proclaim the artistic excellence of the artists of Odisha. Recently a Maritime Museum was established at Jobra, Cuttack which focuses on the Maritime Culture of Odisha. The rich heritage of Maritime Trade of Odisha with different countries like Indonesia, Tamralipta (Sri Lanka), Java, Sumatra etc. has been displayed here.

Museums exist to unfold the accumulated wisdom of the past generations before the public. As a medium of education they have now a much important role to play. Each collected property narrates a tale of its own. The cultural property protection system in some of the Asian countries calls for a trained cultural property protection force under government control.

A museum does not exist only for scholars. It must reflect the spirit of a community. There should be space both for the children and the aged as well. Education in museums should be available to all on the basis of their desires, inclination and interest. There should be comprehensive courses on Museology in all universities.

Prolongation of the life of an object in a museum is a basic criterion. While several big institutions have their own conservation laboratories, local museums are handicapped in this regard due to a dearth of funds and personnel.

Furthermore, more emphasis must be given to documentation and digitisation of cultural properties.

Museums must be treated as indispensable instruments for the educational and cultural upliftment of people. Instead of being used as a temporary sensory stimulation, it must elucidate the stakeholders in the field of science and industry, health and environment, culture and agriculture etc. A lot has been done in this regard and a lot more needs to be done.

Dr. Kavan RATNATUNGA (Sri Lanka)

Curating Museum Numismatic Collections in the Digital Era

Coins and Currency are among the largest collections in many museums. Being small items, often of significant value, they pose a unique set of problems in their documentation, conservation, preservation, security, museum display, and availability for scholarly research. The digital era has given solutions to most of these issues.

Most important are ancient coins, as they are time capsules, which represent trade and economics, metallurgy and technology, culture and iconography of the past. To exploit the full potential they need contextual documentation of the location and environment at which the coin was found. The security and documentation of antiquities discovered outside archaeological digs are also important for research of our national heritage.

Most South Asian countries have inherited from the British colonial rule, Treasure Trove laws which don't serve the interests of anyone. In 1996 the United Kingdom, however, updated their antiquated Treasure Trove Laws. They established a Portable Antiquities database hosted at

finds.org.uk to encourage the voluntary recording of archaeological objects found by the members of the public. In just 18 years it now has recorded over 650K finds of about a million objects, of which about half are coins, and a half of those coins have been recorded with digital images. This example shows it is possible to successfully digitally database very large numismatic collections and make the data available online in a virtual museum.

Digital documentation should begin before any conservation, by keeping an image and weight of the coin as found. Conservation to remove any corrosion and expose features on the coin must be a minimum requirement and must be done with expertise. High resolution digital images and weight after conservation must be preserved in a secure computer database, both for inventory control and online research. A national registry of antiquities was enacted into law back in 1988 and never implemented. No such digital database exists even for any of the national or archaeological museums. Without such digital inventories the integrity of numismatic collections cannot be ensured.

There are many best practices which must be adopted. For example, the display of coins in a museum must ensure that the features are visible. Else even a rare coin will be seen just as a metal disk. Coins in many displays are often too far to view even under magnification. Coins should be within reach of a portable magnifier held outside the display case. Coins and Currency are often attached to the display using glue which does irreversible damages to the far side. A simple slot cut into the base board will remove the need of any adhesive. Being able to also view the watermark and show Ultra-Violet security printing in modern currency, will give interest, to even what is in circulation.

In my presentation, I will discuss the status of numismatic curation in Sri Lanka and what steps need to be taken urgently to establish a digital database of numismatic

items found in a South Asian context. The items and archaeological information such as location of find, composition, and other relevant indicators should then be well documented and in the future made available for scholarly research.

Dr. Bharat RAWAT (Nepal)

Asian National Museums: Exploring New Roles

The museums in Asia occupy a very prominent position as repositories of rich Asian art and culture. As the continent of Asia consists of both most developed and least developed countries, it will be unreasonable to look into the future of Asian museums through a common perspective. During the past decade a number of newly independent states have emerged in Asia and elsewhere. A considerable degree of social, political and economic changes have been taking place with amazing rapidity. But still differences have been observed in growth, development and overall situations among the Asian national museums. Variations in economies and politico-cultural systems play a decisive role in creating an atmosphere conducive to the growth of the museum movement in Asia.

Asian national museums seem to be facing both greater possibilities and challenges. With an increased desire to preserve major elements of cultural traditions, the national museums in Asia and elsewhere have been given more responsibilities which pose great challenges in terms of management and physical and financial resources. In most of the Asian countries, the obvious potentialities of the museums have not yet come within the purview of respective governments and communities concerned. We have, by and large not grown out of the narrow-minded concept that the museum is merely a storehouse of antiquities and fossils. But

once a strong independent museum movement evolves that will definitely help people discover themselves and recognise their own identities. In this manner, the growth of museums will begin to gain momentum.

The projection of the museum as a dynamic institution actively involves acquisition of objects as an integral part of a specific programme and some important functions such as research, education and conservation of rare cultural objects. This has become the main idea behind the changing role of museums in the last few years. The field of museums has been expanded both in terms of role and function. In this context, developing an Asian cultural community through museums seems to be very important in order to inspire, enrich and unite Asian communities from different backgrounds.

In order to achieve the goal of developing an Asian cultural community, this paper presents ideas and suggestions of the Nepal National Museum that include an organisational approach to form a separate museum forum that includes all the museums in Asia with a selective approach to the promotion of museums in smaller nations and those that are in their formative years, outreach and exchange programmes, workshops and screening of documentary films. Finally it will give an overview of the National Museum of Nepal as an institution dedicated to the promotion of culture.

Mr. Maung Nue SEIN (Bangladesh)

Museum Management of Bandarban Small Ethnic Cultural Institute

This paper focuses on challenges of museum management of Bandarban Small Ethnic Cultural Institute (*Khudra Nrigosthir Sangskritik* Institute, Bandarban) related to museum management, security, access and storage system.

The museum procures and preserves articles belonging to 11 minor ethnic groups in the district. However, humidity in the area especially during the monsoons damages articles causing physical deterioration over time, a resultant of the interplay between chemical and biological content and the environment. Moreover, the institute is short of technology and is in need of new updated cyber and information technology for preservation and security of museum objects.

The paper also focuses on best practices in security, monitoring of visitors, access, visual storage methods adopted, diagnosis of security loopholes and vulnerability. It also touches on matters of preservation and display of museum material with minimum human interference.

Finally this paper presents some of the success stories of the institute. The materials preserved in the museum include ornaments, everyday tools, dresses, furniture, swords, cannons etc. and an initiative to compile a digital list of the museum objects is under way. The incursions of plastics and metal utensils have put many traditional materials into the oblivion. The institute has preserved such articles with care and sincerity.

Dr. Amit SONI (India)

Action Museology for Cultural Sustainability

Significant indigenous traditions are gradually vanishing as a side effect of urbanisation and modernisation which are causing cultural hybridisation and degradation. We are today trailing towards a cultural vacuum resulting in the loss of cultural identity, traditions, history, dialects/languages and causing various social problems. To escape this situation, mass awareness needs to be generated to preserve the indigenous cultures, traditions, identity and heritage. This will

help in strengthening social bonding, unity, values, socio-economic independence and sustenance and will protect cultural heritage. This will also improve community involvement and community based sustainable cultural development. Culture is the fourth pillar of sustainable development along with the environmental, social and economic aspects. Preservation and promotion of tangible and intangible cultural heritage is essential for the preservation of culture and cultural sustenance. Role of public cultural institutions, especially museums, will be significant in achieving this goal of cultural sustainability. Anthropological museums in India have emerged as vibrant institutions providing a link between the present and past. Along with preservation of cultural heritage, museums can play a significant role in propagating cultural awareness through their various indoor and outdoor activities. In this respect, new museum movements through Action Museological approach will be very useful and effective. Now, museums must move from being informal educational institutions to centers for the generation of cultural awareness.

This paper deals with issues and challenges related to cultural sustainability and to the preservation of cultural heritage. The role of Anthropological Museums in cultural preservation, education, awareness and sustainability will thus be explained through relevant examples keeping in mind the changing vision of Indian museums.

Mr. P.S. SRIRAMAN and Ms. Aparajitha SHARMA (India)
Smaller Museums of India: Past, Present and Future

The legacy of inheriting their institutions from the British, either directly or indirectly is common to all SAARC countries. The management of heritage, conservation of built heritage or preservation of movable cultural properties, is no

exception. The seeds of museums movement, particularly in the undivided India, were sown by the British. The establishment of Presidency museums was a great step forward as they acted as the repositories of some of the masterpieces of humans in this region. The establishment, in some measure, put the brakes on the exodus of movable cultural properties. Simultaneously, the museum movement thrived and many smaller museums were established where cultural properties of local importance were deposited and these were preserved and displayed for the public. These smaller museums fall into various categories like the site museums attached to the archaeological sites, museums established by rulers of subordinate states and city museums. The collections of these museums though small, invariably had several masterpieces. In spite of limited financial, technical and human resources, they were able to survive and are still in existence, some even with centuries old legacies.

Majority of these museums are under the administrative control of Central and State governments of India. The best among this category of smaller museums are the site museums maintained by the Archaeological Survey of India. In spite of sustained support from the government, these museums have their own constraints.

This paper intends to analyse the position of these museums in the larger context of the museum movement in India. The methodology is to present their general evolution in a historical context. The present day problems faced by these museums will be discussed in terms of collections, collection management, display, preservation and conservation issues, museum activities and outreach programmes. Their future course of evolution will be discussed further. The paper aims to arrive at some broad conclusions presenting issues that need to be addressed by curators and managers of these small museums. Further, the recently formulated Sarnath Initiative will be discussed in detail.

Dr. Khenpo Phuntsok TASHI and Ms. Dorji WANGMO
(Bhutan)

The Role of Museums in the Preservation of Culture and History

The idea of establishing Bhutan's first museum was born only in the 1960s following Bhutan's decision to open itself up from self-imposed isolation, which had been maintained for centuries. The Third Monarch, H.M. Jigme Dorji Wangchuck was the one to lift Bhutan's curtain of isolation and he established progressive diplomatic relationships with other nations in order to promote relationship building in the region as well as to introduce socio-economic reforms within the country. He was also a strong patron of Bhutanese culture and he himself had devised many wise strategies towards the preservation and promotion of our culture in addition to stimulating economic growth. He pioneered the creation and establishment of the current National Museum in the old watch-tower fortress or Ta *Dzong* as it is known in Dzongkha language which rises and towers over the Paro valley and issued a Royal Command or *kasho* to the Department of Development to restore the structure for this purpose.

The Ta-*dzong* was originally built in 1649 by the second governor of the Paro valley in this strategic location, which provided a vantage point for defensive purposes. Through the centuries as the country gradually returned to a more peaceful period, this structure was abandoned and was used as a shelter for unattended cattle and wild animals. It was only in the mid sixties following the Royal decree that all necessary repair work was carried out and this centuries old historical building was restored with seven stories. A road to connect the structure with the Paro valley was also built. With all the electrical fixtures and proper lighting installed, the old look-out fortress was finally ready to serve as an exhibition hall. Antiques from around the country were collected, including many precious items donated by the Royal family

from their personal collections. The museum was opened to the public in 1968 under the name 'The National Museum of Bhutan' which is locally known as *Namsye Bangdzod* and was the first museum in Bhutan.

Today, national museum of Bhutan provides a platform for scholarship and continued academic learning. Every two years, the National Museum organises and hosts a colloquium with the participation of intellectuals from Bhutan, wider South Asian region and beyond to present academic research papers where they address issues related to various dimensions of preservation of culture and history. The complete proceedings of these events are published and available for further use and dissemination.

A country's national museums are among the best places to discover, re-acquaint oneself with and become more educated on history and culture. Through interactive exhibitions and learning sessions on art and artefacts both domestic and foreign visitors are brought together in one place. This not only builds people-to-people connections but also promotes peace and harmony.

Abstracts for Poster Presentations

Dr. Lakshmi AIYAR (India)

Reflections of Indian Culture in Museums with Reference to Tamil Nadu

Culture represents people, their customs, traditions and the heritage of a country along with its languages and all walks of life. The development of the society is only possible when the vast ancient culture of a particular country is identified. Culture along with its values is preserved in historical museums.

A direct outcome of non-alignment, and the principle of 'Live and let Live' is the doctrine of Ahimsa, non-violence and hard work which stands as a strong pillar of the Indian Culture. Religion, ethics, culture, arts and society are all inter-related. India is perhaps the only nation where diverse cultures, languages, castes, costumes, religions, races, communities, customs and traditions sail in one ship. If we walk across India, diversity can be found in every corner. Yet, Indians are bound by a spirit of unity as 'One Nation, One People.'

Museums stand as symbols of ancient cultural glory and are tools that help researchers familiarise themselves with the past. Those provide a unique interactive experience of getting close to things of the past usually only read and seen in books, newspapers or on the television or on the internet. For example visiting Poompuhar museum which depicts the ancient historic epic of Tamil Nadu *The Silappathikaram*, the scriptures, and the statues preserved in the monuments at Mahabalipuram and Hampi, are some of the reflections of ancient Indian culture. Museums in Tamil Nadu not only familiarises a visitor with its glorious, ancient history but also provides him/her with an exciting experience of reliving the past.

Commodore Nihal G.A. FERNANDO (Sri Lanka)

SAARC: The Ancient Numismatic Connection

The SAARC region has extensive ancient coinage. However, the subject is so vast that only a very limited reference can be made to the rich heritage that South Asians are heirs to.

The vast quantity and variety of ancient foreign coins found in Sri Lanka bear testimony to the close, cultural trade and other ties Sri Lanka had with India and other countries. The Buddhist scriptures of the 5th Century CE speak of many gold coins, minted in Sri Lanka.

By about the end of the 7th Century CE, the Romans had already lost the red sea and therefore access to the Indian Ocean and the Roman gold solidus ceased to be the trade coin of the Indian Ocean. The void was filled by Sri Lanka which issued a new series of gold coins called *Ran Kahavanu*. This poster will present a brief chronology of the evolution of *Ran Kahavanu*, different types of it and their compositions.

The poster will present a few gold coins of the Anuradhapura period which have been researched at the Atomic Energy Authority, with the assistance of the Director General of Archaeology. Apart from the Greek, Roman, Persian, Parthian, Sassanian and Chinese coins, coins of the Bactrians, Indo-Scythians, Kushans, Guptas, Western Ksatarapas, Andras, Cholas, Moghuls, Pandyan, Keralites, Pallawas and coins of the Vijayanagar Empire have been found in Sri Lanka. The more ancient punch marked coins too have been found in Sri Lanka.

Sri Lanka is a veritable treasure trove of ancient coins of the world. The whole island is a museum of ancient coins of especially the SAARC region.

Ms. Upeksha JAYASINGHE and Ms. Priyangi FONSEKA (Sri Lanka)

The Educational Role of Museums

The prime function of museums is usually considered to be the presentation and display of artefacts of archeological and historical interest. But museums are much more complex institutions that fulfill a great number of interdependent roles.

Providing education is a major role of a museum and it is the first moment of contact between the potential educational user and the museum. Education is a condition of human existence. It does not take place only in formal, guided sessions. Many other informal ways could also contribute to education potential by providing sufficient information, direct services and indirect services to the target audience or society at large. Although these are categorised and discussed as distinct subjects, in reality these are often combined and are certainly interdependent.

Direct services are the most time consuming but are also the most satisfying of services. They offer the opportunity to interact with educational users and obtain immediate feedback. These services include static presentations like formal lectures, more informal talks or seminars, lectures which include brief explanations, guided tours and backstage tours, activity based sessions, teacher training and field work and site work.

Indirect services usually mean printed material and a number of other ways of presenting services indirectly. These include audio visual displays and audio visual material such as leaflets, posters, booklets, newsletters, bibliographies and gallery notes, teachers' packs, students' packs and activity packs.

Ms. C. KOTHALAWALA and Ms. H.D.M. NISHANTHI (Sri Lanka)

Museum: The First Resource for Researchers

The Colombo National Museum was established on 01 January 1877 by the British colonial governor Sir William Henry Gregory. The first director was Dr. Amyrald Haly. He started the museum with two officers, Librarian and the Taxidermist. Today, there are nine museums under the Department of National Museums, Sri Lanka. The role of a National Museum is to present the people of a nation a concentrated image of themselves to record and to systematically recreate the formation of the natural history and culture by the display of cultural and other museological materials.

The Colombo National Museum has arranged its collection both along theoretical lines and practical processes. In a museum the study and interpretation of material is necessary. Selection, organisation and presentation of museum displays, special exhibitions, lectures and cultural programmes to improve knowledge of students and researchers too are important aspects.

Two cultural divisions have functioned since the inception of the Colombo National Museum. Those are Ethnology and Anthropology Divisions. There are seventeen collections in the Ethnology division and those are categorised both according to material and subjects. Anthropology division has twelve collections that focus on cultural issues of the Sri Lankan community.

Natural Science section is divided into four separate sections that include Zoology, Botany, Entomology and Geology. Zoology Section is further divided into two separate sections i.e. Zoology laboratory and Taxidermy section. Both sections have collections of invertebrates and vertebrates. Botany Section maintains a herbarium with wet and dry

plants. Entomology section has a collection of wet and dry insects. Geology section includes minerals, rocks and fossils that belong to Pleistocene and pre-historic objects.

All these collections are available for researchers and university students for their studies and research work.

Dr. Bhagyalipi MALLA (India)

Illustrated Palm Leaf Manuscript Heritage of Odisha

Of all the rich treasures of the Odisha State Museum, the best and the most unique is its large collection of palm leaf inscriptions which is the largest such collection not only in India but perhaps in the entire world. The collection includes a variety of items like manuscripts of ancient texts both illustrated and non-illustrated, covering a wide variety of subjects like poetry, music, astrology, philosophy, mathematics and medicine, some rare etchings and paintings, calligraphed palm leaf wall pieces, garlands, fans and items of miscellaneous other shapes. The collection constitutes in itself a most comprehensive record of the history and culture of the State spreading over several centuries.

With regard to methods employed the art form essentially consists of inscribed letters and artistic designs on palm leaf, mostly cut into standard sizes, completely dried by Sun not exposing to intense heat. The leaves are then buried in muddy swamps for 4-5 days and retrieved, washed and dried by air and not exposed to the Sun. The dried leaves are then kept inside a grain store. These seasoned leaves are then stitched or strung together and the etching is done with the help of an iron stylus. Vegetable and mineral colours are used for painting the palm leaves.

The Odishan artists or scribes were very fond of making different shapes of manuscripts in artistic pattern. They made manuscripts of different shapes like sword,

garland, rat, fish, fan and parrot. These manuscripts are full of descriptions.

The Odisha state museum has large collections of ancient Silpasastra manuscripts done on the surface of palm leaves, palm leaf illustrations with flora and fauna and the *Geetagovinda* which is expressed as a cycle of songs with classical ornamentation in palmleaf manuscripts.

All the manuscripts in the collection of Odisha state museum have been digitised. The museum has taken measures to make an online catalogue, where the visitors can access the catalogue of digitised manuscripts, can search based on author, subject, category and get access to the manuscripts. There are around forty thousand manuscripts in twenty seven categories i.e. Veda, Tantra, Purana Ayurveda, Jyotisha, Mathematics, Grammar, Lexicon, *Silpasastra* etc. The visitors can get access to the first and last pages of the individual manuscripts and can make copies of those manuscripts for research purposes. There will be a facility to purchase online through e-payment as per the discretion of the government.

The illustrated palm leaf paintings provide a living record of the rich heritage of socio-cultural traditions of Odisha. But these are very soft and fragile in nature and cannot sustain for long. Hence digitisation, online publication and proper conservation are highly essential. Regular workshops and seminars on various aspects of manuscripts should be organised. Odisha state museum is taking care of this.

Ms. Sanjeevani WIDYARATHNE (Sri Lanka)
Museum Education in a Changing World

Museum Education is an important part of a museum's functions. Museum visitors can be divided into several target groups such as ordinary people, children, foreigners, school

students (primary and secondary), university and postgraduate students and researchers. A museum's collection can be used as supporting material for various types of museum education activities.

The Colombo National Museum was established on 01 January 1877 under the supervision of the British Governor Sir William Gregory. The Colombo Museum became a department in 1942 under the Museum Act and was named the Department of National Museums. Even though the museum was established in 1877, it never functioned as an educational centre until 1901. The first concrete steps in museum education were taken in 1924 when Dr. J. Pearson, the Director organised a course of ten lectures on Saturday mornings in the museum's reading room for teachers in the Colombo schools. Dr. J. Pearson made the following observation in his administrative report for 1928: "All sections of the museum should be educational, because even the "Man in the street" visits the museum with the intention of acquiring knowledge of a general kind."

Today, the National Museum and the Ministry of Education share a close relationship. The Education Department invites museum staff to conduct lectures for children as well as school teachers. Lectures are conducted every week for selected schools at the museum auditorium. The schools can select the topics. Morning sessions include lectures while the evening sessions are practical ones where students are given an opportunity to gain practical knowledge by handling and learning to appreciate museum objects. Museum staff also visits out station schools to conduct lectures.

Department of National Museums also conducts mobile exhibitions. There is also a mobile museum bus (Museo Bus) that has 35 drawers inside which have been designed to exhibit objects and natural history specimens. The first mobile Museo Bus was launched in 1980. The museum also conducts a free guided lecture service to all its visitors,

both local and foreign, without any prior arrangement. In addition, two audio visual programmes are screened twice a day.

There are a number of publications of the Department of National Museums on various fields of study. These publications are intended to help university students, school children, researchers and people who want to gain knowledge about museum collections and their historical value. The Archeological Society of Sri Lanka too has direct contacts with the museum. The National Museum conducts lectures and workshops for the general public on the second Sunday of every month at its premises.

Every museum has its aims. Museums that fall under the Department of National Museums encourage visitors to appreciate and understand their heritage. A museum's function is to exhibit the natural heritage and cultural philosophy of a country. Museums can play an important role in educating and developing communities as museums invite people to learn and enjoy through exhibitions. Research and educational programmes which are organised by the national museums in collaboration with higher educational institutions and other foreign organisations can provide good exposure and help gain knowledge about world culture.

Post-Conference Tour

Anuradhapura

Anuradhapura was the first capital of Sri Lanka during the Anuradhapura kingdom that lasted for nearly 1,500 years starting from 4th century BCE. Anuradhapura stood as the capital of the island during the entire period of Anuradhapura Kingdom, a durability unsurpassed by any other South Asian capital.

The city was first settled by Anuradha, a follower of Prince Vijaya who is known to be the founder of the Sinhala race. According to Mahavamsa, later it was made the capital by King Pandukabaya who developed the city using advanced technology and thus made it a model city of planning.

Buddhism was introduced to the country during the reign of King Devanampiyatissa (250-210 BCE). From that point onward Sri Lanka witnessed the dawning and gradual development of a great civilisation based on Buddhist preaching. The city became the birth place of a great culture, a splendid network of irrigation and an outstanding tradition of art and sculpture.

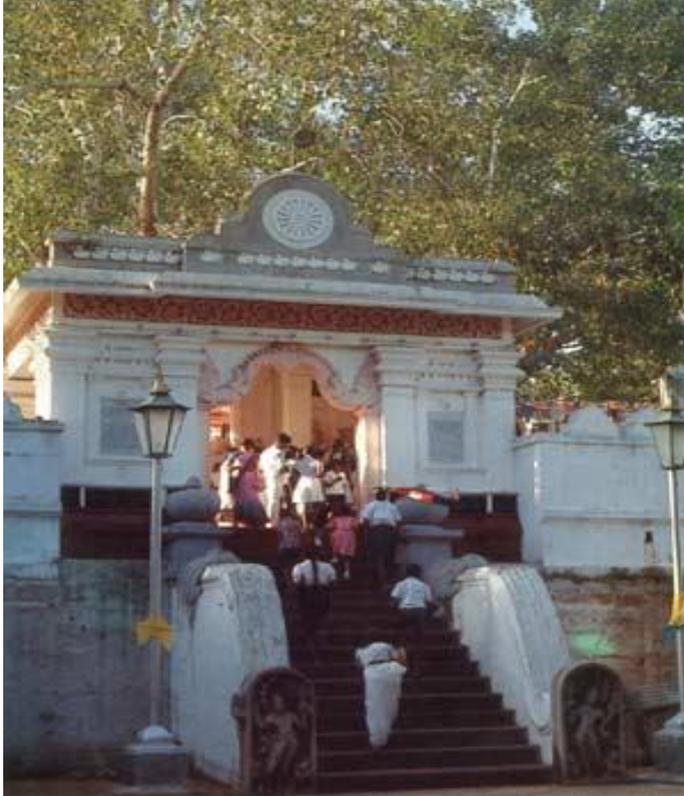
Today, Anuradhapura is one of the most sacred cities of worship for Buddhists and one of the best archaeological sites in the country.

Atamasthana

The Eight Holy Places famously known as *Atamasthana* are among the most important places that should be visited by a Buddhist pilgrim.

1. **Sri Maha Bodhi-** Sri Maha Bodhi or the Sacred Bo Tree is a branch of the Sacred Bo Tree in Bodh Gaya, India under which Siddhartha Gautama attained enlightenment. The branch was brought to Sri Lanka by Theri Sanghamitta, daughter of King Ashoka in 250 BCE. The

then King of the island, King Devanampiyatissa (250-210 BCE) received and planted the plantlet at the present location. The tree is now roughly 2,300 years old and is reckoned as the oldest surviving historical tree in the world. It is one of the most sacred places of worship for Buddhists.



2. **Ruwanwelisaya-** Built by King Dutugemunu (161-137 BCE), Ruwanwelisaya is a stupa considered a wonder of architecture and is sacred to Buddhists all over the world. This is one of the world's tallest monuments with a height of 350 feet and a diameter of 300 feet. The original structure was renovated many a time by kings who

reigned after Dutugemunu. According to Mahavamsa, King Dutugemunu did not have the fortune to witness the completion of the Stupa and it was his brother, King Saddhatissa (137-119 BCE) who completed the work of the stupa.



3. **Thuparama-** This is the first Stupa to be built in the country after the introduction of Buddhism. This was built during King Devanampiyatissa's reign (250-210 BCE) and served both the purposes of a Stupa and a monastery. According to chronicles the Stupa was built on the instructions of Mahinda thero who introduced Buddhism to Sri Lanka. Architectural remains of a Vatadage or a Stupa House that used to house the Stupa in the olden days speak about the grandeur of ancient Sri Lankan archaeology. One can also find preserved remains of an image house that belonged to the Stupa complex.



4. **Lovamahapaya-** This was first built by King Devanampiyatissa (250-210 BCE) and later renovated by King Dutugemunu (161-137 BCE) as a massive nine storied building for the use of Arahats. According to Mahavamsa its roof was covered with copper-bronze plates from which the name Lovamahapaya (The Great Copper Roofed Mansion) derived. Today one finds only 1600 pillars as remains of this one time great archaeological construction.



5. **Abhayagiriya-**

Abhayagiriya is a monastic centre constructed by King Walagamba (103 BCE, 89-76 BCE) in the 1st century BCE. One of the central attractions of the complex is the Abhayagiri stupa. As it stands today it is 74.98 metres in height and is the second largest Stupa in the country. It was named Abayagiri



by coining the names of Abaya (King's name) and Giri (name of the Jain monk to whom the premises belonged). In the olden days Abhayagiri Vihara including the stupa and the complex of monastic buildings functioned as a Buddhist educational institution that maintained its own traditions and practices.

6. **Jetavanaramaya-** Jetavanarama Stupa is the largest Stupa in Sri Lanka and is the tallest brick monument in the world. Originally it was 122 metres in height and was the third tallest building in the world at that time. The Stupa was constructed by King Mahasena (273-301 CE) following the destruction of Mahavihara. The Stupa is

important in the island's history since it symbolises the rift between Mahayana and Theravada monks.



7. **Mirisavetiya-**
Built by King
Dutugemunu
(161-137 BCE)
Mirisavetiya
belongs to the
Mahavihara
complex. The
Stupa got its
name since



King Dutugemunu forgot to offer a curry made out of Chilli (miris) to Buddhist monks before partaking it, a violation of the Buddhist tradition of offering alms. The Stupa was restored in 1980s. But due to a construction failure in 1987, the original Stupa collapsed along with one of the best Vahalkada structures of the Anuradhapura era. What is seen today does not resemble any of the original characteristics.

8. **Lankaramaya**- Built by King Walagamba (103 BCE, 89-76 BCE) in the 1st century BCE, Lankaramaya resembles Thuparamaya, the first Stupa built in the country. The Stupa has had a watadage out of which only a few pillars remain today.



Programme

Day 1: Thursday, 23 October 2014

09.00 – 11.00	Inaugural Session
09.00 – 09.30	Registration (Ground Floor)
09.30	Arrival of the Chief Guest
09.30 – 09.40	Inauguration of Exhibition and Poster Display (Main Foyer)
09.40 – 09.45	Arrival of the Chief Guest in the Auditorium; Announcement for/ Lighting of the Lamp
09.45 – 09.50	Welcome Address by Mr. G.L.W. Samarasinghe, Director, SAARC Cultural Centre
09.50 – 10.15	Keynote Address: Dr Nanda Wickramasinghe, Secretary, Ministry of National Heritage, Government of Sri Lanka
10.15 – 10.25	Address by the Chief Guest
10.25 – 10.30	Vote of Thanks by Ms. Apsara Karunaratne, Research Assistant, SAARC Cultural Centre
10.30 – 10.35	Group Photograph
10.35 – 11.00	Tea
11:00 – 12:30	Academic Session – 1: Introduction Chaired by Mr. G.L.W. Samarasinghe
11:00 – 11:10	Introduction of the Conference theme by Dr. Sanjay Garg Deputy Director, Research, SAARC Cultural Centre and Convener of the Conference
11:10 – 11:30	Paper 1: Mr. Daya Dissanayke (Sri Lanka) <i>Reversing Elginism</i>
11:30 – 11:50	Paper 2: Dr. Anand Burdhan (India) <i>Cultural Economics and Effective Museum</i>

	<i>Management</i>
11:50 – 12:10	Paper 3: Dr. Amit Soni (India) <i>Action Museology for Cultural Sustainability</i>
12:10 – 12:30	Discussion and Chairperson’s remarks
12:30 – 13:30	Lunch
13.30 – 15.30	Academic Session – 2: Country Reports Chaired by: Ms. Sanuja Kasthuriarachchi
13.30 – 13.50	Paper 4: Afghanistan -
13.50 – 14.10	Paper 5: Bangladesh – Ms. Rowsan Ara Begum <i>Museums in the 21st century: New Trends in Museum</i>
14.10 – 14.30	Paper 6: Bhutan – Ven. Khenpo Phuntsok Tashi and Ms. Dorji Wangmo <i>The Role of Cultural and Historical Preservation in Promoting Peace and Harmony within the South Asia Region</i>
14:30 – 14:50	Paper 7: India – Mr. A.N. Mishra <i>Museum Reforms in the Context of Changing Time</i>
14:50 – 15:10	Paper 8: India – Dr. Jayanti Rath <i>Museum Movement in India</i>
15:10 – 15:30	Discussion & Chairperson’s remarks
15:30 – 16:00	Tea
16.00 – 17.00	Round Table 1: Social and Intellectual Engagement through Museums Chaired by: Prof. Anura Manatunga
End of Academic Sessions for Day 1	
20:00 onwards	Cultural Show and Welcome Dinner Hosted by the Director, SAARC Cultural Centre

Day 2: Friday, 24 October 2014

9.00 – 11.00	Academic Session – 3: Country Reports (Contd.) Chaired by: Dr. Md. Faroque Hossain
09:00 – 09:20	Paper 9: Maldives -
09:20 – 09:40	Paper 10: Nepal - Dr. Bharat Raj Rawat <i>Asian National Museums: Exploring New Roles</i>
09:40 – 10:00	Paper 11: Sri Lanka - Ms. Sanuja Kasthuriarachchi <i>[To be Announced]</i>
10:00 – 10:30	Discussion & Chairperson's remarks
10:30 – 11:00	Tea
11:00 – 12:30	Academic Session – 4: Museum Management and Learning Chaired by: Mr. Khenpo Phuntsok Tashi
11:00 – 11:20	Paper 12: Md. Shahin Alam (Bangladesh) <i>Archaeological Museums' Management in Bangladesh: Perspective of the Museums in Khulna Region</i>
11:20 – 11:40	Paper 13: Mr. Samarendra Kumar (India) <i>Museum in Education & Learning</i>
11:40 – 12:00	Paper 14: Dr. Md. Faroque Hossain (Bangladesh) <i>Museums in the 21st century: New Trends in Museum Management in Bangladesh National Museum Perspective</i>
12:20 – 12:30	Discussion and Chairperson's remarks
12:30 – 13:30	Lunch
13:30 – 15:00	Academic Session – 5: Museum Management and Modern Technology Chaired by: Mr. A.N. Mishra

13:30 – 13:50	Paper 15: Dr. Kavan Ratnatunga (Sri Lanka) <i>Curating Museum Numismatic Collections in Digital Era</i>
13:50 – 14:10	Paper 16: Prof. S. Ghosh (India) <i>A Three Dimensional Reconstruction and Analysis of an Ancient Buddhist Monastery in India: a Museum Story</i>
14:10 – 14:30	Paper 17: Mr. Abhishek Gureja (India) <i>The Role of Mobile Technology in Creating Realistic, Cost Effective Audio Visual Experiences for Museum Goers</i>
14:30 – 15:00	Discussion and Chairperson's remarks
End of Academic Sessions for Day 2	
15:00 – 16:30	Visit to the National Museum, Colombo
16:30 – 17:00	Tea.

Day 3: Saturday, 25 October 2014

09.00 – 11.00	Academic Session – 6: New Trends in Museum Management Chaired by: Mr. Musthafa Mohamed
09:00 – 09:20	Paper 18: Dr. Rajesh Prasad & Dr. Anamika Pathak (India) <i>Museum Security & Its Challenges</i>
09:20 – 09:40	Paper 19: Ms. Kamani Perera (Sri Lanka) <i>Digital Revolution in Museums</i>
09:40 – 10:00	Paper 20: Ms. Anupama Damunupola (Sri Lanka) <i>An Analysis of Different Systematic Approaches to Evaluate Museum Visitor Behaviours to provide Better Educational Experience</i>

10:00 – 10:30	Discussion & Chairperson's remarks
10:30 – 11:00	Tea
11:00 – 12:30	Academic Session – 7: Strengthening Culture through Museum: The Role of Smaller Museums Chaired by: Dr. Bharat Raj Rawat
11:00 – 11:20	Paper 21: Mr. P.S. Sriraman and Ms. Aparajitha Sharma <i>Smaller Museums of India – Past, Present and Future</i>
11:20 – 11:40	Paper 22: Mr. Kusumsiri Kodithuwakku (Sri Lanka) <i>Strengthening Culture through the Sigiriya Museum</i>
11:40 – 12:00	Paper 23: Mr. Maun Nue Sein (Bangladesh) <i>Museum Management of Bandarban Small Ethnic Cultural Institute</i>
12:00 – 12:20	Discussion and Chairperson's remarks
12:20 – 12:30	Collection of the Feedback Form
12:30 – 13:30	Lunch
13:30 – 15:00	Round Table 2: Role of Communication, Cooperation and Collaboration in Museum Management Chaired by: Prof. P.B. Mandawala
End of Academic Sessions for Day 3	
15:00 – 15:30	Tea
15:30 – 17:00	Plenary Session. Jointly Chaired by Dr. Sanjay Garg and Dr. Nanda Wickramasinghe
17:30 – 18:30	Valedictory Session

17:30 – 17:50	Concluding Remarks by the Participants
17:50 – 18:00	Award of Certificates and Mementos to delegates and participants
18:00 – 18:10	Concluding Remarks by the Chief Guest
18:10 – 18:20	Concluding Remarks by Dr. Sanjay Garg, Deputy Director – Research, SAARC Cultural Centre
17:20 – 18:30	Vote of Thanks by Ms. Apsara Karunaratne, Research Assistant, SAARC Cultural Centre

Day 4: Sunday, 26 October 2014

06:00 – 20:00	Field Trip to Anuradhapura
06:00	Leave for Anuradhapura
11:00	Arrive at Anuradhapura & Visit to Atamasthana (Eight Great Sites)
13:00-14:00	Lunch
14:00	Visit continued
15:00	Leave for Colombo
19:00	Arrive in Colombo

Academic Sessions (7) – 23 papers

Day 1

Academic Session – 1: Introduction

Chaired by: Mr. G.L.W. Samarasinghe

Academic Session – 2: Country Reports:

Chaired by: Ms. Sanuja Kasthuriarachchi

Round Table 1: Social and Intellectual Engagement through Museums

Chaired by: Prof. Anura Manatunga

Day 2

Academic Session – 3: Country Reports (Contd.):

Chaired by: Dr. Md. Faroque Hossain

Academic Session – 4: Museum Management and Learning

Chaired by: Mr. Khenpo Phuntsok Tashi

Academic Session – 5: Museum Management and Modern Technology

Chaired by: Mr. A.N. Mishra

Day 3

Academic Session – 6: New Trends in Museum Management

Chaired by: Mr. Musthafa Mohamed

Academic Session – 7: Strengthening Culture through Museum

Chaired by: Dr. Bharat Raj Rawat

Round Table 2: Role of Communication, Cooperation and Collaboration in Museum Management

Chaired by: Prof. P.B. Mandawala

Plenary Session (1)

Jointly Chaired by Dr. Sanjay Garg and Dr. Nanda Wickramsinghe

All Resource Persons and the Chairpersons of the Academic Sessions will be the Members of the Plenary Committee, which will summarise the main suggestions emerging out of the deliberations and prepare a document laying out a road-map in the form of recommendations for the SAARC Member States.

List of Participants

Afghanistan

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Colombo: The Host City

Colombo is the largest city of Sri Lanka and is the commercial capital of the country. Its fame was known to the ancient world due to its large harbour and its strategic position along the East-West sea trade routes. The city is home to a majority of Sri Lanka's corporate offices, restaurants and entertainment venues.

Places of Interest in Colombo

National Museum

Established on 1 January 1877, the National Museum was originally known as the Colombo museum. Sir William Henry Gregory, British Governor to Ceylon at the time, was responsible for the inception of the museum.



Under Dr. P.E.P. Deraniyagala the Colombo Museum earned the status of a national museum and branches of it were opened in Jaffna, Kandy and Ratnapura. In 1942 the Department of National Museums was established and the number of branch museums has increased to nine hence. The ground floor of the National Museum has its galleries arranged in chronological order and those in the upper floors are arranged on a thematic basis.

Galle Face Green

Galle Face Green is a promenade stretching out for half a kilometer along the coast of Colombo. Sir Henry Ward, the then Governor of British Ceylon, initially laid out the



promenade in 1859, which was originally meant to be used for horse racing and as a golf course. The largest open space in Colombo, Galle Face Green is a popular destination for children, vendors, teenagers, lovers, kite flyers, merrymakers and all those who want to indulge in their favorite pastimes next to the sea under the open sky. The promenade is flanked by two of Sri Lanka's oldest hotels namely the Kingsbury (Ceylon Inter-Continental) Hotel and the Galle Face Hotel. The Galle Face Green is administered and maintained by the Urban Development Authority (UDA) of Sri Lanka.

Kelaniya Temple



Situated about six miles from Colombo, the Kelaniya Raja Maha Vihara is a prominent Buddhist site in Sri Lanka, consecrated by a visit of the Buddha, chronicles record, in response to an invitation by the Naga King Mani Akkita to expound the Dhamma. The *Sthupa* of the temple contains sacred hairs of the Buddha and other utensils, making it an object of veneration among Buddhists. The original *Sthupa*, however, was destroyed by foreign invaders and what could be seen today is a reconstruction of the original model by King Devanampiyatissa's brother Uttiya who is believed to have also built the first Quarters of the Monks (Sanghawasa) there.

Gangaramaya



The Gangaramaya temple is situated on the bank of Beira Lake, within the city limits of Colombo. It is both a *Seema Malaka* – an assembly hall for monks – and a vocational training institute. Founded by one of the country's most

celebrated Buddhist monks Venerable Hikkaduwe Sri Sumanagala Nayaka Thera, the Gangaramaya has served Buddhism for over 120 years. Sri Sumangala Thera was also central to the inception of the Vidyodaya Pirivena, an institute of higher education for Buddhist monks later turned to a state university. The temple today is internationally recognized for the availability of sacred Buddhist scriptures, artifacts, etc. it offers.

Wolvendaal Church



The oldest Dutch reformed church in Colombo, Wolvendaal Church is a haven of tranquility amidst the hustle and bustle of Pettah. Commonly known as the “Old Dutch Church” it is a magnificent piece of Dutch architecture with some interesting old graves.

Dawatagaha Mosque



One of the oldest mosques in Sri Lanka, Dawatagaha Mosque has a history of nearly 200 years. It is situated in Cinnamon Gardens, Colombo. Roughly two centuries ago, a lamp was lit at the mosque’s premises after the discovery of the burial place of an Arab saint.

Mayurapathi Amman Kovil



Marking the presence of Hinduism in the country, Mayurapathi Amman kovil stands as one of the most important places of worship for Hindus. Positioned in Wellawatte, the kovil is attended by many Hindus with deep devotion and religiosity. The kovil has major Pujas and festivals.

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