THE FUNDAMENTAL BASE OF COLLECTION OF ARTIFACTS IN THE MUSEUM AND TOURIST GROWTH OF KOLKATA



The study examines the role of museum to sustainable tourism development of the kolkata’s Indian museum with special focus on the development and preservation of art. Most scholars have been writing and are still writing on the need for cultural resource management laying emphasis on the role they play towards national development and tourism economic growth. These cultural resources are not properly managed. However, this mismanagement of cultural resources is directly affecting the conservation and preservation of our cultural resources. The purpose of this study, among others, is to examine how the Indian museum holding could be effectively utilized for sustainable tourism and to make suggestions for better utilization of the slave relics for tourism promotion. One hundred structured questionnaires were administered to both visitors and residents in Kolkata. The chi-square correlation and paired sample test methods of analysis were used to analyze the data collected. The findings of the study reveal that the Indian museum has played a role to the development of Tourism in Bengal region. There are also some unrealized developments such as the physical development. This research concludes by recommending the way forward and suggests that general infrastructure development should be ensured for better sustainable tourism development.

**Introduction: -**

A museum is a cultural institution, particularly in India it has to do with collection, presentation and display of natural and cultural objects for the advancement of knowledge. It is therefore a treasure house of the human race as it stores the memories of the people, their cultural dreams and hopes. It is through this collection and exhibition of materials that one creates links between the people’s past and present, an views them avenues by which future generations can have an opportunity of seeing and appreciating the relics of the past and bring in tourism. The tourism industry is one of the fastest growing industries in the world and is becoming increasingly important. This importance is as a result of immense benefits derived from the industry. Tourism connotes the mobilization of people’s cultural and natural resources especially those aspects which made people unique from the other people. Sustainable tourism on the other hand tends to meet the needs of the present tourists and host regions while protecting and enhancing opportunities for the future. One way of supporting tourism in a sustainable manner is to provide local people with entrepreneurial opportunities and also create some sense of ownership within the local community. Sustainable tourism will ensure the utilization of those tourism potentials (cultural and natural attractions) not only to satisfy the wants of present people but also considering the future generations in such development. It encourages the development of cultural and rural tourism to sustain local cultures and traditions. It seeks to utilize and make use of resources and the environment in a sustainable way and aim to generate local economy by providing opportunities for employment and economic development. However, museum and tourism are such close and inseparable to each other.

**Objectives of Study:-**

Due to the significance of sustainable tourism development in Indian museum, this study aims at:

* Examining how artifacts in Indian Museum are displayed and exhibited to attract potential visitors.
* Examining how the Indian Museum holdings could be effectively utilized for sustainable tourism.
* Making suggestions for better utilization of the Artifacts for tourism promotion.

**Major Sources for the Collection History, ethics and policy of Kolkata museum: -**

History is mainly written on the basis of records, such as acquisition documents, research papers, etc., created by the holding institution and sometimes by independent researchers. Museum Ethics are drafted by International Council of Museums (ICOM) and policies are chalked out by the governing body or Board of Trustees or Central or State Government or municipality authority or other governing authorities of the particular museum.

**Institutional History of Indian Museum:-**

The institutional history of museum making in India begins with the Indian Museum. Known as the Imperial Museum since the latter nineteenth century, its history runs parallel to the development of British orientalist knowledge about India both as an ‘exotic’ land and an ancient civilization. The initial interest in the flora and fauna of the land over time came to be supplemented by colonial ethnological and archaeological enquiries. In addition to the usual orientalist imprint on museum making, such interests also conformed to the new scientific concern about classification of knowledge. Not unnaturally, the Indian Museum when it developed into the most important imperial collection in India, it acquired the character of what has been labeled as a multipurpose museum. The establishment of a museum in Kolkata was associated with the Society of Bengal. It is a natural historical collection, which formed an important part of the Kolkata’s Indian Museum, in addition to the early archaeological collection of the British orientalists in the Asiatic Society of Bengal. Using the limited amount of information, available in the proceedings of the Asiatic Society about the early history, what was labeled as ‘the Oriental Museum of the Asiatic Society’, The Asiatic Society of Bengal and the Discovery of India’s Past has written about this ‘landmark in the Society’s history’.

The huge numismatic collection that the Asiatic Society acquired was almost entirely the result of James Prinsep’s unsparing efforts to collect coins. Prinsep, as is well-known, brought about the archaeological emphasis in Ideological studies that had hitherto been dominated by studies of texts. He replenished the Society’s small collection of Roman coins with a fairly large acquisition of such coins, Apart from the Roman coins, the Society’s numismatic collection had a few Greek and) Persian coins as well, although not very large in number. In the subsequent years the Society’s numismatic collections continued to grow with private contributions, mainly from the Company’s officials. Another important archaeological acquisition during Prinsep’s tenure as the secretary was a portion of the Buddhist stupa at Manikyala, a village near Kabul in Afghanistan. A couple of years later Alexander Cunningham who was to emerge subsequently as the maker of Indian archaeology undertook his early excavations at Samarth and the stone-figures and bas-reliefs with inscriptions that Cunningham collected from Samarth during the excavation, were sent to the Asiatic Society for scholars to work on them.

Such was the nature of the collection in the Oriental Museum of the Asiatic Society. The collection which came to constitute the nucleus of the Indian Museum in its infancy was therefore divided into two sections, one comprising the ethnological and archaeological specimens and the other dealt with the geological and zoological specimens. There is some truth in the argument that in more than one sense the Indian Museum in its earliest incarnation was an extension of the Asiatic Society. In addition, the parallel developments of Zoological and Geological Surveys contributed substantially to the growing collection of such specimens. In fact the Government of India thought of opening a museum of economic geology in the Asiatic Society, motivated to some extent by the successful quarrying of coal at Ranigunj. Subsequently the geological specimens of the Asiatic Society collection were removed to the office of the Geological Survey of India while the archaeological, anthropological and zoological specimens constituted the basis of what became the Indian Museum collection. It created a genuine problem of space in the Asiatic Society’s building so that the members of the Asiatic Society submitted a proposal to the Government of India ‘for the foundation of an Imperial Museum in the metropolis to which the whole of the Society’s collections except the library might be transferred.’ the Government of India acceded to the demand for establishing a Public Museum in Kolkata as ‘the time had arrived when the foundation of a public museum in Kolkata which had been generally accepted as a duty of the Government may be considered with a view to its practical realization’, suggesting in addition that the Indian Museum should be the appropriate name of the institution. Three years later this decision was formalized by a new arrangement, by which the zoological, geological and archaeological collections of the Asiatic Society were transferred to the Board of Trustees of the proposed Public Museum even though the latter would act as their custodians on behalf of the Society.

The history of the Indian Museum or for that matter any such institutions of this kind can be written from two different perspectives. The contextualise perspective links the history of such institutions with the development of historical knowledge and the historical consciousness in the nineteenth century. The discussion on museum making in late colonial India therefore requires to analyses the intimate connections that exist between the disciplines of archaeology and ancient history and a whole range of archaeological museums that began to flourish from the early part of the twentieth century. To a large extent this is also valid for the Indian Museum as well, partly because of the reason that except for the very early stage when the natural history collection dominated the museum, the Archaeological gallery came to occupy a very important place in the museum’s development at the turn of the nineteenth century. There is however a second line of approach which focuses mainly on the institutional history in which the key questions arise from the manner in which artifacts were assembled and displayed enriched by the knowledge and enterprise of professional scholars and administrators.; The development of the museological professions that followed naturally from the increasing specializations of museums also forms an equally important dimension of the history of museums. The contexualist approach helps us in understanding the relationship between this early phase of the museum movement in Bengal and the wider social and political dynamics. In comparison information about the administration of the museum, the emergence of a professional bureaucracy and the periodic rearrangement of the galleries is somewhat lacking for the reconstruction of the museum’s internal history. The Indian Museum records do not actually yield enough technical information about how the' institution which had evolved through stages to become the preeminent Imperial Museum in India, designed its galleries and what thinking went into their making.

This collection brings up a very important point that the history of Indian Museum is more a history of these different sections that had evolved through their own independent, motion than a composite history of an institution. If the archaeological section was enriched by the various archaeological finds of the Archaeological Survey, the Art gallery was replenished over time by paintings in the possession of the Government Art College or through private contributions, like, to cite an example, the Art collection which was formed entirely on the basis of donations of paintings. The different histories of these different sections also had something to do with the competing academic and ideological preoccupations of the time. If archaeology was looking for an ancient heritage, the intellectual foundation of Ethnological gallery was of course colonial ethnology that searched for the presence of less civilized people in India as docile subjects of the British Raj. But before one writes about these histories in which Indian intellectuals like Ramaprasad0 Chanda or Rakhal Das Banerjee made their contribution, it may be useful to look at some of the early administrators of the Indian Museum.

It seems that in the early years the Indian Museum had a natural history bias largely because of the presence of these early administrators who had their interest focused on the botanical and zoological specimens. It certainly possessed a rich archaeological collection as well. Yet the accent on archaeology, in all likelihood, was a consequence of the greater involvement of the Archaeological Survey in museum making. Like Wallich, Mclelland and Blyth, John Anderson who served as the museum’s Superintendent through the two decades between 1865 and 1886, was a medical graduate with the usual interest in zoology. In his early life he held a teaching position in a college at Edinburgh.' In Kolkata he became associated with the Indian Museum at a critical time when the museum acquired a permanent building and the Society’s collection was transferred there. In the meanwhile, thanks to the work of Edward Blyth and others, the Asiatic Society’s natural history collection became too large to be accommodated in the Society. It was during Anderson’s tenure that the decision to transfer the archaeological and zoological collections was implemented. Anderson took an active and direct interest in the erection of the building and he very meticulously planned the Zoological gallery. He was also instrumental in using Alexander Cunningham’s assistance for the proper designing of the Archaeological gallery as well. The man who succeeded Anderson was another natural scientist James Wood-Mason who looked after the museum as an assistant of Anderson and then became the Superintendent after Anderson’s departure. Like Anderson, he was a Professor of Anatomy in the Medical College of Kolkata. Apart' from the usual interest that he had in natural history, he wanted to project in the Indian Museum the varieties of economic products and was largely responsible for the development of the industrial section. The same preoccupation with natural history was continued during Alfred William Alcock’s tenure as the Superintendent, who served in, the Indian Museum between 1893 and 1907. A member of the Indian Medical Service, Alcock, like his predecessor Wood-Mason, found the zoological specimens interesting' and as a Surgeon Naturalist on the Indian Marine Survey he established an association with Wood-Mason. A distinguished marine zoologist he put to order the marine collection in the museum and very substantially improved on the methods of display in; the zoological section. In an attempt to establish close links with the Medical College in Kolkata he allowed dissections of reptiles and other terrestrial vertebrates in the public galleries of the museum.

The museum retained this interest in natural history even when archaeology started receiving far greater attention in the organization of the museum. In fact, Alcock’s retirement from the Indian Museum coincided with the momentous decision of allowing the defector supervision of the archaeological collection to the Archaeological Survey’s officials from the eastern circle. The link between the Archaeological Survey and the; Indian Museum had already been forged. Great British archaeologists like Alexander Cunningham or E.D. Begler gave their support to the trustees by organizing the Gandhara and the Bharhut gallery. Yet once the formal link was established, it became easier for the Archaeological Survey’s officials including the well-known Indian scholars like D.R. Bhandarkar, Rakhal Das Banerjee and Ramaprasad Chanda to shape the policies and priorities of the museum. The archaeological interest in the Indian Museum was certainly a legacy of the orientalist search for India’s antiquity in the Asiatic Society. Thearchaeological collection of the Asiatic Society, accumulated by men like James Prinsep: or H.H. Wilson, was passed on to the Indian Museum. When the great age of excavation; began under Alexander Cunningham’s leadership, during the 1860s and 1870s, following the establishment of the Archaeological Survey in 1862, the so called Imperial Museum' in Kolkata came to be replenished systematically by the artifacts excavated from different sites. At the turn of the century against the larger backdrop of the nationalist search for India’s golden age, archaeology began to acquire a far greater public appeal, than the curiosity aroused by the natural history collection. The nature of the expansion of the archaeological section in the early part of the twentieth century is suggestive of a significant change in India’s cultural politics with which the officials of the museum and the Survey began to engage.

This general assessment about the overall priorities of the museum is in no way intended to detract from the fact that the history of the Indian Museum is a multifaceted story, inadequately blended, of its different sections. Each of these sections had its independent moments of departure and glory, depending on the varied kinds of interests that this multipurpose Imperial Museum evinced through its long evolution. If archaeology was receiving a kind of attention that the archaeologists inspired either by the imperial imagination of an exotic land or by the nationalist sentiment about India’s great heritage, the art section developed out of identical impulses. On the other hand the western curiosity about the flora and fauna of an oriental land came to be matched adequately by the peculiar mix of population that they came across in a land unknown to them. Not unnaturally the zoological and the ethnological specimens were lumped together for public display in the early days of the museum. It is certainly not difficult to identify such cross currents of ideas or even prejudices in the making of the Indian Museum which cut across the sectional boundaries within the institution. Yet the distinct histories of the different sections require to be told without losing sight of some of the threads that joined: these separate histories.

Let us look at an opportune moment in the 1870s when the museum, now located in the new building on Chowringhee in what was in the nineteenth century the heart of European Kolkata, began its journey as a full-fledged institution. The administrative framework of the museum mirrored the nature of its origin. The Board of Trustees that managed the institution had representations from Kolkata’s influential land owning families, apart from the usual quota of members from the various important offices of the government. Raja Jatindramohan Thakur and Rajendralal Mallick were the two: distinguished Indian Trustees in the late 1870s. On the other hand institutions like the Asiatic Society or the Geological Survey of India which in a sense were the foundational bodies of the museum, were recommending from their ranks appointment of trustees in the museum’s Board of management. The Government and the Trustees also ensured that scholars like H. H. Blochmann, the famous linguist, Dr. Rajendra Lai Mitra, the linguist turned archaeologist and Major General Alexander Cunningham remained associated with the management of the museum for their ability to impart into it the required expertise in the museum’s usual fields of interests. Such a composition of the Board set a model for the future and whenever the question of devising a proper management of the institution came up for discussion, representatives from the Zoological, Botanical., Geological and Archaeological Surveys found places in the museum’s management Even at the time when the museum had just been shifted to the new building it began to encounter an acute problem of space. A Committee was formed in 1879 to enquire into the prospects of further expansion of the space and an appropriate manner of display. InFebruary 1879 a detailed report was submitted to the trustees by the committee on the; present and future requirements of the museum as regards accommodation and; accessories. The Committee suggested the conversion of some of the roof spaces on the. top of the first floor into covered areas capable of being used as rooms for display. From the report we have glimpses of how the ground floor was occupied by archaeology in’ what was known as the South gallery. The eastern part of the ground floor was occupied by ethnology and the North-West gallery had specimens of tertiary vertebrates. Information about the way the galleries of the first floor was arranged exists, but this; report does not say much about how they were used. It seems that the work of the taxidermists, so important for the Zoological gallery to stuff the animal skin for creating an appropriate figure received great importance. The taxidermists had a workshop in its small house to the east of the museum building in addition to the larger one that existed at Dhapa in eastern Kolkata.

The museums, despite an otherwise promising start, However, functioned within serious constraints of funds. It depended on an annual grant of twenty thousand rupees from the Government of India. The government was also committed to pay the salaries of four senior functionaries of the museums but refused to underwrite the services of any other personnel. The museum received piece meal occasional grants for carrying on works of improvement on the gallery that often proved to be inadequate. In order to create a reserve fund for the purpose of meeting such contingencies, the Trustees appealed to the government for allowing them to save the annual grant of twenty thousand. The Annual Report of 1878-79 mentions how the money available for the museum was still not adequate for completing the unfinished Ethnological gallery. Besides the problem posed by the irregularity of government grants, the museum authorities frequently complained about the limited responsibilities that the government had taken for the museum staff. The Government had committed to maintain a small establishment of four staff members in the museum including the Superintendent, the Taxidermist and two other assistants;. Consequently when the museum began to expand calling for appointments of additional personnel, it did not have enough fund to engage professionally equipped people. This was perhaps one of the reasons why it had to depend on the various scientific surveys for the curatorial assistance. Such constraints notwithstanding, the number of visitors to the museum began to rise remarkably. The Superintendent’s report of 1879 indicates that between July 1878 and March 1879, the museum received a daily average of nearly eight hundred persons. It suggests among other things that by then the Indian Museum had started attracting a good deal of public interest. The Superintendent John Anderson also suggested that a certain time on Sundays required to be set apart for the admission of women and the Trustees responded enthusiastically to this proposal for creating some special provisions for women visitors. It seems therefore that there was a certain keenness on the part of the museum administration to fulfill more creatively the public role of the institution.

The Superintendent’s report for 1878-79 also carried a large variety of information on how the different sections of the museum were evolving through accretions of new specimens and artifacts. The most important addition to the natural history section was Dr. Day’s collection of reptiles, birds and fishes. As a part of the zoological collection, the ethnology section too expanded with the acquisition of more than six hundred human crania. In April 1878, two galleries were opened for the public. On the one hand the Archaeological gallery was set up under General Cunningham’s supervision; on the other hand, the Zoological gallery started displaying the stuffed collection of birds and reptiles. The space in the Ornithological and Reptilian gallery however proved to be utterly insufficient even after limiting the illustrative display to the exhibition of not more than two examples of each species. With the ‘strictest economy of space and limiting the exhibition no space was available for certain other species’. A major extension of the zoological collection was the Mammalian gallery. It was opened to the public in December 1878. Within a few months of its erection it ran into difficulties arising from the shortage of space. Apparently the materials for the illustration of the mammals were so numerous that not all of them could be properly arranged for purposes of display. In addition, the report also indicates how some very striking objects were set up in the gallery that included the skeleton of a wild elephant of a gigantic size ‘which when alive must have measured twelve feet in a vertical line at the shoulder’; the skeleton of a whale that of a Bactrian camel and the skeletons of two species of rhinoceros. All of these specimens feature as the most exciting species in the Zoological gallery even now. It seems that the zoological collection which still required a lot of rearrangement drew, heavily on the private donations from different individuals. An important series of mammals had been donated by Dr.F.Stoliczka who collected them in 1873 during his expedition to Yarkhand. A few others in the mammal collection were donated by Mr. Blanford who found them in Baluchistan and Persia. The Raja of Coochbehar presented the skeleton of a large rhino while the Zoological Gardens offered those of lions and; deers. A large number of such individuals helped in developing the zoological section. Besides, a few specimens were received in exchange from other museums as well. The British Museum gave a few pieces of mammals while a number of specimens of reptiles were obtained from the Karachi Museum. The importance of this collection was soon recognized by experts on natural history. On the other hand the nucleus of a section on economic products was created through a collection of insects injurious to the crops. The ethnological display which at that time existed as an extension of the zoological collection was based heavily on ethnological specimens from the Andamans.

**Importance of the Archaeological Collection :-**

The importance of the archaeological collection however was steadily growing largely because of the kind of interest that the Archaeological Survey began to take in the museum. This archaeological interest was in tune with similar inclinations about the, ancient pieces of art on the part of the Kolkata School of Art which was in any case another important associate of the Indian Museum. At the insistence of Mr. Schaumburg who was then the Principal of the School of Art, the museum was persuaded to acquire the medieval sculptures from Gaur. When the original specimens could not be transferred plaster casts were made of the objects. The School of Art was also keen to prepare moulds and casts of the entire Bharhut railing and the gateway in order that the plaster casts of these relics could be transported to the South Kensington Museum in London. By then Indian archaeology had aroused sufficient museological interest in the European museums. Publication of photographs of some of the more important archaeological buildings and sites began to emerge as a cultural preoccupation. For museums too it was good policy to use them as the background material for the numerous sculptures that they were displaying. The photographs of the Bhuvaneswar temples in Orissa began to feature as display materials in the Archaeological gallery. The main interest of the museum however was in the original objects and in their effort to collect some of the more well- known antiquities from the ancient monuments of India, the Indian Museum found in the Archaeological Survey an indulgent collaborator. When, as has been noted, excavations at the sites of Besnagar and Sanehi were once again undertaken in the early 1880s, the Survey officials looked upon the Indian Museum as a natural recipient of what they were finding during the excavations. Around the same time the Survey came up with a detailed, proposal for the removal to the Indian Museum at Kolkata certain sculptures from Benaras, Mathura, Agra and Allahabad. In early 1884 the Superintendent of the Indian Museum had drawn up an elaborate plan for receiving certain Besnagar sculptures reiterating the claim of the ‘Imperial Museum’ over all such archaeological finds. In addition to what was offered to the museum by the Archaeological Survey from the Besnagar relics, he demanded a few other fragments described by Cunningham as parts of the Stupa belonging to the third century B.C.E. The plan to acquire such specimens from the sites was defended by the museum authorities on the ground that this was the only viable method of conservation in view of the heavy expenses required for their conservation at the sites. The link between archaeological conservationism and museum making is evident in the early plans for the archaeological collection of the Indian Museum. Despite the pessimism expressed by Wood-Mason in his report of 1885' regarding the inadequacies of the archaeological collection, it still received greater attention than the Ethnological gallery which even in the middle of the 1880s was not ready for public exhibition.

As an institution committed to the preservation of the cultural relics, the Indian Museum by then had begun to attract the attention of scholars and public men. The British political agent at Khairpur state was keen to transfer some ancient specimens from the state to the museum. Kolkata Mint was willing to hand over the ancient and medieval coins in their collection to the custody of the museum. In September 1883 the Superintendent of the Indian Museum was authorised by the Trustees to take over the charge of the Mint’s cabinets of coins, to create the nucleus of a fairly important numismatic collection in the museum. The museum also maintained close relationship with the Asiatic Society and the Geological Survey which had been associated with the foundation of the museum since its early stage. The Geological Museum frequently exchanged objects with the Indian Museum’s collections of stones and minerals.

At this stage of the Indian Museum’s gradual ascent to the status of an Imperial Museum drawing the admiring attention of the larger public, a report by John Anderson on the museum spelt out not merely the perceived status of the museum in his charge but also the outlines of a museum policy of the colonial state. This report was submitted by Anderson to the Government of India in August 1882 in the form of a memorandum on the scope and management of the Indian Museum. Apart from reiterating the earliest emphasis on archaeology and zoology, it also tried to underline the imperial character of the Indian Museum. Anderson’s memorandum contained detailed information of how the nucleus of the archaeological section was created by men like Colonel Mackenzie and James Prinsep. Mackenzie visited the Amaravati stupa in 1797 and excavated it in 1816. Later the collection expanded through Cunningham’s untiring efforts. It seems that between 1866 when Anderson took charge of the museum and 1882 when the report was drafted, the archaeological section was enriched by the Gandhara sculptures and the Bharhut relics. In 1876 it had about six hundred sculptural specimens mainly from places like Amaravati, Samath, Magadha and Mathura. A few specimens were also imported from Java in South East Asia. The most distinctive sculpture in the collection of Rajendra Lai Mitra that the museum came to possess was the image of Siddharta as the Prince sitting under the Bodhi tree. Although Anderson recognized that ‘archaeology is of much greater general interest than natural history’ he found that the development of the natural history section was more remarkable. His explanation for the relative ‘stagnation’ of the archaeological section drew attention to the Archaeological Survey’s encouragement to the creation of local museums. He felt that as a consequence of this emphasis on developing local museums often at the archaeological sites, private and government collections had ceased to pour into the Indian Museum. Anderson considered this to be a great impediment to the development of a genuinely Imperial Museum in the capital of British India. While acknowledging the need for local museums, he still considered it to be necessary for the Archaeological Survey to treat the Indian Museum in Kolkata as the most important repository for its discoveries. Anderson’s note, in fact, reads like a policy statement seeking to establish the claim of the imperial over the local. ‘The creation of local museums has retarded the development of archaeological sections. I speak from personal knowledge of Lahore and Mathura. The former can boast of a finer series of the Gandhara sculpture than exists in this museum. The same may be said of the latter. On the part of the Indian Museum there is no spirit of antagonism to local museums, because there is ample scope for the just development of a museum in the capital of the empire, which should be national in its character and for smaller museums in the local centers of the various districts into which the empire is divided. The national and central museum would foster local museums and prevent by its care the loss of valuable treasures as happened lately when the collection of the Riddell Museum at Agra were scattered. In fact, Alexander Cunningham too had subscribed to this point of view and felt that whatever was discovered by the Archaeological Survey was to be treated like national property to be preserved under the care of the Indian Museum. Probably this was the reason why the Director General of the Survey by the Museum Act of 1866 became closely associated with the management of the museum as one of its trustees. For similar reasons the zoological collections of the government departments were entirely transferred to the Indian Museum in deference to its imperial status. Emphasizing these principles, Anderson pointed out the enormous difficulties in distributing artifacts among local museums about which information hardly existed. On the contrary a complementary relationship between the Imperial Museum in kolkata and the local museums is likely to contribute to the preservation of ancient relics.

Apparently the provincial government of Bengal had promised funds for a full length extension of the northern portion of the museum building for the galleries of the geological products as well as for the office of the Zoological Survey, viewing the importance of the economic collection for the commerce of the country. Anderson who was anxious to establish the imperial status of the Indian Museum was encouraged by a statement by the Viceroy Lord Lytton while inaugurating the International Exhibition of Art in 1876. Lytton had expressed the hope that the Indian Museum would acquire the shape of a national gallery of art. In view of the inadequate resources that the Government of India usually provided, failing to fulfill its imperial objectives, Anderson went to the extent of suggesting that the management of this museum might be transferred to the provincial government if the latter was willing to make money available. Lately the Government of Bengal had provided money for the construction of a new annex that was intended for housing the fairly large art collection formed on the basis of the exhibits in the International exhibition. It is in this connection that Anderson suggested the amalgamation of the School of Art and the Art galleries with the Indian Museum. In conformity with the contemporary preoccupations among British art critics with India’s art and craft, Anderson’s recommendations about the Art gallery underlined the prevailing perception about an intimate connection between traditional art in India and superior craftsmanship. From this perspective he called for a reorientation of the School of Art as well, expecting that the existing concentration on drawings and water colors in the curriculum of art teachers must be consistent with the original nomenclature of the institution as the School of Industrial Art, thriving on the connection between art, craft and technology. Since pottery, terracotta and clay models represented the connection of this kind that had always existed in Indian art, the museum’s Art gallery in Anderson’s opinion, was required to develop a collection of such items from Krishnanagar in Bengal, a neighborhood town of Kolkata which was well-known for its pottery and clay works, and Chitpur in Kolkata. Thanks to Mr. Schaumburg, the Principal of the College, the museum had already acquired an excellent piece of wood carving from Mahishadal which was about two hundred years old. Some of the wood carvings which Schaumburg purchased from the Kolkata bazaars were in fact based on designs supplied by the Kolkata School of Art. On the other hand, the ethnological section was required to emulate the example of the celebrated ethnological collection of the Vienna Museum by installing the life size models of some of the ‘barbarous’ tribes of India. Even if the provincial government agreed to carry the financial burden of managing this major institution of the empire, the national character required to be retained. In keeping with the museum’s status as a national museum other institutions of the government were expected to share the responsibility for the proper upkeep of its collection. The responsibility assigned to the Archaeological Survey was cited as an example to be followed by the Botanical Gardens, the Agri-Horticultural Society and the Zoological department of the government. Indeed the Imperial Museum as Anderson proudly proclaimed deserved their services.

**The Elevated Status of the Indian Museum:-**

The elevated status of the Indian Museum remained an important basis for all future plans about the reorganization of the museum. The involvement of different government agencies in the management of the museum often created conflicts of competence. In order to resolve such problems, a Committee of the Trustees recommended concentration of all authority in the hands of the museum Superintendent. They were expected to preside over the five different sections with each of these sections being placed in the charge of an officer with specialized knowledge in the respective field. Moreover, the committee once again repeated that the Indian Museum was intended to be an Imperial Museum. Even if a particular section in the museum received support and finance from the provincial government, like the economic and arts section of the Indian Museum, it must have accordance with the original imperial scope of the museum. There was clear disapproval of the dual sources of funding and dual systems of control as was the case in the galleries of the economic and art sections. The Superintendent was to translate the imperial objective of the museum into a regular museum practice.

Indian Museum for a man like Marshall was to represent the whole country in order to fulfill its role as the Imperial Museum located in the capital of British India. Marshall’s position however would change remarkably later when he began to contemplate the creation of an Imperial Museum at Delhi following the transfer of capital from Kolkata in 1911. Yet when Kolkata was still the second city of the British Empire, next only to London, the projection of the imperial status of the Indian Museum, was only too natural for men with imperial visions. Marshall’s transformation a decade later was a thing of the future and he was not alone in making such projections. In the larger context of several administrative issues being raised by the involvement of the Archaeological Survey in the museum’s management, the question of the reorganization of the museum once again came up for discussion. The Director-General of the Geological Survey and a member of the Board of Trustees came up with his own plan of reorganization of the Indian Museum with a view to projecting effectively its imperial status and to redesign it to fulfill the scientific objective of the institution, taking the institution to a level far beyond the popular perception of it as a House of Wonders, JaduGhar in common Bengali parlance.

Expectedly, Holland’s recommendations mirrored the kind of sectorial interest that a Director-General of Geological Survey naturally had in his own sphere of interest in the Indian Museum. Consequently he reiterated his earlier recommendation that each of the different sections of the museums needed to develop under the careful supervision of the specialists in the fields, possible only in a relatively decentralized framework of museum management. Holland was always skeptical of the idea that a Director would coordinate the activities of the different sections since in his opinion the specialist functionaries might resent the existence of a supervisory authority. Like others he expected that the completion of the new wing and an additional floor on the old building would allow a simple subdivision of the collections. The art and archaeology section was to occupy the new south-west wing. Anthropology and zoology together could be housed in the main block. The north wing would contain the industrial collection and zoology would receive its independent space in the eastern wing. All of these units would enjoy independent status, managed along the lines suggested in a note. This was one reason why someone had felt that the main functionaries of the principal Surveys of India required to be directly associated with the management of the museum as its trustees. Holland’s report prided on the fact that, the Indian Museum collection had already emerged as an important nucleus for further research. This was one feature which distinguished it from the provincial museums. While the provincial museums were ‘simply amusing the general public’, the Indian Museum authorities were obliged to ‘keep before us prominently the scientific objects of the institutions and the wants of serious students.’

Even though some of the more important trustees recommended a relatively decentralized structure, the Museum however strengthened the power of the Superintendent. When the post of the Superintendent was first created replacing that of the Curator, the main objective was to accord a definitive official status to the person managing the zoological collections. This arrangement remained unchanged until the enactment of the Indian Museum Superintendent’s power was considerably enlarged with a sort of supervisory authority over other sections of the museum. When this arrangement was later reassessed, the proponents of a decentralized museum felt that it was impossible for the Superintendent to preside over officials of much higher status managing the specialized collection in their official capacity as major functionaries of the different surveys. The issue of decentralization came up for discussion once again when the creation of the Zoological Survey by separating portions of the Zoological museum demanded certain administrative rearrangements.

However, despite the creation of a centralized authority, the different sections continued with their virtually autonomous functioning. The museum’s Annual Report described the situation by stating that for the first time the trustees had to incorporate reports submitted by all the five sections instead of two. Yet they felt that if was appropriate for them to present reports concerning the zoological and, anthropological section and the Art gallery which were actually directly administered by them. It was around this time that the museum movement in India began to accelerate. Two Museum Conferences were held during 1911. The first was convened by the Education Department of the Government of India at Simla and the second was held in Madras. One of the main objectives of the Simla Museum Conference was to discuss the archaeological dimensions of museum making. It had also by then become necessary for the museum administrators to sort out the relationship between the Imperial Museum and the local museums. The problems earlier had come up for discussion in an earlier Conference held in Kolkata four years back. As the government was indifferent about the utility of such conferences, four years had passed before the two conferences. The museum administrators from Kolkata found a new opportunity to coordinate with other important museums in India in an attempt to develop a well thought out museum policy.

As far as the research objectives of the Indian Museum were concerned, Holland’s note was not suggesting anything strikingly new. This aspect had already received a good deal of emphasis from the natural history specialists like Anderson who had wished to convert the zoological collection into a foundation for zoological studies in India. As has been noted, the natural history collection always received from these early curators a bit of extra attention. In fact, Anderson reported in his report that he had gone on an expedition to Margi archipelago to collect specimens of insects for the museum. In another two years the entomological collection had become so large that new showcases had to be ordered for the additional space of display in the Ornithological gallery. In its report to the trustees Anderson stated that ‘the collection of insects, as it at present exists, is anything but a credit to the museum’ obviously priding on the tremendous initiative that Anderson and his assistants had taken in developing the zoological collection. Equally important features of the Zoological collection were the collection of shells which his assistants had brought together. Mr. Neville who remained associated with the museum briefly was instrumental in building up this collection. The interest of such men in developing these growing collections of insects, shells and birds and fishes persuaded them to send paid collectors to different places in search of strange specimens. In 1883 he requested the trustees to sanction a moderate amount of Rupees twenty a month for sending a collector, to collect unusual insects from the Bhutan Duars. Expert advice was sought from European specialists for certain strange species of Indian butterflies that became another important feature of the zoological collection. The interests of such men in the flora and fauna of India created in them a certain attraction for economic products. A man like Wood- Mason became naturally interested in the entomological dimensions of silk production in India. The illustrative material that the museum had gathered was dispatched to London for an exhibition of economic products in India with their addition to the industrial collection of the museum. A few years earlier the Curators of the Indian Museum had given their assistance in procuring specimens of boats and nets for the International Fisheries Exhibition in London. The duplicates of these specimens enriched the industrial collection. In 1884 Anderson pleaded for the transfer of this entire exhibition of economic and industrial art to the museum so as to expand the industrial art collection that had already been given a space in the Indian Museum.

Making Indian Museum at this stage certainly demonstrates a larger amount of emphasis on zoology, natural history and economic products. In addition the museum policy aimed primarily at the creation of a genuinely academic body that was expected to serve the institution’s educational objectives. Even though the museum’s failure to emerge as a social educator the early emphasis on affording students greater opportunities for studying the zoological specimens demonstrates the academic orientation of men like John Anderson. This decision was taken despite a steady increase in the number of visitors, reaching a fairly high figure of a little less than three hundred thousand during the year. For such men the museum was neither a curiosity shop nor merely a spectacle. The spectacular appeal of the large skeletons or mammals or elephants certainly cannot be discounted. Yet the accent on zoological research brings out the other important function of the museum as a store-house of specialized knowledge. Much in line with this thinking, the Trustees very soon recognized zoological research as a part of the official duties of the Superintendent and the Deputy Superintendent. For this purpose a Biological Laboratory was set up in close proximity to the museum building, creating a certain optimism in the mind of Wood-Mason that this will ‘before long have the effect not only of making the institution much more appreciated both by the government and the public than it has hitherto been, but also of improving the quality of the zoological preparations for the public galleries by bringing the men of the fur and feathers department into the closer relations with the scientific direction of the museum’ Not unnaturally these museum administrators found it useful to permit the students of Medical College to carry on dissections in the museum building. One of their objectives was to lay down the foundation of the modem discipline of zoology in India. .This objective came to be fulfilled when the zoological collection of the Indian Museum became the nucleus for the establishment of the Zoological Survey of India. On July 1916, the zoological and anthropological sections of the Indian Museum were divided into two parts, one of which became linked with the newly established Zoological Survey of India.

As has been noted the creation of the Zoological Survey, was another occasion for the different interests in the Indian Museum to devise an appropriate administrative hierarchy consistent with the autonomous evolution of its different constituent parts. The Act of 1910 perpetuated a system by which the official in charge of the zoological section functioned as the Superintendent of the museum. The creation of the Zoological Survey as a consequence which took over as the Director of the Zoological- Survey called for an administrative reorganization. Reacting to an opinion that the position of the Superintendent would rotate among the heads of different sections, Hayden, then the Director-General of the Geological Survey, felt that the arrangement that existed before allowing complete autonomy to different sections, was preferable in conditions that exist in the congeries, known as the Indian Museum, especially when a separate Zoological Survey was going to be created. Despite Annandale’s views to the contrary, the Director-General of Archaeology supported Hayden’s proposals that the officers in charge of the art section should be vested with the secretarial authority on the ground that officials like the Director-General of Archaeology were not residents of Kolkata while the official in charge of the art section was a regular presence in the museum.

Such bureaucratic wrangling is suggestive of an important change that had already taken place in the character of the museum. By that time the earlier emphasis on natural history that had given the zoological section a certain preeminence, had already been somewhat diluted by the growing predominance of archaeology, adequately backed up by a new section on Indian art. Established in 1911 the Art gallery developed as an appendage of the archaeological section. The close connection between the two does not require any more restatement. But it is important to recognize that both art and archaeology had the ability to serve a whole range of other purposes than merely acting as purveyors off knowledge. At one level they could serve more easily the cultural needs of nationalism, at another level the iconographic sculptures could appeal to the religious sensibilities of the ordinary visitors. They were all spectacles suitably spiced with the sentiment of devotion. The curiosity shop could as well be a shrine for the ordinary men and women to make their pilgrimage. A new impetus for the archaeological section came around the turn of the century when the Survey began to produce a class of Indian professional archaeologists whose interest in the country’s heritage was suitably matched with the eagerness to display them before the public. The way the project for acquisition of archaeological knowledge under Cunningham was transformed into the nationalist agenda for celebrating the country’s rich cultural heritage was manifest in museum making around archaeological sites. Needless to point out that the Indian Museum too was an important institution where these two different motives blended to produce a massive repository of archaeological specimens. When the decision was taken in 1906 to associate directly the officials of the Archaeological Survey in the administration of the archaeological section, it created greater opportunities for the Survey’s Indian officials to leave their own ideological imprints on museum making. They of course carried on a fairly rich legacy left by Cunningham and his generation but as they built on the tradition they began to show a far greater enthusiasm for the sculptural remains of the cult religions promoted by the local rulers. Ramaprasad Chanda’s tenure in the Indian Museum during the 1920s had been extremely prolific and one can naturally make the inference that in lending his historical visions to the rearrangement of the archaeological galleries, Chanda’s instinctive admiration for Bengal’s artistic tradition came into play.

**Description and Assessment of the Museological Importance:-**

The description and assessment of the museological importance of the Indian Museum's ethnological collection was initially arranged geographically. Life size models were placed at the center of the gallery while their implements, clothes and ornaments were displayed in walled cases. Human skulls which very substantially enriched craniological studies were' however not displayed. Even as it is true that the collection of pre-historic antiquities in the museum, gathered initially by men of the Geological Survey and displayed in the archaeological section had close similarities with the kind of materials that the Ethnological gallery displayed, what ultimately distinguished the ethnological Section, was the way its importance was recognized as a source of craniological data by officials of the Ethnographic Survey of India. Otherwise the ethnology section adequately demonstrates, remained an assortment of a variety of artifacts. With time however the scope of the Ethnological gallery began to widen, retaining of course the stress that it always had on tribal cultural artifacts. As an instance of how the' gallery began to be embellished with other kinds of exotic pieces the presentation of the replica of the Puri temple and the Jagannath car to the ethnological collection can be cited. Apart from the articles of daily use and ornaments, arms and armour began to occupy the gallery as important objects of display. In 1911 the museum sent the Senior Assistant Superintendent to the land of the Abor community in North East India. He was to accompany the Abor expeditionary force as a zoologist and anthropologist. The consequence of this expedition was the material that the museum gathered from the Abor community.

The expedition to the Abor country was intended for the exploration of the flora and fauna of the region. One consequence of what had been primarily a zoological expedition was the accumulation of anthropometric data. It was in the fitness of things that by then' the zoological and the anthropological section had become closely entwined. The Trustees also had an elaborate plan to sponsor a series of lectures and a short monograph on anthropometry based on the ethnological information that the Abor expedition had accumulated. This was to be supplemented by similar monographs on Abor mythology, folklore and customs. Apart from the Abor expedition Kemp also collected important ethnological specimens from the north eastern frontier.

The anthropometric research that such explorations into tribal territories by the officials of the Indian Museum generated was a potential source of information for the Ethnographic Survey of India. The ethnographic surveys in the early twentieth century were preoccupied with the collection of anthropometric information by undertaking mainly craniological studies, in the process laying the foundation of the discipline of physical anthropology in India. Not unnaturally the officials of the Ethnographic Survey used the Indian Museum collection of human skulls to make an assessment of the cranial capacity of different ethnic groups, mainly from eastern India. In an analysis of the ‘museum’s craniological data, an official of the Ethnographic' Survey, mentioned that almost sixty two percent of the skulls in the museum collection showed small heads demonstrating among other things that the large majority of the population in eastern India were small headed aboriginals. Following the lessons of racially contaminated anthropology, attributed the inferior intellectual acumen to the small head of the inferior people. Whatever is the limitation of this anthropometric research and in fact they were many for their utter neglect of the impact of social ambience in fostering superior intellect, this remained however one of the key points in the ethnographic research and represent. The latter followed the lead of their anthropologists to publish detailed information about the human crania in the Indian Museum collection that was to serve the purpose of a catalogue. From catalogue we come to know that the greater part of the collection of human skulls in the museum' had been accumulated but in the absence of a close tie with the Ethnographic Survey, these specimens were never properly arranged. Yet a selection of the crania was sent out to England to work out his thesis on the racial complexion of the Indian society from the craniological samples of the museum. At least in one respect the ‘Imperial Museum’ served the ideological requirements of imperialism by abetting the master race theory, so assiduously propagated by the British ethnologists. If India was a land of inferior people whose depraved racial qualities made them natural subjects of the racially superior European, the Ethnological gallery perhaps' unwittingly wished to tell this story. The moral of course ran against the grain of archaeological display that unfolded a very different story of India's ancient heritage. This contradiction in imperialism was manifest in the way the so called Imperial Museum, in Kolkata was organized.

**Museum Collection History:-**

The concept of public museum collection has its history in the remote classical time. The private collections were a familiar idea in Ancient Greece and Rome. The powerful and wealthy persons collected objects of craftsmanship and costly materials along with strange and wonderful things. Aristotle no doubt received natural history specimens of Asian origin from the scientific observers who was accompanied his people Alexander in Asia.

In the middle Ages, after the fall of the Roman Empire, the wealth in Western Europe at least was more often counted in the form of precious objects, than of money. Kings, Feudal lords, and high ranking churchmen had collections of gold and silver vessels, jewelry, ornament, curved ivory, weapons, etc. It also includes costly garments of oriental fabrics. During Renaissance, the owner of the private collections cherished objects less as wealth to be guarded, and more as sources of enlightment and treasure.

During the eighteenth century the trend had been set by absolutism Collection when it was moved to the Belvedere Palace, became more accessible to ordinary people. The Dresden gallery was another example of how this change was already taking place during the eighteenth century before the Louvre announced the arrival of the public. In such cases the transition was manifest in the way the royal galleries with limited access became national gallery with an open access for the public.

**Indian Perspectives:-**

1. **The Indian Museum, Kolkata,** West Bengal is the earliest and most renowned institution of its kind in India. It owes its origin to the Asiatic Society, which was established in 1784. The idea was born to convert the ‘curiosities’ collected by the society into a museum. According to Dr. Nathaniel Wallich,“an institution meant for the reception of all articles that might be sent to illustrate oriental manners and history, or to elucidate the peculiarities of Art or Nature in the East“. At first, the museum was divided into two sections – first one dealing with archaeology, ethnology and technology and the second one with geology and zoology.

In 1840, a museum of Economic Geology was established in Kolkata and the collection was left with the Society. The Geological Survey of India was established and all the materials were transferred at Hastings Street. In that year, the Society sent a memorandum to the Government of India for the establishment of an Imperial Museum. That proposal was accepted and the Indian Museum Act was passed. The Board of Trustees was formed and the entire collection was transferred to the Board of Trustees. The present building which houses the entire collection was constructed and was opened to the public in 1878. The collection was again enriched when the economic and art objects accumulated by the Government of Bengal were handed over to the museum.

The archaeological collection continued to expand during when James Prinsep was the Secretary of the Asiatic Society. The huge numismatic collection that the Asiatic Society acquired was almost entirely the result of James Prinsep’s efforts to collect coins. He added the Society’s small collection of Roman coins with a fairly large acquisition of such coins. Apart from the Roman coins, the Society’s numismatic collection had a few Greek and Persian coins as well, although not very large in number. In the subsequent years the Society’s numismatic collections continued to grow with private contributions, mainly from the Company’s officials. For example, Arthur Conolly offered to the Society a consignment of Gupta coins. Another important archaeological acquisition during Prinsep’s tenure as the Secretary was a portion of the Buddhist stupa at Manikyala, a village near Kabul in Afghanistan. A couple of years later Alexander Cunningham, who was to emerge subsequently as the maker of Indian archaeology, undertook his early excavations at Sarnath and the stone-figures and bas-reliefs with inscriptions that Cunningham collected from Sarnath during the excavation, were sent to the Asiatic Society for scholars to work on them. The involvement of Rajendra Lal Mitra, the great Indian art-historian with the Society from the middle of the century further enriched the Society’s collection with specimens from Bihar and Orissa.Apart from archaeological collection, in 1925, the museum received manuscripts, pictures, utensils and zoological specimens from Nepal. The famous Bharhut railing is housed in this museum.

1. **The collection of the Asutosh Museum of Indian Art, Kolkata University :-** It started with only five objects. Before the establishment of the museum, the excavation in Paharpur in Rajsahi in Bangladesh was going on in full swing. The University also participated in that exhibition. This excavation was started with the initiatives of Varendra Research Society in which Akshay Kumar Maitreya was present. This museum also participated in the excavations in Bangarh in Dinajpur and Chandraketugarh, North 24 Parganas in West Bengal. Lots of collection of this museum was excavated from these areas. Dr Paresh Dasgupta, The Director, Department of Archaeology, government of West Bengal was the pioneering figure in these works. Local enthusiasts donated many objects to this museum. At first the name of this museum was the Asutosh Museum of Fine Art. Young museology students and research scholars also collected artefacts from different places. Many projects were also organized by the Crafts Council, W. B. in the sixties.
2. **The Victoria Memorial Hall, Kolkata :–** It is established in the year 1921, in the memory of Queen Victoria (Died on 1901), this museum has collection of oil paintings, watercolor paintings, lithographs, stamps, coins, books & manuscripts, etc.

**Ethics of Collection : -**

During collection of an object ownership of the object and the implication of accepting the item should be examined thoroughly. The museum should examine the reasons for accepting an item into its collection, such as for loan, handling, demonstration purposes, without compromising the standard of care and access relating to the existing collections. A museum should co-operate with other museums and alike institutions as well as communities and groups when collecting, recognizing that the others involved in the same may have a stronger claim to acquisition of that particular item. During gift or bequest the museum’s intention regarding the object’s value and use should be specified unambiguously to the donors, such as the long term retention of the item, storage or display and public acknowledgement. Ethics of collection are based upon the underlying values of honesty, fairness and accountability to the society at large.

* **Ethical Consideration related to museum acquisition policy :-**

A museum should collect objects in accordance to the published policy that is formulated to its mission statement. After investigation of the long term value of an item and its use museum should collect object. The acquisition policy should specify the criteria for future acquisitions that include topic, time frame and geographical areas. A museum should accept an object if it can provide proper care and public access to it without compromising standard of care to the exiting collection and public access to it.

* **Ethical Consideration related to mode of acquisition, type of acquisition etc. :-**

During collection careful consideration should be made on Objects and specimens from unauthorized or unscientific fieldwork, culturally sensitive material, protected biological or geological specimens, working collections etc. Museum should not collect objects, where there is reason to believe that the recovery involved unauthorized or unscientific fieldwork. A museum should not collect objects that have been collected, sold or transferred in contravention of local, national, regional, or international law or treaty relating to wildlife protection or natural habitat conservation. The acquisition of objects outside the museum stated policy should only be made in some exceptional cases.

* **Ethical Considerations related to Legislations : -**

For collecting objects or specimens a museum must conform fully to international, national, regional, or local legislation and treaty in force in the country. Some important International conventions are very essential in this regard –

1. Convention for the Protection of Cultural Property in the Event of Armed Conflict.
2. UNESCO Convention on the means of Prohibiting and Preventing the illicit Import, Export and Transfer of Ownership of Cultural Property.
3. Convention on International Trade in Endangered Species of Wild Fauna and Flora.
4. UN Convention on Biological Diversity.
5. UNIDROIT Convention on Stolen and Illegally Exported Cultural Objects.
6. UNESCO Convention on the Protection of the Underwater Cultural Heritage.
7. UNESCO Convention for safeguarding of the Intangible Cultural Heritage.

Therefore, any museum can reject any item if there is any doubt of its source, as it may have been stolen, illegally excavated or removed from a monument etc. In India, a series of laws were also enacted to preserve and protect the natural and cultural heritage of the country. Some of these are -

* The Indian Treasure-Trove Act (1978)
* Ancient Monuments Preservation Act (1904)
* The Antiquities (Export Control) Act (1947)
* Antiquities and Art Treasures Act, 1972
* Wildlife Protection Act, (1972)

**Collection Policy :** -

Museums should have active and systematic collecting policies. Each and every museum should draw up an active collection programme in accordance with its collection policies. The governing body should adopt and publish a written collection policy that addresses the acquisition, care, use of collections. The policy should clarify the position, of any material that will not be catalogued, conserved or exhibited.

**Results and Discussion:-**

The results shows that out of the 100 respondents, 47.5% were under the age group 18-25, 40.6% were ages 26- 35, 9.9% made of respondents in age group 36-45 while only 1.0% was above age 45. This implies that visitors under the age group 18- 25 years with the percentage of 47.5% unlike others visited the Indian Museum more at the time of research. The results also reveal that the occupational status of the visitors offer a valid explanation that the individuals that were majorly private sector employed which happens to be 30 (29.7%) while closely followed by business persons with 23.8%, civil service had 18.8% of the respondents, managers were the lowest with 6.9% and other status was seen to be 19.8%. It therefore asserts that private sector employed visited the Indian Museum most. Results shows that respondents majorly visit the Indian Museum for sightseeing purpose at the percentage of 25.6% which is more than recreation of 34.7%, education at 22.8%, research at 3.0% and others at 3.0%. By analysis of data it can be concluded that 45.5% of the respondents only visited the Indian Museum once as in relation to other visitors who have visited 2 times (32.7%), 3 times (10.9%) and more than three times having the lowest percentage of 9.9%. From the research findings, it was observed that sustainable tourism development has helped develop Kolkata in terms of economic prosperity. The presence of sustainable tourism in museum practices has attracted both international and domestic tourists to Kolkata. In summary of the analysis and the result findings, it is obvious that the Indian Museum if properly marketed can bring in more revenue for both the community and state at large but in order for this to happen, there is need to develop the basic infrastructures like good roads and Electricity supply. Based on the results obtained from the data gathered, a lot can be deduced to contribute to different development of tourism in West Bengal. The Indian Museum can indeed bring more economic gains to the Kolkata community if it is properly utilized. From the results, more respondents are uncomfortable with the available infrastructures present at the destination which none-the-less should be improved upon.

**Importance of Indian Museum improvement: -**

Importance of Museum improvement as demand need more Research and collection on the topic of sculpture, fossils, artifact, arts upkeep which are affecting and influence tourist in the museum at kolkata. Discussion and reach to a rational conclusion, there is no space for bias or intentional criticism; rather it should be more practical way to know the real world and trying to collect more unique concepts and practical way to know all those things for future growth of Indian museum.

The enormous collections of the Indian Museum were utilized by the scholars mainly for acquiring their own knowledge. These were not meant for the common people. After the destruction of the Indian Museum a long period of museological abeyance followed. Renaissance brought massive changes in the museum development Renaissance is considered to have ended the middle ages and dawned the Modem age in history. The development of museums shows three stages. The first stage was the ‘store house phase’ for assembling collections for research and publication. The second stage was the ‘services to few’ when collected objects were taken care of, preserved and put on view after systematic grouping. Now the third stage ‘education for all’ is continuing. Indian museum is now considered as an educational institution for the growth of knowledge also.

With Renaissance came changes in thinking from societal to human- centered ideas. The change today is from human-centered to global. All Museums in kolkata are now taking the role to cater knowledge to the common masses in all disciplines aiming to make them a complete human being.

Museum in the modem sense is the ultimate result of the humanism of the renaissance, enlightenment of the rejuvenated people of the 18 century and the democratic idea of the nineteenth century. People threw off the shackles of superstitious ideas and narrow-mindedness of the past.

Indian Museums stimulate visitors with an enduring feeling about the objects they visit in the galleries. Museum visit broadens and enriches visitor’s or tourist’s mental power to understand the meaning and intrinsic value of the objects. A personal visit cannot be a substitute for picture postcards and low cost catalogues; but these can provide only detail information, which the visitors can utilize afterwards to be museum-minded. Album of noteworthy pieces of paintings, sculptures, etc., also help the visitors substantially in this respect nowadays, all over the world museums are considered as the best vehicle for spreading knowledge through presentation of objects. Museums arrange various programmes to attain this objective which broaden and enrich the visitors’ mental horizon and experience and inspire their curiosity to know more and encourage their ardent desire for future visit. The whole nation becomes richer in knowledge and wisdom by these kinds of didactic programmes. Some classes can be organized for widening knowledge of the community members in different branches of knowledge. Reproductions of masterpieces of sculpture or painting or art books can be borrowed for certain days by the interested persons, which will go a long way to add to their knowledge and to appreciate art objects. It is a feat that objects can communicate far beyond the four walls of a museum.

All knowledge cannot be imparted through formal education and here comes museums into picture for informal education by using real objects, whereas formal education teaches some abstract ideas. So, for holistic study museums and formal educational institutions will make it more fruitful if they join together. Sir Asutosh Mukheiji had explicitly pointed out in his inaugural address in the centenary celebration of the Indian Museum, Kolkata on 28th November, 1913, when he commented, “the museum may be regarded, first, as an adjunct to the classroom and the lecture room; secondly, as a bureau of information, and, thirdly, as an institution for the culture of the people”. “Again, it is unquestionably our duty to do our best for the culture of the public, through the display of attractive exhibition series, well-planned, complete and accurately labelled and thus to stimulate and broaden the minds of those who are not engaged in scholarly research”. He further mentioned, “A National or Imperial Museum must, consequently, be equipped adequately for the fulfilment of three principal functions, viz., first, for the accumulation and preservation of specimens such as form the material basis of knowledge in the Arts and Sciences, secondly, for the elucidation and investigation of the specimens so collected and for the diffusion of the knowledge acquired thereby; and thirdly, to make suitable arrangements calculated to arouse the interest of the public and to promote their instruction”.

In the course of his tour in Soviet Russia, Rabindranath Tagore was highly impressed by the activities of a number of Russian museums for educating the common masses. On visiting a toy museum for children in Russia, Tagore could realize that a modem museum is not a repository of old relics only, but its duty is to create an atmosphere of mental enjoyment. He even started collecting toys for establishing a toy museum for children at Santiniketan. Tagore could visualize that in a country like India where maximum people were uneducated, museums could play a vital role by bringing in the progressive agricultural methods throughaudio-visual means to the cultivators. He writes, “I have gone to visit an Agriculture House in Moscow it is like one of their clubs. Such types of Houses are scattered throughout all the towns-big or small, and in villages all over Russia. There is arrangement of giving advice on agriculture, sociology, etc., and in these Houses education has been arranged for illiterates. In special classes cultivators are taught about scientific agricultural methods. In every Agriculture House there is a museum on all the topics worthy of learning in natural and social matters...’’. Thus Tagore has elucidated by citing examples of Soviet Russia how museums can play a constructive, instructive and progressive role for the whole Indian community. He has pointed out how museums can develop themselves as supporting institutions of the whole educational system of a country and how they can be made an essential part of the social life of a nation. This idea of the social progress and spread of education through museums was welcomed later by the people of India. Mudaliar Commission’s report after India achieved independence in 1947 had proposed for founding one museum in every school. A Handbook was also published by the Government Museum, Madras for establishing such kind of school museums.

Both the common people and the elite derive services from museums. The elite learn the latent capacity of museums and spread that knowledge among the common masses. “A museum is a non-profit making permanent institution in the service of society and its development and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study and enjoyment, material evidence of people and their environment”.

Local culture is kept alive and attempt to study the local crafts of aesthetic value is sincerely continued and if they are threatened by the inroads of globalization, these are revived so that the community is benefited financially by employing artisans, opening outlets for the artifacts and future generation remains informed about them. Neo-museums collect relics pertaining to local history, folklore, music, religious rites, customs and behavior pattern etc. of a given community. Neo-Museology was developed as a corollary of Museology and it is hoped that museums following this concept of Neo-Museology will become useful cultural centers and attain great success in their objectives. Museum activities combined with die life of the people make a significant contribution to the dynamism by which the aspirations of the people would be fulfilled. When a museum has exhibited the traditional and modem agricultural equipment side by side, the onlookers get the opportunity of having a glimpse of the traditional and improved varieties of native plough, harrow for breaking clods on ploughed field leveler, different processes of tilling the soil in different ecological milieu, sowing machines, weeding and harvesting implements, like weeder, sickle, paddy threshing, husking lever, winnowing fan, granary, insecticide, pesticide, foes and Mends, like insects, locusts, earthworm, etc. of cultivation. They can select of their own the advantages of the improved methods of cultivation by comparing the merits and demerits of the traditional old processes and the modem developed methods of cultivation and can adopt the best one for their easy sustainable living. The community can adopt the improved agricultural tools and the experience it gathers on using such tools may usher in economic progress of a country.

Museums have now become people-centric. Thus from the days of Alexandria the role of museums has undergone changes many times up to the 21st century. Now, it is an educational institute to educate the common masses also for providing education and simultaneously pleasure and mental enjoyment. This New-Museology movement was started due to the failure of the conventional museums to build a bridge between museums and community, which became transparent before the museum activists as a result of socio-economic and political factors after the Second World War period. Virtual Museum is a recent concept of the present century, which has grown as an effect of the unthinkable progress of information technology. This is not a conventional museum where objects are collected, conserved, preserved, displayed, interpreted and researched upon, but it exists only online. It is an organized collection or storehouse of electronic artifacts and information resources - virtually anything, which can be digitalized. One can see these electronic photographs and information through internet and can have knowledge about the collections of museums all over the world. In this way, the world heritage appears before his eyes and thus virtual museum also renders services to society.

Indian Museums act as mirror to reflect the social and cultural life of the people. The benefits of using Ayurvedic medicines, methods of drug preparation, diagnosis, symptoms, cause of diseases, etc., may be given publicity through the museum programmes. Ayurvedic medicines are age-old traditional knowledge of the villagers. In the post-independence period museums take interest in this matter. The science and technology museums through their museo-bus programmes have done a lot to create a kind of science temper among the village people through various programmes, even on traditional knowledge.

Museums help in growing tourism and the foreigners generally express their keen desire to see museum objects. Museum and tourism are interlinked in spreading education to the visiting masses. Unless the museum exhibits are conserved properly, they will be destroyed before long. Accountability is the result of responsibility. Every museum has its visitors and every museum has a message of its own. The Rabindra Bharati Museum shows Bengal renaissance galaxies by objects of the Tagore family and inspires youths while the Gandhi Memorial Museums put emphasis on social developments. Museums attract visitors and arouse their curiosity, which leads to questioning and thus promotes learning. Through outreach programmes museums convey knowledge to the visitors. “Museums are made for people - people are not made for museums. The responsibility for service lies with the museum. Museum professionals have no greater responsibility than to generate the ethical and moral climate necessary to strengthen the foundations of the society in which we live”. Museums reflect the heritage, cultural and social environment and can have a useful role in the formation of national consciousness for unity.

Museums have not yet realized folly their potentialities of education. Their importance as an effective educational organization is rapidly growing. The museums collect antiquities and preserve the cultural heritages for the posterities. In pursuance of such activities museums can best be utilized in serving the community by way of arranging meaningful programmes in both urban and rural areas. As has been opined, “The museum should take every opportunity to develop its role as an educational resource used by all sections of the population or specialized groups that the museum is intended to serve. Where appropriate in relation to the museum’s programme and responsibilities, specialist staffs with training and skills in museum education are likely to be required for this purpose. The museum has an important duty to attract new and wider audiences within all levels of the community, locality or group that the museum aims to serve and should offer both the general community and specific individuals and groups within it opportunities to become actively involved in the museum and to support its aims and policies”. No doubt, the heterogeneous composition of Indian people has many demands and needs. No single museum can meet all the demands of these diverse types of people of the community. So, the particular needs of the people of the area where the museums are situated should be looked into by museum personnel by marshaling facts and offering interpretations consistently with the requirements at the right time in a right way. Museums’ direct and potential capacity to lead a country towards the path of development is now well-established. Industrial and technological museums maintain galleries on science topics, natural history museums display biological specimens and art and archaeological museums display art and archaeological relics. These are shown to the people attaching labels with them. Language of the labels should be very simple, so that this is understandable to all. Then the visitors will grasp the impact of the artifacts and the natural phenomenon.

**Modem Hi-tech Museums** deserve special mention for providing educational, social and cultural profiles of the country.

**In a nutshell, every collection of all types of museums has the following pedagogic value from the viewpoint of the services rendered by them to the society:**

* 1. Engage the public in cultural activities and people are made conscious about the educative value of the objects collected.
  2. Hands-on exhibits, particularly in science and technological museums provide an adequate opportunity to learn the know-how about them.
  3. Information is elucidated and translated to the visiting people.
  4. Youngsters are encouraged to take science as their career.
  5. Develop the power of mental faculty and prowess.
  6. Increase social awareness.
  7. Solution of community problems by scientific methods.
  8. Development of awareness about health hazards.
  9. Use of latest implements paves the way for more production.

**Summary:-**

Indian museums play a great role in dispensing the objective of social accountability, especially in the domain of education and creating consciousness among the people for preserving the cultural heritage. They become vibrant organs for solving the problems of the society.

This module gives an outline idea about the history of the collections of Indian museum in Kolkata. The fundamental points of Ethical issues related to the collection of objects are described in a nutshell. The collection policy varies from museum to museum depending on the types of its collection, human resources and financial resources.

In this project does not indulge any religious biasness or any negative approach to the people. There critically analysis the perceptions of personal opinion of the people and viewing the people on innovating issues.

**Conclusion:-**

Considering the importance of museum as a veritable source of foreign exchange earnings and its growing importance in reducing balance of payment deficit, it can act as a substitute to the agro-sector, which has for long remained the main stay of the country’s economy. Thus museum management as well as its development and marketing will play an important role towards providing an alternative source of income and stimulating regional development at the destination area and the country at large. With the effective utilization (management) and marketing of the Indian Museum as well as other museums, India will be placed among other Asian countries as one of the tourist destination in the globe that is richly endowed with extensive cultural resources capable of creating demand, building tourist traffic and satisfying the travel needs of tourism with the aim of creating wealth, reducing unemployment and poverty at the destination. In order to be well placed in the world tourism market and build substantial tourist traffic, there is the need to adopt the modern marketing concept which understands its responsibility in identifying, anticipating and satisfying customer’s profitability.