List of Corrections

The following are the list of Corrections / Amendments marked by Second Examiner and Supervisor which have been properly incorporated here point by point in this submitted copy of the thesis.

Second Examiner’s Report

1. A clear cut definition of the ‘underprivileged visitors’ and ‘museum as an inclusive institution.’

   Etymologically **underprivileged visitors** may be defined as socially, economically, culturally and politically disadvantaged visitors, who are economically weaker, have low educational level, are at times culturally not so prosperous and have fewer social and economical advantages compared to what is enjoyed by those who have resources of the society at their disposal. The Oxford Dictionary, 5th edition, 1992, p.1421, describes the term ‘**underprivileged**’ in the following manner, “**less privileged than others, not enjoying the normal standard of living or rights in a community.**” The Cambridge Dictionary of English, 4th edition, 2015, p.545, defines ‘**underprivileged**’ as “**not having the social and economic privileges enjoyed by the majority of the members of the society.**” The Encyclopaedia Britannica Vol 22 p.585 says that the term ‘under’ implies *inadequate or lacking in anything that someone else with better opportunities has*. Having all kinds of privileges generally imply that the person enjoying them is economically and thereby socially well placed. One may thus arrive at the logical conclusion from the definition of Encyclopaedia Britannica that the category termed as ‘**underprivileged**’ refers to the people belonging to the lowest strata of the societal structure. It includes the persons, who are not
economically and socially well placed or who belong to the lowest stratum of the societal structure or in other words the poor, downtrodden, oppressed people who are deprived from enjoying the privileges that the fortunate people enjoy. These people primarily belong to the ‘Below Poverty Line (BPL) category as has been categorized by the economic experts of the Government of India. Since this research work highlights the socio-economically underprivileged or in other words the BPL category, hence it is required to define and elaborate as to who are the BPL in the Indian context as well as the state of West Bengal. Below Poverty Line is an economic benchmark threshold used by the government of India to indicate economic disadvantage and to identify individuals and households in need of government assistance and aid. On the rural side a “Below the Poverty Line” (BPL) Census has been conducted by the Ministry of Rural Development every five years, beginning in 1992. The criterion for identifying rural poor, however, has varied from Census to Census.

The methodology for estimation of poverty followed by the Planning Commission has been based on the recommendations made by experts in the field from time to time. In December, 2005, Planning Commission constituted an Expert Group under the Chairmanship of Prof. Suresh D. Tendulkar to review the methodology for estimation of poverty. The Tendulkar Committee submitted its report in December 2009 and computed poverty lines and poverty ratios for 2004-05. However, Poverty is not restricted to rural areas alone. On 3rd February 2009 the Ministry of Housing and Urban Poverty Alleviation, government of India with support from the
United Nations Development Programme (UNDP) launched India’s first of its kind of report on the nature and dynamics of urban poverty in the country at an event in New Delhi titled- ‘India: Urban Poverty report.’ According to this report in 2001 an estimated 23.7% of the urban population was living in slums amidst squalor, crime, diseases and tension.

The Planning Commission has updated the poverty estimates for the year 2011-12 as per the methodology recommended by Tendulkar for 2011-12, for rural areas the national poverty line using the Tendulkar methodology is estimated at Rs. 816 per capita per month and Rs. 1,000 per capita per month in urban areas. Thus, this is section of the population usually considered under the underprivileged group of people in India for 2011-2012 as recommended by Tendulkar Commission.

During the last three decades or so there has been a radical shift in the perception of museum from a centre for appeasing the intellectual curiosity of in educated elite in its quest for academic ivory towerism as well as a place for the reflection of the view of the dominant class, to institutions facilitating social inclusion. The collections were no longer private. Rather they belonged to the public and therefore required to be meaningful for the common masses and become responsible for reflecting their social reality. The phrase ‘Museum for all’ is good for the point of reference to provide access to every individual, underprivileged or privileged, rural or urban, literate or illiterate to render museum services to all. In this sense museums of the present day are in the process of becoming inclusive institutions for the society. A task of the museum is to give all of us however ill educated or
highly educated rich or poor a clear sense of the past and a personal stake in the future by binding the present. As such a museum can assume a meaningful role by combining instruction with entertainment in such a way that cut across the barriers of illiteracy poverty etc and inspire the various sections of the society including the under privileged to take the service of the museums for the benefit of the society. More and more museums need to serve the society regardless of their social economic or religious status since including more visitors within its folds signifies more awareness about one’s own culture. This is because a conscious society always advocates that its people need to know about their history, geography and also their own behavioural patterns and diversities. The social responsibility of museums has flowered after the Second World War (1939-1945) and museums as well as people themselves have become more conscious of the dictum- ‘Museums for all.’ Museums being inclusive institutions have to strive to convert this dictum into a reality.

2. A statistics of the random survey of the underprivileged visitors to some prominent museums in West Bengal is shown percentagewise among the visiting masses as under:-

<table>
<thead>
<tr>
<th>Name of Museum</th>
<th>Total Number of Visitors</th>
<th>Total Number of Underprivileged Visitors</th>
<th>%age of Underprivileged Visitors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indian Museum, Kolkata</td>
<td>2,66,801</td>
<td>74,704</td>
<td>28%</td>
</tr>
<tr>
<td>Victoria Memorial Hall, Kolkata</td>
<td>2,22,043</td>
<td>51,069</td>
<td>23%</td>
</tr>
<tr>
<td>BITM, Kolkata</td>
<td>2,23,703</td>
<td>60,399</td>
<td>27%</td>
</tr>
<tr>
<td>Ashutosh</td>
<td>58,534</td>
<td>1,170</td>
<td>2%</td>
</tr>
<tr>
<td>Museum Name</td>
<td>Visitors 2011</td>
<td>Visitors 2010</td>
<td>Increase (%)</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------</td>
<td>---------------</td>
<td>---------------</td>
<td>--------------</td>
</tr>
<tr>
<td>Museum of Indian Art, University of Kolkata</td>
<td>64,898</td>
<td>18,171</td>
<td>28%</td>
</tr>
<tr>
<td>Gurusaday Museum, Kolkata</td>
<td>94,227</td>
<td>10,459</td>
<td>11.1%</td>
</tr>
<tr>
<td>State Archaeological Museum</td>
<td>40,250</td>
<td>11,270</td>
<td>28%</td>
</tr>
<tr>
<td>Gandhi Smarak Sangrahalaaya, Barrackpore</td>
<td>59,635</td>
<td>17,294</td>
<td>29%</td>
</tr>
<tr>
<td>Ananda Niketan Kirtishala, Bagnan</td>
<td>1,87,194</td>
<td>22,463</td>
<td>12%</td>
</tr>
<tr>
<td>Indian Museum, Kolkata- 18%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Victoria Memorial - 13%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Birla Industrial and Technological Museum, Kolkata-27%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Asutosh Museum of Indian Art, University of Calcutta- 2%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gurusaday Museum, Joka, Thakurpukur-28%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>State archaeological Museum, Behala, Kolkata-11.1%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ananda Niketan Kirtishala, Bagnan, Howrah-29%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gandhi Smarak Sangrahalaaya, Barrackpore-28%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bardhaman Science Centre-12%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Even today people below the poverty line who are the underprivileged and potent visitors of the museums in India as well as West Bengal are largely absent in museums. The percentage of underprivileged visitors visiting the various museums in West Bengal is variable. Its number increases during special occasions such as political meeting at the Maidan. This is particularly true for Indian Museum and Victoria Memorial Hall Museum. The underprivileged visitors also visit museums in quite large numbers during
summer holidays in schools and festivals, like, *Makara Sankranti* (The day in the month of *Pousha* of the Bengali calendar when the sun starts to move towards the Tropic of Cancer once again after remaining over the Tropic of Capricorn for three months), *Chaitra Sankranti* (Last day of the Bengali Calendar), *Nababarsha* (Bengali New Year Day), etc. However, the interest to visit the museum throughout the year solely for visiting the museum is yet to develop.

3. A general estimate of the underprivileged people in West Bengal which comprises of the Scheduled Castes (SC), Scheduled Tribes(ST) and Other Backward Classes(OBC) and General Caste in rural and urban areas as per the Census 2011 are as follows:-

**Rural**

SC and ST – **29.5%**, OBC - **18.3%**, and **27.5%** - Others (General Caste)

**Urban**

SC - **28.6%**, ST – **28.5%**, OBC – **10.4%**, and **13%** - Others (General Caste) from a total population of **9, 14, 37,736**. So these people who are lacking in the normal social and economic privileges and form the potential target groups of the museums of West Bengal. They need to be explored thoroughly by the museums to formulate a comprehensive policy for visitors.

4. Special facilities available for the underprivileged visitors in some museums of West Bengal have been mentioned below –

i. (a)The Indian Museum regularly arranges for guided tours for underprivileged visitors.

(b) It has also arranged for Drama Competition for the underprivileged children
ii. The Birla Industrial and Technological Museum as well as the other District Science Centres have arranged Science Drama Competition covering many topics such as drug abuse, pollution, health and hygiene and vaccination. The District Science Centres get a good amount of underprivileged children from the neighbouring areas.

iii. The Gurusaday Museum frequently arranges for workshops on folk songs such as marriage songs, pith work, Alpana for the underprivileged visitors.

iv. The Gandhi Smarak Sangrahalaya, Barrackpore regularly arranges for film shows on Freedom Struggle of India for underprivileged groups of people. The Sangrahalaya has also arranged several community development projects such as Free Health Check-up Camp, training programmes for underprivileged women of the area to form Self-Help Groups and financial empowerment. The different types of training include Food Preparation and Preservation (training imparted to manufacture and preserve articles such as jams, pickles, vinegar, squashes of different types), Tailoring, manufacture of Jute bags, Batik etc.

There is also a mobile programme infrastructure at the disposal of the Sangrahalaya for the schools of the remote rural and suburban areas. This includes a film show on the Freedom Movement of India, quiz on Mahatma Gandhi and the Indian Freedom Movement and a segment called Desher Kathha Dasher Kathha involving issues on environment and culture. The Gandhi Smarak Sangrahalaya, Barrackpore goes to remote rural schools on their invitation and presents the programme for the students and staff of the school who cannot always visit the museum in person.

v. The Bengal Natural History Museum, Darjeeling has arranged film shows to impart education about environment and biodiversity for the
local people among whom a sizeable portion belonged to the underprivileged section. This museum has also installed large-scale models of small insects harmful to health, to impart education on health for the common local people.

vi. Ananda Niketan Kirtishala, Bagnan regularly arranges programmes for the local folks most of whom belong to the underprivileged category. Guided tours, sit and Draw Competitions on the collections of the museum, *Shishu Mela* (children’s’ fair) etc. are arranged by the museum.

The authorities of the museum are undertaking several projects that pertain to community development. An exhibition of Water Sanitation Support Organization was organized to raise awareness among the people of the area about the significance of conservation of water and the role of proper sanitation in the life of the people.

Some of the other activities of the Ananda Niketan Kirtishala are as follows:

**The outdoor medical unit on allopathy and homeopathy.**

**Centre for the physically and mentally challenged children.**

**Rural sanitation programme** to make people aware about the role of a healthy life by following proper modes of sanitation.

**Water and soil testing laboratory** to help the rural people who were engaged in cultivation.

**Improved Chula** or use of traditional Indian ovens with proper precautionary measures for lesser health hazards.

**Chalaman Bahini** or the local group of volunteers for social causes.
Swarnajayanti Gram Swarojgar Yojana or the self help groups for self sufficiency.

Green House Technology

Gene Bank for better yield of flower by experiments with the genes and creating a floral bank for the preservation of floral plants with better genes. Anyone who wishes to undertake large scale production of flowers for the purpose of commercial output can consult the scientists here.

Centre for the production of herbal dye from flowers. This dye called abir (coloured powder) is used to smear on each other during Doljatra (the festival to mark the coming of spring).

Museums in west Bengal can design innovative programmes to attract the underprivileged visitors for the effective dissemination of knowledge to them in the following ways:

- a. Regular contact with the underprivileged and mostly unlettered people for arranging programmes suited for them.

- b. Contacting NGOs to the requirements of the underprivileged people and then arranging programmes entails better results.

- c. Arrangement of programmes which involves greater interaction with the people rather than scholarly lectures. This may be in the form of camps or workshops which encourage more visitor interaction.

- d. Quiz programmes based on the collection of the museum for which the winners may be rewarded.

- e. Puppets are an interesting mode of imparting education in a museum, for children and adults alike. Puppet shows accompanied by songs were one of the traditional modes of imparting education. The Kath-putalis (string puppets) of Rajasthan have for ages been used to entertain people by making the puppets enact the heroic deeds of the Rajput kings and warriors. In West Bengal too the puppet show known as putul nach depict stories from the
epics or serpent goddess Manasa Devi. The advantage with puppets in that they are known even to the rural masses. Therefore, they can be used to bring to enliven stories of ancient kings, our freedom fighters or great thinkers depicted in museums. Such show, if conceived intelligently can increase the interest of visitors about the museum collections.

f. Another form of interesting method of education can be shadowgraphy and origami. Shadowgraphy involves the use of the shadow of the hand in a dark room into different shapes. On the other hand, origami is the Japanese technique of making figures by folding pieces of paper. Shadowgraphy can be used to depict different types of animals and their habits in case of natural history museums. Shadowgraphy can also prove to be very helpful in depicting episodes in History and lives of great men and women. In the Kolkata Museum there is an entire programme on shadowgraphy narrating the history of the British Rule. The programme includes episodes on the Indigo Revolt, the Bengal Renaissance and end with the birth of Rabindranath Tagore. This is indeed a fascinating programme which proves to be delightful for even the unlettered visitors.

g. The Story - Hour programme is a special type of programme for the children of age group 4 to 9. Children in general are attracted to stories. They might come from different families as well as from not so well to do families but stories hold eternal appeal for children. If the case of underprivileged children is taken then they can be told a story related to the collections of the museum. For instance on visiting a gallery on Buddha the Children can be told the story of Buddha’s life. After the story finishes the children may be asked simple questions on the main topic of the story.

h. Workshops which involve coming into contact with craftsmen who manufacture folk art objects can prove to be a boon for many. A number of elements of the folk art of West Bengal are fast falling into disuse owing to the use of factory made goods of the industrial age. Folk art museums can
organize such workshops for the public where craftsmen can show the manufacture of their handicrafts. These may include scroll painters or *Pataus, Sara* makers, people making dolls and toys. Workshops may also be organized on masks, *Sara* and scroll patas may also be used by folk art museums. Visitors may be encouraged to take part in the making of patas or masks in presence of the actual manufacturers. The *Pataus* may be asked to display their patas accompanied by songs. Later they may be asked to discuss the making of patas to the visitors and also showing them how to make patas. The visitors may also be given an opportunity to participate in the making the patas thereby getting acquainted with the indigenous materials used traditionally.

i. Dioramas of different ethnic groups as well as different ecological zones of the world can be used to educate museum visitors about these ethnic groups and zones. The dioramas in the Ethnological Gallery help to give an idea about the life style, dress, habitat, food as well as agricultural implements. There may be workshops on how to make the tribal implements or there may also be programmes on live performances of tribal dance and music in the museum premises where the visitors too can be encouraged to participate.

j. *Son-et-Lumiere* is an educational programme based on light and sound to tell a story. The show gets its name from the French words ‘Sonne’ (sound) and ‘Lumiere’ (light). The shows generally narrate stories on the history of a place or certain specific significant episodes in the life of important personalities. The Victoria Memorial Hall Museum has this facility.

k. Sit and draw competitions based on the museum collections organized for the children belonging to the slums and orphanages provide them with pleasure along with development of their creative instincts.

l. *Talking Heads* is yet another technology that can be used by the museums to attract the audience. In this type of exhibit generally the bust of one or more prominent personality are placed in the gallery. Whenever a button is pressed by the visitor these busts themselves talk to the visitor about themselves.
Such an exhibit would no doubt be very beneficial in educating the unlettered underprivileged people. If possible vernacular versions of the talk can be made available for the underprivileged people who generally cannot follow English.

m. The leading museums can make available take-out sheet free of cost so that these infrequent visitors can consult this at home during their leisure hours and would be interested to revisit museums in future.

There may be extended or outreach programmes too for the underprivileged to attract them and make them aware of museums. These programmes can be started in the remote rural and suburban areas.

a) The school loan kit comes in handy in such cases. The museums as well as the schools require connecting with one another. Then the loan kit consisting of duplicate materials from the museum collection are put in a box and sent to the schools. Such materials may be multidisciplinary including History, Geography, Environment etc. pertaining to the school syllabus of children. They are exhibited in the schools for all the students to see. The feedback of students may be taken from the students and they may be asked to draw, paint or make clay models of some of the exhibits according to their choice.

b) Different kinds of ready to do worksheets based on the exhibits of the loan kits may be given to the children to solve. There might be the following types of worksheets that may be given to the children to solve. For instance worksheets involving matching the pictures of paw marks on one side and the pictures of the animals on the other side or having the diagrams or photographs of beaks of birds on one side and picture or photographs of birds on the other. There may also be pictures which are mismatched for instance a duck having the body of a porcupine, the whale having the head of an elephant or a
cow having claws and a striped body of the tiger. The audience may be asked to identify the total number of animals in the picture by means of their heads and bodies. Similarly, the audience may be asked questions on Buddha or Asoka in case the display has objects pertaining to them. If there are duplicates of the seals of Indus Valley Civilization then the audience may be asked to identify the types of seals or draw the different categories of seals.

c) More and more museums need to reach out to the underprivileged visitors by means of travelling or mobile exhibitions. These exhibitions can enrich remote-area museums or such organization which is going to take shape as a small museum, by donating fabricated exhibits of valuable and rare museum specimens. Since the loan kits can carry limited number of objects museums can arrange for museum on wheels or Museo bus or mobile vans to meet the requirement of the people of the rural areas, who are deprived of the privileges to visit the museums frequently.

d) Toy making workshops may be arranged by folk museums as outreach programmes for rural children as they are more at ease with the toys in the midst of nature. The children may be provided with clay or plastecene and after letting them handle various kinds of indigenous toys, be asked to prepare their own toys under the supervision of a toy – maker.

e) Among other programmes that can be devised for the rural folk are puppet shows, mimicry, mime which are not very expensive and require only a few appendages to be installed. Puppet shows may be organized at residential colonies, community centers, rural schools or parks and places which are strategically located.

f) Street theatre with accompaniment of puppets would be enthralling for the rural folk especially the children. Puppeteers would have to
be approached by the concerned museums and relevant themes are to be given to them. Themes dealing with problems related to everyday life, need for health, hygiene, sanitation, education, global warming and conservation vaccination against diseases are generally stressed upon so that they appeal to the public from the rural or suburban areas. Children can be taught to make puppets using common items such as sticks, socks etc.

g) A museum may carry on adult education programmes with science and natural history collections, accessible to the rural population. They might include instruction in many practical subjects useful in daily living. Their possibilities are broad and they may be carried out by large museums as part of their outreach programmes. This is because these days even the governments are stressing education to be for lifetime. Such education can only be in the form of non-formal ways which can be very well taken care of by museums.

h) Museums may take fabrications of their objects to local fairs. Scientific objects like the magnifying glasses, powerful magnets, binoculars, microscope, telescope etc. may be exhibited at Science fairs organized by the museums themselves in towns, rural areas as well as the city where all kinds of people will gather to watch the exhibits. There are underprivileged folks even in the cities that will readily enjoy such exhibitions. Museum personnel need to be present at the venue to answer the questions of the public who might have vague conceptions.

i) Arrangement of outreach programmes on Naturopathy, agricultural farming and fisheries in rural areas.
Supervisor’s Report, typing mistakes

<table>
<thead>
<tr>
<th>Page No</th>
<th>Errata</th>
<th>Correction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acknowledgement Line 8</td>
<td>Musicology</td>
<td>‘Museology’</td>
</tr>
<tr>
<td>Page 79, Line 22</td>
<td>Jut</td>
<td>‘Jute’</td>
</tr>
<tr>
<td>Page 125, Chapter -7</td>
<td>Title-Heading of Chapter Omitted</td>
<td>Would be ‘Conclusion’</td>
</tr>
</tbody>
</table>