

 <p>Estd. 1962 "A++" Accredited by NAAC (2021) With CGPA 3.52</p>	<p align="center">SHIVAJI UNIVERSITY, KOLHAPUR 416 004, MAHARASHTRA PHONE : EPABX - 2609000, BOS Section - 0231-2609094, 2609487 Web : www.unishivaji.ac.in Email: bos@unishivaji.ac.in शिवाजी विद्यापीठ, कोल्हापूर, ४१६ ००४, महाराष्ट्र दूरध्वनी - इपीबीएक्स - २०६०९०००, अभ्यासमंडळे विभाग : ०२३१- २६०९०९४, २६०९४८७ वेबसाईट : www.unishivaji.ac.in ईमेल : bos@unishivaji.ac.in</p>		
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Ref. No./SU/BOS/Humanities/ 486

Date: 05/08/2025

To,

The Head,
All Concerned Department,
Shivaji University, Kolhapur

Subject : Regarding syllabi of P. G. Diploma & Certificate Course programme
under the Faculty of Humanities.

Sir/Madam,

With reference to the subject mentioned above I am directed to inform you that the University authorities have accepted and granted approval to the revised syllabi, equivalence and nature of question paper of P. G. Diploma & Certificate Course under the Faculty of Humanities.


Diploma Course in Portuguese	Certificate Course in Portuguese	Post Graduate Diploma in Museology	P.G. Diploma in International Relations and Security Studies
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This syllabi shall be implemented from the academic year 2024-25 onwards. A soft copy containing the syllabus is attached herewith and it is also available on university website www.unishivaji.ac.in (Online Syllabus).

You are therefore, requested to bring this to the notice of all students and teachers concerned.

Thanking you,

Yours faithfully


(Dr. S. M. Kubal)
Dy. Registrar

Encl: As above

Copy to,

For Information and necessary action.

Dean, Faculty of Humanities.	Eligibility Section.
Director, Board of Examinations & Evaluation	P. G. Seminar Section.
Appointment Section A & B	P. G. Admission Section.
Internal Quality Assurance Cell	Affiliation Section (T. 1 & T 2)
O. E. Exam. 2 Section.	Computer Center/I. T. Cell.
All Concerned Department	

SHIVAJI UNIVERSITY, KOLHAPUR



Established: 1962

‘A⁺⁺’ Accredited by NAAC (2021) With CGPA 3.52

New Syllabus For Post Graduate Diploma in Museology

UNDER

Faculty of Humanities

Post Graduate Diploma (Sem - I and II)

STRUCTURE AND SYLLABUS IN ACCORDANCE WITH

NATIONAL EDUCATION POLICY - 2020

HAVING CHOICE BASED CREDIT SYSTEM

WITH MULTIPLE ENTRY AND MULTIPLE EXIT OPTIONS
(TO BE IMPLEMENTED FROM ACADEMIC YEAR 2024-25 ONWARDS)

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1. PREAMBLE:

The Post Graduate Diploma in Museology is meticulously designed to cultivate skilled professionals for the dynamic field of cultural heritage management. This syllabus offers a comprehensive curriculum that harmonizes foundational museological theory with essential practical competencies in collection, conservation, and exhibition. In alignment with the National Education Policy 2020, the programme emphasizes an interdisciplinary approach, hands-on training, and ethical practice. It aims to equip students with the expertise required to navigate the evolving landscape of museums, preparing them for impactful careers in the preservation and interpretation of heritage.

2. PROGRAMME LEARNING OUTCOMES (PO)

On successful completion of the Post Graduate Diploma in Museology programme, the student will be able to:

1. Analyze the historical evolution and theoretical foundations of museums within both Indian and global contexts.
2. Apply professional standards and practical skills in core museum functions, including collection management, documentation, conservation, and exhibition design.
3. Integrate ethical principles and legal frameworks into museum practice, adhering to national and international codes of conduct for cultural heritage.
4. Critically evaluate contemporary challenges and opportunities in museology, such as digitization, decolonization, and community engagement.
5. Employ interdisciplinary perspectives to effectively research, interpret, and communicate the significance of cultural objects and collections to diverse audiences.

3. DURATION:

The Post Graduate Diploma in Museology programme shall be A FULL TIME COURSE OF ONE YEAR - TWO SEMESTERS DURATION with 22 Credits per Semester. (Total Credits = 44)

4. ELIGIBILITY FOR ADMISSION:

ANY GRADUATE FROM RECOGNIZED UNIVERSITY/HEI is eligible for admission for this course. The criteria for admission is as per the rules and regulations set from time to time by concerned departments, HEIs, university, government and other relevant statutory authorities.

Note :

1. After successful completion of the Post Graduate Diploma in Museology programme students will be awarded P. G. Diploma.
2. After successful completion of the Post Graduate Diploma in Museology programme students will be eligible for the Second Year programme of MA Political Science .)

5. MEDIUM OF INSTRUCTION:

The medium of instruction shall be ENGLISH/MARATHI. However, the students will have AN OPTION TO WRITE ANSWER-SCRIPTS IN ENGLISH AND MARATHI. (EXCEPT LANGUAGES)

6. EXAMINATION PATTERN:

The pattern of examination will be Semester End Examination with Internal Assessment/Evaluation.

7. SCHEME OF TEACHING AND EXAMINATION:

Post Graduate Diploma in Museology Programme Structure for Semester I and II

Semester-I											
Teaching Scheme						Examination Scheme					
Sr. No.	Theory (TH)				Practical (PR)	Semester-end Examination (SEE)			Internal Assessment (IA)		
	Course Type	No. of Lectures per Week	Hours	Credits		Paper Hours	Max	Min	Internal	Max	Min
1	MM 1	4	4	4		3	80	32	---	20	08
2	MM 2	4	4	4		3	80	32	---	20	08
3	MM 3	4	4	4		3	80	32	---	20	08
4	MM 4	4	4	4		2	40	16	---	10	04
5	ME...	4	4	4		3	80	32	---	20	08
6	RM	4	4	4		3	80	32	---	20	08
Total		22	22	22			440			---	110
										SEE+IA: 440+110= 550	

Semester-II												
Sr. No.	Theory (TH)				Practical (PR)		Semester-end Examination (SEE)			Internal Assessment (IA)		
	Course Type	No. of Lectures	Hours	Credits	Hrs	Credits	Paper Hours	Max	Min	Internal	Max	Min
1	MM 5	4	4	4	---	---	3	80	32	--	20	08
2	MM 6	4	4	4			3	80	32	--	20	08
3	MM 7	4	4	4			3	80	32	--	20	08
4	MM 8	2	2	2			2	40	16	--	10	04
5	ME...	4	4	4			3	80	32	--	20	08
6	OJT/FP	--	--	--	4	4	Certified Submission of Dissertation/OJT Report/Project Report	80	32	Viva-Voce/ Presen Tation	20	08
Total		18	18	18	4	4		440			110	
											SEE+IA: 440+110=550	
Semester I and II		40	40	40	4	4		880	--	SEE+IA: 880+220=1100		
Total credits required for completing PG Diploma in Museology : 44 credits												

MM: Major Mandatory - There will be FOUR mandatory courses for each semester.

ME: Major Elective (Student should opt for ANY ONE course from the group of elective courses/basket).

PMO: Preservation of Museum objects - It is a mandatory course.

OJT/FP: On Job Training - Internship/Apprenticeship or Field Project: It is a mandatory course. It should be completed during the period from the end of first semester to the end of second semester.

NOTE: Separate passing is mandatory for both, Semester End Examination and Internal Evaluation/Assessment.

8. STRUCTURE OF PROGRAMME:

Credit Distribution Structure for Post Graduate Diploma in Museology

Year	Level	Sem	Major with Course Code (Credits)		PMO	OJT/FP	Total Credits	Degree
I	6.0	Sem-I	Mandatory	Electives				PG Diploma (After 3 year Degree)
			I. Introduction to Museology (4) II. Collection and Documentation(4) III. Museum Exhibition: Theory and Practice IV. Museum Ethics (2)	Care of Museum objects (4)	Preservation of Museum objects (4)	--	22	
		Sem-II	I. The Evolution of Museums in India (4) II. A Global History of the Museum (4) III. Museum and Education (4) IV. Case study of a Museum (2)	Heritage and Protection laws (4)	--	OJT- On Job Training (Internship, Apprenticeship) (4) / FP- (Field Project) (4)	22	
Cumulative Credits for PG Diploma			28	8	4	4	44	

9. COURSE CODE TABLE:

Post Graduate Diploma Museology (Sem- I and II)

Semester No.	Course Code	Title of New Course
I		Introduction to Museology
I		Collection and Documentation
I		Museum Exhibition: Theory and Practice
I		Museum Ethics
I		Care of Museum objects
I		Preservation of Museum objects
II		Museum and Education
II		Heritage and Protection laws
II		A Global History of the Museum
II		Case study of a Museum
II		The Evolution of Museums in India
II		On Job Training - Internship/Apprenticeship
II		Field Project

10. EQUIVALENCE OF THE PAPERS:

Equivalence: Post Graduate Diploma in Museology

Paper Code	Title of Paper	Credit	Course Code	Title of New Course	Credit
73135	Introduction to Museology and Museum Management	04		Introduction to Museology	04
73136	Collection, Documentation and Public Education	04		Collection and Documentation	04
73137	Care and Preservation of Museum	04		Care of Museum objects	04
73138	Case Study and Dissertation	04		Case study of a Museum	04

11. Determination of CGPA, Grading and declaration of results:

Shivaji University has adopted 10 point Grading System as follows:

- **In each semester, marks obtained in each course (Paper) are converted to grade points:**
- If the total marks of course are 100 and passing criteria is 40%, then use the following Table 1 for the conversion.
 - If total marks of any of the course are different than 100 (e.g. 50) and passing criterion is 40%, then marks obtained are converted to marks out of 100 as below:

$$\text{Marks out of 100} = \frac{\text{Marks obtained by student in that course}}{\text{Total marks of that course}} \times 100$$

and then grade points are computed using Marks out of 100 as per Table 1.

Table 1: Conversion of Marks out of 100 to grade point

Sr. No.	Marks Range out of 100	Grade Point	Letter Grade
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1	80-100	10	O: Outstanding
2	70-79	9	A+ : Excellent
3	60-69	8	A : Very Good
4	55-59	7	B+ : Good
5	50-54	6	B : Above Average
6	45-49	5	C : Average
7	40-44	4	P : Pass
8	0-39	0	F: Fail
9	Absent	0	Ab: Absent

Table 2 : Conversion of Marks out of 50 to grade point (Passing: 20)

Sr. No.	Marks Range out of 50	Grade Point	Letter Grade
1	40-50	10	O: Outstanding
2	35-39	9	A+ : Excellent
3	30-34	8	A : Very Good
4	28-29	7	B+ : Good
5	25-27	6	B : Above Average
6	23-24	5	C : Average
7	20-22	4	P : Pass
8	0-19	0	F: Fail
9	Absent	0	Ab: Absent

➤ **Computation of Semester Grade Point Average (SGPA) :**

Based on the grade points earned in each course in each semester, *Semester Grade Point Average (SGPA)* is computed as follows:

The SGPA is the ratio of sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student in that semester and the sum of the number of credits of all the courses undergone by a student in that semester. The SGPA of the i^{th} semester is denoted by S_i . The formula is given by

$$SGPA \text{ of semester-} I = S_I = \frac{\sum_{j=1}^k C_j \times G_j}{\sum_{j=1}^k C_j}$$

where c_j is the number of credit of j^{th} course, G_j is the grade points earned in the j^{th} course and k be the number of courses in I^{th} semester.

➤ **Computation of Semester Grade Point Average (SGPA):**

Based on the SGPA of each semester, Cumulative Grade Point Average (CGPA) is computed as follows:

The CGPA is also calculated in the same manner taking into account all the courses undergone by a student over all the semesters of a programmed,

$$CGPA = \frac{\sum_{i=1}^m C_i \times S_i}{\sum_{i=1}^m C_i}$$

Where C_i is the total number of credits in i^{th} semester, S_i is the SGPA of i^{th} semester and m is the number of semesters in the programme.

➤ **Based on CGPA, final letter grade is assigned as below :**

Table 3: Final Cumulative Grade Point Average (CGPA) and Final Grade for course

Sr. No.	CGPA Range	Grade	Grade Descriptions
1	9.50-10.00	O	Outstanding
2	8.86-9.49	A+	Excellent
3	7.86-8.85	A	Very Good
4	6.86-7.85	B+	Good
5	5.86-6.85	B	Above Average
6	4.86-5.85	C	Average
7	4.00-4.85	P	Pass
8	0.00-3.99	F	Fail
9	Nil	AB	Absent

Remarks :

1. B+ is equivalent to 55% marks and B is equivalent to 50 % marks. The final later grade is based on the grade points in each course of entire programme and not on marks obtained for each course of the entire programme.
2. The SGPA and CGPA shall be rounded off to two decimal points.

12. NATURE OF QUESTION PAPER AND SCHEME OF MARKING :

A) FOR FOUR CREDITS: Total Marks: 80

Each question will carry 20 marks

Question No. 1: A. Answer in one sentence. (5 Questions for 10 Marks)

B. Explain the Concepts (5 Concepts for 10 Marks)

Question No. 2: Short Notes (Any four out of six) (Answer Limit: 150-200 Words)

(20 Marks)

Question No. 3: Long Answer Question (Any one out of two) (Answer Limit: 600 – 800 Words)

(20 Marks)

Question No. 4: Long Answer Question (Any one out of two) (Answer Limit: 600 – 800 Words)

(20 Marks)

B) FOR TWO CREDITS: Total Marks: 40

Question No. 1: A. Answer in one sentence. (3 Questions for 06 Marks)

B. Explain the Concepts. (2 Concepts for 04 Marks)

Question No. 2: Short Notes (Any Two out of Four) (Answer Limit: 150-200 Words)

(10 Marks)

Question No. 3: Long Answer Questions (Any one out of two) (Answer Limit: 600-800 Words)

(20 Marks)

13. SYLLABUS

A) THEORY PAPERS:

Post Graduate Diploma in Museology

SEMESTER – I

Type: Major Mandatory

Course Name: Introduction to Museology

Course Number: MM 1

Course Code: PGDU0325MML529G1

Course Credits: 4

Marks: (For 4 Credits: Semester end Examination: 80 Internal Assessment: 20 Total Marks: 100)

Course Learning Outcomes:

This foundational course provides a comprehensive overview of the world of museums. Students will trace the historical evolution of museums, from their origins as private collections to their modern role as public institutions. The curriculum examines the core functions of collection, conservation, and exhibition, while also addressing the contemporary ethical and digital challenges shaping the 21st-century museum.

Upon successful completion of this course, students will be able to:

1. Trace the historical evolution of museums from private collections to public institutions.
2. Define and explain the core functions of a museum, including collection, conservation, research, exhibition, and education.
3. Analyze the principles of exhibition development and visitor interpretation.
4. Critically evaluate contemporary issues and ethical dilemmas facing museums in the 21st century.
5. Differentiate between various types of museums and their specific mandates.

Module I - Foundations and History of Museums

(Hours - 15, Credit -1)

- . The Idea of a Museum
- a. History of Museums
- b. Typology of Museums

Module II - Core Functions: Collections Management and Care (Hours - 15, Credit -1)

- . Acquisition and Documentation
- a. Principles of Preventive Conservation
- b. Collections Care and Ethics

Module III - The Museum as a Medium of Communication

(Hours - 15, Credit -1)

- . Exhibition Theory and Development
- a. Visitor Studies and Experience

- b. Museum Education and Outreach

Module IV - The Contemporary Museum

(Hours - 15, Credit -1)

- . Critical Museology and Ethics
- a. The Digital Museum
- b. Museum Management and Sustainability

Selected Readings:

1. **Singh, Kavita (ed.).** *No Touching, No Spitting, No Praying: The Museum in South Asia*. Routledge India, 2017.
2. **Hooper-Greenhill, Eilean.** *Museums and the Shaping of Knowledge*. Routledge, 1992I.
3. **Macdonald, Sharon (ed.).** *A Companion to Museum Studies*. Blackwell Publishing, 2006.
4. **Guha-Thakurta, Tapati.** *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India*. Columbia University Press, 2004.
5. **Bennett, Tony.** *The Birth of the Museum: History, Theory, Politics*. Routledge, 1995.
6. **Impey, Oliver, and Arthur MacGregor (eds.).** *The Origins of Museums: The Cabinet of Curiosities in Sixteenth- and Seventeenth-Century Europe*. Oxford University Press, 1985
7. **Pearce, Susan M.** *Museums, Objects and Collections: A Cultural Study*. Leicester University Press, 1992.
8. **Mitter, Partha.** *Much Maligned Monsters: A History of European Reactions to Indian Art*. University of Chicago Press, 1977.
9. **Morley, Grace.** "Museums in India." In *A Companion to Museum Studies*, edited by Sharon Macdonald, Blackwell Publishing, 2006.
10. **Singh, Kavita (ed.).** *New Roles, New Responsibilities: Museums and the Public in the 21st Century*. The Nehru Memorial Museum and Library & The Association of Art Historians, 2011.
11. **Chakrabarty, Dipesh.** "The Colonial Context of the Art of Collecting: An Address to the Calcutta Historical Society." *Bengal Past and Present*, Vol. 115, 1996.
12. **Buck, Rebecca A., and Jean Allman Gilmore (eds.).** *The New Museum Registration Methods (MRM5)*. The AAM Press, 2010.
13. **ICOM.** *ICOM Code of Ethics for Museums*. 2017.
14. **Stolow, Nathan.** *Conservation and Exhibitions: Packing, Transport, Storage, and Environmental Considerations*. Butterworth-Heinemann, 1987.
15. **Agrawal, O.P., and Shashi Dhawan (eds.).** *Preventive Conservation of Art Objects*. INTACH, 2009.
16. **Nair, S.M.** *Bio-Deterioration of Museum Materials*. Agam Kala Prakashan, 1994.
17. **The Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai.** *Annual Reports and Conservation Reports*.
18. **Mathur, Saloni.** "A Retake of the Primitivist Thesis: The Case of 'The Arts of the Adivasis' at the Museum of Mankind." *Visual Anthropology Review*, Vol. 14, No. 2, 1998-99.

19. **Hein, George E.** *Learning in the Museum*. Routledge, 1998.
20. **Hooper-Greenhill, Eilean (ed.).** *The Educational Role of the Museum*. Routledge, 1999.
21. **Serrell, Beverly.** *Exhibit Labels: An Interpretive Approach*. AltaMira Press, 1996.
22. **Falk, John H., and Lynn D. Dierking.** *The Museum Experience*. Whalesback Books, 1992.
23. **Jain, Jyotindra.** *Other Masters: Five Contemporary Folk and Tribal Artists of India*. Crafts Museum & Mapin Publishing, 1998.
24. **Kapse, Anupama.** "Curating the 'Living': The Case of the Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal." In *The Museum in South Asia*, edited by Kavita Singh, Routledge, 2017.
25. **Sahapedia.org.** "Museums of India" section.
26. **Raza, S. H., and Ashok Vajpeyi.** *Raza's Bindu: A Tribute*. Roopankar Museum of Fine Arts, Bharat Bhavan, 2001.
27. **Weil, Stephen E.** *Making Museums Matter*. Smithsonian Books, 2002.
28. **Simon, Nina.** *The Participatory Museum*. Museum 2.0, 2010. (Available online for free).
29. **Marstine, Janet (ed.).** *The Routledge Companion to Museum Ethics*. Routledge, 2011.
30. **Parry, Ross (ed.).** *Museums in a Digital Age*. Routledge, 2010.
31. **Singh, Kavita, and Saloni Mathur (eds.).** *Museums, Modernity and the Post-colonial Predicament*. Routledge India, 2015.
32. **Jain, L.C., and Karen Coelho.** *In the Wake of Narmada: A Case Study of the Indira Gandhi Rashtriya Manav Sangrahalaya*. INTACH, 1998.
33. **Datta, Sona (ed.).** *India: The Art of the Temple*. The British Museum Press, 2014.
34. **Goswamy, B.N.** *The Spirit of Indian Painting: Close Encounters with 101 Great Works, 1100-1900*. Penguin Books India, 2014.

Type: Major Mandatory

Course Name: Collection and Documentation

Course Number: MM 2

Course Code: PGDU0325MML529G1

Course Credits: 4

Marks: (For 4 Credits: Semester end Examination: 80 Internal Assessment: 20 Total Marks: 100)

Course Learning Outcomes:

This course provides a comprehensive guide to the professional standards of managing and documenting museum and heritage collections. It covers the entire lifecycle of an artifact within an institution, from the initial policy-making and acquisition to meticulous record-keeping. Students will learn the systematic procedures for cataloguing, tracking, and maintaining object records. The course also addresses the critical functions of collection audits and insurance, ensuring the long-term accountability and preservation of cultural assets.

Upon successful completion of this course, students will be able to:

1) Develop and articulate a comprehensive collection management policy, including the ethical and procedural frameworks for acquisition and deaccession.

2) Implement systematic procedures for the complete documentation of collection items, including registration, accessioning, cataloguing, and tracking object movement and conservation history.

3) Manage the physical and digital records of a collection to ensure its physical security, intellectual accessibility, and long-term preservation.

4) Evaluate the accountability and risk management of a collection by planning and executing a collection audit and justifying the need for insurance.

Module I - Museum's collection Policy

(Hours - 15, Credit -1)

1. Drafting the Policy/defining Statement of Purpose
2. Methods of Acquisition
3. Procedure of Acquisition and Deaccession

Module II - Collection Record Keeping –I

(Hours - 15, Credit -1)

1. Registration and Accession
2. Inventory
3. Catalogue

Module III - Collection Record Keeping –II

(Hours - 15, Credit -1)

1. Reproduction and Photography of collection
2. Movement Register of Objects
3. Keeping the conservation record of objects

Module IV -Collection Audits

(Hours - 15, Credit -1)

1. Importance of collection Audit
2. Insurance of Objects
3. procedure of carrying out a collection audit

Suggested Readings:

- 1 Morley, Grace. *Museums Today*. Maharaja Sayajirao University of Baroda, 1981.
- 2 Agrawal, O.P. *Care and Preservation of Museum Objects*. National Book Trust, India, 2007.
- 3 Bedekar, V.H. *So You Want Good Museum: A Guide to the Management of Museums*. Department of Museums, Gujarat State, 1978.
- 4 Sarkar, H. *Museums and Protection of Monuments and Antiquities in India*. Sundeep Prakashan, 1981.
- 5 Choudhury, R.D. *Museology and Museum Problems in India*. Agam Kala Prakashan, 1988.

- 6 Buck, Rebecca A., and Jean Allman Gilmore, eds. *MRM5: Museum Registration Methods, 5th Edition*. The AAM Press, 2010.
- 7 International Council of Museums. *ICOM Code of Ethics for Museums*. ICOM, 2017.
- 8 Collections Trust. *Spectrum 5.0: The UK Museum Collections Management Standard*. Collections Trust, 2017.

Type: Major Mandatory

Course Name: Museum Exhibition: Theory and Practice

Course Number: MM 3

Course Code: PGDU0325MML529G1

Course Credits: 4

Marks: (For 4 Credits: Semester end Examination: 80 Internal Assessment: 20 Total Marks: 100)

This course provides a comprehensive guide to the art and science of exhibition creation. You will journey through the entire development process, from initial concept and planning to final assessment. Key modules focus on understanding and engaging diverse audiences to create meaningful learning experiences. The curriculum delves into core design principles, including the use of color, texture, and environmental controls to craft immersive spaces. Finally, you will master the administrative skills of production, resource management, and storyline development, including the integration of modern technology into the exhibition environment.

Upon successful completion of this course, students will be able to:

1. **Develop** a comprehensive exhibition proposal by integrating theories of interpretation, planning methodologies, and assessment strategies to create a cohesive concept.
2. **Analyze** the needs, motivations, and learning styles of diverse museum audiences to inform the development of targeted, inclusive, and engaging exhibition experiences.
3. **Apply** fundamental principles of design—including the use of color, texture, layout, and environmental controls—to create physically and intellectually accessible exhibition spaces.
4. **Formulate** a practical administrative plan for an exhibition, encompassing production schedules, resource management, storyline and text development, and the effective integration of digital technologies.
5. **Critically evaluate** existing museum exhibitions by synthesizing concepts from all modules to assess their overall effectiveness in terms of conceptual clarity, audience engagement, design, and execution.

Module: I Exhibition Development Process (Hours - 15, Credit -1)

- a) Type of Exhibition and the role interpretation
- b) Approaches to planning- Concept, Development
- c) Functional phase and Assessment

Module: II Audiences and learning (Hours - 15, Credit -1)

- a) People and Museum
- b) Targeting audiences
- c) Learning and Museum Exhibition

Module: III Designing Exhibition (Hours - 15, Credit -1)

- a) Methodologies and design strategies
- b) Colour, Texture, Lines, Shapes
- c) Controlling the Exhibition environment

Module: IV Exhibition Administration (Hours - 15, Credit -1)

- a) Production and Resource Management
- b) Storyline and text Development
- c) Computers in the Exhibition environment

Suggested Readings:

1. David Dean, Museum Exhibition Theory and Practice, Routledge, London, 1999
2. Belcher Michael, Exhibition in Museums, Leicester University Press, 1991
3. Atles James, Beyond Demographics, The Atlantic Monthly, 1965
4. Alt, M.B. and K.M. Shaw, Characteristics of Ideal Museum Exhibition, British Journal of Psychology, 1984
5. Neal, Armenia Exhibition for small museum, Nashville, TN: American Association for State and Local History, 1976
6. Stolow, Nathan, Conservation and Exhibitions, London: Butterworth & Co. 1977

Type: Major Mandatory

Course Name: Museum Ethics

Course Number: MM 4

Course Code: PGDU0325MML529G1

Course Credits: 2

Marks: (For 2 Credits: Semester end Examination: 40 Internal Assessment: 10 Total Marks: 50)

This specialized course examines the ethical principles fundamental to professional museum practice. It scrutinizes institutional codes of conduct and the specific responsibilities of museum staff, particularly the curator, in policy and collection stewardship. Students will undertake a detailed analysis of the ICOM Code of Ethics, focusing on governance and the duties owed to collections, the public, and colleagues.

Upon successful completion of this course, students will be able to:

1. Articulate the core principles of professionalism and draft a code of conduct for museum staff based on established best practices.

2. Analyze the ethical responsibilities of a curator in relation to collection management policies, including acquisition and deaccession.
3. Evaluate the basic principles for museum governance as outlined in the ICOM Code of Ethics, applying them to institutional scenarios.
4. Apply the principles of the ICOM Code of Professional Ethics to resolve ethical dilemmas concerning collections, public access, and professional relationships.

Module I: Professionalism and Museum

(Hours - 15, Credit -1)

1. Description of Positions
2. Code of conduct for museum staff
3. Curator, Collection and museum Management policy

Module II: ICOM Code of Professional Ethics

(Hours - 15, Credit -1)

1. Preamble and Definition
2. Institutional ethic : basic principles for museum governance
3. Professional Conduct: responsibility towards collection, Public, colleagues

Suggested Readings

- 1 International Council of Museums. *ICOM Code of Ethics for Museums*. ICOM, 2017.
- 2 Morley, Grace. *Museums Today*. Maharaja Sayajirao University of Baroda, 1981.
- 3 Bedekar, V.H. *So You Want Good Museum: A Guide to the Management of Museums*. Department of Museums, Gujarat State, 1978.
- 4 Sarkar, H. *Museums and Protection of Monuments and Antiquities in India*. Sundeep Prakashan, 1981.
- 5 Choudhury, R.D. *Museology and Museum Problems in India*. Agam Kala Prakashan, 1988.
- 6 Biswas, S.S. *Protecting the Cultural Heritage (National Legislations and International Conventions)*. Aryan Books International, 1999.
- 7 Edson, Gary, ed. *Museum Ethics*. 2nd ed., Routledge, 2005.
- 8 Mathur, Saloni. *India by Design: Colonial History and Cultural Display*. University of California Press, 2007.

Type: Major Elective

Course Name: Care of Museum objects

Course Number: ME 1

Course Code: PGDU0325MML529G1

Course Credits: 4

Marks: (For 4 Credits: Semester end Examination: 80 Internal Assessment: 20 Total Marks: 100)

This course provides essential knowledge on the principles and practices of preserving cultural heritage within a museum setting. Students will learn about controlling the museum environment, the specific roles and responsibilities of a conservator, and implementing

preventative conservation strategies. The curriculum covers critical hands-on processes, including Integrated Pest Management, emergency planning, and the systematic examination and documentation of artifacts.

Upon successful completion of this course, students will be able to:

1. Access and manage the museum environment, including climatic and biological factors, to ensure the long-term safety of collections in storage and on display.
2. Define the professional and ethical responsibilities of a conservator and apply appropriate preservation techniques for different types of artifacts.
3. Develop and implement preventative conservation plans, including strategies for Integrated Pest Management (IPM) and emergency preparedness and response.
4. Execute systematic procedures for the examination, documentation, marking, and tracking of artifacts to monitor their condition and ensure accountability.

Module I - General Museum Care Practices (Hours - 15, Credit -1)

1. Museum-an overview
2. Care of Museum Building
3. Museum environment: External and Internal

Module II -Conservation Department/Section (Hours - 15, Credit -1)

1. Qualifications of conservator
2. Role and responsibilities of Conservator
3. Preservation in Storage and at Exhibition

Module III - Preservative conservation (Hours - 15, Credit -1)

1. Overview of preservative conservation concept
2. Integrated Pest Management and housekeeping
3. Emergency preparedness and response

Module IV- Collection Care Process (Hours - 15, Credit -1)

1. Tracking artifacts: Marking and labeling system
2. Examination and Documentation
3. Laboratory Examination of artifacts

Suggested Readings

- 1 Agrawal, O.P. *Care and Preservation of Museum Objects*. National Book Trust, India, 2007.
- 2 Nair, S.M. *Bio-Deterioration of Museum Materials*. Agam Kala Prakashan, 1995.
- 3 Agrawal, O.P., and Shashi Dhawan, eds. *Control of Biodeterioration in Museums*. National Research Laboratory for Conservation of Cultural Property, 1989.
- 4 Sarkar, H. *Museums and Protection of Monuments and Antiquities in India*. Sundeeep Prakashan, 1981.
- 5 Mathur, Saloni. *India by Design: Colonial History and Cultural Display*. University of California Press, 2007.

- 6 Thomson, Garry. *The Museum Environment*. 2nd ed., Butterworth-Heinemann, 1986.
- 7 Caple, Chris. *Preventive Conservation in Museums*. Routledge, 2012.
- 8 Appelbaum, Barbara. *Conservation Treatment Methodology*. Elsevier, 2007.

Type: Major Mandatory

Course Name: Preservation of Museum objects

Course Number: PMO

Course Code: PGDU0325MML529G1

Course Credits: 4

Marks: (For 4 Credits: Semester end Examination: 80 Internal Assessment: 20 Total Marks: 100)

This course provides an in-depth study of the material science and conservation practices required for preserving museum collections. Students will investigate the specific deterioration processes and treatment methodologies for a wide range of organic materials, including paper, textiles, and leather. The curriculum also provides detailed conservation strategies for inorganic artifacts such as metals, ceramics, glass, and modern synthetic materials.

Upon successful completion of this course, students will be able to:

1. Apply appropriate conservation treatments for organic artifacts of plant origin, such as paper, textiles, and wood, based on an understanding of their unique properties.
2. Identify the characteristics of protein-based materials like leather, silk, and bone, and implement suitable conservation strategies to mitigate their specific forms of decay.
3. Analyze the corrosion processes affecting various metals and alloys, and develop preventive and interceptive conservation plans for their handling, storage, and treatment.
4. Evaluate the conservation needs of inorganic non-metal artifacts, including ceramics, glass, and minerals, as well as modern synthetic materials, and select appropriate preservation methods.

Module I: Conservation Practice: Organic material of Plant origin (Hours - 15, Credit -1)

1. Paper, Textile, Basket, Wood
2. Plant derived adhesives and exudes
3. summary of recommendations

Module II: Conservation Practices: Organic Material of Animal origin (Hours-15, Credit-1)

1. Characteristics and properties of proteinous material
2. Skins, Collagen, Keratin
3. Summary of Recommendations

Module III: Conservation Practices: Inorganic Materials: Metal (Hours-15, Credit-1)

1. Metal and Alloy processing Technologies

2. Corrosion of Metal and its examination Methods
3. Handling, Storage and its preventive treatments

Module IV: Conservation Practices: Inorganic Materials: non-metal minerals and artifacts

(Hours-15, Credit-1)

1. Minerals and pigments and its description
2. Glass, ceramics
3. Man Made material: Polymer, synthetic, Inorganic and Synthetic fibers

Suggested Readings

- 1 Agrawal, O.P. *Care and Preservation of Museum Objects*. National Book Trust, India, 2007.
- 2 Nair, S.M. *Bio-Deterioration of Museum Materials*. Agam Kala Prakashan, 1995.
- 3 Agrawal, O.P., and Mandana Barkeshli, eds. *Conservation of Books, Manuscripts and Paper Documents*. INTACH Indian Council of Conservation Institutes, 1997.
- 4 Lal, B.B. *Indian Rock Paintings: Their Chronology, Technique and Preservation*. Aryan Books International, 2002.
- 5 Harinarayana, N. *The Science of Archives Preservation*. The Government of Tamilnadu, 1994.
- 6 Plenderleith, H.J., and A.E.A. Werner. *The Conservation of Antiquities and Works of Art: Treatment, Repair and Restoration*. 2nd ed., Oxford University Press, 1971.
- 7 Cronyn, J.M. *The Elements of Archaeological Conservation*. Routledge, 1990.
- 8 Stuart, Barbara H. *Analytical Techniques in Materials Conservation*. John Wiley & Sons, 2007.

SEMESTER-II

Type: Major Mandatory

Course Name: The Evolution of Museum's in India

Course Number: MM-5

Course Code: PGDU0325MML529G1

Course Credits: 4

Marks: (For 4 Credits: Semester end Examination: 80 Internal Assessment: 20 Total Marks: 100)

This course traces the journey of museums in India, from their origins as colonial instruments of imperial knowledge to their post-independence role in forging a national identity. It examines the political and philosophical shifts that shaped these diverse institutions, including presidency, princely state, and tribal museums. You will critically analyze the contemporary challenges, ethical debates, and future directions for these vital cultural spaces.

Upon successful completion of this course, students will be able to:

- 1) Trace the evolution of museums in India from their colonial origins to their post-independence roles.
- 2) Analyze the philosophical and political foundations of museum development in India, including the impact of colonialism and nationalism.
- 3) Identify and differentiate between the diverse types of museums in India and their specific contributions to cultural preservation.
- 4) Critically evaluate the contemporary challenges, ethical considerations, and future trends facing Indian museums.

Module I - Colonial Foundations (Hours-15, Credit-1)

- a) The Asiatic Society of Bengal and the birth of the Indian Museum
- b) Colonial ideology of collection, survey, and classification as tools of imperial knowledge and control
- c) Establishment of other Presidency Museums: A study of the founding of the Government Museum, Madras (1851) and the Victoria & Albert Museum, Bombay (now Dr. Bhau Daji Lad Museum, 1855)

Module II - Nationalism and the Princely States (Hours-15, Credit-1)

- a) The Role of Princely States
- b) The Archaeological Survey of India (ASI) and Site Museums
- c) Museums as tools for Nationalist Expression\

Module III - Post-Independence Era (Hours-15, Credit-1)

- a) The Establishment of the National Museum, New Delhi
- b) Diversification of Museum Types
- c) The Development of Tribal and Anthropological Museums

Module IV - Contemporary Issues and Challenges (Hours-15, Credit-1)

- a) Challenges in the 21st Century
- b) The Shift towards Community Engagement
- c) Future Trends and Ethical Considerations

Suggested Readings:

- 1 Ahuja, Naman P., and D. S. Angrey, eds. *The Making of the Modern Indian Artist-Craftsman: Devi Prasad*. New Delhi: Routledge, 2021.
- 2 Guha, Sudeshna. *Artefacts of History: Archaeology, Historiography and Indian Pasts*. New Delhi: SAGE Publications India, 2015.
- 3 Guha-Thakurta, Tapati. *Monuments, Objects, Histories: Institutions of Art in Colonial and Post-Colonial India*. New York: Columbia University Press, 2004.
- 4 Jain, Jyotindra. *Other Masters: Five Contemporary Folk and Tribal Artists of India*. New Delhi: Crafts Museum & The Handicrafts and Handlooms Exports Corporation of India, 1998.
- 5 Kejariwal, O. P. *The Asiatic Society of Bengal and the Discovery of India's Past, 1784-1838*. New Delhi: Oxford University Press, 1999.
- 6 Mathur, Saloni. *India by Design: Colonial History and Cultural Display*. Berkeley: University of California Press, 2007.
- 7 Mitter, Partha. *Much Maligned Monsters: A History of European Reactions to Indian Art*. Chicago: University of Chicago Press, 1992.
- 8 Prakash, Gyan. *Mumbai Fables*. Princeton: Princeton University Press, 2010.

- 9 Seth, Manvi, and Parul Munjal, eds. *The Museums of India: A Critical Inquiry into their Potentials and Possibilities*. New Delhi: Routledge India, 2023.
- 10 Singh, Kavita, ed. *No Touching, No Spitting, No Praying: The Museum in South Asia*. New Delhi: Routledge, 2015.
- 11 Singh, Upinder. *The Discovery of Ancient India: Early Archaeologists and the Beginnings of Archaeology*. Delhi: Permanent Black, 2004.
- 12 Venkateswaran, Mrinalini. *The Museum in the Princely State of Baroda, 1875–1950: The Making of a “National” Art Collection*. New Delhi: Routledge, 2023.

Type: Major Mandatory

Course Name: A Global History of the Museum

Course Number: MM-6

Course Code: PGDU0325MML529G1

Course Credits: 4

Marks: (For 4 Credits: Semester end Examination: 80 Internal Assessment: 20 Total Marks: 100)

Explore the global evolution of the museum, from ancient collections and Renaissance cabinets of curiosities to the modern public institution. This course analyzes the museum's shifting role as a site of knowledge, power, and empire across different eras. We will conclude by critically examining the urgent challenges and transformations shaping the 21st-century museum, including decolonization, digitization, and community engagement.

Upon successful completion of this course, students will be able to:

1. Trace the evolution of the museum from ancient collections and early modern cabinets of curiosities to the modern public institution.
2. Analyze the shifting social, political, and cultural functions of museums across different historical eras and geographical contexts.
3. Critically evaluate the key challenges and transformations facing museums in the 21st century, including issues of decolonization, digitization, and community engagement.

Module I - Precursors to the Public Museum

(Hours-15, Credit-1)

- a) Collections in Antiquity
- b) Medieval and Renaissance Collections
- c) The Cabinet of Curiosities

Module II - Rise of the Public Museum

(Hours-15, Credit-1)

- a) The Age of Enlightenment and Public Knowledge
- b) The First Public Museums
- c) The Museum as an Instrument of Empire

Module III - The Museum in the Modern Age

(Hours-15, Credit-1)

- a) The development of the museum in the United States and Europe
- b) Diversification of the Museum Form
- c) Museums in an Age of Conflict and Propaganda

Module IV - The Contemporary Museum: Crises, Critiques, and Futures

(Hours-15, Credit-1)

- a) The “New Museology” and Decolonization
- b) The Digital Revolution and the Virtual Museum
- c) The 21st Century Museum

Suggested Readings:

- 1 Ahuja, Naman P. *The Body in Indian Art and Thought*. Ludion, 2013.
- 2 Findlen, Paula. *Possessing Nature: Museums, Collecting, and Scientific Culture in Early Modern Italy*. University of California Press, 1994.
- 3 Impey, Oliver, and Arthur MacGregor, eds. *The Origins of Museums: The Cabinet of Curiosities in Sixteenth- and Seventeenth-Century Europe*. Oxford University Press, 1985.
- 4 Guha-Thakurta, Tapati. *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India*. Columbia University Press, 2004.
- 5 Mathur, Saloni. *India by Design: Colonial History and Cultural Display*. University of California Press, 2007.
- 6 Bennett, Tony. *The Birth of the Museum: History, Theory, Politics*. Routledge, 1995.
- 7 Cohn, Bernard S. *Colonialism and Its Forms of Knowledge: The British in India*. Princeton University Press, 1996.
- 8 Singh, Kavita, ed. *No Touching, No Spitting, No Praying: The Museum in South Asia*. Routledge India, 2015.
- 9 Jain, Jyotindra. *Other Masters: Five Contemporary Folk and Tribal Artists of India*. Crafts Museum & The Handicrafts and Handlooms Exports Corporation of India, 1998.
- 10 Mitter, Partha. *The Triumph of Modernism: India's Artists and the Avant-Garde, 1922-1947*. Reaktion Books, 2007.
- 11 Duncan, Carol. *Civilizing Rituals: Inside Public Art Museums*. Routledge, 1995.
- 12 Singh, Kavita, and Saloni Mathur, eds. *Real-Time-Contemporary: The Art-Object-Museum in South Asia*. Routledge India, 2021.
- 13 Chakrabarty, Dipesh. *Provincializing Europe: Postcolonial Thought and Historical Difference*. Princeton University Press, 2000.
- 14 Lonetree, Amy. *Decolonizing Museums: Representing Native America in National and Tribal Museums*. University of North Carolina Press, 2012.
- 15 Vergo, Peter, ed. *The New Museology*. Reaktion Books, 1989.
- 16 Cameron, Fiona, and Sarah Kenderdine, eds. *Theorizing Digital Cultural Heritage: A Critical Discourse*. MIT Press, 2007.

Type: Major Mandatory

Course Name: Museum and Education

Course Number: MM-7

Course Code: PGDU0325MML529G1

Course Credits: 4

Marks: (For 4 Credits: Semester end Examination: 80 Internal Assessment: 20 Total Marks: 100)

This course explores the vital educational role of the modern museum, focusing on connecting audiences with collections. Students will learn to analyze visitor needs, interpret objects effectively, and design compelling exhibitions from concept to assessment. The curriculum emphasizes creating engaging learning environments through diverse programming, including label writing, workshops, and publications.

Upon successful completion of this course, students will be able to:

1. Analyze diverse museum audiences using frameworks like VALS and Maslow's hierarchy to inform the creation of inclusive learning environments.
2. Develop compelling object interpretations by researching artifacts and crafting clear, multi-layered labels suitable for various audience levels.
3. Plan and manage the key phases of exhibition development, from the initial conceptualization and research to the final implementation and evaluation.
4. Design, implement, and evaluate a range of educational programs, such as workshops and interactive gallery activities, to enhance visitor engagement and learning.

Module I - People and Museum

(Hours-15, Credit-1)

1. Understanding Audiences
2. Values and Lifestyle Segments (VALS) and Maslow's Hierarchy of Human needs
3. Creating Museum Learning environment

Module II - Researching Objects/ Object Interpretation

(Hours-15, Credit-1)

1. Facts of objects
2. Need of exhibition: displaying objects in theme and context of exhibition
3. Levels of verbal information/ Methods of preparing Label's

Module III - Preparing and Exhibition

(Hours-15, Credit-1)

1. Conceptual Phase
2. Development phase
3. Functional and Assessment Phase

Module IV - Educational Practices

(Hours-15, Credit-1)

1. Exhibition analysis
2. Workshops, seminars and interactive activities in galleries
3. Research and Publication

Suggested Readings

- 1 Morley, Grace. *Museums Today*. Maharaja Sayajirao University of Baroda, 1981.

- 2 Bedekar, V.H. *So You Want Good Museum: A Guide to the Management of Museums*. Department of Museums, Gujarat State, 1978.
- 3 Pant, G.N., and S.P. Gupta, eds. *New Trends in Museology*. Agam Kala Prakashan, 1987.
- 4 Nigam, M. L. *Museology: A Study of Its History, Theory and Practice for Museum Professionals*. Punthi Pustak, 2005.
- 5 Hooper-Greenhill, Eilean, ed. *The Educational Role of the Museum*. 2nd ed., Routledge, 1999.
- 6 Tilden, Freeman. *Interpreting Our Heritage*. 4th ed., University of North Carolina Press, 2007.
- 7 Hein, George E. *Learning in the Museum*. Routledge, 1998.
- 8 International Council of Museums. *ICOM Code of Ethics for Museums*. ICOM, 2017.

Type: Major Mandatory

Course Name: Case study of a Museum

Course Number: MM 8

Course Code: PGDU0325MML529G1

Course Credits: 2

Marks: (For 2 Credits: Semester end Examination: 40 Internal Assessment: 10 Total Marks: 50)

Type: Major Elective

This course provides an in-depth investigation into a specific museum, analyzing its history, mission, governance, and collections. The students will write a report of their study. Students will critically examine its exhibition philosophies, audience engagement strategies, and overall management. The primary goal is to develop analytical skills by evaluating the institution's successes, challenges, and cultural impact through a focused case study approach.

Course Name: Heritage and Protection laws

Course Number: ME 4

Course Code: PGDU0325MML529G1

Course Credits: 4

Marks: (For 4 Credits: Semester end Examination: 80 Internal Assessment: 20 Total Marks: 100)

This course provides a comprehensive examination of the legal frameworks governing the protection and preservation of cultural heritage in India. It traces the historical evolution of legislation from key colonial-era regulations to the foundational post-independence acts that shape modern conservation efforts. Students will critically analyze landmark statutes, including the Ancient Monuments and Archaeological Sites and Remains (AMASR) Act and the Antiquities and Art Treasures Act, alongside the role of international conventions and bodies like UNESCO. The curriculum also explores the vital link between heritage and auxiliary laws, such as those for environmental protection and town planning, to provide a holistic understanding of heritage management in a contemporary context.

Upon successful completion of this course, students will be able to:

1) Explain the foundational concepts of heritage and trace the historical development of protection laws in India, contextualizing them within the framework of international conventions and UNESCO guidelines.

2) Analyze the key provisions, objectives, and historical significance of seminal heritage legislation enacted during the colonial period, such as the Ancient Monuments Preservation Act, 1904.

3) Interpret the principal legal and constitutional frameworks governing heritage in post-colonial India, with a focus on landmark legislation like the Ancient Monuments and Archaeological Sites and Remains Act, 1958, and the Antiquities and Art Treasures Act, 1972.

4) Evaluate the role of auxiliary legal frameworks—including environmental, biodiversity, and regional town planning acts—in the holistic preservation and management of cultural and natural heritage sites.

5) Apply principles from various heritage laws (colonial, post-colonial, and auxiliary) to assess and formulate solutions for contemporary challenges in heritage protection, conservation, and management in India.

Module-I) Heritage, Protection and Indian laws (Hours-15, Credit-1)

- a) Introduction to Heritage Definition
- b) History and development of laws regarding Heritage
- c) UNESCO and Heritage

Module-II) Heritage law: Colonial Period (Hours-15, Credit-1)

- a) Bengal Regulation XIX of 1810, Madras Regulation VII of 1817
- b) Act XX of 1863 and Indian Treasure Trove Act, 1878
- c) Ancient Monuments Preservation Act, 1904

Module-III) Heritage law: Indian Constitution / Post-colonial (Hours-15, Credit-1)

- a) Antiquities (Export Control) Act 1947 & The Ancient and Historical Monuments and Archaeological sites and Remains Act, 1951
- b) Ancient Monuments and Archaeological sites and Remains Act, 1958
- c) The Antiquities and Art Treasures Act, 1972, Science Museums Act (SC 1990, C.3)

Module-IV) Auxiliary laws for Heritage Preservation (Hours-15, Credit-1)

- a) The Maharashtra Ancient Monuments on an Archeological sites and Remains Act, 1960 and The Maharashtra Ancient Monuments and Archeological sites and Remains Rules, 1962
- b) The Air (Preservation and Control of Pollution 1981, The Water (Preservation and Control of Pollution) Act, 1974, The Wildlifes (Protection) Act 1927, The Biodiversity Act, 2002, Environment (Protection Act), 2002
- c) The Maharashtra Regional Town Planning Act, 1966

Suggested Readings

1. General Museum Studies & Theory: A Companion to Museum Studies: edited by Sharon Macdonald.
2. Museums in Motion: An Introduction to the History and Functions of Museums: by Edward P. Alexander.
3. The Participatory Museum: by Nina Simon.
4. Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift: by Gail Anderson.
5. The Social Work of Museums: by Lois H. Silverman.
6. The New Museology: edited by Peter Vergo.
7. Civilizing the Museum: The Collected Writings of Elaine Heumann Gurian: by Elaine Heumann Gurian.
8. Museums, Ethics and Cultural Heritage: edited by ICOM.
9. The Thing About Museums: Objects and Experience, Representation and Contestation: edited by Sandra Dudley, Amy Jane Barnes, Jennifer Binne, Julia Petrov and Jennifer Walklate.
10. Museums and Social Change: Challenging the Unhelpful Museum: edited by Adele Chynoweth, Bernadette Lynch, Klaus Petersen, and Sarah Smed.
11. The International Handbooks of Museum Studies: edited by Sharon Macdonald, Helen Rees Leahy, Andrea Witcomb, Kylie Message, Conal McCarthy, Michelle Henning, and Annie E. Coombes.
12. The Museum in Asia: by Yunci Cai.
13. Museum Studies: An Anthology of Contexts (edited by Bettina Messias Carbonell)
14. Fundamentals of Museology by M.L. Nigam (Hyderabad, 1985)
15. Museums- Media of Mass Education with special reference to India: by Sud P.D.
16. Museums, their Educational potential: by Pant G.N.
17. Museum Research and Education in the Indian context: by Nigam, M.L.
18. Use of Museums for education: by Khanna, S.L.
19. The National vis-a-vis the Tribal Museum in India
20. Minority Discourses in India: Narrating Centres and Peripheries, Publisher: Viva Books, New Delhi, Authors: Rose Sebastian

B) TEMPLATE FOR ON JOB TRAINING:

Post Graduate Diploma in Museology

SEMESTER-II

Type: On Job Training

Course Name: On Job Training

Course Number: OJ

Course Code: PGD U03250JL.5291

Course Credits: 4

Marks: On the Job Training Report: 80

Internal Assessment (Viva Voce): 20

Total Marks: 100

Course Learning Outcomes:

After completion of this course the student will be able to:

- Observe the foreign Embassies and its working process and learn from it.
- Through the observation of working of foreign affairs department learn diplomatic practices.
- Work with international NGOs and learn necessary skills.
- Observe international specialized agencies and learn from it.
- Apply acquired knowledge, skills and techniques in their future careers and professions.

Instructions for teachers and students while doing On-Job-Training:

1. Selection of Institute/Organization/Consultant/Professional etc. should be based on the areas in the mandatory or elective courses in the concerned subject.
2. The Institute/Organization/Consultant/Professional etc., under whom the Training/Internship/Apprenticeship is expected, should be FORMALLY ASSIGNED (In Written Form) by concerned teacher to every student.
3. Submission of On-the-Job-Training Report duly signed and certified by concerned teacher/guide is A PRE-REQUISITE FOR APPEARING TO VIVA-VOCE EXAMINATION.
4. TWO COPIES of On-the-Job-Training Report in BOUND FORMAT should be submitted before Viva-Voce. One copy will be kept by department and the remaining will be returned to student.

Important Notes for Teachers:

1. Prepare a Draft Letter for getting permission from the appropriate authority within the Institute/Organization or from Consultant/Professional etc. for the On-the-Job-Training/Internship/Apprenticeship
2. Prepare an Appropriate Format for Writing the On-the-Job Training Report. **Kindly see that the First Page and Certificate Page is common for all students. In the remaining part, try to maintain uniformity.**

For Example:**The On-Job-Training Report format may be as follows:**

Student's Name:-----

Name Of the College:-----

Class:----- Semester:-----

Subject:----- Seat Number:-----

Year:----- Duration of Internship:-----

Internship Site/ Name of the Institution:-----

Institute Supervisor's Name:-----

College Teacher who supervised:-----

Introduction:

This section should provide the area of interest, its importance in contemporary world, the reasons for choosing this area as well as the institution/organization/consultant/professional etc....

Description of the organization:

This section should provide a brief overview of the organization where the internship will take place, including its mission, goals, and services and experience.

Duties and responsibilities:

This section should describe the specific tasks and responsibilities the student had during the internship, as well as any notable projects or activities they were involved in.

Reflection on learning outcomes and accomplishments:

This section should highlight the key learning and accomplishments the student achieved during the internship (skills, knowledge, attitude etc.). The student is expected to provide an in-depth reflection on the overall growth and impact of training.

Areas for improvement:

This section should address areas for improvement the student seen by himself/herself during the internship. He/she should reflect on how to overcome these challenges or plan strategies for improvement.

Conclusion:

This section should summarize the key takeaways from the internship experience.

Appendices:

This section should include following documents:

- Formal permission letter by Concerned Teacher/Guide sent to concerned Institution/Organization/Professional/Consultant etc.
- Formal Acceptance Letter by Institution/Organization/Professional/Consultant etc, for Training.
- Attendance sheet with Day, Date, Time, Number of Hours, Brief description of Training/ Learning activities, Signature of Institutional Authority, Signature of Concerned Teacher.
- Google Tagged photos of showing Attendance as well as Doing Work
- Compliance Certificate with remarks duly signed by Institutional Authority
- Other supporting material