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Museum management in Orissa

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Abstract

Orissa is proud of possessing a good number of museums having State Museum, University Museums, Small Multi-Purpose Museums and Specialised Museums. All the museums comprise priceless collections ranging from pre-historic period to the present century. Museum has a number of duties to perform such as collection, documentation, storage, display, security, conservation and dissemination of knowledge. Without the proper management the museum cannot run smoothly. The museum takes many steps for the smooth administration and function of the museum. The management depends on the nature of the museum. The management and administration is same in all the museums of Orissa. The administration of the State Museum is run by the State Government of Orissa. The District Museums are also the museums under the administrative control of the State Government. All the museums of Orissa are under the Director of Culture and Tourism, Government of Orissa. The State Museum of Orissa is headed by the Superintendent. There is a museum Advisory Committee for the State Museum of Orissa. Representative of the eminent scholars and prominent citizens of Orissa are nominated as members of the Committee. It is noted that the Advisory Committee suggests methods are procedures for improvement in the functioning of the museum or for the development of the museum.

University Museums are education institutions located inside the University Campuses and administered by the University authorities. In Orissa two Departmental University Museums are found which are administered by the respective departments pertaining to the concerned subjects. These two Departmental Museums are Anthropology Museum, Utkal University and Dr. N.K. Sahu Museum, Sambalpur University which are located inside the department buildings under the direct control of the respective Heads of the Department.

There are several small multipurpose and specialized museum in Orissa such as Salipur Museum, Dhenkanal Museum, Berhampur Museum, Puri Museum, Bolangir Museum, Bargagh Museum, Baripada Museum, Khiching Museum, Belkhandi Museum, Balasore Museum, Jeypora Museum, Khariar Museum etc. which are the direct control of the Distinct Collector. The nature of administration of these museums depend on the nature of State Museum, Bhubaneswar.

Keywords: Management, museum, Orissa

Introduction

Staff of the Museum

A number of staff are employed in various museums of Orissa depending upon the size and finances of the museum. Big museum like State Museum, Bhubaneswar, Natural History Museum, Bhubaneswar, Tribal Museum, Bhubaneswar have a large number of staff. But small museums have been managed by only one person or two persons.

The staff of a museum may be divided into two categories such as technical and non-technical. In big museums of Orissa like State Museum, Natural History Museum, Tribal Museum, there are large number of staff such as Director, Curator, Assistant Curator, Keeper, Deputy Keeper, Assistant Keeper, Technical Assistant Administrative Officer, Education Officer, Photographer Gallery Attendant, Mender, Caretaker, Watchman etc. But in small museums like all the district museums of Orissa only caretaker and watchman have been appointed for the management of the museum. In some museums, curator has been appointed as the chief of the museum.

The Director is the head of a museum. The Director has to face three types of work such as routine work, special development scheme and finances. He carries on some scholarly research in his field. To give more time to the Director for development of museum and for research work, administrative officers have been appointed in State Museum and other big museums of Orissa ^[1].

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Gallery Arrangement

The plan of gallery must underlie solution of a good layout and must satisfy aesthetic, physiological and psychological requirements of the visitors.

The construction of the galleries should be done according to the type of collection and the lighting needed for the same. The State Museum and other district museums of Orissa adopt equal planning for museum gallery. The galleries are placed in sequence and they are linked with proper circulation corridor or vestibule. The proper visual link between the galleries has been desirable to maintain an uninterrupted interest of the visitors.

Lighting controls the layout of a museum gallery. Both natural and artificial light are used to lighting the specimens and it is the duty of the museum staff and designer to see that the best results are achieved under the circumstances. The amount of light and its quality for galleries is to be considered in relation to contrast, glare, colour effects, colour of light, brightness of the object and room lighting. While lighting, the safety of the objects are taken into consideration. The comfort of the visitor's eye must also be kept in mind while lighting the objects. Rapid contrast in the level of illumination from room to room and object to object in the museum are being avoided.

The design of the building of the State Museum, Bhubaneswar and other multipurpose and specialized museums of Orissa are being planned according to the nature of collection. Space has been suitably used for circulation as well as for exhibition. The layout has been thought of well in advance and objects chosen accordingly. The object of special interest or a master piece need a special thought when it is displayed in gallery. It has been isolated and have space around it. As it is a common practice by the guide lecturers to take group of visitors to these objects, proper care is being taken. While organising the space scale of the objects in relation to the gallery height has been considered. A sculpture of considerable height cannot be displayed in low galleries. Similarly small objects are not being shown in high galleries and long showcases.

All the objects of museum cannot be presented in one and the same manner. Therefore small figures and sculptures exhibited in all the museums of Orissa have been fixed on a base which are holding the object securely, so that they are falling during movement. Large standing sculptures have been fixed on wooden pedestals. Additional support is being given on the backside against which the sculptures take rest. Painting is mounted so that the edges of the same are not damaged. Textiles are being given the edging of cotton. Tapes which are fixed or nailed to the frame or wall. Delicate textiles are stitched on a strong mark in background cloth for facility of building or spreading on a table case for the purpose of display. Manuscripts pages while displaying a bound volume are being held securely by fixing it in the tape strings fixed to the base. A piece of glass sheet or transparent plastic sheet are being put over the pages to hold the particular pages in place.

To accommodate a variety of objects, pedestal, low platforms with or without glass cases, wall cases, island cases wall shelves and table cases are needed. Design of all these furniture is done according to the collections for display. These are very simple and easy to maintain and easy to handle.

Movable screens and partitions are helpful in creating additional wall space and small intimate enclosures.

Backgrounds play very important part in presentation of object. Colour, scheme and texture of the background is selected keeping in mind the richness, texture and size of the objects. Backgrounds are only to bring out the original form of the object. It is carefully designed so that the objects are prominently shown and at no case the background dominate the object ^[2].

Display Technique

There is no rigid principle for display of museum objects. Taking into consideration the objects and sequence in the gallery, display is designed accordingly. The following broad principles are being followed while displaying the objects of museums of Orissa.

1. The exhibits are restricted to the minimum in each section.
2. Only the best and the most characteristic of a group is shown.
3. Lighting is sufficient so that the objects are clearly visible, but light is not glaring.
4. Enough elbow-room is being allowed to the visitors.
5. The exhibits are being displayed at eye-level as far as possible.
6. Proper but not obtrusive labels is put up at an insignificant but convenient spots against each exhibits.
7. Seats are being provided in the section for the visitors to sit and examine the exhibits leisurely.
8. The sections are being of moderate size so as to minimize museum fatigue.
9. The background colour compliments and enhances the colour and beauty of the objects.
10. Scale of the object in relation with the space in which it is shown needs consideration. A small object in a big show case or in a large gallery will get lost even if it is very beautiful.

Principles of Display

The ways of arrangement of objects in space suitable and their highlight is the strength of display in galleries. The following points are being considered while displaying the antiquities of Orissa.

Composition

Different antiquities are displayed in different manners according to the nature of the objects. The arrangement of the objects is the strength of display. Visitors are attracted with the arrangement of the objects and that is the strength of display. Visitors are attracted with the arrangement of the objects of museum at a glance. The main aim of arrangement is to signify the object rather than the background. The colour of the background is of neutral shade contrasting with the colour of the object to be displayed. The shade of background is dull and mat finish.

Light

The texture, colour, shape and size of the objects are controlled by the light. The main aim of museum lighting is to highlight the objects or to signify a part of thereof. The beam of light should neither be too strong to have a dazzling effect not too dull to highlight the details of the objects. The light should be of equal illumination. The source of the light of the museums of Orissa are visible to the visitors. Sufficient lighting are being given to the objects. When the objects are displayed is showcases the object in brighter

than the surrounding.

Texture

The texture of the object displayed in a gallery of the museum is brought out by the texture of the background. The following contrasting textures are provided in a gallery of the museum.

1. Rough and smooth
2. Light and Heavy
3. Shiny and dull
4. Clear and opaque
5. Loose and tight

The jewellery is always displayed on the background of a soft silk and velvets for the softness of background accentuates the hardness of gold and matches with the index value of metal. The textile of rough grained texture is referred for the background in showcases for displaying small sculptures, bust of images and wood work as well as the smooth glass work ^[3].

Colour

The colour is considered to be the most appealing factor for visitor's eye. The matching and contrasting colours are most suitable for the display in the museum. The blue and shade of blue tend to reduce the significance of antiquities and in the background. Red and yellow with their respective shades increase the space. While the neutral colours reflect light and produce brighter appearance. The dark colour on the other hand requires extra lighting because a part of illumination will be absorbed by the darker background. Spot lighting is used for highlighting the images displayed on pedestals.

Scale

The role of scale is significant part of display of antiquities in the museum and while displaying the objects the scale of object must be considered. The small objects of the museum are not displayed in a large showcase while the large objects are not displayed in small gallery or showcase. Flat antiquities are shown in a table showcase and the reflecting mirrors are used if there is carving in both the sides. The textiles of the museums of Orissa are being displayed inside large glass showcases to protect them from dust and dirt. Care is being taken to keep away from the direct lighting because it is more harmful to the textiles. In most of the cases the general lighting is preferred for the display of the textiles in museum gallery.⁴

Labels

Information in museum is of two kinds – spoken and written. Spoken information is provided by guide-lecturers. Now-a-days in advanced museum by certain mechanical devices such as ear-phones which make audible the recorded information about the objects to the visitors. But the usefulness of these two agencies is limited as guide-lecturers are not available for all the visitors and it is very expensive to provide recorded information. So labels alone, then remain as the ready means of information about the exhibits to the public. So labeling of exhibits displayed in the galleries and these kept in store is an important item of work by the museum staff. The labeling of the objects kept in store are of different nature. They should sufficiently indicate to identify the object properly.

For further information on the object the museum staff or scholar can see the index card or catalogue card.

We know that different types of visitors come to museum such as young, old, scholar of the subject, foreigner etc. They see the object in different ways. It is important that label should not say a word more than what is necessary. Its aim should be to provide essential information and arouse curiosity to study the object.

Labeling is always a subject of great controversy and often subjected to complaints from various quarters. Simple, compact and neatly composed labels containing essential information of an exhibit is now universally accepted. When a visitor sees an object, he should get some stimulation through display aids like models, charts, photographs etc. at the first instance. But this should be supplemented by a good label.

Types of Labels

The museums of Orissa perform two types of labels such as individual label and general label.

Individual Label

The individual label relates to a single specimen. The information desirable to be given here are name and nature of specimens, source and date of acquisition. The content of the labels is different in relation to the specimens.

General Labels

The general label or title label in gallery is intended to explain the whole group of exhibits. It may also co-ordinate a number of specimens under one heading.

Language of the Label

The language of the label must be clear, concise and as simple as possible. In Orissa it is desirable for all the museums to have labels of three languages such as Hindi, English and Odia. The regional language is found in various small museums of Orissa.

Material, Colour, Style of Labels

Three kind of labels are generally used by the museum. They are:

1. Hand written labels.
2. Type written labels.
3. Printed labels.

The printed labels are commonly adopted by Indian museums. But the hand written labels are most ideal for museums. Perspex, a colourless materials is commonly used for museum labels which can be written or printed. The background colour should be noted and accordingly the colour of the label cards should be chosen. The written surface of the label may be covered with a transparent material to give a safeguard against dirt ^[5].

Position of Label

The position of label is an important factor for which proper care must be taken. The label should never dominate the object itself. It is necessary to place the label at an inconspicuous but fairly visible place.

Dioramas, Models and Charts

It is not possible for visitors to have a clear idea about an object through labels. So the help of display aids like

dioramas, models and charts are taken to illustrate and give more information on the object or group of objects. Dioramas are made of real but dried up flora and fauna and models of plaster of paris, plastic and resin. After a year or two they start losing their colours and become very shabby. They no longer communicate the real meaning to the visitor. Sometimes life size model confuse the visitor as they are often thought to be originals. In such cases the use of photographs are considered better than models. The judicious use of dioramas and models helps a museum to serve the community more effectively. In Orissa there is a great need of display aids like dioramas, models and charts in museum ^[6].

Photography

The photographs in the museum are very essential for the visitors. The major uses of photographs in museum are:

1. Display of photography images relevant to the theme of the galleries.
2. For publicity and publication of exhibits and activities of the museums (folder, leaflets, guide-books, picture, post card etc.).
3. For documentation of museum specimens.
4. At the time of Ethnographical field trips for collection of specimens from tribal and folk people. There is a great need of taking both movie and still photographs.
5. The photographs taken in the field are used for preparing dioramas, models etc.
6. Photographic albums on the specimens of the museum are also of great help to scholars and general public.
7. Photographs of dioramas are taken for various purposes.
8. Photomicrography – Photographs taken through the lens of microscope is photomicrography. For research work and educational purposes, for preparing slides of botanical and zoological microscopic element. Photomicrography is very useful.
9. Copying of illustrations, text portion from different books and references are required on museum. These can be done with special type of cameras.
10. Motion picture photography – It is necessary for the purpose of publicity, education and carrying the message of the institution outside the four walls of the museum ^[7].

So for these wide range of photographic activities required in a museum, a full-fledged and well-equipped photography unit should be kept in every museum.

Lighting

There are two schools of thought of museum lighting scientists and illuminating engineers favour complete artificial lighting while museologists do not rule out natural light for museum purposes. Since museum lighting has to serve two purposes – to illuminate the exhibits and to fulfill the physiological and psychological needs, so the best solution is to blend both the sources of light to get desirable and useful mixed light. The amount of light and its quality for galleries have to be considered in relation to contrast, glare, colour effects, colour of light, brightness of object and room lighting. Good contrast for brightness is desirable for satisfactory visibility ^[8].

Methods of Natural Lighting

In natural lighting windows are the usual means of letting

air and light into the building. These windows can be placed in walls in various ways.

Side Lighting

Side lighting is given by windows placed on the side walls of a gallery. These may be at a high level or normal level according to the needs. This type of lighting is good for sculptures.

Ribbon Windows

A continuous bands of windows above the eye level on one side of the gallery give very good and uniform light if placed on the north side. This band should extend to the ceiling, to avoid dark wall baid above the same. If this is supplemented with artificial lighting to light the wall below the windows, this is the best method of introducing natural light.

Sun-breakers

Window glare can be controlled by the use of Sun breakers outside the windows.

Corner and End Lighting

Big windows from floor to ceiling at the end or corner of the long walls gives good lighting for wall mounted objects. The glare can be cut off by simple curtains.

Side Lighting at High Level

Window lights at very high level or side walls can also be used on the measure of cleastory light. Here windows are at a very high level.

Skylight

This method of lighting was used a lot in the past. To reduce the glare diffusing glass may be used.

Lantern Light

Top of lantern is not glazed only sides are glazed. This is better than the method of sky lighting. Height is reduced comparatively. Still considerable height is needed to control reflection.

Inverted Lantern

It is more advantageous than the others. Direct light falls on the walls on the objects.

Methods of Artificial Lighting

Artificial lighting is divided into two parts. Direct artificial lighting is mostly used for lighting objects. Room lighting is indirect artificial lighting.

Direct Artificial Lighting

Fluorescent Light

Luminous efficiency of fluorescent lighting is 2 to 5 times that of incandescent lamps. The fluorescent lamps are cool. Daylight fluorescent lamps can be used satisfactorily for galleries and showcases.

Spot Light

Spot lights are good for sculpture but should be avoided for paintings and delicate objects.

False Light

These are the ones which eliminate traditional roof openings

though the effect is the same and can be employed in lower floors even in multistorey buildings.

Louvered Light

These are made in a variety of forms, employing fluorescent and incandescent light. They throw their light downwards diffusing them by beams of louvers.

Louvered Ceiling

These are suspended ceiling made of crossed strips of metals or plastics and come in rectangular units. Fitted together these units give an entire overhead grid through which light from lamps above passes at an angle. These panel lights the room in semi-indirect way, the object can be lighted directly from lamps that are projected through the grid.

Trough Light

These are surface mounted fixtures, either covered with lenses or glass or open. It has to be fitted to direct the light. For picture galleries the whole rectangle of trough lighting the four walls is built in by drapping the whole central part of the ceiling to the level of lower rim of troughs. This gives good indirect light.

Troffer Lights

These are panel luminaires that are set flush on the ceiling. They are covered by special directive that can place light at an angle over in wall or wherever desired. This may contain separate lamps for general lighting and spots ^[9].

Indirect Artificial Lighting

Indirect Artificial Lighting is for general lighting of the galleries.

Cove Lighting

Coves are hedges concealing light sources. These give uniform light by reflecting the light to ceilings.

Suspended Fixture

These have shades giving light trough concealed in their rims, offer many possibilities, ceiling panels may be rectangular square or circular. It can work with incandescent or fluorescent lamps. An important feature of these reflecting offers is there lateral distribution of light. This type of ceiling has relatively high brightness, but has ornamental appearance ^[10].

Documentation

Documentation is the precise information classified in a museum to make it readily available, as a controlled and index of museum. The method of museum documentation is as old as the museum themselves. Even the temple priests of the Greek city states and the keepers of ancient Indian Chitrasalas were known to have kept detailed records of their collection. Of course, they were not kept in a systematic manner with the increasing dependence by the museums on public funds. The maintenance of accurate records or registers of the acquisition became a necessity. The big museums of Orissa like State Museum, Khiching Museum, Tribal Museum, Natural History Museum etc. use the proper documentation for the benefit of the students, teachers and research scholars ^[11].

Need for Documentation

1. Documentation is essential for the following reasons:
2. For effective management of collection
3. For proper storage and identification of the objects
4. For security of the objects
5. For auditing
6. For insurance of the objects
7. To formulate acquisition policies by identifying the scope and limitation of collection.
8. To enable the collections to be researched and published. The value of publications and the presentation of the collection through displays and educational work is related to the quality of documentation.
9. Proper documentation of museum objects also helps in saving time and energy of the museum staff.
10. Proper documentation are useful in meeting any legal complications, which may arise about any particular object even after decades since it entered in the collections of a museum.
11. Proper documentation of the objects are needed for proper communication between one museum and the other. So it is also desirable to maintain a minimum standard of uniformity in listing and cataloguing of the museum objects.

Methods of Documentation

In response to its needs, each museum adopts and develops its own procedures of maintaining records about its objects so there cannot be universal rule for the methods to be followed at the time of documentation of objects in museums. But there are some broad patterns followed in this respect by the different museums in Orissa ^[12].

Registration or Accession Record

All the objects acquired by the museum are entered into the Accession Register. A number is given to each object which is known as Accession Number and the system of giving this number differs from one museum to other. A brief description on the identification of the object is given basing on the information immediately available. Entry may be made in the Accession Register as per detail given below.

1. Serial No.
2. Accession No.
3. Date and Year of Acquisition
4. Source or Mode of Acquisition
5. Description/Class of Antiquity or Object
6. Dimension, Provenance/Locality
7. Material and Colour
8. Price (Value)
9. Location in the Museum
10. Condition of the Object

Classified or Departmental Records

Classified or departmental records are the next step. They should use the Accession Number. Additional important information should be given on the objects. These are recorded in a register.

Index Card

Index Card files may be made up in duplicate, triplicate or more cards according to the need of the museum. The card should be arranged in a way to facilitate obtaining rapidly information on the items in the collection. Index Cards are

the first steps towards preparing a systematic catalogue. With other information, there should be a photograph or sketch of the object on the backside of the Index Card.

Catalogues

Catalogues are recommended for collection which may have become large enough to have some significance. The printing of classified catalogues of the collections should be a priority programme of a museum. Following steps should be taken at the time of preparing Catalogue Card.

1. Number of the object or of the specimens in the museum.
2. Name of the museum and in some cases name of the collection to which the object at present belongs in the museum.
3. Name of the administrative body or department responsible for the museum in which the item is housed (Province, City, Ministry, University and so on).
4. Classification i.e. general field of collection to which the item belongs (Art, Ethnography, Natural History etc.). Sub-classification can be added here to follow the practice of a particular museum and the character of the object indicated, if it should happen to be a reproduction, reconstruction, sample model, forgery, interpretation or translation.
5. Location in the museum.
6. Geographical origin of the item.
7. Nomenclature of designation of the object – This may be the name of the museum's usual language, the scientific name, if one exists. The common or vernacular name or all three.
8. Name of the author, artist or craftsman or in case of natural objects, the name of the class, order family or genus.
9. Materials of which the item is made.
10. Manufacturing and transformation – This includes the techniques and place (in a house, in a workshop etc.), the kind of worker involved, the measurement and weight of the object, how long it took to make, a description of any decoration with a note on the significance of the decoration where applicable it also includes a description of the smell of the object and of the sound it makes.
11. Date, method, source and place of acquisition source in this context includes the local, ecological conditions where such information is relevant.
12. Price paid or estimated value at a stated date.
13. Name of Collector and expedition.
14. Cultural or ethnic group to which the object belonged.
15. Formation or use of the object.
16. Character, traditional value or significance attached to the item. This includes an assessment of the item as rare, common place or archaic.
17. Ownership at the time of acquisition.
18. Chronological data i.e. when or approximately when the object was made and used.
19. Style, school or influences represented.
20. Historical background of the item. This includes the record of ownership exhibition and previous sale.
21. Condition and preservation of the item. This means the condition when it was acquired and any conservation treatment, possibly of a first-aid nature which it has subsequently been given.
22. Museographical notes – These include dates of

identification and cataloguing, reference to photographs, films or reproductions and recordings and to any exhibitions or catalogues in which the object may have appeared.

23. Biographical reference.

Safeguards of Records

The establishment and maintenance of an effective documentation system represents a considerable investment of money and energy. So steps should be taken for proper safeguards of the records. Fire, flood and theft are potential threats to security of the important documents of a museum. So it is necessary to maintain a duplicate set of records in separate locations. The preservation of proper records depends on the chemical stability of the paper and ink used, the environment in which they are stored. Records should be stored in a secured room in a lockable, fire proof cabinets and protected from light, dust, dirt and insects.¹³

Planning of Museum Buildings

The museums were in the form of Chitrasalas and Viswakarma Mandir in earlier times. They were the centres of recreation as well as education and culture. With change of time, the museums, however became isolated places for the scholars and it was not centre for the purpose of education for the general public. Today again the trend is changing and more museums are constructing their building for imparting education and for providing facilities for the general public. There was very few instances of construction of building of the museum towards the beginning of the 20th century. But after independence many museums have come up in Orissa and new buildings have been constructed to house the objects. The following points must be taken at the time of construction of a new building.

Site of the Building

The site of the museum building should be carefully chosen. There should be space for future expansion. It should be easily accessible and not too far from the town centres. If the building is constructed within a park or garden, it is better in the sense that by this the public have a good atmosphere of natural setting. But care should be taken to build the building near to main roads, so that visitors can come by bus, taxi, etc. without much difficulty. The building should have enough open space around it, giving good amount of natural light and ventilation. All the museums of Bhubaneswar have been constructed in the main centres of the town.¹⁴

There is nothing like an ideal plan for museum building which will serve any type of museum. Depending on the types of museum the planning should have to be done befitting to the nature of collection. The rooms of the building are to be constructed according to the need of the collections of the museum.

The area in the museum building can be divided into two broad categories (a) public area (b) service area.

Public Area

The public area will include the galleries, an auditorium for meetings, film shows etc. information counter, books and card counter etc.

Entrance Hall

The entrance hall should be large one. So that big crowd can

be admitted without much difficulty. It should be located in a convenient place in the building. So that visitors can enter the auditorium, library rooms etc. directly by means of corridors without going through the galleries. All the museums should have another entrance hall need not be as large as the first one. This controlled entrance hall is meant for the staff members of the museum. Goods can also be entered through this hall. The big museums of Orissa have entrance hall but the small museums have no entrance hall of its own.

Auditorium

Auditorium should be equipped with projection room, which is necessary for illustrated lectures as well as films. The stage of the auditorium should be suitable for multipurpose activities, including occasional, cultural performances. The floor of the auditorium should not be made sloping, so that it can also be used as an exhibition hall or seminars and conferences at the time of need.

Library

According to the need the library may be big or small. It should have a separate stacking room and reading area. The library should have enough natural light particularly for reading and study area.

Enquiry and Sales Counter

Enquiry office should be located in the entrance hall and should give all required guidance to the public. Publications of the museum like guide-books, picture, post-card, etc. should be sold at a counter located in the entrance hall.

Toilet and Cloak Rooms

A cloak room is necessary for a museum. Hand bags, other belongings of visitors should be kept in safe custody with nominal fees. The cloak room should be located just near the door of the entrance hall. The toilets in a museum should be clean, neat and well equipped and well maintained. There should be separate toilets for public and staff members. There should be sufficient numbers of toilets located at different corners of the museum.

Staircases and Corridors

These should be wide enough to take a normal crowd. The corridors should not be crowded with exhibits or replicas. The staircases and corridors should be well lighted and should have a pleasant atmosphere. The flooring of the corridors should be non-slippery.

Planning of Galleries

The planning of the gallery is mainly dependent on the type of collection and the lighting needed for the same. Huge sculptures need a height of 14 to 20 feet while the bronzes, coins and jewellery displayed in showcases do not need high galleries. While planning a gallery, the walls, floors and ceiling should be suitably constructed.

Walls

The treatment of the walls makes a lot of differences to a gallery. An uncluttered wall space is the most usable space in a gallery. No electric fittings should be located on the walls. Walls also act as the background of the objects. These should be painted with plastic emulsion or equivalent paints which are easily washable and can be kept clean.

Floors

Floors should be made such that these can be cleaned easily. It should not be slippery. The colour of the floor should be darker than walls, so that it may not reflect light on the exhibits.

Ceilings

These should not be ornamental or cluttered with electric fittings. Ceilings should be white or of light colour to reflect as much light as possible.

Ventilation

It is admissible to have natural ventilation for galleries. The normal method of achieving this is through the windows.

Relief Areas

While planning a series of galleries it must be remembered that it is not possible for visitors to keep up their interest for a long time. So it is advisable to have some relief areas where a visitor can relax and seat for sometime.¹⁵

Service Area

Service area of a museum are equally important and at least forty percent of the total area should be provided for this. The service area should have administrative office, storage and work area, workshop, laboratory, photography which should be well planned according to the need of the museum.

Museum Exhibition

One of the most important functions of a museum is to exhibit its collections. If the exhibition has an aesthetic appeal, it will create a long standing impression on the mind of the visitors. The selection and arrangement of the objects should be properly done. The different types of exhibitions organized by museums are:

1. Permanent Exhibition

Permanent exhibitions are designed to give a short survey of museum's collections by period wise chronological and style wise classification of museum objects. The arrangement depends on the nature of objects. The permanent exhibition show the best representation of the collection of the museum.

2. Temporary Exhibition

Temporary exhibitions have become a permanent feature of modern museum objects to be exhibited may be selected from reserve collection of the museum or be obtained on loan. As the name suggests such exhibitions are of short time for few months or even few weeks or days. Temporary or short term exhibitions provide an excellent opportunity to a museum to bring its research activities to the galleries.

3. Special or Thematic Exhibition

These can be considered as an extension of temporary or periodic exhibition. This exhibition organized on special sculpture and icons along with workshop on the subject.

4. Educational Exhibition

The Educational Exhibitions are planned with the purpose of educating the visitors and different types of aids like illustrations, charts, photographs replica etc. are used. In these types of exhibitions full detail of the objects are given to educate the visitor. Educational exhibition can also be considered as Demonstrative or Illustrative Exhibition. These type of exhibitions are best suited for school children.

5. Circulating or Travelling Exhibitions

This exhibition is very popular among the people. Instead of the visitor coming to the museum exhibition, these exhibitions are taken to them. Objects relating to one theme with their printed labels and collapsible showcases are sent by rail or trucks to different places. These are then arranged and displayed at a suitable place. A number of display materials are damaged at the time of transportation from one place to other.¹⁶

Museum Publications

Museum publications are an important media for propagation of culture and heritage of nation. Museum publications are different from other publications. In these publications, great stress is laid on quality of reproduction of the antiquities. There are three kinds of publications which a museum undertakes.

1. Outcome of serious researches conducted on the objects and published in form of books and monographs.
2. Publication of Reports, Guide Books, Leaflets etc.
3. On special occasions such as foundation day, inauguration of new gallery, special exhibition etc. to popularise the event. Some publication work is undertaken.

But in general publications, the museum publishes bulletin, research journals, guide books, catalogues, hand books, brochures, picture books, folder, leaflets, guide maps, colour picture, post cards etc. These publications are meant to educate the people. The prices of these materials should be fixed in such a way, that they can be acquired by all classes of society.¹⁷

Museum Library

Museums build up libraries with special collection of books and non-book materials so that they may facilitate in a better way in education and research adequately. The library is very essential in museum for well-equipped research work. An ideal museum library differs most remarkably from other general libraries in respect of its specialized collection of books and non-books materials such as slides, colour reproduction, photographs etc. It also gives personalized services to research scholars and gives a very effective library service to the curatorial staff of the museum. The main aims and objectives of a museum are:

1. To make readily available the books of specialized nature to the interested scholars.
2. The library service should be efficient based on the principle of "the right book to the right reader at the right time".
3. To act as an active study and research centre and to promote research by providing reference and research facilities
4. To aid and assist researchers by providing requisite literature.
5. To serve as an information bureau and to fulfill the needs of museum staff in specialized way and also the research community at large.
6. To compile and supply special bibliographies and to render documentation and reference service.
7. To arrange inter library loans with various libraries and also museum libraries.
8. To provide necessary forum for self-study by the curatorial staff and collect books pertaining to its

special fields.

Museum Security

Security means a state of danger free status. It is an activity by which a particular item, material in general is saved and protected from being damaged, lost or missed. Security is a protective measure and is not the task of a special security service but the everyone in the museum, even the public should be involved. Therefore, security comprises all the measures to be taken to protect the museum against the damaged caused by:

1. Natural hazards
2. Human factor
3. Technical failure
4. Personal accidents

Natural Hazards

Under natural hazards, we may include wind storm, lighting flood, earthquake, volcanic eruption etc. Museum objects may be harmed or destroyed due to these natural hazards.

Human Factor

The security risk on museum specimens due to human factor may be for riots, bombing, arson, terrorist attack, sabotage, theft and burglary, vandalism.

Technical Failure

Technical hazards may occur in museums due to structural collapse, explosion, leaking of roofs, chemical spill, electric power failure etc.

Accidents

Museum objects may be damaged many times due to accidents. These accidents may be due to motor vehicles, aircrafts etc. injury to museum specimens during handling or transport, injury to museum specimens during construction or placement of new exhibits etc.

Security is usually of two types (a) offensive, (b) defensive. Offensive is a type of security to collect information about the miscreants, show rigidly about the legal aspect. Defensive is a sort of security used to protect all the activity where not to leak out any activity. Museum always applies defensive security and this type of security is further subdivided into:

Physical Security

It is a permanent security arrangement by the museum like boundary walls, iron grills, metallic doors and windows, shutters and lock and key arrangement.

Personal Security

Defensive security done by the staff members to carryout physical setting either by manual process or by using metal detector, though save physical checking besides the above personal security measures. It also includes static guards, mobile guards, armed guards and patrolling.

Official Security

All the necessary and confidential documents files of the museums are kept in lock shelf almirahs. All the official security must be maintained by necessary methods.

Responsibility for Security

Responsibility lies in the band of director of a museum

which he discharges in accordance with the means at his disposal. In a big museum he however hands over the duty to a person called security officer whose authority must be recognized and abide by the self-members. Experience hand proved that the entire museum the security officer is incharge of continuous protection. His tasks consist of planning, organizing, coordinating, controlling and checking the permanent security measures in the broadest sense.¹⁸

The Museum Superintendent has the sole authority over the all caretakers and guards. He works in close cooperation with the curators and other administrative staff and maintains a very close relation with the police station, fire brigade etc. The guard must not always look upon the comforts of visitors or the staff members. He should perform the duties according to the direction of their officers. The gallery attendant of the museum is checking of all exhibited objects every time when he comes on duty and the museum closing time. The security guards during the training are given a theoretical course to carry out their duties efficiently.

The big museums of Orissa perform all the works stated above because they are being financed by the state government of Orissa. They have a useful libraries, publications, exhibitions and sufficient staff through which the management of the museum run smoothly. But some small museums of Orissa have no publication, staff and libraries because they are financially very poor and the objects collected from the locality have been displayed in one or two rooms.

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