



ICOM India Annual Conference 2026 at The City Palace Museum, Udaipur

NEWSLETTER

24th - 25th JULY
2026



Conference Theme:

ICOM India in collaboration with Maharana of Mewar Charitable Foundation held its 2026 annual conference at The City Palace Museum, Udaipur (CPM) on 24th – 25th July 2026. The theme for the conference was 'Museums and Communities in the Changing times'.

Historically, museums used to function as “wonder house” – a quiet, authoritative space where artifacts were kept behind glass, disconnected from the pulse of contemporary life. With the changing times, museums are facing new challenges like shifting social values and opportunities like global call for inclusivity. Modern audiences no longer wish to be mere listeners, but look for participation. Therefore, unlike earlier times, museums are now expected to address relevance, accessibility and technology.

This year ICOM India explores the transition of these institutions from passive storage houses to dynamic social hubs that prioritize engagement over observation; from being mere custodians of the past to becoming vibrant community spaces that engage, educate, and empower diverse audiences. By embracing their role as vibrant community spaces, museums can ensure their survival and continue to serve as the beating heart of cultural identity. The ICOM India annual conference 2026 aims to foster dialogue between museum professionals to analyse, examine, discuss and explore the theme of *'Museums and Communities in the Changing times'*.



Delegates reached The City Palace Museum, Udaipur on 24th July 2026 at 09:00 a.m. for registration. The delegates were handed over the conference kits and ID cards. The delegates were escorted to Chandra chowk via Mewar rail and MMCF staff guided them to the conference venue, Khush Mahal.



Vote of Thanks was given by Prof. Abduraheem K., ICOM India Vice President.



The inaugural ceremony started with lighting of lamp by Mr. Nasir Al Darmaki, Vice President ICOM, Prof. Ambika Patel, ICOM India President and Dr. Mayank Gupta, CEO, MMCF.



Inaugural Address by Prof. Ambika Patel and Dr. Mayank Gupta to welcome the esteemed delegates and participants to The ICOM India Annual Conference 2026 organised at The City Palace Museum, Maharana of Mewar Charitable Foundation, Udaipur.

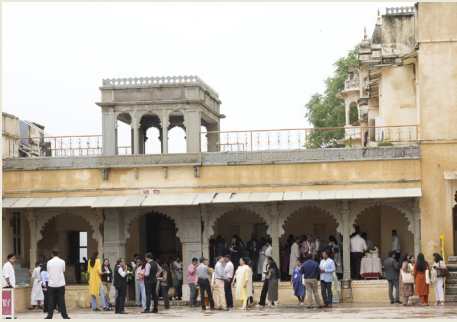
On behalf of the ICOM International Committee, Mr. Antonio Rodriguez, President ICOM sent a welcome message for all the participants and the ICOM India Executive Committee for a successful conference.



The ICOM India Annual Conference 2026 Abstract Booklet was released by Prof. Ambika Patel, Dr. Mayank Gupta, Mr. Nasir Al Darmaki and other dignitaries, Prof. Abduraheem K., Mr. Ganga S. Rautela, Dr. Deepi Rekha Kouli and Mr. S. Girikumar.

The inaugural address was followed by the keynote address by Mr. Nasir Al Darmaki, ICOM Vice President and Chair ICOM – UAE. The title of his talk was 'Whose Voice? Redefining Co-Curation, Living Heritage and Partnerships in Museums'.

He emphasized on the transition of museums from mere gatekeepers of history to collaborative partners with the public. The important role of local community voices leading to change in Co-curation, documentation and conservation of the living traditions in museums.



Participants then enjoyed a short tea/coffee break with warm snacks by HRH at the beautiful Khush Mahal chowk of The City Palace.

Panel Session on the conference theme 'Museums and Communities in the changing times', soon started after the break. ICOM India Executive Committee invited experts from different fields in Museum sector from all over the country to discuss the important role of communities in shaping the future of Museums in India. Mr. Ganga S. Rautela, Former director, NCSM, Dr. Deepi Rekha Kouli, Former Director, Directorate of Archaeology, Assam and Mr. S. Girikumar, Art Conservation expert highlighted a few case studies of museums and the role of museum professionals from the fields of Information and Communication technology, collection interpretation, heritage educational programmes and conservation of cultural heritage. The outcome of the discussion will definitely help the participants to make informed decisions at work.

The Curatorial and Conservation team of The City Palace Museum, Maharana of Mewar Charitable Foundation, Udaipur also presented the initiatives undertaken by the Museum for designing and curating exhibitions, research projects, heritage educational programmes and conservation practices.

The panel session ended with some interesting discussions between the panelists and participants.



The participants were then escorted to the vendor stalls at Sabha Shiromani. Reputed companies dealing with museum products, tools, display cases, publications and immersive technologies participated in the ICOM India Annual Conference 2026.



CTS Restoration Products, India



No Label Immersive Entertainment



Creative Museum Designers



MMHPT



Kabira Clean Technologies LLP



Aranio Technologies

1. **Community and Collections** – Co-curation, reinterpretation, documentation
- Reinterpreting museum's collection, designing new exhibition narratives and enhancing existing documentation methods through engaging communities.
2. **Community and ICT** – Community engagement through digital means
- Adoption of interactive methods within museums, creation of social media campaigns and proliferation of virtual museums.
3. **Community and Conservation** – Indigenous wisdom, participation, training
- Involvement of communities and their traditional knowledge in conservation projects, organizing educational and training programmes for local communities to preserve their cultural heritage.



10 Parallel paper sessions based on the sub themes mentioned above were conducted simultaneously at the two conference venues; Khush Mahal and MMCF Conference Hall.

DAY 1

SESSION –1 at Khush Mahal Chair - Prof. Abduraheem K.

Paper presentation 1



Name – Ms. Somya Malik, Phd Scholar, Delhi University

Title - Co-curating the Sacred: Rethinking Documentation and Interpretation of Temple Objects in the Indian Museums

The paper interrogates reshaping of documentation and interpretation methods with reference to deity sculptures in Indian museums. It positions community knowledge as central to reconfiguring institutional practices. The paper emphasizes on reflexive and inclusive practices to understand temple deities not solely as artefacts but as entities embedded in ongoing social, cultural and ritual relationships.

Paper presentation 2



Name – Dr. Surya Kr. Pandey, Curator, Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS), Bhopal

Title - From Repositories to Partners: New Museology and Community Co-Curation

The paper explores shifting role of museums from passive repositories and traditional collection-oriented models to active community partners, driven by 'New Museology' principles emphasizing its social roles.

Using the case study of IGRMS, the paper explores the challenges of identifying gaps between theory and practice, noting that meaningful community partnerships require overcoming institutional resistance and long-term commitment.

Paper presentation 3



Name – Mr. Rishav Dutta, Curator, Amrapali Museum, Jaipur

Title – Reinterpreting Traditional Jewellery Collections through Community-Centered Museum Practices: Insights from the Amrapali Museum

This paper examines how jewellery collections can be reinterpreted through community centered museum practices, with particular reference to the Amrapali Museum, Jaipur. The museum's collection of traditional, tribal and folk jewellery from Pan india reflects diverse regional histories, indigenous knowledge systems and social practices embedded within material culture. The paper argues for more inclusive and interdisciplinary approaches to museum interpretation in changing times, while emphasizing the evolving role of museums as active spaces for dialogue, engagement and cultural connection.

Paper presentation 4



Name – Mr. Surya JK, Curator & Collections Manager, ACS, Bengaluru

Title – Mapping Ethnographic Representation in South Indian State Museums: A Comparative Study of Collections, Communities, and Curatorial Gaps

The paper presents a comparative study of ethnographic representation in four major South Indian state museums: Napier Museum, Government Museum Bengaluru, Government Museum Chennai and Telangana State Museum. The study is based on filed visits, gallery observations, and a review of publicly available catalogues, exhibition texts and institutional records to assess how ethnographic collections are documented, displayed and contextualized across institutions. The findings propose a transferable framework for Indian museums to strengthen ethnographic representation through improved documentation practices, critical reinterpretation of collections, and sustained collaboration with source communities in exhibition-making processes.

Paper presentation 5



Name – Ms. Shreya Sahay, Cultural Researcher

Title – Moving Beyond the “Glass Case”: Community, Culture, and Curated Walks in Museums

The paper examines curated walks as an inclusive and people-oriented mode of museum engagement that repositions museums from static repositories of objects to dynamic spaces of conversation and community interaction. It argues that such walks not only disseminate historical knowledge but also create opportunities for visitors to question dominant “grand narratives” and engage with overlooked, marginal, or forgotten histories embedded within collections.

Through an examination of heritage and curated walks within museum contexts, this paper seeks to investigate how such practices reshape the production, comprehension, and consumption of knowledge about heritage.

SESSION-2 at MMCF Conference Hall

Chair - Mr. Ganga S. Rautela

Paper presentation 1



Name – Dr. Shraddha Khamparia, CEO, Pimpri Chinchwad Science Park, Pune

Title - Reimagining visitor engagement in museums and science centres through OICT tools, inquiry based learning and art integration

This paper critically examines the role of Open and Interactive Communication Technologies (OICT), in conjunction with inquiry-based pedagogical frameworks and art integration, in enhancing visitor engagement and educational efficacy.

The study delineates emerging practices wherein hands-on exhibits, tinkering ecosystems, and participatory installations foster a culture of enquiry, encouraging visitors to observe, hypothesise, and experiment.

The paper underscores the importance of strategically designed Communication practices, including linguistic accessibility, multimodal content delivery, and dialogic interaction, in fostering inclusive and participatory environments aligned with contemporary audience preferences.

The findings indicate that the synergistic integration of OICT tools, inquiry-based methodologies, and artistic interventions enhances cognitive engagement, knowledge retention, and sustained visitor interest, positioning museums as dynamic ecosystems for lifelong learning.

Paper presentation 2



Name – Ms. Shweta Achar Ramakrishna, Curator, Param Foundation, Bengaluru

Title - Project Safe Sanchaara; reimagining civic behaviour through experiential curation in science experience centres

The Safe Sanchaara project at Param Science Experience Centre, developed in collaboration with Volvo Group Trust and Bangalore Traffic Police, investigates how science experience centres can evolve beyond passive information spaces into participatory environments that encourage behavioral awareness and collective responsibility.

Narrated through “The Road” as a neutral civic witness, the project combines immersive simulations, reflective storytelling, survivor narratives and participatory learning to guide visitors through the consequences of everyday road decisions.

Positioning behavior itself as the exhibit, the project shifts road safety discourse from enforcement-based awareness toward emotional reflection and civic participation.

Paper presentation 3



Name – Prof. Mahua Chakrabarti, Professor of Museology, University of Calcutta

Title – Community as Custodian: Reframing Bengal’s Culinary Heritage through ICT-Enabled Participatory Museum Practices

This paper calls for a policy oriented rethinking of how such living heritage can be preserved, documented, and made accessible in contemporary contexts. The study places communities at the centre of heritage conservation, recognizing them as active custodians and knowledge bearers. It highlights the role of Information and Communication Technologies (ICT) in enabling wider participation and access. Digital tools such as online repositories, virtual exhibitions, mobile-based documentation, and social media platforms allow communities to record, share, and sustain culinary knowledge beyond physical and institutional limits, fostering intergenerational dialogue.

The paper also examines the evolving role of museums as digitally engaged and socially responsive institutions. Moving beyond object-centric displays, museums can adopt participatory, ICT-enabled approaches that involve communities in curating and interpreting their own heritage.

Paper presentation 4



Name – Ms. Muskan Rawat, Art Researcher- Department of History of Art, Indian Institute of Heritage

Title – Reversing the Curatorial Lens: Building a Digital Platform And A Museum that Listens Not Just Displays

The paper examines how partition museums (Delhi/Amritsar) catalogue oral histories through installations and models that position these museum objects within a single curatorial narrative, leaving little space for the interpretation of survivors. In the absence of home, these physical belongings became the only surviving witness to their lost identity.

These oral-histories are isolated from their socio-political and cultural contexts, thereby confining their trauma and experiences into merely audiovisuals. Data is stored in ways that preclude meaningful engagement and the archivist's power of selection, questioning and editing remains hidden in the guise of preservation.

While digital platforms like Google Arts & Culture, the portal of the Museum of India enhances accessibility. This paper proposes a platform that reverses the curatorial-model through social-curation. Where museum collections are digitised and shared in an open-ended environment. Museum curators treat these contributions as citizen-curated data, archiving them alongside the original object (online & museum's database).

SESSION – 3 at Khush Mahal

Chair - Prof. Ambika Patel

Paper presentation 1



Name – Dr. Priyanka Chandra, Assistant Curator Incharge, Bharat Kala Bhavan, Benaras

Title - Banaras Brocade as Cultural Narratives: A Study of Communication, Identity, and Heritage through Bharat Kala Bhavan Collection

This study examines Banaras Brocade as a form of cultural narrative and non-verbal communication through selected historical textiles housed in Bharat Kala Bhavan. The research explores how motifs, colors, materials, and weaving techniques communicate meanings related to identity, status, ritual practices, and regional heritage. By analyzing museum-held textiles as visual and material documents, the study interprets them not merely as decorative objects but as carriers of collective memory and cultural expression.

The research further investigates the historical influences of royal aesthetics, trade networks, and patronage systems on the evolution of Banarasi textile traditions. Employing an interdisciplinary approach combining textile history, visual culture, and communication studies, the study highlights the role of textiles in preserving intangible cultural heritage.

Paper presentation 2



Name – Ms. Aparna Negi and Ms. Kajal Sharma, Assistant Curator and Programmes Manager, Samrat Samprati Museum, Koba

Title - Beyond display: community participation and reinterpretation of Jain sacred objects

This paper explores how museums in India can move toward decolonised models of curation by recognising communities as active holders and interpreters of heritage rather than passive subjects of display. Drawing from the Jain concepts of Gyan Tirth and Kala Tirth, the museum presents traditional philosophy in a contemporary and accessible format. The galleries intentionally display sacred and rarely exhibited objects such as yantras, mantra patts, and ritual textiles, challenging earlier colonial museum practices that distances sacred material culture from lived community experience.

The paper further examines how intangible heritage and community participation shape museum narratives.

By reinterpreting material culture through community memory, ritual practice, and lived philosophy, the paper argues for a museological approach that is more participatory, emotionally engaging, and rooted in indigenous knowledge systems.

Paper presentation 3



Name – Mr. Siddhant Shah, Disability Access Expert, Access For All

Title - Inclusive museum narratives for invisible disabilities and ageing audiences

This paper explores how exhibition design can move beyond physical accessibility toward inclusive narrative-making that acknowledges diverse sensory, cognitive, and emotional experiences across age groups. Drawing case study from the consultative work of Access For ALL during the Ancient India: Drawing case study from the consultative work of Access For ALL during the Ancient India: Living Traditions exhibition at British Museum, the paper examines the development of autism-friendly interpretive strategies and multisensory engagement pathways.

The paper argues that designing for invisible disabilities and age-based conditions ultimately improves museum experiences for all audiences by reducing cognitive overload, encouraging empathy, and enabling multiple ways of engaging with heritage.

It proposes community-led co-curation and participatory interpretation as essential approaches for building future-ready, inclusive museums that recognize accessibility not as an accommodation, but as a core narrative principle.

SESSION – 4 at MMCF Conference Hall

Chair - Dr. Nilanjan Khatua

Paper presentation 1



Name – Prof. Baisakhi Mitra, Head Department of Museology and Conservation, Rabindra Bharati University, Kolkata

Title – Black Community Museums: Empowering the US Civil Rights Movement

Museums across the world are helping communities realise their ambitions and goals. One of the most striking examples of such collaboration is with the Black Civil Rights movement in the US which is a long struggle that started even before the 1950s to end racial segregation and discrimination against African Americans and to secure equal legal and social rights for the community.

Starting with the College Museum, Virginia (1868) to the Anacostia Neighbourhood Museum, Washington DC (1967) finally to the National Museum of African American History and Culture (2016) the paper traces the contribution of the Black ethnic community museums in the US.

In the background of the Black community museums the presentation will also emphasise the innovative 'social entrepreneurship' model that was developed by Prof. J Gregory Dees at the Harvard Business School in the early 1990s, and further developed by Stephen Weil in the museum context that describes a new and potentially dominant model for museums that would draw its legitimacy from what a museum does rather than what it is.

Paper presentation 2



Name – Prof. Poonam Chaudhary, Director and Dr. Malay Dey, Assistant Prof., Centre for Studies in Museology, University of Jammu

Title – Development of Cultural Database through Community Engagement: A Case Study of the Paddari Community in Jammu and Kashmir

This research paper focuses on the development of a cultural database through active community participation, taking the Paddari community residing in the high reaches of Paddar Valley in the Kishtwar district of the Union Territory of Jammu and Kashmir as a case study.

The main objective of this multi-layer research programme is to identify and document the tangible and intangible cultural heritage of the Paddari community. The study aims to explore how participatory approaches in the Paddari community, comprising Hindu, Buddhist, and Muslim populations and known for its distinct cultural identity, can create an authentic and sustainable cultural database and to evaluate the significance of digital documentation for cultural preservation, education, and heritage management. The study also highlights the importance of participatory heritage documentation in safeguarding indigenous knowledge systems and strengthening the cultural identity of the Paddari community.

Paper presentation 3



Name – Ms. Rupal Satpathy, Assistant Prof., Dept. of Museology, MSU, Vadodara

Title - Journey of Afreedis, From Goons to Painters: An Ethnographic Study of Rogan Chaap Painting

This ethnography traces the Afreedi community's transformation from marginalized "goons", a locally stigmatized identity linked to laboring and informal enforcement, into recognized Rogan chaap painters in Kutch, Gujarat. Combining months of participant observation, life histories, and visual analysis, the study examines how artistic practice reshaped social status, kinship relations, and economic opportunity.

The study argues that Rogan chaap's revival illustrates how aesthetic practice can rework moral economies and public narratives, producing hybrid subjectivities that challenge simple binaries of deviance and respectability.

Paper presentation 4



Name – Ms. Bijaya Naskar, Assistant Prof., Rajasthan School of Art, Jaipur

Title - Multimedia Documentation and Community Participation in Dokra Community, West Bengal, Bankura

This research is a study of multimedia documentation as a tool for cultural preservation and community participation in the Dokra artisan community of Bankura, West Bengal. This research uses a mixed-method research strategy, combining qualitative fieldwork and quantitative analysis to record the traditional lost-wax casting technique of Bikna village. The aims of the study are to profile the socioeconomic status of craftsmen, study the traditional manufacturing process and materials and assess the preservation methods using digital & community initiatives.

The aims of the study are to profile the socioeconomic status of craftsmen, study the traditional manufacturing process and materials and assess the preservation methods using digital & community initiatives. The results illustrate the potential of combining multimedia documentation and community-led tourism to simultaneously conserve endangered craft traditions and improve the incomes of artisans, providing a scalable model of sustainable cultural preservation for rural India.

The paper presentation sessions for Day-1 ended with enlightening talks, interesting case studies by esteemed speakers and interactive sessions with the participants from all over the country.

This was followed by Opening of Poster Session at Sabha Shiromani. Ten selected poster presenters are mentioned below with their titles:

1. **Mr. Mohammad Galib, Senior Conservator- INTACH, New Delhi**
Title - Engagement of surrounding communities through preventive conservation training and the implementation of preventive measures for the preservation of the Lok Sanskriti Museum, Bhimtaal, Uttarakhand.
2. **Ms. Tannishtha Ghosh, Conservation Trainee- INTACH, New Delhi**
Title - Conservation and Art Community: The Two Guardians of An Artist's Legacy.
3. **Ms. Sanchita Aggarwal, Conservator- INTACH, New Delhi**
Title – Conservation and capacity building initiative at Lepcha Bong Gumpa Monastery.
4. **Ms. Saikamala LR, Conservation Architect- Heritage Matters**
Title - Conservation and capacity building initiative at Lepcha Bong Gumpa Monastery.
5. **Mr. Sangeeth S. Pillai, Assistant Professor- Department of Architecture and Planning, Malaviya National Institute of Technology Jaipur**
Title - What the Indian Muse'ums were and what they want to become! : A new architecture for reContextualising the Indian muse'um as a community space and a vessel of collective cultural memory.
6. **Mr. Arya AG, Independent Researcher**
Title - Co-Curation in the Classroom: School-Based Community Museums and the Reinterpretation of Everyday Heritage.

7. Ms. Kavya Varshney, Assistant Professor (Guest Faculty) at Guru Gobind Singh Indraprastha University
Title - New Dimensions of Museum Engagement in India: A Study of Piprahwa Relics Exhibition.

8. Ms. Deepika Ravjani, Research Scholar, School of Fine Arts, IIS (Deemed to be University), Jaipur
Title – ‘Experience’ as the New Museum Product.

9. Ms. Soumita De, PhD scholar -Department of Museology, Rabindra Bharati University
Title – Museums and Their Special Visitors: Focusing on Visitors with Visual Impairments.

10. Mr. Guru Dayal Verma, PhD Researcher
Title - From Silent maritime archaeological artefacts to digital interactive storytelling: A New Museological approach to Harappan maritime heritage.

All the poster presenters displayed and presented their work through posters and the day ended with exchange of knowledge amongst all the museum professionals.

DAY 2



The day started with a guided tour of The City Palace Museum, Udaipur. The participants were divided in different groups and each group had one Museum guide who described the history of the region of Mewar with reference to the living spaces as well as the diverse and rare royal collection.

SESSION –5 at Khush Mahal

Chair - Mr. S. Girikumar

Paper presentation 1



As climate resilience becomes crucial in preventive conservation, formalizing this integration is essential. We suggest three ways to do this: documenting artisan recipes as key conservation data, requiring community consultation, and allowing practitioners to co-author. A method that ignores original care practices for a material is fundamentally lacking.

Name – Ms. Priya Kapoor and Ms. Shikha Sharma, Founding Director – International Heritage Foundation and Researcher, Arteval

Title - What the Laboratory Has Not Yet Replaced: Community Knowledge Systems and Their Practical Use as Active Conservation Practice

Paper presentation 2



Name – Ms. Smita Singh, Textile Conservation Consultant-Textile Heritage Conservation, New Delhi

Title – Conservation of royal textiles of Mewar through community knowledge and cultural memory

This paper argues that traditional knowledge systems are scientifically sound and vital for museum conservation. Not incorporating these systems is both a methodological and ethical shortcoming in the field.

At Padmanabhapuram Palace, organic lime putties with Terminalia chebula and palm jaggery worked better than synthetic consolidates in humid conditions. In preserving Sheela Gowda's cow-dung-based media, knowledge from the community provided insights that laboratory methods couldn't offer. Additionally, traditional beeswax-resin consolidated in Rajasthani textiles prevented the surface distortion often caused by modern acrylics.

This paper explores this evolving role of museums through a six-year project undertaken at the Maharana Mewar Charitable Foundation between 2014 and 2020 for the preventive and curative conservation, documentation, photography, digitization, and improved storage of over 2,500 royal textiles, followed by the publication of a catalogue.

Of particular importance to this project were the seventeenth-century historical records of the Rulers of Mewar, written in Rajasthani Lipi and known as Bahidas. These records provided insights into the use of textiles in rituals, festivals, and royal life, significantly enriching the documentation of the collection.

Community participation remained central to the project, with local terminology and traditional knowledge integrated into the documentation process.

The paper highlights how conservation practices can function as forms of community engagement and cultural transmission, while also reflecting the growing role of museums in preserving both tangible heritage and the cultural knowledge associated with it.

Paper presentation 3



Name – Mr. Nikhil Ramesh, Curator-Conservation, CSMVS, Mumbai

Title - Central, not fringe: Underscoring the invisible contribution of conservation

This paper presents the conservation-led development and installation of a major international exhibition at the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai, involving 250 loans from 15 international and national museums, underscoring the central role of conservation in every stage of an exhibition. Conservators worked closely with curators, collection managers,

registrars, lenders, designers, engineers, mount-makers, display-case manufacturers, and heavy-lifting operators to develop practical and sustainable solutions for the safe display of culturally significant objects of varied materials, scales, and sensitivities.

They informed environmental specifications based on locally achievable climate conditions, guided the selection of gallery construction and display materials, identified Oddy test-approved and locally available alternatives, and developed microclimate solutions for vulnerable works. Through this case study, it emphasises that conservation in India must be recognised beyond its traditionally treatment-oriented role to become an active driver of institutional and exhibition planning and strategy, and collections stewardship.

At a moment when conservation remains an emerging and often under-recognised discipline within Indian museums, this project demonstrates the larger contribution of conservators in collection care and positions them as central in decision-making.

Paper presentation 4



Name – Ar. Katha Mehta, Conservation Architect and Dr. Noor Jahan, Founder-Conservator, Shesring, Ladakh

Title - Living museums of the Himalayas: community engagement and heritage conservation in Ladakh

In Ladakh, heritage exists beyond museum walls as a living cultural landscape shaped by communities, rituals, architecture, oral traditions, and everyday practices.

This paper proposes Ladakh itself as a “living museum,” where monasteries, village temples, traditional homes, and sacred landscapes function as active repositories of cultural memory. Rapid modernization, climate change, tourism, migration, and changing socioeconomic aspirations have increasingly affected the preservation of Ladakh’s tangible and intangible heritage.

Drawing from the initiatives of the local conservation practices, this paper examines how communities are adapting to the field by becoming conservators, caretakers, and advocates of their own heritage. It argues that sustainable conservation in the Himalayas depends not only on preserving monuments and objects, but also on empowering the communities that continue to inhabit and sustain these cultural spaces.

Paper presentation 5



Name – Ms. Sathya Kassimi, PhD Candidate at the Dept. of Humanities at Democritus University of Thrace, Greece

Title - Photographic Documentation of Konstantinos Kalaitzi’s Indian Musical Instruments collection; standards, challenges, and methodological insights.

This paper presents the photographic documentation of Konstantinos Kalaitzi’s collection of 200 Indian musical instruments, undertaken in the context of the creation of the Indian Musical Instruments Museum

“Konstantinos Kalaitzis” in Attica, Greece done using Musical Instrument Museums Online (MIMO 2011).

The study aims to examine the practical application of the above standardized photographic protocol, highlighting its effectiveness and its limitations, the importance of implementing good practices and following tested guidelines in the photographic documentation, the practical challenges posed during the process and the solutions that had to be found.

Adopting a case study approach, the paper presents the collection, the collector, the recently established museum and its intercultural context. It explains the importance of documentation and specifically digitization, part of which is photography.

The findings contribute to ongoing discussions on museum documentation practices, offering methodological insights into the adaptation of international documentation standards to culturally specific collections outside their primary context and emphasizing the importance of following tested guidelines while cultivating flexibility and critical engagement when applying standardized guidelines in diverse material settings.

SESSION-6 at MMCF Conference Hall

Chair - Prof. Ambika Patel

Paper presentation 1



Name – Dr. Anaja Joshi, Visiting faculty, Indira Gandhi National Center for the Arts

Title - From Condemnation to Integration: Accommodating those living with mental health issues in museum space - A case study of outreach programs at psychiatric residential care facility

A narrative review of global museum based wellbeing programs found that museum and art gallery activities have positive health outcomes for people with chronic mental conditions, including dementia and addiction recovery. These interventions improved both mental and physical wellbeing.

We need to integrate the expertise of psychiatric professionals with the existing knowledge base in museums in India by promoting outreach at mental health care centers, and subsequently developing inreach programmes.

My own outreach at a Delhi center can serve as a useful example of what can be achieved to promote museum accessibility for all.

Paper presentation 2



Name – Ms. Vaidehi Savnal, Assistant Director (Exhibition, Education and Public Programmes), CSMVS, Mumbai

Title - Networks of the Past: A Collaboration Model for Global Co-curation and Visitor-Centric Learning at CSMVS

At Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai, the transition of a museum from being a container of culture to a platform of participation is exemplified in the new gallery, “Networks of the Past:

A Study Gallery of India and the Ancient World” launched in December 2025 as part of the CSMVS Ancient World Project.

CSMVS curators conceptualised the overarching narrative with India at its centre, and by engaging in an ongoing exchange of ideas with source-country experts and diverse scholars, has ensured that objects from Egypt, Mesopotamia, Persia, Greece, and Rome are reinterpreted specifically for the contemporary Indian visitor—fostering a narrative that is both globally connected and locally rooted. The project prioritises educational empowerment, providing India’s youth with their first prolonged encounter with classical world art to supplement academic learning with objects as primary source material.

The project extends its reach to over 600,000 individuals in rural India annually via the Museum on Wheels, democratising access to heritage and involving local communities in the preservation and appreciation of global cultural identities.

Through this collaborative model, CSMVS demonstrates how museums can move beyond being mere custodians of the past to become essential, inclusive spaces that drive social relevance and community dialogue in changing times.

Paper presentation 3



Name – Dr. Kanika Mondal, Collection Manager and Archivist- Danmal Mathur Museum Mayo College, Ajmer

Title - Community and the Making of the Danmal Mathur Museum, Ajmer

The Danmal Mathur Museum at Mayo College, Ajmer exhibits a diverse collection of nearly 10,000 objects which include natural history and geological specimens, arms and armoury, sculptures, miniature paintings, ganjifas, manuscripts, currency, numismatics, tribal artefacts, textiles, and other household objects.

Another notable feature of the museum is that it offers integrated and curriculum based learning sessions for its school children under Object Based Learning (OBL) and Project Based Learning (PBL).

The Museum's community comprises the students, teachers, alumni, and patrons — each contributing uniquely to the museum's evolutionary journey. This presentation highlights how the museum has been nurtured by its community members and upheld relations with them to ensure that it remains a living, participatory institution rather than a static repository.

Paper presentation 4



Name - Ms. Pallavi Baheti, Researcher, Salarjung Museum, Hyderabad

Title - View in Transit: Public art, urban memory and mobile gaze in Hyderabad

The aesthetic identity of Hyderabad is collectively shaped by its statues, murals, architectural landmarks, memorials and contemporary sculptural installations.

This paper examines the cultural landscape of Hyderabad as an informal open-air museum which is experienced primarily in transit.

The evolution of public visual landscape is traced from the Qutub Shahi and Asaf Jahi periods to post-Independence era and contemporary marketplaces. In doing so, the paper investigates the co-existence of different historical layers.

Case studies such as the Gachibowli Cats, T. Nagesh's Floating Rocks installation near Mozamjahi Market, the Reader sculpture at Nagarjuna Circle, the Tank Bund sculptural corridor, and contemporary metro murals explore how public artworks become carriers of collective memory. The paper further considers how public art engages with Hyderabad based communities outside conventional institutional frameworks, taking in consideration the audiences who may never intentionally seek artistic experiences.

The paper contributes to broader discussions within museum studies and public art discourse regarding accessibility, urban heritage, and the expanding boundaries of museum experience in contemporary Indian cities.

Paper presentation 5



Name – Mr. Sukrit Sen, Art and Outreach Manager- The Living Waters Museum, Kolkata

Title - Role of Performance in Museum Making

This chapter explores how performing arts can reimagine museum-making through the case of The Jalkatha Series, curated by the Living Waters Museum (LWM). LWM is among India's first hybrid museums, pioneering the use of arts and digital media to engage communities in water heritage and sustainability. By merging research with immersive oral storytelling, music, and performance, Jalkathas work as performative exhibitions and transforms water narratives into participatory experiences that extend museum audiences from passive information seekers to active cultural stewards.

The initiative empowers local artists and youth by positioning them alongside researchers and climate activists, fostering dialogue on conservation and sustainability.

The series demonstrates how performing arts can redefine museum boundaries, merging education with entertainment, and catalyzing policy-level conversations. Rooted in local contexts yet globally resonant, Jalkatha exemplifies how museums can remain accessible, inclusive, and transformative in the discourse on environmental heritage.

Paper presentation 6



Name – Ms. Shubhasree Purkayastha, Manager – Education, Museum of Art & Photography, Bengaluru

Title - Museum in A Box

Museum in a Box, developed by the Education team at the MAP, Bengaluru, presents a model on extending museum practice into formal and community-driven spaces, to foster artful learning. The initiative repositions the museum as a mobile pedagogical resource, bringing art-integrated learning into communities that serve marginalised and structurally excluded children.

The programme comprises portable kits containing replicas of artworks from MAP's collection, alongside curriculum-aligned modules and learning aids. The modules follow a three-stage learning process—experiential engagement, close observation, and creative production. The resource also taps on the interdisciplinary nature of learning, to develop a system of art-integration across subjects like Science, Mathematics, Language, and Social Sciences.

Operating at the intersection of education, accessibility, collections engagement, and sustainability, the box advances a distributed model in which artworks and museum methodologies are activated within diverse local contexts. It is a transferable framework for inclusive museum practice and contributes to broader conversations on educational equity and community-centred cultural engagement.



After a short teal/coffee and refreshments break, participants gathered in both the venues for next paper presentation sessions

SESSION- 7 at Khush Mahal

Chair - Mr. S. Girikumar

Paper presentation 1



Name – Dr. Abduraheem K., Professor & HOD- Department of Museology, A.M.U., Aligarh, India and Ms. Farha Asif, Research fellow, AMU

Title - Role of Artificial Intelligence in Designing New Exhibitions for Museums

In recent times, Museums are using AI to design new exhibitions, and it is not about placing a chatbot in a gallery but rather using it in exhibition design in a way that can simulate visitor psychology, generate spatial layouts, and create living exhibits. AI is helping museum designers in very practical ways. It facilitates the creation of individualized visitor pathways based on individual interests, bridges the gap between Tangible and Intangible Heritage, and helps designers manage physical flow.

AI contributes to making exhibitions more democratic by promoting accessibility, inclusivity, and user centered design. This paper proposes that AI should be considered not only as a technological tool but also as a strategic planning tool that becomes important for the connection between museums, collections, and audiences in the digital age.

Paper presentation 2



Name – Mr. Rahul Garud, Financial Controller, Pradhanmantri Sangrahalaya, New Delhi

Title - Technology as a Medium of Democratic Storytelling —The Pradhanmantri Sangrahalaya Experience

The Prime Ministers' Museum and Library represents a transformative approach to museum curation in India — one that integrates advanced technologies with living historical narratives to create an immersive, participative and educationally resonant visitor experience. The Pradhanmantri Sangrahalaya (PMS) demonstrates how technology, thoughtfully deployed, can fundamentally redefine public engagement with history, governance and democracy.

This paper examines the role of emerging technologies in the conceptualisation, design and ongoing operation of the PMS, highlighting a past-present- future continuum. It traces the deployment of interactive digital installations, projection mapping, augmented and virtual reality, holographic presentations, immersive audio-visual environments, AI-enabled interpretive interfaces and multimedia storytelling frameworks - technologies that collectively constitute an inclusive interpretive architecture accessible to visitors across all age groups.

Paper presentation 3



Name – Ms. Biraja Barik, PhD Scholar and Prof. Poonam Chaudhary, Director, Centre for Studies in Museology, University

Title - Digitising Jammu wall paintings: preserving Ramayana stories through ICT

Temple wall paintings of Jammu originally served more than an ornamental purpose. They were closely associated with Katha tradition, the intangible aspect of heritage. This katha tradition is very well exhibited in the wall paintings of temples in Jammu. The paper highlights one such temple of Jammu, the Moochhon vale Ramji ka mandir, which exhibits the Ramayana stories through its wall paintings. Wall painting is an integral part of builtin, immovable cultural heritage and is better preserved as well as exhibited in its original surroundings. Therefore, the present study has explored the possibilities of exhibiting and preserving the intangible aspect of the wall paintings of Jammu in their original surroundings, with the help of ICT as well as community participation. The present study is an attempt to preserve the wall paintings of Moochhon vale Ramji ka mandir, Jammu, and their intangible cultural aspects through community participation as well as virtual exhibition. The study concludes by recommending ways to promote tourism to the sites of wall paintings at the national as well as international level.

Paper presentation 4



Name – Dr. Dhriti Ray, Assistant Professor- Department of Museology, University of Calcutta

Title - From Community Performance to Virtual Museum Spaces: An Approach to Sustaining Mask and Martial Dances of West Bengal

West Bengal has three distinct mask-dance traditions—the most popular Chhaw of Purulia, performed by Bhumij and Kurmi communities; less popular Gomira of North Dinajpur, performed by Koch Rajbangshi and Polia communities; and underrecognised ancient Gambhira of Malda, performed by Malo, Dhanuk and Chhai communities. Except for Chhaw, scholarly resources on the rest are mostly confined to limited vernacular literature only. Reduced publicity and youth involvement for economic instability created a crisis in their sustainability. Using various ICTs, museums can play an important role in preserving, rejuvenating and popularising these intangible heritages. Advanced methods like 3D scanning of masks, motion-capture documentation of performances, audio-visual archiving of its typical folklores, songs, dialogues, recording of manufacturing technicalities, etc., can build extensive digital repositories. Incorporating VR, AR and 360-degree exhibition formats, museums can give immersive experiences;

recreate in-situ performance facilitating co-curation by the source communities that in turn will promote sustainability of these traditions.



Paper presentation 5



Name – Ms. Nikita Lakkaraju, Curator, Researcher, Designer- Museum of Digital Society

Title – Learning in Digital Society: the Museum in the Indian Context

At the Museum of Digital Society, through creative physical infrastructure in Pondicherry, and diverse outreach activities, the museum prioritises co-creation, participation, and inclusion of rural, marginalised, and historically underserved communities. This essay seeks to expand the definition of a museum as a learning space in the Indian context. This essay seeks to expand the definition of a museum as a learning space in the Indian context. By reframing education and the exchange of knowledge as relational rather than transactional, we highlight the importance of a holistic approach; a pedagogy centering critical

thinking, creativity and community agency.

Under the sub-theme of 'Community and ICT', the Museum of Digital Society offers insights from its context-sensitive curatorial position and methodology. This essay repositions the role of the museum in an emerging and ever-evolving digital, hyperlocal and algorithmic society. Where does the museum place itself within the context of the digital, social and information divides, and how may its activities help to bridge it? Ultimately, this essay explores how the museum can empower communities by showcasing ways to harness digital tools for equity and dignity.

SESSION- 8 at MMCF Conference Hall

Chair - Dr. Nilanjan Khatua

Paper presentation 1



Name – Ms. Moumita Ghosh, Deputy Director and Mr. Sanjeev Kumar Singh, Conservator, Bihar Museum, Patna

Title - Bihar museum as a community space

The Bihar Museum, Patna, exemplifies this transformation by integrating educational, artistic, and community-oriented initiatives that promote interaction among diverse social groups, through workshops on traditional art and crafts, terracotta, traditional paintings, conservation activities to welcome interns from different universities in India and by establishing different collaborative approaches with national and international cultural institutions.

A notable initiative is the Bihar Museum Biennale, an emerging and innovative concept that provides an inclusive platform for regional, national, and international artists to showcase contemporary artworks within the museum environment. It facilitates direct interaction between artists and the public, creating opportunities for knowledge exchange, cultural dialogue, and critical engagement with diverse creative practices.

The study highlights the evolving role of museums as interactive spaces that strengthen community relationships, encourage cross-cultural understanding, and foster inclusive cultural participation in changing times.

Paper presentation 2



Name - Mr. Karan Tekwani, Guest Lecturer- St. Stephen's College

Title - Curating return, repatriated antiquities and museum narratives in contemporary India

The paper argues that repatriation does not merely restore objects to the nation but also produces new curatorial opportunities and challenges. In this regard, both the National Museum and the Gallery of Confiscated and Retrieved Antiquities at Purana Qila represent two differing approaches in its engagement with repatriated objects. While the National Museum incorporates such objects within its existing chronological and thematic display systems, situating

them within broader narratives of Indian art history, the Purana Qila gallery foregrounds provenance and illicit trafficking as central interpretive frameworks. The paper analyses these curatorial enterprises as case studies to understand the merits, challenges and drawbacks of either approach.

The paper explores how museums negotiate competing responsibilities of conservation, nationalism, historical interpretation, and public engagement in the aftermath of repatriation. The study seeks to critically examine the possibilities and limitations of museum narratives in representing displaced heritage. In doing so, it positions repatriated objects not as static returns to the past, but as active agents in shaping contemporary debates on cultural memory, ownership, and the evolving relationship between museums and communities in changing times.

Paper presentation 3



Name – Ms. PS Soorya, Publications Associate, Museum of Goa

Title- Reimagining Narratives: Community Participation and Contemporary Curation in Museums

The Museum of Goa's pedagogy focuses on three key aspects; exhibitions, community collaboration, and interactive educational programmes. Artworks become mediums through which the histories, memories, and cultural experiences of Goa are revisited and re-contextualised.

This paper examines how contemporary art spaces can reinterpret cultural narratives beyond conventional historical frameworks. Drawing from curatorial practices and public engagement initiatives at MOG, it explores how themes such as migration, colonial encounters, festivals, food cultures and cultural exchanges can be translated into participatory museum practices.

The paper further analyses how research-based curation and contemporary artistic interventions create space for multiple interpretations while strengthening community engagement and evolving methods of cultural documentation. The paper reflects on how contemporary curatorial practices can expand the role of museums from sites of preservation to spaces of cultural negotiation, where communities actively contribute to the interpretation and continuity of heritage.

Paper presentation 4



Name – Dr. Sangeeta Mishra, Department of English, Noida International University and Dr. Ahanthem Homen Singh, Assistant Professor- Department of Indian Languages and Literary Studies, University of Delhi

Title - Towards heritage and knowledge conservation in North-east India: A study of private museums in Manipur

The proposed paper is aimed towards studying the role and practices of private museums in Manipur.

Despite the private museums like the Peoples' Museum, Mutua Bahadur Museum, Langthabal Museum and Tribal Museum and Research Centre having a significant number of collections, they are rarely discussed in the public as well as academic discourses. Their contribution to the preservation and conservation of cultural heritage is often missed out. The main objective of the research is to explore the role of these museums in the present social and cultural context in Manipur. It seeks to understand the way how these museums serve as the repository of knowledge and memory of the communities. The research also aims to explore the challenges faced by these museums in terms of financial and institutional support.

The participants then had a quick tour of the vendor stalls along with a glimpse of poster displays at the Sabha Shiromani. This was followed by a group photo at Lakshmi chowk with Shreeji Huzur Dr. Lakshyaraj Singh Mewar, Chairman and Managing trustee, MMCF.

The last set of parallel paper presentation sessions started after lunch.



SESSION- 9 at Khush Mahal

Chair - Dr. Deepi Rekha Kouli

Paper presentation 1



Name – Ms. Prachi Joshi, Freelance Designer

Title – ‘The making of sungsalee’

Globally, museums are undergoing a paradigm shift in their role and identity, one even our homebody, ICOM, acknowledges in its new definition of the museum. This presentation is a retrospective reflection on Sungsalee, a community-conceived, built, and nurtured space in Dzongu, North Sikkim, the protected homeland of the Lepcha community.

Conceived not as a repository of objects but as a ‘house of stories’, Sungsalee was imagined as a space of collective presence and a living knowledge ecosystem for the Lepcha identity, “a space for the community to come together to celebrate culture, to nurture a living knowledge center, build a responsible ecosystem, and acknowledge the symbiotic relationship between the Lepcha and their environment.”

The presentation would look at the making and methods of Sungsalee. For a museum to transform into a place where community is not a consumer but a rightsholder, the very fundamental identity needs to undergo a transformation from foundational thought to eventual space. It thus retraces the uncomfortable,

experimental, at times antagonistic, at times adhoc, and deeply affectionate lived realities of collective place-making, resisting the easy romanticisation often attached to community and transformative processes. 'संग्रहालय से संग•आ•लय तक The making of sungsalee', is a case-study journey into the place-making of the house of stories, moving beyond the museum to a place where separations dissolve into shared presence.

Paper presentation 2



Name – Ms. Sherilyn Nilza Deldan, PhD Scholar and Prof. Poonam Chaudhary, Director - Centre for studies in Museology, University of Jammu

Title - Traditional water mills of Ladakh: Indigenous knowledge and community heritage

This study examines traditional water mills in Ladakh as forms of living heritage and repositories of indigenous knowledge systems. It explores how these community engineered structures are sustainable environmental practices adapted to the Himalayan terrain through the use of locally available resources and gravity-based water systems. It further analyses the relationship between tangible remains of water mills and the intangible cultural practices, oral histories, and collective memories connected to them. The paper also discusses the reinterpretation and adaptive reuse of heritage landscapes in contemporary cultural practice. It argues that such initiatives can contribute toward community-centred heritage preservation by transforming forgotten historical

spaces into sites of cultural engagement and dialogue through training of the local communities. Through this study, the paper highlights the importance of recognizing traditional technologies not merely as obsolete infrastructures, but as valuable cultural heritage reflecting community wisdom, sustainability, and local identity in changing times.

Paper presentation 3



Name– Ms. Nazima Choudhary, PhD Scholar and Prof. Poonam Chaudhary , Director- Centre for studies in Museology, University of Jammu

Title - Ergonomics and Craftsmanship of Tribal Horse Trappings: A Case Study of

Horse trappings represent a significant material culture, reflecting traditional craftsmanship, mobility, and social identity. They also acted as status symbols and marked the identity of ownership. These decorative and functional objects include saddles, blankets, harnesses, and ornamental trappings, decorated with a variety of motifs in bright colours that change according to the area traversed by these communities.

The need for horses is declining among Gujjars due to modernization and development, leading to a decline in indigenous wisdom and craftsmanship, whereas Bakarwals continue the transhumance lifestyle, leading to the use of horses.

This study focuses on the identification of textile heritage by documenting the craft with respect to raw

materials, techniques, designs, and motifs used in making traditional horse trapping and ornamentation. It also aims to identify the changes that took place in the craft over time, along with different methods to preserve this art form and to understand the difference in designs and motifs according to different erstwhile areas of Jammu and Kashmir.

Paper presentation 4



Name – Mr. Jignesh Das, Assistant Professor- Department of Museology, MSU, Vadodara

Title - Museums and Community Collections for understanding Indigenous Knowledge Systems

In contemporary museology, indigenous knowledge systems are recognized as valuable cultural resources that have the potential for becoming the source of sustainable livelihood for the community members by creating participatory activities in cultural spaces.

The paper proposes that museums should move beyond custodianship toward collaborative engagement with communities to safeguard traditional knowledge while empowering indigenous communities as active custodians of their own cultural heritage in changing times. This paper studies and examines the Kapdaganda embroidery tradition of the Dongriya Kondh community, a particularly vulnerable tribal group of Odisha that reside in Kandhamal district-an aspirational district of India,

to identify the oral traditions, symbolic motifs, ecological knowledge and intergenerational craftsmanship for co-curation, participatory exhibition design and community-based interpretation to create inclusive museum narratives for social dialogue and sustainable heritage preservation. The research observes museum's souvenir shops as the 'not-for-profit' platforms for creating sustainable livelihood for the community artisans by integrating design and craft, thus ensuring the continuity of the craft among its practitioners.

Paper presentation 5



Name – Ms. Rita Monjori Boruah, Project Assistant – Tocklai Tea Research Institute, Jorhat, Assam

Title - Museums and Communities in the Changing Time: Community Collections, ICT, and Conservation Practices in Jorhat, Assam

In a culturally diverse state like Assam, museums play a significant role in documenting and representing the traditions, lifestyles, and material culture of various ethnic and indigenous communities. This seminar paper examines how museums in Jorhat preserve and represent the heritage of different communities such as the Ahom, Mising, Tea-tribe, Assamese, Hindu, and other indigenous groups through community-based collections. Traditional artifacts including textiles, agricultural tools, manuscripts, weapons, through community-based collections.

The paper further explores the growing role of Information and Communication Technology (ICT) in museum practices. Digital cataloguing, online documentation, audio-visual displays, virtual exhibitions, and social media outreach have transformed the accessibility and interpretation of museum collections.

Another major focus of the study is the relationship between community participation and conservation practices. Conservation today is not merely technical preservation but also involves local knowledge, community engagement, and cultural continuity. Museums increasingly depend on local communities for the identification, interpretation, and safeguarding of heritage objects and traditions. Community involvement strengthens sustainable conservation and ensures that cultural heritage remains connected to living traditions.



SESSION- 10 at MMCF Conference Hall

Chair - Mr. Ganga S. Rautela

Paper presentation 1



Name – Mr. Pankaj Protim Bordoloi, Deputy Director- President House Art collection and Museum

Title - From Objects to Voices: Co-curating Displacement and Rewriting Museum Collections in India

This paper examines how museums in India are reinterpreting collections through processes of co-curation, collaborative documentation, and community-led narrative construction. Drawing upon the Tibet Museum in Dharamshala and the Partition Museum in New Delhi, the study explores how collections associated with displacement are reactivated as living archives shaped by community voices rather than institutional authority alone.

This paper argues that contemporary practices are increasingly challenging this model by embedding co-curation at the core of exhibition-making. In both case studies, oral histories, personal artefacts, and testimonial contributions become integral to the documentation process, enabling communities to actively reinterpret collections and reshape their meanings.

The Tibet Museum exemplifies a model where diasporic identity is continuously reconstructed through participatory storytelling, while the Partition Museum transforms its collection into an evolving repository of memory through public contributions and intergenerational engagement.

This study proposes that collaborative documentation and participatory reinterpretation are essential for reimagining museums as dynamic spaces of engagement—where collections are not static inheritances, but evolving embodiments of community memory, identity, and cultural continuity.

Paper presentation 2



Name - Ms. Bahnisikha Dey, Project Assistant, Indian Institute of Heritage, NOIDA

Title - Reframing museum practice through intangible heritage: A case study of Kalighat

Drawing on the framework of UNESCO and ICOM, this paper attempts to explore participation as an essential and meaningful representation of the intangible cultural heritage.

Taking up the case study of the Kalighat Painters, who are also known as the Patua community of West Bengal, this paper explores their intergenerational transmission, evolving themes and economic challenges, revealing the adaptability and artistic tradition.

This paper is also an attempt to discuss the need for more participatory museum models for the local artisans and how they could be incorporated in museums while forming a sustainability of intangible heritage. Ultimately, it seeks to capture the shift in museums as sites of dialogue rather than display, where communities are not mere representations but are also active partners in forming cultural knowledge.

Paper presentation 3



Name - Ms. Nikita Sharma and Mr. Adib Rizvi, Assistant Curator- Magical Theatre and Curator- StoneX



Title - Curated Commerce: Luxury spaces, museum authority and the reconfiguration of community heritage narratives

This paper explores the growing tension between institutional museum authority and contemporary luxury spaces in the interpretation of traditional Indian crafts. While museums continue to emphasize preservation, authenticity, and historical legitimacy, community participation within many institutions frequently operates through temporary programming rather than through sustained representational inclusion within exhibition narratives and interpretive authority.

The paper investigates how audiences are emotionally and socially engaging more deeply with curated luxury environments than with many conventional museum displays. It further examines how collectors, consumers, and heritage-oriented brands are forming new interpretive communities around objects traditionally associated with museum contexts.

Rather than positioning commercialization and museology as opposing forces, the study critically analyzes the conditions that enable commercial heritage spaces to communicate cultural meaning effectively in changing times.



Paper presentation 4



Name – Mr. Bhargav Padhiyar , New Media Designer, Digital Archaeologist, Founder- Studio IF

Title - Conceptualizing, designing and facilitating/stewardship of a Virtual museum: A case of building Living waters Museum

When it comes to museums, digital technologies have transformed operations, curation, and visitor experiences. “Virtual Museum” uses the power of the internet and complete digital presentation to drastically improve the accessibility of historical and cultural narratives.

This presentation will begin by contextualizing the idea of virtual museums in reference to the history of museums, laying a foundation to explain when a “website” truly becomes a “virtual museum. It will present modes of engagement for diverse stakeholders (such as curators, researchers, and contributors) in the context of operating a virtual museum. The presentation will also go into detail regarding the design process and learnings from the case of the Living Waters Museum—a virtual museum of the water heritage of India. Towards the end of the presentation, results from an impact survey will be shared, highlighting cases in which the virtual museum has been evidently useful to larger communities.

The presentation will shed light on these new projects and conclude by highlighting how the idea of the virtual museum is still in its beginning stages. Finally, it will explore which future digital technologies will make virtual museums easier to build, provide more interesting experiences, and make culture more accessible.

After all the paper presentation sessions were completed, the participants enjoyed a breathtaking musical performance 'Invocation to Water' by Mr. Sukrit Sen at Khush Mahal followed by short tea/coffee and refreshments break.



The valedictory session was followed by concluding remarks and vote of thanks, delivered by Dr. Nilanjan Khatua, Dr. Mayank Gupta and Prof. Ambika Patel.

Soon after the break, the valedictory session began with reflections from some of the new institutional ICOM India members. The invited speakers represented their institutions; Mr. Anurag Arora from Pradhanmantri Sangrahalaya, Mr. Pravin Tupe from Pimpri Chinchwad Science Park and Mr. Shripad Joshi from Zapurza Museum of Art and Culture gave wonderful insights from the projects undertaken at their respective institutions and shared some of their thoughts for future collaborations with other institutions from all across the country.



The recipients of ICOM India Annual Conference 2026 travel grant were also invited and presented with certificates; Ms. Somya Malik and Ms. Shrerilyn Nilza Deldan.



'Kudos To the ICOM India committee and MMCF team for this brilliant curation and hospitality. Grateful for helping with the wheelchair at the last moment. Looking forward to staying connected!'
-Siddhant & Rohan, Access For ALL

Few inspirational quotes I take back to my home organisation- "The Code does not exist to restrict us; it exists to elevate us" from Mr Nasir Al Darmaki's presentation. And "The only source of knowledge is experience."

- Albert Einstein

- from Dr Shraddha's presentation and more such things from every discussion.

'Beautifully planned conference, amazing paper presentations. It was a pleasure to meet all of you. Thank you ICOM India and MMCF teams for the efforts.'

-Shwetha Achar Ramakrishna, Curator, Param Foundation, Bengaluru

'Congratulations to the team ICOM India and MMCF for successful organisation of ICOM India Annual Conference.'

-Dr. S. K. Pandey IGRMS Bhopal

At the end of the conference, all the members of ICOM India participated in the Annual General Meeting of ICOM India conducted by the ICOM India Executive Committee. This meeting was kept in hybrid mode so that more members of ICOM India National Committee could join and discuss the past and future projects organised by the committee as well as give their valuable suggestions or feedback.



FEEDBACK by Conference Participants

'Thank you all. It was a lovely experience to have had an such a wonderful opportunity to meet such a passionate crowd of museum professionals, historians and everyone else related to this field from all over the country. It was a great learning experience for all young upcoming practitioners. Hope for this to continue for us to learn and build this network of professionals from organisations in India and globally.'

- Saikamala LR, Conservation Architect, Heritage Matters

'My deep appreciation goes to the organising committee, volunteers, and supporting staff for their meticulous planning, dedication, and tireless efforts in ensuring the smooth execution of the conference. Thanks to all.'
-Prof. Mahua Chakravarti, Dept. of Museology, University of Calcutta

'Wonderful arrangements and excellent coordination. Kudos to you all team!'
-Pankaj P Bordoloi, Deputy Director, President House Art Collection and Museum, New Delhi

'As a participant, an ICOM India Institutional Member representative from Pimpri Chinchwad Science Park, and an individual ICOM member, I sincerely congratulate the ICOM India National Committee and MMCF on successfully organising an insightful and well-executed conference.

It was a pleasure to interact with museum professionals and young practitioners from across the country and witness such meaningful exchange of ideas. My appreciation to Dr. Ambika Patel Mam, Rautela Sir, organising team, volunteers, speakers, and everyone who worked tirelessly behind the scenes.

Organising an event is a collective effort, and your dedication made it a great success.

Best wishes to ICOM India for many more impactful initiatives in strengthening India's museum community. Looking forward to creating an impact at the large with collaborative efforts.'

-Dr. Shraddha Khamparia

CEO, Pimpri Chinchwad Science Park

'Huge thank you to the entire ICOM India team, for pulling off such a fantastic conference and bringing it back after so long! You can really tell how much hard work and heart went into making this two-day event a resounding success. It was so great to reconnect with everyone—truly appreciate all the effort behind the scenes! Looking forward to being a part of more such great opportunities and seeing ICOM India revive to its glory.'

-Dr. Kanika Mondal, Collection Manager and Archivist, Mayo College Museum



ICOM India Annual Conference

24th - 25th July 2026

'Museums and Communities in the changing times'

The City Palace Museum, Udaipur

Newspaper Clippings

Dainik Navjyoti

Saturday, 25th July 2026

6

उदयपुर
शनिवार, 25 जुलाई, 2026

दैनिक नवज्योति

इंटरनेशनल काउंसिल ऑफ म्यूजियम्स की दो दिवसीय वार्षिक कॉन्फ्रेंस का शुभारंभ

संग्रहालय समाज, संस्कृति और समुदायों को जोड़ने वाले सशक्त माध्यम : डॉ. मेवाड़

यूरोप नवज्योति, उदयपुर। इंटरनेशनल काउंसिल ऑफ म्यूजियम्स (आईसीएम) की दो दिवसीय वार्षिक कॉन्फ्रेंस का शुभारंभ उदयपुर में शनिवार को सिटी पैलेस संग्रहालय में हुआ।

विश्वभारती, शोधकर्ताओं, प्रोफेसर, संग्रहालय विशेषज्ञों एवं प्रतिनिधियों का अभिषेक किया। डॉ. मेवाड़ ने कहा कि संग्रहालय केवल धरोहरों के संरक्षण के केन्द्र नहीं हैं, बल्कि समाज, संस्कृति और समुदायों को जोड़ने वाले सशक्त माध्यम हैं।

उन्होंने कहा कि वर्तमान परिस्थिति समाज में विरासत संरक्षण, संस्कृतिक संवाद और जनसहभागिता को बढ़ावा देने के लिए इस प्रकार के

सम्मेलन के उद्घाटन सत्र में आयोजित होने वाले अनेक कार्यक्रमों के आयोजन के लिए इस प्रकार के

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02

राजस्थान पत्रिका

उदयपुर, शनिवार, 25 जुलाई, 2026

सिटी पैलेस में आइकॉम की दो दिवसीय वार्षिक कॉन्फ्रेंस का आगाज संग्रहालय समुदायों को आपस में जोड़ने का सशक्त माध्यम: डॉ. लक्ष्यराज सिंह

पत्रिका plus रिपोर्टर

उदयपुर. इंटरनेशनल काउंसिल ऑफ म्यूजियम्स (आइकॉम) इंडिया की दो दिवसीय वार्षिक कॉन्फ्रेंस 2026 शुक्रवार को सिटी पैलेस संग्रहालय में शुरू हुई। बदलते समय में संग्रहालय और समुदाय विषय पर सम्मेलन का आयोजन महाराणा मेवाड़ चैरिटेबल फाउंडेशन के संयुक्त सहयोग से हो रहा है। महाराणा मेवाड़ चैरिटेबल फाउंडेशन के अध्यक्ष डॉ. लक्ष्यराज सिंह मेवाड़ ने देश-विदेश से आए संग्रहालय विशेषज्ञों, शोधकर्ताओं, क्यूरेटर, संरक्षण विशेषज्ञों एवं प्रतिनिधियों का अभिनंदन किया। उन्होंने कहा कि संग्रहालय धरोहर के संरक्षण केन्द्र नहीं, बल्कि समाज, संस्कृति और समुदायों को जोड़ने वाले सशक्त माध्यम भी हैं। वर्तमान में विरासत संरक्षण, सांस्कृतिक संवाद और जनसहभागिता को बढ़ावा देने के



लिए ऐसे सम्मेलन निरंतर होते रहने आवश्यक है। खुश महल में आइकॉम उपाध्यक्ष नासिर अल दरमाकी तथा एमएमसीएफ के मुख्य कार्यकारी अधिकारी डॉ. मयंक गुप्ता ने दीप प्रज्वलित किया। आइकॉम अध्यक्ष एंटोनियो रोड्रिगज़ ने आइकॉम के बारे में बताया। आइकॉम इंडिया की अध्यक्ष प्रो. अम्बिका पटेल एवं फाउंडेशन सीईओ ने एबस्ट्रैक्ट बुक का विमोचन किया। उपाध्यक्ष प्रो.

अब्दुरहीम के. ने आभार जताया। इसके पश्चात नासिर अल दरमाकी ने मुख्य व्याख्यान दिया। इस दौरान बदलते समय में संग्रहालय और समुदाय विषय पर विशेषज्ञ पैनल चर्चा, सिटी पैलेस संग्रहालय की क्यूरेटोरियल एवं संरक्षण टीम की प्रस्तुतियां, शोधपत्र वाचन के समानांतर सत्र, पोस्टर प्रस्तुति तथा संग्रहालय एवं समुदायों के बदलते संबंधों पर विमर्श किया गया।

आईकॉम इंडिया की वार्षिक कॉन्फ्रेंस में देश-विदेश के संग्रहालय विशेषज्ञ सिटी पैलेस संग्रहालय में एकत्र संग्रहालय समाज, संस्कृति और समुदायों को जोड़ने वाले सशक्त माध्यम - डॉ. लक्ष्यराज सिंह मेवाड़

उदयपुर, 24 जुलाई (नसं)। इंटरनेशनल काउंसिल ऑफ म्यूजियम्स (आईकॉम) इंडिया की दो दिवसीय वार्षिक कॉन्फ्रेंस 2026 का शुक्रवार को सिटी पैलेस संग्रहालय, उदयपुर में शुभारंभ हुआ। "बदलते समय में संग्रहालय और समुदाय" विषय पर आयोजित इस राष्ट्रीय-अंतरराष्ट्रीय सम्मेलन का आयोजन महाराणा मेवाड़ चैरिटेबल फाउण्डेशन के संयुक्त सहयोग से किया जा रहा है।

महाराणा मेवाड़ चैरिटेबल फाउण्डेशन के अध्यक्ष एवं प्रबंध न्यासी डॉ. लक्ष्यराज सिंह मेवाड़ ने सम्मेलन में देश-विदेश से आए संग्रहालय विशेषज्ञों, शोधकर्ताओं, क्यूरेटर, संरक्षण विशेषज्ञों एवं प्रतिनिधियों से आत्मीय भेंट कर उनका उदयपुर आगमन पर विशेष आभार व्यक्त कर अभिनंदन किया।

डॉ. लक्ष्यराज सिंह मेवाड़ ने चर्चा में कहा कि संग्रहालय केवल धरोहरों



के संरक्षण के केन्द्र नहीं हैं, बल्कि समाज, संस्कृति और समुदायों को जोड़ने वाले सशक्त माध्यम भी हैं। उन्होंने कहा कि वर्तमान परिवर्तित समय में विरासत संरक्षण, सांस्कृतिक संवाद और जनसहभागिता को बढ़ावा देने के लिए इस प्रकार के राष्ट्रीय एवं अंतरराष्ट्रीय सम्मेलन निरंतर आयोजित होते रहने बहुत आवश्यक है। महाराणा मेवाड़ चैरिटेबल फाउण्डेशन सांस्कृतिक विरासत, संग्रहालयों एवं ज्ञान-विनिमय से जुड़े ऐसे सभी सार्थक आयोजनों के लिए सदैव

सहयोग को तत्पर है। सम्मेलन के प्रथम दिवस का शुभारंभ खुश महल में दीप प्रज्वलन के साथ हुआ। उद्घाटन सत्र में आईकॉम के उपाध्यक्ष नासिर अल दरमाकी तथा महाराणा मेवाड़ चैरिटेबल फाउण्डेशन के मुख्य कार्यकारी अधिकारी डॉ. मयंक गुप्ता ने दीप प्रज्वलित किया। आईकॉम के अध्यक्ष एंटोनियो रोड्रिगज़ ने आईकॉम के कार्य-कलापों के साथ अपना संदेश प्रस्तुत किया। आईकॉम इंडिया की अध्यक्षा प्रो. अम्बिका पटेल एवं फाउण्डेशन के सीईओ ने स्वागत

उद्बोधन से सभी का आभार जताया तथा 'कॉन्फ्रेंस एब्सट्रैक्ट' बुक का विमोचन किया गया। धन्यवाद ज्ञापन आईकॉम इंडिया के उपाध्यक्ष प्रो. अब्दुरहीम के. ने दिया।

इसके पश्चात नासिर अल दरमाकी ने Whose Voice? Redefining Co-curation, Living Heritage and Partnerships in Museums विषय पर मुख्य व्याख्यान दिया। प्रथम दिवस में "बदलते समय में संग्रहालय और समुदाय" विषय पर विशेषज्ञ पैनल चर्चा, सिटी पैलेस संग्रहालय की क्यूरेटोरियल एवं संरक्षण टीम की प्रस्तुतियाँ, शोधपत्र वाचन के समानांतर सत्र, पोस्टर प्रस्तुति तथा संग्रहालय एवं समुदायों के बदलते संबंधों पर विभिन्न विषयों पर व्यापक विमर्श आयोजित किया गया, जिसमें देशभर के विद्वानों एवं विशेषज्ञों ने अपने शोध एवं अनुभव साझा किए।

चांदीपुरा वायरस से ही हुई थी डूंगरपुर की 2 बच्चियों की मौत

डूंगरपुर, 24 जुलाई (पंजाब केसरी): गुजरात में इलाज के दौरान राजस्थान की दो मासूम बच्चियों की चांदीपुरा वायरस (सीएचपीवी) से मौत की पुष्टि होने के बाद राजस्थान का स्वास्थ्य विभाग अलर्ट मोड पर आ गया है। डूंगरपुर के रतनपुरा गांव की छह वर्षीय बच्ची और सिरौही जिले की दो वर्षीय बच्चों का उपचार गुजरात के अस्पतालों में चल रहा था, जहां दोनों की मौत हो गई। लैब रिपोर्ट में चांदीपुरा वायरस की पुष्टि होने के बाद प्रभावित क्षेत्रों में विशेष निगरानी शुरू कर दी गई है।

डूंगरपुर के मुख्य चिकित्सा एवं स्वास्थ्य अधिकारी डॉ. अलंकार गुप्ता ने बताया कि रतनपुरा गांव में स्वास्थ्य विभाग की टीम ने 75 घरों का सर्वे कर बच्चों की स्वास्थ्य जांच की, हालांकि अब तक कोई नया संदिग्ध मामला सामने नहीं आया है। विभाग ने 15 वर्ष तक के बच्चों की विशेष निगरानी के निर्देश दिए हैं। रेपिड रिस्पॉन्स टीम तेज बुखार, उल्टी, दौरे और बेहोशी जैसे लक्षणों वाले बच्चों की जांच कर रही हैं। स्वास्थ्य विभाग के अनुसार रतनपुरा की बच्ची 12 जुलाई को बीमार हुई थी। उसे पहले सीमलवाड़ा, फिर गुजरात के मेधराज और मोडासा के निजी अस्पतालों में दिखाया गया। बाद में हिममतनगर सिविल अस्पताल में भर्ती कराया गया, जहां 15 जुलाई को उसकी मौत हो गई। 23 जुलाई को गुजरात बायोटेक्नोलॉजी रिसर्च सेंटर से आई रिपोर्ट में चांदीपुरा वायरस की पुष्टि हुई।

संग्रहालय समाज, संस्कृति और समुदायों को जोड़ने का सशक्त माध्यम : डॉ. लक्ष्यराज सिंह मेवाड़ आईकॉम इंडिया की वार्षिक कॉन्फ्रेंस का सिटी पैलेस संग्रहालय में शुभारंभ, देश-विदेश के विशेषज्ञों ने साझा किए अनुभव

उदयपुर, 24 जुलाई (पंजाब केसरी): बदलते समय में संग्रहालयों की भूमिका केवल ऐतिहासिक धरोहरों के संरक्षण तक सीमित नहीं रही, बल्कि वे समाज, संस्कृति और समुदायों को जोड़ने का प्रभावी माध्यम बन चुके हैं। यह बात महाराणा मेवाड़ चैरिटेबल फाउण्डेशन के अध्यक्ष एवं प्रबंधन्यासी डॉ. लक्ष्यराज सिंह मेवाड़ ने इंटरनेशनल कार्डसिल ऑफ म्यूजियम्स (आईकॉम) इंडिया की दो दिवसीय वार्षिक कॉन्फ्रेंस-2026 के उद्घाटन अवसर पर कही। सिटी पैलेस संग्रहालय में आयोजित इस सम्मेलन में देश-विदेश से संग्रहालय विशेषज्ञ, शोधकर्ता, क्यूरेटर और संरक्षण विशेषज्ञ शामिल हुए।

डॉ. लक्ष्यराज सिंह मेवाड़ ने कहा कि सांस्कृतिक विरासत के संरक्षण, जनसहभागिता और सांस्कृतिक संवाद को मजबूत बनाने के लिए ऐसे



राष्ट्रीय एवं अंतरराष्ट्रीय सम्मेलन समय-समय पर आयोजित होना आवश्यक हैं। उन्होंने कहा कि महाराणा मेवाड़ चैरिटेबल फाउण्डेशन संग्रहालयों और विरासत संरक्षण से जुड़े सार्थक प्रयासों को सदैव सहयोग देता रहेगा।

सम्मेलन का शुभारंभ खुश महल में दीप प्रज्वलन के साथ हुआ।

उद्घाटन सत्र में आईकॉम के उपाध्यक्ष नासिर अल दरमाकी, आईकॉम इंडिया की अध्यक्षा प्रो. अंबिका पटेल तथा फाउण्डेशन के मुख्य कार्यकारी अधिकारी डॉ. मयंक गुप्ता ने संग्रहालयों की बदलती भूमिका पर विचार रखे। इस अवसर पर 'कॉन्फ्रेंस एबस्ट्रैक्ट' पुस्तक का भी विमोचन किया गया।

Udaipur Express

Saturday, 25th July 2026

7 उदयपुर एक्सप्रेस

उदयपुर, शनिवार 25 जुलाई 2026

संग्रहालय समाज, संस्कृति और समुदायों को जोड़ने वाले सशक्त माध्यम: डॉ. लक्ष्यराज सिंह मेवाड़

आईकॉम इंडिया की वार्षिक कॉन्फ्रेंस में देश-विदेश के संग्रहालय विशेषज्ञ सिटी पैलेस संग्रहालय में एकत्र

उदयपुर (कास)। इंटरनेशनल कार्डसिल ऑफ म्यूजियम्स (आईकॉम) इंडिया की दो दिवसीय वार्षिक कॉन्फ्रेंस 2026 का शुक्रवार को सिटी पैलेस संग्रहालय, उदयपुर में शुभारंभ हुआ। 'बदलते समय में संग्रहालय और समुदाय' विषय पर आयोजित इस राष्ट्रीय-अंतरराष्ट्रीय सम्मेलन का आयोजन महाराणा मेवाड़ चैरिटेबल फाउण्डेशन के संयुक्त सहयोग से किया जा रहा है। महाराणा मेवाड़ चैरिटेबल फाउण्डेशन के अध्यक्ष एवं प्रबंधन्यासी डॉ. लक्ष्यराज सिंह मेवाड़ ने सम्मेलन में देश-विदेश से आए संग्रहालय विशेषज्ञों, शोधकर्ताओं, क्यूरेटर, संरक्षण विशेषज्ञों एवं प्रतिनिधियों से आत्मीय भेंट कर उनका उदयपुर आगमन पर विशेष आभार व्यक्त कर अभिनंदन किया। डॉ. लक्ष्यराज सिंह मेवाड़ ने चर्चा में कहा कि



संग्रहालय केवल धरोहरों के संरक्षण के केन्द्र नहीं हैं, बल्कि समाज, संस्कृति और समुदायों को जोड़ने वाले सशक्त माध्यम भी हैं। उन्होंने कहा कि वर्तमान परिवर्तित समय में विरासत संरक्षण, सांस्कृतिक संवाद और जनसहभागिता को बढ़ावा देने के लिए इस प्रकार के राष्ट्रीय एवं अंतरराष्ट्रीय सम्मेलन

निरंतर आयोजित होते रहने बहुत आवश्यक है। महाराणा मेवाड़ चैरिटेबल फाउण्डेशन सांस्कृतिक विरासत, संग्रहालयों एवं ज्ञान-विनिमय से जुड़े ऐसे सभी सार्थक आयोजनों के लिए सदैव सहयोग को तत्पर है। सम्मेलन के प्रथम दिवस का शुभारंभ खुश महल में दीप प्रज्वलन के साथ हुआ।

उद्घाटन सत्र में आईकॉम के उपाध्यक्ष नासिर अल दरमाकी तथा महाराणा मेवाड़ चैरिटेबल फाउण्डेशन के मुख्य कार्यकारी अधिकारी डॉ. मयंक गुप्ता ने दीप प्रज्वलित किया। आईकॉम के अध्यक्ष एटोर्नियो रोड्रिज़ ने आईकॉम के कार्य-कलापों के साथ अपना संदेश प्रस्तुत किया।

आईकॉम इंडिया की अध्यक्षा प्रो. अंबिका पटेल एवं फाउण्डेशन के सीईओ ने स्वागत उद्बोधन से सभी का आभार जताया तथा 'कॉन्फ्रेंस एबस्ट्रैक्ट' बुक का विमोचन किया गया। धन्यवाद ज्ञापन आईकॉम इंडिया के उपाध्यक्ष प्रो. अद्वरहीम के. ने दिया। इसके पश्चात नासिर अल दरमाकी ने मुख्य व्याख्यान दिया। प्रथम दिवस में 'बदलते समय में संग्रहालय और समुदाय' विषय पर विशेषज्ञ पैनल चर्चा, सिटी पैलेस संग्रहालय को क्यूरेटोरियल एवं संरक्षण टीम की प्रस्तुतियाँ, शोधपत्र वाचन के समानांतर सत्र, पोस्टर प्रस्तुति तथा संग्रहालय एवं समुदायों के बदलते संबंधों पर विभिन्न विषयों पर व्यापक विमर्श आयोजित किया गया, जिसमें देशभर के विद्वानों एवं विशेषज्ञों ने अपने शोध एवं अनुभव साझा किए।

संग्रहालय समाज, संस्कृति और समुदायों को जोड़ने वाले सशक्त माध्यम - डॉ. लक्ष्यराज सिंह मेवाड़

(यूथ की आवाज)

उदयपुर, इंटरनेशनल काउंसिल ऑफ म्यूजियम्स (आईकॉम) इंडिया की दो दिवसीय वार्षिक कॉन्फ्रेंस 2026 का शुक्रवार को सिटी पैलेस संग्रहालय, उदयपुर में शुभारंभ हुआ। हलहलबदलते समय में संग्रहालय और समुदायहलहल विषय पर आयोजित इस राष्ट्रीय-अंतरराष्ट्रीय सम्मेलन का आयोजन महाराणा मेवाड़ चैरिटेबल फाउण्डेशन के संयुक्त सहयोग से किया जा रहा है। महाराणा मेवाड़ चैरिटेबल फाउण्डेशन के अध्यक्ष एवं प्रबंध न्यासी डॉ. लक्ष्यराज सिंह मेवाड़ ने सम्मेलन में देश-विदेश से आए संग्रहालय विशेषज्ञों, शोधकर्ताओं, क्यूरेटर, संरक्षण विशेषज्ञों एवं प्रतिनिधियों से आत्मीय भेंट कर उनका उदयपुर आगमन पर विशेष आभार व्यक्त कर अभिनंदन किया। डॉ. लक्ष्यराज सिंह मेवाड़ ने चर्चा में कहा कि संग्रहालय केवल धरोहरों के संरक्षण के केन्द्र नहीं हैं, बल्कि समाज, संस्कृति और समुदायों को जोड़ने वाले सशक्त माध्यम भी हैं। उन्होंने कहा कि वर्तमान परिवर्तित समय में विरासत संरक्षण,



सांस्कृतिक संवाद और जनसहभागिता को बढ़ावा देने के लिए इस प्रकार के राष्ट्रीय एवं अंतरराष्ट्रीय सम्मेलन निरंतर आयोजित होते रहने बहुत आवश्यक है। महाराणा मेवाड़ चैरिटेबल फाउण्डेशन सांस्कृतिक विरासत, संग्रहालयों एवं ज्ञान-विनिमय से जुड़े ऐसे

सभी सार्थक आयोजनों के लिए सदैव सहयोग को तत्पर है। सम्मेलन के प्रथम दिवस का शुभारंभ खुश महल में दीप प्रज्वलन के साथ हुआ। उद्घाटन सत्र में आईकॉम के उपाध्यक्ष नासिर अल दरमाकी तथा महाराणा मेवाड़ चैरिटेबल फाउण्डेशन

के मुख्य कार्यकारी अधिकारी डॉ. मयंक गुप्ता ने दीप प्रज्वलित किया। आईकॉम के अध्यक्ष एंटोनियो रोड्रिज ने आईकॉम के कार्य-कलापों के साथ अपना संदेश प्रस्तुत किया। आईकॉम इंडिया की अध्यक्ष प्रो. अम्बिका पटेल एवं फाउण्डेशन के सीईओ ने स्वागत उद्बोधन से सभी का आभार जताया तथा हलकॉन्फ्रेंस एक्स्ट्रैक्टहल बुक का विमोचन किया गया। धन्यवाद ज्ञापन आईकॉम इंडिया के उपाध्यक्ष प्रो. अब्दुरहीम के. ने दिया। इसके पश्चात नासिर अल दरमाकी ने रूहँद्वरी शब्दी? फीप्रिल्लल्लें उड्डू-४१३३ल्लल, छप्रल्लें ली१३३ लल्लि ठं१३ल्लली१३३ल्लल ट४१३३३३ विषय पर मुख्य व्याख्यान दिया। प्रथम दिवस में हलहलबदलते समय में संग्रहालय और समुदायहलहल विषय पर विशेषज्ञ पैनल चर्चा, सिटी पैलेस संग्रहालय की क्यूरेटोरियल एवं संरक्षण टीम की प्रस्तुतियाँ, शोधपत्र वाचन के समानांतर सत्र, पोस्टर प्रस्तुति तथा संग्रहालय एवं समुदायों के बदलते संबंधों पर विभिन्न विषयों पर व्यापक विमर्श आयोजित किया गया, जिसमें देशभर के विद्वानों एवं विशेषज्ञों ने अपने शोध एवं अनुभव साझा किए।



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