

Understand how Museums Have Evolved and are Changing in India and Beyond at the next session of AVID Online

For Immediate Release

Museums have today become far more than mere repositories of artefacts and forgotten histories. They are archives, places of research and reflection, sites of aesthetic display and wider communal recreation. However, they also are living participants- extensions of our cultures and of ourselves.

In April 2020, almost all museums around the world were closed because of the COVID-19 pandemic, an alarming 94.7%. Museums have had to reduce their activities, where nearly one third have had to downsize, and more than one in ten may be forced to close permanently.

With such a strong hit on the museums of the world, what do museums mean in 2021? How can they continue to be sites for and participants in the cultural conversation?

The Federation of Indian Chambers of Commerce and Industry (FICCI) Creative Industries Division and Avid Learning present Museums 2021: Cultural Meaning and Digitizing Legacy, a discussion on the changing role of these institutions and cultural sites.

Founder, Sarmaya Arts Foundation **Paul Abraham** and *Filmmaker, Producer, Archivist, Founder Director of Film Heritage Foundation* **Shivendra Singh Dungarpur**, *Designer, Managing Director, Teamwork Arts* **Sanjoy Roy** and *Curator and Founder of MoDE, Museum of Design Excellence* **Divya Thakur** will be in conversation with *Deputy Editor, Live History India and Curator* **Aparna Andhare**.

Please read on for more details:

Some museums have, for instance, embraced the digital, and taken their entire collections online into the virtual realm. Others have begun to document, record and collect artefacts, remnants and even heartbreaking stories of the Pandemic- and keenly charted its course over the year of 2020.

Still others, before the ushering of the New Normal, have given voice to memories, reengaged with public and individual identity through stories and become living mausoleums to the human experience. Some have cropped up as participants and changemakers for environmental consciousness by becoming exemplars of sustainable heritage- and also places of learning about what being eco-friendly means- and not caring for the environment may cost.

So, what comes next for these spaces? What is the future way forward for museology as a discipline, the museum as public and democratic site, and as one that is aware of its inherent nature, construction and very purpose as being much more than an inert receptacle of objects?

How can museums continue to be democratic sites of public display but also signifiers of national identity? How can museums be recorders of history while being gamechangers for the future?

Does the museum have to be an institution in the old-fashioned sense? Can it be a digital space, a pop-up model, an informal or a formal space? A youth-driven initiative? How can museums today create and preserve the historicity of this moment?

Join us to learn more from these experts and visionaries on what the museum will come to signify in a post-pandemic world.

When: Thursday, 19th August 2021 | 6:00 PM – 7:30 PM

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What do museums mean in 2021? How can they continue to be sites for and participants in the cultural conversation? **The Federation of Indian Chambers of Commerce and Industry (FICCI) Creative Industries Division** and **Avid Learning** present **Museums 2021: Cultural Meaning and Digitizing Legacy**, a discussion on the changing role of these institutions and cultural sites. This panel will discuss the way forward for museology as a discipline, the museum as a public and democratic site and as one that is aware of its inherent nature, construction and very purpose as being much more than an inert receptacle of objects. Join us to learn more from these experts and visionaries on what the museum will come to signify in a post-pandemic world.

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**Paul
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Managing Director,
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Museum of Design Excellence
**Divya
Thakur**



Deputy Editor,
Live History India
and Curator
**Aparna
Andhare**

MODERATOR

DATE: **THURSDAY, 19 AUGUST '21**
TIME: **6:00 PM - 7:30 PM (IST)**
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About the Speakers

Paul Abraham is an art patron and collector of historical artefacts, modern and contemporary art and living traditions from the Indian subcontinent. He founded Sarmaya in 2015 to foster a love for art and history among the young and the curious. Sarmaya is a modern, digital museum that uses a combination of online engagement and on-ground programming, including workshops, lectures and travels, to reach everyone from children to young adults, and from enthusiasts to connoisseurs. Paul works closely with Indian artists to encourage innovation in indigenous art-forms like Mata-Ni-Pachedi, Tholu Bommalata, Mithila and Bengal Patua. Paul has a Post Graduate Degree in Business Management from IIM Ahmedabad and a Bachelor's degree in Economics (Hons) from St Stephen's College Delhi. A banker with over 35 years of experience, Paul is an advisor at IndusInd Bank. In addition, he is President, Hinduja Foundation and on the board of Dakshinachitra Museum and Sanctuary Asia.

Shivendra Singh Dungarpur is an award-winning filmmaker, producer and film archivist. He is the founder Director of Film Heritage Foundation, a not-for-profit organization dedicated to the preservation of India's film heritage. Shivendra was elected to the Executive Committee of the International Federation of Film Archives (FIAPF) for a second term in 2019. Under the banner of Dungarpur Films he has directed and produced close to 1000 commercials. He made his first feature documentary "Celluloid Man" in 2012 that won two National Awards and travelled to over fifty festivals around the world. His second documentary "The Immortals" (2015) premiered at the Busan International Film Festival and won the Special Jury Award for the Best Film at MIFF 2016. His third documentary titled "CzechMate – In Search of Jiri Menzel" is a seven-hour epic that is an in-depth exploration of the Czechoslovakian New Wave that has won critical acclaim from cinephiles around the world. British Film Institute and Sight & Sound Magazine voted the film amongst the top 5 releases of 2020.

Sanjoy K. Roy, an entrepreneur of the arts, is Managing Director of Teamwork Arts, which produces over 25 highly acclaimed performing arts, visual arts and literary festivals in multiple cities across the globe, including the world's largest free literary gathering — the iconic annual Jaipur Literature Festival. Roy is a founder-trustee of Salaam Baalak Trust working to provide services for and rehabilitate street and working children in Delhi. Roy works closely with various industry bodies on policy issues within the cultural space in India and is Co-chair of the Art and Culture Committee of the Federation of Indian Chambers of Commerce and Industry (FICCI), Member of the CII Delhi Tourism Committee & Advisor to the NCPA, Mumbai. He lectures in various universities across the world and advises local governments on cultural policies.

Divya Thakur is a virtual powerhouse of design thinking and practice, with over 25 years of experience in the design industry. She's the founder of Design Temple - a luxury home accessories brand. And MoDE- Museum of Design Excellence, a digital museum which she has recently founded in collaboration with Google Arts and Culture. Even with a global exposure to various traditions across continents, Divya's approach to life and work is rooted in the spiritual and cultural ethos of India. Her ability to take complex ideas from Indian philosophy and living, and distill them into exquisite and comprehensible forms and spaces is the hallmark of her work, and what makes her globally relevant as a designer and an aesthete. Thakur's long standing approach to design allows her to move effortlessly between mediums. Her work spans from curation to product design, graphics, film titles and spaces.

Aparna Andhare is the Deputy Editor, Live History India, looking after programming for LHI Circle. She was, until recently, a curator at the Maharaja Sawai Man Singh II Museum, the City Palace, Jaipur. Joining the Museum in 2017, she worked on developing a new gallery on transport, contributed to publications, had collection responsibilities, and handled outreach activities including social media. Specialising in art and architecture of early modern India, she has two master's degrees: Art in the Global Middle Ages (University of Edinburgh, 2017), and Arts and Aesthetics (Master's, Jawaharlal Nehru University, New Delhi, 2012). In Bombay, she has worked on independent archiving projects, and taught and co-ordinated the Art Design History and Theory programme for the undergraduates at ISDI-Parson's Mumbai (2013-16). Aparna contributes to various publications on art and culture.

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Established in 1927, The Federation of Indian Chambers of Commerce and Industry (FICCI) is the largest and oldest apex business organisation in India. Its history is closely interwoven with India's struggle for independence, its industrialization, and its emergence as one of the most rapidly growing global economies. A non-government, not-for-profit organisation, FICCI is the voice of India's business and industry. From influencing policy to encouraging debate, engaging with policy makers and civil society, FICCI articulates the views and concerns of industry. It serves its members from the Indian private and public corporate sectors and multinational companies, drawing its strength from diverse regional chambers of commerce and industry across states, reaching out to over 2,50,000 companies. FICCI provides a platform for networking and consensus building within and across sectors and is the first port of call for Indian industry, policy makers and the international business community. The key focus of FICCI Creative Industries Division is to drive policy in the arts both at the state and national level. In order to do so we have set up an annual conference to bring together members of our diverse community to discuss, network and build a sustainable group that can set in place best practices, safeguard our culture and diversity, reaffirm our traditions of being inclusive and work with governments and others to look at tax, infrastructure, and other needs for the sector.