

## ROLE OF MUSEUM FOR THE PROMOTION OF TOURISM: A CASE STUDY OF NATIONAL ART MUSEUM OF NEPAL

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### **ABSTRACT**

*The museum is considered as a renowned and effective visual learning center, which helps to provide the fundamental knowledge about the history, culture, civilization, religion, philosophy and other issues to the visitors through their precious collections and systematic displays. Museum collects and exhibits the specimens of historical as well as archaeological values. Arts and crafts, tools and weapons, inscriptions manuscripts, coins, paintings, sculptures, dolls and toys, and the objects are concerned to cultural heritages of different caste, creed and ethnicity; the scientific discoveries; replica and photography of natural things; postal tickets; memorial things of noble personality and so on. Thus museum is known as a center of heritage study. It is also understood as an agent of tourism enhancement. In Nepal, there are several museums which have been providing noteworthy roles for the promotion of tourism from its inception. Among them National Art Museum of Bhaktapur, Nepal is treated as an important one. It was established in 1960 A.D. In this respect, mainly this research paper deals with the identifications and highlights the roles of aforementioned museum for the promotion of tourism especially in Bhaktapur. The museum is not a virgin issue for further research and study. There are some studies regarding the National Art Museum of Bhaktapur, but there is still lacking research concerned to the perspectives of the role of such museum for the promotion of tourism. Keeping it in mind this article is prepared for addressing the above-mentioned problem.*

**KEYWORDS:** *Art Gallery, Heritage, Museum, Role and Contribution, Tourism, Tourist*

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### **INTRODUCTION**

The museum is an important educational center, where the objects of archaeological, historical as well as other things are systematically collected, conserved, preserved and displayed to the people. The most significant motto of the museum is to provide education and recreation to the visitors. As an institution developed by modern society save the deterioration and loss of the objects treasured for their cultural values, the museum does for such objects what libraries do for books and what archives do for official documents. Society does not save these things just to hoard them, but to use them. It is a particular house, building or place where the objects are collected, preserved, conserved, managed, classified and displayed. Museums accordingly are organized to use their treasures for cultural purposes (*Dulal, 2016, pp. 51-52*).

The museum is not considered a new discipline for the students of archaeology, history, culture, civilization, art architecture, sociology, and anthropology. In underdeveloped countries, the museum was considered as only the recreational center in the past. Earlier, in underdeveloped countries, it was said when men did not get work, one would

better go to the museum or the post office. But today, the perception and objectives of the museum are highly uplifted. Thus, nowadays it is claimed that museum is that permanent institution and center, where dead objects are scientifically stored for the systematic exhibition to the visitors.

Whatsoever, the relationship between tourism and museum is looking very close. They cannot be separated with one another. Not only in Nepal but, in the world museums have played a noteworthy role in the promotion of tourism. Likewise, tourism activities have also helped to construct the museums for visitors. In Nepal, visitors have visited the museums from the days of its establishment. No doubt, this situation has helped to advocate the roles and contributions of museums for the promotion of tourism especially of the national museum in *Bhaktapur* and Nepal as well.

## METHODOLOGY

National Art Museum of *Bhaktapur, Nepal* is one of the important museums which are also considered as a popular tourism destination of the country. But, the detailed study of tourist and tourism perspectives of the particular museum has not been done yet. Therefore, keeping it in mind, the researcher has tried to analyze the specific roles to promote the tourism activities of the particular museum. The article is based on descriptive and analytical research designed. In this study, both primary and secondary data are considered of equal importance. Secondary data have been assembled through the previous research work as well as published and unpublished literature, whereas, the primary data have come into the collection through the field survey by using general observation, interview and focus group discussion according to their applications.

Regarding the issues of museums, there can find some studies have been conducted by the different native scholars and from abroad as well. No doubt, all the studies, and publications concerning the museums help to provide the description and only general perception of the issues. But there is still lacking specific research concerned with the role which has been playing by the National Art Museum for the promotion of tourism activities in *Bhaktapur* and entire the country as well. Therefore, realizing a strong need for a study, an effort has been made to respond aforementioned research gaps. In this respect, this article entitled *Role of Museum for the Promotion of Tourism: a Case Study of National Art Museum of Nepal* is expected to address the need to some extent.

### The Concept

Museum provides the history of human beings, culture, and civilization of the past as well as the present. It is considered as an important center for learning. Therefore, it is a new discipline for the students of archaeology, history, culture, civilization, art architecture, sociology, and anthropology. In underdeveloped countries, the museum was considered as only the recreational center in the past. The earlier time it was regarded when men do not get work, one had better go to the museum or the post office. But today, the perception and objectives of the museum are highly uplifted. Now a days it is said to be the permanent institution and center, where dead objects are scientifically stored for the systematic exhibition.

A museum is an institution that cares for (conserves) a collection of artifacts and other objects of artistic, cultural, historical, or scientific importance and some public museums make them available for public viewing through exhibits that may be permanent or temporary (Kunwar, 2017, p. 208). Museology is a coined word which finds frequent use in the English language. It means the science of museum is such as the methods of collecting, conserving, preserving, classifying, arranging and displaying and so on. The term *sangrahalaya* is translated form of the English word museum.

Etymologically, the word *sangrahalaya* is coined through the two words *sangraha* i.e. collection and *aalaya* i.e. house. On the other hand, the term museum of English language denotes that particular place or building where the objects of natural as well as artistic values are collected and preserved (Dulal, 2016, p. 53).

Though the museum, as it is known in the 20<sup>th</sup> century, is of relatively modern concept, its name was used for a different kind of institution. The word museum, derived, through Latin, from the Greek *mouseion*, 'seat of the muses,' as a place dedicated to the muses and to study, where one engages oneself in noble disciplines. The goddess of knowledge and wisdom is said to be Muse in Greek dialect. It is believed that the number of the muses was nine. They got birth from the *Jiyash* and *Nemoshin* the father and mother respectively. As per the legendary of Greek society the word 'museum' stems from the temple of the muses, which refers to the Greek goddesses inspiring poetry, music, and art related to human inspiration and creativity (Park, 2014, p. 186). In Greek legends, the nine muses goddesses helped to elevate the worry and suffering of the people through their beautiful melodies and dances. Thus, the museum is regarded as the temple of knowledge and wisdom.

According to *Encyclopedia Britannica*, the word museum has a classical origin. In its Greek form *mouseion*, it means 'seat of the muses,' and designated a philosophical institution or a place of contemplation. Use of the Latin derivation, the museum appears to have been restricted in Roman times mainly to places of philosophical discussion. Likewise, *Webster's Collegiate Dictionary* defines museum as 'a building or part of one which is preserved and exhibited objects of permanent interest in one or more of the arts and sciences'.

*Satya Prakash*, Director of Archaeology and Museums, Government of Rajasthan, India, mentions that "Museum is a public institution. It occupies a very important place in a democracy, which is a government by the people for the people and of the people, naturally, judges its prosperity when it stands for the people, is run by the people and is an institution of the people. The museum, being an agent of education, promotes knowledge and its free use through its exhibits, which generally deal with the tangible objects of, mans history and heritage and act as the champions of creative expression in contemporary life" (Prakash, 1964, p. 1).

*B.Ch.Chhabra*, Joint Director General of Archaeology of India defines that "Museology is a science of recent growth but it is spreading like a wildfire. It has so fired the imagination of one and all. A museum has suddenly become a center of attractions; vastly different from what it was a generation ago. It is no longer a mold store-house of curios and rarities, frequented by idlers and wondered at by simpletons. It is now truly a temple of muses, throbbing with life, radiating joy and diffusing knowledge. It is a refinery of tastes and a boundary of ideas. It is a favorite resort of the enlightened and innocent alike. It is winning through beauty alone" (Chhabra, 1962, p.1).

The American Association Museums (AAM) describes a museum as being "an organized and non permanent non- profit institution, essentially educational or aesthetic in purpose, with a professional staff, which owns and utilizes tangible objects, care for them and exhibits them to public on some regulation, on some regular schedule" (Kunwar, 2017, p. 209).

In this regard, ICOM (International Council of Museum) is highly considered as an important and ultimate authorizes the association to take responsibility for carrying out UNESCO's policies on the museum, which was founded in 1946 in international level. Therefore, its definition of museums initially focused on the significance of their content. ICOM defined museum at first in 1974 and latter in 2007. The latter definition, which is provided by this institution is "a museum is a non- profit, permanent institution in the service of society and of its development, open to the public, which

acquires, conserves, researches, communicates, and exhibits the tangible and intangible heritage of humanity and its environment for the purpose of education, study and enjoyment". It is recognized and widely accepted today. This definition was adopted during the 21<sup>st</sup> General Conference in Vienna, Austria, in 2007 and it is now widely acknowledged as an official definition of the museum across the globe (*Park, 2014, p. 188*).

On the basis of above definition, museum is regarded as an important as well as the responsible institution which collects, preserve and conserve the objects of archaeological, historical, religious significance. A museum deals with objects, without objects there is no museum. The museum is, therefore, concerned with visual material and is an institution of visual education. Today, the museum is accepted as a huge mirror which generates opportunities to observe the real pictures directly or indirectly, whether that is of past or present of the country.

### **Origin and Development**

The notion of origin and development of the museum in the world is not clear. When and where the concept of the museum has come into existence, it still remains a matter of research and investigation. The history of museums through the ages is linked closely to the history of society and to the evolution of knowledge. The museum at Alexandria, Egypt, created at the beginning of the 3<sup>rd</sup> century B.C. in the Ptolemaic era and later destroyed, was not a museum in the modern sense but an institution of research, a library, and an academy. In fact, every museum is the work of one or more founders, it addresses itself to a well-defined public, and it is dependent upon one or more sciences (*Dulal, 2016, p. 56*).

In the 17<sup>th</sup> century, the origin and development of museum were begun from England for the first time. The *Ashmolean Museum* of England established in 1682 A.D. is known as the first modern museum of the world. However, the deliberate development of museums as instruments of education for the public at large, as well as their long-recognized use as places of research for scholars is relatively recent. The first museum, founded expressly for education and devoted primarily to educational activities, seem to have been the Victoria and Albert Museum of London (*Morley, 1962, p. i*). The origin of **the** museum is found either in the royal or ecclesiastical treasures of the middle ages or in cabinets i.e. little rooms of curiosities and specimens first kept from the 16<sup>th</sup> to the 18<sup>th</sup> centuries. In a general, art museums may be said to have sprung from the treasures, including royal or princely collections, while science museums have inherited the cabinets of curiosities. It was with this realization of the study of museum science was introduced in many countries.

Storehouse phase, service phase, and instrument of education phase are the threefold development phases of museum existed in the history. Assembling collection, sometimes these objects were used for research and publications also. This was the 'storehouse' phase. The second phase brought a little more change than that the 1<sup>st</sup> phase. In this service phase, the objects were taken care, put on view but with no effort beyond systematic grouping to scientific displayed. The third instrument phase is still more advanced than the previous two phases. It started with presenting the materials from the collection for exhibition into the gallery in a systematic manner to attract and instruct the general public. In this phase, museum became an instrument of education, at every step without diminishing their utility to scholars and specialist or their importance for the growth of knowledge (*Dulal, 2016, p. 53*).

In the past seven decades, in the widest variety of activities, education has become a major concern of every type of museum in all countries where museums are at all active. Through the time large number of museums have been started to establish in the different cities of several countries. The American Museum of Natural History, New York(1869); Metropolitan Museum of New York(1870); Museum of Fine Arts, Boston (1870); Art Institute of Chicago, (1879); Royal Ontario Museum, Toronto (1912); Museum of Modern Art, New York, (1929); The Chicago Museum of Natural History;

The Great General Museum in Auckland and Dunedin, New Zealand; The Great Art Museum of Melbourne, Sydney and Adelaide, Australia and so on are known as the notable examples of museums in Europe and America.

In the colonial countries, under the influence and often on the initiative of the colonial powers and their scientific institutions of their patrons, museums were created after European models. Among the Asian countries, India has been a pioneer in the museum and is a leader, whether numbers of institutions or their standards are considered. Its collections, which dated to the late 18<sup>th</sup> and early 19<sup>th</sup> century, are almost one hundred and seventy years old. In this respect, The Craft Museum, *New Delhi*; *The Maharaja Museum of Jaipur*; *The Prince of Wales Museum of Bombay*; *The Asutosh Museum of Calcutta*; *The Rajasthan State Museum of Jaipur*; *The Bharata Kala Bhavan, BHU, of Banaras*; *The State Museum of Baroda*; *The Calico Museum of Ahmedabad* and other are regarded as the noteworthy illustrations of the museums of India (Morley, 1962, p. iv).

It is obvious that for the purposes of providing the above-mentioned facilities and services museums have been established since the 17<sup>th</sup> century in the world. In the context of Nepal, the establishing history of the museum does not seem old as the history of elsewhere. The National Museum at *Chauni, Kathmandu* is the first museum of the country. In this respect, the history of the museum in Nepal can be classified into four different stages (Dulal, 2051, pp. 10-30).

### **National Art Museum**

National Art Museum was established in 1960 A.D. by HMG Nepal under the Department of Archaeology at a *Singhadhoka* building of *Bhaktapur* Royal Place. It was inaugurated by the 1<sup>st</sup> elected Prime Minister *B. P. Koirala* on the occasion of the anniversary day of the late king *Tribhuvan*, the father of the nation. The portion of the palace containing this gallery was reconstructed after the big earthquake of 1934/35 A.D. corresponding to 1990 B.S. (Amatya, 1999, pp. 99-100). The main entrance of this gallery has been flanking by the two big stone sculptures i.e. *Hanuman Bhairab* and *Narashimha* in riding position above the two lions. It is believed that these two deities were kept there by the then *Malla* ruler of the town, *Bhupatendra Malla* to balance their power and strength and to maintain peace in the town. The gallery proper lies on the first floor of that building. At the side of the main entrance, there are two stone inscriptions on two sides of the gate which belongs to the *Lichchhavi* king *Siva Deva* and king *Yaksha Malla* of 588 N.S.

The specific objectives of its establishment were to preserve and introduce traditional painting of Nepal. This museum has not been able to function as the National Art Museum due to lack of space and management. The collection of this gallery, however, is not very large and is, in fact, a small one in comparison to the other art gallery in the world. But some of the representative specimens of arts in the form of *Paubhas* and *Tonkas*, illustrated manuscripts and their wooden covers, water colour painting on paper and the like are indeed magnificent (Amatya, 1999, pp. 99-100). Mainly there are stone art and painting sections in the museum.

The Stone Art section of the gallery is on the ground floor beside the main entrance of the Gallery. Some stone inscriptions date back to the time of *Lichhavi* King *Shiva Deva* and King *Yaksha Malla* in 1468 A.D. There are some remarkable stone sculptures. The stone sculptures here are mostly from the *Bhaktapur* area and represent early medieval to medieval stone art of Nepal. The four-faced *Shivalinga*, *Harihar*, *Surya*, *Chandrama*, *Vishnu*, *Tara*, *Ardhanariswar* and some architectural fragments are worth mentioning. An intriguing piece of sculpture is the stone idol of *Harishanker* recovered from the temple that was destroyed by the earthquake of 1934. This idol is a combination of *Shiva* and *Vishnu* and thus holds symbols of both the gods.

The first floor is dedicated to the painting section both as paubhas and manuscripts. The *paubhas*, in particular, are remarkable. Among these, *Vasundhara Mandala*, *Ganesh with Shakti*, *Mahisa Sambhara*, *Vajra Yogini* and *Shiva Viswarupa* are of great significance. In the main exhibition hall, there are five showcases in the middle of the room that contain some ancient illustrated manuscripts and covers of immense value. One among them depicts the pilgrimage tour of King *Pratap Malla*. Some of the other notable artifacts are the manuscripts of 11<sup>th</sup> century *Vishnu Dasavatara* and the 13<sup>th</sup> -century manuscript cover of *Shiva Dharma Purana*. In this section, there is a rectangular room resembling a corridor, of which the northern wall painting facing south has rows of paintings all with captions depicting *Shiva Viswarupa*, who is multi-armed and multi-headed. The long corridors showcase watercolors of the aquatic world, mythical dragons, various birds, bulls, etc. They are the best representations of medieval folk art of Nepal.

### **Tourists Visiting Statistics**

The objects of historical, archaeological values, arts and crafts, tools and weapons, inscriptions, manuscripts, coins, sculptures, dolls, and toys are the mentionable objects which are collected and displayed in museums. Similarly, the cultural heritages of different caste, creed and ethnicity, the scientific discoveries, replica and photography of natural things, postal tickets, and memorial things of noble personality and so on are also considered as the significant museum objects. In the museums of anywhere of the world, basically, the above-mentioned specimens have come into collections for the purpose of public display.

Visitors take their visit into the museum for the purpose to carry out study and research as well as to get enjoyment. Sometimes any individual takes their travel in the museum to kill his/her leisure time, whereas, some for education as well as observation purposes. Afore described situation help to clear that the travelers, who have taken their journey into the museum they have certain different motives. Hence, it is obvious that the museum provides the help to visitors to fulfill their different purposes as well as enquires in accordance with their requirement.

In the context of Nepal, the history of tourism and museum does not seem old as the history of other countries in the world. The history of the museum is looking slightly old as the formal history of tourism. Due to the huge availability of man-made i.e. cultural and natural heritage, Nepal is known as a country of tourism paradise in the world. But unfortunately, the formal history of tourism does not seem as long as its potentialities. Formally, Nepal has opened its doors to the foreigners since 1950, when, the *Rana* regime had come to an end. In real sense, the promotion of tourism in Nepal started more or less only from the beginning of the 1960s (*Satyal, 1988, p. 39*).

Whatsoever, it is highly considered that tourism and museum are closely related to discipline. In Nepal, the visitors have visited the museums from the days of its establishment. In this context, this process seems very effective as well as impressive too. No doubt, this situation has helped to advocate the roles and contributions of museums for the promotion of tourism especially in *Bhaktapur* and Nepal as well. Therefore, still making clear to it, the tourists visiting statistics of the National Art Museum in *Bhaktapur* of previous five years i.e. from the fiscal year 2069/070 to 2073/074 have mentioned below:



**Table 1: Tourist Entrance Statistics in National Art Museum**

Tourist	Fiscal									
	2069/070		2070/071		2071/072		2072/073		2073/074	
	Tourist	Revenue	Tourist	Revenue	Tourist	Revenue	Tourist	Revenue	Tourist	Revenue
Nepalese Student	26323	25349	25349	258710	28249	282490	7438	74380	17813	178130
Nepalese Tourist	15730	15374	15374	207280	14635	365875	7380	184500	14757	368925
Saarc Tourist	1725	1920	1920	67440	1575	78750	459	22950	1345	67250
Out Of SAARC	6712	7391	7391	155300	6900	1035000	2025	303750	4927	739050

Source: National Art Museum office 2075

The figures as mentioned on the table informs about the number of tourists who visited the National Art Museum from the fiscal year 2069/070 to 2073/074. According to the statistics, there were 26323 Nepalese students, 15730 Nepalese tourists, 1725 SAARC tourists and 6712 non-SAARC tourists visited in the national art museum in the fiscal year 2069/070. Similarly, during the fiscal year 2070/071 Nepalese students 25349, Nepalese tourists 15374, SAARC tourists 1920 and non-SAARC tourists 7391 have visited there in the same museum. Likewise, 28249 Nepalese students, 14635 Nepalese tourists, 1575 SAARC tourists, and 6900 non-SAARC tourists have taken their entrance in the same museum during the fiscal year 2071/072. In this way, Nepalese students 7438, Nepalese tourists 7380, SAARC tourists 459 and non-SAARC tourists 2025 have visited in this museum during the fiscal year 2072/073, whereas, during the fiscal year 2073/074 Nepalese students 17813, Nepalese tourists 14757, SAARC tourists 1345 and non-SAARC tourists 4927 have visited in this museum.

**Table 2: Tourist Arriving Statistics in Bhaktapur and National Art Museum (NAM)**

S.N	Fiscal Year	Tourist Arrival in Bhaktapur Saarc & Non Saarc	Entry to Nam	Percentage
1	2069/070	258244	8437	3.27
2.	2070/071	290891	9311	3.20
3.	2071/072	244144	8475	3.47
4.	2072/073	95056	2484	2.61
5.	2073/074	181350	6272	0.03

Source: Bhaktapur Tourist Information Center and NAM office 2075

The above-mentioned table helps to show the statistical presentation of the SAARC & non-SAARC tourists, who visited Bhaktapur and National Art Museum since the fiscal years 2069/ 070 to 2073/074. According to the statistics all together 258244 tourists of SAARC & non-SAARC countries have visited in Bhaktapur in fiscal year 2069/070, while, only 8437 or 3.27 percent have traveled to the National Art Museum. Similarly, during the fiscal year 2070/071, 2071/072, 2072/073 and 2073/074 there were 290891, 244144, 95056 and 181350 tourists have visited Bhaktapur city respectively. Whereas, only 9311 or 3.20 percent, 8475 or 3.47 percent, 2484 or 2.61 percent and 6272 or 0.03 percent tourists have entered to observe museum during the sale fiscal years respectively.

National Art Museum lies in the central part of the city. Although, if we look at the statistics as mentioned above, only three percent of tourists have visited the same museum on average, among the ones who visited Bhaktapur. It is a pitiable, unnatural and sensitive matter regarding the significant of the museum. It means National Art Museum is not

utilizing its potentiality properly. Why all the tourists who visited *Bhaktapur* could not enter into the museum? It is a matter of further discussion and research as well. This article is not fully relevant with regard to addressing the issue but deals with it very slightly. There might be some causes, which have been interrupting to the tourists for their visit to the museum. Out of them, the provision of entrance fee both in the entrance gate of the city and museum as well is the most significant one. In this respect, tourists of non-SAARC and SAARC countries who take entrance into the city have to pay 15 US \$ i.e. 15 hundred Nepalese currency and NRs 5 hundred respectively. After a few steps, those who want to enter into the museum are forced to pay NRs. 150 and 50 to the Non-SAARC and SAARC tourists as the entrance fee respectively. As per the tourists, this is an unsuitable and unnecessary charge to them.

Regarding this issue, the entrance fee whatever amount the tourists of SAARC and Non-SAARC countries have to pay to the museum should be added with their entrance fee in the city. It might be a better alternative way to collect and to provide an opportunity for the visitors to observe the museum. Whatsoever, regarding this situation, the number of tourists who visit here into the museum is to be taken as a solid platform for the promotion of tourism in *Bhaktapur* and entire the country. On the basis of this foundation, tourism should be developed.

### **Role of Art Museum for the Promotion of Tourism**

The museum is one of the country's most successful assets in making its contribution to the countries industrial, commercial, economic development as well as national identity. A museum can also contribute to tourism development in any country. To a considerable extent, the museum promotes tourism and its role in tourism and national development cannot be overemphasized because museum and museum collections were and still remain in a sense of the birth of systematic tourism and sustainable development (*Kunwar, 2017, p. 210*).

A museum is a sign of civilization as schools, libraries and other agencies of knowledge and culture. If properly supported and skillfully arranged, a museum can prove to be a powerful instrument of visual education. A museum, to fulfill its function perfectly well as an institution of visual education, first of all, collects and preserves objects. Each object is identified, recorded and placed in its proper historical and natural sequence (*Prakash, 1964, p. 1*). Museums have many aspects today, and during their several hundred years of history have had varied functions. Their role as places where collections are kept safely for study and research is basic and it derives from the "cabinets of curiosities" of the Renaissance (*Morley, 1962, p. i*).

Relationship of cultural heritage, museum, and tourism is much closed. Cultural heritage can be preserved in a museum, which considers precious objects of the attraction to the visitors. They have a triangular relation with them. The relationship between these three could not be isolated with each other. Museums are fundamentally considered as a service institution in present society. It is a museum's role to furnish its visitor's guidance and inspiration for the successful channeling and to provide a suitable place for mentally healthful pursuits. A museum in democracy not only collects wisely and presents its collections skillfully and tastefully but interprets its material and exhibitions also through publications and organized educational programs. If a museum performs with intelligence all these three functions-(a) collecting and preserving material, (b) presenting and using the material and (c) interpreting material, it fulfills successfully the purpose for which it stands established. It then attracts, entertains and arouses, which ultimately leads to questioning. In an ultimate sense, it then promotes learning and serves as an educational institution (*Prakash, 1964, pp. 2-3*).

According to G.P. Westcott a well known western educationalist in the present context there are four main objectives of education i.e. (a) to provide an individual with a reasonable, stable, and dependable background for his/her



mental development (b) to teach him/her how to think himself/herself how to obtain reliable data and to encourage him/ her to use reasonable criticism and research (c) to help him/her to learn how to use his/ her emotion and how to guard himself/herself against their misuse by other and (d) to discover and develop his/her ability by which, he/she may become a useful member of society (Dwivedi, 2032, p. 37). Considering museum in this particular connection Westcott further writes- the four selected objectives are of the kind for which museum could be of the greatest assistance and the following indicates some of the ways in which museum could help to attain the objectives ;

- For the later documental development of an individual, a historical background is most universal and stable. Knowledge of the past is a great help in understanding the present and preparing for the future. Museum by preserving the physical evidence of the past and by orderly arrangement can do much to provide a common historical background.
- By the example of the work of a man of the past, of the triumph of critical thinkers and of scientific research, the visitor to a museum is bound to be impressed by the value of these methods and may be encouraged to try to use them. Museum and their associated public library would themselves be one of the reliable sources of authentic data.
- The opportunity afforded by the museum for studying the actuality on which authorities have based their theory and the illustration of the method used to develop an understanding of the universe should help to produce a more rational attitude toward authority in general. Though we cannot excel all subjects we can carefully examine the evidence in some selected part of the field of knowledge and so often a better understanding of the domain of science and history.
- By covering the whole field of mans thought, knowledge and activities museum could help to an individual (and his or her teacher). To discover any particular interest or ability which he or she may possess and so enable to decide in what way he or she could best serve the community and himself or herself that is to say stimulate education rather than inject instruction (Dwivedi, 2032, p. 38).

While imposing the importance of the educational role the true conception of a museum is not that of an educational institution having art for its technical materials, but that of an art institution with educational uses and demand. But on the basis of the above-mentioned facts, we can evaluate the roles and contributions of the museum for the promotion of tourism activities in the concerning sites through its collections and exhibitions.

Museums have always been a popular choice for tourists because they offer a chance to learn about their destination as one of the primary institutions that actively exhibits and interprets local culture for visitors. Attractions, such as museums, are drivers of tourism flow. Museums, in particular, have been praised for their ability to attract consumers and economic opportunity (Kunwar, 2017, p. 210).

The museum is a center of collection, preservation, and exhibition of the objects of curious, rare and artistic values of diverse characters, collected through the different places. Therefore, the visitors can get an opportunity to gain knowledge and enjoyment through the observations and studies of its diverse and rich collections from a museum as much as possible. Due to this benefit, there is no need for a visitor to visit another center of collection for the fulfillment of his/her thirsty. For the fulfillment of their above-mentioned mottos, people have been taking their visit continuously into

the museums from the very early up to now. Hence, it is understood that several museums of the world have been providing huge contributions for the promotion of tourism in the sites.

There are so many museums in the world, where, millions of people have taken their visit in a single season. The National Museum of *Chhauni*, National Art Museum of *Bhaktapur*, Hanuman *Dhoka* Museum of Kathmandu, National Bronze Museum of *Patan* and other are considered well recognize museums in Nepal, where, more than millions domestic as well as international tourists have visited in every year. Therefore, it is believed that the museums of Nepal have been playing important roles for the promotion of tourism as the roles played by the museums of elsewhere. In this context, the roles and contributions of the National Art Museum of *Bhaktapur* are quite mentionable. If we overview the statistics of domestic as well as international visitors of the previous two years of the National Art Museum, we can slightly be satisfied through its tourism promoting roles in *Bhaktapur*. As a whole, the following are the major roles and contributions which are being performed by the National Art Museum for the promotion of tourism in *Bhaktapur* from the period of its establishment.

- Helpful to carry out research and investigation
- Provide the recreational opportunity to the visitors
- Helpful to provide knowledge about the history and culture
- Helpful to spend the leisure time of the tourists
- Provide knowledge of arts and crafts
- Provide the applied and theoretical knowledge of museum management
- Helpful to provide education as an institution
- Helpful to establish a mutual relationship
- Played the publication and interpretative roles
- Helpful to provide knowledge about the religious status
- Provide the knowledge on conservation and preservation
- Helpful to increase the tourist arriving statistics
- Helpful to extend the length of stay of tourists
- Helpful to extend the awareness to the people

## CONCLUSIONS

Museums and art galleries have to be taken as the property of the whole nation. The entire society should take a sense of pride in them. A properly organized museum fulfills its function in the right manner. Museum and the people i.e. visitors or tourists are most intimately related to each other. And those alone can museum come into their own in the rapidly advancing world. In Nepal, tourism, and museum both disciplines are considered very recent origin comparatively than other countries in the world. What the efforts have been done in this short period of time in this respect by the government is remarkable and also more or less appreciable, not fully satisfactory. It means, there are so many efforts still

remain to carry out in this field. Today, museums are considered as an important tourist destination not only in Nepal but in all over the world. Similarly, in *Bhaktapur*, the National Art Museum has been playing very vital roles in the promotion of tourism from its inception. The aforementioned statistics of the visitors of the last couple of years of the particular museum helps to suggest that the tourism-promoting role which has been performing by the National Art Museum is quite remarkable and mentionable as well.



**Figure 1: The Main Entrance the Main Building Interior of Museum**



**Figure 2: Different Art Objects Displayed at the National Art Museum, Bhaktapur**

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