

M A P A C A D E M Y

Media Usage Deck



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What is the MAP Academy?

The MAP Academy is a project of the the Art & Photography Foundation, a Public Charitable Trust, registered in Bengaluru in 2011 that has 80G, 12AA, CSR and FCRA certifications. Whilst our work is also supported by the Museum of Art & Photography (MAP), our editorial choices are entirely independent. Managed by a diverse group of researchers and editors working remotely from across India and beyond, the MAP Academy is a nonprofit, online platform that encourages new ways of engaging with the histories of art across the Indian subcontinent, strengthening public access to knowledge while also introducing new resources and approaches towards existing and ongoing scholarship. We are driven by the belief that art history is inherently interdisciplinary, and that any sustained engagement with the subject must encourage a sense of respect and understanding for the social worlds, communities, practices and cultures from which it emerges. You can learn more about our work [here](#).

What do we do?

Our work broadly involves collecting, consolidating and synthesising existing scholarship into clear and accessible material, all of which is carefully researched and cited. The MAP Academy platform consists of three main components, each being built as an open resource to online audiences across the world. These include:

1. Encyclopedia of Art
2. Online Courses
3. Blog Posts

Our Content

Although produced in-house by our team, our projects are often also developed in collaboration with knowledge partners that represent a variety of cultural organisations. Our content assumes no prior knowledge of art history or South Asian history and aims to empower audiences from a variety of backgrounds with thought-provoking ideas that are made accessible rather than oversimplified.

As a non-profit educational institution, we are committed to making our content easily accessible to the public. The majority of our offerings will remain free of charge to all users, and in the rare events that any charges are applied to any of our programming, these will always remain with non-profit remits.

Media Usage

Online Courses

Typically, our courses will be delivered in the form of illustrated texts, short videos and quiz questions, on our online platform, LearnDash. The images we request may appear as film stills in videos, or illustrate textual content. Learners will not be able to download any of the images from here.

All images used within course content – whether in the form of a video, illustrated text or quiz – will be accompanied by an option to download detailed captions. These will include as much detail as you might like.

Captions

All images used in our content will be numbered for reference. In the case that specific images (such as artworks) are discussed more extensively, they will be accompanied by a three line caption on screen. This will be in the following format:

Line 1: Image Title/ Description, Date

Line 2: Artist / Maker / Culture / Maker details, Medium / Dimensions

Line 3: Courtesy

Given that there is limited space on screen for all images to have captions, it might not be possible for all images to be captioned in detail onscreen. However, within each video, learners will be provided with a downloadable PDF that contains detailed captions corresponding to their assigned numbers. Furthermore, each video will end with a media and image courtesy slide, which would mention you.

Videos

All images used
in videos will be
numbered like
this.



Image captions
may appear like
this



Videos

IMAGE AND MEDIA COURTESIES

Bristol Museum and Art Gallery; British Library; Cleveland Museum of Art; Freer Gallery of Art;
Metropolitan Museum of Art; Museum of Art and Photography; Museum of Islamic Art; National Gallery of Victoria; Royal Collection
Trust; Wellcome Collection; Wikimedia Commons

Detailed captions and courtesies available through the downloadable transcript accompanying this video.

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Illustrated Text (with Image Carousels)

All images used
in text-based
content will be
numbered and
captioned like
this.



1. The Recumbent Vishnu and the Creation of Brahma, 1775-1800

Pigments on paper
Walters Art Museum, Baltimore

Quizzes

As part of our quiz formatting, we might ask learners to identify images, in which case the captions may give away the answers. Therefore, quiz questions with images may not include on-screen captions. However, they will also be accompanied by a similar pdf with detailed captions that learners can access after they take the quiz.

Detailed Captions



Dress and Diversity: Costumes of...

⬇ Credits | Transcript

Learners will be given the option to download detailed captions of all images used.

M A P A C A D E M Y

Short Course: Understanding Indian Textiles

Imperial Splendour: Textiles in Royal Life

Image	Caption
1	<p>Payag, <i>Jahangir Presents Prince Khurram with a Turban Ornament (12 October 1617)</i> (from the Padshahnama manuscript), 1656-57, 30.6 x 21.3 cm, RCIN 1005025.an, Royal Collection Trust, London.</p> <p>https://commons.wikimedia.org/wiki/File:The_Padshahnama_-_Jahangir_presents_Prince_Khurram_with_a_turban_ornament.jpg</p>
2	<p><i>Akbar Shah II and His Sons</i>, 1790-1810, Oil on Canvas, 60.9 x 80.8 cm, RCIN 406533, Royal Collection Trust, London.</p> <p>https://commons.wikimedia.org/wiki/File:Indian,_Mughal_-_Akbar_Shah_II_and_his_sons_-_RCIN_406533_-_Royal_Collection.jpg</p>
3	<p>Bichitr, <i>Aurangzeb Enthroned in a Darbar Scene</i>, 17th-18th century, Opaque pigments heightened with gold on paper, 33.3 x 25.8cm, Wikimedia Commons.</p> <p>https://commons.wikimedia.org/wiki/File:Aurangzeb_enthroned_in_a_darbar_scene.jpg</p>
4	<p><i>Floral Tent Panel</i>, c.1635, Silk, gold, cut velvet, painted, 268.6 x 562 cm, 1981.321, The Metropolitan Museum of Art, New York. Purchase, Bequest of Helen W. D. Mileham, by exchange, Wendy Findlay Gift, and funds from various donors, 1981.</p> <p>https://www.metmuseum.org/art/collection/search/453054</p>
5	<p><i>Panchama Ragini</i> (Page from a Ragamala Series), 1640, Ink, opaque watercolor, and gold on paper, 19.7 x 12.4 cm, 1996.378, The Metropolitan Museum of Art, New York. Purchase, Patricia Phelps de Cisneros Gift, in honour of Mahrukh Tarapur, 1996.</p> <p>https://www.metmuseum.org/art/collection/search/380567?pos=6</p>

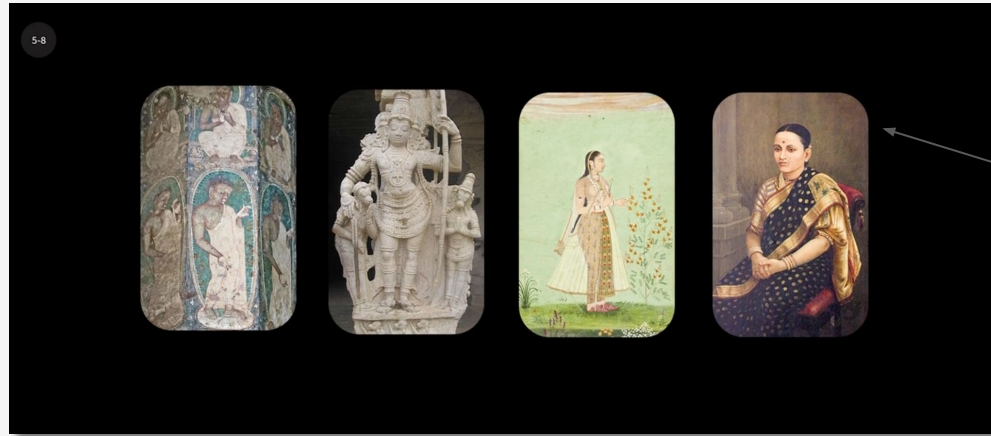
This document will include all relevant details pertaining to the images.

Alterations

One of the design conventions used in our videos sometimes involves presenting them within masks. The shape of the mask may slightly change the corners of the images, and we might zoom in to or pan across particular areas. In such cases, we will indicate in the captions that the image is a “Detail.” In some instances, images might also be overlaid with text, however we will make sure that learners have the opportunity within other video frames to see the image without any obstructions as these texts (mostly short notes or captions) would fade in and out.

As part of these topics, some images that illustrate objects (such as sculptures or textiles) may be edited to make backgrounds transparent, but we would only do this if it is not invasive.

Masks & Details



Zoomed in images will be indicated as a 'Detail'



Backgrounds



Objects may be presented with transparent backgrounds.

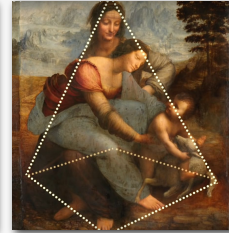
12. Brocade Skirt, late 20th century

Varanasi
Museum of Art and Photography, Bengaluru

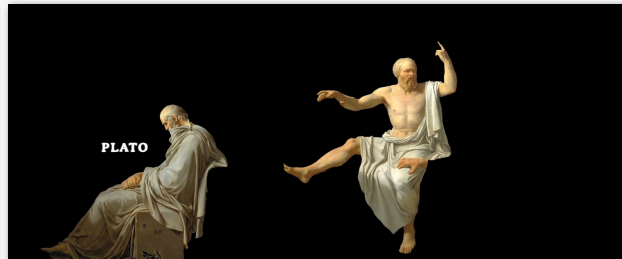
Image Dissection

In very particular instances where we're looking closely at one artwork, we might choose to highlight specific parts of the work in order for learners to be able to recognise details. In such instances, we might either use an arrow to point at specific areas, add a temporary spotlight on sections, or show cropped details from the artwork. In all of these cases, we'll ensure that learners first have the opportunity to view the artwork as a whole, without any alterations. Any image dissection will only be done for pedagogical purposes.

Dissection in order to understand artworks



Objects may be cropped and highlighted or analysed with diagrams



Dissection in order to understand artworks



Artworks may be cropped to focus on various parts of the piece.



Dissection in order to understand artworks



Parts of the artwork may be selected and highlighted out of its composition or be masked and used in isolation to put focus on particular elements of the artwork.



Dissection in order to understand artworks



Numbers or diagrams may be used on the artworks for an analytical understanding of the composition.



Encyclopedia of Art

As part of our Encyclopedia of Art, images will be used to illustrate articles and glossaries that span a variety of departments including: Pre-modern Art, Modern & Contemporary Art, Vernacular & Indigenous Art, Textiles and Photography.

All of these entries will be accessible for free on the MAP Academy's website, and all images used to illustrate them will be appropriately captioned and credited.

Encyclopedia Entries

ARTICLE

Chola Bronze Sculptures

M.A.

FILED UNDER
Pre-Modern Art


FIRST PUBLISHED
April 21, 2022

f t i s

A body of bronze-cast sculptures made through the tenth to thirteenth centuries in southern India, Chola bronzes are especially known for depictions of Shiva as the Lord of Dance, Nataraja.


Though most frequently associated with the Chola dynasty, bronze sculptures were commissioned by a variety of patrons through this period. Most bronzes were produced as part of iconographic sets, usually a group including a male deity and his consort and attendants in hierarchical scale. The iconography of these sculptures align closely with contemporary depictions in stone as well as specifications laid out in the textual tradition. The bodies are lithe and firm and arranged in frontal poses, sculpted with ornaments and sinuous folds suggesting clothing. Most bronzes were made using lost-wax casting. Additional costumes, jewellery, and accessories were used to adorn them once they began to be actively worshipped.

The production of bronzes in early mediaeval Tamil Nadu was linked with political and religious developments. The second half of the tenth century CE saw the emergence of the Cholas as a major power in the region, and many early Chola monarchs and



Nataraja, Shiva as the Lord of Dance; Tamil Nadu, Chola Period, South India; c. 900–1200; Bronze; 113 x 102 x 30 cm; Cleveland Museum of Art

All images will be captioned like this.



Shiva and Parvati; Tamil Nadu, Chola Period, South India; c. 950–960; Bronze; Part 1: 81.9 x 48.7 cm; Part 2: 65.1 x 16.5 cm; Cleveland Museum of Art

Bronzes also grew to become a crucial aspect of temple worship as a result of evolving ideas of the role of the enshrined god. While the deity of the temple was initially believed to be seated within the

Glossaries

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FILED UNDER


Architecture

f t e s

GLOSSARY

Chattri

Literally meaning "canopy" or "umbrella," it is an elevated dome-shaped structure prevalent in various forms of pre-modern Indian architecture, ranging from ancient Buddhist stupas in the Karla and Bedse caves to Indo-Islamic architecture of the sixteenth century CE. These domes are typically very ornate and often serve as memorials.



The white marble dome and chhatris on the roof of Humayun's tomb, Art Poskanzer, 2008, Flickr

A

A	B	C	D	E	<u>Abacus</u>	Alizarin
F	G	H	I	J	Abhinavagupta	All India Fine Arts and Crafts Society Award
K	L	M	N	O	Abhinaya	Alpona
P	Q	R	S	T	Abhiniskramana Sutra	Alum
U	V	W	X	Y	Abhishekam	Alvar
Z					Abstract Expressionism	Amar Chitra Katha
					Abu'l-Fazl ibn Mubarak	Ambar Charkha
					Academic Realism	Amitabha

All images will be captioned like this.

Other Usage

Alongside our Online Courses and Encyclopedia of Art, we would be grateful to have your permission to also use your images as part of the MAP Academy's Website, blog posts and Instagram — all of which would also be freely accessible to the public on our website. We would, of course, credit you wherever relevant.

If we would ever like to use your images for any marketing or promotional purposes, we will always ask for separate permission from you.

Further Access Partners

As an extension of our work at the MAP Academy, images may be re-published by our partners such as Smarthistory, Dainik Bhaskar, Deccan Herald and ThePrint among others.

Through such non-commercial partnerships focussed on greater accessibility to knowledge, we hope to improve awareness of art history in the Indian subcontinent by reaching a much wider audience. All images will always be appropriately captioned and credited.

Our Ask

Given the usage details we've listed out, we'd be grateful if you could share images or other media with us from your archive/collection, in the following formats:

1. **Image Files** - with a minimum of 1920 x 1080 pixels and 150 PPI.
2. **Video Files** - Full HD video footage with a minimum resolution of 1920x1080
3. **Caption information** - for all images or videos. This would typically include information such as:
 - a. Artist First Name Last Name
 - b. Artwork Name
 - c. Date
 - d. Medium
 - e. Dimensions
 - f. Accession Number (if applicable)
 - g. Gallery/ Museum Collection, City
 - h. Credit Line (if applicable)
 - i.

Licensing period - As part of our mission to make art history from South Asia more accessible, we anticipate that the content we publish on our website will remain there for perpetuity. Keeping in mind the nature of our image usage, we would hope that the licensing period of these images won't be restricted to a certain length of time. We'd be happy to periodically remain in contact in case we make any alterations to our strategy or course design.



Thank You

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