



IGRMS



National Seminar on  
“Ethnographic Museums in India:  
Contributions, Representations  
and Future Possibilities”

Organized by  
**Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal**  
from 28<sup>th</sup> – 30<sup>th</sup> July, 2019





# IGRMS



## इंदिरा गांधी राष्ट्रीय मानव संग्रहालय, भोपाल

संस्कृति मंत्रालय, भारत सरकार का एक स्वायत्तशासी संस्थान

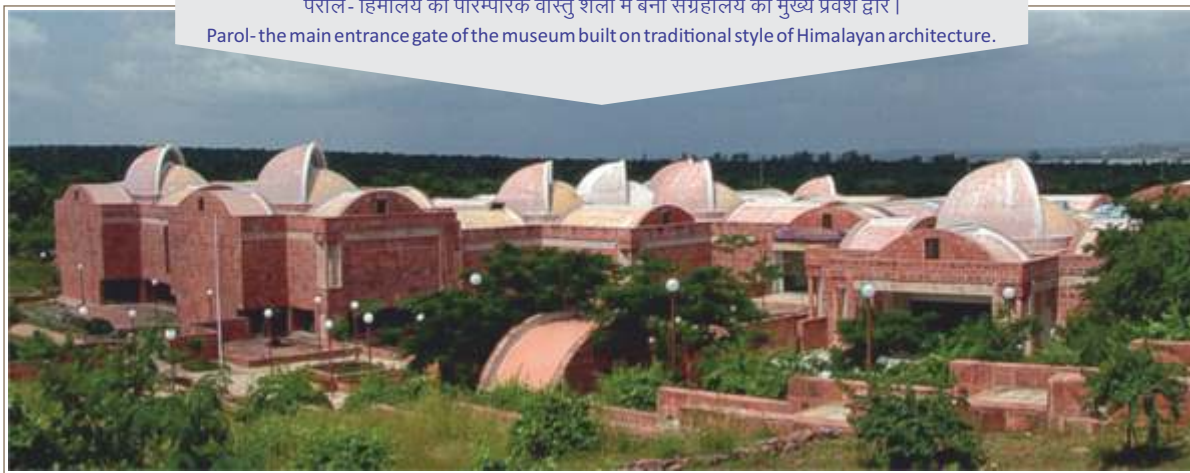
INDIRA GANDHI RASHTRIYA MANAV SANGRAHALAYA, BHOPAL

An Autonomous Organisation of Ministry of Culture, Govt. of India



परोल - हिमालय की पारम्परिक वास्तु शैली में बना संग्रहालय का मुख्य प्रवेश द्वार।

Parol - the main entrance gate of the museum built on traditional style of Himalayan architecture.



ईगारामासं के अंतरंग संग्रहालय भवन वीथि संकुल का विहंगम दृश्य। Birds eye view of Veethi Sankul the Indoor Museum building of IGRMS.

## सामान्य परिचय

### General Introduction

भारत में मानव विज्ञान के अध्ययन के लिए 1970 के दशक में एक संस्थान की स्थापना की गई थी। यह संस्थान भारत सरकार के संस्कृति मंत्रालय के अंतर्गत एक स्वायत्तशासी संस्थान है। यह संस्थान 1977 में नई दिल्ली में शुरू किया गया था, लेकिन 1979 में भोपाल में स्थानांतरित कर दिया गया था। यह संस्थान 2001 में भोपाल में एक नए भवन में स्थानांतरित कर दिया गया था। यह संस्थान भारत में मानव विज्ञान के अध्ययन के लिए एक प्रमुख संस्थान है।

इंदिरा गांधी राष्ट्रीय मानव संग्रहालय (IGRMS) (National Museum of Mankind), an autonomous organization of the Ministry of Culture, Government of India is engaged to portray the story of mankind in time and space, conceived in the early 1970s, the IGRMS began its activities in 1977 by opening a nucleus office at New Delhi. The establishment was shifted to Bhopal in early 1979 on allotment of necessary land for developing the Museum. The main Museum of the IGRMS is being developed in a 200 acre campus allotted by the State Government of Madhya Pradesh in front of the famous Bhopal lake. A Southern Regional Centre of IGRMS is functioning since 2001 at Mysuru from a heritage building 'Wellington House' allotted by the Government of Karnataka.

The Sangrahalaya is involved in generating a new Museum movement in India, to demonstrate the simultaneous validity of human cultures and the plurality of alternatives for human articulation. The Sangrahalaya is also working for national integration, and promote research and training and inter-organizational networking for salvage and revitalisation of vanishing, but valuable cultural traditions. The innovative aspects of the organisation are its open air and indoor exhibitions, built with active involvement of traditional artisans and experts drawn from different community groups: and the Education, Outreach and Salvage activities for revitalization of vanishing but valuable cultural traditions. Through its exhibitions and salvage activities, the IGRMS demonstrates the aesthetic qualities of India's traditional life styles, and the continued relevance of the local knowledge and mores of its people to the modern society, and cautions the people against unprecedented destruction of ecology and environment, local values and customs.



## Message from Director

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l|a|z|k|; i|o|k|j| Hk|j|r d|s|y|k|e|d|s|y|, mud|s|t|u|k|e|d  
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IGRMS symbolizes new museum movement in India where our tribal or folk communities nurture their dream for a sustainable future. It has already created a niche for the people of North-East India based on their creative genius and aesthetic sensibilities. We are trying our best to live up to the expectation of our visitors, viewers and friends from India and abroad by strengthening our inputs in digital domain and social media. We are optimistic that through our innovative endeavors and support from the Ministry of Culture, Govt. of India, we will gradually excel by making this public space as space for learning and revitalization of core human values.

स. चौकरी—

प्रो. सरित कुमार चौधुरी  
निदेशक, इंगारामासं, भोपाल

QAL

**Prof. Sarit Kumar Chaudhuri**  
**DIRECTOR, IGRMS**

With this perspective in view, the following are the main objectives of the proposed seminar:

1. To discuss the theory and practice of ethnographic museums from colonial to the post-colonial contexts;
2. To compare and contrast the various issues of ethnographic museums in India vis-à-vis such museums in Australia, USA and Canada;
3. To document the diversity of ethnographic museums in India, their contributions, representations and changing perspectives;
4. To visualize various challenges, ethical issues and possibilities with regard to the future of such museums.

# Guidelines for Contributors

Although authors are free to make their presentation/writing, the following information should be incorporated, as far as possible, in order to bring consistency as well as diversity of the ethnographic museums in the country. These include:

Name of the Museum, Year of establishment, A brief history, conceptual framework and main features, Total no of collection and no of items displayed, No of galleries, and their themes, Some unique specimen in the gallery and store, Activities of the museum, To what extent communities are associated with the museum and its activities, Management/no of staff and source of funds, Number of visitors annually, Steps taken to make it visitor-friendly including the use of digital intervention, Steps for catering to the needs of different types of visitors, Future possibilities and strategies.

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# Program Schedule

28<sup>th</sup> July, 2019

<b>Registration:</b>	10:00 am– 10:30 am
<b>Inaugural Session</b> 10:30am To 11:55am	
<b>In the Chair:</b>	<b>Prof. Sarit Kumar Chaudhuri, Director, IGRMS</b>
<b>Presentation of Bouquet:</b>	
<b>Welcome address:</b>	Shri Dilip Singh, Joint Director, IGRMS
<b>Theme of the Seminar:</b>	Prof. K.K. Basa, Tagore National Fellow, IGRMS
<b>Key note address:</b>	Dr. Amareshwar Galla, Chief Curator, Amaravathi Heritage Centre & Museum
<b>Presentation of Memento:</b>	
<b>Remarks by Chair:</b>	
<b>Vote of thanks:</b>	Shri Arun Kiro, Assistant Curator, IGRMS
<b>Tea Break:</b>	11:55am to 12:05pm
<b>Special Lectures</b>	
	<b>12:05pm to 1:30pm</b>
<b>In the chair:</b>	<b>Prof. K.K. Basa, Tagore National Fellow, IGRMS</b>
	1. Dr. Kalyan Kumar Chakarvarty, former Director, IGRMS and former Member Secretary, IGNCA
	2. Prof. Vinay Kumar Srivastava, Director, Anthropological Survey of India, Kolkata
	3. Dr. S.B. Chakarvarty General Secretary, The Asiatic Society, Kolkata
<b>Lunch Break:</b>	1:30pm to 2:30pm
<b>Special Lectures:</b>	2:30pm to 3:30pm
<b>In the Chair:</b>	<b>Professor V.K.Srivastava, Director, Anthropological Survey of India</b>
	1. Prof. K.K. Basa, Tagore National Fellow, IGRMS
	2. Prof. Ambika Bipin Patel, Department of Museology, Faculty of Fine Arts, Maharaja Sayajirao University, Baroda
<b>Tea Break:</b>	3:30pm to 3:45pm
<b>Regional Scenario</b> 3:45pm to 5:30pm	
<b>In the Chair:</b>	<b>Prof. Debarshi Nath Tezpur University Tezpur, Assam</b>
	1. Dr. Kuruva Basavaraj, Administrative Officer/Curator, Janapada Loka, Bangalore
	2. Ms. P. Anuradha and Dr. Ashok Sharma, IGRMS, Bhopal
	3. Dr. Radhe Yampi, State Museum, Directorate of Research, Itanagar, Arunachal Pradesh
	Visit to open air exhibition of IGRMS
<b>Dinner:</b>	8:00pm onwards



	<b>29<sup>th</sup> July, 2019</b>
	<b>Regional Scenario</b> 10:00am to 11:40am
<b>In the chair:</b>	<b>Prof. Amareshwar Galla, Chief Curator, Amaravathi Heritage Centre &amp; Museum</b>
	1. Prof. Manvi Seth, Dean (Academic Affairs ) and Head of the Department, National Museum Institute, New Delhi
	2. Dr. Sucheta Sen Chaudhuri, Central University of Jharkhand, Ranchi, Jharkhand
	3. Dr. Alka Pande, Art Consultant and Curator, Visual Arts Gallery, India Habitat Centre, New Delhi
	4. Ms. Rige Shiba, National Museum, New Delhi
	5. Ms. Rongnyoo Lepcha, Sikkim University, Gangtok, Sikkim
<b>Tea Break:</b>	11.40am to 11.50am
	<b>Theme based Museums</b> 11:50am to 1:30pm
<b>In the Chair:</b>	<b>Dr. Alka Pande, Art Consultant and Curator, Visual Arts Gallery, India Habitat Centre, New Delhi</b>
	1. Ms. Ganeev Kaur Dhillon Curator (Exhibitions), The Partition Museum, Amritsar
	2. Shri Madan Meena, Honorary Director, Adivasi Academy, Tejgarh, Chota Udepur, Gujarat
	3. Shri Bijan Kumar Mondal, Gurusaday Museum, West Bengal
	4. Ms. Tanashree Redij, New Delhi
	5. Mr. Victor Hugo GomesGoa, Chitra Museum
<b>Lunch Break:</b>	1:30pm to 2:30pm
	<b>Theme based Museums (Contd.)</b> 2:30pm to 3:10pm
<b>In the Chair</b>	<b>Prof. Manvi Seth, Dean (Academic Affairs) and Head of the Department, National Museum Institute, New Delhi</b>
	1. Shri Ashok Mishra, Curator, Tribal Museum, Bhopal
	2. Shri Swarup Bhattacharya, Kolkata
	3. Shri Kuldeep Kothari, Secretary, Rupayan Sansthan, Jodhpur
	4. Shri Neetiraj Singh, Joint Director, Tribal Development and Research Centre, Bhopal
	5. Shri Suresh Melettukochi, Remember Bhopal Museum
	6. Nituranjan Dash, Khallikote Cluster University, Berhampur
<b>Tea Break:</b>	3:10pm to 3:20pm
	<b>Ethnographic Museum: State Initiative</b> 3:20pm to 6:00pm
<b>In the chair -</b>	<b>Prof. I.S. Chauhan, Former High Commissioner of India in Fizi</b>
	1. Shri Sanjay Shukla, Anthropological Survey of India, Nagpur
	2. Miss Banita Behera, Anthropological Survey of India, Port Blair
	3. Ms. Indu Menon, KIRTADS Museum, Kerala
	4. Shri Pratip Brata Bhattacharjee, Tripura State Museum, Agartala, Tripura
	5. Dr. D. Satyanarayana, Curator, Tribal Museum, Hyderabad
	6. Ms. Rosie Daswani, Museum Adviser, Tribal Culture Museum, Pune



30<sup>th</sup> July, 2019

University Museums

10:00am to 1:30pm

**In the Chair:** Dr. Kuruva Basavaraj, Administrative Officer/Curator, Janapada Loka, Bangalore

1. Shri Sudarshan Thakur, Secretary, Srimanta Sankaradeva Kalakshetra Society, Guwahati
2. Ms. Shubhra Devi & Prof. Debarshi Nath Tezpur University Tezpur, Assam
3. Shri Mahasingh Poonia, Dharohar Haryana Museum, Kurukshetra University, Thanesar, Haryana

**Tea Break**

4. Dr. Debashish Kumar Mondal, Department of Anthropology, Calcutta University, Kolkata
5. Shri Taranath Dowerah, Deptt. of Anthropology, Dibrugarh University, Dibrugarh
6. Dr. Basanta Mohanta and Dr. Gauri Shankar Mahapatra, IGNTU, Amarkantak

**Lunch Break:** 1:30pm to 2:30pm

University Museums (Contd.)

2:30pm to 3:30pm

**In the Chair:** Shri Kuldeep Kothari, Secretary, Rupayan Sansthan, Jodhpur

1. Mr. Subrata Kumar Naik, Deptt. of Anthropology, Utkal University, Odisha
2. Miss Amandeep Kaur Miss Navneet Kaur Gill, Deptt. of Anthropology, Panjab University, Chandigarh
3. Dr. Sili Rout, Department of Anthropology, Government College (Autonomous), Bhawanipatna, Kalahandi.

**Valedictory Function**

**3:30pm onwards**

**In the Chair:** Prof. Sarit K. Chaudhuri, Director, IGRMS

**Welcome Address:** Smt. Garima Anand, Museum Associate, IGRMS

**Valedictory Address by:** Dr. Alka Pande, Art Consultant and Curator, Visual Arts Gallery, India Habitat Centre, New Delhi

**Presentation of Memento:**

**Remarks by Chair:** Prof. Sarit Kumar Chaudhuri

**Vote of Thanks:** Shri Rakesh Bhatt, Assistant Curator, IGRMS

**Visit:** Indoor Museum Gallery “Veethi Shankul” of IGRMS.

## ABSTRACTS

### ■ Small Museums, Meaningful Implications: Examples from Manipur

**Prof. Kishor K. Basa**

Tagore National Fellow,

Indira Gandhi Rashtriya manav Sangrahalaya, Bhopal

The present paper is a result of my recent visit to Manipur as a part of my project for Tagore National Fellowship. It has both empirical dimension and theoretical implication. The paper begins with a discussion on theoretical perspectives in anthropology and museum studies as a background. This is followed by a brief a brief description of some museums which include Maram Museum at T. Khullen, Kom Museum at Khoirentak Khuman, Khamba Thoibi Museum, Ngankha Lawai, near Moirang, People's Museum, Kakching, Museum at Andro, INA Museum at Moirang and Peace Museum at Imphal. It will also include the Interpretation Centre of IGRMS at Khoirentak Khuman. The last part would deal with some implications of such museums in terms of contemporary discourses in anthropology and museum studies.

## ■ Cultural Life of The Ethnic Communities of North-East India as Represented in The Museums: Tripura State Museum – A Case Study.

**Pratip Brata Bhattacharjee** Archivist & Head of Office, Tripura State Museum

Tripura is an exotic geographical entity at the northeastern corner of India, and has an extraordinarily rich, vast and diverse heritage exhibited through the numerous specimens of art and culture scattered over the length and breadth of the State. The culture of Tripura, as also of North-East India has developed not only in interaction with Bangladesh, but also with the larger Asian ethos, expressed in terms of shared cultural diversity. The entire northeastern region has a unique cultural form though it comprises a diverse range of people of different ethnicities. The North-East Indian tribes are undoubtedly one of the most colorful and culturally rich communities of India. Agriculture and farming are their major occupations. They also depend on weaving and handicraft. Art and craft objects are a specialty of this region, which shows the rich culture, creativity and tradition of the communities. The cultural trend of the communities is reflected beautifully in their food, art and social customs. They are lively and energetic people and are fond of dance and music, associated with distinctive rituals & festivals along with traditional songs in their own dialects.

The establishment of the Tripura State Museum is an attempt to understand and appreciate the cultural diversity of the northeastern region; and is aimed to serve as a research and cultural activity centre, which will link heritage and culture to human development. It is intended to be a link between life and arts, disciplines and languages, spaces and times within Tripura, between Tripura and the Northeast, rest of India and the world, especially the South-East Asia. Its objectives include survey, documentation, exhibition, display, dissemination of knowledge, skills, technologies and memories associated with heritage and culture of the communities, both tangible and intangible. A history of the people rather than of tools and implements is intended to emerge from the presentation in the galleries of the Museum. The Museum showcases the lifestyle, art & culture, tradition and utility crafts, besides the customs and practices of various communities residing in Tripura and the North-East India.

The tribal population of North-East India has a very rich cultural heritage. The intangible cultural heritage includes their language, collective knowledge and memories in forms of folklore & folktales, music, arts and crafts. The exhibition in the Museum tries to portray the communities and cultures of North-East India through various illustrated panels, photographs, paintings and ethnographic objects. There are many instances of existence of a particular community or, a common cultural group in two or more states of the region, and even across international border including Bangladesh & South-East Asia. A comparative study of such groups is presented in the galleries of the Museum. The ethnographic collections supplemented by relevant write-ups, photographs and a series of paintings displayed in the galleries speak volumes about the socio-religio-economic culture of the various communities of Tripura & the North-East India.

The Tripura State Museum has a rich collection of traditional and ethnographic objects of various communities living in the North-East India, which were mostly collected during field visits to remote areas of the northeastern region. The present paper tries to give an account of the history of such collections and present glimpses of the wide range of ethnographic collections in the Museum, which highlights the cultural life of various communities of the North-East India.

## ■ Heritage Boats of Bengal: a museum of artisans, developed by artisans Presenter: Swarup Bhattacharyya (associated with development of this Museum)

**Swarup Bhattacharya**

FORMER CURATOR, Maulana Azad Museum

Maulana Abul Kalam Azad Institute of Asian Studies, Kolkata

In India there are numerous spoken languages, considerable number of written languages and hundreds of dialectal forms distributed around. In fact, how many languages are there in India with autonomous systems or otherwise – there is no ready answer. Moreover, linguistic diversities are marked by fuzzy linguistic boundaries around state and international borders. Therefore, language identification is not a simple matter. The numbers produced from different sources, quoted erroneously, give a controversial picture of the reality. With the obvious limitations of 'mass-data survey' of Census, the only source of official data on languages are the Indian decennial Censuses. The last Census of 2001 reports 122 languages and 234 identifiable mother tongues grouped under appropriate languages. These 122 languages are a linguistic abstraction of 1635 mother tongues reported by the people. An Attempt has been made here to revisit the languages resources of the country.

The spread of languages has led to increase contact and bilingualism facilitating the use of other languages in addition to their mother tongues. The 2001 Census reports that as many as 250 million Indians speak at least two languages and more than 85 millions speak three or more languages and this practice of bilingualism is predominantly the characteristic of the linguistic minorities.

In India there have been efforts to increase the status of languages by increasing their number of functions by getting them recognized, at least for educational purposes. But now in a changing world there is a declining trend. May be, 'the combined impact of accelerating mobility, globalization of instant information and uniformization of mass- media have lessened the contact between neighbours while increasing the impact of dominant cultures whose massive loud -speakers silence the small voices of local speech and minority cultures' (Mackey, 1992:43).

### Key Words:

Mother tongue, Other tongue, Bilingualism, Fuzzy linguistic boundaries, Decennial Census, Dialectal forms, Linguistic minorities.

## ■ Ethnographic Galleries in Museums of Jharkhand: Some Selective Case Studies

**Dr. Sucheta Sen Chaudhuri**  
Associate Professor, DTS, CUJ  
Brambe, Ranchi

The concept ethnographic museum deals with dynamics of life and living traditions of communities. Cultural systems of culture areas are always changing. Therefore, this is a challenge for curators and museum members to conceptualize living traditions within space of museum. There are breakthroughs in this area of thoughts. Post- modern thoughts in fact created a comfortable situation for rethinking and rearranging ethnographic museum spaces. Pioneer museum like IGRMS, Bhopal, in India is working as a model in this direction. Socio-political and economic aspects as well as globalization influence museums' exhibition content and display. More over, people's participation became a very important issue in the museum discourses. At this background, present paper aims to discuss status on ethnographic galleries and museums of Jharkhand. State Museum of Jharkhand of Ranchi, Jharkhand Tribal Museum of Gumla, Sanskriti Museum, Art Gallery of Hazaribagh, and Tribal Museum of Dr. Ram Dayal Munda Tribal Research Institute, Ranchi are studied for this paper. Geographical, temporal, functional, historical, social- transformational, and political parameters are taken into account for manifestation of artefacts as per the themes. Roles of curators as well as nature and level of viewers' participation in various events of experiential learning are enquired. This paper wishes to highlight contributions of ethnographic museums in visibility of culture, art and aesthetics of Jharkhand as a larger reality beyond the state.

## ■ Museum of Department of Cultural Studies, Tezpur University, Assam: A Profile

**Subhra Devi**  
Assistant Curator, Museum, Department of Cultural Studies,  
Tezpur University, Assam

**Prof. Debarshi Prasad Nath**  
Professor and Head  
Department of Cultural Studies,  
Tezpur University, Assam

The Museum of Department of Cultural Studies at Tezpur University, Assam was started in 1998. In those days, it was more a collection than a museum at that time. The renovation of the museum was done recently in 2017 under the University Grants Commission's scheme of Centre for Potential of Excellence in Particular Areas (CPEPA). The museum regularly organizes outreach programmes ie, community led programmes, awareness programmes, performances and undertakes documentation of community life. The museum also utilizes digital methods of display and activity corner for visitors, especially school students. This is a modest but important collection from the strategic point of location and possibility of documentation and representation of the rich ethnographic communities of North East India. Needless to mention that the cultural life and heritage of these vast ethnic communities of north eastern India is yet to be documented and studied. Thus, there lies a huge potential for using these resources for sustainable development of the region. In this context the museum of Department of Cultural Studies at Tezpur University would have a crucial role to play.



## ■ Deconstructing the Concept of a Museum of Anthropology: A Case Study of S.R.K. Chopra Museum of Man in Chandigarh

**Prof. Abhik Ghosh, Amandeep Kaur, Navneet Kaur Gill**

This paper attempts to highlight the ideas behind the S.R.K. Chopra Museum of Man associated with the Department of Anthropology, Panjab University, Chandigarh. This paper will show how the growth of the department and its development has led to changing ideas about the function of an Anthropology Museum itself. It will be shown that the museum reinvented itself as the need for it became more diversified and also because the society around it changed. This may be considered to be a totally different phase of the museum where the museum itself has become a subject of anthropological research. Many of its earlier functions have been taken over by a proliferation of the Internet but there is still some public interest in high quality original cultural and heritage materials that are a part of our reading and writing.

## ■ Contribution of Arna Jharna: The Thar Desert Museum

**Shri. Kuldeep Kotahari**

### **A brief history, conceptual framework and main features:**

With the primary aim of an in-depth study of the varied cultural aspects of village life, Padma Bhushan Late Komal Kothari (Ethnomusicologist and Folklorist) founded Rupayan Sansthan in 1960. Beginning with the spoken words or the oral traditions of the people, Folk Tales and folk songs were collected to bring out the richness of the Rajasthani Language. The village comprising of farmers, artisan, craftsmen, caste musicians and other were for Rupayan contemporary repositories of our rich cultural heritage manifested in songs, epics and proverbs in their everyday life. Komal Da multilayer work in the field of folklore, thnomusicology and social history led him to a shift from the focus of literature to an interest in what the songs and stories could tell us about culture and the Ethno mind.

## ■ Irawati Karve Museum of Anthropology

**Prof. Shaunak S Kulkarni**

Savitribai Phule Pune University, Pune 411007.

Irawati Karve Anthropological Museum is a unique museum which emphasizes on collection, documentation, preservation and display of various articles that have cultural value. The Museum of Anthropology Department, Savitribai Phule Pune University was established in 1978. On 15<sup>th</sup> December 1993, as an ode to Irawati Karve, the founder of the Department and one of the most illustrious anthropologists of her time, the Anthropology Museum was renamed as the “Irawati Karve Museum of Anthropology’ Spread over 3000 sq.ft. the museum houses more than 1100 artefacts that have been collected from different parts of India during ethnographic fieldworks from various tribal groups. Some fossil replicas are donated by Wenner Gren Foundation, U.S. A display near the entrance of the museum is dedicated to Irawati Karve's life and commemorates her contribution to the discipline of Anthropology

The Museum consists of Foot Prints Gallery, Home and Hearth Gallery and Celebration Gallery. The museum has an eclectic collection of artefacts that are used by the different tribes in India in personal as well as social dimensions. The Anthropological museum is one of the premier university museums in India and that has resulted in it being a place of attraction for curious individuals who are interested in the invaluable collection housed in this museum.

Each year, on 28<sup>th</sup> February Science day is celebrated in the museum. The museum also commemorates Irawati Karve's birth anniversary on 15<sup>th</sup> December, and on the occasion museum observes open day for public.

## ■ Humble Beginnings of Ethnographic Museums in Sikkim

**Rongnyoo Lepcha and Dr. Charisma K. Lepcha**

'Pity there is no museum in Sikkim' said the Chief Guest at the 2019 World Museum Day celebrations in the Department of Anthropology, Sikkim University.

The statement is sad but pertinent. The government of Sikkim is still trying to establish a state museum but 'a trip to a museum' is not in the itinerary when tourists visit Sikkim. The reason being, there is none.

However, there are private collections that have turned to smaller museums that is of interest in our study. This paper focuses on a few of these lesser known private collections that have been initiated in different pockets of Sikkim. These museums include local collections of indigenous artefacts, art, hunting and fishing implements highlighting the material cultures of a particular community or the area.

The paper also explores how these collections have helped in preserving and retaining materials and information on them. These are often individual or community efforts in a local scale that have remained as indexes to their culture. The paper will list out a detailed information of these museums, locations and content of the same as it attempts to give an overview of museums currently functioning in Sikkim. It will also try to locate the gaps with these collections in how they curate and display their artefacts. While these museums are in the process of growth and has future prospects, they face many challenges in terms of collecting, sustaining and even gathering the interest of the people.

## ■ Pan-Indian Tribal Museum: A Unique Representation of Tribal Culture of Central India

**Dr. Gauri Shankar Mahapatra**

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About four years after the establishment of Ethnographic museum in the Department of Anthropology (later Department of Sociology and Social Anthropology) of IGNTU, it shifted to the Department of Tribal Studies in 2015. The development excelled immediate after its shifting to new department. The following developments are made during last four years. The former name 'Ethnographic Museum' renamed with a more suitable name 'Pan-Indian Tribal Museum'; collection enriched by including private collections; emphasis has been given in proper display in a seven galleries in a wider area; thematic display; e-documentation with computerized database system; increased the number of visitors; increased popularity; Web-circulation; Linked to P.G. Diploma Programme in Museology; MoU with IGRMS; Working on to establish a conservation lab and new museum building. In this present paper emphasis has been given to discuss the role of this museum in the field of tribal cultural studies and its future planning.

## ■ Museums as celebration of community knowledge

**Dr. Madan Meena**

Honorary Director,  
Adivasi Academy, Tejgarh, Chota Udepur, Gujarat

This paper presentation deals with two museums; both fall in the category of eco-museums. One celebrate the life and culture of the desert and another with the tribal life and philosophy. Both the museums celebrate open spaces. The subjects under display are objects of daily living rather than antiquities in enclosed boxes. Community participation is important aspect of these museums.

The first museum, i.e. the Arna-Jharna Museum is situated on outskirts of Jodhpur in Rajasthan focuses on interdisciplinary methodology, combining research on material culture, grass-root curatorial practices, and the cultural dimensions of development. It initially started with the subject like 'broom' envisioned by Late Komal Kothari but later expanded to speak about the tradition of puppetry, musical traditions and the indigenous knowledge systems of desert life.

Another museum called 'Vaacha' is housed by the Adivasi Academy in Rathva tribal belt of Chota Udepur in Gujarat. Vaacha means voice thus it acts as a metaphor for the unheard Adivasi voice. It is representative of the tribal life having no closed walls for its galleries. The objects in display are free to be used by the Vasantshala school children studying in the residential school within the Adivasi Academy campus. The museum stands as an important tool of education especially for less literate tribal audience of the region.

Through these two museums as model examples of community expressions and knowledge systems, the paper tries to focus on their grassroots curatorial exercise.



## ■ From Injustice to Justice: The Annihilation of Some Museum Traditions and The Creation of New Museums: A KIRTADS Model

**Dr. Indu Menon**  
Lecturer & Museum Manager  
KIRTADS, Kerala

*The African Pygmy, "Ota Benga. "Age, 23 years. Height, 4 feet 11 inches. Weight, 103 pounds. Brought from the Kasai River, Congo Free State, South Central Africa, by Dr. Samuel P. Verner. Exhibited each afternoon during September*

This label reminds us of the unspeakable cruelty of the entertainment industry which was rooted in deep racist thought and political injustice enshrined in Anthropology and museum history. Ota Benga, who smiles at us in the company of an orang utan in the Bronx zoo, is a stark reminder of a horrendous history – that in the history of every ethnographic and ethnological museum lies the stains of racist hatred and inhuman treatment of fellow humans. Even recently created ethnological museums of the 21<sup>st</sup> century are not free of this politics of museums that has its roots in the human zoos of the 18 hundreds. There are several evidences before us to show that the undemocratic culture of exhibiting humans for the enjoyment of fellow humans of upper class continues, just as the exhibitions of the black, tattooed African pygmy and the Selknam man of Neolithic characteristics of Chile. In the 19 hundreds, humans were exhibited like animals in a circus in the Congo villages of Europe, tribal community exhibitions in universities and world fairs. What was on exhibit, actually, in these displays of the 'primitive' man was the uncivilized culture of the so-called modern man.

On close examination of today's ethnographic and ethnological museums, we can see that all that has changed is the replacement of live tribal specimens with dioramas. Most museums are not free from this political past, including the museum in which I work. As soon as we enter, we see the replicas of dark skinned men and their cave-like dwellings. We see them at work in their fields, wearing their traditional headgear. It is a realization that this approach, being followed for the last ten years, is anti-human and from an etic perspective, that has spurred KIRTADS into transforming its museum. This paper explains how an amic perspective has been brought in to transform a museum that had its roots in a human zoo historical context to one that celebrates the greatness of the tribal life and culture.

We have embarked on this venture firmly grounded in a democratic approach, with a pro-tribal, pro-dalit, pre-minority and pro-woman position. We will build our museum fully using the tribal identity, fusing the unique thought, imagination and aesthetics of the tribal world. Our new museum has been designed with a curatorial narrative stemming from the myths of our tribes. We give more emphasis to the intangible culture rather than the bland exhibition of objects and artifacts. How do we create a rights-based museum useful equally to the communities, researchers and the ordinary visitor? What are the new models that have been devised relating to its exhibition, research, intangible cultural display and marketing? Why do we believe that other ethnographic museums should follow this model? This paper examines these critical questions.

Keywords: *Human Zoo, Ethnological Museum, Ethnographic Museum, Emic, Etic*

## ■ Establishment of Ethnographic Museum in IGNTU, Amarkantak (M.P.): Background, Challenges and Prospects

**Dr. Basanta Kumar Mohanta**

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With the extraordinary Gazette notification of Govt. of India, the Indira Gandhi National Tribal University (IGNTU) formed in 20<sup>th</sup> December, 2007 at Amarkantak (MP) in Central India to facilitate and promote avenue of higher education and research facilitates for the tribal population in India. With the admission of few students in undergraduate Arts and Social Sciences and Management courses, the teaching-learning activities begun towards the end of 2008. The introduction of Anthropology department in this newly established Tribal University, situated in a remote and tribal dominated area had a special vision. Within the various limitations as well as, apart from the regular teaching-learning activities, the department started working on various tribal centric issues, like providing avenues of higher education to tribal, to propagate and promote tribal students in instructional and research activities in tribal art, culture, tradition, language, medicinal systems, customs and other related aspects of the tribal life and culture; prepare tribal centric development models, publish research papers and reports, organize conferences and seminars on tribal related issues, provide inputs to policy matters, promote tribal to make them capable in various sphere of life to fulfill the objective of the university Act.

The concept behind establishment of ethnographic museum in the department was mainly to attract tribal students to the arena of the higher education and research as well as connecting local communities with educational system. Besides, the other objectives are to act as a nodal agency to document, conserve, and preserve the rich tangible and intangible cultural heritages of the area and to create awareness among the people about the value of their affluent cultural traditions and heritages; to collect specimens to give practical training to students about the collection, preservation and exhibition of the ethnographic objects; to inform the value of their cultural heritage to local people through students and locals. With this background and by the help of first two batches of Anthropology students, the department worked hard to begin the museum to create awareness about the importance of tangible cultural heritage among the students and local inhabitants and to conserve, preserve and display the traditional vanishing material cultural heritage etc, the present author had attempted to collect specimens from the nearby villages.

By the end of 2013, the museum could able to collect, catalogued and display of about 200 specimens. Out of the displayed specimens, some are purchased directly from the users or village which were either broken and thrown near their houses or unused for them where as some fresh specimens are purchased from the manufacturers of nearby market places. Emphasis had been given to collect the unused old/broken objects having some cultural values. But, some materials are also purchased from the village markets. Data sheet for each artifacts are filled at the time of collection for documentation purposes. The collected artifacts are classified and displayed in university museum for practical and academic purposes. The collected specimens include the materials for hunting, fishing, agricultural, household, culinary tradition, musical instruments, storing, measuring, dress and ornaments etc. With a limited space, these specimens are displayed and are being used by students for practical purposes. Even if, the collection was small, but it became a centre of attraction not only for the students of the university and the local inhabitants but also the guests from different parts of the country and abroad visiting to university on various occasions. This small attempt of establishing ethnographic museum, helped to open a new path to inform the significance of tribal life and culture of the region to a wider population and to rethink the seriousness about its enhancement in future. In this present paper an emphasis has been given to analysis the justification, causes and development of this small ethnographic museum at its incipient stage of first five years (*i.e.* from 2009 to 2013).

## ■ Gurusaday Museum: Collections, contributions and changing perspectives

**Dr. Bijan Kumar Mondal**

**Artifacts:** The Gurusaday Museum is remarkable for its rich collection of the folk arts and crafts in undivided Bengal. The Museum has 4000 rare artifacts, which reflect vigour and vitality of the rural folks and also present a vivid picture of the traditional social and religious beliefs and motifs of Bengal. It includes kantha of the 19<sup>th</sup>-20<sup>th</sup> centuries, traditional folk paintings of 17<sup>th</sup>-20<sup>th</sup> centuries along with kalighat patas, scrolls paintings, square paintings, chalcitras, dasavatar cards, illustrated mss covers, wooden sculptures of 17<sup>th</sup>-18<sup>th</sup> cent., stone sculptures of 10<sup>th</sup>-12<sup>th</sup> cent, terracotta panels of 16<sup>th</sup>-19<sup>th</sup> cent, potteries (ancient and modern), moulds for sweet meat and mango-paste, manuscripts, dolls & toys made of clay, wood, pith and metal, dokra craft, mask, wooden utensils and others miscellaneous objects.

There has rich and rare collection of kanths work of undivided Bengal. There has remarkable collection of three generation Lap kanthas work, Dorokha sujni kanthas is popularly known as 'Manadasundari Kantha' along with Betan Kanthas, Arshilata Kanthas, Durjani Kanthas, Rumal Kanthas and Oar Kanthas etc rich collection of textiles. There has largest collections of traditional paintings i.e. scroll paintings, square paintings, kalighat paintings etc.

The collection of more than 1000 traditional paintings belonging to the 17<sup>th</sup> to 20<sup>th</sup> centuries, there are 15 illustrated Mss. Covers, 100 Dasavatara Tash, 270 scrolls, 363 square patas, 73 kalighat patas, 5 chalcitras and 80 painted terracotta saras or lids etc. The paintings are bold and bright using little ornamentation and shading to highlight the subject – usually mythological or social commentary, representation of nayika, rituals and festivals.

There has 44 sculptures in the Museum belong to the Pala or the Sena schools of Bengal around 10<sup>th</sup> to 12<sup>th</sup> centuries. Special mention may be made of the statues of Durga, Buddhist Goddess Marichi and the Buddha.

More than 200 wooden carvings show popular deities and social themes in bold and forceful manner during 18<sup>th</sup> and 19<sup>th</sup> centuries. Some ornamental figures and architraves indicate the artistic ability and aesthetic taste of the sutradhares of the bygone days.

There has Moulds used for a very long in Bengal to decorate the eatables of sweetmeat or dried mango-paste. Intricately carved with elaborate designs in clay or stone, the moulds reflect the fancy of the rural folk for the ornamentation of even things that have very short life and thereby reflect their aesthetic taste and preferences.

Terracotta Plaques have been traditionally used in Bengal since ages to decorate the facades of the temples. A unique collection of 210 ornamental terracotta plaques of 16<sup>th</sup> to 19<sup>th</sup> centuries from Birbhum, Jessore, Faridpur and Calcutta districts of undivided Bengal can be seen here.

A unique collection of more than 100 Archaeological specimens in the Museum belongs to c. 2<sup>nd</sup> Mill. B. C. to 3<sup>rd</sup>-4<sup>th</sup> cent. A. D.

There are more than 1000 dolls and toys in the Museum from Kolkata, Midnapur, 24 Parganas, Burdwan, Mymensing, Faridpur, Coomilla in undivided Bengal and abroad. Though the majority of the dolls and toys were used by the children for playing, there are few ritualistic ones as well. There are 600 printing wooden blocks of cloth.

There are more than 100 modern potteries, 64 manuscripts, 134 wooden utensils and the remaining are miscellaneous objects. There are 200 prototype objects in the museum which was made by artisans in different projects.

## ■ Ethnography Museum of The Department of Anthropology, University of Calcutta: An Overview

**Dr. Debasis Kumar Mondal**

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The history of the ethnographic museum in the Department of Anthropology, University of Calcutta is very much related with the foundation of Anthropology in the University of Calcutta. The rich heritage of the museum is due to the notable contributions of N. K Bose, T. C. Das, P. Mitra and P. K. Bhowmick. British scholars from the colonial past like J. H. Hutton contributed their valuable collections to the museum. Objects of material cultures of different ethnic groups like Angami Naga and Khasi from North east; Korku, Asur, Oraon, Santhals, Bhumij and Ho from Central highlands and eastern plateau region are preserved in this museum. The objects of material cultures include weapons, hunting implements, agricultural implements, fishing implements and personal adornments etc. Tangible elements of the collection can be classified into those made of inorganic, organic, and composite materials. Composite materials include both inorganic and organic portions. Tangible collections are embedded in a web of knowledge, beliefs and practices. It also is associated with socio-cultural context of associated communities. Museum can broaden its scope and uplift its value of service to the society with Documentation of tangible collection along with intangible aspects of heritage imbedded in them. Therefore museums need to identify, document as well as safeguard the cultural heritage of humanity, both tangible and intangible.

Documentation is a part of museum management. Most of the artifacts are recorded with valuable information. Information about objects, their histories and association are gathered and recorded. Most of the collections are of Field Documentation-Information categories. The descriptions are not only recorded in the museum, but also can be found in the respective publications.

The exhibition of ethnography museum of Department of Anthropology, University of Calcutta, unfolds the history and approaches of study of anthropology in West Bengal as well as in India. The museum is important in the sense that besides preservation, the collections may help the social scientists to study and unfold different hidden facts of the society and also cultural contacts, indigenous development, migration and variation of different cultural traits throughout the country. Many of the extinct elements of culture are preserved in the museum. The museum of the department is often visited by the academicians, researchers and students from different departments of the country and abroad. With the centenary celebration of the Department, the museum needs special care, preservation and conservation of valuable articles for the future generations.

Key words: Ethnography, museum, ethnic groups, material culture.



## ■ Departmental Anthropology Museum, Utkal University at a Glance"

**Shri. Subrat Kumar Naik**

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In the arena of Indian Universities, the Utkal University has been considered as the mother of all the Universities in Odisha. There are 27 Department in the ambit of the Utkal University Campus for Post- Graduate studies and researches in various disciplines of Science, Humanities, Social Sciences, Law, Business Administration and Commerce. The Post- Graduate Department of Anthropology, one of the oldest department of the Utkal University, Bhubaneswar. It was established in 1958 about one and half decades later the establishment of the Utkal University, Odisha. As an integral part the departmental Anthropology Museum was set up since the inception of the Department of Anthropology. The museum in the Department has been build up in view of academic purpose to with the practical training to the Department students with the help of museum specimens and also utilize them for various field of researches. This anthropological museum of Post-Graduate department of Anthropology in Utkal University is one among the some of Departmental University Museums of India which is open to public on every working day. Although this Departmental University Museums of India which is open to public on every working days. Although this departmental university museum, in its beginning was established in a small way, now it has developed and innovated to a well-organized museum. It has grown through gifts, donations, purchases and fieldwork expedition and visit of different areas. The Departmental Anthropological Museum has three sections such as Prehistoric Archaeology, Biological Anthropology and Cultural Anthropology. Respective sections are well arranged as far as practicable following the principles of display and arrangements in Museology. Each and every sections has great educative value in their own rights of collection and display. But the cultural Museum is recently innovated and well-arranged and display. It has more than 1000 specimens of different categories, different materials and different ethnics (tribal and folk) group of Odisha. It also has some collections from outside states. Altogether 482 numbers of specimens have been displayed in the museum and rest collections are in museum storage. In this section, hunting, fishing, agricultural implements, weapons of defense and offence, basketry, musical instruments, dress and ornaments and household articles of tribal and rural areas of Odisha have been collected and displayed in well lighted show- cases. This cultural section has some unique collection such as Iron swords of Paika's of Medieval Odisha, a huge cutting implement (sword category) a Dao from Assam and various unique ornaments on silver and brass and beads of glass of different primitive tribes of Odisha. Recently almost complete three human skeletal remains such as a adult male, adult female and perinatal child of the Chalcolithic period excavated from Bang- Harirajpur, Puri have been preserved and displayed since 2013 after conducting two workshops on skeletal remains in collaboration with Deccan college, Pune. Besides under the auspices of the Departmental Museum workshops with hands- on- training on conservation of Ethnographic specimens have been conducted in 2012 and 2013 in collaboration with Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal. The Museum has never been restricted to the interested public and foreign scholars to visit in ordinary days. But a large number of school and college students and general public this including faculty members of universities and different colleges visit the museum in special occasions like exhibitions opened in foundation day of the department and workshop's and seminar's conducted. However in this paper the author tries his best to highlight the Departmental Anthropology Museum of Utkal University, Bhubaneswar in general and Cultural section of the same in Particular.

Keywords: Anthropology, Museology, Primitive, Ornaments, Skeletal remains.

## ■ Ethnographic Museum in World Heritage Site: A Case Study of Adivrat Sangrahalaya at Khajuraho

**P. Anuradha, Museum Associate and Ashok Sharma, Assistant Keeper IGRMS, Bhopal**

Khajuraho, a world heritage site, located in Chhattarpur district of Madhya Pradesh, is known for its magnificent temples and sculptural art. These temples were built between 9th to 13<sup>th</sup> century AD during the reign of Chandella rulers. In fact Kahjuraho is identified with its splendid architecture and sculptural art of bygone era. Kahjuraho is also known for depicting the various dance forms in its sculptural art that resulted by introducing a national level dance festival where various dance forms of the country are performed. This in fact attracted the visitors to a great extent.

Besides the archaeological museum, the other attraction at Khajuraho is the ethnographic museum. This museum no doubt houses a good number of ethnographic materials belonging to different tribal communities of Madhya Pradesh. Subsequently with a view to attract more tourists, some tribal cultural programmes were also introduced. In spite of this, somehow this ethnographic museum alongside its cultural programmes could not attract the tourists the way it was anticipated. And finally this museum has shrunk with its activities.

The present paper attempts to understand the rationale behind low attraction of visitors to the ethnographic museum whereas Khajuraho has remained a site with good footfall when considered with archaeological remains and the dance festival. Further, it has been promulgated that how this small creation of ethnographic museum should manifest with compatibility with the archaeological heritage of the area that would attract the visitors in future.



## ■ Reflections on the Ethnographic Musums of Guajrat

**Prof. Ambika Patel**

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The Maharaja Sayajirao University of Baroda

The museum movement in Gujarat was dynamic with the establishment of eight museums before independence. The earliest museum in the state is in Bhuj (the capital city of princely state of Kutch) opened in 1877, showcase the great ethnic history and culture of the diverse ethnic communities of Kutch through its innumerable ethnographic, art and craft collections. Majority among the pre independent museums were multipurpose in scope and nature having ethnographic collections. Lady Wilson Museum at Dharampur established in 1928 is the only tribal museum of that era. The Baroda Museum and Picture Gallery at Baroda has a gallery for ethnological objects from African countries and Japan providing the visitors an international flavour. All the government multipurpose museums in the state have ethnographic collections and those located in the tribal belts of Gujarat showcase rich tribal ethnographic collection.

Two worth mentioning community focused private trust museums among the many are, Vacha at Teigarh established through the National Consortium of Tribal Art and Culture, a project by Bhasha Research center and Kalaraksha in Kutch, aiming the sustainability of unique art and craft of the ethnic communities of the region along with women empowerment. Both the Shreyas Folk Museum and the Vechaar Utensil museum located in Ahmedabad and Giridharbhai Museum at Amreli with their ethnographic and folk collections were able to generate prominent identity in serving the society. The ethnographical museums at the academic institutions namely the Museum of Tribal Research and Training Institute, Gujarat Vidyapith, ethnographical collection at Department of Museology, and the ethno-archaeological collection at Department of Archaeology at the Maharaja Sayajirao University of Baroda are significant because of research and communication. The present paper is an attempt to provide reflections on the above mentioned museum's ethnographic collections; their relevance and contribution; community participation, out reach and display. Also the current paper will discuss about the changing perspectives and future possibilities of ethnographic collections of these museums and their international networks. The paper will reflect on the national tribal freedom fighter's museum coming up in the state, an ambitious project of Government of India, in its initial stages of formation.

## ■ Ethnographic Collections of Dharohar Haryana Museum, Kurukshetra : Representations and Possibilities

**Dr. Mahasingh Poonia**

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Due to fast urbanization and modernization of the state of Haryana, its ethnic culture, traditions and heritage is fast disappearing. There is an urgent need of documentation, preservation and protection of its ethnic culture. To meet above mentioned objectives, Dharohar Haryana museum was established in 2006. The museum continues to stand as a mile stone and play significant role in documenting and preserving the ethnic culture and traditions through the ethnographic collections. The display of the ethnographic collection is done in such a way to highlight different craft and communities of the region such as Bronze workings, Stone crafting, brick making, glass working, shoe making, block printing, bamboo crafting basket etc. The galleries and exhibits are organized in s a way to draw attention of the visitor towards the significance of the dying arts and crafts and the disappearance of related cultural artifacts and generate awareness. Along with audio kits the interactive kiosks are visitor friendly and provide immersive experience. The two noteworthy features of the museum are the media center for showcasing digital documentaries and the state level library to carter the need of the researchers and readers. The open air theater is architecturally integrated into the museum complex for live demonstrations of art and craft and through which the museum keep constant connection with the community. The traditional food court in the museum could be used for offering traditional Haryanavi cuisines which can be a major attraction in the future to make the museum more vibrant.

■ Exhibition techniques for ethnographic data of traditional rituals: A case study of Gaurt Vrata from Maharashtra

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The present research paper deals with the ethnographic data of traditional rituals from Museology point of view. For the same, Gaurī Vrata in Maharashtra is been considered as a case study. Gaurī Vrata is a distinct religiously vow celebrated in Maharashtra in the honour of goddess Jyēṣṭhā for well-being. Though the means and motive of the ritual practice are same, the Gaurī Vrata is practiced in different ways, in different geographical zones of Maharashtra. The ethnographic data collected reveals religious diversity of Gaurī Vrata with its diminishing cultural elements. While displaying such ethnographic data it is very much important to exhibit the ritualistic diversity with all its technical details and diversity as it is a cultural element on its way to fade. The paper focuses on understanding the various aspects of exhibiting the ethnographic data of Gaurī Vrata in a museum gallery.

■ The Role of Tribal Museum in Conservation of Tangible Culture of Tribal Communities of Koraput District, Odisha

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The undivided Koraput district is home to 40 lakhs tribal population and the entire Koraput region has been declared as a scheduled area. The tribal communities of Koraput district hold unique cultural heritage. But, the age-old traditional and cultural practices are declining fast due to the onslaught of modern influences and they can be preserved only through an institution like this tribal museum. Realizing this very fact the Tribal Museum at Koraput was established to preserve the cultural heritage of the local tribes and promote their arts, crafts, dances and music.

This ethnic museum in Koraput is unique in many ways. It has numerous collections of arts and artifacts that throw light on the life and culture of the local tribals. The museum has on display centuries-old tribal stone sculptures, metal images and objects, terracotta, wooden objects, paintings, documents, rare objects and textiles. The present paper attempts understand the cultural heritage and its conservation from an anthropological point of view and it also focuses on the importance of heritage conservation and the attributes of heritage preservation with special reference to the tribes of Koraput.

**Key Words—** Anthropology, culture, tribes, tangible culture, heritage conservation

■ **Breaking Stereotypes Through Museum Learning: A case study on National Museum, New Delhi and RIWATCH Museum, Arunachal Pradesh**

**Ms. Rige Shiba**

Museum Education Officer, National Museum  
& Honorary Consultant, RIWATCH Museum

Museums across India have served as one of the most important force behind bringing in awareness about lesser known communities from the North Eastern Part of India. The museum movement in Arunachal Pradesh, can be traced back to as early as the 1950s, when Dr. Verrier Elwin initiated the idea of setting up of a State Museum at Shillong and various other District Museums across the North Eastern Frontier Agency (NEFA).

The Ethnographic Museums were introduced as a platform to represent the indigenous communities of Arunachal Pradesh in the 50s and similarly the National Museum at New Delhi also opened its Tribal Arts Gallery in 1989, representing the myriad cultures of the North East.

A sincere initiative which was taken decades ago has bore its fruits but have our museums with ethnographic collection on display, been able to successfully break the stereotypes associated with the communities belonging to the North Eastern Part of India?

Thus, this paper would attempt in discussing the role of ethnographic museums/gallery in shattering the preconceived ideas about “Tribal” Communities. More again, it would also discuss how Museum Learning can be used as one of the mediums in breaking stereotypes, even with a very static museum display as reference.

■ **Zonal Anthropological Museum, Anthropological Survey of India,**

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Anthropological Survey of India, Central Regional Centre, Nagpur

Anthropological Survey of India is a premier organization focusing mainly on the studies related to the ethnic landscape of Indian cultural space. To disseminate the findings of these studies the organization has established seven Zonal Anthropological Museum in each of its regional centers located across India.

The first Zonal Anthropological Museum was opened at the Sub-Regional Office at Jagdalpur on 7<sup>th</sup> April 1978, and other Zonal Anthropological Museums have started functioning at Nagpur (September, 1978), Shillong (April, 1979), Dehra Dun (1995), Port Blair (1978), Udaipur (1982) and Mysore (1979). The Zonal Museums give emphasis on depiction of bio-cultural heritage of people of the concerned zones. The museums disseminate knowledge through permanent galleries and by organizing thematic exhibitions, showing the documentary film made by the Anthropological Survey of India, both in urban and rural areas of the country.

Beside the material culture of the peoples (mainly the indigenous tribal groups) of the area, all other facets of culture like social structure and organization, rituals, Religious practices, Belief systems, economic and political features, their inter-linkages and integration in to the mainstream population, effects of Acculturation, Sustenance of their traditions etc., are showcased in these museums.

From this point of view the museums of the Anthropological survey of India harbours vivid documentation, of a holistic life styles these ethnic groups pursue, in the form of Audio visual exhibits.

The museums of the Anthropological Survey of India attract the inquisitive, both young and old, and try to satiate their curiosity regarding the unknown facts, of etymological, cultural, and biological significance, about the people of the land. They ZAMS also cater knowledge to the diligent researcher who wish to study the evolving material culture, influence of culture on the traditional life style, sustainability of their livelihood in an ever changing environmental (both physical and social) and ecological background.



## Museums as Transcultural Contact Zones ■

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*Museum symbolizes an institutionalized system of representing a cultural model in a local or global context. The characterization of artefacts constitutes towards a holistic meaning of social norms, pattern, tradition, ritual or custom. Many times, the museum display also reveal pages from historical events, folk narratives or political interpretation on communal stage (Pearce, 1999). Such displays and discourses on a public ground not only highlights the museum as a structure of culture representation but also a reflection of past and present in a limited boundary. It not only allures the individuals from a single or similar cultural space but from other spaces as well. In this paper, I will elaborate on my idea of how museums are seen as transcultural contact zone and will extend the idea of Clifford's Museums as Contact Zones (1997). I will focus on developing a politico – ethnographic viewpoint of museum functioning. In the end, I will conclude with my idea as how can the museum be seen as a transcultural zone as well.*

## ■ Ethnographic Museum of Arunachal Pradesh

**Dr. RadheYampi**

State Museum  
Directorate of Research Itanagar, Arunachal Pradesh

The post independent mainstream museum movement had indeed far reaching impact on the minds and thought process of the then administrators, leaders, academicians, researchers etc .Evidently in Arunachal Pradesh also museum activity started during post independent period when the mainstream museum movement was escalating to a new height. The museum activity started around the year 1953 when our first Director of Research Shri LN Chakraborty started collection of cultural artifacts under special instruction of central Govt. as the Directorate of Research was then under direct control of Ministry of External Affairs GOI .However the beginning of formal museum activity is traced back to the year 1954 when Dr.Verrier Elwin started formal collection and display activity in a small rent house which was later shifted to his office room in Shillong after Research dept came under the control of Ministry of Tribal affairs. Dr.verrier Elwin was the then advisor of tribal affairs to the then Governor of undivided Assam. This small museum was gradually improvised and came to known as central museum and later rechristened as Jawaharlal Nehru State Museum in 1988 to commemorate the birth centenary of our first prime minister of India Pt. Jawaharlal Nehru. Today it is regarded as one of the best ethnographic museums of North East India.

## ■ Creating A People's Museum

Ms. Ganeev Kaur Dhillon, Curator (Exhibitions)  
The Partition Museum, Town Hall, Amritsar,

While all new Museums face challenges from fundraising to outreach to setting up systems, the Partition Museum had the additional challenge of needing to build a collection. Most Museums in the world start when the government or a philanthropist /collector who have already spent decades building up a collection decide to open this collection to the public through establishing a museum; however, that was not how the Partition Museum started. It started with a vision and dream to have a Museum remembering the millions affected by the Partition, and from the start, a founding value was that it would be a *People's Museum*. It then had to translate that vision to reality by building its collection from scratch through outreach to people. This paper focuses on the Partition Museum's experience in building a collection for an event that is ~70 years in the past.

## ■ Tribal Museums of Telangana

Dr. D. Satyanarayana  
Museum Curator  
Tribal Museum, Hyderabad

Currently there are 5 tribal museums in Telangana. Three museums are running in full fledged manner at Hyderabad: Nehru Centenary Tribal Museum, Hyderabad, Jodeghat: Kumram Bheem Memorial Tribal Museum and Medaram: Sri Sammakka Saralamma Tribal Museum. And two more museums are undergoing face-lifting at Mannanur: Chenchulaxmi Museum and Bhadrachalam: Tribal Museum.

## ■ Museum at an Anthropology Department

Kumkum Srivastava and Prof. Vinay Kumar Srivastava

This paper deals with the place of museum in an anthropology department. It illustrates this with an example of the museum in the Department of Anthropology, Delhi University, focusing principally on the part that deals with material culture. To teach material culture, as well as to introduce students to cultural diversity, each anthropology department needs to have a museum. In fact, one of the essential requirements for starting an anthropology department is a museum, howsoever small it may be.

## ■ Zonal Anthropological Museum: The Future Of Our Pasts: Responding To The Gap

**Ms. Banita Behera**

Assistant Keeper

Zonal Anthropological Museum,  
Anthropological Survey of India.

The advent of Museums from aristocratic society to the public domain has been a long ignored history. When collections began passing down from the cabinet to the reach of common people, it began to develop as an institution, meant for educational and academic purposes. UNESCO report questioned why the Museums of India poor in terms of public interaction? Why the Museums do not meet the International standards? If the verdicts of National Museums of India are below International standard than who will survive the small regional Museums holding thousands of treasures in it? There are so many Museums in our country which are unable to connect with the world through social media because of their geographical isolation during such phases the young dynamic curators as a penchant adopts some unusual collaborations to represent their Museum in a National level but behind that success lots of Intra institutional collaborations were adopted to preserve the vanishing cultural heritage and make themselves as a custodian of the communities. It also need to highlight that when your Museum is at such places where you are even not able to connect digitally through internet and technology how you can develop some mitigational strategies to represent your Museum among the masses and how you use visual art to represent the technology and bring your Museum to the society as well. Working as Assistant Keeper in a regional Museum which is situated in an Island isolated from India with lack network and internet facilities where all digitalisation and digital marketing strategy for Museum fails, often thinks about what should be Museum's Next?

Being only an Anthropological Museum in an Archipelago in the Bay of Bengal and with lot of cultural importance roughly among 300 islands the curator have very important and challenging role in the curatorship. And due to administrative apathy it becomes more challenging and forcing to develop some new coping mechanism to avoid the worst threat. It is time to convert the Callousness towards Museums into sensitivity and it can be possible with collaborations only.

Keywords: Zonal Anthropological Museum, Challenges, Ethnography, Mitigational Strategies, Collaboration, Andaman.





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स्वच्छ भारत अभियान

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