

Representation of Indian Tribal Art and Heritage in Indian Museums: An Overview with Reference to Central India

¹Om Prakash Kumar, ²Amit Soni

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Author's Affiliations: ¹Research Scholar, Indira Gandhi National Tribal University, Amarkantak, Madhya Pradesh 484886, India, ²Assistant Professor, Department of Tribal Studies, Art, Culture & Folk Literature, Indira Gandhi National Tribal University, Amarkantak, Madhya Pradesh 484886, India.

Corresponding Author: Om Prakash Kumar, Research Scholar, Indira Gandhi National Tribal University, Amarkantak, Madhya Pradesh 484886, India.

Email: opk.info@gmail.com

Abstract

Museums may apply intangible heritage to improve their visitors have a better grasp of the subject matter. Museums may bridge the gap between themselves and their non-visitors with the aid of physical and intangible cultural assets, respectively. Identifying, documenting, and representing intangible components of a museum's collections is essential for this purpose. Museums may encourage towns, organizations, and people to conserve their intangible cultural heritage by displaying it in their permanent collections. With local communities' assistance, museums may regularly organize exhibitions and educational events such as gallery tours, seminars, conferences, and workshops. In their ecological pockets within their definite geographical areas, various ethnic groups from different regions exist, each with their own micro-cultural identity and bio-cultural diversity, vital in determining and recognizing a particular ethnic group through their identity. This article also provides an overview of the significant museums in central India. Moreover, it seeks to focus on the role played by museums in raising cultural awareness about art and culture in India.

Keywords: Cultural Identity; Bio-cultural Diversity; Museums; Indian Museologists.

Introduction

Indian culture is rich in physical and intangible cultural legacy, owing to the complexity and antiquity of the country's history. Many groups in India continue to practice and pass on their cultural knowledge, customs, rituals, oral expressions, and historical legacy to the next generation. Houting, & S. Watts, (2010), Museums progressively realize that they must move beyond the simple tasks of collecting, preserving, and educating visitors about tangible heritage. Through the acquisition of intangible heritage,

museums must embrace a new model of engagement with communities to participate in a continuous process of transformation with the communities they serve. With the beginning of this new age, museums are putting forth efforts to interact with communities effectively, but they still lack the necessary punch. The Indian art culture and heritages, hence, have been represented by many ways also sometimes it is adopted due to urbanization as explored by Lee, S. (2005). According to Lee, there are many factors

contribute to the loss of traditional knowledge about culture with the advent of new world order, namely urbanization. For example, families moving to urban areas in search of better employment are why traditional knowledge about culture is not being passed on to future generations. These community people have been separated from their roots, customs, and traditional skills and crafts. As a result, younger generations of specific communities are losing interest in their traditional arts, crafts, and other cultural abilities.

Overview of Cultural Arts

Traditional, religious, and cultural arts and crafts are represented in the collections of Indian museums; some of these collections contain artifacts that are still part of the living legacy of specific communities. These cultures have utilized various artifacts to pass on knowledge and abilities from one generation to the next within families, as passed down by the elders. Community members may get emotionally connected to the museum objects under certain circumstances. In this particular situation, the National Museum contains a stunning example. As part of its collection, the museum includes several Buddha replicas, and every month, many Buddhists flock to the gallery to worship, particularly on the occasion of Buddha Purnima. Hundreds of tourists from Buddhist groups go from all over the world to view the Buddha reproductions. This is an example of a museum that does not make extra attempts to connect with a community. However, instead, an object within the museum connects with and welcomes community members to visit.

Overview of Indian Museum

Museums may employ intangible heritage to help their visitors have a better grasp of the subject matter. Museums may bridge the gap between themselves and their non-visitors with the aid of physical and intangible cultural assets, respectively. Identifying, documenting, and representing intangible components of a museum's collections is essential for this purpose. Museums may encourage towns, organizations, and people to conserve their intangible cultural heritage by displaying it in their permanent collections. With local communities' assistance, museums may regularly organize exhibitions and educational events such as gallery tours, seminars, conferences, and workshops. According to Eckhoff, A. (2011), museums may serve as educational and communication platforms for social communities, allowing them to connect with and learn from

their predecessors. Museums and community organizations must work together urgently to promote and conserve intangible cultural heritage, which must be preserved in its intangible form. It is preferable to maintain individuality rather than accepting the identity of others.

According to K. O. Finnerty, (1996), New Delhi's National Museum is a mustsee. Delhi was officially designated as the nation's capital in 1911, but the city's rapid expansion into the world did not begin until after India gained independence in 1947. Because it serves as the country's capital and is home to a diverse range of ethnic groups, the city of the city has been at the forefront of the contemporary museum movement. The central government has launched several efforts to establish various museums to highlight advancements in various fields. Many historical monuments may be found in and around Delhi, including the ancient city, the new city, and the surrounding area. This, along with the growing number of instances of many modern architectural styles and designs, creates a panorama of architectural forms that reflects the city's evolution through time. Many museums arose due to this fusion of the old and the modern, and they catered to the resulting diversity. It was against the backdrop of this cultural mosaic that the necessity for establishing the National Museum in New Delhi was recognized. A goal realized by great national leaders such as Pandit Jawaharlal Nehru, the first Prime Minister of India, and the first President of India, Dr. Rajendra Prasad, the National Museum was dedicated in their honor. According to British Council, London hosted a large exhibition of Indian art and archaeology, which was put together by several museums from different areas of the nation and brought together in one place. Following its return to India, the collection was displayed at the Rashtrapati Bhawan, located in New Delhi. It was this collection that served as the foundation for the National Museum's later development. In 1949, the then Governor-General of India, C. Rajagopalachari, formally dedicated the National Museum to its current location. Therefore, it was agreed that the museum would continue at Rashtrapati Bhawan until a permanent structure to house the National Museum Collection could be erected. On the 12th of May in 1955, Pandit Jawaharlal Nehru lay the foundation stone for the current structure. This structure was designed to house a scientifically accurate yet aesthetically pleasing display of art, archaeology, and anthropology. The museum was officially opened on the 18th of December, 1960, after being officially handed over to the government in June. The museum's collection of magnificent art, both

Indian and international, totals around 200,000 pieces of artwork. This collection spans more than five thousand years of our rich and diverse cultural past, which is represented in this collection.

The Archaeological Survey of India has donated a remarkable collection of artifacts from Central Asia to this museum, now housed in this building (ASI). Pre-Columbian art from Mexico is another exceptional collection on display here, and it is the only one of its sort in the whole country. The museum has received acclaim for its beautiful chronological exhibition of selected art items in several galleries, the showing of educational films connected to art and culture, guided tours, gallery talks by experts, special lectures, and its training programs. A wide range of accolades has been bestowed upon this museum, including photography facilities, access to its reserve collection, a reference library, and professional guidance accessible to identify art artifacts. Despite being located in India; the museum's conservation laboratory has made its presence known worldwide. The National Museum Institute of History of Art, Conservation, and Museology was established in 1989 as an autonomous institution associated with the National Museum of India. According to the website of National Museum Institute, "the Society of the National Museum Institute of the History of Art, Conservation and Museology, Delhi was formed and registered on January 27, 1989 under the Societies Registration Act, 1860. Based on the recommendation of the University Grants Commission, the Ministry of the Human Resources Development, Government of India accorded the status of 'Deemed to the University' on April 28, 1989 to the National Museum Institute of History of Art, Conservation and Museology, to be administered by the above Society". Higher education in relevant disciplines has been provided to students and professionals throughout the Asia-Pacific region since it was founded.

Since the dawn of time, museum collections have sparked visitors' curiosity, inspiring many to embark on journeys of self-discovery and lifelong learning that have taken them all over the world. For their part, museums have taken on the mission of educating visitors to reach a larger audience of visitors. Leading museums in India, such as the National Museum in New Delhi, the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya in Mumbai, the Indian Museum in Kolkata, and others, offer workshops and activities for students and educators of all levels, as well as public programs for the general public and people with special needs. According to Chuan, Kun & Chyuan,

prominent museums in the United States, such as, the Smithsonian Institution in Washington, D.C., and the National Museum of Natural History in New York City does the similar task. According to the report, a recent British Council study has raised concerns about museum education and the lack of interest in museum studies found in India's educational curriculum due to the lack of interest in museum studies. There are just a few museums that have dedicated education departments or employees. "Museums are generally not incorporated in the curriculum of the Indian educational system." It is not inaccurate to make such a sharp observation. However, it is important to highlight that authorities in India have already developed specific plans for implementing museum reforms. A focus on museum education and outreach activities is being placed on a capacity-building exercise as part of a capacity-building exercise for Indian museum professionals. The goal of this essay is to bring attention to the present attempts to enhance museum education and make proposals for how it may be further expanded more comprehensively in the future. By reaching out to individuals who are unable to attend the museum, Indian Museologists and museum professionals will be able to support the creation of new museum pedagogy and contribute to the cultural democratization of the museum. It is necessary for professionals working in museums to get a more comprehensive understanding of various educational and communication ideas to develop museum outreach that fulfills the needs of those museums aim to serve by their mission. As Hooper-Greenhill puts it, "museum education is a component of the survival of a cultural institution that operates within a conflicted and inequitably distributed social framework." Knowledge of educational and communication theories and models will assist museum professionals in applying their knowledge of cognitive development and teaching practices to foster lifelong learning in outreach programs that will strongly emphasize experience, process, pedagogy, and performance to foster lifelong learning. The efficacy of excellent outreach programs will be enhanced by good efficacy in each program and vice versa. This exhibition will also further the educational aim of the institution. The collaboration will also aid museum educators in their attempts to collaborate for professional development within the museum community.

Education at the Museum

Because our museum idea is still largely centered on collections, museum education in Central India is still in its infancy. Furthermore, because the

government supports most museums, there is little incentive for innovation, often attributed to a lack of initiative at the top of the organization and a paucity of suitably trained staff members. A museum specialist who talked with the Times of India, George Jacob, stated that "there is an obvious problem of inadequate financial allocation." More than anything else, however, the issue is one of inadequate training for employees, which is usually the outcome of a systemic vacuum in informed leadership and creative vision to bring about revolutionary change," writes the article's author. The development of human resources in Indian museums is a top goal of the Indian government's 14-point museum reform agenda, which covers the following points: Assist museum professionals in extending their perspectives and developing skills, leadership, and management qualities that are equivalent to those found in the international community. In order to instill best practices in areas such as collection management, design, marketing, and giving access to those who are unable to visit the museum personally, they will get world-class training. To assist Indian museum experts in this endeavor, the government has pledged greater financial help to museums throughout the country. Museum education and outreach are two of the essential areas that need to be handled in order for the institution to succeed. Notably, the most recent Memorandum of Understanding agreements between the Ministry of Culture, Government of India, and about a dozen prominent museums in India have committed the Ministry to make outreach programs a major performance metric for museums.

Objective of the study

Although this paper, aims at how Tribal Arts and Heritages are represented in Indian Museums with special reference to Central India including it has following objectives.

- To find out better ways of preservation, awareness and promotion of tribal art culture with active community involvement.
- To assess the efforts done by the major museums of Delhi for generating cultural awareness in Tribal arts and promotion of Tribal culture, arts and artists.

Research Methodology

To fulfill the research objectives, an exploratory and analytical research strategy will be adopted in this study. The primary goals of this study, as the title suggests, are to identify, investigate, and to overview of the significant museums in India about how Indian tribal art culture and heritages

have been maintained and represented. Hence, the data collection for this research would be done from the secondarily from the online sources as described.

Discussion and Analysis

This research paper, discusses about the representation of the Indian Art Culture and heritages in Museum. The various aspect of the whole matter is discussed and analyzed in the light of available current facts under various sub-headings for the sake of clear cut idea holistically.

Visiting Museum and Outreach as Education

Indian museums, particularly those with collections of art and archaeology, have historically ignored outreach initiatives, according to preliminary research performed in Central India. A museum's existing outreach program frequently consists of ad hoc group activities that are rarely or never evaluated for effectiveness regularly, especially when the museum has an established outreach program. When it comes to meeting the nation's many social, educational, and cultural needs as it modernizes, museum outreach may be quite beneficial. It is especially true when it establishes a linkage between the past and the present, as in the case of the importance of conserving Indian arts and crafts traditions, which can promote social peace. According to the authors, it has the potential to be crucial in sparking the curiosity of young brains while also functioning as a complement to traditional educational institutions. To foster learning, just a few Indian museums have formed joint partnerships with educational institutions.

Various studies have indicated that only a tiny percentage of teachers, particularly in history; rely on museum visits to supplement their classroom education to improve student outcomes. Chuan, C. H., Kun, H. O. C., & Chyuan, History teaching, particularly in Indian schools, has suffered tremendously due to this method focusing only on "read, memorize, and recite" techniques. Process, critical thinking, communication, and bibliographic research are all stressed in this course, yet there is little emphasis on any of them. Providing access to those who cannot visit museums on their own time or in person is also an issue of museum outreach. According to the Museum of Modern Art, the museum's increasing importance as a public-service institution that employs "its exceptional competencies in dealing with objects to contribute positively to the quality of individual human lives and the well-being of human communities" has transformed the institution from a site of informal learning into an

instrument of social change. While scholars may continue to argue the value of a museum's social function and the museum's goal to promote scholarship, it is impossible to ignore the relevance of outreach programs in generating knowledge about museum collections and developing audiences for the future of the institution (as participants come to see museums as cultural resources). The inclusion of social campaigns into museum programs can aid in the development of social campaigns that are necessary for developing societies whether the campaign is aimed at combating gender discrimination, informing the public about the importance of a cleaner environment, or in developing awareness of changes in the urban landscape and reverence for historical monuments. Modern applied theories of education and communication will assist Indian museum professionals in thinking critically about their instructional strategies. They will provide a shared vocabulary to educators, who will be especially useful as they develop outreach and in-reach programs within their institutions. A strong educational encounter can be repeated across disciplines, locations, and cultures, as well as over an extended length of time, as has been proven through field testing and peer review." This also suggests that they will be able to develop outreach that delivers better results that can be measured and amenable to future refinement. Learning, knowledge, and the production of meaning are all intertwined. According to scholars, educational theory consists primarily of two key ideas: how individuals learn (theory of learning) and what they are attempting to learn (knowledge). In contrast, according to scholars, education practice consists of a pedagogy tailored to the content of what is being taught.

Furthermore, educational theorists have suggested that knowledge exists independently of the knower and that knowledge is generated individually and socially, either through stimulus-response or through action, and that knowledge is a product of the environment. In museums, the use of "object based" learning has been present since the early twentieth century, and it is centered on the concepts of "inquiry and problem-solving." Evidence that the learner's mind is active, and that experience, culture, temperament, and development all influence the learner's capacity to remember knowledge. It is referred to as constructivism, and it is a combination of active learning (as defined by Learning Theory) and the construction of personal meaning (Epistemology). Dewey, who placed a heavy focus on hands-on learning, has had a tremendous effect on museum educators worldwide. These educators, who adhere to Dewey's philosophy, aim to create

experiences that are not just "hands-on" but also "minds-on" for their students. Because of this, learning, which is a process of constant mental reconstruction, is an active process in which everyone must take part in some way.

According to Amin Karimnia, people development experts like Piaget, Vygotsky, and Bruner have studied topics such as the formation of cognitive representation and how children acquire new concepts. This is because they all place high importance on the following variables, though to various degrees: experience, physical activity, contact with an environment, use of the senses, emotion, social ties, and personal meaning as significant considerations. When it comes to a child's cognitive skills, Piaget defines them as occurring in a succession of discrete phases. However, he does not regard it as a gradual accumulation of information or talents but rather as a sequence of structural modifications that occur one after another. His research indicates that these shifts in thinking are abrupt and intermittent and that they influence a child's style of thinking and construction of meaning when the child engages with experiential learning at numerous environmental events during his or her life. According to Vygotsky, true education is concerned with developing a child's ability to acquire and retain information. In order to succeed, it is not only necessary to acquire detailed information and talents, but it is also necessary to be able to think clearly and creatively, plan, and communicate while relying on a set of cultural instruments. According to the National Institute of Mental Health, "Piaget emphasized structural aspects and on the essentially universal laws (of biological origin) of development, whereas Vygotsky emphasized the contribution of culture, social interaction, and the historical dimension of mental development."

Representation of Tribe in the Museums of Central India

The protection and promotion of physical and intangible cultural heritage are vital for the preservation of culture and the survival of cultural traditions. Indigenous cultural practices are evolving at a breakneck pace in tandem with the changing globe, resulting in a shift in the viewpoint of members of society as a result. In the midst of the surge of modernization, the younger generation is losing sight of its roots. The picture does not represent the diverse communities living in India. The shifting situation has resulted in the loss of significant indigenous customs, as well as values and morality. A large number of indigenous traditions have had their forms altered.

The western clothing pattern is displacing the regional indigenous dress pattern in the fashion industry. Many rituals and holidays are losing their significance as a result of this. They are losing touch with their area customs and history, and they are also unable to communicate the importance, tales, and practices associated with their indigenous traditions, rituals, and festivals to their children and grandchildren. (Soni and Soni, 2005)

Furthermore, the child is unable to recall the name of their family clan. The regional indigenous celebrations and customs are being replaced by new western and other popular festivals and practices. Again, this has a significant impact on people's life patterns, behavior patterns, and ways of thinking. In the process of losing their major cultural identity, as well as their valued bio-ecologically viable traditions and habits, which are the bio-ecological foundation of their long-term subsistence, they are also losing their significant cultural identity. Because of this, people are becoming acclimated to their surroundings and becoming culturally hybridized; in the current phase of transition, development, and change, this is also producing cultural degradation. The influence of traditional values and morality is waning. The new generation does not show much regard for traditional values or for the elder generation. People are also losing interest in their traditional jobs, art, and craft forms, which is leading in a loss of livelihood, traditional vocations, art, and craft forms, as well as unemployed people in general. It has been noticed that, in tandem with growth, cultural degradation is occurring throughout India and other regions of the nation, resulting in a slew of issues that are hindering the smooth progression of the development process. (Soni, 2014)

The loss of indigenous traditional culture is also resulting in the breakdown of social bonds, which in turn is resulting in a variety of social problems. In the long run, this condition will result in the extinction of indigenous cultures, cultural identity and social bonds, heritage, values and morals, as well as indigenous dialects and languages, among other things. In order to reverse this scenario, widespread public awareness must be raised on the need of preserving indigenous culture, customs, identity, and history. This will aid in the building of social bonds, the preservation of communal values, socio-economic independence, and the preservation and protection of cultural assets. Also benefiting from this will be increased community participation and community based cultural sustainable development. (Soni, 2014)

Preserving and promoting the growth of the Culture Heritage

The tangible artifacts of culture were gathered and preserved by ethnographic museums in central India to preserve the culture. Along with collecting material culture, the documentation of related information is also carried out to gain a more profound knowledge of society. According to the scope and collection profile of the museums different museums have also conducted a study into culture to provide comprehensive coverage of and preservation of culture in general. Additional efforts were made in the form of indoor and outdoor museum activities to preserve and promote cultural attributes. The second author had gathered information from the major museums of central India under his published research work "Representation of Baiga Tribe in the Museums of Central India" in 2019. This Museological research was to gather information about the status of representation and involvement of Baiga tribe of central India in museums of central India. The researcher had studied six major museums of central India, namely, Indira Gandhi Rashtriya Manav Sangtahalay (National Museum of Mankind, Bhopal, Madhya Pradesh), Tribal Museum (Bhopal, Madhya Pradesh), Zonal Anthropological Museum (also known as the ZAM, Nagpur, Maharashtra), Zonal Anthropological Museum (ZAM, Jagdalpur, Bastar, Chhattisgarh), Mahant Gasidas Memorial Museum (Raipur, Chhattisgarh), Purkhouti Mukangan (New Raipur, Chhattisgarh). ZAM (Nagpur) and ZAM (Jagdalpur) are the museums of Anthropological Survey of India, a premier government institution under ministry of culture. Primary and secondary data have been collected from the museums in order to learn more about museographic studies and the efforts made by the examined museums of central India to conserve and promote Baiga culture and art. This information was analyzed to determine the current status of data collection, documentation, and public awareness activities related to Baiga culture. (Soni, 2019)

Museum of Tribal Art (Special Reference of Bhopal, Madhya Pradesh)

Tribal Museum, Bhopal, Madhya Pradesh

Tribal culture and art is showcased in this museum. It was created through the collaboration of several tribal artists. Even though building a tribal museum was conceived in 2011, the museum was completed and officially opened on June 6, 2013, by then President of India, Shri Pranab Mukherjee. This museum, located at Shamla Hills

in Bhopal and is administered by the Culture Department of the Government of Madhya Pradesh, is now open to the public. The museum is open for visitors from 10 am to 8 pm on weekdays, except Mondays and state holidays. For Indian tourists, the entrance charge is Rs. 10/- per person (10 Yrs & Above), whereas the fee for foreign visitors is Rs' 100/- per person (10 Yrs & Above). Children under the age of ten are admitted free of charge. There are charges of Rs.50/- (camera without stand/tripod) per camera for photography permitted. The well planned campus is separated into six galleries, each of which depicts a different aspect of cultural diversity, tribal life, tribal art, tribal mythology, and tribal games from the state of Chhattisgarh. An art gallery and an open air theatre are also available on site. Seven main tribes in Madhya Pradesh have documented their fast disappearing customs and cultural heritage in this tribal museum, which has transformed the oral histories into massive paintings and sculptures. The represented tribes include the Gond, Bhil, Baiga, Kol, Korku, Sahariya, and Bhariya. 'This is not a Sangrahalay (museum); it is our ghar (home)', explains Ladlibai, a Baiga artist who worked on the exhibition of this museum. Even if things are changing in our villages, it is via this museum that our children and grandchildren will learn the genuine meaning of our past, present, and culture. Largescale dioramas depicting the cultural history and monuments of the people of Chhattisgarh have been created by tribal artisans from various regions of the state. The BastarDussehra festival and the beautiful Rajwar houses are beautifully depicted in the museum.

Collection / representation of tribe in Tribal Museum

All of the items on display at the Galleries were gathered from the state's largest and most significant tribes, which include the Gond, Bhil, Korku, Kol, Bharia, Baiga, and the Saharia. Tribal artists have contributed to the development of the theme for this museum. Because there is no proper documentation of the collected objects, it is impossible to determine the exact number of objects that have been collected. On exhibit in the second gallery is a Baiga hut and several household items. Baiga artists from Dindori district in Madhya Pradesh, including Hari Singh, Mahtu, Shivcharan, Savani Bai, and Mangal Singh, created this hut. Hari Singh is the artist in charge of this project. The Baiga storey of human origin, which includes the Naga Baiga and the Naga Baigin, is represented in the fourth gallery by Baiga artists from the Umaria and Dindori areas of Madhya Pradesh, notably Judeya Bai, Suresh, Jwala, Jhulan, and Phaguni, among others. This

gallery also includes works by Marahi Mata, Maharani Khamb, and Madai, among others. Various games played by Baiga children are depicted in the sixth gallery. These include Ghargundiya, Gadi, Gedi, Gilli-Danda, and other similar activities. Activities relating to the preservation and public awareness of the Baiga tribe are carried out at the Tribal Museum, which has an auditorium and an amphitheatre in its campus, where regular performances by tribal artists are held. The active participation of Baiga and other tribal artists in the creation and maintenance of this museum has cultivated a sense of belonging among the artists, and its display of tribal culture certainly provides an attractive glimpse of the culture, which is resulting in increased public awareness of the cultural heritage of the region. However, there is no clear strategy or programme in place at this museum to raise rural cultural awareness among the Baiga tribe.

Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal, Madhya Pradesh

Indira Gandhi Rashtriya Manav Sangrahalaya (National Museum of Mankind) is located in Bhopal, Madhya Pradesh. It is named after Indira Gandhi, the first female Prime Minister of India. This National Museum of Mankind, officially known as Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS), is an autonomous museum under the Ministry Of Culture of the Government of India. It is the world's one of the largest anthropological Museum. Following that, as an extension of the IGRMS, the Southern Regional Centre was created in Mysore, which has been in operation since October 2001 and is housed in a heritage property known as 'Wellington House,' which was generously provided by the Government of Karnataka (IGRMS, 2007).

The Rashtriya Manav Sangrahalaya serves as a facilitator for developing relationships between the community and museums in India. According to its mission statement, the IGRMS is tasked with the 'presentation of an integrated story of bio-cultural evolution of humankind through outdoor and indoor exhibitions by highlighting the richness, diversity, and underlying unity of cultural patterns in India; to act as a center of research and training in Museology and to inspire a new museum movement in India, and to present and preserve a diverse range of cultural life.' IGRMS also fosters national integration, research, training, and inter-organizational networking to save and revitalize cultural traditions that are on the verge of extinction but are nevertheless valuable. IGRMS is open to the public every day,

except Mondays and National Holidays, from 11 a.m. to 6.30 p.m. from March to August and from 10 a.m. to 5.30 p.m. from September to February, except Mondays and National Holidays. There is an admission cost of Rs.30/- per person, with a concessional price of Rs. 15/- for students and organizations. Children under the age of 12 are admitted free of charge. For foreigners, the admission charge is Rs. 500/- per head, payable in cash.

Conclusion

The research process unfolds the necessity of revitalization of traditional Indian craft guilds. This article also includes facts related to central Indian museums and especially how they represent culture and heritages. To bridge the gap between cultural heritage and society, a contemporary popular paradigm has to be exploited, where the target audience should be a larger community, mainly the young population. As the craft guilds are in economic crisis, awareness generation and knowledge propagation becomes a more decisive step in the Indian context. Traditional, religious, and cultural arts and crafts are represented in the collections of Indian museums; some of these collections contain artifacts that are still part of the living legacy of specific communities, while others contain artifacts that are no longer part of the living legacy of specific communities or vanished with time and changed. These communities and civilizations have used a variety of artifacts to pass on knowledge and talents from one generation to the next within families, as instructed by the elders who have come before them. Under some conditions, people of the community may develop an emotional attachment to the museum's items. In an attempt to strengthen museum education and build the competence of Indian museum workers, this essay proposes comprehensive improvements. Cultural relics were acquired and maintained by ethnographic museums in central India in order to keep the culture alive for future generations to enjoy.

Many groups in India continue to pass on their cultural knowledge, customs, rituals, oral expressions, and historical legacy to the next generation. Museums are putting forth efforts to interact with communities effectively, but they still lack the necessary punch. Museums progressively realize that they must move beyond the simple tasks of collecting, preserving, and educating visitors about tangible heritage. Through the acquisition of intangible heritage, museums must embrace a new model of engagement with

communities to participate in a continuous transformation process with the communities they serve. Identifying, documenting, and representing intangible cultural components of a museum's collections is essential for this purpose. Museums may encourage towns, organizations, and people to conserve their intangible cultural heritage by displaying it in their permanent collections. Despite being located in India; the museum's conservation laboratory has made its presence known worldwide. Museums are generally not incorporated into the curriculum of the Indian educational system. Authorities in India have already developed specific plans for implementing museum reforms. By reaching out to individuals who are unable to attend the museum, Indian museum professionals will be able to support the creation of new museum pedagogy and contribute to the cultural democratization of the museum. India's museum idea is still primarily centered on collections, and museum education in Central India is still in its infancy. Because the government supports most museums, there is little incentive for innovation. The development of human resources in Indian museums is a top goal of the Indian government's 14 points museum reform agenda.

Along with collecting material culture, the documenting of correctly related information is also carried out to acquire a more in-depth understanding of society. Aside from this, several museums have also researched culture to give complete coverage of and preservation of culture in general across the board. The complexity and long history of India have left a rich physical and intangible cultural legacy. Urbanization is one of several causes contributing to the loss of traditional cultural knowledge. Younger generations of specific communities are losing interest in traditional arts and crafts. Museums are trying hard to engage communities, yet their efforts are lacking. Museums must adopt a new paradigm of community involvement through acquiring intangible heritage. As a result, considerably more work is needed in cultural preservation and public awareness, both inside and outside the Museums. A recent study found that Central Indian museums lack a future community based vision for cultural understanding and sustainability. They must extend their outreach activities to meet the needs of the target community in order to increase cultural awareness and cultural sustainability among the people. Museums and community-based cultural awareness projects must also evolve to assist different ethnic communities' cultural

development better.

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