

## Chapter I. INTRODUCTION

### I. 1. Introduction

In this chapter I have discussed the concepts of a museum and a 'quasi-museum', correlation of museology, museography and museum studies, necessity of 'museo-ethnography', and statements of objectives, justification and methodology.

#### A. Concept of a Museum and a Quasi-Museum

A museum is defined in Article 1, para. 2 of *Code of Professional Ethics* and in Article 2, para. 1 of *ICOM Statutes*<sup>1</sup> (1990) as follows :

"a non-profit making, permanent institution in the service of society and of its development, and open to the public(,) which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment."<sup>2</sup>

For many years, ICOM has tried hard and progressively to define a museum, but still reasonable questions are unanswered in the definition of a museum. The first question is why a museum is prohibited to make profit ? In the modern society, no one expects to get something from any institution without investment of his time, money, and/or effort. It is not desirable to prohibit a museum to make profit unless the government or a society gives it full support. In case a museum can autonomously manage and operate its collections, facilities, and infrastructure, it may perform its functions and role completely, and at the same time make reasonable profit, without depending on the outside agencies.

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1. *ICOM Code of Professional Ethics* was adopted at the 15th General Assembly of ICOM meeting in Buenos Aires on 4th November 1986, then *ICOM Statutes* was adopted at the 16th General Assembly of ICOM meeting in Hague on 5th September 1989.

2. ICOM, *ICOM Statutes / Code of Professional Ethics*, Paris, ICOM, 1990, p. 3. and p.p. 23-24.

Mr. Waldis, Director of the Swiss Transport Museum in Lucerne, has forecast that by the end of 1980s, "there will be only two kinds of museum(s)" -- very few and prestigious institutions, such as the Louvre in Paris, the British Museum in London, and the Smithsonian in Washington, D.C., which will continue to be maintained out of public funds, come what may, and a large number of places which will have to pave their own way, by means of donations and grants from industry and from private individuals, income from entrance fees and from sales of publications, models, slides, films, tapes and surplus objects.<sup>1</sup> In fact, Mr. Waldis' prophesy might come true, at least, in the non-socialist countries of the world. Indeed, small museums, like small farms and folk museums, have a remarkable capacity for survival, against all the economic odds.

For instance, the Korean Folk Village Museum in Seoul, Korea, and Mrs. Wilkerson's Figure Bottle Museum in the U.S.A, both institutions might well claim that they were providing "opportunities for study, education and enjoyment"<sup>2</sup>, and they had still no serious financial difficulty owing to appropriate making profit in various ways. Of course, it is a matter of striking the balance among objectives of study, education and enjoyment. But who can decide absolutely where enjoyment ends and education begins? How is one able to judge what is going through a museum visitor's mind as he stands gazing at a Korean folk dance or an American modern art?

The second question is why a museum has to deal with only "material evidence of people and their environment"<sup>3</sup>? Doesn't it require to deal with non-material evidence of people and their environment? Till now many people believe that a museum is a storehouse or an agent for preservation of a country's cultural and natural heritage, and they furthermore expect a museum to be a powerful socio-cultural-artistic and educational institution. A.O. Konare' (1983; later President of ICOM) asserts that "They (museums) should present man, all his diversity, in his social and natural environment: all his artistic expressions, material, social organization, ideology, etc., all that exists, is in the process of being created, or whose advent is imminent".<sup>4</sup> The institution of Conservation and Methodology of Museums in

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1. cited in Hudson, Kenneth, *Museums for the 1980s*, Paris, UNESCO, 1977, p. 14.

2. op cit., ICOM, 1990, p. 3. and p.p. 23-24.

3. ibid.

4. Konare', A.O., "Towards a New Type of 'Ethnographic' Museum in Africa", *Museum*, No. 139, 1983, p. 147.

Budapest believes that a museum is a cultural institution, performing task of collection, research and education.<sup>1</sup> Considering the above-mentioned statements, a museum must deal with non-material as well as material evidence of people and their environment, because cultural and natural heritage connote not only tangible materials but also intangible inheritance. For example, the Tribal Museum of the M.L.V. Tribal Research and Training Institute (TRTI) in Udaipur, has an audio-visual booth, in which a museum visitor can enjoy tribal dance and music. Similarly, museum visitors can enjoy live dance and music at the open-air Village Complex in New Delhi (See, Pg. 14-1, Vol. II).

In connection with the above, Kenneth Hudson has pointed out that "What a museum is attempting to achieve has become more important than what it is. This trend, which is unmistakable, makes the definition of a museum increasingly difficult and perhaps increasingly pointless. The rapid increase in new types of museum(s) -- technical, scientific, agricultural, 'ecological, ethnographical -- throughout the world has strained the traditional definitions to breaking point."<sup>2</sup>

We, therefore, need to take notice of the following statements: "The above (ICOM) definition of a museum shall be applied without any limitation arising from the nature of the governing body, the territorial character, the functional structure or the orientation of the collections of the institution concerned. In addition to institutions designated as "museums" the following qualify as museums for the purposes of this definition:

- (i) natural, archaeological and ethnographic monuments and sites and historical monuments and sites of a museum nature that acquire, conserve and communicate material evidence of people and their environment;
- (ii) institutions holding collections of and displaying live specimens of plants and animals, such as botanical and zoological gardens, aquaria and vivaria;
- (iii) science centres and planetaria;
- (iv) conservation institutes and exhibition galleries permanently maintained by libraries and archive centres;
- (v) nature reserves;
- (vi) such other institutions as the Executive Council, after seeking the advice of the Advisory Committee, considers as having some or all of the characteristics of a museum, or as supporting museums and professional museum workers through museological

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1. op cit., Hudson, Kenneth, 1977, p. 2.

2. ibid., p. 1.

research, education or training."<sup>1</sup>

In laymen's view, the above-mentioned ICOM definition of a museum can give rise to confusion about museums. In fact, the objectives and scope of a museum is so vast that we cannot easily decide certain institution as a museum or not. Common people consider an institution as a museum which is generally called by that name. But other museum-like institutions are differently called by a specialized name. For instance,

(i) 'Museums' in India and Korea; Saputara Museum in the Dangs, Museum of Art and Archaeology, Dharwar, in Karnataka / *Kuknip Kyongju Pakmulgwan* (Kyongju National Museum), and *Onyang Minsok Pakmulgwan* (Onyang Folk Museum);

(ii) 'Galleries' in India and Korea; National Gallery of Modern Arts in New Delhi, Arms and Chandeliers Gallery in Patiala / *Kansong Misulgwan* (Kansong Fine Arts Gallery), and *Kuknip Hyondae Misulgwan* (National Gallery of Modern Art);

(iii) 'Centres' in India and Korea; National Centre for Performing Arts in Bombay, District Science Centre in Dharampur / *Kuknip Kwahakgwan* (National Science Centre), and *Saneop Kisulgwan* (Industry and Technology Centre);

Not only common people, but also many museum workers hesitate to call and designate a science centre or an art gallery as a museum. The obvious reason corresponds to laymen's recognition about a museum. Most common people believe that a museum is the only right name for a museum. But all of these institutions are qualified as museums by the ICOM National Committees of India and Korea.<sup>2</sup>

We, therefore, may categorize the meaning of a museum in broad sense and narrow sense as follows:

(i) The broad meaning of a museum is mainly based on the ICOM definition of a museum. It can be defined as, a particular place, in which people carry out the following works such as, excavation, observation, acquisition, preservation, documentation, research, exhibition, and communication of things and facts in connection with man and his environment, for the purposes of non-formal education, transmission of cultural and natural heritage, development of its relevant community, and providing pleasurable experience for the people.

(ii) The narrow meaning of the term 'museum' designates only a museum which is always called a museum by the name itself. It can be defined as, a permanent institution which acquires,

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1. op cit., ICOM, 1990, p. 3. and p.p. 23-24.

2. See, ICOM, "Directory of Museums in the Asia-Pacific Zone", *ICOM Newsletter*, No. 26, Calcutta, Asia-Pacific Organisation for ICOM, 1990, p. 14.

conserves, researches, communicates and exhibits, for the purposes of non-formal education for the people, transmission of cultural and natural heritage for the community and providing pleasurable experience for the users, relevant things and facts in connection with man and his environment.

These days, each country has its own museum laws, and the recognition about what constitutes a museum also slightly differ from each other. It is definite that recognition of a museum depends on common people's expectation, thinking, and understanding about a museum in a particular society. In this connection, I have already pointed out that "the museums of Korea can be divided into two types: first is the museum which is legally recognized as a museum and/or is mostly designated by the name of museum, and the other is the 'quasi-museum' which is legally recognized as a 'quasi-museum' and/or is partly carrying out activities and functions of a museum."<sup>1</sup>

The term 'museum' is applicable only to a museum which is always called by the name itself. The concept of a museum directly coincides with the narrow sense of a museum, as in case of the Indira Gandhi Rashtriya Manav Sangrahalaya (the Indira Gandhi National Museum of Man) in Bhopal, the Prince of Wales Museum of Western India in Bombay, the Shreyas Folk Museum, and the Tribal Museum of the Tribal Research and Training Institute, Gujarat, in Ahmedabad, the Lady Wilson Museum in Dharampur, the Saputara Museum in the Dangs, etc. All of these museums are mainly concerned with antiquities, artefacts, specimens, masterpieces, souvenirs, treasures, etc.

Many people, therefore, do not agree with using the term 'museum' for quasi-museums or museum-like institutions. 'Museum-like' as well as 'museum-related' institutions are often called 'paramuseum'. Quasi-museums are closely associated with "paramuseums which have come into existence in the form of science centres, heritage centres, culture centres, etc."<sup>2</sup> In practice, quasi-museums encompass archaeological site, historical monument, ethnographic site, botanical garden, zoological park,

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1. Choe, J.H., "Museums of Korea", *Studies in Museology*, Vol. XXVIII, (under print), Baroda, Department of Museology, The M.S. University of Baroda, 1994., and see Suh, Sang Woo, *Hyundaeui Pakmulgwan Keonchuke Kwanhan Kyehoekhakcheok Yeongu* (A Study on the Architectural Design of Contemporary Museums), unpublished Ph.D. Thesis, Hong-ik University, Seoul, 1988, p. 109.

2. Bedekar, V.H., "New Museology", *Journal of Indian Museum*, Vol. XLV, New Delhi, Museums Association of India, 1989, p. 5.

aquarium, vivarium, science centre, planetarium, conservation institute, art gallery, archives, natural reserve, etc. The concept of a quasi-museum is corresponded with that of a museum-like institution which is partly or wholly performing museum activities and functions. Practically, a quasi-museum is never called by the name of museum.

In worldwide, common people would distinguish a museum from museum-like institutions. The distinction between a museum and quasi-museums depends on common people's recognition about a museum in a particular society. In India and Korea, common people make distinction between a museum and quasi-museums as follows:

Indians call a museum '*Sangrahalaya*' in Hindi, and Koreans call it '*Pakmulgwan*' in Korean. A museum is definitely a museum. On the other hand, a fine art gallery and a science centre are examples of quasi-museums. Indians call a fine art gallery '*Kala Chhajja*' in Hindi, and Koreans call it '*Misulgwan*' in Korean. Moreover, Indians call a science centre '*Vigyan Kendra*' in Hindi, and Korean call it '*Kwahakgwan*' in Korean.

We may remember Richard Grove's distinction (1968) between a museum and others: A museum "is a nearly unique peculiarity. A hospital is a hospital. A library is a library. A rose is a rose."<sup>1</sup> His statement establishes clear-cut lines of a museum and others, even though he used the term museum in broad sense.

## **B. Correlation of Museology, Museography, and Museum Studies**

What is museology? Etymologically, the term 'museology' comes from the Greek *Logos* for study and "*Muses* for the Goddesses, daughters of Zeus who were credited with creative imagination, with infinite memory, with which they could succor mortals, and with foresight. The remembrance of glorious events of the past, folk art, music, and poetry, gentle gaiety, and harmony were associated with the *Muses*. Thus by their dance and song helped men (them) to forget sorrow and anxiety."<sup>2</sup> But it is not a discipline of philosophy, literature, or performing arts. It is a composite discipline which may encompass a whole

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1. Grove, Richard, "Some Problems in Museum Education", in Larrabee, Eric, (ed.), *Museums and Education*, Washington, D.C., 1968, p. 79., cited in Hudson, Kenneth, 1977, p. 1.

2. Decharme, P., *Mythologie de la Gre'ce Antique*, Paris, Garnier, 1886., cited in Wittlin, A.S., *Museums: In Search of Usable Future*, Massachusetts, The MIT Press, 1970, p. 190.

catalogue of disciplines. It is concerned with museum materials, museum itself and museum professionals.

Museology, in other version, is the science of museums. It is now well-known to museum professionals that the term 'museum' is successor to *Mouseion*. The *Mouseion* of Alexandria was the first museum in the world. It was founded by Ptolemy Philadelphus in the later part of the 3rd century B.C. and existed up to the 4th century A.D.<sup>1</sup> It was a sacred temple and educational institution where the study of Philosophy was regarded as service to the *Muses* and Philadelphuses could attain a mood of aloofness above everyday affairs.<sup>2</sup> On the contrary, Tomislav S'ola (1984) has pointed out that "if we do accept the etymology -- we might say that museums are on the way to becoming temples, but of a single goddess (goddess): Mnemoisis."<sup>3</sup> However, "the emphasis shifted from the religious and ethical to the intellectual side in the Hellenistic Museum of Alexandria, that great namesake of our museum, which in fact was more akin to a research institute than to a museum in the present sense."<sup>4</sup>

As time passes, the concepts of museum and museology also have been changing. In June 1962, the 6th ICOM General Conference held in Neuchatel dealt with the theme of "The Problem of Museums in Countries Undergoing Rapid Change" and adopted the definition of a museum. The ICOM, as it was, recognized as a museum "any permanent institution which conserves and display, for purposes of study, education and enjoyment, collections of cultural or scientific significance."<sup>5</sup> Comparing to the recent ICOM definition of a museum, it does not encompass the meaningful passage, "in the service of society and of its development, and open to the public".<sup>6</sup> The meaningful

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1. See, *ibid.*, p. 290.

2. See, *ibid.*, p. 221.

3. S'ola, Tomislav, "Collecting Today for Tomorrow", *Proceedings of the Symposium on Collecting Today for Tomorrow*, ISS 6 & 7, Leiden, ICOM, ICOFOM, 1984.

4. *op cit.*, Wittlin, A.S., 1970, p. 221.

5. ICOM, *The Problems of Museums in Countries Undergoing Rapid Change* (Proceedings of the ICOM General Conference, Neuchatel, June, 17-25, 1962), Paris, ICOM, 1964, p. 30.

6. *op cit.*, ICOM, 1990, p. 3. and p.p. 23-24.

passage was definitely reflected in 1971.<sup>1</sup> In 1965, the 7th ICOM General Conference held in New York, the Conference dealt with the theme of museum training included museology and museography. During the Conference, ICOM approved the following as: "(i) Museology -- course of instruction in museum theory. This is intended especially for executive museum workers. (ii) Museography -- dealing with the various techniques of museum work. This is intended especially for the technical staff of museums."<sup>2</sup>

To add to the above, J. Jelinek has mentioned as follows:  
"As a matter of fact, museology is now generally not considered as a science. The majority of scientific workers in museums hold the opinion that only the scientific subjects represented in museums have the right to claim a scientific methodology, and that anything else is no more than a specialized application of definite techniques. ... Museology is the study of museum activities or work in all its aspects. It is only natural that this study should be accompanied by scientific methods in line with contemporary science. ... It goes without saying that, in the course of its development, this museology changed its methods so that it is not difficult to trace its own methodic path. The practical activity of museums and its development permits (permit) us to discover certain common features of this activity, regardless of the sector of science with which it is associated -- it is not only the application of the classic branches of science that is involved here but also the activity with its own specific content and its own qualitatively different structure."<sup>3</sup>

Luckily, his prophesy has come true in September 1971, the 9th ICOM General Conference in Grenoble, which had redefined museology as "the science of museums".<sup>4</sup> Indeed, during the Conference some participants strongly suggested fundamental changes in the philosophy and aims of museums.<sup>5</sup> At the same time, Yvonne Oddon also presented the ICOM syllabus for the

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1. See, op cit., Hudson, Kenneth, 1977, p. 1. and p. 15.

2. Jelinek, J., "Museology and Museography in Museums", *Training of Museum Personnel*, London, ICOM, 1970, p. 23.

3. *ibid.*, p.p. 27-28.

4. op cit., Hudson, Kenneth, 1977, p. 15.

5. See, ICOM, *The Museum in the Service of Man, Today and Tomorrow - The Museum's Educational and Cultural Role* (The 9th ICOM Conference Reports and Papers), Paris, ICOM, 1971, p.p. 190-195.



professional training of museum personnel to the ICOM's International Committee for Training of Personnel (ICTOP). The ICOM finally approved that museology is for theoretical training, and museography is for practical training.<sup>1</sup>

The ICOM Report, *Professional Training of Museum Personnel in the World* by Yvonne Oddon (1971) recommended that professional and/or vocational training in museology at all and any level should include practical work in a museum or laboratory. In fact, today many courses which apparently exist in order to train future curators and other museological and/or museographical professionals are almost wholly theoretical.

There are, of course, merits and demerits in the proper combination or separation between museology and museography. Emphasis in the proper combination between the former and latter is laid on both comprehensive achievement of the training for the museum professionals and the mutual academic advancement in both disciplines. On the other side, we need to remember the following sayings, "Jack of all trades and master of none." and "If you run after two hares, you will catch neither." Merits of the separation of two subjects are seen in practical specialization of the discipline. Sometimes, an applicant for the museum technical staff hardly requires to learn unrelated subjects such as the history of museums, and museum public relations. According to the ICOM Report, "museology is to study the history of museums, their role in society, methods of research, conservation, education and organisation, relations with the physical environment and typology."<sup>2</sup> Museology can be divisible into two parts: One is 'general museology', forming the core of the independent subject of museology. The other is 'special museology', dealing with the application of general museology to individual branches of science found in museums.<sup>3</sup>

Added to the above statement, G.E. Burcaw (1975) has summarized, "In brief, museology is the branch of knowledge concerned with the study of the purposes and organization of museums."<sup>4</sup> The Museum Studies Curriculum Committee of AAM establishes clear-cut lines of museology and museography: "Museology -- The history, philosophy, functions, and management

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1. See, op cit., Hudson, Kenneth, 1977, p. 152.

2. ibid., p. 15.

3. See, op cit., Jelinek, J., 1970, p. 29.

4. Burcaw, G.E., *Introduction to Museum Work*, Nashville, The American Association for State and Local History (AASLH), 1975, p. 12.

of museums; the whole concept and field of museum work. Museography -- The arts, crafts, designs and techniques that combine to produce effective museum exhibition and interpretations."<sup>1</sup>

Yet, J. Jelinek (1970) has mentioned, "The need for instruction in museography, museographical theory and practice naturally includes not only conservation and restoration, but also preparation, arrangement of temporary or permanent exhibitions, modelling, casting, the making of exhibition aids and models, the reconstruction of castings, work in exhibition and study collections, the protection of collections from pests, etc."<sup>2</sup> S.J. Baxi and V.P. Dwivedi (1973) also defined museography as "applied museology; that is, the practice of museum techniques in all their various aspects."<sup>3</sup> G.E. Burcaw has pointed out, "Museography is the body of techniques related to museology. It covers methods and practices in the operation of museums, in all their various aspects."<sup>4</sup>

Now it is time to clarify the concepts and scope of museology, museography and 'museum studies', and the correlation among them. In brief, 'museum studies' is a composite subject which entirely encompasses both museology and museography. Museology is a composite discipline which is to study museums, museum materials, museum workers and their environment in holistic and scientific approaches. In my view, museology in the 2000s will go from generals to more particulars. It means that even general museology will be subdivided into several specialized subjects such as museum history, museum architecture, museum management, museum organisation, collection theory, methods of documentation, museum presentation, museum education, conservation, public relations, etc. Museography is a composite discipline which is relevant to operate museums, to manage museum materials and to create substantial museum environment based on arts, crafts, designs, and techniques. Museology and museography cannot be fully separated from each other and both need mutual collaboration. In worldwide, many

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1. The Museum Studies Curriculum Committee of the American Association of Museums (AAM), *Museum Studies: A Curriculum Guide for Universities and Museums*, Washington, D.C., AAM, 1973, p. 20.

2. op cit., Jelinek, J., 1970, p.p. 31-33.

3. Baxi, S.J. and Dwivedi, V.P., *Modern Museum: Organisation and Practice in India*, New Delhi, Abhinav Publications, 1973, 203.

4. op cit., Burcaw, G.E., 1975, p. 21.

museum professionals and museum workers prefer to use of the term 'museum studies' rather than museology and museography. Indeed the scope of 'museum studies' is broader than that of museology or museography. In terms of independent discipline, the interrelationship between museology and museography is ambiguous. However, most of the professional museum workers and museologists regard museology as museum studies in theoretical and methodological aspects, and museography as museum studies in practical and the technical aspects.

Specialization in museum work and professional training is inevitably the first requirement leading to a whole row of subsequent evolutionary changes which museums have to undergo, if they want to be of proper significance for the present and future societies.

### **C. Necessity of Museo-Ethnography Based on Interdisciplinary Research in Connection with Museum Studies and Ethnography**

'Museo-ethnography' is, in a sense, a new subject in terms of ethnography as well as museology and museography. It is one of the areas which I have attempted to explore in the present work. Till now, I couldn't find out the term museo-ethnography in the relevant subjects such as anthropology and museum studies. But I was encouraged to use the term museo-ethnography after careful consideration of writings of H.D. Sankalia ("cultural ethnography"; 1945), L.P. Vidyarthi ("tribal ethnography"; 1972), Sujit Som ("anthropo-museological plea"; 1984, and "museological anthropology"; 1985), S.B.C. Devalle ("reconstructive ethnography"; 1992).<sup>1</sup> In this thesis, I have used the term museo-ethnography which represents such ethnography as written by museum workers or ethnographers in

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1. See, (i) Sankalia, H.D., "A Brief Summary of Studies in Historical Geography and Cultural Ethnography of Gujarat", *Journal of Gujart Research Society*, Vol. VII, No. 4, 1945, p. 147., (ii) Vidyarthi, L.P., "Tribal Ethnography in India", in *A Survey of Research in Sociology and Social Anthropology*, Vol. III, Bombay, Popular Prakashan, 1972, p. 31., (iii) Som, Sujit, "Documentation of a Personalia : An Anthropo-Museological Plea", *Journal of Indian Museums*, Vol. XL, 1984, p. 101., and "Museological Anthropology : A Plea to Present Anthropological Concepts", *Current Anthropological and Archaeological Perspectives*, New Delhi, Inter-India Publications, 1985, p. 73., (iv) Devalle, S.B.C., reconstructive ethnography ('salvage anthropology') in *Discourses of Ethnicity; Culture and Protest in Jharkhand*, New Delhi, Sage Publications, 1992, p. 40.

terms of museology and museography. It is a composite subject which combines ethnography and museum studies. In a way, it is a kind of ethnography which can fulfill the requirements of ethnographic museums such as detailed description, three dimensional measurements and various illustrations of ethnographic materials in the field as well as in the museums. It is certain that ethnographic museums require specialized museo-ethnography not only for performing essential museum activities and functions but also for serving the potential users. Both professional museum workers who are working for the ethnographic museums and any one who is interested in the study of ethnographic museums and ethnographic materials, can benefit from museo-ethnography. It is very important that museo-ethnography can provide us with a new horizon and perspective of museum studies.

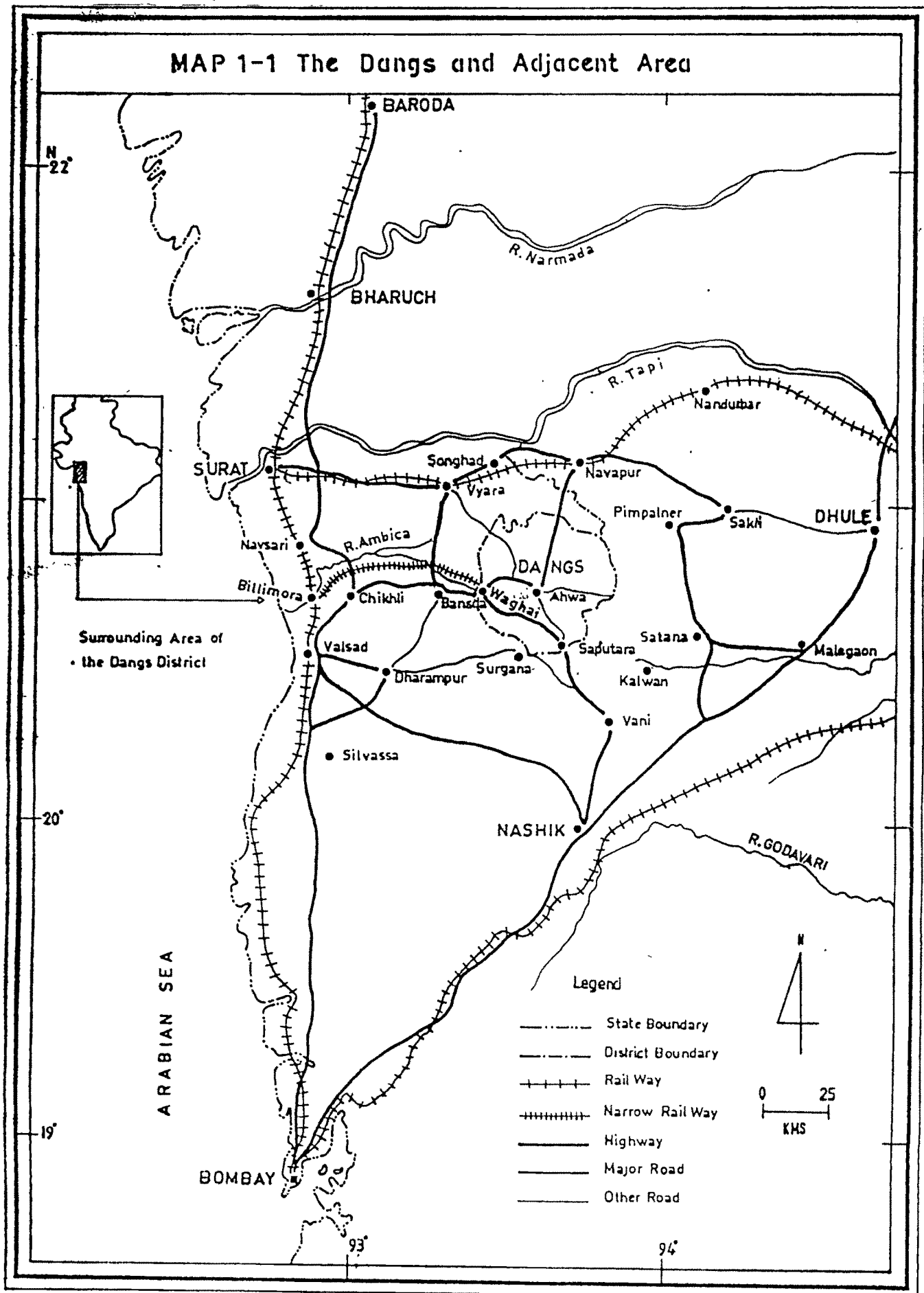
In case, anyone wants to write museo-ethnography of a particular society, he must always keep in his mind the aims of fieldwork. At the same time, he must visualize proposed collections, then imagine and design the museum presentation and interpretation in relation to the actual field context. Then he may carry on fieldwork which consists of detailed description, three dimensional measurements, drawings, recordings, interviewing, taking photographs, etc. It is very important for fieldworkers to write comprehensive verifiable description, to measure ethnographic objects, to draw essential illustrations including sketches, to take photographs, and to record audio and visual ethnographic data. The fieldworkers through all of these items of information and materials will lay the sound foundation of essential museum activities and functions like collection, documentation, presentation, research and communication.

## I. 2. Objectives

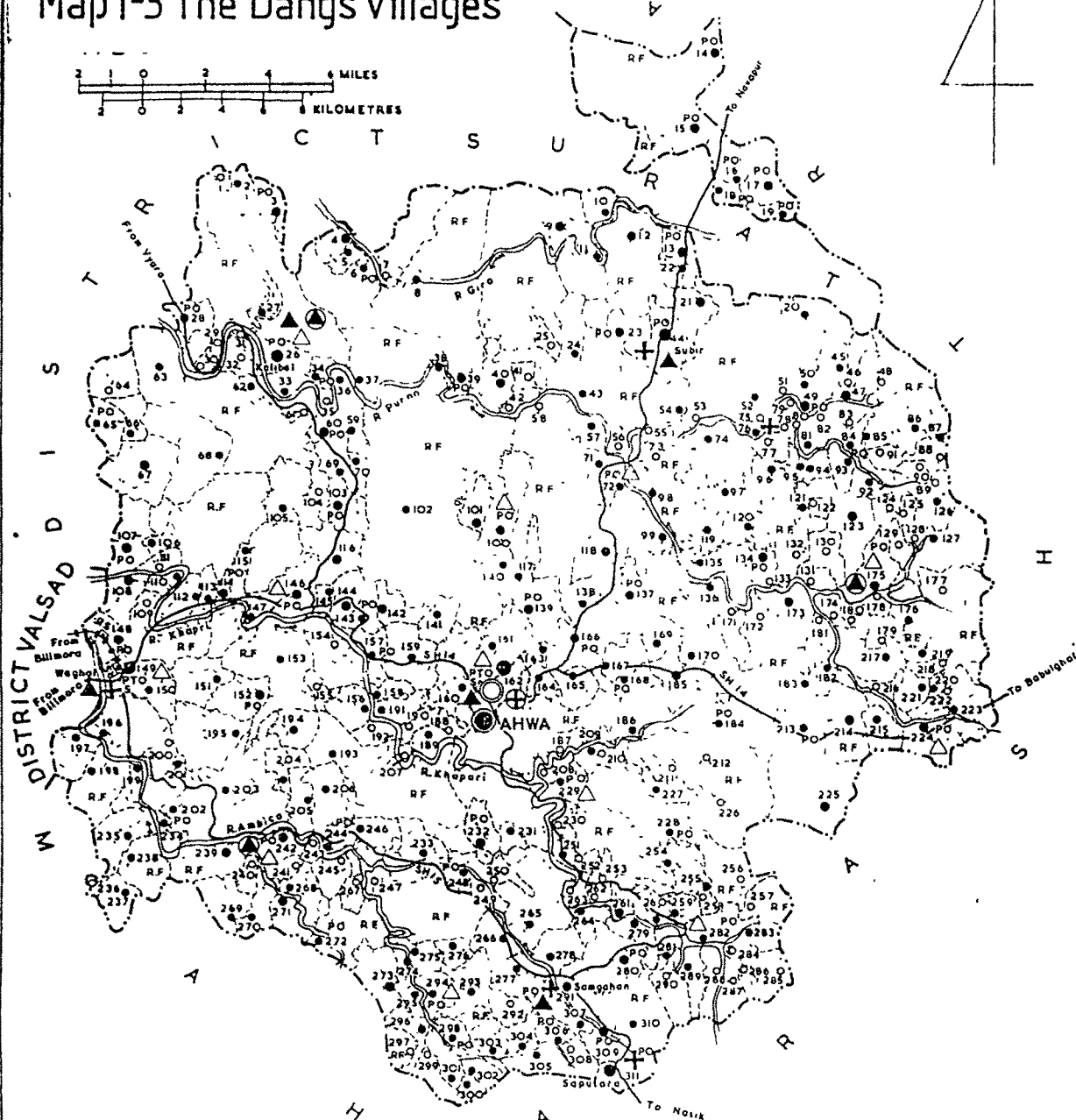
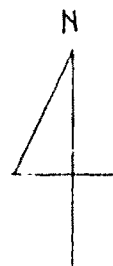
The present work has attempted to clarify the concept, characteristics, and scope of the Dangi culture through studies of the respective ethnographic museums and actual fieldwork. I have attempted to draw up museo-ethnography of the Dangs including not only a comparative study of Dangi ethnographic material culture but also Dangi ways of life from the museo-ethnographical point of view.

I have attempted to evaluate and to determine not only different types of museum activities and functions but also different levels of ethnographic museums in India having Dangi cultural materials. Thus, I have attempted to discuss and evaluate the contemporary trends and methods of collection, documentation and interpretation of ethnographic materials

MAP 1-1 The Dangs and Adjacent Area



# Map 1-3 The Dangs Villages



STATE BOUNDARY  
 DISTRICT BOUNDARY  
 VILLAGE BOUNDARY WITH LOCATION  
 CODE NUMBER  
 DISTRICT HEADQUARTERS  
 TALUKA HEADQUARTERS  
 VILLAGES WITH POPULATION SIZE BELOW 200.  
 200-499, 500-999, 1000-4999, 5000 AND ABOVE  
 STATE HIGHWAY  
 IMPORTANT METALLED ROAD  
 RAILWAY LINE WITH STATION, FALLOW GAUGE

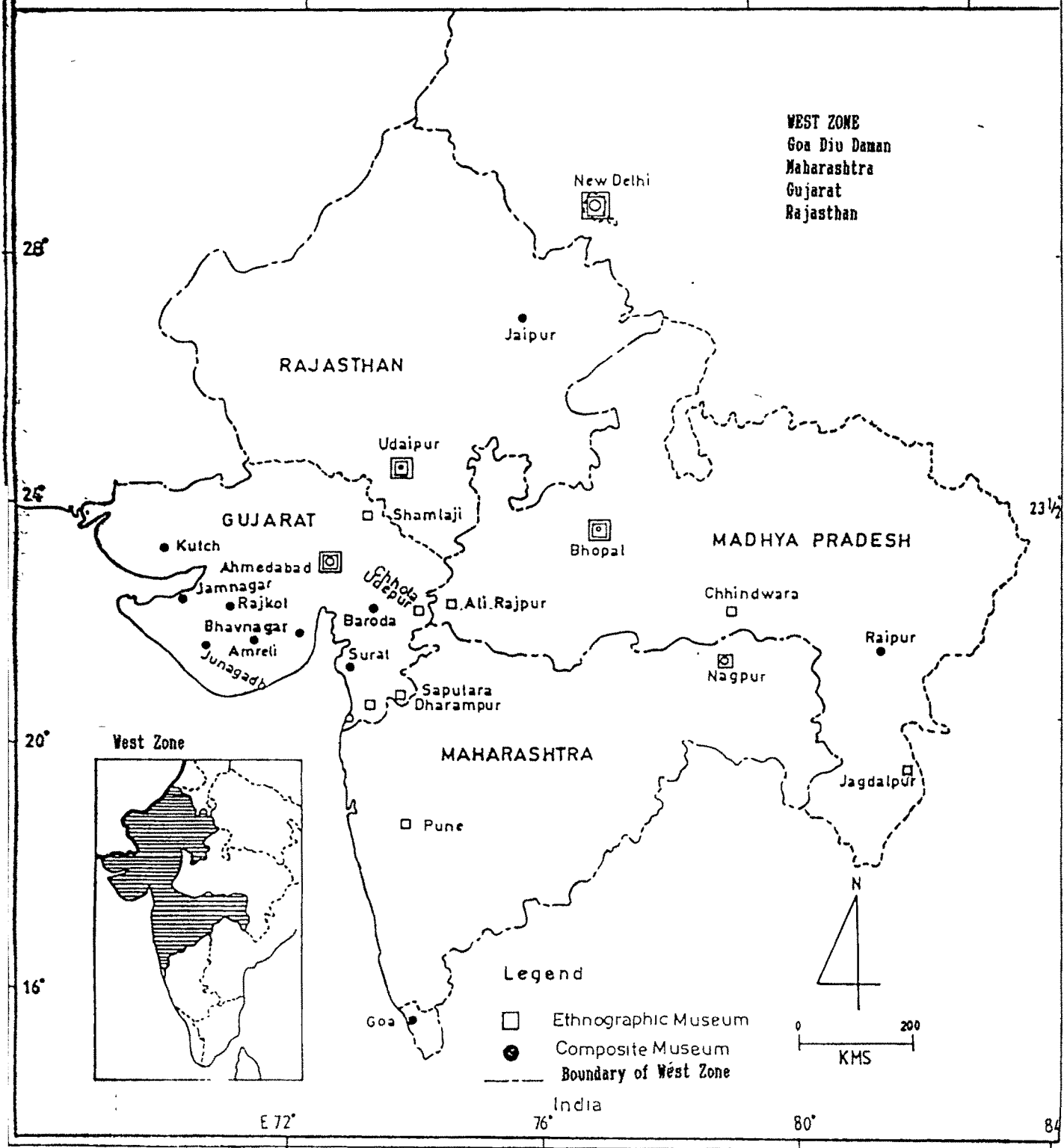


RIVER AND STREAM  
 POST OFFICE / TELEGRAPH OFFICE  
 HIGHER SECONDARY SCHOOL  
 POLICE STATION  
 HOSPITAL, PRIMARY HEALTH CENTRE  
 DISPENSARY, MATERNITY AND CHILD  
 WELFARE CENTRE  
 MANDIES  
 BOUNDARY, FOREST-RESERVED



Note -  
 RF - Reserved Forest shown under the village that village name itself is a Reserved Forest name

WEST ZONE  
Goa Diu Daman  
Maharashtra  
Gujarat  
Rajasthan



which encompassed not only three dimensional ethnographic objects but also intangible ethnographic data. All of the relevant ethnographic materials are essential and important to perform the substantial ethnographic museum activities and functions.

Moreover, I have attempted to develop 'collection theory' with special reference to the Dangi ethnographic collections, practical computer documentation system and audio-visual data documentation for the ethnographic museum work, advanced strategy of exhibition planning and various kinds of exhibition methods for ethnographic materials, and furthermore, different types of educational programmes for ethnographic museums. Lastly I have dealt with researches on the Dangi ethos, self-image and their cultural-ecological adaptation to the Dangs forest.

### I. 3. Justification

The Dangi culture entirely represents a peculiarity of the natural environment and the Dangi tribal communities. A study of Dangi communities has to deal with cultural adaptation, contact and change of their culture to survive in the forest and hilly region. Geo-culturally, the Dangs region is placed on a point of intersection of two different cultural groups known as Gujarati and Marathi (See, Map 1-1). The Dangi tribal communities are multi-ethnic and multi-lingual societies. Still, the Dangi tribal communities are quite backward and in remote area and lag behind the modern society from the cultural and socio-economic points of view.

It is natural that museums, particularly, in Gujarat have acquired the representative ethnographic materials illustrating the Dangi total ways of life. Museums such as the Saputara Museum in the Dangs, the Tribal Museum (the Tribal Research and Training Institute, Gujarat) in Ahmedabad, the Shilpgram (the West Zone Cultural Centre) in Udaipur, the Tribal Habitat (the Indira Gandhi Rashtriya Manav Sangrahalaya) in Bhopal and others are illustrating Dangi ethnographic materials which partly represent the Dangi cultural heritage (See, Map 1-4, Fg. 1-1 to 1-20, 3-1 to 3-6, 7-1 to 7-6, 11-1 to 11-16 and 16-1, Vol. II). In any case it is not sufficient.

Hence it is necessary to review and to update the previous work on the Dangi culture, and furthermore, to present museo-ethnography of the Dangs for both specialized ethnographic museums which are especially concerned with the Dangi culture and the potential users who are interested in museo-ethnography of the Dangs. To perform substantial ethnographic museum functions,



and to prepare for various museum activities such as museum education and museum presentation, the professional museum workers need detailed information about the Dangi culture as well as Dangi cultural materials in terms of museo-ethnography or ethno-museology. But the relevant museums have insufficient data and collections on the Dangi culture because only a few students and scholars have dealt with the Dangi culture based on their own subjects. It is, therefore, valid to present museo-ethnography of the Dangs to the ethnographic museums, and to study the Dangi culture in view of ethno-museology or museo-ethnography.

#### I. 4. Methodology

To collect and to describe data I drew up the outline of research work including a plan of fieldwork of the Dangs and the relevant museums in viewpoint of cultural relativism, holistic approach, and both 'etic' and 'emic' views. Many anthropologists carry on their fieldwork in terms of emic view. "Most fieldworkers look at people's ways of life from an insider's point of view" and they come to identify with the people of a particular society in a variety of ways.<sup>1</sup> In any case, those who have an 'etic' point of view would use the methods of participant observation and informal interviewing as outsiders or aliens who stand 'far enough away' from or 'outside' of a particular culture to see its separate events, primarily in relation to their similarities and their differences, as compared to events in other cultures.<sup>2</sup> Hence I have alternatively attempted to use both 'etic' and 'emic' point of view for the scientific presentation of the Dangi culture in the circumstances of ethnographic museums in India.

To interpret and to analyse Dangi ethnographic materials I have taken comparative cultural analysis and an in-depth interpretation of cultural adaptation, contact and change of the Dangi tribal communities. For that purpose, I have used the following tools: (i) field-note and diary, (ii) survey lists and questionnaires, (iii) field data cards and sketch-book, (iv) various rulers for measurements, (v) compass, (vi) audio tape

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1. Pelto, P.J. and Pelto, G.H., *Anthropological Research: The Structure of Inquiry* (2nd), Cambridge, Cambridge University Press, 1978, p. 245.

2. See, Pike, Kenneth, *Language in Relation to Unified Theory of the Structure of Human Behavior*, California, Summer Institute of Linguistics, 1954. p. 10.

recorder, (vii) cameras for colour negative film and colour slide film, (viii) 8mm video camera, and (ix) various souvenir items as token of gratitude like soap, biscuits, etc. for distribution in the Dangs.

To collect data from the Dangs and the relevant museums which have represented and/or acquired the Dangi ethnographic materials, I have been to the Dangs and the relevant institutions several times. Furthermore, in order to get necessary information about museum studies and museo-ethnography, I have been to many Indian archives, information centres, libraries, museums and research institutes repeatedly. Before implementing my research plan, firstly, I sampled different types and levels of institutions related the Dangi culture and Dangi ethnography, and, secondly, I sampled the field area to cover different parts of the Dangs District and different tribal communities of the Dangs.

To carry on a full-scale fieldwork in the territory of the Dangs and in the relevant ethnographic museums, I have made observation of actual situation, and also interviewed the concerned professional museum workers and key informants, and recorded audio-visual ethnographic data. I took a local guide-cum-interpreter and a field assistant to build a good rapport with the Dangis and to take their assistance and further to interpret accurately the meaning of Dangi cultural materials.

Fieldwork on the Dangi culture was carried out in the following villages of the Dangs. The first preliminary fieldwork was carried out in Malegaon village near Saputara Hill Station on 25th-26th December 1990 with R.V. Ramana as a field guide, and Ahuda mahuda village near Dharampur on 10th May 1990 with D.H. Koppa and Suman K. Patel as field guides. The full-scale fieldwork was carried out in the following selected villages, Waghai (149: Location Code Number), Ranjendrapur (near Waghai), Kudkas (112), Chichigaontha (114), Bhawadi (147), Pimpri (146), Daodahad (145), Chikatia (143), Bavandagad (157), Ahwa (162), Borkhet (164), Pandva (184), Chinchli (224), Garkhadi (178), Sadadvahir (174), Taklipada (173), Piplaidevi (134), Hindra (135), Saputara (311), Navgam (near Saputara), Malegaon (309), Samgahan (291), Chichipada (248), Galkund (282), Lanhancharia (260), Temburgartha (230), Linga (228), Borkhal (229), Chavadvel (187), Raochond (209), Chaukia (186), Pipliamal (163), Chankhal (139), Gondalvahir (166), Gubita (138), Kotaba (118), Gaigonthan (71), Laochali (72), Padalkhadi (98), Subir (44), Mokhamal (21), Singana (13), Kakshala (15), Pipaldahad (49), Bhondvahir (50), Kasadbari (24), Kadmal (24), Hadol (25), Dhongiamba (40), Mahal (39), Gadhvi (100), Dhulda (8), Bandhpada (97), Bardipada (6), Kalibel (26), Tempada (33), Kalamkhet (69), Ambapada (196), Devipada (200), Dhokpatal (199), Baj (203), Sakarpatal (242).

Bhadarpada (271), Nanapada (243), Chikhalda (243), Aherdi (246), Shivarimal (233), Wasurna (232), Chikhali (248) and Baripada (266) from 16th November 1991 to 29th June 1993 (See, Map 1-2 & 1-3).

The location of the above-mentioned villages range from western part of the Dangs as in Waghai to eastern part of that as in Chinchli, and from southern part of that as in Saputara to northern part of that as in Kakshala (See, Map 1-2 & 1-3). Moreover, I considered the fieldwork on the Dangi culture in all aspects such as topographically different localities of the Dangs, different tribal communities, different seasons and socio-economic conditions of that. Through the full-scale fieldwork, I could take over 2,000 colour photographs, in addition to 1,200 colour slides, 20 hours-long 8mm video tape, 12 hours of cassette audio tape. I also made 13 drawings of tribal houses and huts, 46 drawings of pre-historic stone tools, 30 illustrations of Dangi material style of life and a large number of field survey cards.

Collections from the following archives and information centres were studied: Archives of Gujarat State in Baroda, and Information Centre for the Dangs District.

Holdings in the following libraries were studied: the M.S. University Hansa Mehta Library, the Oriental Institute Library, Archaeology and Ancient History Department Library, Fine Arts Faculty Library, Aesthetics and Art History Department Library, and Museology Department Library in the M.S. University of Baroda and Central Library in Baroda, Sardar Patel University Library at Vallabh Vidyanagr, Gujarat Vidyapith Library, Gujarat Tribal Research and Training Institute Library, and Shreyas Folk Museum Library in Ahmedabad, Lady Wilson Museum Library at Dharampur, Saputara Museum Library at Saputara, both Jawaharlal Nehru Library and Fort Library of the Bombay University and Museum Library of Prince of Wales Museum of Western India in Bombay, Deccan College Library, and Maharashtra Tribal Research and Training Institute Library in Pune, M.L.V. Tribal Research and Training Institute Library in Udaipur, Rock Art Centre Library and Museum Library of Indira Gandhi Rashtrya Manav Sangrahalaya in Bhopal, National Museum Library, and Crafts Museum and Village Complex Library in New Delhi, ICOM Asia-Pacific Organisation Library and Indian Museum Library in Calcutta.

Collections in the following museums were studied: Museology Department Museum, and Archaeology and Ancient History Department Museum of the M.S. University of Baroda, Museum and Picture Gallery, Baroda, Lady Wilson Museum at Dharampur, Saputara Museum at Saputara, Prince of Wales Museum of Western India in Bombay,

Tribal Museum of Maharashtra Tribal Research and Training Institute, and Deccan College Museum in Pune, Sardar Patel University Museum, and South Gujarat Agricultural College Museum at Vallabh Vidyanagr, Tribal Museum of Gujarat Tribal Research and Training Institute, Bharatiya Samskruti Sangrahalaya of Gujarat Vidyapith, Vishalla Village and Utensils Museum, Sanskar Kendra, Calico Museum, Shreyas Folk Museum, and Shreyas Children Museum in Ahmedabad, Tribal Museum of M.L.V Tribal Research and Training Institute, Shilpgram of West Zone Cultural Centre, Bhartiya Kala Mandal (Folklore Museum and Folk Arts Theatre) in Udaipur, Indira Gandhi Rashtriya Manav Sangrahalaya (Tribal Habitat and Rock Arts Centre), and Bharat Bhavan in Bhopal, National Museum, Crafts Museum and Village Complex, National Museum of Natural History, and Rajiv Gandhi National Science Centre in New Delhi, Indian Museum, and Central Museum of Anthropological Survey of India in Calcutta.

Holdings in the following Research Institutes were studied; Oriental Research Institute in Baroda, Institute of Environmental Design at Vallabh Vidyanagr, Gujarat Tribal Research and Training Institute, and Centre for Environment Education in Ahmedabad, M.L.V. Tribal Research and Training Institute (Rajasthan), and West Zone Cultural Centre (Anthropological Survey of India) in Udaipur, Maharashtra Tribal Research and Training Institute, and Advanced Archaeology Research Institute (Deccan College) in Pune, Western Regional Centre of ICSSR in Bombay, Indira Gandhi Rashtriya Manav Sangrahalaya (Computer Section) in Bhopal, and National Council of Science Museums (Computer Section) in Calcutta.<sup>1</sup>

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