

## **CHAPTER : 11**

### **THE RATHWA CULTURE AND MUSEUM**

In this Chapter I have presented six groups discussion about aims and process of collection Policy, method of acquisition for materials, ethnographic materials from field, the collection of materials on cultural aspects of the Rathwas, collection theory etc.

Many museum professionals and progressive museologists use the term collections. Purposefully collected materials which are useful for the museum activities. Aim of collection changed according to the socio-economic situation and a specific intellectual environment in a society, the aim of collection and process of collecting depend mainly on the character of a museum. The aim of museum collection directly corresponds with fundamental museum functions such as conservation, research, communication and exhibition and for the purpose of study, preserve or record the past.

Museum is one of institutions to serve a community and its public, its own policy. Generally, collection policy is quite flexible while collection theory is almost stable. Many museum have their own collection policy ethnographic materials includes collection of data not only about the specific objects but also about the concerned people, go to on the spot. In the past and present, collecting is supposed to be continuous activity but every museum has to recognize its limitation. Fieldwork is

required not only in anthropology but also other subjects like museology and museography. Museum workers carry out field work for the purpose of the collection preservation and research in their areas. Sometime purchases, Loans and exchanges, gifts.

Storage is vital in every aspect of museum, safe keeping of valuable objects. In museum requires careful consideration at every points of time of what is being collected. The storage should be structurally sound, dry, clean and protected from heat, excessive coldness and moisture. It is a part of security and scientific conservation. Avoided theft, fire and flood.

Documentation relating to the basic management of collections including, especially, the registration of accessions, the monitoring of inward and outward loans, the maintenance of inventories, etc. is the responsibility of the collecting Department<sup>1</sup>.

Documentation Written evidence, in past was mainly written on the paper like register books, catalogue cards etc., but now-a-days computer documentation and a study of audio-visual data documentation. S.M. Stone (1986) mentioned that “The

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1. Smither, R.B.N., “The Imperial War Museum”, in Light R.B., et.al. (eds.), Museum Documentation Systems : Documents and Application (MDA), London, Butterworths, 1986, p.144

aim of Museum documentation system are to preserve all know information about an object and help satisfy the need of the users’’<sup>2</sup>.

The concept and scope of museum interpretation, interrelationship between interpretation and other museum activities such as designing and exhibition planing, methods, evaluation of exhibition effectiveness, the audience and museum education, educational programs, researches on the Rathwa self-image, identity, cultural - ecological their forest, interpretation is an art, many arts, historical or architectural, it present a whole aspect. Interpretation separately arranged from different group of people.

Museum chief medium is exhibition such as achieved by making use of the material in museum collections in endless ways. How curator do exhibition his own ideas, concepts. If it is exhibitions based on tribal ethnographic material curator presenting to the public their cultural heritage of tribal communities, properly utilized materials can explain illustrate and demonstrate character of each community. Exhibition deal with the multi-sided realtionships of the man with his environment both in the past and the present functional sense and also in symbolic cultural sense. Curator display collection in showcase, their designs size, depend on shapes of

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2. Stone S.M., “Documenting collections”, in Thompson, J.M.A. et.al.(eds.), Manual of Curatorship: A guide to Museum Practice (2nd), London, Buttervlorths, 1986, P.127.

the objects inside light arrangement, also in Museum galleries which effect on object important. The labeling of exhibition also important which help to understand the objects, they are in three language, Gujarati, English, Hindi. Different type of exhibitions will need different schemes of colour such as furniture, background, walls, floor, light etc. which create curiosity among visitors.

Security is the most important for museum building; showcase, light, objects, fire, Museum must be non-smoking zones.

Education plays a significant role in human life, Museum education is not formal education institution, it is different from the other forms of learning Education aim at a comprehensive development of a person has to prepare himself to know his environment, many things not found from textbooks, educate people by Exhibition lecture, film, slideshow etc.. The infrastructure may consist of all the public facilities and technologies made available for organizing educational activities.

The research work in the museum play a vital role in systematic investigation and material collection. The curator must make a plan for ethnographic research, museum must undertake research and be concerned with the geographical region, subject matter collect data and material.

## COLLECTION

Material collection in a museum is an essential part of its activities. The aim and the process of collection depend on the character of a museum. Collection in an ethnographic museum requires data in the form of materials related to the culture of the target population being profiled which, in our case, is the Rathwas and also various tribal and information pertaining to them it. To collect the ethnographic material, a museum has to appoint a field worker, who can go to the tribal regions, collect authentic materials and preserve the record, of the past. He/She should have the tact to deal with people, and knowledge of the material to be collects and the manner in which this is to be managed. He/She should visit the areas enhabited by the Rathwas and other tribals, to collect the data regarding various aspects of their lives so as to help preserve their culture. Writing on the subject, A. K. Das notes how “The anthropological or ethnographic museum is meant to serve the community in the sphere of socio-economic development, national integration, preservation and propagation of culture etc.”<sup>1</sup> The aim of ethnographic collection should correspond to primary activities, the objective, and the role of the museum in the community.

The collection of materials on cultural aspects of the Rathwa was of life includes object related to their way of life, customs, ceremonier, retuals and

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1. Das. A.K., **Museology for Ethno-Cultural Materal**, Delhi, Agam Kala Prakashan, 1989, p. 20.

belief; such as weapons, methods of gathering food, agricultural implements, religious, votives, festivals, marriages, dresses, ornaments, basketmaking, hunting equipments, utensils, arts and crafts, etc. The data collector has to know the rules and regulations regarding the collection of objects. He/She should find out whether or not it is possible to do so by purchase or gift or loan or exchange.

The ethnographic objects can collect by gifts, with the village or tribal head offering some objects by way of gift. Their objects are not very expensive, ornaments, agriculture implements can be easily bought from weekly markets. The field worker should be friendly with the tribal, and collect materials for the museum on the strength of personal relationship, either free of charge or by making payment for it. He/She has to deal with them very politely and keep in contact with the village headman, priest and such other important persons. The Tribals, live in remote areas generally. These places are not easily accessible to people and are, therefore, difficult to reach. The museum team has to use its own mode of transport and carry the necessary equipments with it. The tribal women folk wear old necklaces made of coins. The data collector should try to persuade them to sell their ornaments at reasonable prices by impressing upon them how these are going to be used. He/She should also contact village potters, carpenters, etc to buy earthen pots, and votives, weapons, implements, etc. He/She should purchase materials related to their art and craft, like bamboo baskets, masks, etc.

Gift is an important method of acquisition. A museum should keep in contact with the collectors who are ready to gift objects of interest to a museum, and should maintain a separate catalogue for such collection.

The museum authority must be very careful in handling delicate objects. Certain objects must be handled not by naked hands but with the gloves on. Museum workers should identify the nature and type of objects. Care must be taken for their conservation. The objects should have no insects on them before these are brought into the museum. It is a good idea to send these to a laboratory for chemical treatment for the purpose of conservation before they are accessioned in the museum.

Care must be taken while transferring the objects. They should be packed well so that they are not damaged. The packing materials should be checked properly and only after this is done should these objects be sent for transport. The mode of transport must be decided according to the type of object.

It is very essential for an ethnographic museum to have its own collection policy, including details regarding the sub-divisions, accession, loans and disposal. The museum authority must frame the rules and regulations and decide on relevant acts to run the institution. In this regard D. Hecken and Kaplash S. Tanner, (1985) explain, "The institution's as expressed in a document that defines institutional goals,

purposes and objectives developed from and in support of its instrument of incorporation”.<sup>2</sup>

The museum ‘collection theory’ is based on systematic expertise about the process of collecting the materials. The theory is almost stable. The ‘collection policy’ is based on a legal instrument regarding the collection as a whole in general and collection of materials in particular. Generally, it is quite flexible. As regards this policy, Hecken and Tanner write that “a collection policy, although comprehensive and concise, must also be broad enough to allow for certain flexibility in its implementation”.<sup>3</sup>

A museum can take a loan for exhibition. It may be permanent or for short term. Some objects are permanently transferred to a museum by National Museum or Archaeological Survey Department or others. Those objects, which are not a part of a given museum, are taken on loan from other museums, the objects are similarly taken on a temporary loan for exhibition. For instance, tribal earthen posts can be borrowed, from potters, or agricultural implements from the village carpenter and so on. A museum can also exchange materials with its other sister museums, but under some terms and conditions. In some cases, the objects are kept on display for a long

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2. Hecken, D. and Tanner Kaplash S., **Collection Management : Principle and Practice**, Museum Operation Manual, 1985, p.
  3. Ibid.



time, and may, thus, reach a condition wherein it would become necessary either to dispose these off or to change them. These objects may also need conservation and repair. They may be used again for exchange. Visitors to a museum generally enjoy the change in it. Writing on this aspect of the museum, Stuart Davis (1987) explains five categories of objects to be disposed such as, “(i) items now considered irrelevant, (ii) items in poor condition, (iii) multiple examples of items, (iv) poorly documented items, (v) items occupying space required for more important items”.<sup>4</sup>

Those objects in the museum, which are in very poor condition, must be disposed off. However, before disposing off the object, it should be documented and photographed. These records should be maintained permanently by a museum. Every de-accession requires utmost caution and may be done on the recommendation of curatorial staff. The final decision regarding de-accession should be taken by the museum authorities though a written approval. In this connection, Dr. Hitchcock states that “Prior to de-accessioning, the materials will be thoroughly reached, documented and photographed and the process of de-accessioning will be completely documented on standar forms.”<sup>5</sup>

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4. Davis Sturat, **Social History Collection Ground of Museum**, March 1987, pp. 130-131.

5. Hecken, D. and Tanner Kaplash S., **Collection Management : Principle and Practice**, Museum Operation Manual, 1985, p.

Museum ethics are essential guiding principles of conduct and meant also for governing body. Each museum has its own requirements. A museum Committee should be organized to decide on the requirements of the museum.

## **STORAGE**

The locations of store rooms should preferably be on the ground floor. The architect should provide storing basement while making his or her plans so that heavy materials can be kept easily. It should be insect and fire proof. The storage is meant to protect the holdings in the museum against theft. A burglar alarm is very essential. A bucket full of sand and some extinguishers can be made available nearby. Air conditioning in storage will solve the problem of variation of humidity and temperature. Before an object is sent to storage, it should be recorded in a file, noting the room, cabinet, cupboard, shelf, etc in which it is to be placed. It is advisable to have a standard form printed on file cards to make the work easy. The space of the storage must be divided according to the systematic classification of objects.

The store should be easily accessible to the museum staff as well as for carrying the objects. It is thus easy for the staff to have access to it at the time of exhibition or for research purposes. The curator can check the collection and keep a watch from time to time on what is going on. Facility must be provided in the store for the curator to work. A proper arrangement of lighting and ventilation must be made. The object which might be affected due to direct sunlight or artificial light

should be protected. It is better to keep the facility of general lighting of room and specific light near the shelves, cupboards and objects

The objects must be treated according to their material. Inorganic material is relatively stable and does not need much protection, whereas organic one can deteriorate rapidly if proper care is not taken. Iron objects need to be stabilized before these are put in the storage. Materials of organic origin must be checked for insects before these are stored. Painted wooden materials may need care. Lacquered objects should be kept at fairly high relative humidity of about 55%. Raw hide and skin has to be tanned and needs an application of grease. Insects eat fur and hair very easily. Thus objects which have the use of fur or hair should be cleaned often and preserved using fumigants. Individual objects may be kept in Polyethylene bags. The large textiles are rolled on wooden rods or cylinder. They may be suspended from brackets or from the ceiling. Clothing can be padded with tissue paper to prevent crease. It may be covered with plastic bags and then hung on padded hangers. Smaller materials should be placed in Polyethylene bags. Paper is very easily attacked by insects. Proper care and preservation is a must in the handling of paper materials, books, paintings, etc. Plastic sheets may be used to protect the surface of the print or paint materials. It is very essential to keep a regular check. Plant and animal specimens are dried and mounted on herbarium sheets. They should be dried thoroughly and treated before being placed in a storage. Such specimens are kept in a glass cover or glass show cases. Smaller ones must be kept in

glass-covered trays which help retain naphthalene or paradichlorolenzene. Such specimens should be kept in a glass bottle with alcohol.



The storage furniture should Suit the objects for which it is used. The space should be utilized from floor to ceiling. High stools and ladders are very essential for reaching upto the top of the ceiling. Large size cupboard, shelves are needed to accommodate objects. Care must be taken while removing the objects from a higher area so that they are not damaged. Wood, steel and moulded plastic furniture are generally used. Steel cupboards heat very easily, and are harmful to some objects especially in summer. Steel shelves which are termite-proof and fire-resistant should be used for other objects. Wood is a bad conductor of heat, and can be considered the best. It reduces the risk of breakage. Wooden shelves of different sizes and shapes, with drawers of desirable depth, either open or closed, can serve the purpose for storing various types of objects. Wooden trays can be placed on shelf.

Objects are Kept in boxes, having labels given a number and arranged in systematic form objects can be kept in some sort of imposed order using classification such as typological, Ethnological, Archaeological and Authropological items. Objects can also be kept in a chronological order.

Storage systems need to be designed so as to protect objects against disaster especially flood, earthquake, riots, vaudalism and also against common damage.

So these types of systems aid efficient object retrieval and help to eliminate physical damage to the objects. The implementation and use of good quality storage systems can be one of the most significant steps forward in the passive conservation of a museum collection.

For the storage of museum objects, it is necessary to identify and perhaps design, the correct style of storage unit and system appropriate to the particular type of object and to determine the space required using that system to house the collection.

## DOCUMENTATION

A museum possesses good number of objects, and the museum authority is bound to think of their safety. Whatever objects are brought to the museum should be placed systematically for reference, education purpose, research, security and exhibition. Authentic facts pertaining to the objects need to be supplied with the documents. A systematic maintenance of specimens and records is called documentation. It is a technical process. Records of objects make it easy for the staff of the museum to locate, identify and to detect their loss from the museum. Information related to the objects should be well organized and maintained in the museum registers and catalogue. When an object is brought to the museum, the museum authority must take care to preserve it. The registration of object is ordinary done by making entries relevant to the object also as to facilitate its identification through the Entry Register. The first record of the collection is entered in this register with an Identification Card. A part of legal obligation for the museum, it is more useful for museum administration. The museum authority should provide printed handy Entry Register form so that the work is done more smoothly. Information provided in the form will be useful to personnel involved in the museum administration besides being useful for the purpose of exhibition. The size of the form will be generally 25 x 37 cms. A sample of Entry Register form is given in Table 1.

**Table 1: Entry Register**

	<b>Sr. Page No.</b>
1. Cl. Code : Data Categories	
2. Entry No.	
3. Source of receipt	
4. Date of receipt	
5. Title/Description, if unknown	
6. Period/Date, if audio-visual data :	
7. Material	
8. Condition	
9. Dimension	
10. Price/Value, if unpaid :	
11. Custody of	
12. Decision	
13. Ref. Collection File No.	
14. Ref. Audio-visual data, File No.	
15. Signature of Recorder	
16. Remarks	

The Curator can guide the field worker on the type of data to be collected from the field for the museum on the Rathwa culture. Before going to the field, the data collector should equip himself/herself with the general history, culture, social life, etc of Rathwas and other tribes. Such information is already discussed at various

points in Chapters 1 to 9. If the museum has the facility of a computer, all the records should be fed into it. The curator can make a list of materials for collection such as hunting, agricultural, household objects; dress, objects used as a part or religious belief; such as images or god-goddess. Musical instruments; ornaments; paintings; etc of the Rathwas and other tribes for comparative display of objects. Everything should be planned out very well. These objects must be collected by making payments or through gift or by convincing the representatives of the tribals to help the field staff in making this collection. Photographs and drawings of objects are taken. The field worker must show tact in convincing people to get the museum work done systematically. The objects of hunting, agriculture, etc, if collected, should include information on how these are operated or used, and their proper measurement etc, for the record. The field worker must contact a person who has a thorough knowledge about particular object in this regard and then verify this with other reliable persons.

Some objects in the museum are for the museum and some are meant to be sent for exhibition to other museums or institutions on loan on a temporary or permanent basis. It is very important to keep records of incoming and outgoing materials so that such objects can be identified fully on return. Identification records must be maintained to organize the collection systematically. Identification is the initial stage in the museum documentation for accessing materials. The process of identification is a part of registration work. An identification card provides detailed information about the collection though this information can also and should indeed be put on a register. The identification card is the master key to all other records of



information on materials. It should, thus, be made with care. The numbering of objects and other facts must be recorded. A proforma for this given in Table 2. One copy can be kept on the identification file. A tag or label is attached on some objects. The label would provide some information as shown in Table 3. The size of the printed form should be 6 x 9 centimeters A receipt is given to the party concerned.

**Table 2: Identification for Incoming/Outgoing Material**

	Sr. Page No.
1. Name of object	
2. Number	
3. Name and address of owner	
4. Date of receiving	
5. Description	
6. Condition of object (s)	
7. Purpose for receiving	
8. Value (approximate)	

**Table 3: Label Information**

	Sr. Page No.
1. Sr No.	
2. Account No.	
3. Name of object	
4. Location	
5. Tribe	
6. Measurement	
7. Collected by	
8. Date of purchase/receipt	

The field workers must keep a field note book, whenever they go out for field work. They are required to write date when the objects were collected or photographs taken so as to make the work easy. The negatives of the photographs must be kept in negative album with their serial number and date. The field worker’s name must be written on identification card or form. In this connection, Oddon (1968) writes that “Information should be recorded both in the field note book and on the identification card which should be attached to the object immediately upon its completion”.<sup>1</sup>

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1. Oddon, Y., **Elements of Museum Documentation**, Jos (Nigeria), Jos Museum, p. 4, 1968.

The field objects with their field notes should be kept in a paper bag on a box and attached with the identification card so that it does not mix with other material. The details given in the identification card attached to the box are given below:

**Identification Card, a Detachable Label:**

Name of Object/Local Name/English Name .

Object No :

Field Investigation No. and Date :

Area visited - Taluka and Village .

Object; Bought Received as Gift :

Mode of Acquisition :

Tribal Group :

Object/Technique and Function :

Size(in centimeters) :

Photo No :

Negative No :

The same information can be preserved in Identification Card file with file number

With the help of the field worker, the curator must record systematically information on the objects brought from the field for identification. A curator has to prepare a proforma with questions for field worker for the purpose of collecting objects and facts. The size of the form may be 14 x 20 cm. It is given in Table 4.

**Table 4: The Questionnaire for the Collection of Data of the Rathwa Culture Museum**

Sr. No:	Date:	CL. No. :	
Type of material:			
Its name in local language and in English:			
Use:	M / F		
By whom is it made:	M / F	Age	Tribe/Caste
From where it came: (Source)			
How acquired – self made, barter, purchase, gift ?			
How old is it and in what its physical condition ?			
Does it belong to the Rathwa or some other tribe ?			
Technique used in making and procedure:			
Source used in making:			
Dimension:	Size and measurement in centimeters:		
Recorded by:			

The final information and objects selected for the museum are recorded in another register. It is known as Field Register. Comprehensive and detailed information of objects has to be incorporated and entered in this register. It is useful in processing the other museum records and for multipurpose processing of various second-hand materials related to the museum collection, publication, research, etc. To make the work more systematic and easy for administration, a Field Register has to be maintained. The size of this register will be 25x37 centimeters. The suggested Field Register is shown in Table 5.

Registration is the procedure of assigning a permanent number to an object for providing brief identify. The same number is used in the registration book with the year of purchase or acquisition or in the loan year register. The same number may be used in abbreviated form on the object. Each museum must maintain a precise inventory of its collection. Inventory is the term given to the record of registration. It is the process of entering every addition to the record of the materials in the museum. An inventory register is an official written record in which all museum acquisitions are listed chronologically. It is known as the General Accession Register (GAR). It is the basic and permanent official museum record for the administration and legal purposes. Several columns are given to record specific aspect of each accessioned museum material. When an object comes to museum, it is necessary to do the registration work first, for in case the material is stolen, it would be impossible to claim the ownership of it without registration.

**Table 5: Field Register**

<b>Sr.No.</b>		<b>Sr. Page No.</b>
1.	CL. Code, data categories:	
2.	Collection No:	
3.	Name of object: Local/English:	
4.	Period/Date, if audio-visual data:	
5.	Locality/Location, Area-Taluka-Village:	
6.	Owner/Performer:	
7.	Craftsman/Manufacturer: M / F	
8.	User – Male/Female:	
9.	Utility/Function:	
10.	Technique of production:	
11.	Source of material:	
12.	Dimension:	
13.	Condition:	
14.	Cultural significance:	
15.	Mode of acquisition:	
16.	Price / Value, if unpaid:	
17.	Date of collection:	
18.	Collector:	
19.	Ref. Audio-Visual, date, File No:	
20.	Remarks:	

### **Numbering System:**

Dudley D.H. suggested, "Tripartite Number System". It consists of three units, the first unit reveals the year, which is normally denoted by the last two digits of the year (1999 or '99). The second unit makes the Consecutive Accession Number within the year (acc. 5, '99) and the third unit represents the successive acquisition number of particular accession.<sup>2</sup>

### **Accessions**

Accessioning is the transfer of title of objects, through defined procedures, to the museum or the registration of objects held in trust for governmental agencies. Accessioning is the function of the office of the registrar.

Complete records of the accessioned holding of the museum are maintained in the registrar's office. Museum objects are obtained through six primary means: donation, purchase, trade, exchange, gift, transfer or field work. Once an object is recommended for accession and approved by the director or curator, and, where appropriate, a signed contract-of-gift or accession contract is received the objects are then accessioned by the registrar into the museum.

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2. Dudley, D.H., **Museum Registration Methods**, Washington DC., The American Museum Association, 1958, pp. 17-20.

## **Accession Numbers**

An accession number is the unique number assigned to an object or a group of objects added to the permanent collection, for the processing of the acquisition. Various combinations of numbers are used for accessioning. They are usually based on a serial sequence which may be datelined, and often, in large museums prefixed or suffixed by a departmental letter code. An accession number should be unique and should be never be-re-used, even if an object is lost or disposed.

Making the museum administration more systematic requires that it should have its own General Accession Registration form. The size of the form is 25 x 37 cms. The suggested form for the Rathwa culture museum is given in Table 6.

Another register that a museum has to maintain is the Classified Accession Register. It is useful for the purpose of museum administration. This register can help in recovering the object when it is lost or shifted. It helps the museum workers when they carry out audit or physical verification of the existing collection. A Classified Accession Register (CAR) is required for the purpose of easy and quick accessibility of the material. The General Classified Sectional Register is based on the General Accession Register. It tends to adopt the same internal structure and therefore makes it easy to identify and locate the requisite objects in a museum. The numbering system of Classified Accession Register does not correspond with that of the Registration Book or the Inventory Register. Many museums control and manage the Classified Accession Register for the specific purpose based on the custody of the



museum materials. The Classified Accession Register has its own closed numbering system which may not directly correspond with other Classified Accession Register and General Accession Register (See Table-6). The suggested Classified Register size will be 25 x 37 cms. and its form is given in Table 7.

**Table 6: General Accession Register**

Sr.No.		Sr. Page No.
Name of object – Local and English name :		
1	CL. Code, date categories:	
2.	Serial No.	
3	General Account No, if different from Sr. No.	
4.	Date of acquisition.	
5	Mode of acquisition.	
6	Title/Description, if unknown.	
7.	Period/Date, audio-visual data:	
8	Provenance:	
9	Community:	
10	Material.	
11.	Utility.	
12.	Dimension:	
13	Condition:	
14.	Price/Value, if paid	
15	Location, either display or reserve:	
16.	Ref. Entry of identifying File No.	
17.	Ref. Audio-visual data File No:	
18.	Signature of Recorder.	
19	Signature of the Director/ Curator.	
20.	Remarks:	

**Table 7: Classified Accession Register**

Sr.No.		Sr. Page No.
Name of object – Local and English name:		
1.	CL Code, data categories	
2	Sr. No	
3	General Account No	
4	Date of acquisition.	
5.	Mode of acquisition	
6.	Title/Description, if unknown	
7	Period/Date; audio-visual data:	
8.	Provenance.	
9.	Community:	
10.	Material.	
11.	Utility:	
12	Dimension	
13.	Condition:	
14	Price/Value, if paid:	
15.	Location, either display or reserve	
16	Ref. Entry of identifying File No:	
17.	Ref. Audio-visual data File No	
18	Signature of Recorder.	
19.	Signature of the Director/ Curator:	
20.	Remarks:	

Generally, the museum acquires and lends objects to other museums or institutions on permanent or temporary loan. The museum has to keep records of incoming and outgoing objects for future reference. Two different registers should be made and maintained for permanent and temporary objects. They are helpful in identifying each object in the collection and in keeping official record. Every object has to be identified in detail and an entry be made about it in different registers. It is desirable to put the initial letter “L” to the tripartite number for loans, “TL” for temporary loan and “EL” for extended loan while making entries in the Register. Thus, the Rathwa culture museum will need to maintain these different accession registers, for this is also useful in the conservation of objects taken out on temporary loan.

The Loan Register corresponds with the General Accession Register. The Loan Register provides the identification of each object in the collection and helps in keeping an official record for the safety of the material. The Loan Register is also known as Deposit Register (DR). The size suggested for Loan Register form will be 25 x 37 cms. and its form is shown in Table 8.

Cataloguing is another important process used in a museum. Its function is to help classify and make a detailed note about objects. The Museological point of view of cataloguing requires specialized and comparative study of an object. Cataloguing is done as soon as possible after accessioning new material. A General Accession Number should be assigned first before the cataloguing work is undertaken.

**Table 8: The Deposits/Loan Register**

Sr.No.		Sr. Page No.
1	CL Code, data categories.	
2.	Sr. No:	
3	Deposit/Loan No	
4.	Date of Deposit/Loan	
5.	Date of withdrawal:	
6.	Depositor/Loaner:	
7	Address of Depositor/Loaner:	
8.	Title/Description, if unknown:	
9.	Period/Date; audio-visual data/Negative No	
10.	Provenance:	
11	Community/Tribe:	
12	Material: Measurement	
13	Utility	
14.	Dimension:	
15	Condition:	
16.	Price/Value, if paid:	
17	Location, either display or reserve:	
18.	Ref Entry of identifying File No.	
19.	Ref Audio-visual data File No:	
20	Signature of Recorder.	
21.	Signature of the Director/Curator	
22	Remarks	

Ethnographic materials on the Rathwas and other tribes must be classified such as hunting, equipments, agricultural utility, household, basketary, pottery, clay, terra cotta, ceramics, glass, etc. The tribal archaeological objects may be classified by periods. The materials from other tribal groups may similarly be classified community and sub-community wise. For all these materials, cataloguing should be done. The catalogue card should be prepared by the curator to keep the information on objects handy. The suggested catalogue card for the Rathwas culture museum is given in Table 9.

Cataloguing is preferable on a form or on a card. The copies of the catalogue cards are essential for the purpose of safe management of museum documentation. In this connection, Prof. R.T. Parekh recommends that “One copy of the card should be kept with the director of museum or in the Register Office, while other copy should be kept with the Curator”.<sup>3</sup>

Cataloguing provides various pieces of information for display, educational purpose, programming, storage planning, care and conservation, publication, and further research. A catalogue card carries the detail description of an object. It

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3. Parikh, R.T., **International Structure of Documentation for Archaeological Collection**, New Delhi, Museum Association of India, 1973, p. 42.

represents two functions, that is cataloguing and accessioning. It may be in the form of a folder. Generally, its size is 21 x 29.5 centimeters. An illustration of a suggested descriptive card is shown in Table 10

**Table 9: The Catalogue Card**

1.	CL. Code
2.	CL. Catalogue No./Serial No.
3	General Acc No
4.	Name of the object
5.	Classification
6.	Mode of acquisition
7.	Date of acquisition
8.	Location in the museum
9	Geographic origin of the collection
10.	Ethnic/Cultural group of people
11	Period/Date of collection
12.	Component of the material
13.	Condition of the collection
14.	Dimension of the collection
15.	Technique/Style of the collection
16.	Utility/Function of collection
17.	Manipulation of the collection
18.	Price/Value
19.	Ref. Collection File No.
20.	Ref Audio-visual, Date File No.
21	Description
22.	Date of recoding
23.	Name of the recorder
24.	Illustration/Photo
25.	Name of the Department
26.	Name of the Institution



Table 10: Descriptive Catalogue Card

1	CL Code.
2	CL. Catalogue No:
3	General Acc. No
4	Name of the object
5	Classification.
6	Mode of acquisition
7	Date of acquisition
8	Location in the museum
9	Geographic origin
10.	Ethnic/Cultural group
11	Period/Date of collection
12	Component of the material
13.	Condition of the collection
14	Dimension of the collection
15.	Technique/Style:
16.	Utility/Function
17	Manipulation of the collection
18	Price/Value.
19	Ref. Collection File No
20	Ref. Audio-visual, Date File No /Negative No:
21.	Description
22.	<div>Photos, more than one piece</div> <div><div>P</div><div>S</div><div>B/P</div></div> <div><div>3 x 3 5</div><div>3 x 3 5</div><div>3 x 3.5</div></div> <div>Remarks</div>
23	<div>Date of recoding</div> <div>Recorded by.</div>
24	Department of

Ethnographic materials on the Rathwas and other tribes can be understood well when these are in the form of photographs or prints. For instance, the photographs of Pithoro painting of the Rathwas, the scene of Holi dance, marriage dances, etc will give a good idea of the event and information pertaining to it to the viewers, for it is useful for comparative study. The catalogue folder should have photo prints of objects in different views along their brief explanation. The size of the catalogue folder may be 21 x 29.5 cms. An illustration suggested of a catalogue folder card is given in Table 11.

Another system used for keeping ethnographic materials lies in the use of Index Card. It is useful for supplying information related to the object in question to researcher and other people interested in it. It gives information about museum collection, presentation, interpretation, publication, etc. The Ethnographic Index Cards are arranged in such a way that while details regarding the Rathwas is arranged in a separate index card cabinet, there should be another cabinet for details on other tribes. The cards should be arranged function wise. Writing on ethnographic index card A.K. Das observes that "Index Card may be arranged either tribe wise or function wise..."<sup>4</sup> In other words, "Geo-ethnic arrangement is considered as suitable method for identification of their appropriate cultural settings."

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4. Das, A.K., **Museology for Ethno-Cultrual Material**, Delhi, Agam Kala Prakashan, 1989, p. 66.

V.P. Dwivedi shows its importance by noting that “At least one set index card is necessary for every museum.”<sup>5</sup>

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5. Dwivedi, V.P., **Documentation in a Multipurpose Museum**, New Delhi, Museum Association of India, 1973a, p 108.

**Table 11: The Catalogue Folder Card**

1 CL Code	
2. CL Catalogue No:	
3. General Acc. No:	
4. Name of the item:	
5 Classification	
6. Front view photo, Date: a) Negative Film No b) Slide Film No	
7 Side view photo, Date: a) Negative Film No: b) Slide Film No:	
8. Back view photo, Date: a) Negative Film No b) Slide Film No	
9. Particular view photo, Date: a) Negative Film No: b) Slide Film No:	
10. Ref. Collection File No.	
11. Ref Audio-Visual Data File No:	
12. Photographs	Description
13 Remarks:	
14. Date of Recording:	
15. Recorded by:	

Index Card should be easily accessible to the people concerned. The curator can plan to arrange it according to the classification system. It may be tribe-wise, period-wise, utility-wise etc. The cabinet of Index Card should be kept in such a place where interested visitors, researchers can easily refer to it. Its location must be in the front of the introductory gallery. Morley Grace suggested that. "The index card should bear a photograph of the object."<sup>6</sup> This is a good suggestion, no doubt, but for a small museum, it may prove to be expensive and, therefore a curator can make his or her plans in a phased manner according to the museum budget. This card system is similar to the catalogue card. However, its function is largely indexing the utility of each of the objects and in this way it is different from "Cataloguing". The sizes of the index card and the utility index card will be 7.5 x 12.5 centimeters. An illustration on a suggested detailed proforma is given in Table 12.

Advanced technology has provided more facilities for storing and preserving materials. One of these is the Computer System. The tribal culture of the Rathwas and other tribes is gradually disappearing. It is therefore essential that we collect and preserve on the Computer whatever data, object information, photographs, etc are available to us. A record of their history, economy, society, culture, etc can be computerized. Tape recordings, video-cassettes, etc will be suitable for recording

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6. Morley, Grace, **Documentation: The Total Museum Obligation – Aims and Nature of Museum Records**, 1993, p. 8.

their celebrations like festivals, dances, marriage ceremonies, etc. These can be preserved well and completely documented. Duplicate copies need to be made and preserved in the Audio-Visual section or reference room

The curator should prepare a glossary of events, their names of the events etc of the other tribes in general, and the Rathwas in particular and the feed these into the computer. A special audio-visual programme should be prepared for the visitors to watch/listen and enjoy the audio-visual data on the Rathwas and other tribes. This will prove to be very useful for researchers. Each tribe has its own traditional and life style. This should be identified in a proper manner with the help of modern devices.

**Table 12: Item Index Card**

CL Code.	
1 Item/Subject:	
2 Function/Utility:	
3. Locality:	Photo 3 x 3.5 cm
4. Community:	
5 Period/Date:	
6. Material.	
7 Location:	
i) Gallery No:	ii) Storage No:
iii) Laboratory:	iv) Others:
a) Bag/Package No.	b) Drawer/Shelf No:
c) Cabinet/Show-case:	d) Others:
8. Reference:	
i) Gen. Acc. No.	ii) CL. Catalogue No:
iii) Photo No:	iv) Av. Data No:

### Utility Index Card

CL Code:	
1. Function/Utility:	Photo 3 x 3.5 cm
2. Item/Subject:	
3. Locality:	
4. Community:	
5. Period/Date:	
6. Material:	
7. Location: <div style="display: flex; justify-content: space-between; margin-top: 10px;"> <div style="width: 45%;">             i) Gallery No:              iii) Laboratory:              a) Bag/Package No:              c) Cabinet/Show-case:           </div> <div style="width: 45%;">             ii) Storage No:              iv) Others:              b) Drawer/Shelf No:              d) Others:           </div> </div>	
8. Reference: <div style="display: flex; justify-content: space-between; margin-top: 10px;"> <div style="width: 45%;">             i) General Acc. No:              iii) Photo No:           </div> <div style="width: 45%;">             ii) CL. Catalogue No:              iv) Av. Data No:           </div> </div>	

All museum objects require proper marking for their reference. These need to be given permanent or temporary accession number once these have been officially accepted. Each of the objects should have information related to it such as date receipt, purpose of bringing the object to the museum, and both the receipt and the identification numbers must be duly recorded. The name of museum should be written in short, for example, as RCM for the Rathwa Cultural Museum, then year



and object accession number, as for instance, RCM.99.7.6 or 99.7.6 RCM. It is easy to identify the material through such markings. In case of temporary objects, the numbers are typed on a paper sticker or tag and placed on the object when it is received "TL" (temporary loan) is written either in front or back of the number i.e. TL 99 7 6 RCM. It denotes that the object has been registered in the Rathwa Culture Museum as on temporary loan, is the sixth object in the seven the accessions, and the year is 1999.

Different ethnographic objects require different types of marking materials. For example, textile, clothing, bamboo objects etc need Indian ink or Vermilion oil color. The tag should be stitched inside the hem, on neck, waistband or such places. The tag on jewellery is written in Indian Oil Color on the part that is not noticeable. Indian oil color can also be used for tools, utensils, musical instruments, household materials, etc. The bottom part of the material should generally be selected for marking, though the bottom part will not be used for heavy objects. The marking is usually done on such a place, which can be seen without moving the material. On materials of leather, fur and feather, Indian oil may be used. Oil colors are used for glass, stone, metal, ceramics, wood, etc and, in such cases, a medium lead pencil, with an indelible lead, may be used.

In the displaying of ethnographic materials, their measurement plays a vital role. This can be planned by selecting the space for the exhibition and for storage carefully. The maximum and minimum measurement of any material should be

taken. For instance, let us take the measurement of the “Ram Dhol” (Drum) of the Rathwas. Its minimum length is 52 centimeters and maximum is 60 centimeters and the breadth is 25 cms. and 28 cms. respectively. The length of the flute (PISVO) of Paal region of Chhotaudepur is 35 cms. Length with a circumference of 2.5 centimeters. The clay far is 82 x 102 centimeters in length and 89 x 140 centimeters in breadth. The capacity of measurement of the Sherio used by the tribal people for measuring a sher (500 gm) at its open mouth is 204 and 1.7 centimeters at the edges. The whole mouth is 5.8 centimeters in circumference. It varies at bottom between 9.2 and 13.3 centimeters. Its handle is 12.3 cms. and length is 23.5 cms. The thread for hanging it hangs 9.5 cms. The carved neck is 3.2 cms. The circumference of the central part is 7 cms.

Different ethnographic materials are measured with equipment suitable for them. Generally, the metric system is used. The identification card for it should have its measurement. Various scientific equipments are available. The curator must have the knowledge of these and use such equipment for accurate measurement.

It is very important to identify the ethnographic objects. It is only after proper knowledge or study and understanding of the objects that a proper description of these is possible. Care must be taken in describing the material, the physical aspects, measurement, color, shape, etc. The tribal materials have their own names. The field worker will have to make a list of these while in the field. The curator then compiles them, arranges them alphabetically according to the names by which these are known

in regional language and in English, and prepares the terminology used by the other tribals in general and the Rathwas in particular. While describing the object, ethnographic words are given. For instance, the death ceremony performed by the Rathwas is known as “Docheri”, the bread is called as “Rotlo”, Vermicelli is known as “Save”, or “Susiya”, an attic (Maliu), earthen waterpot (Tamdu), the mortar (Khaniyo), the Waist band (Kandoro), Loin cloth (Langoti), etc. It is necessary to use these ethnographical name, local name and English names. The description must be given along with the object, for example, the Rathwas, Bhils, Dublas and others use the hand operated machine (Sev Padvano Saoncho). It is made of wood and is rectangular in shape. It is fixed on a wooden table. A round shape is given to it on one side; the other side is covered like tiger head with ears. The central part of the machine is hollow. A brass plate is attached as per requirement on the whole. The wooden handle is pressed inside the hollow part. The body of the gadget is covered with circular, zigzag designs. Such description will help in understanding the utility as well as shape of the object. It is preferable to affix a photograph of the object in the relevant documents..

One of the museum routines is to re-access the objects. The re-accessing should be done thoroughly. The curator should arrange the registers in retrospect more systematically. If the financial condition permits, the museum must have the latest technological device, the Computer to preserve the old and the new data.

There are certain objects, which are not registered in time due to lack of identification, storage problem, etc. It is the curator's duty to make a list of such objects and inform the higher authorities of the museum and a retrospective Inventory work should be carried out with their permission. The current numbering is given to the material started with the letter "R" (Retrospective) in red ink.

## MUSEUM INTERPRETATION

The term museum like most words has changed in meaning with time. Today it conveys the idea not only of preserving the material evidence of the human and natural world but also of a major force in interpreting these things. The idea is perceived positively and the availability of a museum as a public facility is considered desirable in both the developed and developing countries like. For countries with a significant past, museums may be seen to have a vital cultural and even economic role to play.

Museum interpretation is the communication link between the visitors, museum materials and staff. A good interpreter must have good knowledge of the theme, which would inspire something new in visitors. The museum interpretation is an art. It is also a Education, learning and research centre. There have been attempts to distinguish between research on collections for academic use and research. It is also proves relates by helping point out the significance of a wide range of objects of some common character. The educational aspect of museum is to help people in interpreting the cultural heritage. It can be understood by organizing many programmes. It can be considered as identification of ethnographic objects.

Tilden Freeman writes about interpretation that it is “an educational activity which aims to reveal meanings and relationship through the use of original objects by first hand experience, and by illustration media, rather than simply to

communicate factual information.”<sup>1</sup> A museum can educate the Rathwas and other communities through different museological methods. For instance, a museum can help them understand the importance of education. The display will be made to impress upon them the value of school education for children and also for adults. After watching such an exhibition, the tribals may send their children to schools and they may also try to learn willingly. If this understanding develops among them, it would mean that the museum has succeeded in interpreting its theme.

The quake doctor (Bhuwa) cannot cure their diseases, but a doctor can and, hence, they have to go to the dispensary and consult doctor for the purpose. It would also be helpful in educating them about sanitation, purification of water, cleanliness, etc. A museum can also select themes like their blind worship, superstitious attitude, etc and create self-awareness among them.

Nigam notes that “A good museum interprets its objects in two ways that is, by research and by exhibition.”<sup>2</sup> Through research, the objects and information in detail would be collected from research and interpreted in the form of exhibition. A museum has to continue its efforts by organizing and giving lectures, demonstrations

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1. Tilden, Freeman, Interpreting our Heritage, Chapel Hill, The University of North Carolina Press, 1967, p. 8.
  2. Nigam, M.L., **Fundamentals of Museology**, Hyderabad, Navanit Prakashan, 1966, p. 85.

as well as through publication meant for public awareness. In case of the illiterate tribal community, the explanation in brochures would be in the form of pictures rather than written materials.

Opining on museum interpretation, Edwards R. Y. argues that “interpretation” is “a combination of six factors such as information service, guiding service, education service, entertainment service, propaganda service and inspirational service.”<sup>3</sup> Edwards suggests that these services would be helpful to the ethnological museum. The Rathwas and other aboriginals drink liquor daily. A museum would aim at removing this bad habit and bringing about awareness among them by using slide shows, movies, photographs, etc. The tribal women have a craze for having tattoos made all over their body. Some of them thus fall a victim to skin diseases. A museum could inform them about modern methods of making tattoos. Such as, tattoo stickers and laces available now and these are not harmful from the point of view or health. This awareness will save them from diseases. The tribals believe in evil. Sometimes they change their residence to some other places after the death of a family member under the impression that the ghost of a deceased will harass them. Such superstitious beliefs need to be removed. The tribals are very fond of music.

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3. Edwards., R.Y., **Park Interpretation**, Park News, Vol. I, Toronto, National and Provincial Parks Association of Canada, 1965, pp. 111-16.

During their festivals, some programmes must be arranged to entertain them. Their children will not have the same culture in future as their parents have today. A diorama on their residence in the atmosphere of the jungle can be shown.

Exhibition is the main media of interpretation. The use of this powerful tool of interpretation for the purpose of explaining the theme or objects depends very much on curator. The ethnographic materials may explain, illustrate and demonstrate the character of each community and differentiate it with others. For instance, the Southern Gujarat tribes like Vasava, Kolacha, Gamit, etc worship “Mogra Dev” (Crocodile god). When their desire is fulfilled, they carve a wooden crocodile and worship it. It is quite possible that they might have had a bad experience of it in the past and may have thus started worshipping it. However, the Rathwas and other aboriginals of North Gujarat do not worship “Mogra Dev”.

Only South Gujarat tribal women play a musical instrument known as “Dero”. It is played on the “Wagh Baras” festival. It produces sounds like that of a roaring tiger. Dero is the earthen pot of medium size. A large size of a teak wood leaf tied on it, leaf is used to cover it on the mouth to make it air tight. A stringed hook is attached to the middle on the mouth of the pot which is covered with a leaf. A peacock feather is inserted in the hook which is 120 to 130 centimeters long. Dero is played with palm and finger. A Dero-playing woman stands in the middle of the group of women singers. The Warli tribes is known for “Warli” painting and the Rathwas for “Pithoro” painting. Important items of different tribes need to be



exhibited. Such exhibition would be a novelty for the urban people. Tribals would also enjoy their culture.

A similar type of object on display is called “Open Storage”. Here, the common theme may be selected from the ethnographic community of Gujarat and exhibited. For example, most of the tribes offer votives like earthen horse, tiger, elephant, etc. The other themes could be related to objects such as earthen jars, dresses, ornaments, etc. Efforts must be made by the curator to ensure that such exhibitions become more attractive and interesting. It is necessary that visitors do not lose interest when they visit the museum and take a good look at the common objects.

Some of the ethnographic materials can be understood very well by “Object Approach” method like, for instance, the stone grinder, “Sev Padwa no Sancho” (Macroni gadget) earthen jars for storing grains, agricultural implements, bows and arrows etc. While seeing these objects, a visitor must get a correct idea about them. Themes on some of their religious, marriage-related, and festivals may be represented in the form of stories or drama or by using the “Idea Approach” method. Visitors can see the cultural materials of the Rathwas in a more effective manner through such exhibitions. The curator can display the theme in a more effective manner. He/She can display the theme in a more attractive manner so as to facilitate interpretation. Such exhibition requires more field survey to collect proper ethnographic materials.

Exhibition can be organized to represent the various dialects spoken by different ethnic groups of Gujarat or India. On a visit to such an exhibition, the Rathwas and other groups will realize that their progress remains stagnant and they remain economically backward as compared to other people of the States and India due to communication gap, and this can be impressed upon them. They must be encouraged to improve themselves by educating their children. This can be done through dioramas, murals, etc. Some semi or permanent exhibition may be organized on various themes so as to make it possible for a broad life stylebased interpretation of the cultural materials of the Rathwas to emerge and be appreciated. The Rathwas and other ethnographic groups live in remote areas. To bring about awareness among them, a mobile exhibition will be more effective. Some of the Holi dances of the Rathwas or the scenes of the monkey dance can be brought out in the form of dioramas.

The Rathwa myths, legends, rituals, belief etc may be interpreted in a story-telling style with their objects so as to make these more effective. The ethnographic groups have changed their residence from forest to rural and urban environment and this can be interpreted by making dioramas, drawings, etc. Visitors can have some idea of the similarities and difference between ethnographic materials such as agricultural implements, huts, utensils, religious votives, ornaments, etc. The demonstration of Warli, pithoro paintings, tavlo making, basketry etc can be interpreted in the form of photographs, drawings, videos, etc. It should be interpreted in such a way that visitors enjoy it. Ethnic themes can be displayed according to the

rural and the urban regions where the exhibition is held. A museum has great potential as a centre for education. In rural areas, the theme would preferably be for raising awareness, whereas in urban areas, visitors will enjoy the ethnic cultural display of the Rathwas and other tribes especially on subjects such as arts and crafts. In organizing these exhibitions, care must be taken to ensure that the presentation is aesthetic and interesting as well as prove to be motivating.

It is very essential for the curator to explain to the Rathwas and other ethnic groups the importance of museum, which may be in the form of different types of display. Through this media, they would gain new experience, ideas and improve themselves. The museum authority has to keep in contact with the tribal schools, teachers, community headman etc and organize special programmes. A museum requires additional educational staff to organize exhibitions, audio-visual aids, etc.

The Rathwas and other communities have their own traditional culture. The museum authority can find this out through research and display for non-tribals. Museum can interpret past as well as present, and can thus serve as a useful medium to bridge the gap between the past and the present. Museum tours are very useful for education and interpretation of the ethnic cultural heritage of the Rathwas and other tribals, provided sufficient funds are available. Demonstration is an effective method of interpreting museum objects.

Information on the religious rituals of the Rathwas, the tawla making, basket making of South Gujarat tribe etc can be shown through demonstration. Tribal dances can be shown in the accompaniment or the musical instruments that to with them. Dance and music of the Rathwas follows a rhythm. A museum can invite the music and dance troupes of the Rathwas from different parts of Gujarāt to give demonstrations. It is also desirable to invite other well known musicians, dancers, researchers interested in studying their music and musical instruments to do so. The Rathwa culture can be interpreted well with the help of drama. The curator has to plan out their special events and get this performed on Diwali, Dashera festivals. Similarly, rural artists and craftsmen can be invited to give demonstrations for a specific period. Some popular topics in the Rathwa culture can be made available to visitors in printed form. In such cases, audio-visual devices, walky-talky dioramas may be prepared.

## EXHIBITION

The success of museum exhibition is very much dependent upon the exhibitor. It requires the advice of specialists such as architects, electrical engineers, etc. The exhibitor has to highlight the creativity in the form of display, and advance is planning required in areas such as architectural design, gallery space, traffic pattern, lighting arrangement, various display, etc for the purpose of doing so.

The collection of museum objects plays a vital role in exhibition. It needs a lot of field work, research, collection of objects, etc. In the initial stages, the display is made on a temporary basis. Certain dioramas, drawings, paintings, charts, show cases etc are then expanded gradually into semi-permanent or permanent exhibition. A permanent exhibition can be organized when museum has a sufficiently good collection for display. It requires infrastructure facilities. A semi-permanent and permanent exhibition requires more space for the display or such themes as for instance, the scenario of Rathwa's changing economic life styles from wandering in the forest for food, to hunting, to agriculture, etc. In some cases, there may be a part of the scene on display representing their household activities. A separate gallery should be provided for them. Alteration and changes may be made from a semi-permanent to permanent display in a systematic sequence. Cleaning and repairing should be done often.

The habitual groups may be shown in the built-in show cases. A scene of the forest should be made with fauna, flora and men to represent primitive life. Artificial plants and creepers should be used in the jungle scenes to show the life of the aboriginals. Various dioramas should be made to represent the changes in their life.

Historical events, archaeological sites, specimens, paintings of sketches etc may be put on display permanently. C.E. Guthe has an interesting comment to make in this regard when he writes, "The ideal exhibit program of a history museum should demonstrate the living role that history can play in the life of the community by linking together the remembered yesterdays, the interesting to-day and the inevitable tomorrow".<sup>1</sup> For instance, the drawing or sketch of ancient routes which the early men used to come to India and Gujarat ought to be shown. Similarly, colonization by Indus-Harappan people, who came to Gujarat through Kutch, and then migrated to Lothal and other places of Gujarat ought also to be shown. All these events may be shown in the form of maps or sketches.

The drawing of tools and weapons of aboriginals and their resemblance to those used in the place from where they migrated or to those others where they might have migrated these after need to be displayed. Various themes such as paintings showing the tribal men living during the period of Mahabharata and Purana,

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1. Guthe C.E , **The Management of Small History Museum**, Nashville, The American Association for State and Local History, 1969, p. 57.

be selected for a permanent exhibition. The materials collected from the excavated sites of Gujarat such as Rhinoceros' shoulder blade, microliths' bones, pottery, human skeletons, etc may be permanently displayed either in their original or in replicas in the show cases. Maps and charts showing archaeological sites like Langnaj, Tarsang, Rangpur, Devnimori, Lothal etc should be highlighted with proper light arrangement. These could include models of these sites, showing important aspects of Microlithic period, so the people can understand past culture ancient history etc., for example, those related to the people of Langnaj, who passed to nomadic life and carried on with hunting needs to be shown. In some places, primitive agriculture was practised. The presence of microlithic industry found as early as 2500 B.C. in these areas needs to be highlighted. Models of other excavated sites of Gujarat showing their important aspects should be changed periodically in semi-permanent exhibition. Charts showing the general tribal races of Gujarat and also the caste and sub-castes of Rathwas must be made. The Rathwa customs, ornaments, utensils, musical instruments, agricultural implements, hunting weapons, finishing nets, etc need to be put on display in permanent show cases.

Paintings representing the scenes of various events from which early man felt inspired to learn how to dance, for example, how men imitated the movement of the monkeys and learnt the "Tangsa" and "Sinpho" dances should be displayed. Scenes of events should be created in the form of dioramas, for these will be very informative and interesting for the visitors. The Rathwas' Pithoro painting needs to be displayed permanently. Their festivals like Holi etc, marriage, seasonal, youngsters', etc dances

each be shown in the form of dioramas. Scenes of the Rathwas' Pithoro ceremony be displayed in alcove cases along side their sacrifice ceremony, dance, musical instruments and votives used by tribes, etc. Care should be taken for proper internal and external light arrangements and colors. Reflection and harmful rays of light need to be avoided.

Scenes from the Holi festival or a marriage procession etc can be displayed in panels. The panel may be made two-dimensional. It helps in displaying objects like prints, photographs, textiles, maps, demographic charts, graphs, etc. Horizontal panel can be fixed to give revolving effect and items like drums etc can be displayed on it.

Temporary exhibitions are organized for a short period of time. The technique used will depend on the duration for which these are organised. These need to offer special themes which will mark visitors feel the need to see in detail. Such exhibitions are informative, exciting and dramatic. These provide opportunities for the display of new subjects in detail. For instance, the Baba Pithoro Painting Ceremony of the Rathwas can be put on display in a temporary exhibition. Such details as to how and why they do it will be shown in it in the form of photographs or actual scenes. Obviously, these would represent their belief, worship and art in the form of painting on the wall. All these details can be exhibited in a very interesting manner for a short period of time. Similarly tribal paintings, such as those of the Warli tribal may be displayed temporarily. Author temporary exhibition and demonstration could be on the art of pottery of the Rathwas. Their eathern pots are



very beautiful, especially their earthen pan, known as Tavlo. How this is prepared will be the subject of demonstration and various types may be made and kept ready for sale. This is something new for the young generation and people in urban areas. During the times of fairs and festivals, different dances of the Rathwas may be organized either live, or through photographs, drawings, etc. This will attract more visitors. The “Gheraiya” dance of the Rathwas continues for five days during the Holi festival. The details and importance of festival may be the subject or display along with the scenes from their dances. This will be very exciting and interesting for visitors. Music and art lovers may be inspired to create something of their own from these. So also the other dances of Rathwas and other tribes of Gujarat may show in a temporary exhibition.

The display should be in such away that a good layout would make the exhibition more interesting and attractive for the visitors. There must be one-way traffic plan with one entrance and one exit.

There should be no pillars in the display gallery. The exhibition may preferably be within the museum building. Modern technology may be useful for display using adapted and highly flexible materials. If the display on one theme is over and the second is to begin, then in such cases, a vertical screen may be used as a divider. Sometimes, an artificial wall may be made to exhibit the materials.

An architectural sketch plan may be prepared. This will serve to use the wall. Also, floor area with their measurement and temporary lighting arrangement etc may be planned on paper. This will be useful in future exhibitions also.

The traveling or the extra-mural exhibition is apart of museum's extension programme. This exhibition is more useful for the people who live very far from museum and also do not know about it. In remote areas, one can provide some message through it, by using a mini-bus (a "museobus") with facilities for the display of the objects.

This exhibition will play a vital role in educating the tribals in many ways. In remote areas, the tribal do not take bath and wash their clothing for months together. The ill-effect of tattoo must be shown in the form of video-cassettes and photographs. Similarly, liquor is also harmful to health. The quack doctors lack knowledge and do not cure the patients. Thus, programmes must be planned and organized so that the tribals start consulting allopathic doctors and use dispensaries and hospitals. New methods of cultivation, fertilizer, watering of the plants, importance of clean water, general awareness about cattle, animals, birds and adult education programme must also be planned to educate them on similar lines.

Posters, prints, photographs, audio-visual aids, portable T.V., tape and cassette recorders, film projectors etc need to use as the media for communication. Some

displays can be put in the museobus for people to see and some programmes like film show etc may be organized outside the bus at select centers.

Standard size of panels may be used for a traveling exhibition so as to display posters, photographs, festival photographs of the Rathwas etc. Folded panels with hinges can be more convenient for transport.

A horizontal panel with shallow cases can be fixed on walls for the purpose of display can be helpful for a traveling exhibition.

The Rathwas and other tribals live in the lap of nature. Their religion, beliefs, customs, socio-economic conditions, arts, crafts and dance have very close relationship with the environment. Selected aspects of their life can be very well explained and exhibited keeping the ecology in mind. For instance, the huts of the Rathwas and other tribals can be displayed this way. Various dioramas can be used to illustrate their life style, types of huts, dresses, the marriage scenes, drinking of liquor during feast, scenes of hunting, fishing and cultivation etc The Rathwas and other tribals love music and dance. They think man has to enjoy life by drinking (liquor), singing and dancing. Thus various dance dioramas may be displayed in the natural form, with dark, medium and bright light arrangement as per requirement. Most of their dances are performed in the open jungle. The arrangement of dioramas need to be made in such a way that the musical party and dancers will be seen in an attractive

manner. For example, at the time of Pithoro Ceremony, the priest inaugurates the dance, and then men, women and youngsters dance and play throughout the night.

The Rathwas build temples in the thick jungle, where all their Gods and Goddess are found. It is known as "Malun". During their festivals and marriages, or on certain important occasions, they go to Malun playing the musical instruments. After worshipping there, they get together to play various instruments, sing and dance. The scene of diorama representing Mulan in the thick forest, complete with their God and Goddess could be put on display. Some ceremonies may be performed and dances can be shown. The Mulan can also be exhibited in the real form in one corner of museum garden. The other important dances like Timily, Ghammaru, Dandiya, Rola, Haleni, Fuleka may be selected for dioramas. The sounds of music, dance steps etc lead to verisimilitude. Animals', birds', fire flies etc may be made by using twinkling or such other lights. Flora and fauna as materials may be used. Each diorama may have a brief commentary through ear-phone. The dioramas may be made in such a way that for a moment, the visitors imagine as if they were in a forest.

The thematic exhibition may be displayed with the help of paintings, photographs, audio-visual aids etc. In such a display, the story outline of the theme may be prepared, and may be presented in such away that the visitors' attention does not divert from the central theme. It may present life in the region in all its multifasions aspects. It may cover day to day life, customs, jewelry, fauna, flora, etc.

Author theme may focus on archaeological aspects showing different archaeological sites of Gujarat, excavated sites like Langnaji, Rangpur, Devnimori, Lothal, Dholavira etc. Their locations must be shown on the map. Each site will be taken as a theme to represent their culture, way of living, occupation, tools, implements, dresses, etc. All such details may be displayed. Other themes such as the dances, musical instruments, festivals, gods and goddess, utensils etc of the Rathwas can be exhibited.

The materials for display in the museum may be of various types collected from different places. The tribal art and craft objects may be collected from Gujarat as well as the other parts of India. In such cases, the exhibition may be region-wise. There could be exhibitions, for example, on the Rathwas in Madhya Pradesh, Orissa, Karnataka and Gujarat. This data can be displayed very well with the help of maps. The general population of Rathwas would be shown on the map of India. As the Rathwa population in Gujarat is greatest, the details need to be shown on the map of Gujarat. Diagrammatic and pictographic method may be used to show various types of population, i.e. male, female, children; those in urban or rural areas, etc. Here proper light arrangement needs to be made to differentiate these groups. Explanation on the way of life of the Rathwas of Pal region can be given below a geographical map showing Vindhya Hills, the River Narmada and the pockets of settlement in areas clearly demarcates. The same information can be represented with the help of diorama with commentary on the ear-phone. The regional difference in dances, musical instruments, customs etc of the Rathwas and other tribes may be exhibited.



Such an illustrated presentation is of historical significance and plays an important role in helping the visitors learn about the Rathwas and other tribes of the past, their activities, and changes in their surroundings. It gives an idea about the gradual cultural changes that have come about among the tribal groups..

## MUSEUM SHOW-CASES

The show cases in a museum must be well planned for objects. Show cases have a very important role to play in a museum. Objects are displayed and these need to be safe, clean and be protected in different ways from theft, insects, climatic changes, dust, etc. The lighting arrangement for show case can be adjusted as per requirement, either inside or on the top of it. Some show cases for display may be made in such away that they can be changed as and when required. Their designs have to be planned according to the sizes and shapes of the objects. Museum wall cases can be utilized to display various objects. Earthen images, agricultural implements, household utensil etc used by the Rathwas and other tribals can be displayed in cases built into the walls. The front part of the other two sides may be covered with transparent glass so as to allow people to see these properly. Appropriate light arrangement and labels must be used in such a way that the objects can be seen properly and visitors can understand the objects by reading the labels. The customs, musical instruments, even dance scenes with musicians and their other necessities etc can be displayed in show cases which can be seen from two sides or on all sides. While arranging show cases, the trial and error method may be used. In vertical cases, the display can be seen at the eye level of visitors. The labels should be kept away from the front glass so as to allow these to be read easily. In deep show cases, which have many objects on display, a special sign may be placed near the front glass for labels. The empty space in these can be utilized by making steps and pedestals to display objects.

Horizontal cases, which are a minimum of four feet in depth and of table shape, may be made for display if more space is required. The objects can be visible from two sides. Suspended spotlights may be helpful. The Rathwa marriages or festival dances can be displayed in such show cases.

The pedestal platform should be raised for the purpose of putting objects on display. The plinth may be of stone, and may be made of cement, wood, metal, etc and be strong enough to lift the weight of the object. The height of the plinth will be according to the object to enable people to see the objects properly. It may be for one or more objects. When a large number of small objects like Rathwa gods and goddess or earthen votives need to be shown in such case, a table or shelf type of platform be made on stand and covered with glass on four sides. Macroni gadget, “Sheriyo” of Rathwa can be displayed on pedestal platform. The table type of platform can be raised for various types of jars to be displayed on it.

Desk cases or slope cases are useful in displaying objects, for instance, ornaments made of beads worn by the tribal women. Its slope can be made vertically or horizontally. This should be decided keeping in mind the space in the museum.

Wherever possible some objects can be displayed in the museum without show cases. For example, tribes of Gujarat like the Gamits, the Vasawas, the



Choudhris, etc worship “Mogra Dev” or “Crocodile God” made of wood. Mogra Dev may be openly displayed on the stand, also “Wagh dev” or tiger god, horse, elephant gods, paliyo (death menhir), etc. A strong platform may be raised to keep the objects in balance on it. The platform may be of brick, wood, metal, etc. Special stands may be made to display objects like garments, turbans, tools, ornaments, bows and arrows, etc. Some objects can be displayed on pedestals. The height of the platform should be adjusted so that the objects are seen properly.

The exhibitor must have a keen sense of a suitable background, color, texture and even furniture for display of various objects. Objects have to be given a proper setting in the exhibition. Shades of color and the texture of the backgrounds that may be expected to make a good contrast with those found in the objects on show should be used.

The selection of color of the background of objects on display may be chosen safely. When one object is on display, it is easier to select a suitable background. However, in case of more objects in a group, it is a difficult task to select a proper background for them as they differ in their color, designs, surface, decoration, etc.

The ancient art and craft materials should be displayed with the help of modern technique and settings. Objects in the inhabitat should be arranged in such a way that visitors feel as if they were in the same environment. A tribal hut with household materials, customs, utensils, etc should be displayed in a way so as to

give the feeling that the tribal living. Human dummies in different postures and dresses when used should give the visitors an illusion as if they were standing near a real person. The arrangement must be seen to be so realistic that visitors forget the outside world for a moment.

Care should be taken to cover the gallery with the glass sheets, just to protect the objects from dust and human touch. Simple color scheme and background decorations inside the show cases, help create a realistic atmosphere.

## MUSEUM LIGHTING

Appropriate shades of lighting play a very vital role in helping highlight the objects on display in a museum. It is necessary to decide how much light is required to see the object properly. It is equally necessary to take into account the damaging effect of light energy. Light is both natural and artificial. Direct light of the sun should not be allowed to fall on the objects exhibited in the museum because it has more harmful ultra-violet rays. It affects painting, leather, bone, ivory objects, etc in particular. Textiles, water colors, drawings are equally sensitive to light. Care should be taken in displaying such articles so that these are not affected due to amount of light.

Natural, daylight and artificial lights are the most important topics of discussion among museum authorities. The museum building should be planned so as to make the best use of any lights. Natural light, for instance, needs proper architectural planning. It may be allowed in from above or from the side through windows and doors. The direction of light is an important aspect for a clear visibility of the object. Some objects require extra light to show relief work or for giving a dramatic effect, and in such cases, light from the sides or below may be used. It has to be adjusted slightly while displaying so that it is above the level of vision. Dark objects require higher illumination than brighter ones. This can be adjusted by inserting some more opaque material between the light and object. Sky light needs to be provided in the ceiling of the galleries or exhibition halls. Overhead lighting is a

free and steady supply of light and is less affected by various aspects of galleries in the museum building and other obstacles. Uniform lighting allows better visibility with minimum reflection. Due to this, adequate light will be used on walls. But many windows and open spaces need tight security in the museum. The excess of radiation or diffused lights inter-spread with irregular rays.

The sky light or overhead lighting system in the museum requires proper architectural planning. It should not increase weight of the ceiling. There is danger of rain water infiltration and condensation of moisture. Sun rays will admit and dispersion of heat and the ultra-violet rays in these are harmful to objects. A host of architectural and technical problems can be solved by providing a roof, adapted to this form of lighting, for it will serve the purpose effectively. It will solve the problems relating to weather-proof quantities, heating, maintenance, clarity, security and so on.

Windows provide lateral lighting. Even so, windows on the wall restrict the use of wall. The main task is to make the source of light uniform throughout the rooms. A museum building with provides a low-income budget flat or sloping ceiling with side windows and simple methods of regulating ventilation and temperature. In such cases, some of the windows can be fitted with transparent glasses. This will give a pleasant view of garden. The overhead lighting is adapted to arrange a few lateral openings for the passing visitors. Another alternative is to make high-placed windows. They occupy more than one wall in providing more light and the rest of the

wall can be utilized for display. Care must be taken while exhibiting the objects so that there is no glare or less light on objects at a considerable height, for otherwise it will be a source of inconvenience to the visitors. Sometime high-placed windows create obstacles in display and remain unused. To avoid this difficulty, it is preferable to use artificial lighting in the show cases, or to back them with frosted glasses so as to allow daylight to enter from outside. It is advisable to consult an architect to decide on the type of glasses, ceramics, enamels, etc. to be used for good results. A combination of natural and artificial lighting will solve the problem of providing appropriate supply of lighting in the museum. In this case, it is most essential to consult an architect and electricians.

There are two types of objects. Some are sensitive to light and some are not. While objects like wood, metal, stones, ceramics, enamel, etc. are insensitive to light, textiles, leather, painting, etc. are the most sensitive to it. In some cases, daylight brings out the colours properly. Thus the amount of illumination will need to be increased or decreased as per the object. The objects, which require high illumination, are displayed in a separate gallery or at the other end of the room. Regular cleaning of the dust on lamps and reflectors affords sufficient light to objects. In case of artificial light, fluorescent lamps with different power sources prove useful in providing enough lighting. A fluorescent tube has relatively smooth curves for the distribution of power of different wave lengths within the visible spectrum.

There should not be too much of a glare, and brightness should be events spread on the objects. Light can be controlled by using a curtain or Venetian blinds. Sometimes, a lower level of illumination produces sufficient light on object. The range of choice is determined by the state of technology and, currently, the lamps that are the most applicable to museums are tungsten, halogen, and fluorescent. Tungsten bulbs provide a precise amount of light and are fitted in shades, and used for avoiding bright light or glare. Another reason is that the ultra-violet component of the lamp is low and thus it does not require any filter. This makes it glow with highly versatile heating source. The tungsten, halogen lamp is a short liner bulb. It is more efficient than the ordinary tungsten bulb and produces a certain white light. It is, therefore, used for small-scale flood lighting or general outdoor illumination. It can light a large part of a wall from distance. Some tungsten lamps have the ability to provide high power, and supply blue, or red colors. In case of fluorescent lamp, which produces high light, it should be placed outside the show case or at some distance so that heat may not cause damage. Some fluorescent lamps help save considerable energy, have a service life of about 5000 hours, and do not affect the color. Such lamps should be used in the museums.

Special light arrangement is needed for dioramas and habitat groups. In such cases, three dimensional objects are displayed. The light arrangement should be made in such a way that the objects appear clearly. The marriage ceremony or the burning pyre of the Rathwas shown in dioramas require a special lighting arrangement for showing fire, both burning slowly in case of marriage, and in flames

for pyre. Such lighting in the form of cords of different sizes should be used. The night scene of the jungle is displayed in the diorama. The fire flies can be shown by twinkling light so as to create a natural effect. Such lighting is useful to show the location of excavated sites in Gujarat on the map. Small bulbs should be used for showing various aspects in the maps and diagrams,. A spotlight can be used for interpretative purpose, with a taped gallery talk, like for instance, in providing information about the migrant tribes of Gujarat.

To provide sufficient light in corner or on particular objects, the museum authority needs to discuss with experts at the time of the construction of the museum building and make provision for light arrangement in the ceilings and walls. Light down from ceiling gives enough lighting to the object, but there is unevenness of lighting both on the wall, between the walls, and the rest of the room. Care should be taken while selecting the power of tungsten bulb, so that it may not damage the objects by light energy and by radiant heat.

If museum authority has enough fund to have an air conditioning system installed, it would be better for the museum. It controls temperature, relative humidity, removes solid particles and polluting gases.

## **LABELLING**

A museum has a variety of objects that are displayed in different ways. Each object needs to have an explanation for the benefit of the visitors. P.R. Adam reminds us of an old saying in this connection: "No museum can show an object without commenting on it, even if only by their manner of showing it."<sup>1</sup> The labelling of exhibition as well as the store-room is thus the most important aspect in the upkeep of a museum. An exhibition without label is of no significance whatsoever to the visitors and, hence, we need to ensure that it is either given a proper labelling, or is removed from the gallery if this is not possible. The literate among the visitors are more likely to understand the object with the help of its label rather than the illiterate ones. Ethno-tribes are by and large illiterate and, therefore, cannot understand the objects even if labels are given. In such cases, there is need for availing the services of a trained Rathwa tribal guide who would explain the objects to the visitors in the tribal dialects. However, there is a difficulty here. There are many dialects spoken by them and a single guide is not likely to know all of these dialects and, therefore, this problem will remain unsolved. Further, it is not possible to appoint many guides because this would create financial problems.

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1. Adam. P.R., "The Exhibition", Chapter IX, The Organization of Museum, Practical Advice, Museum and Movements – IX, Unesco, 1955, p. 130.



Generally, the labels must be made in three languages: English as international language, Hindi as national language and Gujarati as a regional language. Visitors read the labels to get a fair idea about the material displayed and its significance. The label should be either hand-written, painted, Photostated, mounted, framed, stenciled, silk-screened or die-cut and made in three dimensions in laser print with the help of a computer. It can be painted on paper, glass, wood, plastic, cello-tape, metal, etc. The selection of the medium used depends on the nature of the exhibit. Decisions on the type and size of the label should be made keeping in mind the place where the object is to be displayed. Letters in capital or italics should be avoided in printing the labels because common people are not habituated to reading such letters. Letters in capital and italics may be used to highlight emphasis laid on a word or a sentence. A well-written sign board in calligraphy is equally effective. The curator must take care to ensure that different signs, target message on the sign-board, shape and colour combination are used. In some cases, message must be given in the form of a phrase such as a headline in a newspaper, while in some other cases, the matter needs to be explained in a small paragraph. The color combination, for example, should preferably include dark black letters on a light yellow background. However, this should be changed according to the colors of various objects, furniture etc. The color combination of the object and background should not be in extreme contrast. The presentation on the labels must be very clear to the visitors. It should not create confusion, or else it will be a topic of criticism among the visitors. The authority of the museum should never over or under-estimate the knowledge and intelligence of the visitors to the museum.

P.R. Adam writes “The purpose of a label is to impart information in a compact, comprehensive form.”<sup>2</sup> Label supplies facts, identification of objects displayed. Its content is educational in nature.

The labels must be systematically classified so that the objects can be identified easily. Some objects are exhibited individually. For instance the statue of Lord Indra of Rathwas. It requires the object label which may explain only about it and the short label is put very close to the object so as to explain the object in brief.

Some articles in the museum are displayed in groups. They need group labels, but care must be taken to see that the label is not very long, for such labels, provide common information about the group, emphasise the relationship, compare the objects like, for example, various types of tribal turbans. In other show case, the ornaments of the Rathwas are displayed; the alphabetic numbers are given to each one. A list of these articles is prepared number-wise and a brief case label is made and attached near the show case.

The thematic objects exhibited in the museum, such as the family style of ancient Rathwas require master label or gallery label. The label should appear at the beginning of the exhibition. It will not be concerned with any particular object in the show-room. It is slightly long because the introductory function of the subject is

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2. Ibid. p. 130.

explained in it. Sometimes a very long label is split into three or four smaller units, each one concerned with a particular aspect of the theme or collection on exhibition. The label in the gallery has a printed heading and a type-written text, which is Photostated. The middle-toned, gray photostat can be mounted on cardboard.

A museum is an institution that provides education, creates interest and supplies information to literate and illiterate visitors. If the economic condition of museum is good, it will then have facilities of video-tape, ear-phone, films, etc. In such a case, visitors can see and listen to brief commentaries about different objects, for instance, a diorama of the marriage ceremony of the Rathwas or the sacrifice of a goat or a hen during religious ceremony. Visitors can listen to the commentary and watch the diorama. There must be a separate commentary taped in the Rathwa dialect. The commentary is also prepared with demographic, social and economic information in mind and all this requires additional staff. Various aspects may be exhibited in graphic or pictorial form, explaining things in brief with the help of ear-phone or tape. Such devices will create interest among the visitors. Scholars, researchers and even interested visitors have curiosity to know the details about certain objects. A museum must provide them with pamphlets and booklets for reading while they are in the museum. They are called a "room label". The other type of label known as "take away" label, consists of leaflets, booklets etc which the museum allows interested visitors to carry away with them to read at home.

## COLOUR

Different types of exhibitions will need different schemes of color. The success of color scheme will be decided after its use and through experience. The trial and error method of selecting a suitable color for display is the most appropriate. Before color scheme is chosen, various factors have to be taken into consideration, such as objects, furniture, background, walls, floor, light arrangement, etc. In the aesthetic display, various objects will be required in their background. The pleasing effect of colors will create curiosity among visitors who come to see the materials on display.

The knowledge of the associational value of color is very essential for the exhibitor. Different colours represent certain features, characteristics, moods, sentiments, emotions, beliefs and creeds, philosophies of different subjects etc. White color is associated with purity and kindness, black with sorrow, degradation, void, pessimism and cruelty; saffron suggests sacrifice, pious attitude and religiosity. Red, Orange, Yellow and their hues evoke feelings of optimism, sunny temperament, energy, violence, aggressiveness, joy, etc. These colors are warm. The other cold colors, such as various shades of blue and green, are associated with peace, mellow character, quietude, submissiveness, etc. These associations are at best generalizations and cannot be considered as valid universally. Proper judgment of color and its combination will excite the visitor. Care should be taken to choose natural colors or color schemes such as gray and pastel shades.

In ecological and ethnological display, one needs to pay more attention to the selection of the original environmental or natural color. The object should not be given a wrong impression. The jungle scenario must look green and it should not represent dull atmosphere. From this discussion, it seems that color is a powerful tool in the hands of the designer and can be very expressive, appealing, motivating and useful, if harmonized with the medium of communication.<sup>1</sup>

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1. Dr. Bedekar. V.B., "So You Want Good Museum Exhibitions", Department of Museology, Faculty of Fine Arts, M.S. University, 1978, p. 74.

## **SECURITY**

Security is the most essential aspect to be discussed with architect and engineer, while planning the museum building. The building materials must be incombustible. The staircase and exits are the smoke free areas that lead outside. Museums must be non-smoking zones. Safety of electrical fittings must be taken into consideration. In premises with modern fittings, a number of devices afford protection against theft. They should be selected after careful consideration and in consultations with experts.

Fire alarm system is an important part of the museum. It should be linked to the local fire brigade or to a Central Security Control Station, which immediately informs the fire brigade and the local police station. Unfortunately, these type of facilities are not even available in cities in India, much less in remote areas.

### **Intruder alarm system :**

An intruder alarm system designed to initial signal a forcible attack in case of rioting and vandalism needs to be mounted for security purposes of the protected area.

**Fire detector System:**

It is recommended that an automatic fire detector system be installed as it is important that an early indication of fire is given to the responding force. There are a number of systems available which send alarm signals on the detection of heat or smoke by telephone line to the Fire Brigade.

The building should be well-guarded all the time. Watchman must be chosen with greatest care and must be reliable. It is advisable to select ex-servicemen or retired policemen for the purpose. They should be well-mannered and disciplined and polite to the visitors. Guards should not be allowed to read books and gossip in groups inside the museum. Museum authority must arrange to relieve the guards on duty after some hours. Supervisory staff has to visit occasionally to keep a check on them. The watchmen need to be supplied arms for defence if possible. Time clocks can be fitted at strategic points so that watchmen may pass through these areas during each shift. If possible, telephone facility should be provided. Arrangements must be made for floodlights during the night.

Another security problem is the possibility of theft. Windows must be made with strong iron bars and grills and fitted with glasses to filter the light. Screws should not be used from outside to bar heavy doors, shutters, etc in the interest of security so that the security force has time enough to detect any attempt to break into the museum. Valuable paintings need to be fixed to the wall using screws. Sculptures need to be bolted down with metal plates or other fixing devices. The construction of

walls, of pedestals, and of show cases are influenced by security considerations. Security of the objects in the museum is the moral responsibility of the museum authority. If the building is more than one-storied, heavy stone sculptures should be displayed on the ground floor.

Every precaution needs to be taken to prevent against theft when museum is either open, closed or at the time of removal of objects. The objects must be displayed safely. Precious objects should be kept in a strong room.

Registration, documentation and photographs of objects are the most important part of the museum security. Objects in the museum should be entered in Accession Register and described, for the record would be useful if at all an object is stolen. It will be easy for policemen to trace it. The checking of collection at regular intervals everyday is very helpful in understanding the condition of the objects and to detect theft, if it takes place. One treatment may be given if necessary. T.V. Cameras be used in the museum, if the museum can afford them for these are quite effective. However, this system is uneconomical only in a small museum.



## MUSEUM AND EDUCATION

Education plays a significant role in human life. It deals with method of teaching and learning in school. It provides knowledge, factual information from generation to generation. It is also a kind of training ground. How to learn and acquire the habits of logical thinking is the object of education.

If this is education in general then what is so special about museum education. Museum education is not formal education institution. Learning through objects is very different from the other forms of learning. Museum can display the objects, state facts and relationship between things and encourage observation. Rene Marcouse writes, "...education is only being accepted as an integral part of the museum's responsibilities to its public."<sup>1</sup>

Museum education is considered to be supplementary to school work. Information which is not given available in school can be obtained in the museum. Museum can organize programmes for tribal children as well as for adults. These programmes may include lecture series on hygiene, environment, wildlife etc exhibitions on different subjects and workshops on clay work painting basketry etc.

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1. Marcouse. Rene., **Changing Museum in the World**, Imagination and Education, UNESCO, Paris, 1973, p. 17.

For students in higher classes, programmes like clay work, pottery, ceramics, wooden craft, toy making, wood carving, carpentry, leather work, etc may be organized in the form of workshop during vacation. Curators can play an active role in arranging such programmes and in trying to make these activities more interesting. Museum can help even illiterate and handicapped visitors to understand the objects through gallery assistance. They can create curiosity, remove inferiority complex and develop self-confidence. The museums in the USA serve the deaf visitors by offering assistance through modern technology. Travelling mobile exhibitions are useful.

A travelling exhibition can reach even remote areas, explain to the people the importance of education for children and for adults. The person in-charge of the exhibition can make an effort to convince parents to admit their children in the nearest school. Similarly he or she can persuade adults among the inhabitants in these areas to go to the adult study centres for adult education. Such help can be provided by museum in the field of education.

A museum cannot start a school of its own, as school facilities are already available in almost all villages. Travelling exhibitions would help villagers gain understanding regarding health, sanitation, technology, etc with shows arranged using posters, photographs, films, etc.

The ethno-centric museum provides knowledge about the ethnoculture. It may arouse the curiosity of urban people about the culture of the tribals and their other

fellowmen. Museums, can arrange exhibitions on particular festivals and highlight the details of it often during festival seasons and such other occasions. The curator can invite people like experts, researchers, and other interested persons for interaction and for helping people in general to learn about others. Similarly museum can educate them by arranging exhibitions on tribal art, craft, folk dance, musical instruments, clay materials, Tavla making process etc from time to time. It may organize demonstrations to help understand the tribal way of life and techniques. Video cassettes, film shows and photographs can be shown on such occasions.

A curator, who directs and conducts educational services and more for the museum, needs additional staff such as guides, gallery attendants and museum interpreters,. The museum objects are visible, and their technique of interpretation will become simple to understand if there is special staff available. These factors help give a clear mental picture to the visitors. In some cases, lectures may be arranged. For instance, in the display of musical instruments, a demonstration may be arranged to play and show how these can be played. Such educational display would encourage the interested visitors to attend film shows, slide shows, etc. The curator can organize a seminar or workshop and invite people like ethnographic historians, researchers, etc to participate in it and provide vital inputs. On the other hand, the tribal music and dance troops from various parts of Gujarat may be invited to such academic events for demonstration. People will enjoy, take active part, observe, and make a comparative study of different musical instruments and dances, how to play, their technique and so on. This way, entertainment may lead to appreciation of all

this as a part of cultural activities. There are other topics such as bamboo work, earthen objects, mask making, ethno dramas, etc which may be taken up for discussion and demonstration. A tour should be arranged to take the participants to the tribal villages. Such selected programmes should be arranged both at the state and national levels.

Knowledge of the tribal culture was very limited in the past due to lack of research. In recent times, some data is available and this has had a great impact on educational activities in museums.

The work undertaken by an ethnographic museum can help the visitors know the culture, tradition of different regions, periods and communities and interpret for themselves what they see. Such a museum may help create strategies of interpretation as well as help teach by adopting an interdisciplinary approach. This way, museums can remove the prejudices, blind worship and belief of the tribals.

Museum can keep in contact with important tribals so as to seek their help in organizing performances like dances and other activities as and when needed. Training can be organized by using young tribals for such work. Museums can act as intermediaries between interested people and tribal artists. They can arrange interviews and meetings with local artists.

A guide lecturer in a museum plays an important role in explaining the objects on display, such as Rathwa dances, huts, tattooing, ancestor worship, customs, etc. Urban people may find the tribal practices of totems and taboos very strange. The guide lecturer may create interest among visitors. He or she can talk on specific objects on display such as Pithoro painting, Warli painting, “Maghor Dev” of South Gujarat etc

Museum publication is also of vital importance. Guide books, brochures, etc need to be published on different themes. These should be made interesting by publishing photographs of various dance poses, musical instruments, earthen votives, gods and goddess, etc. They may also be put on sale.

## MUSEUM AND RESEARCH

In a small museum, it is the curator who is the main person organizing every activity in it. The Research Centre in the museum plays a vital role in systematic investigation and material collection. Museum authority should find or raise funds for research. A museum should provide equipment including vehicle, working facilities, staff, etc for research. Since it is team work, the staff, such a permanent as well as temporary field workers, artists, photographer, draftsman, clerk, etc will be required. The curator may conduct research in cooperation with these staff members. There must be good collection of books, periodicals, journals, etc in the museum library.

The curator must make a plan for ethnographic research. Priority should be given to topics related to those facts of tribal life that are fast disappearing. For instance, the use of bows and arrows is almost disappearing. The Rathwas and other tribes do not have to depend on hunting. Most of them get jobs in urban areas thus do not need these for their defense. Similarly many festivals and dances are also going out of fashion or are becoming rare. Every small detail should be planned and prioritized by the curator. The ethnographical material can be explained, illustrated and demonstrated properly through research. The unique characteristics of various tribes of Gujarat and the manner in which these differ from those of the Rathwas will need to be investigated and displayed more effectively. Museums must undertake

research and be concerned with the geographical region, subject matter and people belonging to the area under investigation. Aboriginal culture seems to be very old. Its roots are as old as Indus and Harappan civilization. Archaeological and historical research throws light on how old their culture is and the changes that are found in it. The research on historical background of the Rathwas and other tribes will provide a useful link of the present with the past and this can be understood through the historical objects belonging to them that are displayed. Younger generations of the Rathwas and other tribes and researchers interested in knowing how the cultures of these tribes have changed from the earlier times to the present period will be greatly benefited by such contemporary research.

The aboriginals generally live in remote areas, where transport facilities are not fully developed yet. During the religious festivals, marriage occasions, the team in the museum can travel to the areas concerned in a vehicle with equipment in time in order to collect data and materials.

The curator has to take the help of tribal heads or priests and even other experts for solving the problems of the museum. The museum must exhibit the objects collected from time to time. Analytical studies of these objects and their changing value should also be undertaken. Museum material must be up-to-date and helpful to researchers. Museum can develop its own publication unit. The publications brought out by such units must be circulated widely to common men

G.E. Burcaw laid more emphasis on museum research. He writes, “All museum must do research, for each museum has things that no other museum has and each museum is unique, also being concerned with a region subject matter or public with which no other museum is concerned in just the same way.”<sup>1</sup>

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1. Burcaw. G.E., **Introduction to Museum Work**, Nash Ville, the American Association for state and Local History, 1975, p. 110.