

Do don't Do: The Unusual Collaborations Leads to Unveil a New Vision for Museums to Preserve Tangible and Intangible Cultural Heritage.

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ABSTRACT: Museums in our country are wisdom of great communities and priceless heritage of Mankind preserving facts, ideas, thoughts and evidences of development in multifarious directions; connecting them with the world bridging the isolation is the moral responsibility of every curator. Referring to the Anthropological Museums which maintains a space for learning about the cultural, social as well as the physical history of the inhabitants of the world which grind down this earth as their halt after so many evolutions. The waves of destruction washed away one by one era over millions of lives and inflicted terrible change in evolution. Now this evolutionary story creating challenges for Museum to disseminate the each chapter of the story in a panoramic view for audience in both pre and post evolution context. The present discourse highlights on how the "social functions" can conflate other cultural institutions to develop the sustained efforts for preserving our heritage, focussing on the new emerging methodologies at hand briefing the categories of "folk" and "Tribe"; how new ethnographies can create empathetic ties with each parts of country and among the communities. The future of museum research in India lacks the dynamism, having lacunae in Museum visionary. To how much extent its true? Does the country really lack dynamic professionals? The question is why we fail to attract the talent to highlight and disseminate the tangible and intangible Museum research? What are the hurdles in creating a new vision for Museum research? Why we need to change the poor situation of dissemination network? Country's treasures are under threat and out of reach from the masses. Museum Anthropologist with visionary can change the scenario of entire Museum research. Apathetically it becomes more challenging to develop new mechanisms to avoid the worst threat to dissemination of Anthropological research through Museum. Now it's time to convert the Callousness towards Museums into sensitivity and it can be possible with the unusual collaborations only.

KEYWORDS: Museum, Anthropology, dynamism, community and culture, new paradigm, unusual collaboration

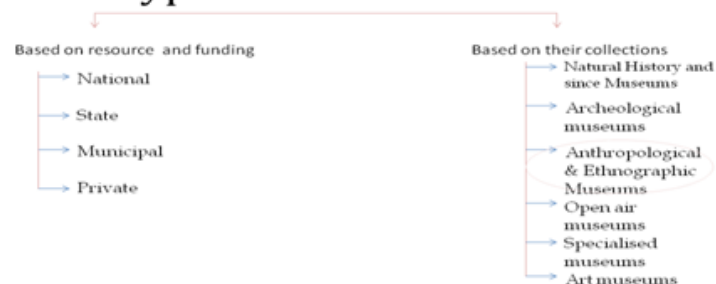
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I. INTRODUCTION:

Apart from some obligatory assigned duties of Museum like manual documentation, accessioning, maintaining register, cataloguing what other roles it plays for the society? Rather than these duties now a day's sits responsible for creation of space for all inclusive heritage and dedicated to help society and to sort out the place of society and Man in the world. Museum shows a mirror to you to look at your own past and think about your relation to it. As of now the world getting more global and the notion of identity getting more complicated, it's important to have spaces where everyone can come and look at their culture, their journey, their stories and their futures. Following the responsibility is why in the last 30 years, in India and across most Asia, we've seen a huge explosion of museum renovation, museum building and exhibitions.

Types of museums



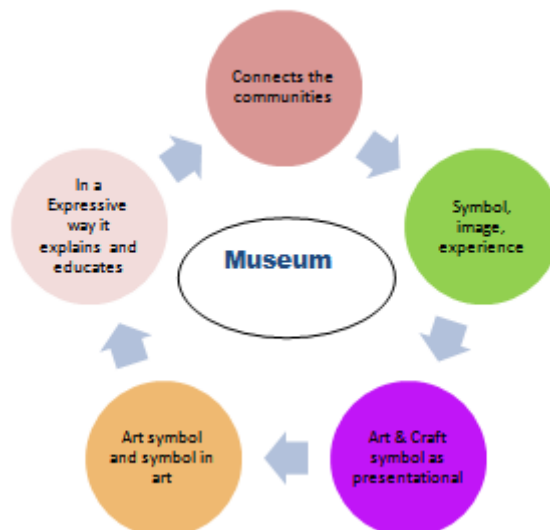
The categorisation of museums all goes back to the question, that how and which collections they do present in a specific way that will interest the public. And what do the specific Museum want to reach to the public? Given the very multifarious public in India, what was interesting from our museums' collections was to understand the history of certain parts of the country or community that we don't know. So the curator community did lots of work, presenting the culture of our country through their respective exhibitional categorisations.

Performing the duty to acquire, preserve and promote its collections as a contribution to safeguarding the natural, cultural and scientific heritage the Anthropological museums targets to portray the holistic study of man to the society. The collections which are significant public inheritance have a special position in law and are protected by global legislation. Inherent in this public trust is the notion of stewardship that includes rightful ownership, permanence, documentation, accessibility and responsible disposal.



What is the role of Museums for the Society?

“Museums are responsible for the tangible and intangible natural and cultural heritage. Governing bodies and those concerned with the strategic direction and oversight of museums have a primary responsibility to protect and promote this heritage as well as the human, physical and financial resources made available for that purpose.”...(Principle, ICOM code of ethics for Museums)



Museums may not save lives, but I think they may contribute to the living of a good one in the society. Museums may help to make society better educated, more tolerant, more flexible, more mentally well, with providing a better health and a critically cheerier outlook on life. Making more and different in exhibitions made the people comfortable in a museum, they can learn something new, and accept that there are things bigger than

any one of us. The critical role of these institutions is now as "neutral spaces" to tackle significant global issues. Paying tribute to the communities it bridging the gaps between cultures, communities and societies.

Tangible Intangible Cultural Heritage :

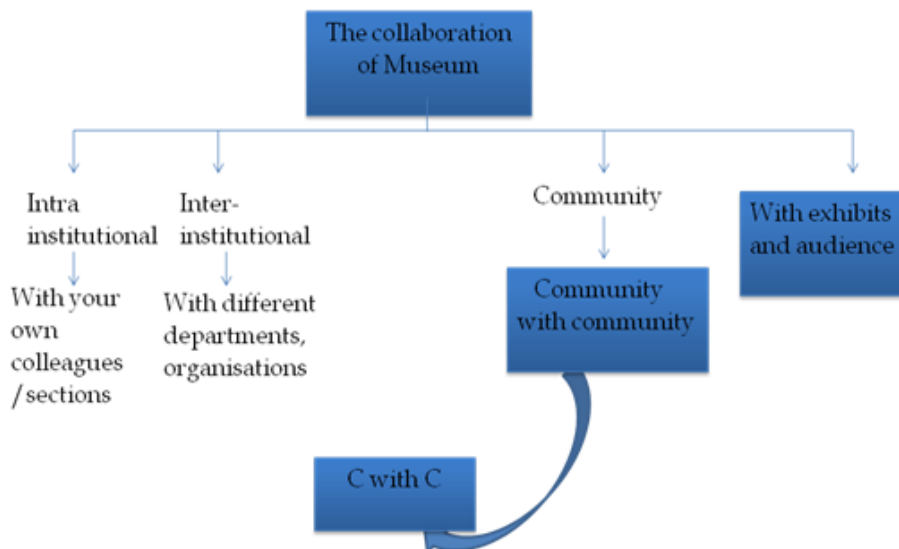
“Tangible Cultural heritage is the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations”..UNESCO.

“Safeguarding intangible heritage is the protection of cultural identities and therefore the cultural diversity of humankind. Intangible Heritage includes but not limited to traditional festivals, oral traditions, oral epics, customs, ways of life, traditional crafts, etc. It has become one of the priorities of UNESCO in the cultural domain”...UNESCO

If museums have been conventionally concerned with tangible cultural heritage, their raison is the community they serve, whose identity is bound up in complex ways with museum collections. Since living cultural heritage is now a days is the communities who act as co-curator in living museums, closely tied up the identity and continuity of groups with the museums. We need to consider how straightforward it would be to add living cultural heritage to material evidence in this chapter of museum. In re-defining the classic role of museums from archives of material culture to a more dynamic role involving the safeguarding this living heritage, it may be the case that local rather than national museums will play a crucial role. At the same time we need to be alert to establish unusual collaborations between local and national bodies when an item of local living heritage is identified as being heritage of humanity.

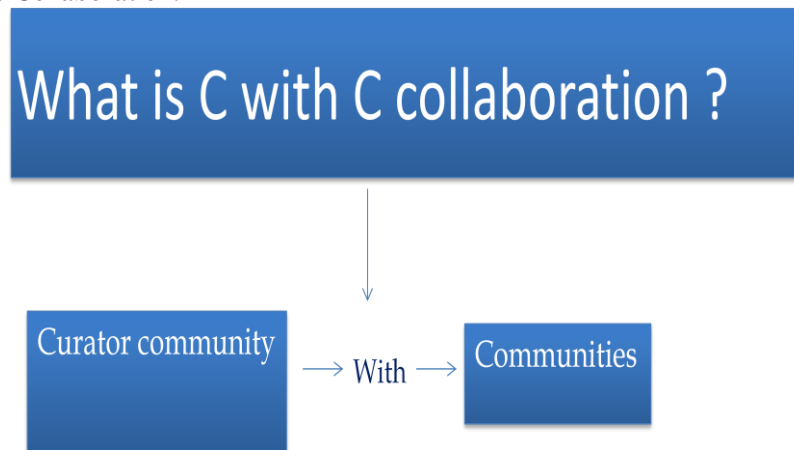
What are the collaborations exactly in this topic?

The experience of the Indian Museum shows how local museums could act as a nucleus for cultural festivals and events. This in turn would establish a closer relationship between the local people, the museums, and the heritage sites to which they are related. At the present time, the collaborations are more important than creating new museums. Awareness programmes are an important mode of interaction with local communities in this respect where we can establish a good collaboration among communities and museums as well as organisations. In particular, the policy implemented by the Indian Museums of integrating museum activities with local festivals, and celebration of important national days are one to be pursued further step for collaborations. To strengthen the bonding and network of museums, several collaborations are now adopted by the curators among which some are counted as unusual, which introduce communities/living heritage as nascent where energetic and sensitive co-curators are coming together on a platform to be the agents of change for the society .



In the above table the C with C collaboration is the most effective in this field which sensitizing the cycle for the social development. The C which stands for Curator community where as the another C stands for Co-Curators (living heritage) focuses on the current issues and collaboratively empowering and promoting the culture. Nukkadnaataks (street theatres), awareness camps, education programs, stage plays and synergizing for cultural entities passionately instil the country now days.

Why this C with C Collaboration:



This C with C collaboration matters because it gives a reason for old museums to talk again about their collections and give people a reason to come back. Most people say they've come as a child and then don't come back, till they bring their child. New media with such on hand collaborations expands that enormously.

II. DISCUSSION:

As per UNESCO report why the Museums and its research in India poor in terms of public interaction? Why the Museums do not meet the International standards? If the verdicts of National Museums of India are below International standard than who will survive the small regional Museums holding thousands of treasures in it? Coming to the field of Anthropological Museums there are so many Museums in our country which are unable to connect with the world through social media because of their geographical isolation during such phases the young dynamic curators/Museum Anthropologist as a penchant adopts some unusual collaborations to represent their Museum in a National level but behind that success lots of Intra institutional collaborations were adopted to revealsome new paradigm. The brownie points which need to highlight is Who are the strange bedfellows exactly need to clarify and understand for a Curator/Museum Anthropologist is first. And how your dynamism brings them together to reveal a new paradigm is must. It also need to highlight that when your Museum is at such places where you are even not able to connect digitally through internet and technology how you use visual Art to represent your tangible and intangible cultural heritage among the masses and how you use visual art to represent the technology and bring your Museum to the society as well.

The regional museums which is situated in far isolated places with lack network and internet facilities where all digitalisation and digital marketing strategy for dissemination of anthropological research fails, often thinks about what should be Museum's Next? Being an institution and with lot of cultural importance the curator/Museum anthropologists have very important and challenging role in thier curatorship. And due to apathy it becomes more challenging and forcingto develop some new coping mechanism to avoid the worst threat to preservation and dissemination of Anthropological research through Museum. Now it's time to convert the Callousness towards Museums into sensitivity and it can be possible with the unusual collaborations only. And what should the unusual collaboration that will be decidedby the dynamism of a Curators/ Museum Anthropologists.

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