

Management and Curating an Ethnological Museum: Lived Experiences of Actors



Sumaira Kamil

Department of Anthropology

Quaid-i-Azam University

Islamabad

2022

Management and Curating an Ethnological Museum: Lived Experiences of Actors



A dissertation submitted to the Department of Anthropology Quaid-i-Azam University in partial fulfillment of the requirement for the degree of Masters of Philosophy in Anthropology.

Sumaira Kamil

Department of Anthropology

Quaid-i-Azam University

Islamabad

2022

Formal Declaration

I hereby, declare that I have produced the present work by myself and without any aid other than those mentioned herein. Any ideas taken directly or indirectly from third party sources are indicated as such.

This work has not been published or submitted to any other examination board in the same or a similar form.

I am solely responsible for the content of this thesis.

Islamabad, 24th January, 2022

Quaid-i-Azam University, Islamabad

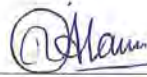
(Department of Anthropology)

Final Approval of Thesis

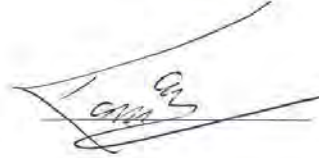
This is to certify that we have read the thesis submitted by Ms. Sumaira Kamil. It is our judgment that this thesis is of sufficient standard to warrant its acceptance by the Quaid-i-Azam University, Islamabad for the award of the Degree of M.Phil in Anthropology.

Committee:

1. Dr. Rao Nadeem Alam
Supervisor



2. Dr. Naseer Ahmed Khan
External Examiner



3. Dr. Aneela Sultana
In-charge
Department of Anthropology



ACKNOWLEDGEMENT

I would like to express my deep and sincere gratitude to my supervisor Dr. Rao Nadeem Alam, Assistant Professor Department of Anthropology, Quaid-i-Azam University Islamabad. His continuous guidance during every phase of research and write-up made it possible for me to complete this research. I am thankful to Dr. Aneela Sultana for her kindness.

I am also thankful to the Director of Lok Virsa Museum Islamabad who granted permission to conduct this research in the premises of Lok Virsa and assigned his staff to guide and assist me during my visits to Lok Virsa. I am Thankful to Mr. Ahsan and Ms. Anika for helping me during my visit to the Lok Virsa.

I am grateful to the visitors whom I interrupted during their visit of the Museum quite often.

I acknowledge every single individual who came across me during the course of my research. Without having any intention to leave out, there are scores of people whose names and generosities would remain unrecorded but definitely not acknowledge. I apologize to all of them.

I am highly indebted to Sumera, who is much more than just a friend and who helped me a lot in documenting my field visits. I am also very thankful to Ms. Sara Akram for a final review of my revised draft. I owe thanks to Mr. Faiz Rasool alias 'Faizi Bhai' for helping me in the initial phase of my research.

ABSTRACT

Museum plays a vibrant role in the service of societies by telling the appreciated veracity through evidences available for better development in all fields of life. They are considered to be the source of conservation of heritage and culture of a nation. The artefacts kept in a museum reflect the lifestyle of the ancient people of that society. As a matter of fact the material culture tells the whole story of the past which is connected to the people of that time. Material in museums portrays the evolution and advancement of different industries and institutions and their impact on society.

For the present research study I have used purposive sampling to conduct in-depth interviews from experts and the administrators of Lok Virsa Museum, whereas, accidental sampling were used to select the interlocutors of the research from the visitors of the museum. With the help of former sampling I have selected 4 respondents whereas latter helped to identify 19 respondents.

The study management and curating an ethnological museum: lived experiences of actors particularly define the management of the objects in the museum and development of ethnological museum for the development, preservation of the material present in various communities and cataloguing for the younger generations.

The study also concluded that due to various reasons e.g. government or policy level initiatives there is very limited work have been done anthropologically to document the effectiveness and the efficacy of museums in modern world. Study also concluded that, government may initiate one particular desk under the ministry of heritage for the development and preservation of practicing communities for transmission of old practices to the younger one to maintain the history of culture in its previous pure form.

Table of Contents

1. Introduction.....	1
1.1. Museum management	4
1.2. Types of Museums	4
1.2.1. The National Museums	4
1.2.2. The Regional Museums	5
1.2.3. The Site Museums.....	5
1.2.4. The University Museums	5
1.3. Functions of Museum	5
1.3.1. Exhibition.....	6
1.3.2. Conservation	6
1.3.3. Service.....	6
1.4. Statement of the Problem.....	6
1.5. Research Question	7
1.6. Research Objectives.....	7
1.7. Research Organization	7
1.8. Significance of Research.....	8
2. LITERATURE REVIEW	10
2.1. Museum and Museology.....	10
2.2. Role of Museums	12
2.3. Museum as a Source of Collective Memory	12
2.4. Museum as Space.....	13
2.5. Preservation/conservation of Museum Collections.....	14
2.6. The History of Museum and Musicology in Pakistan.....	16
2.7. Lok Virsa.....	18
2.8. Theoretical Framework.....	19
2.8.1. Salvage Ethnography	21
3. RESEARCH METHODOLOGY.....	22
3.1. Methods and Techniques.....	22

3.1.1.	Participant Observation.....	23
3.1.2.	Key Informant.....	23
3.1.3.	Sampling.....	24
3.1.4.	In-depth Interview.....	25
3.1.5.	Case Study.....	25
3.1.6.	Field Notes.....	26
3.1.7.	Photography and Recording.....	26
3.1.8.	Daily Diary.....	26
3.2.	Locale.....	27
3.2.1.	Historical Development of the Museum.....	27
3.2.2.	Geographical Location.....	28
3.2.3.	History of the Museum.....	29
3.2.4.	Establishment of Museum.....	30
3.2.5.	Objectives and Goals of Lok Virsa.....	30
3.2.6.	Main Halls of the Museum.....	32
3.2.7.	Functions and Achievements of Lok Virsa.....	33
3.2.8.	Linkages of Lok Virsa with Other Countries.....	33
3.2.9.	Other departments inside Lok Virsa.....	33
3.2.10.	Logo of Lok Virsa.....	36
3.2.11.	Lok Virsa Mela (Festival).....	37
3.2.12.	Timing and Ticket of Museum.....	39
4.	ETHNOGRAPHIC UNDERSTANDING THROUGH FOLKLORE.....	40
4.1.	Ballades and Romances.....	40
4.1.1.	Heer Ranjha (folktale).....	40
4.1.2.	Dhola Maru (folktale).....	41
4.1.3.	Haani Shah Mureed(folktale).....	42
4.1.4.	Adam Khan Durkhanae(folktale).....	43
4.1.5.	4.1.5 Kalasha Culture of Kalash Valley Chitral.....	44
4.2.	Sufi and Shrine Hall.....	49

4.2.1.	Sufi Devotional Literature and Singers.....	51
4.3.	Cultural Dioramas	53
4.3.1.	Diorama of Hazara community Balochistan	53
4.3.2.	Diorama of ethnic wedding costumes of Pakistan	54
4.3.3.	Diorama of Wedding Ceremony of Cholistan.....	55
4.3.4.	Diorama of Punjab Folk Theatre.....	57
4.3.5.	Diorama of the Jogis of Sindh.....	57
4.3.6.	Lok Virsa Display of Tharparkar Sindh Community	58
4.3.7.	Diorama of Nomadic tribe of Balochistan	59
4.3.8.	Diorama of Rural Culture of Punjab Potohar.....	60
4.3.9.	Diorama of Truck Art.....	61
4.3.10.	Diorama of Zardoozi on Saleem Shahi Shoes.....	62
4.3.11.	Diorama of Uncle Sargam.....	63
4.3.12.	Display of Living Gandhara.....	65
4.3.13.	Diorama of Living Mohenjo Daro	66
4.4.	Lok Virsa Hall of Textile.....	67
4.5.	Lok Virsa Hall of Musical Heritage	68
5.	MUSEUM MANAGEMENT, ISSUES AND CHALLENGES.....	70
5.1.	Role of Lok Virsa in preferment of the culture	70
5.2.	The role of a Curator.....	72
5.3.	Issues and Challenges	78
5.3.1.	Ethical Concerns in Museums.....	78
5.3.2.	The Ethics of Interpretation	78
5.3.3.	The Evolving Role of Ethics in Museums	79
5.3.4.	Ranking of Museums	79
5.3.5.	Making Museums more Participatory for the Visitors	80
5.3.6.	Texts to Elaborate Diorama and Objects.....	81
5.3.7.	Digitizing Museum Virtual Experience of Museums.....	81
5.3.8.	Other Issues in the Museum.....	82

5.3.9. Other Challenges in the Museum.....	83
6. DISCUSSION, ANALYSIS AND CONCLUSION	84
6.1. Summary	84
6.2. Discussion	87
6.3. Conclusion	89
6.4. Recommendations.....	90
Bibliography.....	80

Table of Figures

Figure 3.1: Entrance of Lok Virsa.....	28
Figure 3.2: Map of Locale	29
Figure 3.3: Lok Virsa Museum Logo	36
Figure 3.4: Lok Virsa Mela (Festival).....	38
Figure 4.1: Diorama of Heer Ranjha.....	41
Figure 4.2: Diorama of Dhola Maru	42
Figure 4.3: Diorama of Haani Shah Mureed.....	43
Figure 4.4: Diorama of Adam khan Durkhanae	44
Figure 1 Section presenting pottery of the Kalasha people with pictorial images of architecture and traditional caps as part of the dress	45
Figure 2 Human figurines with traditional dress of Kalasha	46
Figure 3 Deities and props for religious rituals of Kalasha people.....	47
Figure 4.5: Representation of Sufism	50
Figure 4.6: Architype of Sufism.....	51
Figure 4.7: Diorama of Sufi shrines.....	51
Figure 4.8: Dioramas of Sofiana Singers	52
Figure 4.9: Diorama of Hazara community	53
Figure 4.10: Diorama of ethnic wedding costumes	54
Figure 4.11: Diorama of Wedding Ceremony of Cholistan	55
Figure 4.12: Wedding customs in Cholistan	56
Figure 4.13: Diaroma of Punjab Folk Theatre	57
Figure 4.14: Diorama of the Jogis of Sindh.....	58
Figure 4.15: Display of Tharparkar Sindh Community	59
Figure 4.16: Diorama of Rural Culture of Potohar	60
Figure 4.17: Diorama of Truck Art	62
Figure 4.18: Diorama of Zardoozi on Saleem Shahi Shoes	63
Figure 4.19: Diorama of Uncle Sargam	64
Figure 4.20: Display of Living Gandhara	65
Figure 4.21: Diorama of Living Mohenjo Daro.....	66
Figure 4.22: Diorama of Rali	67
Figure 4.23: Diorama of handmade cultural stuff.....	68
Figure 4.24: Dioramas of Folk Singers	68
Figure 4.25: Dioramas of Musical Instruments	69

INTRODUCTION

The present research was an attempt to explore the management and curating an ethnological museum: Lived Experiences of Actors, the focus of the research was mainly on understanding the role of Lok-Virsa Islamabad to accrue the cultures and identities, educational perspective of the ethnographic museum and subsisted experiences of visitors and management to build a connection in culture and society. Ethnology museums are developing and spreading at a striking rate in modern worlds. Like in Canada, the number of museums has increased considerably over the last 30 years. Existing beyond the reaches of tourist-inspired cultural awareness is equal to existing without recognition.

In response to this social demand, ethnological museums as a principal outlet on the job market would be the source of preserving art and economic outlets for younger generation. Before considering the role of an ethnological museum in uniting and sustaining the cultural uniqueness in macrocosmic society lets understand the phenomenon of ethnographic museum and its importance in anthropology.

Muses, the Greek goddesses, were deities who were benefactors of wisdom, creativity and memory. Word museum is inspired from the Greek word *mouseion* that refers to the “seat of the muses” or temple of the muses. Therefore, a logical inference is that museums are the spaces that are associated with wisdom, creativity and memory. Else; these might be the temples where deity figures of Muses were displayed and that too makes a museum a space where religion-mythical creativity could be expressed. However, the word museum in English lexical usage was derived from Latin.

Many scholars have defined the museum as an accumulating organisation, with main objective has been to collect, preserve, and understand/review the material of cultural, religious, artistic, or scientific importance affirmed by the mandate/task of each specific institute with the purpose of providing education and amusement of the public. Accumulating refers to the assemblage of tangible material, though with today’s expression of existing art, some if it is not very tangible! *Conservation* concerns the general obligation to uphold that tangible material as close to the condition in which it was received for the elevation and pleasure of coming generations. Understand/*review* is the most generally understood of the museum

explanation triad. Just placing material on show with identification and information is a form of explanation. Supplementary storytelling takes the form of grouping material together into unified displays complemented and added with practical informational labels, audio guides, publications, docent tours and more. Visitors take away more *knowledge* about those items and, in the case of the ethnographic museum, the people who made and used them (Fromm, 2016).

According to the Britannica encyclopaedia the word *museum* was revived for the first time in 15th century and the term carried the idea of inclusiveness rather than representing a building. However, the 'classic origin' of museums is frequently attributed to the *Ptolemaic Mouseion* at Alexandria, which was "first and primary, a study collection with library attached, a source of knowledge, a place of scholars and theorists, and historians" (Vergo, 1989: 1).

The Mouseion also served as a mausoleum for Alexander the Great, which may well have influenced later images of the museum as a temple for the dead. Following the Greek unification by Alexander the Great, and subsequent introductions of foreign objects and influences (especially imported luxury goods from the East) widespread collecting, beyond a religious or academic context, became popular. Similarly, in Rome, new wealth (an outcome of conquest and plunder) and sumptuary laws, served as precursors to the rise of public collecting (Belk, 1995: 22-24).

Museum plays a vibrant role in the service of societies by telling the appreciated veracity through evidences available for better development in all fields of life. Museum performs according to their functions for the purpose of learning, study and pleasure. Museum obtains heritage in its all-available forms, conservators conserve the heritage, researchers' research on it for communication and then exhibition for the general public. This is true picture of any museum in all its perspectives in any country. If museum fails in its rudiments due to lack of emerging skills then it cannot serve the public. Museum of a specific country is the representative of its society.

Museums are considered the source of conservation of heritage and culture of a nation. The artefacts kept in a museum reflect the lifestyle of the ancient people of that society. Actually the material culture tells the whole story of the past which is connected to the people of that time. Material in museums portrays the evolution and advancement of different industries and institutions and their impact on society.

No doubt museums are non-profit organisations but the economic impact cannot be denied. It's not only a kind of pleasure but a source of education, information and study for foreign as well as domestic tourists. It attracts flow of money and generates economic activities. A well-managed museum plays significant role in the way of attracting people towards it. Furthermore, it's also a source of employment and income generation to individuals.

The management of reserve collections is the challenging task in the worldwide and to overwhelm these challenges, globally the management introducing new techniques and treatments under the given conditions. Changing environment is the worst factor that effecting the reserve collections in museum. Temperatures, relative humidity, visible and ultra violet light are considerable factors while dealing with management of reserve collection. Management of reserve collections includes collection care, conservation management and storage and it may be the further related to selection of reserve area, storage design and material, placement in storage, working records, administrative aspects, condition reports and transfer and handling of items. Remedial and protective conservation is the effective means to preserve the variety of objects in the collections.

It has been observed that a museum is a place providing preservation and display of artefacts of substantial worth and provide education to the society about the ancient circumstances of human past and state of affairs through material cogent evidence. The stuffs in a museum are related to antique values and societies planned in such a manner that audiences can perceive the rigorous depiction of the past. The latitude of museum and its collections help to describe the ambit of current, agony and future keeping place which can confer directly about the understanding of the culture, legacy and history of the country (Konstantios et al, 2005).

Ethnological museums in the western countries are rooted in the 16th and 17th century. As the palpable culture and the collections were altered from shows of the unusual to diverse kinds of didactic exhibits, they were reunified with features of imperceptible culture legacy to tell ampler divisions. In this regards the history and drive of European ethnological museums is outlined and several mechanisms which have swayed their relationship with intangible culture are discussed briefly.

The first ethnological museum in Pakistan the “*Pakistan Folk Art Museum*” was set up during 1982. The total area of this museum is about 60,000 square feet. The name of this museum was renovated as a Lok Versa Heritage Museum in 2004, to exhibit the living traditions of cultures, folk lore and living manners of the people of different cultures of Pakistan, from the Himalayas to the Arabian Sea and also Indus Valley Civilizations.

1.1. Museum management

A Manual of Museum Managers by “Dimitrios Konstantios” and “Nikolas Lonstantios” published in August 2005 by Department of Culture and Cultural Heritage, Directorate General IV– Education, Culture and Heritage, Youth and sport, Council of Europe. In this manual, the writer analyses the problems and issues on the one hand and on the other hand gives the guidelines and solutions to the problems. The authors also discuss the museum’s management in detail and analyses the collections management with all the aspects. The writers further elaborate all the functions of the museums in detail with their importance.

1.2. Types of Museums

The museums in developing countries fall into four main categories.

- i. The national museums
- ii. The regional museums
- iii. The site museums
- iv. The university museums

1.2.1. The National Museums

The national museum of art, archaeology and anthropology functions in the developing countries is the follow:

- To preserve and present a collection demonstrating the arts and crafts and cultures of developing countries from the primary human settlements down to recent times.
- For appropriate research provide the necessary materials.
- For set an international standards of presentation and general museum technique.

- To deliver technical support and direction to other local and regional museums.
- Its publications benefits for the society and researchers.

These functions are self-explanatory. In developing countries even their numerous learned institutions of high standing the greater part of humanistic research converges upon their national museums (Dar 1981: 28-29).

1.2.2. The Regional Museums

The main function of regional museums is to collect and represent in detail the civilization of a limited area with such effectiveness that a small staff and reserved equipment can achieve (Dar 1981: 28-29).

1.2.3. The Site Museums

When large scale excavations are planned and executed on important ancient sites the small and moveable antiquities which cannot be preserved should be kept in close association with the remains to which they belonged in order that they may be studied purpose that their natural surrounding and original association not lose. On an excavated site a field laboratory for the immediate preservation of objects and storage space for the housing of objects thus becomes important (Dar 1981: 30).

1.2.4. The University Museums

These are used only as teaching collections for students and are not generally available to the public (Dar 1981: 30).

1.3. Functions of Museum

The legacy of Pakistan heritage beings from the Stone Age, when the life was start, it turns into the Bronze Age when man settled and developed into small town and cities, with the skilful industry and crafts. The evidence of these ages is found from many sites in Pakistan. With the advent of Muslims, a new urban design was propagated (Ahmad 2014: 6).

In a developing country like Pakistan, museums should have play significant role in the field of museology. The responsibility of exhibit relics affectively and objectively according to high musicological values rest with its museum (Ahmad 2014: 7).

All emerging countries should be uniting with the developed countries to improve the field of museology to get the described results. The museums have to fulfil three primary functions.

- i. Exhibition
- ii. Conservation
- iii. Service

1.3.1. Exhibition

The exhibitions should allow the public to get complete knowledge and information about the collection like artist, source and dates techniques. Moreover, for visitors exhibition should be illustrated with interesting and eye catching techniques.

1.3.2. Conservation

This is the basic function of museum to save the collections as possible long period for the future generations. In museum collection should be well protected and conserved without any destruction.

1.3.3. Service

This dimension summarizes three functions: reception, divulgation and complementary services (Zorzi 1990: 3).

Comprehensive presentations and lecture can be helpful for the first purpose. A well organized, well documented and settled storage for the collection is necessary to get the maximum result in context of conservation (Dar 1981: 27-18).

1.4. Statement of the Problem

A museum offers a preservation and display of artefacts of substantial value and edifies the humanity about the human past and atmosphere through material indication. Museums are spaces created by humans that provide a juncture to abridge knowledge gaps. These are spaces where meanings are created by the collectors or curators, and visitors attempt to comprehend these meanings and relationship of collections to certain human groups; even the natural history museums are not only about nature but have human as latent protagonist. The knowledge production process often mediated through the collection displayed in these spaces. Conservation and management problems for any museum, art gallery or heritage centre are idiosyncratic, and the issues of Lok Virsa are no different from others in its ontology.

Literature often points towards the issues like hot and moist climate, lack of knowledge in the respective field, and limited resources.

Curative and managerial aspects of museums are significant for academic research, albeit the role of visitors to make the museum space alive is nevertheless as significant as museum's existence. This study looks at the intersection of these two aspects and brings forth the problem nodes. The perception of the visitors is vividly dependent on the curatorial skills and reproduction of the context apart from the display objects. The contextuality may take many forms, for instance; descriptive texts, supporting audio-visual display, display in a diorama, or visual representation of the context in 3D.

1.5. Research Question

What are the dynamics of production and consumption, in an Ethnographic museum, of identity, meaning, management, and culture?

1.6. Research Objectives

Following objectives were set for this research:

- i. To understand the curatorial services in an ethnographic museum by exploring the subjective role of field research, collection, acquisition and curating
- ii. To explore the educational role of an ethnographic museum
- iii. To explain the ethnographic museum as a space to explore identities and culture
- iv. To discuss the intersection of culture and society in the microcosm of ethnology museum (Lok-Virsa) as a reflection of macrocosmic multicultural society (Pakistan).

1.7. Research Organization

Overall, thesis have been divided into various chapters, first chapter is a general about the historical background of museum in Pakistan. Statement of the problem, significant of the study, research question, and hypothesis is the basic part of the chapter.

Second Chapter completely has the information about literature, social and policy level issues and the developments for the development of ethnological museum for the preservation of objects and throughout generational knowledge transformation.

Development of museums in Pakistan and specifically Lok-Virsa establishment, development and significance in Pakistan were discussed in the chapter.

Third Chapter has two parts one deals with research methodologies and second one about the locale. Construction of museums, importance in Pakistani culture, significance for the students of culture and various aspects of lives; methodological development i.e. tools and techniques for the data collection, development of research tools, data gathering methods and then data formation for making the research more accurate for readers.

Fourth Chapter consists of the primary data which directly deals with the components of Lok-Virsa, the development of halls and the presentation of objects for the visitors and the students who wanted to study culture or the comparative study e.g. previous and modern cultures, change in various patterns e.g. dressing, eatables, foot wares and ways of living.

Fifth Chapter provides a detail description of the museum management, the structural and operational developments of the museum. The provision of facilities, available resources for the visitors, management and the structural issues related to the staff and the management of the Lok-virsa.

Sixth Chapter contains conclusions and recommendations of the study, it was documented that without discussing the issues and problems created through policies, management issues and the issues of staff members would be resolved through various techniques as suggested by the study.

1.8. Significance of Research

As a matter of fact; museums are very important for any society and its people. Same is true for Pakistan. This study is essential for the museology and cultural anthropology because it will cover the chief issues regarding the ethnological museum in Pakistan's multicultural context. Most of the available literature just highlights the issue constraints to the care of collection but this research will not only raise the problems but will also offer the solutions for the current scenario in the existing situations. This study will bring into limelight the management of collections in the Museum and to educate the people.

The actual determination of this study is to develop a plan for the better management, function and challenges due to limited resources. The plan will mainly cover the issues regarding management, building and space, reserved collections, furniture and equipment and the collection of ethnological galleries.

2. LITERATURE REVIEW

The current chapter discussed the key concepts associated to the research topic and to find a guide line for present research to document various aspects. The chapter contains the deliberations, exploration and inspection of scholastic articles, books and other material related to the management and the importance of museum in Pakistan and its types. The literature covers multiple scholastic and scientific sources of publications, experts and organization to develop the understanding about the ethnological museums, its origin, importance, and role, scientific methods of preservation of artefacts and other cultural portrayals and chronological order of collection of artefacts.

There are various key concepts and terms which needs to be discussed and explained in details with reference to the scholars for developing personal understanding and to observe whether the idea and opinion related to the already existing interpretation is same or interpreted differently among researchers. The historical context is very important to analyse the significance, need of the construction of new museums and role of ethnological museums.

2.1. Museum and Museology

The English word “museum” originates from the Latin term, and is pluralized as “museums.” In classical times, it is signified a place or shrine devoted to the Muses (patron theologies in Greek tradition of the arts). The most well know museum of the period established at Alexandria by Ptolemy Philadelphus in third century BCE was a building set separately for the skills and study, particularly the organization for philosophy and literature. The museum and maximum of its library were demolished about 270 CE in civil disturbance (Konstantios et al. 2005: 5).

The early word haunted objects have valued about their aesthetic, cultural, religious, magical and historic significance. In the Greek temples ritual offerings of the like gold, bronze and silver objects, figures and figurines, painting, and even precious metal form which a little portion were exhibited for the visitors to see and enjoy. On the other hand, Romans presented sculpture and paintings in different places like temples, forums, community centres and gardens etc. The objects that were captured

and taken in battles exhibited for private amusement in generals and administrative lodges (Konstantios et al. 2005: 5).

In Europe throughout the Middle Ages jewels, figurines, manuscripts and religious relics have been displayed in cathedrals and religious foundation. In the start of 7th century CE, the added archives were the loots of the battles (Konstantios et al. 2005: 5).

The word 'museum' to mean was the invention of the Renaissance period that appeared as enlightenment in 18th century and democracy in 19th century new terminologies introduced to denote the concept of museum. The world gallery (Italian 'galleria') introduced for exhibition of the pictures and sculpture with the illumination of lights in a majestic hall. A large square room was a cabinet (Italian 'gabinetto') occupied by artefacts, animals and botanical objects, works of arts and other collections. Both were the private type collections where public was not allowed to visit (Kohstantios et al. 2005: 5).

In the 19th century, the word museum continued the similar cold and hostile house. An imperative scope education started which is still inaccessible for the common people. The idea totally, happening to change with the emergence of many types of museums in the middle of 19th century. These museums were a kind of private collections, semi-public museums, public museums, exhibitions etc. The different kind of institutions was conveyed for the purpose like education and learning, scientific innovation, social, economic and political reformations. It was the time when government realized the value and importance of museums but it was not translated into legislature (Konstantios et al. 2005: 5-6).

During 20th century specifically soon after the War (World War II), it was the time political instability, museums were under reforms. No doubt improvement started in this period but this was not said to a golden period in context of museums. There were issues like lack of budget and funding, negligence and new techniques. It was the time when governments took initiatives and take responsibilities to save the museums from dissolution (Konstantios et al. 2005: 6).

After the WWII museums have significantly advanced. Thinking appeared in the shape of involvements of government in museums, politics and strategies developed at managerial level. Currently, museums diverge according to their nature and types

with the variety in size from large to small museums; they differ due to collections like history, natural history. So from the above definitions we came to know that museology or science of museum deals with a building place or institution dedicated to the acquire, conservation, study, exhibition and informative analysis of objects that have technical historic or creative value.

2.2. Role of Museums

The book “Museum Society, Inequality” edited by Richard Sandell published in 2002 by Routledge, New York discusses the importance of museum and their capability to play the role of agents of social change and play an optimistic effect on the life of people and communities. But many of the practice and configuration to be exist in the museums most of the aims that they describe, and the logics and the benefits that underpin them, seems to deny the role of social agent and the responsibility. In addition, most of museums struggle to be absolutely cultural in their outlook and they seek the agenda of resistant to social or cultural change, or reflected by the allocation and use of the resources.

According to the author, museums have not only the responsibility to provide access to the material objects but they have the prime responsibility to contest social and cultural inequality. Museums alongside other institutions play their role to fight social issues and to bring social change in the society but recognition of the role of museums as the representatives of social transformation is not to deny their core functions. To sum up, the aim of this book is to bring into discussion the importance of social purpose of museums.

2.3. Museum as a Source of Collective Memory

The book “Museum and the Memory” edited by Susan A. Crane, published in 2009 by Stanford University Press, California discusses museums and their link with memory. Initially the process of memory and human brain has been explained and museums have been connected to the memory. As a matter of fact every individual has his or her memory and that belongs to the individual and no one can share it but museums play the role of collective memory of specific society by providing materials or objects of memory. During 1980’s considerable interest emerged in the study of the history of museums because of their significance in the society and many researchers contributed to signify the importance of museums. This work is also continuation of

that trend. In this specific work the author describes the relationship of the museums and memory like snail and its shell. It means that both are independent. In addition, museums play the role of store for the memory as it stores the cultural and scientific productions as records. According to author the people go to museums to learn about themselves, to look on the importance of their art, history, science, culture, religion or society etc., and came out with the stronger knowledge of themselves and their societies and all leave prints on their memory.

2.4. Museum as Space

Spaces are domains (Leach, 2007) because they are open to interpretation regarding the interaction between people and objects. This interactive space is always a significant environment for anthropological observation. These spaces are not only physical but virtual as well; virtual aspects are conditioned to present some ‘other’ reality. Anthropological inquiry about the virtual aspect of space needs an ethnographic observation of dual nature, at one hand the virtual space is to be observed as a new kind of reality when visitors of museums perceive and interpret it as a reality; on the other hand ethnographic knowledge about the signified reality.

Museum education aims at nurturing the visitors this experiential form of knowledge based on space perception, “museum educators have the chance to familiarise learners to enrich their experiences in museum by accepting and addressing spatial realities” (Leach, 2007).

Physical place is ontologically tangible and speaks of building and objects, whereas intangible virtual space is about memory and human-object connectivity (Leach, 2007).

Leach (2007) identified four places or domains, “four carnal and virtual places (“domains”) that people meet in museum place: the *source field*, *formation area*, *show realm*, and the *experiencer-object area*” (Leach, 2007).

Origin domain tells about the depository of the cultural heritage handbook of *museums in Pakistan (1851-1979)* in written by Saif-Ur-Rahman Dar, printed by Newfane printing press, Lahore in this book and author discusses the museum’s history, its definition and scope, museums prior to independence in 1947. The author further discourses all the museums of Pakistan one by one from their history to their

administration, representations in different galleries, types of collections, scope of collections, reserved collections, museums comparisons with each other. Besides describing museums from different aspects the writer also writes about the difficulties in Pakistan regarding museums, government drawbacks and lack of coordination and cooperation between different museums, *Actual Issues of Museology and Practice of Museum Management in the 21st century: Policy Brief* Author-compiler: Elena Mastenitsa (Saint-Petersburg state university of Culture and Arts, Russian Federation), editing by Ksenia Novokhatko (ICOM Russia), Moscow, 2014. In this paper, the writer discusses the different point of view of how and who should perform duties in a museum, what sort of experts and in what manner should perform duties in a museum, what sort of skilled people and how should a museum being managed and for whom a museum should work. The research provides the overall pictures of museums which permit to specify the tasks, from the list of professionals and competencies of museum's workers and in future to transforms the methods for the training of staff of the museum. The writer discusses that how the heritage objects which may be concrete or vague which opens the realities and ideas in 20th and 21th century. Writer also discusses that how classical museum model will be transformed into new type of museum. This article discuss that how the new museology and critical museology starts appearing and also an innovation of system management. Evidences of development of any museum and strength to interrogate, communicate for advanced activities and the possible changes in institutional responsibilities. Introduction of non-traditional schemes for the resolution of problems regarding the mechanisms of conservation, presentation and rendition about the collection of museum.

2.5. Preservation/conservation of Museum Collections

Simon Knell published *Care of collections* from Routledge London in 2005, in the very chapter the writer discusses the code of conduct or ethics of conversations; the right of the practitioner, the right of the owner, and reversibility techniques for objects and how use of unique materials can be implemented. Besides, there are articles related to care of collections under the best collections management. Conversation issues, temperature relative collections humidity, disaster planning, pests control, storage issues, packing techniques, handling of objects air pollutants and transportation of objects are major aspects considered under the care of collections. A

main part of this book discusses the policy making standards, documentations, insurance and security as the key objective of the care collections. The main focus of this book is on the information of practical use the students of the collection management. The writer also discusses the technical or scientific work for the care of collections according to the majority of the museologists does not have the background of science subjects.

How to Develop a Conversation Plan for a Community Museum written by Barbara Wels published in 2006 by Museums Australia (Victoria). The writer says this publication a kit that can be useful for all the community museums to prepare a conversation plan for collection as the conversation is the big issue for museums that look after the collections. The writer also discusses a conversation plan under the available resources and implementation of the plan with the help of priorities, making decisions and available supports and grants to preserve the collections.

Appropriate Museology in Theory and Practice written by Christina F. Kreps published in March 2008. In this article the writer discusses the appropriate museology; is an approach in the field of museum development and museum training. The author further discusses the museum strategies and practices for the preservation of cultural assets to local cultural context in the given socioeconomic conditions. The author discusses the museum growth and training in Indonesia and the study are being applied at the Museum *Pusaka Nias (Nias Heritage Museum)*, North Sumarta. This study observes the practical uses of appropriate museology with the help of theoretical foundations. The purpose of this study is to replace the conventional style of museums with the modern techniques, model and methods.

The book *Museum Frictions* is edited by Karp et al, 2006 published by Duke University Press world heritage and cultural economics, United States, brings into consideration the core issues of museums and heritage by looking on the role they play along with other institution through a pile of theoretically well informed studies. The author describes conversation about the literature on museums and types of museums, on discussions related exhibitions, on relationships among heritage, museums and tourism. Few of the case studies have provided in depth knowledge of the connection among museums, communities and publics. The writer acknowledges

the importance of globalization and explained that globalization has been the topic of discussion since 1990's.

2.6. The History of Museum and Musicology in Pakistan

In Pakistan, museum activities started soon after the British people put their feet on the soil. The first Victoria Museum in Karachi was built by Bartle Frere in 1851 (Dar 1981:13). The first public museum, the Victoria Museum having matters of natural history, coins, archaeology and arts and crafts of the area. The museum was closed in 1947 and the collections were disseminated (Samad 2011: 3). It was followed by the museum of Lahore, in 1900 McMahon Museum at Quetta, and in 1907 Peshawar Museum. Except the Peshawar Museum all these museums were meant to house and display specimen of arts and crafts industries and agricultural and forest products as well as specific archaeological collections (Dar 1981: 13).

In Pakistan, oldest museum the Lahore Museum was established in 1864. In 1892, it was expended into present building and in 1965 many expansions have been done, while further plans are under consideration as a historic distinction in the Lahore city (Bhatti 2012: 25). Its vast holding of pre and proto-historic culture, Gandhara sculpture, Hindu, Buddhist, Jain, Indus valley civilizations collections and Islamic arts, manuscripts, calligraphy, miniature paintings, coins, ceramics, wood work, ethnography, contemporary arts and crafts of Pakistan and other applied arts reflect the development of arts and culture in these parts from the dawn of civilization to the present time (Rehmani 1999: 95).

The Lahore Museum is now the most popular public institution of its kind in the country. More than a half million visitors both national and foreign and a good member heads of states, VIPs and dignitaries visit it every year. It is also a primary source for completing research projects on Gandhara art, numismatics and miniature paintings of the subcontinent origin (Rehmani 1999: 4).

The Peshawar Museum, formerly Victoria memorial hall founded in 1906-7. Its building was expended in 1965. It exhibits remarkable collection of Gandhara sculptures, coins, ethnographic material, with its exceptional gallery of Islamic art (Spooner 1910: 50).

A botanical Museum was established in 1909 in the Agriculture College (now university of Faisalabad).

In 1976, National Museum of Science and Technology, Lahore was established. The first public museum of this kind deals with the significant exhibitions and activities in the Pakistan (Dar 1981: 13).

In 1950, National Museum Karachi, public museum was founded by Archaeological department. In 1970, it was shifted to the current building and has the well managed collections in its galleries from the sites like Banbhore, Mohen-jo-Daru, Harappa and Taxila. The pre-historic and proto-historic objects are also shown in National Museum. Gandhara and Brahmic sculpture are also illustrated with their unique architectural settings. The demonstration of Islamic art through photographs is outstanding (Blashfield 2012: 6).

The Swat Museum at Saidu Sharif is still being developed. Gandharan style statues and panels illustrate the lives of the Buddha along with seals, small reliquaries and the materials mostly from Bukhara and Udegram also find pre-Buddhist artefacts, an ethnographic gallery with old fashioned engraved Swati furniture, jewellery and some delightful embodies (Singh 2008: 210).

Though not yet served by a proper museum but already organized exhibition from its carefully collection of ethnographic specimens from most parts of the country, the National Institute of Folklore and Cultural Heritage, Islamabad point to the future possibilities of presenting integrated exhibitions in which costumes, artefacts, pertinent illustrations and even musical accompaniment, when appropriate can be organized to provide a more significant experience for visitors (Dar 1981: 11).

The basic purpose of the museum in Pakistan at their services is to deliver some vision to the society and their role for the development and progress in the cultural heritage. Taxila Museum as being the site museum offers a distinct example for the all type of museums in Pakistan. The actions of National Museum in Karachi providing eye-catching collections in display and on the other hand, recommends some techniques. These techniques are needed to be improving further as the ways are getting change globally. It is a matter of fact that trend of some big museums like National Museum, Lahore Museum, Peshawar Museum to take in ethnographic collections of the related region or country with other archaeological galleries is

getting emerged and settled by other minor museums like Dir Museum, Swat Museum and the Bahawalpur Museum.

As from the conservational point of view, the first established preservation laboratory, with the supervision of the professional and qualified chemist to conserve the valuable material of the country is then most noteworthy step in the developing of the field of Museology. The plan to establish the same style of conservation laboratory is under process in Peshawar Museum and at National Museum Karachi. The hiring of technical and professional staff with the addition of technical facilities in the field of conservation of cultural heritage earlier, existing only in the Lahore Fort under Department of Archaeology (Dar 1990: 11).

Exceptional and outstanding examples are provided by National Museum, Karachi and by Lahore Museum in promoting effective and operational education programs in the field of art, science, and history for scholars, researchers and young people. Some other museums have also provided educational programs according to their resources and contribution for the promotion of cultural heritage in their societies. To sum up, there is still need in educational institutions, schools, colleges and universities to engage and to provide knowledge of cultural heritage of Pakistan (Dar 1990: 11).

This is the brief account of history of museums and museology in Pakistan. The activities of museum increased over the last 32 year have brought a lot of strong changes in various field of museology. A new approach is construction up to regard museums essentially as educational institutions. New experiments have been made in museum architecture, in their show cases and in light conditions. Museums exhibits are being presented to public in much better way and under more favourable conditions.

2.7. Lok Virsa

The culturally and traditionally Pakistan and historically its rehabilitation with modern elements needs wide information of the roots of this varied culture. The Folklore of the culture is an extremely real thing for it signifies things congenital as against things learnt. This has great importance. Our own cognizance and national awareness through folklore must lead everything else.

The conservation and elevation of the traditional culture, folk arts and folklore are contributory in consolidating identity of a nation through culture. As many other developing states of Asia and Africa, Pakistan is in interim phase through their culture and tradition. The country is facing the challenge of conserving its cultural legacy and their past in shaped of art, Pakistan also has to meet the requirements of a nation in the modern industrial world and to endorse their culture.

Acknowledging this importance, Lok Virsa was established to meet the requirements and to provide a platform to methodically conserved the culture and heritage of Pakistan from different societies and strengthen a fading identity. Lok Virsa established in 1974 is a specialized organization or Institute with a mandate to collect, preserve/safeguard, project and disseminate the folklore and traditional heritage of deferent culture of Pakistan. Lok Virsa museum also known as National institute of Folk and culture heritage. Lok Virsa museum located on *Shakerparian* hill. The National Heritage of Pakistan of ethnology was originally established in 1982.

The display collection of Lok virsa is totally depend on culture and heritage of Pakistan from deferent areas. (Kundi: 2011)

“*Lok Virsa Museum an insight into culture and tradition*” written by Asma Kundi published in July 25, 2011 shaarey Fatima Jinnah, Lahore. In this research article the author discussed the ethnological culture of Lok Virsa Folk Heritage Museum at Shakarparian provides charming voyage spanning from the neolithic cultures of South Asia and the traditional object of different culture to the present day folk inheritance and customs of Pakistan. One can cross through many years of history in the space of a walk through the wide passages of the museum in Pakistan.

“*Archaeology and Museums in Pakistan*” written by Dr. Saif-Ur-Rehman Dar published by Punjab publications Lahore. In this book the author discussed thoroughly about the Archaeology before and after establishment of Pakistan and discussed its different branches in detail.

2.8. Theoretical Framework

Museums and their public; are bound by culture and have concomitant interplay of meaning making process. Museums are spaces of power by virtue of being custodians of symbols and cultural artefacts. This power; embedded in the general religio-

political, economic and social external world of continuities and changes of the cultural representation, is symbolic in nature and requires hermeneutical comprehension in a cultural relative manner. Temporal and spatial contextually is an important framework that could help a clearer understanding of the meaningfulness of an ethnological museum.

This research is oriented in the Boasian anthropology for its theoretical position. Ethnological museum needs a cultural relativist position in its ontology and during the meaning making and knowledge generation and dissemination. However, capability of the displays and dioramas to entertaining the ethnocentric vision of visitors is essential in addition to overall aura of exhibiting and educating cultural diversity.

Relativist position helps one to celebrate the idiosyncrasies of any culture, which is to venerate the differences that make cultures distinctive and exclusive. This egalitarian, philosophical approach stresses pluralism, tolerance, and multiple perspectives. Visitors 'gaze' is subjective and it deals with the ability of curator to address the relative cultural representation to entertain the visitors.

According to Hollis & Lukes (1982), Relativism is derived from a strong sense of 'anthropological duty' to understand, and respect, the worlds of other cultures, from within. "This implied judging other cultures only by their, not our standards, especially in the face of the prevailing ethnocentric assumptions of nineteenth century Anthropology" (1982: 2). This 'Romantic Notion' as Hollis & Lukes refer to it, has been emphasized by Franz Boas and his followers, stressing a doctrine in which "every culture can be understood only as an historical development, resolute by the communal and geographic situation in which each people is placed (Boas, 1955: 4). Mary Douglas (1975) has correspondingly argued for a theory of knowledge in which "the mind is admitted to be vigorously making its world" (1975: XVIII). Emphasizing the notion of 'subjective truth', she claims that all conceptualized information is cultural. Similarly, Geertz's studies (1973,1983) highlight the importance of '-local knowledge', maintaining that anthropological understanding can only emanate from an interpretative, contextual analysis, which emphasizes the 'native's point of view' (Malinowski, 1922, in: Schwartzman, 1993).

This study is cultural relative in its theoretical orientation and it attempts at contextual analysis of the ethnographic museum for its dynamics related to representation and knowledge production.

Accumulation of material things, both natural and artificial, have always been one of the way to know the world and museums have been established according to the prevalent epistemological background, and have, aided diverse opportunities of knowing according to the directions and arrangements in place at the time. (Hooper-Greenhill, 1992: 191).

2.8.1. Salvage Ethnography

Salvage ethnography becomes an important element of the Boasian method to anthropology due to Boasians' interest with the historical context of a culture. Salvage ethnography grasps the belief that all values matter and it is vital to gather as much information as possible on cultures that may become non-existent due to integration or acculturation. This technique of Boasian anthropology was very different when Boas himself was keenly gathering and recording data on Native American cultures that were endangered to be "lost through integration to increasing Euro-American cultures."

For preservation of culture, salvage ethnography gave huge significance on recording a culture, so that even when the culture's rituals, beliefs, and customs are no longer being practised it will still be preserved through time.

RESEARCH METHODOLOGY

This research is qualitative and descriptive in nature. It is participant observation based ethnographic case of an ethnological museum, Lok Virsa museum Islamabad. The present research has been done in etic perspective, where the researcher as observer tried to comprehend the museum and culture from the perspective of the display. The research usually refers to a search of knowledge in scientific and systematic way for relevant information on a definite topic. Rajendar Kumar defines the phenomenon of research as follow:

“Research is an intensive and purposeful search for knowledge and understanding of social and physical phenomenon. It is a scientific activity undertaken to establish something, a fact, theory, a principle or an application”.

(Kumar, 2008)

Methodology is a significant and essential component of the research. It is a source to obtain appropriate and realistic data. Methodology determines which methods and techniques should be utilized in the research.

2.9. Methods and Techniques

Each research technique and tool depends upon the nature of the study/query and circumstances in the field. I have used qualitative research tools and techniques for data collection. A brief account of the tools and techniques that I have used for collecting information and data during the course of my research are as follows:

1. Participant observation
2. Key informant interviews
3. Sampling
4. In depth interviews
5. Case studies
6. Field notes
7. Daily diary
8. Photography and recordings

2.9.1. Participant Observation

Participant observation is an important tool to use in the research. It is a method which provides researcher an excellent opportunity to collect reliable and authentic data and information. For this intention I participated in the daily activities of the people and get valid data, I have used to build my rapport first.

Establishment of rapport in any study area in a very short time is a difficult task. It was my first task to get good rapport in the study area, so that I could move freely among them and collected my required information. To establish the good rapport in the community, I kept myself opened, responsive and cordial with the respondents of my research. This technique was very helpful to not only develop the rapport but was also assistive to create interview guide, data collection and analysis.

I have used the technique of participant observer during this research by actively participating with visitors who visit the museum and overheard their discussions while they were observing the dioramas and artefacts. I observed that they spent more time in front of dioramas which were more relevant and familiar to their own cultures which was source of their identities.

2.9.2. Key Informant

According to Bernard Russell, “Good informants are those people to whom you can easily talk and who can understand the information you need” (Bernard, 1994). Key informant selection is very crucial for the research. The key informant should be selected very cautiously and the researcher should take the necessary time to select the right and appropriate key informant to obtain maximum information related to topic, locale and respondent selection. It is essential that a researcher must have to clarify the objectives of study to the key informant so that they can help out to find suitable and reliable data.

Generally, key informants perform as a researcher’s sponsor in the field and community and legitimize his/her presence. In this study the key informant was the official of Lok Virsa. He was very kind and cooperative to permit the research and answered the basic queries. I explained the objectives of my study to the key informant which enabled him to guide me throughout my research for the attainment of relevant data and to find the respondents for my research.

I interviewed my key informant which was very helpful and full of information based on facts and figures. He provided information about the collection of artefacts, establishment of different halls in the museum, development of linkages with other countries for the depiction of similarities and differences between their cultures and display of readers to facilitate visitors to comprehend the information about the dioramas. He facilitated me to visit the museum and enlightened me about every displayed culture and artefacts. Apart of the interview, I used to informally discuss the things about the museum frequently with my key informant.

2.9.3. Sampling

According to Bailey, selection of representatives of total population or universe that one desires to study (Bailey, 1978). Sampling is used when the total population is too large or the time available for research is limited, in such cases a representative sample of the total population helps the researcher to acquire a representative data that could provide similar insights about the research as if it was done with the whole population. To get the appropriate respondents in the field I have used purposive sampling to select experts and the administrators of Lok Virsa Museum, whereas, accidental sampling was used to select the interlocutors of the research from the visitors of the museum. My sampling technique is purposive-accidental sampling through which I have selected 23 respondents for this research study. Four respondents were selected by utilizing purposive sampling while the other 19 respondents were selected by applying accidental sampling.

2.9.3.1. Purposive Sampling

In this technique the researchers purposely choose subjects who are relevant to the project. It's called purposive sampling because through this technique researchers choose subject for a purpose according to their relevant research. This choice of respondents is guided by the judgment of the relevance to the research. This sampling also relies on the judgment of a researcher. For this basis this sampling technique is also known as judgmental sampling and also known as selective and subjective sampling. The first technique that I have used to collect data is the purposive sampling. Through this sampling I have accessed the executive director of the museum, managers and staff. I have conducted four interviews by applying this sampling method.

2.9.3.2. Accidental Sampling

It is a type of non-probability sampling in which population chosen is simply accessible to the researcher. This procedure does not employ any systematic technique to pick out the respondents. Alternatively, the simple units are those who ‘accidentally’ come into contact or get in touch with the researcher, for instance, the researchers stayed in the locale where the potential respondents are not the permanent residents or visitors, however, they are present there by chance and are selected as respondent spontaneously. Informed consent is ethically mandatory to be acquired from the respondents and in such accidental sampling the informed consent is acquired verbally. A number of people who become accidentally participate in the research, they are selected ‘by accident’ because they appeared there at the time of research being conducted.

There are several other names of this sampling procedure including ‘convenience sampling’ ‘chunk sampling’ ‘grab sampling’ and ‘haphazard sampling’. The frequency of visitors was very low during the COVID-19, therefore, the interlocutors who were visitors of the Lok Virsa museum was relatively less. I have selected 19 respondents through this sampling techniques for the interviews.

2.9.4. In-depth Interview

I have utilized this most significant technique during the course of this research to gather detailed data and information. I applied this technique after the selection of respondents through sampling techniques. The detailed interviews were conducted to know that what the particular person think to bring forth the subjective perspectives.

This technique is very important and simple to use. For my own convenience and the requirement of the study, I developed an unstructured interview guide to collect the data and the interviews were conducted in a very friendly environment so that the respondents feel relax while giving the interview. These conversational in-depth interviews were based on open ended questions and probing.

2.9.5. Case Study

A case study is a complete study of a definite subject, for example a detailed study of an individual, group, place, event and phenomenon etc. In other words a case study is the important technique in the research methods that is the complete and comprehensive study of a specific individual. I used this method of research during

the field to discover the living culture of the people. I included the case studies in my research and findings to build a connection to the research topic, they also helped to clarify the findings with examples.

2.9.6. Field Notes

Whatever I observed and experienced in the field was difficult to remember for a long period of time. For my personal convenience and remember the incidents at field, I used to take notes of that so that I become able to save the data of events and happenings during my research study. It helped me to record the daily events and circumstances and responses of the people.

2.9.7. Photography and Recording

Photography and recording are the latest and exclusive techniques of the research to collect data. Photography helped to capture the moments which can confirmed the situations and their realistic description so anyone can feel that they are experiencing the real site and situation. I took the photographs of different dioramas and artefacts of every displayed culture to demonstrate them along with description for the reader.

Recording is another sophisticated tool. Sometimes, it is tricky to keep in mind everything or note down all the stuff and things on the note book, so that for my personal convenience I used to record the interviews of the respondents of only those who granted me the permission. However, majority refused to be recorded; therefore, I had to honour their request. In such cases I had to rely more on my note taking and jotting skills.

2.9.8. Daily Diary

Daily diary is just like a note book to keep record of events chronologically, where a researcher during research notes down her experiences and activities. It is creative activity which will keep me up to date. Daily diary is a tool to help a researcher vent out frustration and reflect on the events that occurred during the fieldwork. This also helps the researcher stay sane and produce a better reflexive account of the fieldwork.

I used to write every important and relevant information about the happenings and events in my diary during the research. The written material of my diary helped me to organize and compile the data of my research and lead me towards analysis and conclusion.

2.10. Locale

The study was conducted in the ethnological museum of Lok virsa, Islamabad. The official name of the museum is National Institute of Folk and Traditional Heritage located in Garden Avenue, *Shakarparian* Road Islamabad Pakistan. Islamabad is the capital city of Pakistan; it is placed of the border of *Pothohaar* Plateau at the bottom of Margalla Hills. Its altitude is 507 meters (1,663 ft).

A further 2,717 square kilometers (1,049 sq mi) area is known as the Specified Area with the Margalla Hills in the North and Northwest. The southern section of the city is a rolling plain. It is shattered through the Kuraang River, lying on which the Rawal Dam is sited. Islamabad's micro-climate is thermostated through three reservoirs; Rawal, Simli and Khanpur Dam. The Simli Dam is situated 30 km (19 mi) in the north of Islamabad, and the Khanpur Dam is located on the Hero River near the town of Khanpur about 40 km (25 mi) from Islamabad.

2.10.1. Historical Development of the Museum

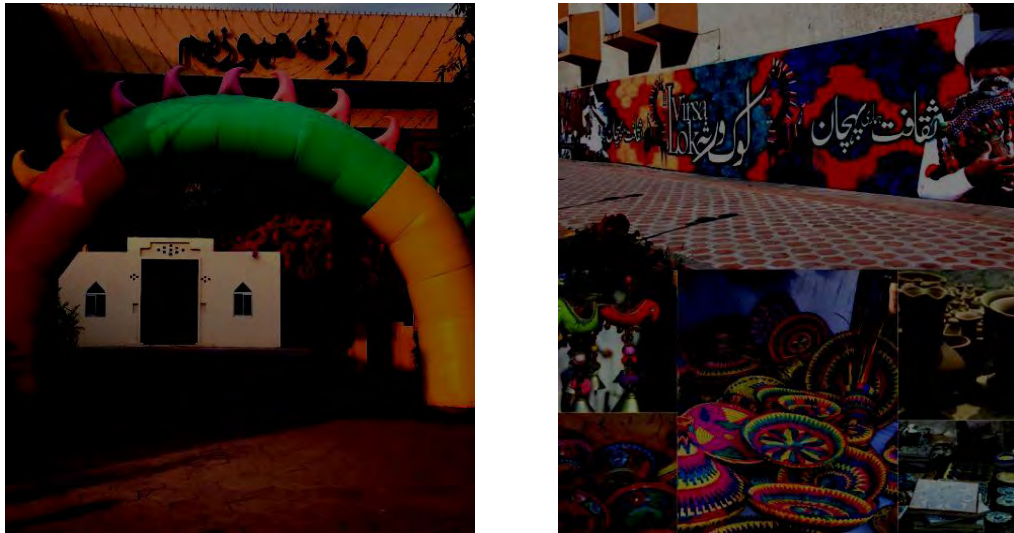
The discovery of Pakistan's chronological tradition, customs, its addition with Current basic elements to take lengthy general knowledge of the ancestry condition of this Heterogeneous culture. Pakistan is in a transitional phase same like other developing countries of Asia and Africa.

Pakistan also being faced all challenges of its cultural heritage preservation and protection but has also fulfil the basic of necessity of nation in the current industrial world. Therefore for aims the conservation and protection of culture and traditional heritage of Pakistan was implanted an institute Lok Virsa museum in 1974. There was a great step to establish this museum for preservation of culture of Pakistan because traditions and rituals are change with the passage of time so it's the need to collect and preserve the culture and together it under the one roof. No nation can afford to improvement in industry, science and technology at the utter neglect and cost of its cultural awareness.

Over the past century an urban monopoly on art and culture intense the provincial and rural customs, along with a great cultural incursion from the west has led to a slow and gradual process of division from the roots of indigenous culture. As a result Lok Virsa was constituted as the more required stage or a specific platform to thoroughly preserve and strengthen a vanishing identity. Lok Virsa get the status of a self-

independent organization through with Ordinance promulgated by the Government of Pakistan on September 17, 2002. Lok Virsa is governed by a Board of Governors headed by the Minister for Information, Broadcasting and National Heritage. Executive Director is the overall in charge of all technical and administrative work of the institute.

Figure 0.1: Entrance of Lok Virsa



(Source: Click by me, 06 November, 2020)

2.10.2. Geographical Location

According to the geographical condition, Islamabad is placed at 33.6844oN 73.0479o E at the rim of the Pothohar Plateau at the end of the Margalla Hills in Islamabad Capital Territory. Established in 1974.

Location of Lok Virsa Museum is Garden Ave, Shakarparian, PO 1184, Islamabad, and ICT in Pakistan. 44000.

Figure 0.2: Map of Locale



(Source: Google map)

According to 2021 census the metro area population of Islamabad is 11, 64,000 it is increase 3.10% from 2020. But 2020 census the metro area population of Islamabad were 11, 29,000 it was increase 3.11% from 2019. While the population of Islamabad in 2019 was 10, 95,000, a 3.2% increase from 2018.

The people of Islamabad is migrated from different area of the country. Most of them are not native. So language of the Islamabad's people is different because they belong to different parts of the country. Mostly, people of Islamabad like to speak Urdu and English because people are educated here and they take less pride in using their native languages. So Urdu and English are commonly spoken by the people of Islamabad.

2.10.3. History of the Museum

The official name of Lok Virsa is the National Institute of Folk and Traditional Heritage. In earlier it was famed as Folk art museum and established in 1974 with an enclosed area around 20 thousand square feet. The Lok virsa was lunched first Ethnological museum in Pakistan. Though, in 2004 after the reformation and up-gradation museum was re-named as Pakistan National Museum of Ethnology commonly it is known as Heritage Museum and also this museum was open to public in 2004. The Heritage Museum consists of numerous building as well as outside museum area can be accommodate at a time approximately 3000 visitors.

The interesting thing of National Museum of Ethnology is that it presents history and living culture or traditions of the people of Pakistan both from the main tributary and the remotest regions of the country. The main objectives of Heritage Museum are including research correction, documentation and preservation of Pakistani culture, traditions and folk heritage. The museum also represents both tangible and intangible culture of Pakistan. The museum has been offered two or three dimensional creative manners.

The museum not only represent the living style and living culture of Pakistan but also have cultural linkages with brother countries and projects culture of friendly countries that shares similarities with Pakistan's culture. These cultural linkages with other countries are including Iran, Turkey, China and Central Asia States. This museum is not an archaeological museum but at the same it shows living culture of Pakistani people and also represent different elements of assimilations flourished in Pakistan included Moen-jo-Daru, Harappa, Mahr Garhh and Gandhaara.

In Pakistan almost museums are archaeological, which are being old from colonial time. The first museum of ethnology in Pakistan represent the living culture and traditions as well as history and living patterns of Pakistani's people from the common and remote areas of the country. The reason of attraction of the museum its location because it is placed in the capital city of Pakistan. The basic purpose of the museum is to spread awareness about cultural heritage for future generation of Pakistan.

2.10.4. Establishment of Museum

In 1974 Heritage museum was established around twenty thousand (20,000) square feet area. But now the total area of this Heritage Museum is sixty thousand (60,000) square feet, which is the largest museum by area of Pakistan.

2.10.5. Objectives and Goals of Lok Virsa

Lok Virsa is doing good to attain and to promote culture and heritage of Pakistan, the certain goals. There are following recent objectives and goals of lok virsa which I notice during my visit for research.

2.10.5.1. Rediscovery and Research

For the purpose of research Lok Virsa gathered information from all domains of the country. For the collection of museum conduct a cultural survey from village to village, town to town and district to district. The main setup of museum have been for conducting research through Mobile recording and filming technology, fast field research, collection and documentation of the cultural data and the ideological elements of our indigenous traditions. The main goal or objective of the museum is to engage all the conducted data of our tradition, folklore and some other aspect of our native culture heritage into the form of documentation, preservation and dissemination in systematic way.

2.10.5.2. Cultural Store House and Revival

Lok Virsa is a store house of cultural resources. It is working to store and preserved native cultural and traditional heritage for upcoming generation. The main intention of cultural store house of museum to spread knowledge about our natives. Museum store house provide benefits for researchers, scholars, universities, schools, college and others free use of data for purpose of research. This culture store house also free use by media such as national press, television and radio. This is useful platform for the strengthening of main roots of Pakistani culture and its nurture. It also play best role, to protect, preserve and hold the identity of assorted culture of different people from various area of Pakistan.

The work is not easily carried out in the property of museum storehouse space of artefact with no effort at all to preserve what in the culture is still vital and essential. Lok Virsa does not take place its role in the way like archaeological relics that one necessary hold in storehouse, but as realistic and living heritage which has a responsibility to play in real life within the perspective of present day Pakistan. Lok Virsa initiate measuring to determine categories of individuals, groups or classes of notable masters and professionals of all traditional arts and accomplishment skills ensure ways and means of their maintenance by providing proper incentives. The other objectives of Lok virsa to open cultural complexes, cultural manufacture, art and crafts picture gallery, hold and organize festivals. In the museum is displaying of

living arts and crafts, cultural artefacts and rare objects of artefacts from all parts of Pakistan.

2.10.5.3. Cultural Projection

Arts in the recent times are becoming industrial arts and no longer remain entity, here unfortunately a developing country like Pakistan is at the customers end. We are bound to import such industrial art goods as movies, books, magazines, videotape, TV, and acoustic tapes. The result is a quick transplantation of unfamiliar art forms to the damage of our own cultural customs and tradition. Lok Virsa in this condition design to modify national art industry for the dissemination of Pakistani art forms. Some other objectives of museum are retrieving knowledge from general public through this information and knowledge it helpful for publicity traditional heritage of Pakistan. It carries out surveys to collect data from different part of Pakistan to save the cultural heritage. Lok Virsa other objective is assembles and affords training activities and specialized assistance to its faculty as well as involved NGOs based educational organization during training programs, buy of present services, workshops, and seminars, publications and training programs scholarships within Pakistan or in such other countries as the Board may consider appropriate.

2.10.6. Main Halls of the Museum

Following halls are established at Lok Virsa museum:

- i. Antiquity & Continuity
- ii. Ethnic Tribes
- iii. Thematic Exhibitions & Artisans-at-work
- iv. Ballads & Romances
- v. Sufi & Shrines
- vi. Hall of Musical Heritage
- vii. Textile & Embroidery
- viii. Jewelry & Metal Work
- ix. Hall of Architecture Wood Work

2.10.7. Functions and Achievements of Lok Virsa

In a diminutive period spanning three decades, Lok Virsa has made famous achievements while progressive resources constraint formation of:

Heritage Museum /Pakistan National Museum of Ethnology

- i. Virsa Research Center
- ii. Video & Sound Archive
- iii. Heritage Library
- iv. Regional Rsearch
- v. Media Centre
- vi. Virsa Publishing House
- vii. National Database of cultural assets
- viii. National Crafts Council of Pakistan
- ix. National Institute of Cultural Studies
- x. Visits and protocol
- xi. Artisans-at-Work Festival (Lok Mela)

2.10.8. Linkages of Lok Virsa with Other Countries

Lok virsa has four linkages with friendly country of Pakistan. It's largest linkage with Central Asia.

- a. Linkage with China
- b. Linkage with Iran
- c. Linkage with Turkey
- d. Linkage with Central Asia

2.10.9. Other departments inside Lok Virsa

Apart of the establishment of halls in the museum for artefacts display, there are some departments established for other activities as well. The details of these departments are listed below:

2.10.9.1. Virsa Research Centre

Lok Virsa has written documents of traditional culture heritage at the territorial level and district to sub district levels. The Research centre collects data from field surveys and active village to village and conduct data through recording from different division of the country. Lok Virsa commission's research projects and written

document on momentous features of our traditional culture to students from various universities and colleges and has also funds facility to independent research studies. Research centre also holds seminars, conferences and workshops for awareness rising to better help support the activities of documentation/ management, preservation/safeguarding, projection, unbroken transmission towards upcoming generations and dissemination of cultural capital in the country.

2.10.9.2. Video and Sound Archive

Legends and tales, romances and songs, games and rhymes, festivals and celebrations, values, beliefs, customs and rituals, sayings of saints and Sufis are collected and preserved systematically in national archive. Over ten thousand recorded tapes are stored in the library. Lok Virsa is the largest publishers of the video and audio traditional music and culture. The institute's Audio-visual section make video films of customs, traditions folk presentation and performances for video Archive.

2.10.9.3. Heritage Library

'Heritage Library' is devoted to provide support to students, scholars and common citizens on traditions, folklore, art and cultural heritage. The Heritage library is mainly an original creation in Pakistan with a collection of over 25,000 books and journals. This is the only public library in the world addressing Pakistan's traditional culture and continues to serve national and international students, scholars and researchers. The loads of manuscripts, unique information, reports, field surveys and research monographs on Pakistani culture are reachable to anyone. Library present supreme opportunities for self-directed learning and searching by people of diverse ages, interests, backgrounds, and abilities. For society as a whole, 'Heritage Library' provides precious intangible benefits as sources of national, regional, and local identity.

2.10.9.4. Regional Research

The Research Centre promote the regional research. This centre sponsors the research at regional level like regional culture, folklore, history, literature, language, arts and craft.

2.10.9.5. Media Centre

Lok Virsa is one of the largest publishers of traditional music and culture. For example Lok Virsa is publishers of the traditional music, video and audio cassettes,

CDs, VCDs and DVDs are available in the market. Lok Virsa has edited, compiled and produced a set of 36 cultural documentaries and over 500 audio cassettes.

2.10.9.6. Virsa Publish House

Lok Virsa has published around 250 books on various ranges of facts of Pakistani folklore and cultural heritage covering all regions of Pakistan. Many of these are national award winning and a number of these are accepted and approved at postgraduate level in universities.

Books have been produced in series such as: Folk songs, folk tales, folk romances, epics, folk entertainment, folk poetry, Sufi poetry, cultural information, cultural gazetteers, surveys, folk classics, verbal traditions and rare reprints. It would not be excessive to call Lok Virsa the cultural storehouse of literature pertaining to Pakistani traditions. Original research works in all regional languages of Pakistan along with Urdu readings of the Regional text are published. Patronage has expanded from scholars to the general public.

The Publishing house aims to make regional folk literature available in the national language to promote greater understanding and closer association amongst Pakistanis and to make cultural literature accessible to schools, colleges, universities and social scientists.

2.10.9.7. National Database of Cultural Assets (NDCA)

Lok Virsa has also established National Database of Cultural Assets in its premises. At present this centre has accrued the data of cultural resources of six districts of Pakistan. This lead project was implemented by the UNESCO office of Pakistan in close association and collaboration of all non-governmental and governmental cultural bodies working in the country. At present, Lok Virsa is consolidating this data offline and is putting the district wise data online. Similar to this Lok Virsa is vying to get a nationwide cultural mapping survey of Pakistan. This will cover way for the very systematic activities for the in-depth study, exploration, projection and safeguarding of cultural property of the country involving the related communities.

2.10.9.8. National Crafts Council of Pakistan (NCC)

The National Crafts Council of Pakistan (NCC), a non-profit, non-governmental organization, was set up to preserve and promote the invaluable heritage and the welfare of the crafts people. It is a causal body of Lok Virsa. This unique body has got

a countrywide occurrence by having one thousand artisans from all over the country as its active members. Basically this NGO is working to help promote the cause of folk heritage and crafts by all means. It is because of the coordination and facilitation of NCC that Lok Virsa successfully holds the artisans at work festivals.

2.10.9.9. National Institute of Cultural Studies

Under private-public partnership, Lok Virsa has also established a unique institute in the name of National Institute of Cultural Studies (NICS) at Islamabad with a focus to impart quality education and training to students in specialized fields that are not taught anywhere else in Pakistan such as musicology, skills training in arts & crafts, ethnography, photography, folkloric research, multimedia, etc.

2.10.9.10. Visit and Protocol

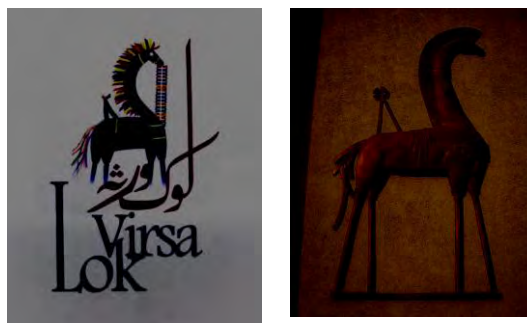
Visits & Protocol facilitate and deal with visits of well-known personalities, international envoys, official delegates, dignitaries and state guests at the Heritage Museum. Visits & Protocol also organizes guided tour on request, to Heritage Museum.

With centuries old history, Pakistan has a cultural heritage that is difficult to contrast with other countries. Steeped in history and culture Pakistan is home to some exclusive cultural heritage in the sub-continent. A guided tour to Heritage Museum is a wonderful way of discovering an ethnological Pakistan, which is affluent in history and culture heritage.

2.10.10. Logo of Lok Virsa

This logo is designed by Khalid Mehmood.

Figure 0.3: Lok Virsa Museum Logo



(Source: Click by me, 09 November, 2020)

2.10.11. Lok Virsa Mela (Festival)

Lok Virsa represent the factual culture image of whole country, the museum also look like ‘mini Pakistan’ because in Lok Mela (this is the annual event held in Lok Virsa Museum every year) representing the all domains of whole country in its different style and colours by presenting the incredible collection of Pakistani’s traditions rituals and culture heritage.

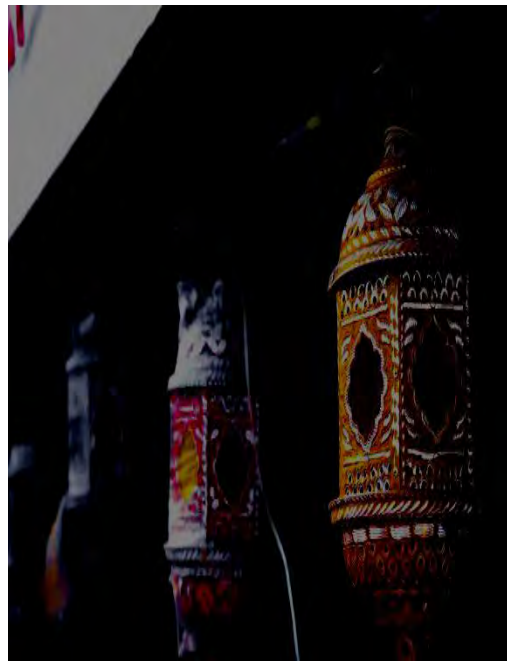
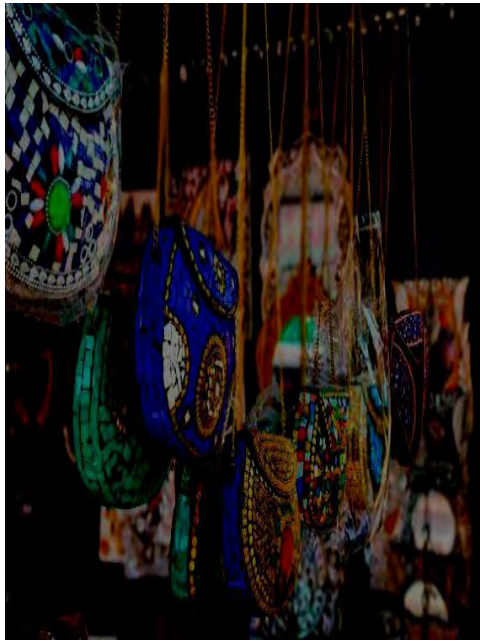
The aims to held Mela (festival) to promote culture heritage, old and new traditions of different part of the Pakistan and aims to strengthening national harmony by creating awareness about the importance of indigenous heritage amongst the new younger generation. The Lok virsa Mela started on November 06 and will continue with all its events and festivities till November 15. It is the ten days Mela held every year.

The scenes packed with folk cultural background have fascinated the audience through the different display of bazaars, arts and crafts, youth night, cultural nights, folk performances, traditional folk musical shows, food stalls and performance of traditional dances of different provinces of Pakistan.

According to the Executive Director of Heritage Museum Talha Ali Khan “The mela is common platform for all Pakistanis folk artists, folk musicians and other performers to participate and broadcast their creative arts”. Talha Ali Khan said around 500 folk artists, artisans and musicians across the country have taken part in the festival event.

On the other hand, according to Deputy Director Muhammad Ali “we have been holding Lok annual Mela since 1981, it’s aiming to revive, preserve and explore folklore, local arts and handicrafts in the country”.

Figure 0.4: Lok Virsa Mela (Festival)



(Source: Click by me, November 2020)

2.10.12. *Timing and Ticket of Museum*

Following are the timing and ticket details of museum:

2.10.12.1. Timing

The museum is open from Tuesday to Sunday and Monday is off. The timing is from Tuesday to Sunday except Friday 10am to 8pm without any break but on Friday 10am to 8pm with 12:30pm to 2pm is Break time.

2.10.12.2. Ticket Price

Ticket price of the museum is different. For local adults are Rs. 50/-, for student Rs. 10/-, and for foreigners Rs. 500/-.

ETHNOGRAPHIC UNDERSTANDING THROUGH FOLKLORE

Pakistan has a very rich culture. The diversification of cultures and their significance can be understood by below explained images and their descriptions.

2.11. Ballades and Romances

Ballades are the poetic romantic love stories which are passed through generations on generations. These stories are represented through dioramas in the museum which is a source of attraction for everyone. Every diorama characterizes a different story of love, romance and cultural response towards couple. The details of the dioramas and stories behind them are described below:

2.11.1. *Heer Ranjha* (folktales)

This diorama represents a very popular romance story of Punjab; this is the story tale about two lovers "*Heer* and *Ranjha*". "*Heer*" is a beautiful girl belongs into a high status and affluent family of the "*Sial Rajput*" in "*Jhang*" Punjab, Pakistan. On the other hand *Ranjha* is a handsome young man and he belongs to the village of "*Takht Hazara*", aside of Chanab River and his caste is a *Jatt*. *Ranjha* is a favourite son of his father because he is youngest in his four brothers but after the death of his father *Ranjha* has wrangle with his brothers on land and he left his home.

Eventually, he arrives in the *Heer's* village, when he saw *Heer* first time he falls for her. *Heer's* father offers him a job to herding their cattle. When *Ranjha* plays his flute in the garden, *heer* becomes mesmerized by the style of *Ranjha* plays flute, eventually *Heer* also falls for him. When both falls in love for each other they started to sports meeting secretly until they are caught by *Heer's* envious uncle *Kaido* and *Heer's* family, but her parents were not agree for both relation they were against their marriage.

So, *Heer* married by force with a wealthy young man name *Saida Kheera*. After that *Ranjha* was broken therefore, he wanders alone and eventually he meets a *Shiva jogi* and *Ranjha* turn a *jogi* he piercing his ears and reciting name of Lord because he became a Hermit (a person who spend his time meditating about God, and live alone away from other people) he wanders all over Punjab at least he reached *Heer* village,

he tried to meet *Heer*. After that both returns *Heer* village, at this time the parents of *Heer* were agree for their marriage. But *Heer*'s jealous uncle not bears their act; therefore, on the day of wedding *Kaido* mixed poison in her food so that wedding would not happen in order to punish the *Heer*.

After knowing this painful news *Ranjha* rushes to help *Heer*, but he is too late to secure her, because she has eaten the poison before and she has died. *Ranjha* also eaten the leftover poisonous *Luddu* (sweet) and died along her side. The Mausoleum of *Heer* and *Ranjha* is famous for lovers, smitten, couples and others. *Heer* and *Ranjha* are buried in *Heer*'s hometown *Jhang*, Pakistan. There are abounding narrations about their tale but most popular one is written in 1766 by *Waris Shah*.

Figure 0.1: Diorama of *Heer* Ranjha



Source: Researcher

2.11.2. *Dhola Maru* (folktale)

This diorama represent the another heart touching story tale that emerged from the land of Sufis is of *Dhola Maru*. *Dhola, Maru* story is intensely rooted in oral tradition and folklore. It is romantic story tale of Sindh province Pakistan. They both were married in their childhood according to their parents will but lived far away with their families.

When the *Dhola* father passed away *Dhola* was totally forget about his childhood marriage with *Maru*. *Maru* was living with her parents till her teenage years. She was ready to leave with *Dhola* but he doesn't remember *Maru* therefore, he gets married

with another woman. At least, *Maru* parents to send message to him to take *Maru* away. But his first claver wife destroyed all the messages.

Dhola was still unaware of his childhood marriage, but eventually *Dhola* aware of his childhood marriage and love, beauty of his childhood wife. Finally he mounts his magical flying camel to meet her but his first claver mind witch wife tries to cut the camel rope to aims to stop him. But *Dhola* chops off the tail with his sword. Legends say it is the reason behind why all the camels have the short tails now. At least *Dhola* meets the *Maru* who love him from her childhood. *Maru* and *Dhola* fly together to back *Dhola*'s home to live happily ever after that.

Figure 0.2: Diorama of *Dhola Maru*



Source: Researcher

2.11.3. *Haani Shah Mureed*(folktale)

Haani and *Shah Mureed* is a famous beloved classic ballad of Balochi folklore. It is a story about two lovers *Hani* and *Shah Mureed*. Both were lived in a tribe and tribe head was *Mir Chakir*. He was a best friend of *Shah Mureed*. *Shah Mureed* was a brave young man of the tribe and *Hani* was also a young beautiful girl. *Shah Mureed* was expert in the archery, and was affianced with beautiful *Hani*.

One day *Shah Mureed* and *Mir Chakir* were out hunting during this *Shah Mureed* stopped to visit *Haani* on his way back to drink water from *Hani*'s home. When *Hani* took water, *Mir Chakir* was impressed her beauty, and *Chakir* falls in love with *Hani*

at First sight. He was stuck by her intelligence and beauty and he thought that she should be mine wife. So that he got a trick against *Mureed* to leaving Hani.

He got drunk *Mureed* and tricked him into giving up *Haani* in order to marry herself. When *Mureed* come in his senses he lost *Haani* forever by *Mir Chakir*. Then heartbroken *Mureed* left the tribe to regret and gave up his all life into self-satisfaction and became a Malang and also spending rest of his life into poverty. While on the other side *Haani* don't forget him and her soul stuck and love was ever for Shah *Mureed*.

Figure 0.3: Diorama of *Haani Shah Mureed*



Source: Researcher

2.11.4. Adam Khan Durkhanae(folktale)

The soul touching and romantic tale is Adam khan and Durkhanae. This love story is emerged from the beautiful valley of Swat in the Khyber Pakhtunkhwa province of Pakistan. Adam Khan is the son of Hasan Khan (was a rich nobleman) and Adam Khan was also a handsome man and he was a popular for Rubab player.

Figure 0.4: Diorama of Adam khan Durkhanae



Source:

It was the melody of *Adam Khan's Rubab* that touched *Durkhane* heart and she falls in his love. Adam khan already falls in love of *Durkhane* when he saw her in an event. Then they both fell in love. Adam Khan's father asked *Durkhane's* father for her hand but her father refused to proposal and to be informed that she has already been promised in marriage to another man. *Durkhane* was married by forced against her wishes and Adam Khan's broken after that and his grief stricken falls sick. Both the lovers could not live each other. Adam khan dies soon after the separation of love of his life *Durkhane*.

2.11.5. 4.1.5 Kalasha Culture of Kalash Valley Chitral

Kalash valley lies in district Chitral in the northern Pakistan, surrounded by one of the famous Hindu Kush Mountain ranges, Kalash have a unique culture that is traditionally small in scale, Kalasha people are confined in three narrow valleys namely, Rumbur, Bumburait and Birir. History reveals that in 11th century AD southern Chitral was invaded by the Kalasha from Afghanistan, Shah Nadir Rais invader defeated the Kalasha and punished them to south west of Chitral.

Kalasha culture and belief system differ drastically from the various ethnic groups surrounding them, there is a creator deity called *Dezau* or *Khodai* besides lesser

deities, semi-gods and spirits. The population about 3,000 people of Kalasha is considered *Kafir* or Pagan by their Muslim neighbors because of their polytheistic religion and rituals.

Beside winter solstice festival '*Chaumos*' there are other festivals as well in Kalash valley, like '*Chim Joshi*', held in middle of May is a happy spring festival and lasts for three days. '*Uchal*' it is observed when the harvest and storing of wheat is completed. "Porh" it is held in the beginning of October. '*Chittermas*' is celebrated in December when the Kalash New Year begins.

People of Kalash live in wood and mud houses, using wood for making musical instruments and sacred objects is very common, we can see some wooden sacred objects and jewelry items in the diorama that presents Kalasha people.



Figure 5 Section presenting pottery of the Kalasha people with pictorial images of architecture and traditional caps as part of the dress

A visitor from Karachi, Zeeshan Ahmad has shared his wish to visit Kalash valley, he said that whenever he hears the word "Kalash Valley" or watch videos, he always wants to go there to see their rich culture, because he thinks the more, he watches the videos it become more inticing to go there and experience the culture of Kalasha.

The traditional and beautiful pottery of Kalash valley shows various representations of their culture, he said. When asked about the material at display, he stated that the

traditional bowls and pots also show that Kalasha people are an indigenous community and has history because these kinds of pots are only made and used in a historical place.

The wooden made pots depicts that they are an agrarian society and the valley is surrounded by mountains, where wood is easily available for fire, kitchen accessories as well as for building homes and sitting areas.

Ayesha Yameen, a teacher by profession from Kashmir valley, was another visitor who shared her perception about the Kalasha Pottery (shown in the above picture). Azad Jammu Kashmir had similar style of handmade pots once, but now only exists in some parts of AJK, she said. The gallery of pots of Kalasha valley reminded her own hometown within Kashmir Valley “*Bagh*” Where she would go in her childhood to spend time with her grandparents and where she used to make clay pots with her cousins.



Figure 6 Human figurines with traditional dress of Kalasha

Like many other things Kalasha people have their own traditional dresses for both men and women. Their cultural costumes, which they wear in their daily routine, make them unique from other cultures, because no other culture in Pakistan has similar kind of dresses. The women robe is primarily a black robe with colorful embroidery on it. Current impact of globalization is too rapid and traditional societies

and tribal communities are adapting to the new or modern attire, however, there are few tribes who resist this change and wear their traditional dresses on daily basis and Kalasha is one of such rare tribe who preserved their traditions and attire by keeping them as their routine.



Figure 7 Deities and props for religious rituals of Kalasha people

Kalasha people are polytheistic in their belief, they have multiple deities and they carve many wooden figurines to represent these deities. The curator placed the wooden figurines of Kalasha pagan deities and the musical instruments in the same display unit, probably because of the significance of music as part of the religious rituals of Kalasha people. The spirit of the deities is invoked through music. There was wooden and carved obelisk on display as well.

Zeeshan, one of the visitors, was amazed to see their different gods in human figures (anthropomorphic) and sacred pillars (obelisk) from Kalash valley, beside that the instruments of music in the picture depicts that they use these instruments in their festivals and wedding ceremonies and all of them are made from wood.

Ahmad Ali Khan, a student from Peshawar visiting Lok Virsa museum, shared his perception about the representation of gods of Kalasha. It reminded him the time period of Vikings in the Scandinavian countries as he was a fan of famous TV series name “Vikings” where they show much the same pictures of their gods which are handmade and in similar styles. On the other hand for the visitors like Ayesha

Yameen who cannot relate to the deities or figurines; these were just the toys or showpieces.

There are unique subjective experiences of each visitor when they witness the displays in a museum, however, the curator tries to arrange things on display to invoke maximum of reflections that could translate the culture to viewer. Curator tries to establish a link between materials, culture and the viewer. The success of the curator is if he enables the visitor to connect to the objects at display in one way or another. Learning is multifaceted for a visitor.

2.11.5.1. Analytical Commentary about Kalasha section/Gallery

To critically analyze this whole trip and perceptions of people, one thing is crystal clear that Kalasha culture is a unique cultural segment in the comity of diverse cultural groups of Pakistan. It is representative of indigenous population of the country along with other indigenous cultural groups like Rabari, Baluch, Jogi and so many others, There is a dire need to protect such cultures and cultural groups.

In conversational snap interviews in the museum, a teacher from Kashmir labeled Kalasha gods as wooden toys and showpiece; it reflects lack of cultural sensitivity. Given that many people are not able to reach the Kalasha valley in person as tourist, therefore, it is required that the government and media shall raise awareness for masses about cultural diversity of Pakistan with integrated approach to make masses cultural sensitive.

Here if we compare Kalash valley of Chitral with Gilgit Baltistan, we can see that GB has been exposed to the outside world tremendously because of the investments of Pakistani Government with the help of Chinese, they have built roads, KKH is consider the 8th wonder of the world, hotels, cafes and restaurants to facilitate the tourism, and we can see the results, according to the report of Geo TV, 700,000 tourists visited Gilgit Baltistan in summers 2021. On the contrary, Chitral is deprived of such investments and promotion of tourism is not supported by the investment in infrastructure and facilities. Albeit, it is important to invest in tourism with a highly vigilant policy and practices that shall ensure 'no harm' to the Kalasha culture, traditions and rituals.

The ancient gods of Kalash valley have reminded one visitor, Ahmad Ali Khan, of a famous television series named “Vikings” because the Vikings (pagans) had similar wooden deities but with different names. May be it will be academically more vibrant if the curator take this comparative approach of comparing cultural artefacts to the other regions, cultures and communities for an enhanced learning experience for the museum visitors.

There might be an alternative to do that, introducing documentaries that compare such artefacts and multimedia installed in few sections of the museum could be used to share those comparative ethnological info-documentaries with visitors. A relatively integrated museum space could be created by investing into such innovative structures and designs within ethnology museums.

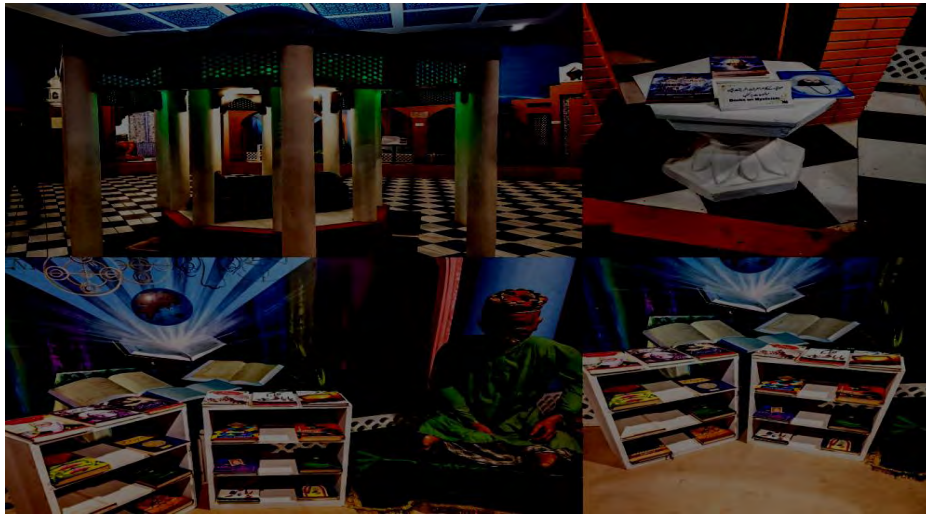
Infering the details of “Chaumos” from the article written by Alberto Cacopardo and Augusto Cacopardo, we know about the rituals on different days of ‘*Chaumos*’ festival in winters, where Muslims and non-Kalashi are not allowed. If we compare the descriptions of rituals provided in the reading with Ahmad Ali Khan’s flash back of ‘Vikings’ after seeing the gods of Kalasha in the museum.

We can see that they have exotic rituals, dances around fire, pleasing the gods, crude sexual jokes and sacrifice of a goats and then sprinkle the blood on the faces of the crowd, same is the case in the Vikings series, they have shown similar rituals in the series, same wooden deities, sexual interaction on sacred days which also includes human and animal sacrifice to please the gods to help and bestow their mercy on them during battle and in the times of crisis.

2.12. Sufi and Shrine Hall

Punjab and Sindh provinces are most famous for a several *Sufi* saint’s shrines. Number of *Sufi* saints hailing from the neighbour areas like Central Asia, Old Persia, Later Iran, and Afghanistan, they were taught Sufism in these regions.

Figure 0.8: Representation of Sufism



Source: Researcher

They all played significant role and important responsibility to the preaching and spreading Islam in all the regions their aimed to protective the internal spirit, true belief of Islam. Sufism is an Arabic word, it first derivative from the word ‘*Safa*’ meaning ‘Purity’. Sufism is a mystical custom and tradition.

Sufism is also known as the Arabic word *Tasawuff* (mean becoming a Sufi) is mysticism in Islamic rituals practice and religious values. The word Sufi has been used in the Islamic fiction with a broad range of meanings by both proponents and opponents of Sufism. Sufism began near the beginning of Islamic history and also represents the most significant and vital mystical way of Islam.

Figure 0.9: Architype of Sufism



Source: Researcher

2.12.1. Sufi Devotional Literature and Singers

In these dioramas we can see a Malang inside the Shrine who is praying for people who give him Alms. We can see Allan Faqir next to a Shrine he was a popular Sufi singer and a famous folk singer but he was one of the foremost exponents of Sufi music in Pakistan he was born in Jamshooru district Sindh and died in Karachi at the age of 67 years.

Figure 0.10: Diorama of Sufi shrines



Source: Researcher

Sufi literature and Shrines has inspired people and also given birth to the folk singers *Allan Faqir and Saeen Zahoor*. You are also looking *Qawali* in the diorama and seating *Qawal* here. Devotional of Sufi poems are sung in the form of *Qawali* in South Asia. Pakistani is also famous for *Qawalli* and is known for its *Qawals* like *Nusrat Fateh Ali Khan and Abida Parveen*.

When you walk towards the exit of Sufi and Shrine hall you will notice a scholar reading Sufi literature inside a Shrine. You will see in the dioramas Shrine of *Bahudin- Zakria* and, Shrine of *Shah Rukn-e-Alam Multani*, Shrine of *Data Sahib, Lahore* and Shrine of *Lal Shahbaz Qalandar Sehwan Sharaif*. You can also see here a Glimpse of *Ghaar-e-Hirah*.

You can also see on walls of the hall *Baba Bulleh Shah* poetry, its looks marvellous with blue tile and mirror work. *Baba Bulleh Shah* was a Punjabi philosopher and a most famous Sufi poet. *Baba Bulleh Shah* was a Sufi (mystic) popular poet and is universally regarded as “The Father of Punjabi Enlightenment”. *Baba Bulleh Shah* Poetry is a true image of Sufism. He lived and buried in Kasur city of Pakistan.

Encompassing a various range of spiritual beliefs and practices of solid belief on one God and being one with God. This mystic Sufi traditions and rituals are existed in all parts of the world and the shrines are the place of meeting and loads, the affluent and the piteous. They suffice as an improving and civilizing humanize power in the society at spiritual and cultural and some other levels.

Figure 0.11: Dioramas of Sofiana Singers



Source: Researcher

The exit of the hall of Sufi and Shrine you will also observe wonderful display of the interior of mosque in which mirror work has done on the walls of mosque. Don't miss and take a moment to enjoy the doorway and exit walls of the hall and don't forget to enjoy the beautiful on doors of the hall.

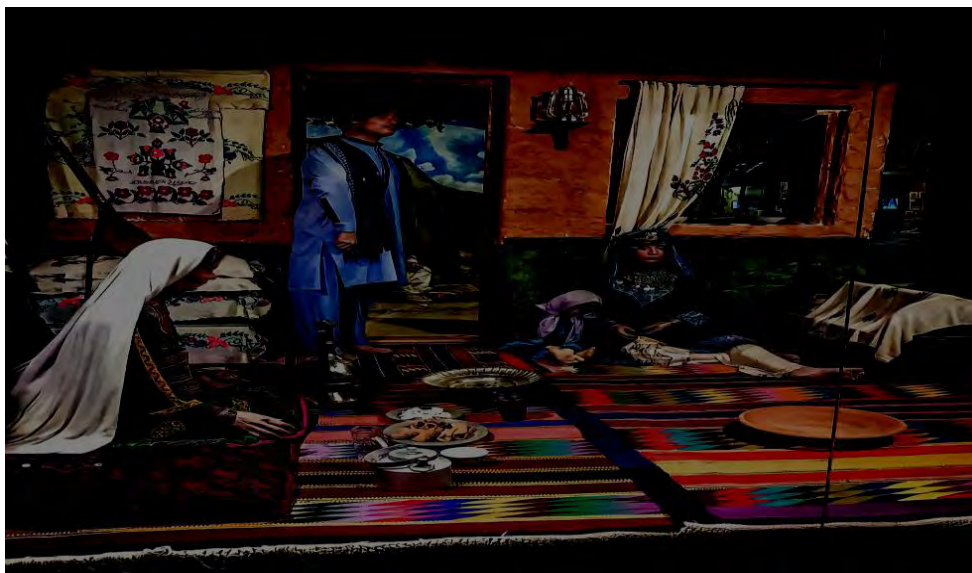
2.13. Cultural Dioramas

The cultural dioramas are displayed in the museum which are representing different provincial areas of Pakistan. These dioramas are true depiction of traditional and cultural traits and folklore.

2.13.1. Diorama of Hazara community Balochistan

This diorama represents a traditional house of Hazara community from Balochistan, Pakistan; Hazara's are the straight lineage of Mangol and Turk tribes who mainly live, in the middle of Afghanistan, and in the same region of Quetta, Pakistan. In which community traditional dwelling are ready with sand, clay, stones, plastered work with some light and dark shades. Floors in the home are generally beaded with carpet and rugs (Gilim).

Figure 0.12: Diorama of Hazara community



Source: Researcher

This diorama represents that, family members use floor seating inside homes. You can see from this picture a family. You can see a smoking Chalim, an old woman sitting on Toshak (a rug fabric sofa), then you can also perceive here another female, she is daughter in law of old woman and she is doing needlework, traditional embroidery

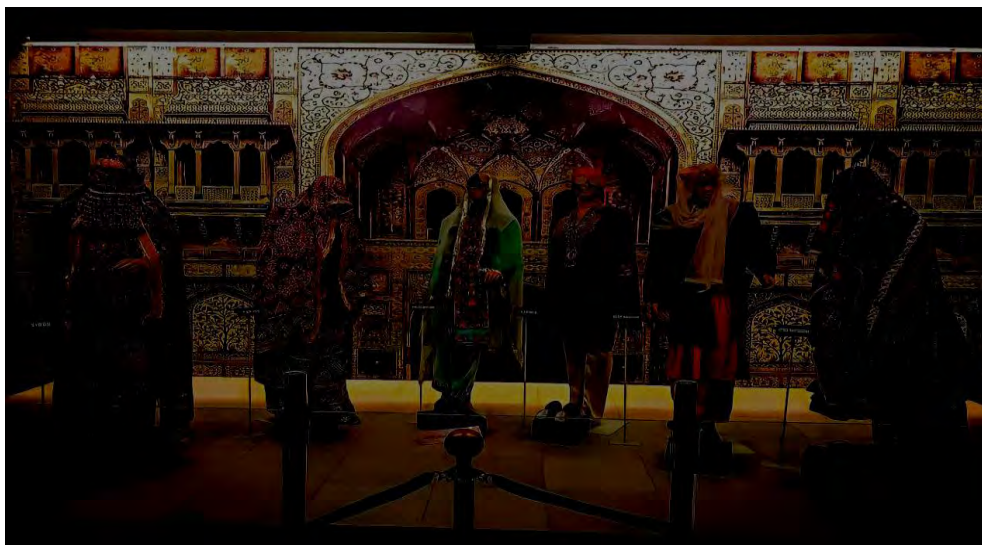
and singing cradle song or lullaby for her kid, who is sleeping in *Gawra* (a traditional cradle). Picture of elder male is displayed above Bukhari, and in which a traditional flame smudge. A book photo is displayed in the diorama which book is a popular writer Mr. Faiz Muhammad of the Hazara community. This diorama is displayed with a musical instrument named *Dumbra*, is considered a reason of pleasure, joy and source of function celebrations and socializing for community members.

2.13.2. Diorama of ethnic wedding costumes of Pakistan

The heritage museum Lok Virsa created a recent diorama on January 10, ethnic wedding costumes of Pakistan. In this diorama u can see wedding costumes of all provinces of Pakistan and Gilgit Baltistan and Kashmir.

The wedding ceremonies and culture are always essential element of its tradition and history, its rituals and traditions is ever change to the requirement of time, and bound to the modernism and changing trends. Pakistan represents a colourful tale of societal and cultural ethics and its rituals and traditions. In this Lok virsa diorama you can see the wedding costumes models of Punjab, Sindh, KPK, Balochistan and Kashmir and Gilgit Baltistan.

Figure 0.13: Diorama of ethnic wedding costumes



Source: Researcher

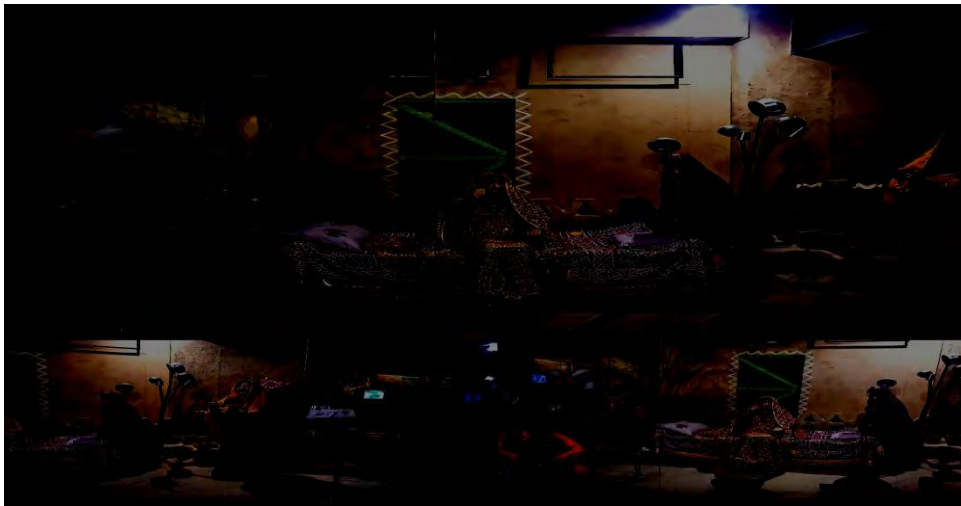
2.13.3. Diorama of Wedding Ceremony of Cholistan

Cholistan desert is the largest desert of southern Punjab, Pakistan. The word *Cholistan* is derived from the Turkish word '*Chol*' meaning 'sands'. It's also locally known as *Rohi*. The people of *Cholistan* mostly speak *Saraiki* language, they have skill to making clay pottery and they are mostly deal with livestock.

Channan Pir is a village in the Punjab, Pakistan and the tomb of *Channan Pir* (a sufi saint) located near few kilometre from *Cholistan*. The popular famous livestock of *Cholistan's* people are camel product and camels are extremely appreciated and precious by *Cholistan* dwellers. In *Cholistan* camels are used for transportation and purpose for loading. Camel wool is considered very important because it is famous for beautiful woollen blankets and stylish resilient rugs.

Camel leather is also using here for making expensive camel skin lamps, caps and goblets. There is a main livestock of the people in *Cholistan* desert. Some other large number of *livestock* here are leatherwork especially *Cholistani* leather *Kussaa* (traditional shoe) is famous for its quality and variety of designs especially when it stitched with embroidery and brightly golden coloured thread.

Figure 0.14: Diorama of Wedding Ceremony of *Cholistan*



Source: Researcher

The people of Cholistan desert are famous for fond of jewellery especially for gold jewellery. Silver and gold bangles are the important product of Cholistan. The main jewellery that is wearing in events by Cholistani's women is Nath (nose pin), Kangann (bracelet), Katmaala (necklace) and Pazeeb (anklets). In below the diorama

you can observe that a wedding ceremony in which a bridal is also put on this kind of jewellery.

This diorama represents the wedding ceremony of Cholistan Desert. In Cholistan desert people live a simple life, they love music and singing, they are wear simple dresses, like vibrant combination and warm colours dresses. They are also decorating their mud dwelling and domestic animals with colours.

Figure 0.15: Wedding customs in Cholistan



Source: Researcher

Marriage ceremony has great importance in Rohi (desert). In Cholistan the marriage event start with the Jagee which means to keep awake in night for long time, women gathers in groom and bride home to perform some customs and sing songs. In the early stage of marriage a bracelet is bound in the groom's hand and a knife is given in his hand in order to protect him from negative forces.

In Cholistan marriage bride's family to supplement the family of groom with wealth, bride wealth require the groom's family to transfer wealth to the family of bride. They celebrate their marriage events with full of rituals and traditions. As you can see, Lok Virsa created a three-dimensional diorama to represents the wedding culture and some rituals and tradition of the people of Rohi, Cholistan Desert.

2.13.4. Diorama of Punjab Folk Theatre

Theatre of Pakistan has been influenced and developed by the traditional and ritual Persian theatre and classical Indian dance theatre practiced by the Mughal era. The *Lok Virsa* diorama represents the folk theatre of Punjab, Pakistan.

In the below display we can observe the two famous legendary theatre artists of Punjab Pakistan. In this display one is the folk singer *Alam Lohar*, who devoted their whole life for the support and promotion of folk theatre in Punjab Pakistan. In this display of Lok Virsa is seen *Alam Lahor* (folk singer of Pakistan) singing with his *Chimta* (a traditional Punjabi musical instrument) a folk song, beside him a woman named *Bali Jatti* standing with him, whereas dancing and also singing in her unique mode of style.

Both are wearing marvellous traditional costumes which show a great likeness with the genuine faces of the performer. The diorama of museum effectively plays a great responsibility to show the actual glimpse of the folk Punjab theatre.

Figure 0.16: Diorama of Punjab Folk Theatre



Source: Researcher

2.13.5. Diorama of the Jogis of Sindh

The Lok Virsa diorama represents the jogis (Hermit) of Sindh, province of Pakistan who inhabit the eastern desert of Tharparkar. Jogis as known as snake charmers belong to Hindu community in Sindh province of Pakistan. They believe that snake charming is a natural skill that they transfer from their generation to generation. So

they wander around the whole year from one place to another place for search of livelihood and either in search of snake.

We can also observe in the Lok Virsa three-dimensional diorama two jogis and their bright colour orange pagris (turbans) the large golden earrings in their ears. We noted that, their wooden wind tool. This diorama beautifully represents their dwelling room, mud pots and traditional handmade Rali.

Figure 0.17: Diorama of the Jogis of Sindh



Source: Researcher

2.13.6. Lok Virsa Display of Tharparkar Sindh Community

Tharparkar located in the Sindh is the district of Sindh province of Pakistan and headquartered at Mithi, it is the biggest district of Sindh. Peafowl is symbol of Tharparkar. Mostly largest Hindu community are living in Tharparkar district. It has largest Hindu population from whole Pakistan, estimated 46 percent Hindu living in Tharparkar. According to survey total population of Pakistani's Hindu is 8 million, and Tharparkar is home to over 1.6 million Hindu community. Lok Virsa represents the diorama of Hindu community of Tharparkar.

Figure 0.18: Display of Tharparkar Sindh Community



Source: Researcher

2.13.7. Diorama of Nomadic tribe of Balochistan

This Lokvirsa diorama represents the gypsies of Balochistan tribes. Balochistan is a province of Pakistan and due to sharing the borders with Iran and Afghanistan, this province has largest land area but has less population. The total population of Balochistan has 6.5 million approximately. In this diorama we can observe that the living culture of Balochistan gypsies.

The nomadic tribes of Balochistan lived in a tent called 'Gidan' (it is a typical traditional low-roofed tent). In the diorama we can see a tent (Gidan) and near the tent there was a display of a mud plasterer cottage, this hut type cottage is complete with needed things such as a bed, a child cot, crockery and kitchen, these all things are beautifully organized here. It is also giving us a true image of the beautiful rich culture of Balochistan nomadic tribes. In this diorama u can see that a sight of a Balochi's house. This house is like a mud hut inside the u can see decorated walls, few pots, and a bed a Balochi female is sitting on it and a child's cradle.

Figure 4.16: Diorama of Nomadic tribe of Balochistan



Source: Researcher

2.13.8. Diorama of Rural Culture of Punjab Potohar

In the Heritage Museum (Lokvirsa) created different sections of different culture of the country. These all sections are unique from one to another. Lok Virsa presents different cultural traditions of all provinces of Pakistan, and displays all culture of different regions how do its people live, their food, their dresses, their environment and their houses.

Figure 0.19: Diorama of Rural Culture of Potohar



Source: Researcher

In this diorama you can see that the image rural culture Punjab traditional house, you can see a mud house a room in which an old man sitting on bed with his Hookah, and a mud kitchen in which you can see a mud stove and inside with a tanoor and some wooden daily used pots. You can see two women in the diorama one is making Lassi (yogurt based drink) with curd churning machine, and other one woman getting water from the well.

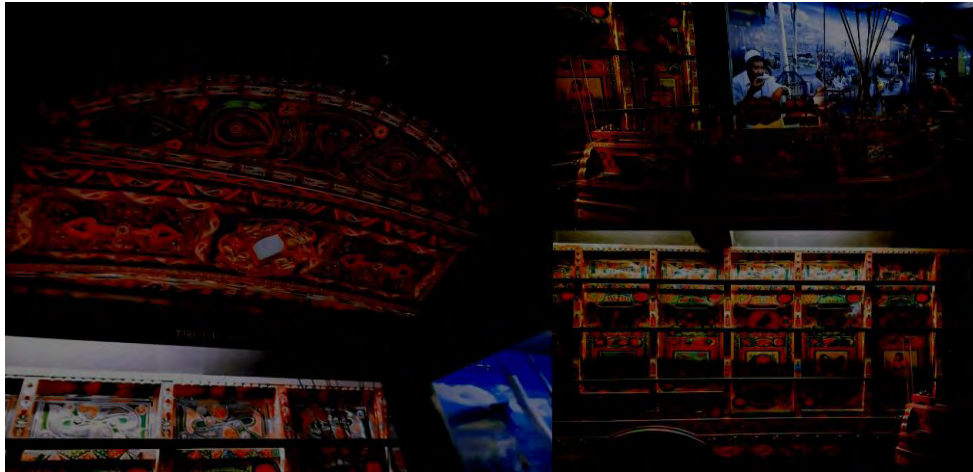
The people of the rural area of Punjab province of Pakistan living very simple life, their houses are made with mud, they use simple mood like desi food (natural food). They like to eat home cooked food and use desi ghee (natural oil) and they preferred only traditional food like Lassi, milk and they preferred spicy food. They wear simple dresses, women are wear Shalwar, Qameez and wear Dupptas on their head while males are wear shalwar, dhoti, and qameez and males wear on their head is Pagri (turbans).

The dominant religion is practice Islam in Punjab potohar. The language which is spoken in Potohar region is Potohari it is similar to Punjabi dialect. It is also spoken in Azad Kashmir as well. The common dialects of the Potohari are Manjhi and Hindku, Mirpuri, Pindiwali, Poonchi and Chibhali. The language is common in rural and also urban areas. Anyhow, Urdu and English are also spoken in urban areas of Punjab Plateau.

2.13.9. Diorama of Truck Art

Lok Virsa museum has also created a colourful display of Truck art. It is a three-D cultural and traditional diorama with an exclusive art work on truck with painting. Theme of painting on truck reveals the cultural heritage. You can see in this diorama truck design it is based on the floral and geometrical patterns. Painting on the truck is portrayed by oceans shape, fighter jets, rockets, piece of work by the liners of calm sea, and painting pictures of the celebrities. In truck art painting colour spectrum of bright colours are combined with all shades such as red, shocking pink yellow, orange, green. The Complex art are created on it with ivory colour plastic pieces and colour glass mirror.

Figure 0.20: Diorama of Truck Art



Source: Researcher

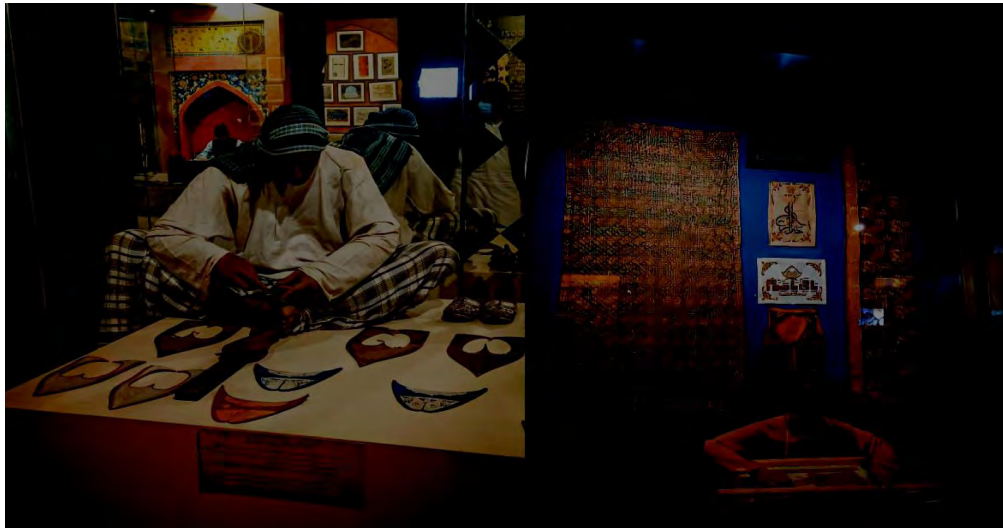
The two famous artists of Truck art are *Jamailuddin and Haidar Ali* from Karachi. *Jamailuddin* said that “they learn this art to their forefathers who moved from India to Pakistan after the separation” he further said that in *Lok mela press* “ in Europe and other countries also truck art is now going to be most famous, because where people are attracted with native, traditional, cultural patterns and motifs on truck and other vehicles”.

2.13.10. Diorama of Zardoozi on Saleem Shahi Shoes

The traditional Saleem Shahi Shoes or Jutti with a curved up Toe with extensive embroidery is called Khussa. These shoes are prepared of pure and clean leather and it is worn by both male and female in all Villages and Towns of Sindh and Punjab. The making of these shoes involves two crafts shoe making and embroidery, both executed by the same craftsmen. Khussas (traditional shoes) have become popular among all classes.

A man is stitching a Khussa and as you can see, they are decorated with intricate needlework. Art of Zardoozi is also used on Khussa for grand occasions.

Figure 0.21: Diorama of Zardoozi on Saleem Shahi Shoes



Source: Researcher

Any design that is made on cloth using a needle also comes in the sort of Zardoozi. Sitaara, Sequins, Salmaa, Entwined Fine Wire Strips, and Gotta. Golden and silver woven border, are used for enhancing the beauty of the dress. Beautiful samples of Shawls with Zardoozi work with silver and gold threads are displayed on walls for your observation. You can also buy them from crafts shops outside museum.

2.13.11. Diorama of Uncle Sargam

In Lok Virsa museum the diorama of Uncle Sargam is a character of glove-puppet which was firstly seemed as a children's television show Kaliyan on PTV in 1976. Later appearance of this show in 'Dark Time' TV show in 1933 and also appeared as a host of talk show "Syasi Kaliyanat" in a private news channel in 2010. A diorama of Uncle Sargam was created at Lok Virsa museum in 2018 to give tribute of character.

The entertainment show Uncle Sargam was voiced and shaped by TV director Farooq Qaiser he was a award winning famous puppeteer. He scripted composed songs and Qawali for the show. Uncle Sargam is the lead character; this diorama will also include other popular roles which are created by Farooq Qaiser including 'Rola' 'Haigaa' and Maassi Museebatey'. The characters will be supported by visual display of the show. In which show character of Uncle Sargam represents all problems of

society or social issues and all classes, status of society in the light humorous and mocking style. In this diorama u can see in life-size figure, with a red waistcoat is uncle Sargam. Sitting on a chair beside to him is Massi Musibatay. A well-off woman, who scares all the puppets characters of the programme.

Figure 0.22: Diorama of Uncle Sargam



Source: Researcher

You can see the other puppet characters of the show on the window (from right to left). In this show, wearing a purple vest with a yellow shirt is *Shatir Dehlvi*, a clever puppet character who doesn't like to work and ever finds a reason to keep away from work. Beside to him is *Mian* connection with his white hairs. He is the genius of all, and professional in Urdu who doesn't get tired of criticizing Uncle *Sargam*. Sitting next to *Mian* Connection is *Bonga Bakhel*.

This puppet character is the innocent of all. He always starts his poetry with the name of Allah and his punch line is "*Tou phir hun main kiya*" or "*so what*". You cannot miss Rolla, the tiniest puppet of the show in a yellow shirt and red cap. He is the innocent, chirpy assistant of Uncle *Sargam*. Second last puppet on the display is *Santri Badshah*. He is policeman and threatens of raid to sort out any issue. At the end of the window is *Mian Muqem* who likes to own everything.

The aims of Lok Virsa to create this diorama are to give a great tribute to puppet character of Uncle Sargam and other members of his team. The puppet show was famous the name of 'Putli Tamaasha' as you can see some puppets in the display.

2.13.12. *Display of Living Gandhara*

Gandhara is the name of *Mahajanapada* old realm which was placed in Northern Pakistan and some region of Eastern Afghanistan. Gandhara was situated mostly in the Kabul River, valley of Peshawar and *Potohar Plateau*. Gandhara art is like a style of *Buddist visual art*, it developed (between the 1st century BCE and 7 century EC) in the northwest Pakistan and eastern of Afghanistan. It is archaeological site and explored by archaeologists.

Figure 0.23: Display of Living Gandhara



Source: Researcher

The Gandhara region had been large cultural influences throughout the ruler of Ashoka in 3rd century CE. This area became the sight of extremist Buddhist follower movement. This Lok Virsa diorama shows the Gandhara civilization or Gandhara sculpture. In this diorama u can see the sculpture of Buddha. This diorama represent a human form big sculpture had extensive effects, both south in the rest India and to the east of India.

2.13.13. *Diorama of Living Mohenjo Daro*

Mohen- Jo-Daro is located in the Sindh province in South Pakistan. It is an Archaeological site, and best known of Indus valey civilization. This site flourished over 4,500 years ago. Mohenjo-Daro meaning “mound of dead” is an old Indus valley civilization. Images of well- designed irrigation system, wooden superstructures and backed bricks walls were like the stylish urban infrastructure and architecture.

In this diorama you can see a dancing girl model. Dancing girl figure in bronze, its actual size is just 10.5cm. One is Dancing girl and other is Priest king are two popular archaeological findings from site of Mohenjo-Daro. In Lok Virsa these both are created for you bust of Priest king and life size Dancing girl, about dancing girl it is fascinating how her white bangles looks similar to the bangles of Tharparkar desert women in Sindh Province of Pakistan.

The tiny clay bull carts in the display shows that the mean of transportation of the people of Mohenjo-Daro. In the display pots of clay or clay pottery like water pitchers, cooking pots, plates, and mud glasses show the artistic legacy of Mohenjo-Daro, Indus Valley Civilization.

Figure 0.24: Diorama of Living Mohenjo Daro



Source: Researcher

2.14. Lok Virsa Hall of Textile

The hall of textile in Lok Virsa represents a spacious range of textile designs; these designs are mostly from Punjab, Sindh and Balochistan. In the entrance of hall of textile you can see different embroidered samples, these beautiful samples of Rali of Sindh Province of Pakistan, Rali is traditionally made of putting old fabric to good use. It is a good way to recycling fabric.

Rali is a famous skill of Sindhi women, in internal Sindh Rali quilts are generally gifted to brides. The art of making *Rali* and quilt is familiar in Sindh and also popular in Balochiatan and Cholistan. In the entrance of hall u can also see beside Rali (art of sindh) display, a sample of *Abochini* shawls of Balochiatan, Pakistan.

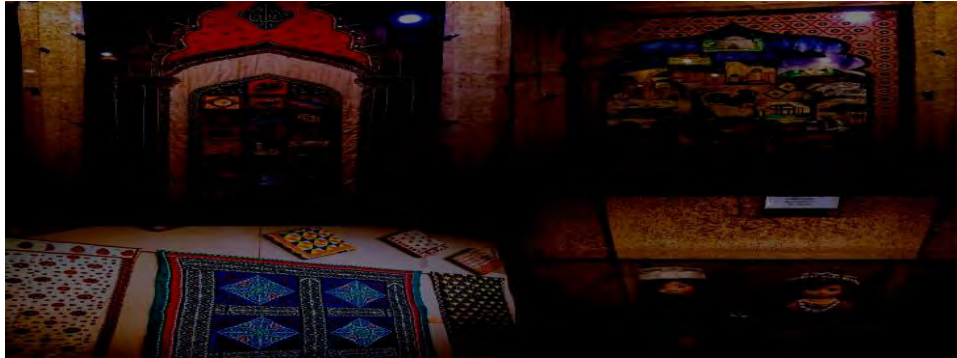
Figure 0.25: Diorama of Rali



Source: Researcher

In the below diorama you can see that beautiful display of the handmade dolls on the small mirror boxes on the left side, you can also see a display represents a rich tradition of doll making. You can see in this hall dolls are dressed up in the different traditional costume all region of Pakistan. In the hall of textile you can see a wide range of handmade basketry items are displayed in the small mirror boxes. The art of basket weaving is a useful skill used in weaving paddle, willow and vegetable fibbers.

Figure 0.26: Diorama of handmade cultural stuff



Source: Researcher

2.15. Lok Virsa Hall of Musical Heritage

In Lokvirsa created a hall of musical heritage. In this hall of heritage museum you can see the three-dimensional display named of “Hall of Musical Heritage” which represents the dioramas of folk singers of all provinces, and some folk musical instruments.

The Heritage Museum of the first ethnological museum of Pakistan located in Shakarparian Islamabad which describe the history of music, subcontinent roots of classical music.

Figure 0.27: Dioramas of Folk Singers



Source: Researcher

In this musical hall you can see four classical folk singers named *Mansha Dholi*, *Khamsu Khan*, *Munair Sarhadi Fiaz Baloch*, *Subhan Rather*, and *Jan Ali*. In Musical

Heritage hall the diorama of *Mansha Dholi* you can see him in Green colour traditional dress of Punjab with *Dholak*. He belonged to *Hafizabad*, Punjab province.

He was famous from the name ‘*Mansha*’ and very common among *Dholis*. *Mansha* is famous for the best *Dholi* who always lived. Beside the *Mansha* you can see *Khamsu Khan* was a popular folk artist from Sindh province of Pakistan. He was a famous player of *Alghoza* in Sindh, Pakistan.

The next is *Munair Sarhadi* was a *Pushtun* and was famous instrumentalist. He was a popular player of *Sarinda* and a popular folk singer of KPK. The next one is *Faiz Baloch* from Balochistan province of Pakistan, and also known as *Pailin*, was a *Balochi* folk singer and musician. He is well known for his unique style of performance of barefooted dancing with his songs.

The next is *Suban Rather* belonged to *Azad Kashmir*. He was famous player of *Rubab*. He has credit and award information for The *Rubab* of Kashmir. The last one is *Jan Ali* he belongs to *Gilgit Baltistan*. He is founder of *Shina Music*.

On the opposite side of folk singers of all provinces is display of musical instruments. There are musical instruments displays in hall of musical heritage, such as *Veena*, *Sarinda*, *Chitralli Sitaar*, *Suroz*, *Kamancheh*, *Banjo*, *Naar*, *Alghoza*, *Bansuri (Flute)*, *Been*, *Shehnaai*, *Duff*, *Dadang*, *Dholki*, *Jori*, *Chimta (Tongs)*, *Khartaal (wooden clapper)*, *Doumbek (Goblet Drum)*, some other musical instruments are *Tumbura*, *Ranti*, *classical Sarangi* and *Sindhi Sarangi*, and in the end corner of musical instruments you can see an old man sitting with a *Classical Sitaar*.

Figure 0.28: Dioramas of Musical Instruments



Source: Researcher

MUSEUM MANAGEMENT, ISSUES AND CHALLENGES

Museum look out the world cultural property and interrupt in to the public interest and to educate the people. Museum is not an ordinary property but the status and international legislation to protect it by national laws. It is a part of world heritage and cultural and may be the part of tangible and intangible of various culture and tradition.

That cultural property provides a numbers of cultural objects of the primary evidences, such as cultural and archaeological to represent the important contribution to the knowledge. Museum is the institute to represent and the avoidance of culture in which national and international objects in display collections. In all over the world from 10 to 15 years the functions and role of museums has transformed over time.

The primary role of museums to preserve indigenous traditional and cultural remains of past people, as well as the role of ethnological museums to preserve living culture and traditions of native people. Now a day's museums play vital role to increasing evolution and development of societies and communities.

Museums play essential role to shape a community, its identity and also bring forward diverse groups of people at one platform. The outstanding function of museums to display rich collections of different cultures and also preserving, sharing cultural and traditional values of people from generation to generation. Museums become a cause for regeneration by the creation of new developing skills, professional ability, good venues and public spots on the bases of culture for members of communities.

Museums are catalyst for their specific and unique displays to engaged different collections and also work to address the challenges and social issues. Museums play an important function to promote the cultural values and traditions of past people into new generation. The one of value able role of museums to represent the various culture and their past. Museums are effort to reserved collections of different cultures and display to present the unique cultural and ethnological values. Museums are also providing a groovy resource of developments and providing jobs through paid and unpaid internships programs for fresheners on a professional way.

2.16. Role of Lok Virsa in preferment of the culture

The Lok Virsa plays an essential role in preserving living culture. The ethnological museum plays a role to promote living culture of people and their traditions. The basic role of museum to collect and preserve cultural material, objects aims to promote the traditional values in visitors. This ethnological museum is created for public curiosity or interest and promotion of living culture of all over Pakistan. The museum collect objects and preserve them, display them, to the purpose of research and present to the public for the aims to enjoyment and educate people about the uniqueness of culture.

The museum is created for the enjoyment of people and purpose of promotion cultural values in public. The museum pursue the visitors to deeper understanding of cultural diversity and promote the pleasure activity and sharing of reliable natural and cultural inheritance. Museum adopt important steps to preserve artefacts for the purpose of research, learning about past and present culture, also interpret, a display the tangible and intangible grounds of society and existence of nature.

Numerous people aim to visit museum to enhance their knowledge about living societies and their cultural and traditional attributes of Pakistan. When people are travel to new places they should must visit museum while they can increase their knowledge about work of art and many value able culture artefacts.

The museum develops the good sense of cultural relativism and humanities also focusing on the inhabitant cultural groups. Through this museum cultural groups elaborate their history and cultures from generation to generation, that how the people of past living their life and what types of institutions were there for the surviving of the society. Museum helps visitors to establish links between microcosms and macrocosms of communities and society.

Ethnological museum Islamabad is playing their role to protecting and preserving various sub cultures of Pakistan like wooden items, handicrafts, jewellery, pottery, and other artefacts are displayed which indicate diverse culture. Although globalization has influenced many cultures by diffusion and social media. However, museum is playing a vital role to safeguard authenticity of cultural exhibits to some extent.

There is fission of cultural groups because of rapid population growth and fusion of cultural actors because of globalization and higher frequency of human movement. This is a critical element that makes ethnological museum is highly significant

sources of education about culture and cultural groups. The museum is the witness of cultural identity for many people.

The items of museum generate a kind of visual content for anthropologist and public. Archaeologists do excavations to find objects and artefacts for museums, these items are later identified with certain temporarily and social organization through lab based and ethnological analysis. Although Lok Virsa as an ethnological museum does not have any archaeologically acquired objects, rather it collects from the living cultures. The museums are one of the basic medium to preserve diversity and splendour of cultures of a nation.

2.17. The role of a Curator

A curator duty in a museum as an in charge of displays and exhibits of collection of artefacts in a museum and art gallery. The duty and role of curator in museum is management and arrangement of objects collection also identifying and organizing items and also dealing with delegations.

In the making of museum the work of curator is of significant importance. The work that a curator creates has a significance and value for creating art work and also presenting new narratives in the prospect. Rossen Ventzislavov (2014) calls it 'philosophical aestheticism his article described the work of curator as; "selecting art should be thought as a fine art in itself" (Ventzislavov, 2014) challenging the position of normative nature of job as selector of art work.

The role of curator is selecting art and unified artworks into diverse narration is the activity that supposed to being of curatorial content and ideas. Critics put under question those scholars, who undermine the work of curator or assign it to normative assumption, as ignoring the important art work a curator performs. "With advent of conceptual art, the line between the creation of meaning and the creation of value has been effectively erased" (Ventzislavov, 2014).

Definition of the artist and artworks has overlapped the idea of curator and artist into one as curatorial activity has grown up to provide artistic creativity and vice versa.

Rossen Ventzislavov's study discover close links between artist and curator as doing same work but assorted treatments on the sake of scholarly representation of both. As he points out and demystifies the role of the curator and artist as they have been

conventional interpreted in the literature. “The most important difference that emerges in the literature is the perception that curators are institutionally, ethically, and financially encumbered, while artists are not” (Ventzislavov, 2014).

This is in effect that sensed variation is the curator's duty and responsibilities to the large society. The duty of the curator to reservation the art and to utilize it for larger public educational intention while the artist is exempted in larger picture and his/her work is attributed to personal choice or likening. The main challenge is due to the perceived labor division and normative assumption or expected roles in the society.

“An unspoken reason that various figures of the art world find it problematic to identify curators as artists is that the divisions of labor, they protect are inherently normative. The inadvertent application of this normative in equal measure affects curators who style themselves as artists” (ibid, 2014). This shows that the major difference is the labor division laws in the society that differentiate the artist from curator rather than the art itself.

Real difference according to (Ventzislavov, 2014) is “embedded in the dominant view of curatorial work an entrenched division of labor on the basis of which artists are celebrated for being idle at life—and curators are suspected for being idle at art.” In this whole process the new emphases of putting new definition to art work and the performer has held ground. As Michael Kowalski has pointed out,

If we accept that curators are capable of adding value to the work of others or creating value on their own, the arbitration over art products and the environments they inhabit deserves its own place in our esteem, along with the classic dispensations of artistic endeavor (Kowalski, 2010).

In the art the curator is selector that propose a home for art in the ever waste definition in the modern word. His role by picking out works of importance from the differentiated aggregate of artistic production is only applicable to contemporary world. Because the art work that lacks explicit explanation for public, “needs further meditation in the form of placement, display performance and so on from outside”(Tolstoy, 1960). Which is provided by curator not the artist? “Looking at history there are innumerable examples of artworks that were made or commissioned for specific purposes and were thus loaded with specific conditions of spectator ship” (Ventzislavov, 2014). Thus, the role of curator as a chooser and selector in modern

days is ever more important because much work is produce today is open to contrary protective lenses and to larger public criticism as compared to the past.

As Rossen Ventzislavov puts it together that; a crucial further step toward such understanding will be the realization that artworks can be viewed as raw materials for curatorial creation just as, after Duchamp, everyday objects become raw materials for artistic creation. Both artist and curator inhabit the role of "generator-arbitrators," creating value through the powers of selection from the detritus of civilization or from what civilization has not yet learned how to value.(Ventzislavov, 2014)

In summary curators, no concern who is superficial have to precede conception, have to feature particular knowledge, and have to response specific demand and this is no less than an artist. Hence the labor division of curator from an artist (producing fine arts) is the major reason of normative roles of the two.

“Transforming Museum Ethnography through Technology an Introduction”, Published by Journal of Museum Ethnography, 2014, No. 27, written by HELEN MEARS and CLAIRE WINTLE. In this article the need of introduction of information technology is highlighted. How museum authorities can globalize the ethnicity of Museum by adopting the Information and communication technologies (ICTs).

Museum ethnographers, as a subject specialist network, continue to develop its engagement with ICTs which includes an application for Arts Council England funding to upgrade the MEG website to become a portal for resources to practice museum ethnography more often. One of its benefits is that it will allow the stakeholders to share the available knowledge (such as photographs and local stories) of museum and its collections to the different audiences. It is a best way to engage the far away audience. Moreover it will also create new possibilities for field research and documentation. Such as 3D scanning and transferring collection knowledge etc.

With benefits there are some consequences too.

- i. As ICTs and web designing are high in cost.

- ii. Digital information can be contextualized and shared.
- iii. New assets can be easily reproduced.

Elliot (Elliott, 2006) refers to Alpers (1991); who mentions that on the one hand; there is a relationship between objects and museums, that turns the objects into museum objects once acquired by the museum and on the other hand; there exists a relationship between the visitors and the museum objects. In addition, he also considers the 'aura' of the object, which concerns the change in context of the object from its real, often ritual related context, to a museum bound context.

The reaction of the visitors towards the museum objects to show reverence or other emotional exhibited behaviour is crucial for the preservation of the objects. However, the control of the management and staff of the museums over this interaction of visitors and museum objects is conditioned by different factors.

“Improper interaction and engagement of people towards the artefacts is the major drawback that should be prohibited” (Elliott, 2006). There exists a need to make arrangements for regulating interaction between visitors and the museum objects, proper interaction needs facilitation and that needs to be made part of the staff training apart from structural arrangements of the museum space. Segregating the visitors from Museum objects may have different expressions, for example museums - 'please do not touch' (Elliott, 2006).

In Lok Virsa museum one may observe the attempt of recreation of the context of objects that are displayed in dioramas. Lok Virsa Museum also attempts to segregate the visitors and the objects at display. There are different means used for the purpose apart from text at display stating that 'do not touch' there are ropes, and there are glass cases around dioramas to keep the visitors and dust from the display. These three features are the mechanisms of managing the space, mobility and accessibility.

This managerial aspect and a more participatory experience for visitors are two concomitant and opposing ideas that inevitably to be united into the contemporary museum. Therefore, there needs to be addition of new venues where the urges of visitors to interact with museum objects could be satisfied, some museums use ornaments and dresses that visitors may wear and get photographed as part of experiential museum visit.

Olfactory aspect of experience is so far not introduced in many of museums, One of the interlocutors reported that he experienced the olfactory related exhibits in a food museum in Austria, where he smelled and tasted the cinnamon with his nostrils open and closed and experienced that taste is dependent on smell. Similarly the somatosensory and haptic modalities of experience are important to make a museum more interactive. Thinking of ways to introduce these modalities to an ethnographic museum will help realize a more culturally rich ethnographic museum.

How smells of different cultures could be introduced into the ethnographic museum is an interesting endeavour to undertake for ethnographers and museum studies. Inappropriate behaviour of visitors and carelessness of museum staff has made case worst. There are no adequate measures for the appearance and placement of objects to make it look better. Artefacts especially from archaeological gallery are still in the same old places for many years.

Most depressing thing is the sensuous behaviour of visitors towards the statues. Direct touching of Buddha's sculpture and putting sandalwood paste on different gods and deities and other offerings is very common and museum staff is completely okay with it because most of them are practicing Hindus. KOLKATA museum nowadays more look like a temple than a Museum. The factor "Museum effect" can merely be seen. Due to direct touching several sculptures have been polished which violates the ethnographic value of artefact.

The museum is known by number of colloquial names and it is commonly known as Jadughar (House of magic), a big strike on its reputation. People who visit often is regarded as not sufficiently "museum minded" because they have zero knowledge of its ethnographic importance. On asking, museum staff stated that their behaviour is understandable.

Memory Voids and the New European Heritage: A Proposal for Studying Transnational Memory, written by Chiara De Cesari, Published by Journal of Museum Ethnography in April 2011 (2012), pp. 152-162. In this article the writer discussed the theoretical frameworks for studying collective memory and heritage making in the age of translation. The writer focusing on working hypothesis is that this new heritage is constituted through a disavowal of Europe's post-colonial, trans cultural, Trans Europeans, histories of the past, particularly with regard to European

entanglements with the Arab-Islamic world. During the time when EU investment in the European heritage project is not being matched by successful outputs, an urgent scholarly task presents itself, demanding critical reflection and analysis of on-going projects, attempts to institutionalize and construct a shared European heritage discussed briefly.

The Secret History of 'The Weed of Hiraeth: Laver bread, Identity, And Museums In Wales, written by Kaori O'connor Published in Journal of Museum Ethnography, December 2009, No. 22, Museum Ethnography at Home (December 2009), pp. 82-101. In this article the writer clearly discussed that Identity is an issue nowhere more highly charged and contested than in Wales. Further he says "While accepting the economic benefits of political integration, many in Wales sought to maintain cultural independence by emphasizing their differences from the English".

The writer of this article further says when the research then becomes a study of immaterial culture, the secret or shadow side of material culture, through which alternative histories emerge that throw new light on official histories and collections, generate cultural policies and practices that can link museums, people and places in new ways, harmonize the interests of natural heritage and cultural heritage, and challenge taken for granted social constructions.

This is a preliminary account of an ethnographic and investigation of this kind currently in progress in Wales, in which identity, environment, ideas, landscape, history/ pre-history heritage, culture and museums are explored through the anthropology of food. In this concept the curators of their museums must be concerned with what is in museums, museum ethnographers are free to interest themselves in what is not. The writer examine Mason sees in these museums, and in the way 'industrial heritage has changed from being that against which "authentic" Welsh culture and tangible and intangible culture was defined to occupying pride of place within the discourse of national identity.

2.18. Issues and Challenges

The issues related to ethical practices, management and challenges related to the interpretation through dioramas and texts, visitor participation and other challenges of modern technological practices are described below:

2.18.1. Ethical Concerns in Museums

The Code of Ethics (AMM) for Museums is a main guideline source for pushing the professionals and visitors to maintain a higher standard in museums in their work. It is stated that the code of ethic is con developing, evolving and constantly changing. In 1991 the code of ethics was adopted it was its beginning as the standard for balance and measurements, but now a days currently before in the regards to ethics museum use guideline. There is a need to clear here, the ethics were not a top priority in Pakistani leaders for museum at the bend of 20 century and as they are present in 21 century.

The NAGPRA on the AAM Code of Ethics has guaranteed that objects are not activated as simply scientific curiosities as were the objects of the past. The development and changing of ethics in the field of museum in Pakistan (Crane, Susan A. 2000).

2.18.2. The Ethics of Interpretation

The code of ethics of museum are written outside of the domain of lawfulness to secure the state and integrity of museum regard its display collections. For example give me my Father's Body by Kenn Harper brings attention to the battle led by an Inuk man to recover his father's body which had been put on display at the American Museum of Natural History in New York without the permission of the family and this action is totally interpretation of the ethics. This act of violation of the dead body which was displayed in the museum, crossed the line between public education through ethnic interpretation and disrespecting the individuals of the ethnicity that was being interpreted.

During data collection I was spoke to the Director of the Lok Virsa museum, about his views of exhibiting cultural objects while attaining codes of ethics. He has experience with acting as a Director and consultant for numerous collection of various culture, art collections at various institutions and the national museum Islamabad. He believes

that it is important never to use the first person when speaking about another culture of Pakistan.

It is suitable way to display of cultural objects or items through with anthropological point of view in the museum. Exhibits should not only be about what you can take from a culture or antiquity of the site whether you are handling the stories of native people or different cultural object, but what you can give back to that culture. What steps can be taken in order to exhibit cultural objects in the display collection for public education while maintaining respect for the members of the culture (Denver Museum of Nature & Science, 2008).

2.18.3. The Evolving Role of Ethics in Museums

In the recent years in Pakistan the hold of ethics in museums are more developed, prominent and outstanding as compared to the past. There was no concept of ethics in museums from 24 years ago because the AMM code of ethics was not enforced in 1991. The standard of ethics for museums are needed through the understanding and enlightenment events of past museums, and the implementation of such standard of ethics in museum was much needed to implemented.

2.18.4. Ranking of Museums

Museums are often ranked according to the number of visitors, therefore, Louvre with 10.2 million annual visitors, National Museum of China 8.6 million annual visitors and the Metropolitan Museum of Art 6.9 million annual visitors are the top ranking museums. In comparison to these museums Lok Virsa museum is relatively a very small museum, although Pakistan is ranked in top ten countries with population; however, the affordability to visit museums is difficult for majority given the poverty. There is a need to strategize to increase the number of visitors at Lok Virsa.

Museum Collections and Exhibitions are another parameter to understand the worth of a museum. Given that Lok Virsa is an ethnological museum and displays living cultures, it lacks the archaeologically significant artefacts or expensive or rare objects of art in its collection.

If Lok Virsa museum is compared to other ethnological museums of the world, the count of artefacts is comparatively very low when compared to Canadian Museum of History with 3.75 million artefacts, Musée du quai Branly with 1.17 million artefacts and Peter the Great Museum of Anthropology and Ethnography (Kunstkamera) 1.11 artefacts and objects.

2.18.5. Making Museums more Participatory for the Visitors

Sensory experience matters a lot in understanding and envisioning. Though dioramas provide a 3D (three dimensional) visual experience to onlookers, nevertheless, there are ways in which experiences at museums can be enhanced. In addition to 3D structures, one can introduce movements to figures so that one can have a living experience of an event, for instance folk dances. Lok Virsa ethnology museum is part of a rather larger organisation 'Lok Virsa' that arranges such cultural events where folk culture is presented. Food, artisan work, dances and music of diverse cultural groups of Pakistan are exhibited in the annual festival known as Lok Virsa Mela.

There is technology available to do much more, such as introducing sound effects through which basic conversation or dialogue between figures can be done. We have learnt that language is essential to get to know an exotic culture; hence, the dialogue between figures will enhance the chances of understanding and participation from those who visit museums. Lok Virsa has a large collection of music and other archives, albeit; accessibility for public is not that convenient. Therefore, there is a room for making the resources easily accessible to masses in general and researchers in particular. Lok Virsa must publicize the archival inventories and facilitate the easy access to these inventories.

As for the olfactory experience, one can use fragrances or scents which are quite unique to a culture. For example, in Hunza and Gilgit specific herbs, famously known for their aroma, are used in daily life in a ritualistic manner. These herbs known as *gulgul* and *supandur* are commonly used in the households to purify living places and for the soothing effects of their aroma. Likewise, there will be different aromas or scents specific to different cultures which could be used to enhance the experience in museums. It is understandable that such olfactory effects could be quite expensive; therefore, these could be reserved for certain exhibitions where the expenditure could

be recovered through tickets. It is required that Lok Virsa shall work on collecting and achieving of the ‘smells’ of Pakistan. “Historically it [olfaction] has been viewed as inferior to other senses, especially in comparison to vision and audition” (O'Meara & Majid, 2016). Despite of the difficulties to acquire, preserve and exhibit ‘smells’, it is a worthy endeavor to seek.

2.18.6. Texts to Elaborate Diorama and Objects

Since assumptions are derived when there is lack of explanation, a figure can not necessarily explain background story of an event. Descriptive writings become helpful or a culture experienced narrator at the site is one way to eliminate miscommunication and it will minimize chances of false assumptions.

2.18.7. Digitizing Museum Virtual Experience of Museums

Museums needs to upgrade themselves in many ways, it's the 21st century, and it is need of the time to digitized the museums to make them more attractive to the visitors, In west there are many digital museums which we call “virtual museums” and specially in time of COVID-19 many virtual museums in the west are offering virtual tour to the museums from home, by sitting in the couch one can visit the museum and can learn about the history.

There are two aspects of digitizing museums. One is to integrate virtual technologies for the experiential purpose of visitors. Other is to arrange a virtual tour of the museum for the cyber visitors.

Mobility of the characters and other objects could be introduced to provide an illusion of animation. For example, mannequin on display could be motorized to show some movements; that would attract the visitors.

Aural should be improved in way that the inside of museums there should be dim lights around the walls, old music should be played “bansuri” to make the visitors feel like they are in the past, providing the suitable environment to the visitors. Different kind of scents and perfumes should be used inside the museum to take the visitors in the past, by using these kind of methods visitors would feel they are in the old

civilizations at the moment, this will also attract many people to visit museums on daily basis.

2.18.8. Other Issues in the Museum

Every year new museums are establishing but there is no proper plan and area. I have visited Islamabad museum, Lok Vista Museum, Railway Museum in Rawalpindi and newly establish museum in Islamabad named Supreme Court Museum and I have notice a lot of issues.

At lok virsa museum there is no proper guide line to facilitate the museum. At Railway museum is huge area museum but there is no single booklets for visitors. The Supreme Court museum was newly established museum which consists in three main galleries but collection is very rare and undocumented. The curator says to me that we were working on display collection to labeled and proper advertisement.

Most of the museum in Pakistan have no proper guide line and to facilitate the visitors. The display collection are very poor and showcase are very poor quality. I have notice that there is no proper cleaning and treatment of objects.

The following major issues I have identified during my survey:

- i. Climate Change
- ii. Digital as opportunity and threats
- iii. Finding balance
- iv. Lack of attention to the visitors
- v. The larger society impacts
- vi. Organizational structure issues
- vii. Reinventing the buildings
- viii. System thinking
- ix. Vision
- x. Teamwork
- xi. Poor quality
- xii. Lack of budgets
- xiii. Lack of museum staff
- xiv. Professional staff

2.18.9. Other Challenges in the Museum

- Museum plays great role to break the poverty cycle by creating of new ideas of employment and museum is also help to creating a new generation that is educated, literate, competent and able for being of self-employed.
- Museum provide training for skills a foundation and also providing further way to educate people through display of artefacts collection.
- Museum is also helping to provide awareness to visitors through unique skills, literacy and some basic general knowledge about museum collections with display.
- Museum is serving in socio-economic improvement and some other development programs through attainment literacy and through the visitors.
- Museum is bringing about socio-geopolitical state of maturity, strength and stability with other community and among others.

DISCUSSION, ANALYSIS AND CONCLUSION

Museums are very significant to enrich the students for the educational purposes and the general public to ascertain their identity, history and cultural past. On one hand museums are great source of cultural knowledge and plays the fundamental role to preserve cultural knowledge and material objects for upcoming generations to recognize their culture and history on the other hand museums are source to attract tourist and can help to generate revenue. Understanding the importance of museums, following has been summarized as a result of this research:

2.19. Summary

The word mouseion for the first time in the 3rd BCE was used in Greek, it meant “seat of the museum”. Later on, the word Museum use of the Latin derivation during the Roman time. The word museum was revived for the first time in 15th to 17th century in Europe culture to depict the assemblage of Lorenzo DE’ Medici in Florence, but the term sent an idea of comprehensiveness instead of denoting a building. In the 17th century, museum was being used in the Europe culture to draw collections of curiosities and to display this collection in the museums.

Museum plays a vibrant role in the service of societies by telling the appreciated veracity through evidences available for better development in all fields of life. Museum performs according to their functions for the purpose of learning, study and pleasure. Museum obtains heritage in its all available forms, conservators conserves the heritage, researchers research on it for communication and then exhibition for the general public. This is true picture of any museum in all its perspectives in any country. If museum fails in its rudiments due to lack of emerging skills then it cannot serve the public. Museum of a specific country is the representative of its society.

Museums are considered to be the source of conservation of heritage and culture of a nation. The artefacts kept in a museum reflect the lifestyle of the ancient people of that society. As a matter of fact the material culture tells the whole story of the past which is connected to the people of that time. Material in museums portrays the

evolution and advancement of different industries and institutions and their impact on society.

No doubt museums are non-profit organizations but the economic impact cannot be denied. It's not only a kind of pleasure but a source of education, information and study for foreign as well as domestic tourists. It attracts flow of money and generates economic activities. A well-managed museum plays an essential role in the mode of attracting people towards it. Furthermore, it's also a source of employment and income generation to individuals.

The management of reserve collections is the challenging task in the worldwide and to overwhelm these challenges, globally the management introducing new techniques and treatments under the given conditions. Changing environment is the worst factor that effecting the reserve collections in museum. Temperatures, relative humidity, visible and ultra violet light are considerable factors while dealing with management of reserve collection.

Management of reserve collections includes collection care, conservation management and storage and it may be the further related to selection of reserve area, storage design and material, placement in storage, working records, administrative aspects, condition reports and transfer and handling of items. Remedial and protective conservation is the effective means to preserve the variety of objects in the collections. A museum give a preservation, improvement, collection and display of artefacts of important value and develop the social group about the ancient human and surroundings by the material information.

The museum object are affiliated to past civilization and culture is arranged in such a way that is understandable and the visitors can conceive the exact picture of the ancient. The Scope of museum and its Collections serve to define the scope of past present and future storage area that contribute directly to the understanding of the culture, heritage and history of the country.

Ethnological museums in the western countries are rooted in the 16th and 17th century, and history of cabinets of curiosity as well as the 18th and 19th century industrial fairs. As the tangible culture and the collections were transformed from displays of the exotic to different types of didactic exhibits, they were reunited with aspects of intangible culture heritage to tell more complete stories. In this regards the

history and impetus of European ethnological museums is traced and several components which have influenced their relationship with intangible culture are discussed briefly.

The first ethnological museum in Pakistan the “Pakistan Folk Art Museum” was implanted in 1982. The total region of this museum is some about 60,000 square feet. The name of this museum was renovated as a Lok Versa Heritage Museum in 2004, to existing the living culture, traditions folklore and life style of the people of different culture of Pakistan, from Arabian Sea to Himalayas and also Indus Valley Civilizations (Pitt Rivers Museum Policy and planning committee, (2015).

The study of culture and heritage in shaped of are and Folklore. Ethnological museum are that type of museum in which the display collection related to the anthropological study like, art and craft and culture and heritage of the specific society. Lok Virsa in the Pakistan is the specific museum for ethnology and ethnological galleries in the museums of Pakistan are as under:

- Chitral Museum KP
- Lahore Museum Punjab
- Bahawalpur Museum Punjab
- Bannu Museum Bannu KP
- Din museum KP
- Hund museum Sawabi KP
- National Museum Islamabad
- National Museum Lahore
- Bamborat Museum Kalash KP

As a result Lok Virsa was established as the much needed platform to systematically preserved the culture and heritage of Pakistan from different societies and strengthen a fading identity. Lok Virsa established in 1974 is a specialized organization or Institute with a mandate to collect, preserve/safeguard, and project and disseminate the folklore and implanted heritage of deferent culture of Pakistan. Lok Virsa museum also known as National institute of Folk and culture heritage. Lok Virsa museum located on shakarpanria hill.

The National Heritage of Pakistan of ethnology was originally established in 1982. Lok Virsa museum of Pakistan with the advent of modern mass society and their

culture and an age of cultural diffusion and invasion from the advanced technological and equipment, nations the traditional customs, beliefs, arts, norms and crafts are being rapidly obliterated. In the absence of adequate protections of culture and folklore, it is likely to completely wash out our cultural heritage and traditional of the society.

The display collection of Lok virsa is totally depend on culture and heritage of Pakistan from deferent areas.(see Pl. 7, Fig, 14 and Pl. 8, Fig, 15). The role of museums has changed over time and never more so than in the last 10–15 years all over the world. As well as their traditional and cultural value role of collecting, preserving and sharing rich display collections, museums now find that they play an increasing role in supporting the development of communist and society. Museums can be a place to help shape community identity and bring different community groups together in single platform, a catalyst for regeneration through the creation of new venues and public spaces, and a resource for developing the skills, professional and confidence of members of those communities on the base of culture.

Museums are using their unique display and reserved collections and services to address social issues and challenges. They are striving to be places where all sections of the community can have a voice and be reflected in a museum's collections and displays to present the cultural and ethnological values. Through volunteering programs, internships, apprenticeships and work placements on professional way, they are proving to be a valuable resource for the development and to provide jobs. Museums play a valuable role in the traditional way to represent the culture and their past.

2.20. Discussion

Museums are spaces of power by virtue of being custodians of symbols and cultural artefacts. This power; embedded in the general religio-political, economic and social external world of continuities and changes of the cultural representation, is symbolic in nature and requires hermeneutical comprehension in a cultural relative manner. Temporal and spatial contextually is an important framework that could help a clearer understanding of the meaningfulness of an ethnological museum. The research is oriented in the Boasian anthropology for its theoretical position.

Ethnological museum needs a cultural relativist position in its ontology and during the meaning making and knowledge generation and dissemination. However, capability of the displays and dioramas to entertaining the ethnocentric vision of visitors is essential in addition to overall aura of exhibiting and educating cultural diversity.

According to Hollis & Lukes (1982), Relativism is derived from a strong sense of 'anthropological duty' to understand, and respect, the worlds of other cultures, from within. This 'Romantic Notion' as Hollis & Lukes refer to it, has been emphasized by Franz Boas and his followers, stressing a doctrine in which "each culture can be understood only as an historical growth, determined by the social and geographical environment in which each people is placed (Boas, 1955: 4).

Mary Douglas (1975) has correspondingly argued for a theory of knowledge in which "the mind is admitted to be actively creating its universe" (1975: XVIII). Emphasizing the notion of 'subjective truth', she claims that all conceptualized information is cultural. Similarly, Geertz's studies (1973,1983) highlight the importance of '-local knowledge', maintaining that anthropological understanding can only emanate from an interpretative, contextual analysis, which emphasizes the 'native's point of view' (Malinowski, 1922, in: Schwartzman, 1993).

This study is cultural relative because, culture of the Pakistan practicing in every corner from Karachi to Gilgit-Baltistan present in the museum. The development of museum at one hand provide a particular type of preserving environment on the other it shared an interconnected shared cultural patterns and interpretations of ideas and the symbols. Theory particularly describes the interconnectedness with the cultural artefacts and manifests which shared the equal values and the ideas among the community members.

The study also find out the direct relationship with the available cultural practices and people's perception when they witnessed the preservation of the previous culture. The rural urban migration at one hand provide new ways of cultural development on the other they also reason of rural-cultural-destruction, the study at one hand provide better ways to understand and enculturation of the new generation to the previous culture which diffuse many new ideas and practices to maintain the origin of society and the Pakistani families at large.

Study also endorsed the findings of the theories in the context that, objects holds the meaning of the particular culture. Without people there is no particular meaning of things and ideas. Like the Indus Valley Civilization's artefacts, we have a huge number of objects but not able to decipher any tiny part from them because, meanings associated with the things and objects are missing. And the missing link is directly linked to the people who actually practicing the culture. In the same way, Lok Virsa holding so many objects which are not the part of any culture in Pakistan but present a unique picture of culture which was practicing earlier to the younger generations.

2.21. Conclusion

Study concluded that museum plays a vibrant role in the service of societies by telling the appreciated veracity through evidences available for better development in all fields of life. Museum provides the learning environment for study and pleasure. Museum obtains heritage in its all available forms, conservators conserves the heritage and research on it for communication and then exhibition for the general public and they are the representative of specific countries.

Museums are non-profit organization; it is not only a kind of pleasure but a source of education, information and study for foreign as well as domestic tourists. It attracts flow of money and generates economic activities; a well-managed museum plays an important role in the way of attracting people towards it. Furthermore, it is also a source of employment and income generation to individuals.

The study is essential for the musicologist and the student because it covers the chief issue regarding the museums. Most of the available literature just highlights the issue constraints to the care of collection but this research will not only raise the problems but will also offer the solutions for the current scenario in the existing situations. This study brings under limelight the management of collections in the Museum, the purpose of the study was to develop a plan for the better management, function and challenges limited resources.

The plan may cover the issues regarding management, building and space, reserved collections, furniture and equipment and the collection of ethnological galleries. The research is deal with the collection of ethnological museums and all the problems faced by the museum. It is urgent need to resolve all these problems to save threatened galleries of the museum which will attract the visitors.

2.22. Recommendations

Realizing the need for development and social awareness in the condition of quality of teaching all a number of initiatory want to be considered. Study was suggesting various recommendations for future studies and readers along with policy makers;

- Inclusion of all stakeholders at one page in the provision of education for all the communities;
- Policy makers may include the anthropologists in the development of museums in all the provinces to document and preserve the cultural practices.
- Education is the basic need of this globalized time but, there is need to connect the knowledge for sharing the ideas and the previous practices to the new generations.
- Pakistan Studies is the compulsory subject till intermediate, but portions for the ethnological developments and concepts would be added for students.
- Seminars and the Lok Virsa visits may encouraged by the schools/colleges and universities to make students understood what they had in the basics.
- Mobilization of the stakeholders (national and international) is must for the development and establishment of museum equipped with modern tools for better vision of previous ways of living through documentary form

Bibliography

- Ahmad, Mukhtar (2014) *Ancient Pakistan: A prelude civilization*: Foursome group.
- Ahmad, Waseem (1997-1998) Preservation and Restoration of Glorious Heritage, *Lahore Museum Bulletin X & XI*, (1 & 2): 169-170.
- Ahmad, Waseem (1999) we save our past for the future, *Lahore Museum Bulletin*, XII, (1): 89-94.
- Association of Manitoba Museums (1995) *Standards for Manitoba Museum*: Association of Manitoba Museums, Canada.
- Basa, Kishor K, Mohammad Rehan and Ravindra K. Gupta (2007) *Museology: A Comprehensive Bibliography and Webliography*. New Delhi: Serial Publications.
- Blashfield, Jean, F. (2012) *Countries around the world Pakistan*. London: Braintree.
- Bharti, Shaila. (2012) *Translating Museums: A counter history of South Asian Museology*, London and New York: Rutledge Publishers.
- Boas, Franz (1955) *Primitive Art*, New York: Dover Publications.
- Camfield, W. A. (1987). Marcel Duchamp's Fountain: Its History and Aesthetics in the Context of 1917. *Dada/Surrealism*, 16 , 64-94.
- Canadian Conservation Institute (1993) *Storage and Display Guidelines for Paintings*, CCI Notes 10/3: Canadian Conservation Institute, Ottawa.
- Canadian Conservation Institute. 2002 *General Precautions for Storage Areas*, CCI Notes 1/1: Canadian Conservation Institute, Ottawa.
- Canadian Conservation Institute. 2002 *Know Your Paintings – Structure, Materials, and Aspects of Deterioration*, CCI Notes 10/17: Canadian Conservation Institute, Ottawa.
- Canadian Conservation Institute. 2007 *Storage of Metals*, CCI Notes 9/2: Canadian Conservation Institute, Ottawa.
- Canadian Conservation Institute. 2008 *Flat Storage for Textile*, CCI Notes 13/2: Canadian Conservation Institute, Ottawa.

Canadian Conservation Institute. 2008 *Rolled Storage for Textile*, CCI Notes 13/3: Canadian Conservation Institute, Ottawa.

Channel Islands National Museum Management Planning Team, 2005 Museum Management Plan.

Clowney, D. (2011). Definitions of Art and Fine Art's Historical Origins. *The Journal of Aesthetics and Art Criticism*, 69, 309-320.

Crane, Susan A. (2000) *Museums and Memory*. California: Stanford University Press.

Denver Museum of Nature & Science (2008) *The Manual of Collection Policies for the Denver Museum of Nature & Science*: Denver, Colorado.

Dar, Saifur Rahman, (1990) An introduction to the national museum science and technology: *Lahore Museum Bulletin*, III (1).

Dar, Saifur Rahman, (1981) *Museology and Museum problems in Pakistan*, Lahore: Lahore Museum.

Dar, Saifur Rahman , (1979) *Repositories of our Cultural Heritage: A Handbook of Museums in Pakistan (1851-1979)*. Lahore: Newfine Printing Press, 76, Lytton Road.

Douglas, Mary (1975) *Implicit Meanings: Essays In Anthropology*, London: Routledge.

Erickson, Paul A. and Liam D. Murphy. 2008. *A History of Anthropological Theory (Third Edition)*. Toronto: University of Toronto Press. p. 95.

Geertz, Clifford (1973) *The Interpretation Of Cultures*, New York: Basic Books.

Geertz, Clifford (1983) *Local Knowledge*, New York: Basic Books.

Heritage Collections Council (1998) *Managing Collection: Caring for Collections across Australia*: Commonwealth of Australia.

Hollis, Martin & Lukes, Steven (1982) *Rationality and Relativism*, Oxford: Blackwell.

http://www.lahoremuseum.gov.pk/plan_your_visit Accessed: 12 December 2016.

<http://www.lahoremuseum.gov.pk/organogram> Accessed: 21 December 2016.

[http://mavie.asn.au/assets/Info Sheet 8 Creating Stores.pdf](http://mavie.asn.au/assets/Info_Sheet_8_Creating_Stores.pdf) Accessed: 17 January 2017.

<http://www.lahoremuseum.gov.pk/node/59> Accessed: 26 January 2017.

Jedrzejewska, Hanna (1995) Harmful Pollution Inside Museums, *Lahore Museum Bulletin*, VIII, (2): 203-208.

Johnson, E. Varner and Joanne C. Horgan (1979) *Museum Collection Storage*, Paris: United Nations Educational, Scientific and Cultural Organization.

Konstantios, Dimitrios. Nikolas Konstantios and Liana Tsombanoglou, (2005) *A Manual for Museum Managers*, Europe: Department of Culture and Cultural Heritage, Directorate General IV-Education, Culture and Heritage, Youth and Sport.

Kowalski, M. J. (2010, 02 25). *The Curatorial Muse*. Retrieved from *contempaesthetics*:

<https://www.contempaesthetics.org/newvolume/pages/article.php?articleID=585>.

Knell, Simon (1994) *Care of Collections*. London and New York: Routledge.

Kreps, F. Christina (2008) *Appropriate Museology in theory and practice*. *Museum Management and Curatorship*, 23, (1) London and New York: Routledge.

Knell, Simon (2005) *Care of Collections*. London and New York: Routledge.

Lok Vista Museum an insight into Culture and Tradition written by Asma Kundi published in July 25, 2011, Shaarey Fatima Jinnah, Lahore.

Mastenitsa, Elena. (2014) *Actual Issues of Muesology and Practice of Museum Management in the 21st century*. Moscow: Russian National Committee of International Council of Museums.

Macdonald, Sharon. (2006) *A companion of Museum studies*. Black well, Publishing.

National Park service, (2012) *Museum Handbook, Part 1: Museum Collection Storage*: Washington DC.

Petrou, Marina Lykiardopoulou (1996) Conservation of Numismatic Collections, *Lahore Museum Bulletin*, IX, (1): 165-171.

- Pitt Rivers Museum Policy and Planning Committee 2015, Collections, *Care & Conservation Policy*, University of Oxford.
- Samad, Sumaira. (2016) *Report for Board of Governors*, Lahore Museum for the Period 21/11/2012 to 23.5.2016: unpublished Report.
- Sandell, Richard. (2002) *Museums, Society, Inequality*. London and New York: Routledge.
- Schwartzman, Helen, B. (1993) *Ethnography in Organizations*, Newbury Park, California: Sage.
- Stolow, Nathan. (1981) *Procedures and conservation standards for Museum collections in transit and on exhibition*: United Nations Educational, Scientific and Cultural Organization, Paris.
- Spooner, David Brained. (1910) *Hand book to the sculptured in the Peshawar museum*: Princeton University.
- Singh, Sarina. (2008) *Pakistan and the Karakoram Highway*: Lonely Planet.
- Samad, Rafi. (2011) *The Grandeur of Ghandhara: The ancient Buddhist civilization of the Swat, Peshawar*: Algora publishing, Peshawar.
- Tolstoy, L. (1960). *What Is Art? trans. Aylmer Maude*. NewYork: Macmillan.
- Ventzislavov, R. (2014). Reconsidering the Curator. *The Journal of Aesthetics and Art Criticism*, 72(1), 83-93.
- Wels, Barbara. (2006) *How to Develop a Conservation Plan for a Community*, Australia: Carlton South Victoria.
- Zorzi, Yvonne (1999) *Museum Management and the Network Perspective*, University of Lugano.