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Conservation of Folk Arts

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Abstract: ***It is intangible wealth of knowledge that we possess but being neglected and subdued in the phase of development which is leaned on the western pattern of lifestyle and culture. The overall effect is that the wealth of knowledge is diminishing and is live only at the efforts of the government to revive it. The effluent people of the country feel proud in orienting themselves as alien to the wealth of intangible cultural heritage, affecting further in lowering the attention and focus on the folk art and culture.***

Keywords: Arts, Conservation, Folk art, Tribal, Culture, Tradition, Legacy, Aesthetics, Dance, Painting, Music, Folklore, Sculpture, India, UNESCO.

I. INTRODUCTION

India has always been known as the land that represented cultural and traditional vivacity through its arts and crafts also recognized as orthodox arts and crafts. The regions and states sprawled across the country have their own distinct cultural and traditional identities, and are established through various forms of folk art established there. Every region in India has its own elegance and form of art, which is known as folk art. There are many art forms having long traditional roots - established and practicee by several tribes or rural population which is classified as tribal art. The art of India is very indigenous and unpretentious, colourful, vibrant and vivacious enough to speak volumes about the country's rich cultural legacy.

Art in India deceptively has a great appreciation and is prospective in the international market because of its refined traditional aesthetic receptivity, susceptibility and authenticity. The colourful paintings of India treated with religious and mystical motifs are distinct such as the famous folk paintings of India are the Madhubani paintings of Bihar, Patachitra paintings belonging to Odisha, the Nirmal paintings from Andhra Pradesh, and other such folk art forms. Art is however not restricted only to paintings, but also expanses to other art forms such as pottery, home decorations, ornaments, cloths-making, and so on. In fact, the pottery because of their ethnic and traditional beauty is quite popular among foreign art lovers and tourists.

The well known regional dances of India, like Bhangra of Punjab, Dandiya of Gujarat, the Bihu dance of Assam, etc, project the cultural heritage of these regions, are prominent contenders in the field of Indian art. These folk dances are performed by people to express their excitement on every possible event or occasion, like arrival of seasons, the birth of a child, weddings, festivals, etc. The Government of India, as well as other institutions, NGO's and associations, have therefore made all efforts to promote such art forms, which have become an intrinsic part of India's cultural identity.

Constant efforts of the Government of India and other Institutions support the arts to popularise the art forms. Art generally reflects the creative energy found in all strata of society that acts as an undercurrent to the social bonding. Art varies, through a wide range of forms, such as wall paintings, dances, music, and so on.

It is intangible wealth of knowledge that we possess but being neglected and subdued in the phase of development which is leaned on the western pattern of lifestyle and culture. The overall effect is that the wealth of knowledge is diminishing and is live only at the efforts of the government to revive it. The effluent people of the country feel proud in orienting themselves as alien to the wealth of intangible cultural heritage, affecting further in lowering the attention and focus on the folk art and culture.

Rapid changes in long-established cultural values have lead to instability, and even violence, in a society. This threatens the sustainability of the society and directly the institutions of folk culture.

The global dispersion of popular culture has challenged the subordination of women to men that are embedded in some customs of folks. Women have been traditionally expected to performing household chores, such as cooking, cleaning, and to bearing and raising children. Those women who worked outside the home were likely to be obtaining food for the family, either through agricultural work or by trading crafts mostly handicraft.

UNESCO construes the term culture in its broadest sense, i.e., the set of mystical, factual, rational, and expressive features which characterize a society. More often the words "cultural heritage" refers to monuments and art objects. But there is also an impalpable cultural inheritance. UNESCO prefers the term intangible cultural heritage in the identical manner as the term used for "traditional and popular culture" in the *Recommendation*, Para 'A' of the *Recommendation,* which defines as: "Folk Arts is the tradition-based

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creations of an ethnic group/community, expressed by the group of individuals and recognized as reflecting the traditions of the community as they represent an ethnic cultural and society irrespective of the impact from other developments. Its standards and values are transmitted by rehearsal, by replication or by other means. There are various traditional art forms which include language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture etc.."

UNESCO in the year 1984 launched a program on intangible cultural heritage and decided to base it solidly on theoretical studies. In 1989, the General Conference of UNESCO adopted the *Recommendation on the Safeguarding of Traditional Culture and Folklore*, an effort Holistic for preservation & enhancement of folk arts, crafts and culture. A number of theoretical studies have been supported by UNESCO, and many international scholars have dedicated efforts for studying and discussing this large field of cultural problems. Studies and conclusions inspired by these scholars are under way on al zones.

UNESCO in cooperation with cultural heritage specialists suggested a general field of study and several main subjects to be addressed applicable universally. The subjects are:

- The legal protection of the impalpable heritage of lesser cultures
- The protection and promotion of national, regional and local languages
- The renewal of traditional and popular forms of manifestation(music, art, dance, etc.)
- The use of new knowhow, cybernetic pictures, the Internet, etc.
- Cultural progression and its future

The subject of legal protection addressed in UNESCO's program is less studied across the globe, but is included to emphasize the importance of long-term perspectives in strategies for safeguarding traditional arts, crafts and culture.

Culture from the point of view of traditional culture needs respect and protection of the "immaterial patrimony," particularly of the myths which still live and nourish culture in the unconscious of nations and in the mutual memory of civilisation. Cultural tradition suffer alteration and even distortion of dangers brought by rapid change and breaking of continuity in cultural development. The religious tradition is useful in healing the mental stress that is one of the perils of our busy world.

A special focus is required for "inter-communicability" as a means of conservation of languages. Formation of a linguistic unity would develop bases for broad inter-communicability on different levels. Many people know how to speak national language, when needed but occasionally the communicability in other local languages is merely impossible.

Cultural Heritage, it is important to know and appreciate one's own heritage, as expressed in the British proverb, "To be is to be different." This also reveals the necessity of knowing others and opens the cognizance for exchanges with people belonging to different cultural traditions.

The problem of cultural identity is central, Professor Anna-Leena Siikala, analyzed the complicated situation of minority cultures of Finno-Ugrian peoples in Russia in a post-Soviet era beset by rapid changes and economic difficulties. These people make available an instance of a quest for cultural distinctiveness in our time. The problem of masses and factions was viewed at a global level in the relative study of Professor Sandorfy, titled "how majorities may use minorities against each other". He challenges people not only to be tolerant, mutual comprehensive and peaceful but also to a serious discussion of the necessary equilibrium between different majorities and minorities. How large should a faction be as a truthful prerequisite for self-sufficiency or dominance without making peaceful life together impossible in the larger national or cultural community?

New Technologies, in a time of new information technology, intellectual property is subject matter specified and instituted by law, such as patents, trademarks, designs, and the copyright which "refers to intangible, inconsequential objects." Traditionally, copyright refers to artistic creation but today also to scholarly creation. It has become one of the most important international area of law and an object of emergent political and commercial interest because of its abundant commercial and cultural value.

The challenges facing the developers of the copyright system, for example, cyberspace, which is open, fluid, and intangible and has a global location. How can it be possessed by anyone? International rules are needed as well as synchronization of regulation on matters of copyright and other intellectual properties. The new expertise opens effective new ways for cultural creation and diffusion in all the areas of culture and is essential also for future cultural cooperation.

A modern application of new information technology to cultural activities like digital visual language can be used to expand verbal and written communication. Through this "design of dematerialized contents on the basis of quantifiable objects" our inconsequential patrimony "can attain new dimension interactivity … (for example via the Internet)." It is promising to construct simulate dart and to organize cybernetic exhibitions and interconnect between all the areas of humanistic formation. The objective is to obtain a balance between humankind and expertise, a goal that can be attained also in the area of long-established culture and folklore.

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Cultural Evolution devoted to a more philosophical theme, to the development of human culture seen in a long-term perspective. It expresses concern for the future of culture in a world dominated by global economic integration, science and high technology. The global market of capital is also a global market of ideas and values with profound influence even on systems and programs of education.

The basic objective for the future is "learning to live together." For the twenty-first century we need education for tolerance and solidarity. We are living in a world in which harmony is often intermittent by racial, monetary, and pious clashes, creating misunderstanding as to the cultural identities of nations. Social realism pushes us towards an industrial cultivation without boundaries. In such circumstances, administration and civic attitude should understand that social and political problems are more important than rapid economic growth.

Professor Eva Kushner views cultural evolution from another perspective by asking how we ensure that younger generations will be prepared and motivated to transmit their cultural heritage and to benefit from it in their own lives. In a stable society, inherited culture can inspire diffidence or hostility towards the culture, ethnicity, and religion of others. We can see two ways of visualizing cultural identity: one of becoming rooted in a civilization without frightening that of others, and one of manipulating cultural transformation and expanding the combined ego to squeeze out other cooperative egos. The methodology is the highly regarded one as; culture must be a home and not a prison.

A culture can be regarded as having three levels: the first is the lifestyle (food, clothing, customs, etc.); the second is a common historical memory, language, shared victories and defeats, and the third level is formed of appealing, intelligent, pious, and mystical beliefs. The more unspoilt the civilisation, the less the levels are coercively connected composed. In some domiciles and territories, young people voluntarily correct the values transferred by their predecessors, but in many others, societies it is more or less forcibly imposed. The forsaking of old traditions in a new multi-ethnic society should be gradual to avoid a void in cultural identity.

It can be concluded that all the belongings of the cultural legacy are for the evolution of civilisation that may make deeper the emerging of their relationship to their own values and belief and open their minds and of others.

It is important to join science and culture in the study of cultural evolution. The root of evolution is complex progressive processes. In cultural progression, the biological hypothesis is superseded by psychosomatic, linguistic, and sociological paradigms and finally by rational reflection. This should be taken into consideration in education, study and research.

Humankind has advanced enormously in technological culture but still has strong atavistic (relating to or characterized by reversion to something ancient or ancestral) instincts in social and cultural life and a general and awfully aggressive that seems to have roots in genetic heritage. The human being exercises an effect on biological and cultural development but has not yet learned to deeply dominate his forces. The human consciousness of its own place in nature is still obscure and human ethical behaviour towards other persons, societies, and cultures that differ is suspicious and repulsive. However, a positive cultural evolution is possible, and we still are able to learn positive values: tolerance, respect, cooperation, and even principles and actions of human solidarity. UNESCO is the best international organization for the coordination and the leadership of the common effort towards the peaceful coexistence and cooperation of all nations and cultures on the earth.

Practically all the states and their cultural ministries have museums of traditional culture and folklore and most of them also have ethnological or folklore archives. Most of them have lists or inventories of folklore institutions. Most of them are partially computerized, and special databanks exist in nearly all states. These institutions of collection and conservation are generally not nationally coordinated.

There are plenty of commemorations, progressions, colloquiums, conferences, expositions, performances, dances, open air-theatres, films, audiovisual programs, and other expressions of traditional culture. Every state seems to have its own specialties in this great cultural life throughout the year but there is nothing concrete to preserve and protect the folk culture.

We can draw some conclusions that help guide and ensure the continuity of work promoting the folk life and further extend its boundaries to main course of life as intangible heritage:

1) In a rapidly changing world, traditional culture and folklore play an essential role in preserving the identity and diversity of our cultural heritage.
2) The definition of conventional beliefs and the silent majority explained by UNESCO has been largely adopted in common use, and we can speak about the same things using the same concepts.
3) Issues regarding conventional beliefs and folk are usually handled on the national level, which promotes national cohesiveness and the equal development in different parts of country. The provincial and local aspects are taken into contemplation.

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4) Not much is written about the difficulties and processes for future cultural development. This theme could be studied more intensely.

5) The conservation and propagation of culture is essential and needs to be organized.

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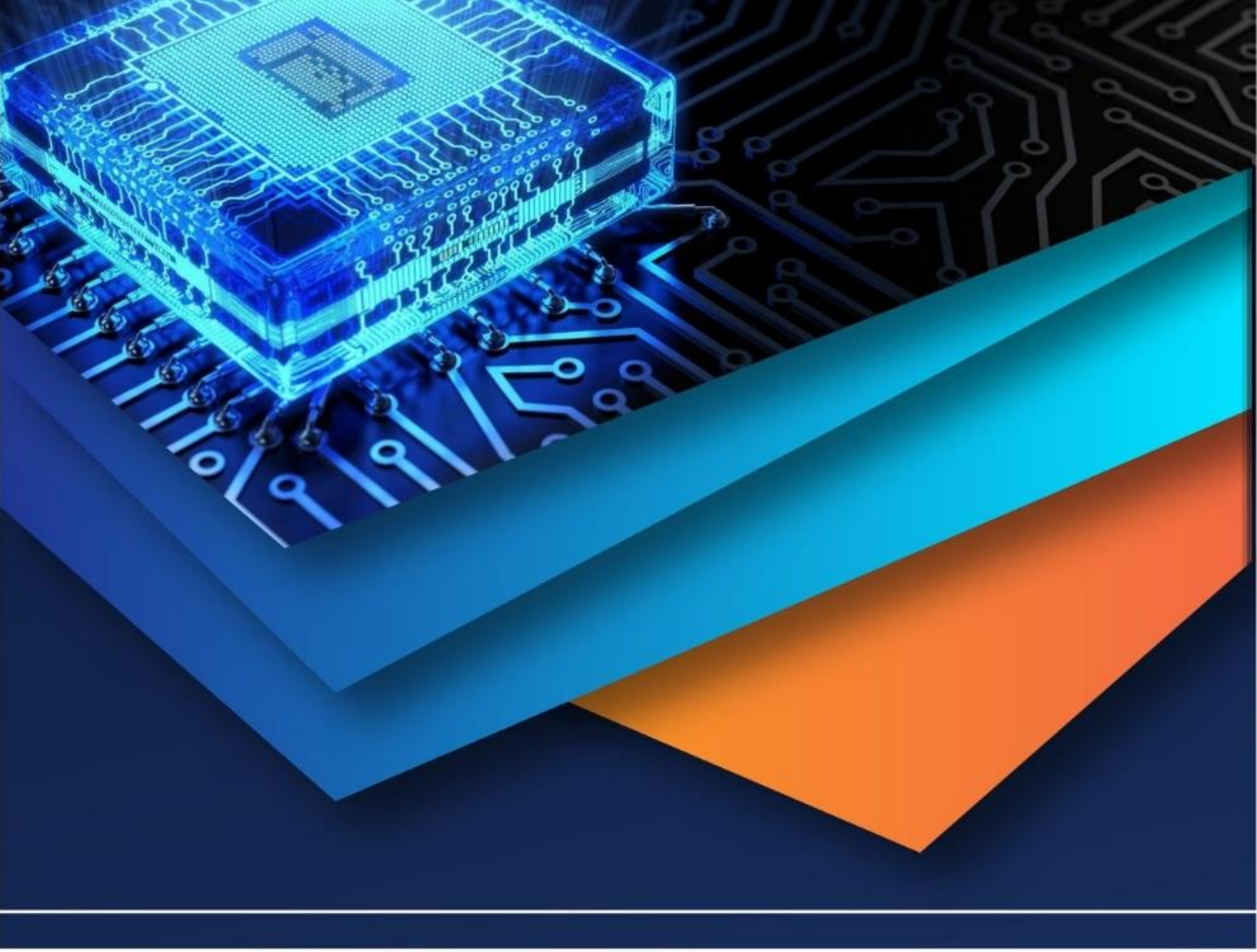
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