

About the Book

IGNCA is a treasure-trove of cultural artifacts including a rich repository of Video documentaries (published) and Audio and Video DVDs (unpublished). This book – based on the author's two-year project -- envisions an on-line A-V cultural archive KALASAMPADA that consists of A-V materials stored at IGNCA for the categories of: Interviews; Ritual Documentation; Archaeological Sites and Walk-through; Events; Festivals; Performances (music-dance-theatre-puppetry-mime); Lectures; Seminars; and Workshops.

In order to make such a wide variety of materials available on-line – initially on the Intranet, subsequently on a potential Extranet, and eventually (although very selectively) on the Internet – the following digitisation road-map is observed in the project:

- Conversion of primary A-V materials from analogue to digital format;
- Creation of data sheets for metadata tagging, following the international standard of Dublin Core Metadata Element Set (DCMES);
- Integration of metadata with primary A-V material in IGNCA's Intranet;
- Access and retrieval by "simple search" with keywords for casual browsers and "advanced search" for users, researchers and scholars with reference to groups of keywords from the intranet.

The objectives of the project of on-line A-V cultural archive are: to bring it into public domain; to make it inter-active for scholars; and to make it internationally compatible.

Basic advantages of such a project are really five-fold. First, a digital A-V archive assures the near permanent durability of the A-V material. Secondly, it allows need-based quality enhancement. Thirdly, an archive of this kind makes room for highly economic storage of vulnerable Audio and Video files. Fourthly, a digital archive proves to be very useful in terms of fast information transfer. Lastly, the use of IT in creating such an archive makes possible virtually instant access and retrieval of information by scholars, users and researchers.

A training framework for metadata management – the core of the project -- has been added to facilitate continuation of the work.

About the Author

Dr. Utpal K. Banerjee has been an adviser on Management and Information Technology for 35 years, after obtaining Ph D in the UK as Commonwealth Scholar. He has always an abiding interest in Indian Art and Culture. He has been National Project Director for IGNCA relating to the UNDP project on Multimedia Database for Art and Culture Documentation and Computerisation (1991-93). He lectured on Indian Art and Culture in Canada (1990) and in South America (1998) under ICCR and gave similar lectures in Canada (1992, 1995) under Kalabharati. He gave lectures on Indian Art and Culture for the IFS probationers and in the Foreign Service Institute (FSI) to Afro-Asian diplomats. His article on “Role of Cultural Diplomacy” appeared in *Indian Foreign Policy Agenda for the 21st Century* from FSI. His comprehensive book on *Indian Performing Arts* (1992) has gone into several editions. He presented *Tagore’s Dance* in ‘World Dance Alliance – Global Summit’ in Brisbane, Australia, 2008.

His writings for theatre criticism began with ENACT from the 1960s and continued over the subsequent decades. His major books on theatre are: *Bengali Theatre: 200 Years* (1998), *Indian Theatre in 21st Century* (2009) and *Theatre in South Asia: Frontiers of India, Pakistan, Nepal, Bangladesh and Overseas* (2012). He regularly wrote on arts and culture scene in prominent daily newspapers and journals, including *India Perspective*, *Indrama* quarterly and *Indian Horizons*. He has, since 1994, a regular cultural column in *The Pioneer*. He has been a regular contributor on cultural and professional programmes to London BBC, AIR and Television over last 32 years. His in-depth interviews of Indian dance; music and, theatre luminaries for DD Bharati are frequently telecast. His book *Hindu Joy of Life* (2006) was followed by *Indian Performing Arts: A Mosaic* (2006) and *Millennium Glimpses of Indian Performing Arts* (2006), besides *Exuberance of Indian Classical Dance* (2010) and *Indian Contemporary Dance Extravaganza* (2010). He has now done *Vignettes of Indian Performing Arts* (2013, two volumes). He planned and executed, for DD Archives, a set of DVDs on Tagore’s memorable songs and provided full texts for 53 episodes of *Bharat: Ek Khoj* by Shyam Benegal for their 14 DVDs. On Indian puppetry, his collaborative books are: *Indian Puppets* (2006), *Indian Puppetry & Puppet Stories* (2007), and *Puppets of India and the World* (2014). His current works are: *Luminous Harmony: Indian Art & Culture* (2011), *Rainbow Rhymes of Tagore* for children in four volumes (Sahitya Akademi, 2011), *Tagore-nama* (2011), *Tagore’s Mystique of Dance* (2011) and *Tagore’s dance-drama Omnibus* (2012). He has done tri-lingual translations: *Mystic Songs of Tagore*, *Romantic Songs of Tagore* and *Patriotic Songs of Tagore* (2012-13). In fact, having completed 7 books on Tagore within his 150th Birth commemoration year, he received “All-India Record” from *Limca Book of Records* (2013 ed.).

He was given Senior Fellowship by Government of India 2007-09, for working on *A journey with the Buddha* (2010, 2-volume). He was “Chief Coordinator” for the official “Leaders of India” project under Prasar Bharati, for collecting audio & video-holdings on Mahatma Gandhi, Jawaharlal Nehru, Indira Gandhi & Rajiv Gandhi, for archiving and eventually creating an interactive Website in 2010. He was awarded **Padma Shri** in 2009. He was made “Tagore Research Scholar” under the prestigious “Tagore National Fellowship” at IGNCA for 2012-14.

Sumit Dey has been a product of Jadavpur University, Kolkata, having topped their Master’s degree in Film Studies. His work experience covers AIR as news editor in FM channel and Press Information Bureau as translator. Currently, having completed and been awarded M Phil degree in Film Studies from Jawaharlal Nehru University, Delhi, he is engaged in their Ph D programme. He has written about cinema in newspapers, national journals and Websites.

TOWARDS AN ON-LINE AUDIO-VISUAL CULTURAL ARCHIVE

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**To
Kamalini Dutt,
Belonging to the Door Darshan top brass
And
A long-standing friend,
In whose company
My sojourn in the alluring labyrinths of metadata
Among
The sprawling domains of archives
First began**

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CHAPTER 1

INTRODUCTION

Our focus in this book is primarily to provide on-line access and retrieval facilities to users, scholars and researchers to Indira Gandhi National Centre for the Arts (IGNCA)'s incredibly rich audio-visual archives spread over its many divisions. Accordingly, our approach has been to build up three major conceptual planks: tools of access; one-point on-line entry; and convertibility to inter-active Website.

Tools of Access

The rich heritage held in the repositories of IGNCA, of the audio-visual (A-V) kind, is either as analog cassettes and their many variants; or as digitally-converted -- audio and video -- digital video-disks (DVDs). The latter, which are our primary concern, are derived from many IGNCA divisions, such as, Kalanidhi, Kalakosa, Janapada Sampada and others; and their constituents, such as, Cultural Archive. While digital conversion of the analog resources has been done with a great deal of finesse and technical competence, it has not often been found feasible to maintain their source documents and, even if maintained in the parent divisions, to link them with the ultimate digital products.

In consequence, while audio and video DVDs are maintained with scrupulous care, there is little obvious clue to their technical details (on contents, etc.); administrative details (on copyrights, etc.); and house-keeping details (on versions, etc.), in order to provide their easy access to users. While some of these details have been carried forward up to the stage of preparing DVDs, what has been particularly lacking comprises the following access parameters desirable for their access and retrieval:

- Subject – to afford convenience of access and as per available standards;
- Abstract – to describe, in a succinct form, the subject-coverage;
- Keywords – to give an inkling into the range and depth of subject-coverage;
- Groups of Keywords – to enable subject-area experts to seek access relating to their own specialised domains.

The above constitutes the tools (collectively referred to as “metadata”) for access and retrieval, which have been developed for users, scholars and researchers; over the last two years for the given resources. These tools are fully described in the book.

One-point On-line Entry

As mentioned earlier, IGNCA is a multi-nodal organisation that holds its diverse resources on a distributed basis and it is seldom possible for common users – with no clear idea as to what is available and accessible – to make a centralised query. Especially for aA-V resources, such a central access-point was earlier not available.

KALA SAMPADA – DIGITAL LIBRARY OF CULTURAL RESOURCES, created under the expertise of Central Informatics Laboratory (CIL), is such an admirable central repository that provides specifically this facility. In other words, KALA SAMPADA is a one-stop entry-point for search, i.e., for access and retrieval of all IGNCA audio and video DVD resources that are systemically being built into KALA SAMPADA, with complete “metadata” tagging. Once completed, this will provide the single window for viewing all the IGNCA DVDs on an inter-active basis: based on a subject-based, keyword-based “simple search” by casual users, or, subject-based, groups of keyword-based “advanced search” for subject-area specialists.

Technologically speaking, this involves the networking of IGNCA resource-centres into an INTRANET hub and earmarking individual on-line consoles/terminals to a single user or a cluster of users, scholars and researchers: on personal basis, or, at individual points/locations.

Convertibility to Inter-active Website

This a futuristic process, the *intermediate* stage of which can be bringing together other like-minded organisations in India – with substantive audio-visual cultural archives -- into an on-line network for an “extended” KALASAMPADA with IGNCA, termed EXTRANET, subject to their policy and concurrence, and subject to the IGNCA software (or any other compatible software) being made available to them for ingestion and metadata tagging. Typically, such institutions can be Sangeet Natak Akademi, National School of Drama, etc., in the official sector and National Centre of performing Arts in the private sector. The purpose will be the same, namely, to allow users, scholars and researchers to access and retrieve

cultural information – on an interactive basis -- at their convenience on a decentralised basis.

Technologically, this is EXTRANET where organisations are networked together on-line with mutual resource-sharing facilities and within their own copyright domains. There is logical potential to extend the EXTRANET facilities to more and more organisations over a period of time, and link – selectively -- to the World-wide Web in due course.

Conclusion

To summarise, the facility will be made internationally on-line and an interactive “global” KALASAMPADA will be created – with the same TCP/IP protocols as applicable for INTRANET and EXTRANET, thus making a smooth transition – for a World-Wide Web: subject to copyright restrictions and selective sharing of audio-visual resources for universal search and retrieval. This will be a unique phenomenon for making Indian heritage open to the cognoscente of the whole world!

CHAPTER 2

WHAT IS AUDIO-VISUAL CULTURAL ARCHIVE?

A Cultural Archive is one that contains different forms of cultural objects. The objects could vary from actual cultural artifacts to virtual walk-through of a place of importance; audio-visual documentation of intangible cultural heritage to manuscripts; image bank to music repository; and more. The age of the Internet allows the existence of on-line cultural archives with well-documented cultural objects experiencing a digital afterlife.

Materials relating to different genres in the original (and in other forms of copies) are collected, classified and catalogued in the cultural archives. The archives are enriched by personal collection, ethnographic collections documentation and cultural exchange. Many scholars, artists and art enthusiasts, over the last decades, have carefully and dedicatedly collected materials of their interest ranging from literature, personal histories, recitations, painting, music, folklore and tribal arts. Some of these rare collections of ethnography and A-V documentation of old masters and rare art-forms are also acquired by the archives.

Audio-Visual Cultural Archive

An A-V archive is a place where recordings (and holdings) are stored for the purpose of both preservation and use. Archives differ from libraries in that they collect unpublished material as well as published recordings. They also place a stronger emphasis on preservation for the future than most libraries, which make the recordings more easily available to the public. Libraries, for example, give patrons access to the original recording; archives give patrons access to a copy of the original, the latter being carefully stored.

In the past century and a half, a great deal of information has been recorded on audio and visual media. These media capture a different reality than those of paper documents. Non-literate people can speak for themselves, events are captured without the bias of the writer and certain phenomena that almost completely escape the written word can be fully disconnected, such as, dance and music. These non-written parts of human culture are recognised everywhere to be highly significant. The same is true of transcriptions of music and dance. They

may be useful for analytical purposes but they are not particularly representative of the art form. Since they provide information not available in writing, the technological transformations of the past 150 years have produced A-V media that need to be conserved for future use.

The media on which sound and images have been stored are much less hardy than good paper with good ink. While we have paper records that are hundreds of years old, most audio recordings would not last more than a few decades unless they are carefully stored. In addition, media players change frequently. We can easily read a book from 1900; but practically no cylinder-player to play the music from that year.

Audio-Visual Archives in India

Many kinds of organisations collect A-V materials. In India, Door Darshan (television) and Akashvani (radio) archives keep copies of broadcast footage. Gramophone company archives keep session-tapes, including out-takes and other unique materials. National Archives of India have preserved recordings and photographs in addition to the massive amounts of paper documents generated by the government. There are archives that specialise in A-V recordings generated as a part of research. A number of disciplines that thrived in the 20th century relied on the emerging technologies for collecting their data. Among these were Linguistics, Folklore, Anthropology, Oral History, Musicology and Ethnomusicology, as well as certain fields of study such as the recording of the bird songs, animal sounds and other specialities.

Ethnographic collections constitute core collections comprising originals, reproductions and reprographic formats used as basic resource material in the projects of life-style studies. In-house documentation includes video and film documentations of different events. Emphasis could also be given to researched audio and video documentation of various sponsored studies. A major collection of the archives comprise cultural materials obtained through cultural exchange and research in area-studies. The archival collections are conserved, documented and made available for the purposes of research and dissemination.

Users of Archives

While many archives were originally founded for a specific audience, the potential audience is much larger than originally conceived. Notably, in most cases research-based archives could not survive as independent operations outside of

larger institutions. Archives, however, face constant problems in creating and maintaining adequate storage conditions for their materials. Tapes, photographs and digital media are quite fragile. They are especially affected by dampness, light and heat. Apart from storage, there are other issues like:

- Staffing
- Funding
- Outreach and
- National Policies.

Staffing

Archives require staff with a number of different skills, ranging from computers to reference-work to field-research. As the technology required for operating a successful audio-visual archive increases in complexity, the training needs would increase. [Also vide Chapter 12.]

Funding

Funding is the largest problem for archives. The scenario both in industrialising countries and wealthy industrial nations is the same. Nearly every archive had felt its funding was insecure. One of the reasons for the insecurity was that most of the archives were dependent on a single source for their funding. While their administrative units paid for some costs, most of the archives in industrialising nations were dependent on an outside source for funding -- often fixed-term grants from foundations like the Ford Foundation, but sometimes only government funds of transient nature.

Outreach

Some of the archives have strong publishing programmes, with many of them supported by temporary funding. DD Archives, for instance, have undertaken a robust publication programme of audio-visual DVDs. A few archives have cooperation relationships with other archives, a few have generous and supportive patrons, yet another few accomplishes such missions through excellent networking and, finally, there are archives bereft of such amenities. Publishing A-V materials can be quite complicated because of the changing intellectual property rights over the materials.

National Policies

Archives are affected by more than just the policies of the institutions of which they are a part and the funding they receive. National policies have a tremendous impact on archives. Changing priorities given to culture, or indigenous rights or tourism, can profoundly affect the budget and prestige of archives. There is little in A-V archiving that cannot be fixed with a lot of money, apart from collections that have been totally destroyed through inadequate care. The question is how to obtain such funds and how to justify asking for them in the first place.

Archives Advocacy

Very few non-specialists understand the particular challenges of preserving the A-V record of events and still less recognise the potential significance of the materials. An advocacy statement should clearly describe why a given A-V archive is to be considered significant within the particular institutional and national context in which it operates. It cannot be taken for granted that just because an archive exists, it is good.

Strategies for Archives

There is a great benefit to be gained from consultation and collaboration. Archives should be careful about making decisions on their own regarding contracts and equipment. They should take advantage of the expertise of other institutions and archives.

Archives also need to pay attention to public relations. A number of kinds of materials may be produced, including brochures, posters, Websites, compact discs, CD-ROMs, promotional videos and educational materials of various kinds: both on-line and off-line. CIL and Media Centre in IGNCA are respectively devoted to such work. Some archives prepare radio shows, others organise concerts, yet others produce recordings.

Public Service

Often, some of the most interested users will be found outside an institutionalised archive. Many archives are better-known and more highly respected by scholars in other countries than they are in their own region. When this is the case, archives need to develop specific strategies which could be used to improve their relationships with various kinds of audiences and foster support for their activities.

Conclusion

Networking with other people and institutions is also an important part of archival development in this century. Local communities like the Archives Resource Community or international associations or various units of the International Association of Audio-visual archives are also very useful.

For bulk of the above material, we are indebted to Ms.Shubha Chaudhury for her published article: "Archives and the Future", in Archives for the Future: Global Perspectives on Audio-Visual Archives in the 21st Century, Ed: Anthony Seeger and Shubha Chaudhuri, (Calcutta: Seagull Books, 2004)

CHAPTER 3

GENESIS OF IGNCA AS REPOSITORY OF A-V CULTURAL RESOURCES

Culture is seen at the heart of all developmental activities. There has been a philosophy that culture gives a sense of direction and guidance to human life for pursuing goals, cultivation of good values and attainment of excellence in every walk of life. Since human development is the process of enlarging people's choices, this holds true especially for developing countries like India. This vision has found a living embodiment in IGNCA, which aims at preserving, documenting, expressing and disseminating numerous cultural styles and traditions in India.

In the light of the liaison between development and culture, in the true sense of the terms, the need for creation of a facility that would use modern technology to comprehend the unique and vast diversity of India's heritage cannot be overemphasised. In principle, this should be disseminated, through appropriate networking, both within the country and without. Through its programmes, besides heightening general awareness, IGNCA is expected to demonstrate that culture and development are not in confrontation and suggest how goals of development can be refined or re-defined, taking cognisance of the quality of life, that nurtures the creative in the human beings. It should be possible to demonstrate how fragments of a cultural past can be re-constructed, at least virtually, so that not only the product and the process, but also the values underlying a cultural heritage are accessible to the current and future generations in the modern language of technology. IGNCA has been entrusted with this responsibility and has been empowered -- legally, financially and administratively -- to carry out this mandate.

Setting up of IGNCA

IGNCA was set up as an apex body to promote holistic and integrated perception of cultural traditions of India, existing in different hues in different parts of the country. As a guiding, facilitating and networking institution, IGNCA is not meant to be a mere repository of objects embodying artistic and cultural creativity, whether they are in the textual, visual or audio form. What it seeks to do is to

provide a forum for making available to its users different trends and manifestations of Indian cultural patrimony in an integrated way. Multi-media technology allows the facility to integrate these three components of information (textual in ASCII code, visual and audio in Binary code or digitised form). For example, IGNCA has to bank upon a large number of national -- cultural and educational -- institutions like the National Library of India; National Archives of India; National Museum; Archeological Survey of India; Sangeet Natak Akademi; National Film Archive of India; Anthropological Survey of India; Archives of Door Darshan (Indian Television) and Akashvani (All India Radio); Central Institute of Educational Technology; National Council for Educational Research and Training; and other such institutions, scattered throughout the country and abroad and thus, act as a referral information facility.

Mandate of IGNCA

Towards fulfilling its mandate, IGNCA has taken up a number of research projects like *Brahadisvara Temple*, *Gita-Govinda*, etc, to develop the methodology for such multi-disciplinary, holistic research. The methodology has been combined with material information for the smooth progress of this integrated work. Under a resolution of the Government of India and with the assistance of UNDP, IGNCA set up the National Information System and Data Bank of Arts, Humanities and Culture: to facilitate access to diverse materials in different forms in a multiple-media format. The UNDP support was sought to strengthen the capabilities of IGNCA to accomplish this task.

Recognising that value-systems and life-styles are major driving forces of the production and consumption patterns of the people, AGENDA-21, brought out at the UN Conference on Environment and Development (1992), iterated that the indigenous knowledge and cultural heritage of developing countries must be integrated with modern knowledge and technology. In a similar vein, the 8th Five-Year Plan of India saw culture as central to development. In keeping with this concern, a national plan document for availing of UNDP financial assistance for IGNCA was formulated, and subsequently, a multi-media project titled "Strengthening National Facility for Interactive Multi-media Documentation of Cultural Resources" emerged as a unit capable of demonstrating the manner in which the heritage can be recreated virtually, in the holistic and integrated perception of culture. It also acted as a focal point of digitisation of manuscripts, slides, books, audio and video to preserve the entire repository of its present and

future holdings in digital mode and to disseminate the contents in various digital formats to the scholars, researchers and the people in general.

IGNCA, after receiving UNDP assistance, has now the potential of uncovering vital, traditional know-how which could perhaps be used to promote simple and cost-effective processes for the overall development of the nation. This is much in tune with one of the major postulations, laid out in AGENDA-21, namely that, traditional knowledge, values, conservation of environmental resources, unique experience of indigenous women need to be recognised and promoted as valuable contributions to sustainable development. Like-wise, IGNCA attempts to look at the traditional and direct dependence of indigenous people and their communities on nature and natural resources via socio-cultural rituals and other practices.

For example, the video documentation of the Lai Haraoba ritual of Meiteis of Manipur and the Wangla Festival of Garo tribe of north-eastern India by IGNCA are based on ethnographic surveys focussing on the integral relationship among man, nature and environment. In the socio-economic and cultural levels, on the water management system, mechanism of resolving territory and other disputes, prevalent agricultural practices and other modes of livelihood being followed by the tribes in leading the totality of daily life. Thus, IGNCA has the ability to undertake and bring out such documentation in an integrated way. By stressing on different forms of life-styles in harmony with nature, this A-V documentation is capable of influencing future policy-makers and national planners, especially in the fields of sustainable development, environment and human-resource development.

National Information System and Data Bank

A major concern, while setting up the National Information System and Data Bank, titled Cultural Informatics Laboratory (CIL), was dissemination of the data for public use. IGNCA was empowered to operationalise the inter-linkages between cultures -- in the broad sense of the term -- and development, for which IGNCA was meant to adopt a bold outreach approach that would cater to a wide variety of target beneficiaries. For instance, the video and audio documentation, reprographic material, etc., are meant to reach policy-makers and planners both at the national and state-levels. Again for teachers and school children in both formal and informal education systems, there is a provision of utilising digested, fully processed material in the form of audio-visuals and other interactive

mechanisms. The ambition of CIL has been to provide scholars with such analytical and syncretic tools of high technology which would bring in a marked change in the perception and methodologies of scholars, academics, etc., by reducing much of their laborious field-work with the aid of Information Technology (IT).

In order to ensure proper dissemination of cultural information, specially designed programmes, such as, KALASAMPADA – Digital Library-Resource for Indian Cultural Heritage Project -- have been carried through. KALASAMPADA aspires to use multi-media IT to develop a software package that integrates a variety of cultural information and help the beneficiaries to interact and explore subjects available in the form of image, audio, text, graphics, animation and video on a computer, in a non-linear mode, by just a click of a mouse. The system aims at being a digital repository of content and information with a user-friendly interface. The project also seeks to provide a new dimension in the study of Indian art and culture, in an integrated way, while giving importance to each medium. The digital archive works in unison with other departments of IGNCA. It consists of rare manuscripts collected both at home and abroad, mainly, in the form of micro-fiche and micro-films, photographs, A-V material, etc. The latest addition to the library has been a wide collection of published and unpublished A-V materials containing documentation on people, art, culture, lifestyle, rituals, lectures and so on.

Media Centre of IGNCA plays a major role in adding the audio-visual contents to the centre. It was set up as a support unit for the various divisions of the organisation. In the process of documentation over the years, the centre has grown to house over 8000 hours of A-V footage which now exists in the digital medium. While Media Centre disseminates off-line the material stored through film festivals and national television, KALASAMPADA aims to broaden the scope of outreach on-line by using IT. It encompasses even the detailed information of these materials.

Conclusion

To summarise, Media Centre and KALASAMPADA are engaged in fulfilling the given mandates of cultural expression, documentation, preservation and dissemination. The detailed information of the available contents should be also partially available via Intranet. The ultimate goal is to make it available to the masses, to the invisible audience, subsequently, via EXTRANET and eventually the Internet. Through this outreach approach, IGNCA is supposed to cover large

cross-sections of people so that development, in general and cultural development, in particular, could be people-centred and sustainable.

CHAPTER 4

IGNCA'S A-V CULTURAL RESOURCES

Materials relating to different genres in the original and in the other forms of copies are collected, classified and catalogued in the cultural archives of IGNCA. The archives are enriched by personal collection, ethnographic collection, documentation and cultural exchange. Many scholars, artists and art enthusiasts, over the last decades, have carefully and dedicatedly collected materials of their interest ranging from literature and personal histories, recitation, painting, music up to folklore and tribal arts. Some of these rare collections of ethnography and A-V documentation of old masters and rare art forms have been acquired by the IGNCA archives.

Ethnographic collections constitute the core, consisting of originals, reproductions and reprographic formats: used as basic resource material in the projects of life-style studies. In-house documentation includes video and film documentations of various events of IGNCA. Emphasis is also given to researched audio and video documentation in various studies sponsored by IGNCA. A major collection of the archives comprises cultural material obtained through cultural exchange and research in area-studies.

The archival collections are conserved, documented and made available for the purposes of research and dissemination. A-V acquisitions at IGNCA have been classified into a few major categories, as described below.

Music

This collection is a rare compilation of reprography on the musical instruments of India including research notes made over a period of 40 years. IGNCA has also acquired Ranganayaki Ayangar's collection of V.A.K. Ranga Rao's and Shri S Natarajan's Carnatic music.

Shri S. Krishnaswami Collection:

This Collection is a rare compilation of reprography on the music instruments of India consisting of over 550 photographs, 1300 black-and-white negatives, 780 slides and 60 sketches. The material illustrates not only the musical instruments that are played in the classical, folk and tribal genres of music in present times,

but also archaeological representations in sculptures, of musical instruments of the past. The Collection, compiled over a period of forty years, also comprises research-notes of Shri Krishnaswami and about 30 hours of music on audio tapes.

V. A. K. Ranga Rao Collection:

The 78 rpm music discs of India present rare artistes of the early part of the century, both in the classical and popular music genres. Shri Ranga Rao has in his collection 25,000 music discs, the earliest of which was released in 1903. The records cover not only the genres of classical music, but also those of drama-sets, stage-music, non-film light music and film music in all the languages of India.

Shri S. Natarajan Collection:

Shri Natarajan has recorded over 740 Carnatic music concerts from 1955 onwards. The collection of over 2000 hours of music represents the live performances of every major Carnatic music artists.

Film & Video Documentation

Media Centre is the core sector for all the audio and video documentation of all research activities of all the divisions of IGNCA and positions itself for a global multi-mode outreach. As stated earlier, it has several thousand hours of A-V materials and, over last half-a-decade, transmitted some 200 hours of programme software through DD networks. The unit has well-equipped linear and non-linear editing suite and skilled manpower. An auditorium, a bigger studio and well-equipped audio-video library with viewing and listening counters are in the making. The materials list is available at ANNEXURE-1.

Film & Video Acquired

The materials list is available at ANNEXURE-2.

Living Legend Series

An essential component of the preservation of cultural heritage entails documentation of traditional art forms of legendary cultural figures. IGNCA has initiated several projects for documentation of life-sketches, performances and teaching techniques of eminent artists. Among the documentations completed are the following:

- Smt. Manikyamma Saride's Adhyatma Ramayana
- Sangita Kala Nidhi T. Brinda
- Smt. Kalamandalam Kalyanikutty Amma's Mohiniyattam
- Guru Ammanur Madhava Chakyar's Kudiyattam

- Shanti Bardhan's Classic choreography on the Ramayana performed by Ranga Sri in LBT
- Old Gurus of Natasankirtana of Manipur (vide ANNEXURE-I).

ANNEXURE-I

List of IGNCA Documentation (Partial)

S.NO	TITLE	SUBJECT	DIRECTOR	FORMAT & DURATION
1	KUDIYATTAM Guru Ammanur Madhav Chakyar	Guru Ammanur Madhav Chakyar is the last surviving exponent of Kudiyaattam. The documentation includes demonstrations by the Guru and three Veshams - 'Ashokavankankam' (5 hrs) 'Subhadradhananjayam' (5 hrs), and 'Toranayuddham' (6 hrs), together with basic kriyas.	Saraswati Swaminathan	U-matic, 18 hrs (in 5 parts)
2	KUDIYATTAM Parvati Viraham	Performance of Parvati Viraham by Guru Ammanur Chakyar	Saraswati Swaminathan	U-matic, 2 hrs. 30 min.
3	KUDIYATTAM Bali Vadham	Performance of Bali Vadham by Guru Ammanur Chakyar	Saraswati Swaminathan	U-matic, 1 hr. 30 min.
4	ABHINAYA DARPAN interpreted by Acharaya Parvati Kumar	Acharya Parvati Kumar, a renowned Guru, has interpreted the text of Nandikesvara's 'Abhinaya Darpana', a seminal text book on dance; shlokas from the text have been performed by the Guru's disciple, Dr. Sandhya Purecha.	Saraswati Swaminathan	U-matic, 2 hrs.

5	Abhinaya on the S'lokas of Adhyatma Ramayana	A Veteran exponent of the age-old temple dance tradition of Andhra Pradesh, Manikyamma Saride enacts the shlokas of Adhyatma Ramayana through her powerful Abhinaya	IGNCA	VHS, 26 min.
6	THYAGESAR KURAVANJI by P. R. Thilagam	P.R.Thilagam, a well-known exponent of Thyagesar drama, dedicated to Lord Thyagaraja of Tiruvarur, has been documented by IGNCA. Thilagam, aged 73 while recording, belongs to the family of Tiruvarur temple musicians and is the grand-daughter of Smt.Kamalambal who was the last performer of Thyagaraja Kuravanji at the Tiruvarur Temple.	Gopal Saksena	U-matic, 1 hr. 40 min.
7	MOHINIYATTAM by Kalamandalam Kalyanikutty Amma	Abhinaya of Kalamandalam Kutty Amma, a well-known Mohiniyattam Dancer was video-documented by IGNCA in 1989.	Saraswati Swaminathan	U-matic, 2hrs. 20 min.
8	GITA GOVINDA, Kalakshetra, Choreographed by Rukmini Devi Arundale	Ballet, based on the famous Vaishnavite poet, Jayadeva's Gita Govinda, performed by the artistes of Kalakshetra.	S. Jayanthi	U-matic, 2hr. 20 min.
9	GITA GOVINDA, in Manipuri Style, choreographed by Guru M.	Guru Amubi Singh, a well-known teacher of Manipuri classical dance, was instrumental in keeping the torch of Manipuri	Aribam Syam Sharma	U-matic, 1hr. 30 min.

	Amubi Singh	dance alight. He choreographed Jayadeva's great work, Gita-Govinda, in a dance-drama form in Manipuri Classical style, presented by the artistes of Manipuri Jagoi Marup troupe		
10	Old Gurus of NAT-SANKIRTANA of Manipuri	Documentation on the leading Old Gurus of Nat-sankirtana tradition of Manipur	Aribam Syam Sharma	U-matic, 3hrs.
11	Guru Subbaraya Pillai's Bharatanatyam (Pandanallur style)	Documentation of Guru S.Pillai with lecture - demonstration by his disciple, Alarmel Valli, a well-known dancer	Saraswati Swaminathan	U-matic, 1hr.45min.
12	LBT Ramayana	Ramayana performed in a unique style where actors move, dance and behave like puppets to enact the legendary characters and story of the great epic. The film is a tribute to Shanti Bardhan who choreographed this popular experimental ballet.	Saraswati Swaminathan	U-matic, 1hr.45min.
13	Documentation on KATHAKALI	Kathakali, a classical dance form of India, has an age-old tradition. The film includes intensive training and teaching techniques of some renowned Gurus of Kathakali.	N.Radhakrishnan	U-matic, 7 episodes of approx. 28min. each
14	JALTARANGAM by A.S.Ganesan	Jaltarangam recital by the well-known exponent, Sh. A.S. Ganesan.	P.S.Sakuntala (Production) O.S.Arun (Post Production)	U-matic, 52min.

15	Documentation on T.Brinda	A legendary name in her own right, Sangita-Kala Nidhi T.Brinda belongs to Dhanammal family of musicians. Past 80 (while recording), IGNCA has recorded some of her performances in both video and audio.	Ranganayki Ayyengar	U-matic, 1hr.45min.
16	Documentation on SANTOKBA	Santokba Dudhat showed the flowering of her genius as an artist by painting the entire epics of Ramayana and Mahabharata on huge scrolls of cloth. She had no formal training or even primary school education and yet became a rare phenomenon of our times.	Gopal Saksena	Betacam, 25min.
16a	Documentation on SANTOKBA	Gujarati Version	Parthiv Shah	
17	Naad Nagar Na Ujaro	Documentary film on Padmasri `Asgari Bai Begam' a doyen of Indian Classical Vocal Music and the first lady Dhrupad singer of India.	Shyam Sharma	U-matic, 70min.
18	Ek Thi Gulab	Documentary on the Padmasri recipient, Gulab Bai, the renowned Nautanki artiste. The shooting of the film was completed just one week before Gulab Bai expired in Kanpur.	Krishna Raghava	Betacam, 1hr.16min.
19	Moments and Memories	Documentary on the famous Hungarian painter Ms.Elizabeth Brunner who spent her life in India and	Usha Joshi	U-matic, 30min.

over 90 (while recording)
with excerpts of interview
session by stalwarts like
Dr.Kapila Vatsyayan and
Prof. B.C. Sanyal.

LIFE-STYLES / RITUALS / FESTIVALS

S.NO	TITLE	SUBJECT	DIRECTOR	FORMAT & DURATION
1	Wangala, a film on a Garo festival	A highly research-based film, projecting the sociological background and cultural splendour of the Garo tribe, with special reference to their festival, Wangala, which reflects their life-style. (Won the National Film Award for 1992)	Bappa Ray	16mm film, 50min.
2	Chum dances of Lamas	A combination of religious worship and artistic expressions of the Buddhist Lamas The participants belong to Lamas Tashihumpha Monasteries of Arunachal Pradesh and Karnataka.	.Saraswati Swaminathan	U-matic, 5 hrs.
3	Buddhist Consecration Ceremony	The Buddhist consecration ceremony, with an exclusive interview with His Holiness, The Dalai Lama.	Gopal Saksena	U-matic, 1hr.(apprx.)
4	Yelhou Jagoi	Documentary on dance of Lai Haraoba, annual ritual festival of Meiti people of Manipur. (National film award winner).	Aribam Syam Sharma	35mm film, 35min.

5	Lai-Haraoba	A research-based documentation on perhaps the oldest and most important folk art-form of Manipur, Lai-Haraoba, meaning the dance of Gods.	Aribam Syam Sharma	16mm film, 1hr.20min.
6	Debi Dhummel	In Manipuri, Debi Dhummel is a comprehensive performance on the pung, the traditional drum of Manipur. These compositions are presented by a number of pung players (generally 14) during the festival of Durga Puja.	Aribam Syam Sharma	U-matic, 25min.
7	Nabakalebra	Documentary on the complete ritual of the renewal of wood out of which the Jagannath Puri dieties are carved out. This ritual is performed once in 19 years.	Prithviraj Misra	Betacam, 50min.
8	Documentation on Gaddis	Documentary on the life-style of Gaddi community of Shepherds of Himachal Pradesh who migrates from one place to another in search of the green pastures for their sheep.	IGNCA	U-matic, 24hrs. (Unedited)
9	Documentation on Nanda Devi Festival	Documentation on the Nanda Devi festival, celebrated in Almora in the month of Bhadrapada to mark the advent of Nanda Devi from Garwal to Almora.	IGNCA	U-matic, 18hrs. (Unedited)
10	Gotipua	Documentary of the Gotipua dance by the boys dressed as girls in the Orissa temples.	Gulbahar Singh	16mm, 30min.
11	Sacred world of TODAS	Featuring the life-style of Toda community of the Nilgiri Hills. This film looks through the	Bappa Ray	Betacam, 55min.

eyes of a Toda family, their surrounding and interaction with other Todas, and their daily life which revolves around buffaloes.

12	Thangta	Based on extensive interviews and demonstrations by with some eminent Gurus, associated with this highly traditional martial art form of Manipur.	Aribam Syam Sharma	35mm film 27 Mts.
13	Songs and dances of Bhils	Based on the festivals and festivities of Dungri Bhils of Gujarat in different seasons of the year. In order to capture local colour, flavour and essence, the recordings have been made in remote areas.	Bhagwandas Patel	U-matic, 1hr.30min.
14	Hemis festival	Documentation on the Hemis festival held in the monasteries of Ladakh.		Beta, 35min.
15	Tabo Chos Khor	A film on Tabo chos Khor, the thousand-year-old institutions of Buddhist traditions, which is not merely a temple but also a place where faith moved beyond rituals to study the essence of nature.	Usha Joshi	Betacam, 1hr.
16	Dev Narayan ki Katha	Narration of the story of, a form of Vishnu by performers from Rajasthan in front of a 'phad' painting. This performance was performed the whole night in the premises of IGNCA.	IGNCA	Beta (unedited)




EVENTS AND EXHIBITION AT IGNCA

S.NO	TITLE	SUBJECT	DIRECTOR	FORMAT & DURATION
1	Redefining the Arts	A documentary on IGNCA which serves as the country's major resource centre for the arts, especially, written, oral and visual forms. It is an introduction to the multifarious activities, concept, achievements and future plans of the institution.	Arun Kaul	U-matic, 1 hr.
2	A documentation on the exhibition KALA -- a multi-media presentation	Documentary on IGNCA's exhibition on the concept of time, as interpreted and interlaced in Indian thoughts.	Bappa Ray	Beta, 27min.
3	KHAM-exhibition on space	A film on IGNCA exhibition on space and its relationship with man.	Sashi Kumar (PTI-TV)	U-matic, 1hr
4	AKARA -- Exhibition on Calligraphy	A film on IGNCA's exhibition on form. The importance of calligraphy as a literary art-form and its contribution has been emphasised to express Akara or form.	Jain-Studio	U-matic, 3hrs. (Approx.)
5	BHRAMARGEET	Depicting the 'Viyoga' (separation) of the gopis after Lord Krishna's departure from Vrindavan to Mathura, and experiences of Uddhava, an emissary of Lord Krishna, following his interaction with the love-lorn gopis. It is devised by Dr.Prem Lata Sharma, with dance performance by Dr.Ranjana Srivastava.	Gopal Saksena	U-matic, 2.30hrs.



OTHERS

S.NO	TITLE	SUBJECT	DIRECTOR	FORMAT & DURATION
1	Soz or Salaam	A lesser known art form, this is a form of religious music, the theme of which is the martyrdom of Imam Hussain. Set to the tunes based on Hindustan ragas, it is performed in majlis or gatherings at the Imambaras of Amroha. This film is a documentation of a performance held in Delhi.	IGNCA	U-matic, 41min.
2	Bidesia	Bidesia, the popular folk theatre form of Bihar is slowly getting extinct, because of the death of its creator Bhikari Thakur. The film presents excerpts of Bidesia plays.	Rajan	U-matic, 2hrs. Abridged version 30min.
3	Maharas	Documentary of the Maharas Performed in Manipur.	Aribam Shyam Sharma	VHS, 40min.
4	Gopi Bhatt Ka Tamasha	Tamasha is a folk theatre form of Rajasthan, known for its classical bandish Gopi Bhatt is the senior most member of Bhatt family who dedicated his life to this theatre form which was started by his ancestors.	Gopal Saksena	Beta, 3hrs.
5	Reading of poems by Dr.Kathleen Raine	A selection of poems, presented by Dr.Kathleen Raine, the famous English poetess.	IGNCA	U-matic, 1hr.
6	The winning of Friends, Panchitantra	Video-recording of a ballet by Ranga Sri ballet troupe, Bhopal performed at Delhi.	IGNCA	VHS, 29min.
7	Karkha	'Karkha', an ancient form of music, still sung at the Durgah of Khwaja Moin-uddin Chisti	Khalid Sultan	U-matic, 25 min.

		at Ajmer in praise of the divine saint.		
8	Pandavani	Documentation of Pandavan', a Solo performance of the narration, miming and enactment of the tales of Mahabharata. The film depicts two main styles of this form and its artists, one of which is the famous Teejan Bai.	Manohar Ashi	Beta, 1hr
9	Murals of Kerala (to be completed)	The tradition of mural paintings is still a living art in Kerala. It's history dates back to pre-historic times. The film explores the importance and major themes of the murals, viz., Shiva, Mohini-Shiva, Parvati, Radha Krishna and Vishnu.	S. Sarath	
10	Mudiyettu	Mudiyettu is a tradition of an ancient, ritualistic performing art form of Kerala.	N. Radhakrishnan	Umatic, 24 hrs.
11	Natsankirtana	To the Manipuri Vaishnavas, Sankirtana is a form of worship and prayer, associated closely with the life of the people.	Aribam Syam Sharma	Umatic, 17hrs. 
12	Temple instrument of Kerala	Details of music instruments used in Guruvayur temple.	R. Sarath	Betacam, 1hr.
13	Chadar Badar	Chadar Badar is a unique form of puppetry of the Santhal's. The movements of the puppets remain the same whatever the song may be. This monotony is compensated by accompanists who dance and sing and an intense dramatic	Ravi Kant Dwivedi	16 mm, 4 min.

ambience is created.

INTERVIEWS

S.NO	TITLE	SUBJECT	DIRECTOR	FORMAT & DURATION
1	Interview with Sh. Amrit Rai by Dr. Kapila Vatsyayan			1 hr. 10min., Edited
2	Interview with Pt. Pran Nath by Dr. Kapila Vatsyayan			1 hr. 12min. Edited
3	Interview with Prof. Ann Maire Schimmel by Dr. Kapila Vatsyayan			1 hr. Unedited
4	Interview with Prof. Vidhya Niwas Mishra by Dr. Kapila Vatsyayan			1 hr. Unedited
5	Interview with Sh. Raja Rao by Dr. Kapila Vatsysyan			1 hr. Edited
6	Interview with Sh. Krishna Dev by M. C. Joshi			1 hr. Unedited
7	Interview with Km. Shelja by Dr. Kapila			11 min. Edited

	Vatsyayan	
8	Interview with Dr. (Mrs.) Prem Lata Sharma by Dr. Kapila Vatsyayan	1 hr. 20 min. Edited
9	Interview with Prof. Frits Stall by Dr. Kapila Vatsyayan	1 hr. Unedited
10	Interview with Dr. B. N. Goswami by Dr. Kapila Vatsyayan	40 min. Unedited
11	Interview with Prof. Maxwell by Dr. Kapila Vatsyayan	1 hr. Unedited
12	Interview with Sh. Bhisma Sahani by Dr. Kapila Vatsyayan	30 Mts. Edited
13	Interview with Sh. Upendra Nath Ashq by Dr. Kapila Vatsyayan	1 hr. Final Recording VHS
14	Interview of Sh. Prabhat Ganguli by Dr. Kapila Vatsyayan	1 hr. Edited
15	Interview with Dr. Kathleen Raine by Dr.	1 hr. Edited

	Kapila Vatsyayan	
16	Interview of Damyanti Joshi by Dr. Kapila Vatsyayan	1 hr. Edited
17	Interview of B. C. Sanyal by Dr. Kapila Vatsyayan	1 hr. 20 min. Edited
18	Interview of Sitara Devi by Dr. Kapila Vatsyayan	1 hr. Edited
19	Interview of Zohra Segal by Dr. Kapila Vatsyayan	1 hr. Edited
20	Interview of Sh. K. S. Karanth by Dr. Kapila Vatsyayan	1 hr. Edited
21	Interview of Prof. M. Yano by Prof. Tan Chung	40 min. Edited
22	Interview of Dr. Mulk Raj Anand by Dr. Kapila Vatsyayan	1 hr. 40mts. Unedited
23	Interview of Sumati Mutatkar by Shanno Khurana	1 hr. 40 mts. Unedited.

ANNEXURE-2

Films/Video Programmes acquired by IGNCA

S.NO	TITLE	SUBJECT	DIRECTOR	FORMAT & DURATION
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A SERIES OF STEGMULLAR'S FILMS

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|---|---|---|--|------------------------|
| 1 | KING KHANDOBA-SCENES FROM THE LIFE OF AN INDIAN FOLK GOD (1984) | Based on scenes from the life of an Indian Folk God, 'Khandoba'. He is secular in the true Indian sense. The film can also be seen as an attempt to portray modern Indology. | Gunther Sontheimer/
Gunther Unbescheid | U-matic,
36min. |
| 2 | THE JOURNEY OF THE HATKAR DHANGARS (1986) | This film tells about the Hatkar Dhangars of Maharashtra, who are mostly nomadic shepherds and always keep on migrating to suitable climate and green pastures. | Henning Stegmullar/Marie Jose Van De Loo | U-matic,
45min. |
| 3 | VARI-AN INDIAN PILGRIMAGE (1989) | A pilgrim who goes to Pandharpur, at least once a year, is called a 'Varkari' or 'Vari'. Most of the pilgrims go to Pandharpur in the month of 'Asadh' (June/July) where God Pandurang awaits his followers. God Pandurang is | Henning Stegmullar/
GuntherD.Sontheimer | U-matic,
1hr.30min. |

believed to be an incarnation of Krishna.

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|---|---|--|--|------------------------|
| 4 | KING
KHANDOBA'S
HUNTING
EXPEDITION
(1992) | Based on King Khandoba's hunting expedition in the Somavati Amavasya festival, which is celebrated on a full-moon Monday night. Ritual acts take place simultaneously at different places in the area of Jejuri, blessed always with the presence of God Khandoba. | Henning Stegmullar/
Gunther
D.Sontheimer | U-matic,
1hr.21min. |
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A SERIES OF JOSEPH CAMPBELL FILMS --THE POWER OF MYTH

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|---|----------------------------|---|-------------------------------------|-------------|
| 5 | THE HERO'S
ADVENTURE | Campbell and Moyers talk of the action sequences of various heroes, featuring in stories throughout history. It is essentially one deed done by many in the cycle of departure, fulfillment and return. | Joseph Campbell
with Bill Moyers | VHS, 58min. |
| 6 | THE MESSAGE
OF THE MYTH | Campbell compares creation myths from around the world. He challenges everyone to see the presence of a heroic journey in his or her own life. Myths call us to a deeper awareness of life including the very act of living itself. | Joseph Campbell
with Bill Moyers | VHS, 58min. |

7	THE FIRST-STORYTELLERS	Campbell and Moyers talk about our relationship to the earliest of stories and the people who told them. It is recalled that the ancient myths were so designed as to harmonise the mind and the body.	Joseph Campbell with Bill Moyers	VHS, 58min.
8	MASKS OF ETERNITY	The images of God are many. Joseph Campbell called them the masks of eternity and said that they both cover and reveal the face of glory. A myth is a mask of God, a metaphor for what lies behind the visible world.	Joseph-Campbell with Bill Moyers	VHS, 58min.
9	SACRIFICE AND BLISS	All the earth was geography of sacred places. As our ancestors turned from hunting to planting, they were told the stories to interpret the mysteries of life. Now the seed became the symbol of life, death and resurrection. The plant died, was buried and its seed born again. From death comes life, from sacrifice comes bliss.	Joseph-Campbell with Bill Moyers	VHS, 58min.
10	LOVE AND THE GODDESS	Campbell made the mythology of love and its interpretations one	Joseph-Campbell with Bill Moyers	VHS, 58min.

of the great passions of his life -- from the erotic mysticism of India to the old testament, 'Song of Songs', from the life of Christ and the teachings of Ramakrishna, to William Blake and Thomas Mann. It also recalls "the individual experience of men and women over the authority and traditions of church and state, and the image of woman as Goddess, Virgin and Mother Earth.

11 THE COSMIC DANCE OF SHIVA	Shiva is also known as the Lord of dancers. While presenting His creative ecstasy, the film emphasises the unity between all the arts and the creative impulses. It also includes some life (Kuchipudi) sequences, shot at Ellora and other famous rock temples in South India.	Deben Bhattacharya	VHS/ (Original film), 30min.
12 ECHOES FROM TIBET	A selection of folk music and dances from Tibet.	Deben Bhattacharya	VHS (original film), 30min.
13 SERAI KELLA	This dance-form, from	Arvind Sinha	16mm,

CHHAU DANCE	the Eastern region of India, viz., Seraikela in Jharkhand, represents an event which is celebrated in the month of 'Chaitra' (March-April). The head of the royal family, along with his troupe, puts on masks, representing various mythical characters.		39min.
14 KALARIPPAYAT	A documentary on the age-old martial art-form of Kerala. The film is shot at actual kalaries (or training arenas) across Kerala.	Adur Ashok Kumar	U-matic, 35min.
15 VALMIKI RAMAYANA	A musical ballet, based on Valmiki's Ramayana	K.S.Srinivasan	U-matic, 1hr.30min.
16 RAMAYANA IN INDIA AND SOUTH-EAST ASIA	The popularity of Ramayana is world-wide. Here is an introduction to the great Indian epic, as performed in India and South East Asia.	K.S.Srinivasan	U-matic, 1hr.
17 THE RECLUSE	Film on Dagar Brothers, the noted classical vocalists of India.	Arvind Sinha	16mm, 30min.
18 GAGANENDRA NATH TAGORE	It projects the eminent painter and his art, making him reckonable for his distinctive style for a long time to come.	Alok Banerji	16mm, 56min.

19 PALETTE TO THE HUMAN HEART	A documentary on the life and works of Krishna Hebbar, an eminent painter of India. It consists of his life sketches and drawings on 'Yakshagana' and 'Nagamandala', a ritualistic dance-form. He was also fascinated by Indian classical dance and music.	Sudipta Bose	16mm, 40min.
20 COLOURS OF ABSENCE	Based on the nature and quality of Jehangir Sabavala's life and work through words, photographs and images, dissolving into each other over the canvases.	Arun Khopkar	U-matic, 30min.
21 UDAY SHANKAR	An 'intro' to the refreshing creativity and originality of Uday Shankar, one of India's greatest dancers and choreographers.	Arun Khopkar	16mm (B/W), 45min.
22 THE CHANTING LAMAS	A representative collection of music, dance and rites, associated with the life of the Lamas.	Deban Bhattacharya	VHS (Original film), 30min.
23 ECSTATIC CIRCLE	An attempt to introduce the Darvish music and dance generally associated with their religious ceremonies. Its	Deban Bhattacharya	VHS (Original film), 30min.

	secular touch and fervour is presented here in the background of the country's rich visual landscape.		
24 EARTH AS WITNESS: A DIALOGUE WITH BUDDHISM	The consecration and presentation of the statue of Lord Buddha by his Holiness Dala Lama. The documentary finds the close relationship between Buddhism and the environment.	Amar Kanwar produced by Tibet House New Delhi	VHS, 45min.
25 PAINTED BALLADS OF INDIA	The ballad singers of India are in-born artistes and follow their tradition rather rigidly. With the scroll paintings (both horizontal and vertical), providing the visual embellishment, this film shows verve and variety, available in this folk-form. It is shot on the actual locations in Rajasthan and West Bengal.	Deben Bhattacharya	VHS (Original film), 30min.
26 BUDDHA AND THE RICE PLANTERS	Tracing the arrival of Buddhism from North India to Sri Lanka in the third century B.C., the film presents some of the folklores, religious rites, music and dance associated with the Sinhalese village life. Villagers are also shown	Deben Bhattacharya	VHS/ (Original film), 30min.

	transplanting and harvesting rice to the accompaniment of folk songs and dances.		
27 CHILIKA - THE STORY OF A LAGOON	Introduces Orissa's longest fresh water lake. `Chilika', by making aesthetic use of legends, history and geography. The film aims to dispel various existing misconceptions regarding the 5000 years old lagoon. But sadly, it is now on the brink of extinction due to heavy silt deposits.	Prithviraj Misra	16mm, 1hr.10min.
28 DUNHUANG CAVES	Dating back to 366 A.D., the Dunhuang Caves are a treasure-house of Buddhist art and paintings. The Dunhuang art flourished over a long period, with stylistic variations and developments. (This documentary was originally produced in Beijing).	(Acquired from Prof.Lokesh Chandra)	35mm reel, 36min.
29 TOWARDS JOY AND FREEDOM	Inspired by Tagore's basic concept of primary education, the film shows that classes are held under the banyan trees: children go to the lap of nature for direct contact with, and understanding of,	Haimanti Banerji	16mm film, 42min.

	various phenomenon of nature and science and then regale themselves with dance and music, arts and painting, and what not -- in the campus. Shot in the precincts of Santineketan.		
30 LOLAAB	This film projects the life and time of Lolaab, a picturesque village in Kashmir valley. Shot on locations, having the breath-taking scenery.	Mohid-Uddin Mirza	U-matic, 16min.
31 India International puppetry festival			U-matic,
• Rustom Soharb			56min.
• Tolpava Koothu			43min.
• Tolgalu Gombetta			38min.
• Tolu - Bommalatt a			61.23min 26.35min.
32 Artistic heights Chandra Manin Kohli of Globe Ganesh	Ms. Chandra Mani has tried to emphasise the importance and contribution of our art forms towards peace and understanding in		Betacam, 50min.

	<p>our present-day world. A brief history of our painting and sculpture in particular, is also recalled through leading artists of India like B.C.Sanyal, M.F. Hussain, Satish Gujaral and S.Chaudhary.</p>		
33 Therukoothu	<p>A compilation in two- part episode:</p> <ol style="list-style-type: none"> 1. Kottiakkaran 2. Karna Moksham <p>Therukootu is the Vibrant living theatre of Tamil Nadu. The compilation presents the various styles of energetic performances that narrate the myths and legends of the Mahabharata. The first part presents performances of the role of Kattiakkaran -- the sutradhar of Therukoothu. The second part brings together three different groups performing sequences of Karma Moksham.</p>	Prod.D.Ram Narayan	Betacam, 60min.
34 Ramappa temple	<p>A documentary film on historical importance and architectural beauty of the temple located near Hyderabad in</p>	Krishna Rao Keshav	U-matic, 20min.

	Warangal district, Andhra Pradesh.		
35 A story of integration	Hirendra Kumar Ganguli or `Hirababu', a well known tabla maestro. The film has his accompaniments with stalwarts like Pt. Ravi Shankar, Ustad Ali Akbar Khan, Ustad Amjad Ali Khan, Ustad Vilayet Khan, Pt. V.G.Jog, Pt.Kishen Maharaj and Ustad Alla Rakha Khan.	Gautam Haldar	Betacam
36 (a) Raga	Film on complex Raga system founded on simple type of folk songs and Hindu religious Chants.	Deben Bhattacharya	VHS, 28min.
(b) Krishna in spring	A recording in image and sound of `Holi' which retells through music and dance the story of Lord Krishna.		VHS, 26min.
(c) Waves of Joy	Film on Baul festival of songs held in Bengal		VHS, 27min.
(d) Faces of the Forest	Film on music & dance of the Santhals of the eastern India.		VHS, 27min.
(e) Jesus and the Fisherman	Film on day-to-day life of catholic fishermen		VHS, 27min.
37 Bhupen Hazarika	A collection of Bhupen Hazarika's Assamese folk songs.		VHS, 26- 30min.
Kaveri Ganga	Jugal bandi of two North-South		VHS, 34min.

	percussion maestroses Pt. Kishen Maharaj on tabla and Umayal Puram K. Sivaraman on mridangam.		
38 Nityai Dhummel / Ariba Pala	Nityai Dhummel performed by Ariba pala on the Janmasthanami day at Imphal. Punjyeiba Makok (leader of the drummers) is about 90 years old. In a sequence of Dhummel, the drummers, fourteen in number, move in a particular pattern. Complicated Vedic rituals are also performed by the Brahmins as a part of the performance.	Aribam Syam Sharma	VHS, 54min.
39 The day of the mask dances	Films of various masks forms and their usage in performance of dance and rituals.	D. R. Purohit	VHS
1. Chau dance of Chilkigarh, Midnapur, W.B.			VHS
2. Masked drama of Jalpaiguri district, W.B.			VHS
3. Masks and mask dance of Dinajpur			VHS
4. Chhau dance of Purulia, W.Bengal			VHS, 56min.
5. Raga mask			VHS, 30min.

dance.

40 Exterior Built of Mood	A Documentary on the exterior artistry of Santiniketan.	Amiya Chattopadhyaya	Betacam, 25min.
41 Shringar	This film shows the Dussehra of Allahabad, famous for special type of makeup and ornamentation used for performance of the Ramayana.	Sushil Kumar Gautam	Betacam, 43min.
42 A Story of a Musician	Documentary shows the musical features of Agra Gharana and the major representation of the life of the late Ustad Yunus Husain Khan.	Anuradhiti Newman	VHS
43 A Piano Story	Traces the history of the instrument and its various forms and usages	Arunabh Bhattacharjee	U-matic, 25min.
44 The Bending of the Bow	Featuring stage performance of Draupadi's marriage sequence in Terukkuttu style.	Dr. Hanne M. De Bruin	Betacam
45 Anukampan	A documentary on Kathak dance tradition in Raigarh estate of Chattisgarh (Madhya Pradesh) during the period of 1924 - 1947.	Balaka Ghosh	Betacam, 62min.
46 The Hermitage Masterpieces -- The Art World	A series of 18 films on art and architecture of great artists of the West		VHS (18 Episodes)

47	Purva-Uttara-Past Forward (a series of eight films)	A series of films covering eight important sites and monuments of India, examined in an innovative manner (Konark, Goa, Sanchi, Taj Mahal, Delhi, Mewar, Mamallapuram and Vijaynagar)	Shyam Benegal and Zafar Hai	VHS 23min
48	Sanchari	Based on the artistic life of Leela Samson, the reknowned Bharatnatyam dancer.	Arun Khopar	16mm reel film, 33min.
49	Muraqqa Nafees	Krishen Khanna explores the Mughal miniature skills in portraiture.	Rajiv Lal	Betacam, 27min.
50	Maihar Raag devotional	A documentary features on the legacy of Baba Allaudin Khan at Ajmer.	Sunil Shanbag	U-matic, 65 min.
51	The Voice of Zarathusttra	Rentaturis of the poetry of Zarathusthra, the Iranian poet and Philosopher.	Homi Sethna	VHS, 40min
52	Documentary on the Coorgis	Documentation on the life-style of the Coorgis, with special reference to their marriage ceremony.	The Kodava Samaj	U-matic, 1 hr

CHAPTER 5

STRATEGY TO CREATE A-V CULTURAL ARCHIVE

IGNCA is a treasure-trove of cultural artifacts including a rich repository of video documentaries. As outlined in the earlier chapters, it has envisioned a new kind of on-line A-V cultural archive KALASAMPADA that consists of A-V materials stored at IGNCA. Their nature is as follows:

- Interviews
- Ritual Documentation
- Archaeological Sites and Walk-Through
- Events
- Festivals
- Performances (Music-dance-theatre-puppetry-Mime, etc)
- Lectures
- Seminars
- Workshops

In order to make such a wide variety of materials available on-line – initially on the Intranet, subsequently on Extranet, and eventually (although very selectively) on the Internet, as explained in subsequent chapters -- a certain digitisation road-map needs to be abided by. The road-map goes as follows:

- Conversion of primary A-V materials from analogue to digital format;
- Creation of data sheets for metadata tagging, following the international standard of Dublin Core Metadata Element Set (DCMES);
- Integration of meta-data with primary A-V material in IGNCA's Intranet;
- Access and retrieval by “simple search” with keywords for casual browsers and “advanced search” for users, researchers and scholars with reference to groups of key-words from the intranet.

Objectives and Advantages

The digitisation process involves: 1) Selection of materials, 2) Treatment/handling of materials, 3) Image capture, 4) Image processing and cleaning, 5) Quality control, 6) Integration, and 7) Subject metadata.

The objectives of the project of A-V cultural archive are three-fold as follows:

- I. To bring it into public domain;
- II. To make it interactive for scholars;
- III. To make it internationally compatible.

The basic advantages of such a project are actually five-fold. First, a digital A-V archive assures the near permanent durability of the A-V material. Secondly, it allows need-based quality enhancement. Thirdly, an archive of this kind makes room for highly economic storage of vulnerable audio and video files. Fourthly, a digital archive proves to be very useful in terms of fast information transfer. Lastly, the use of IT in creating such an archive makes possible virtually instant retrieval of data.

Documentation: Indexing and Cataloguing

Strategically speaking, a major component of the archive is the proper indexing and cataloguing of the available material, so as to make them user-friendly in a scientific manner. This calls for a universally recognized library-information gathering process, known as metadata tagging. To put it simply, metadata is “data about the data” stored in an archive or a library. While a library generates metadata for published material only, an archive -- incorporating even unpublished material -- creates metadata for both published and unpublished documents.

Technologically speaking, metadata is value-added information that IT professionals create to arrange, describe, track and otherwise enhance the stored information objects. This is done for providing a standard way to describe network-accessible materials; enabling precise queries to be made and helping search engine to present “hits” grouped by subjects, rather than a random mix. This is meant for ordinary users to formulate descriptive records based on a simple scheme.

In fact, the first step towards classifying, cataloguing and indexing is metadata tagging. For this purpose, specific data-sheets are created, containing the following metadata details:

- **Technical details** (on content)

[Source, subject, title, scope, description, keywords, relationships]

- **Administrative Details** (On Intellectual Property)

[Contributor, creator, publisher, copyrights]

- **House-Keeping Details** (On Versions)

[Date, format, identifier, coverage]

The common metadata format used for broadcasting archive/sound archive/moving image archive/photograph archive looks like the following:

- **Contents**

Source -- Source of derivation

Subject – aided by LCSH/UDC, etc. and elaborated by keywords/key phrases
[see below for explanation]

Title -- Name

Type -- Genre, category

Coverage -- Extent, sequence

Description -- Abstract

Relation -- Reference to a relation

- **Intellectual Property**

Contributor -- Director

Creator -- Playwright

Publisher -- Archivist

Rights -- IPR, Copyright

- **Versions**

Date -- Event in the performance-cycle

Format -- Physical/Digital

Identifier -- ISBN, ISSN

Language -- for intellectual content.

Such pieces of information do have their own “rhyme and reason”! The governing principle for this kind of metadata generation stems out of an internationally standard and universally recognised system known as **Dublin Core Metadata Element set (DCMES)**. Dublin Core is widely used to describe digital materials such as video, sound, image, text and composite media like Web pages. DCMES evolved in Dublin, Ohio, USA, by IT and Library Scientists and is used globally. As compared to other systems of metadata tagging, like GREENSPACE which evolved in New Zealand and is used restrictively in libraries, DCMES provides quite smoothly value-added information that scholars and researchers can use to arrange, describe, track and otherwise enhance access to provide a standard way for describing network-accessible materials.

Standard DCMES includes two levels: Simple and Qualified. The Simple DCMES incorporates 15 metadata elements; Qualified DCMES includes three additional elements (Audience, Provenance and Rights Holder) as well as a group of element refinements, which are also called “qualifiers” to refine the semantics of the elements in ways that may be useful in resourceful discovery. 15 metadata elements of Simple DCMES are as follows:

1. Title -- name
2. Creator -- name
3. Subject -- controlled vocabulary (with key-words)
4. Description -- abstract/ graphical descriptions/ précis/notes
5. Publisher -- name
6. Contributor -- names
7. Date -- encoding scheme
8. Type -- controlled vocabulary
9. Format -- controlled vocabulary
10. Identifier -- string
11. Source -- string with formal identification
12. Language -- controlled vocabulary
13. Relation -- string
14. Coverage -- space-time-jurisdiction
15. Rights – statement.

The Qualified DCMES is a suitable general approach towards standardisation with increasing global support. This holds true for library, archive, and web-technology communities. This relatively simple format can be extended without limit and

supports internationally, radio-broadcast, sound, moving image and photographs. Furthermore, it can be made use of directly in websites as well as records in database. Maintained in a stable environment, Qualified DCMES assures continuing development.

Characteristics of Metadata

1. Selection of seminal words and not casually mentioned ones;
2. Use of 'common nouns' rather than 'proper nouns';
3. Adherence to keywords, mentioned in Library of Congress Subject Headings (LCSH) or Universal Decimal Codes (UDC), used globally.

Library of Congress Subject Headings (LCSH) comprises a controlled vocabulary of subject headings, maintained by the United States Library of Congress, for use in bibliographic records. LC Subject Headings are an integral part of universal bibliographic control, which is the function by which libraries collect, organise and disseminate documents. **Universal Decimal Codes (UDC)** is another standard practice that uses a set series of decimal digits to identify a limited number of subject headings. This is used, in practice, as Dewey Decimal Catalogues (DDC): used in several libraries, but not commonly in archives which need far more elaboration of subjects.

The last major component of the documentation process is generating descriptive keywords. While choosing keywords for enabling search by researchers, the most potent keywords are given priority, ignoring passing references. In the present study, the process of evolving keywords has emphasised common nouns instead of proper nouns. The evolved keywords are put under particular "groups of keywords" which enables general search. To cite an example, under the keyword-group 'Visual Arts', one will find keywords like 'painting', 'sculpture' etc. [This is explained further in the next Chapter.]

Related to the keywords are two types of search options First is the "simple search" by casual entry of keywords in the search box. The second is the "advanced search": inserting groups of keywords by the subject-specialists. The first search option is available at present. The second one is being gradually created. A third kind of search will eventually be possible with keywords in different languages but carrying the same meaning. Since IGNCA is gloriously bi-lingual in terms of christening projects, divisions and materials,

and seamlessly uses English names interchangeably with their Sanskrit/Hindi counterparts, the current project envisages a Pop-Up Thesaurus for the same common nouns and their different synonyms. Such a Thesaurus will make future bi-lingual search operations quite meaningful.

Conclusion

The entire process of creating the A-V cultural archive by digitisation and documentation calls for a planned coordination between different divisions of IGNCA. At present, Media Centre supplies the existing digital A-V materials to CIL; Media Centre also converts the analogue materials received from other divisions into digital format to enhance its collection. CIL uploads the received digital materials into a format viable for the Intranet and conducts the work of creating the on-line archive: by ingesting the converted A-V material on-line, together with the metadata tagging. With the help received from Media Centre, CIL is currently creating the on-line A-V archive: KALASAMPADA. There should now be a group of experts to look at the on-going work and provide advisory support for undertaking further tasks. The group could consist of scholars, archivists, curators, researchers and librarians from outside and IGNCA's own division heads, so that a really useful on-line A-V archive – as an expanded KALASAMPADA -- could emerge in due course.

CHAPTER 6

METADATA MANAGEMENT

As stated earlier, metadata is defined by “descriptive data on data” in the database. For example, an image may include metadata that describes how large the picture is, the color depth, the image resolution, when the image was created and other descriptive data. A document's metadata may contain information about how long the document is, who the author is, when the document was written / shot, and a short summary of the document. Metadata management can be defined as the end-to-end process and governance framework for creating, controlling, enhancing, attributing, defining and managing a metadata schema, model or other structured aggregation system: either independently or within a repository and the associated supporting processes, often to enable the management of content.

Metadata is essential in providing the means to describe, share, search, manage and preserve digital resources, ensuring maximum potential for use and re-use throughout their life-cycle. The selection of metadata, and its management and administration, should be tailored to meet the specific needs of the collection and its various users, and follow established best practice, where it exists, within the community in which one is working. While metadata should be created focussing on the resource at hand, ideally some thought should also be given towards making it possible to share one's data with other collections, catalogues and systems to maximise the potential use and re-use of resources.

A video document, by default, generates a certain amount of descriptive information automatically created during the production process. Such data could be augmented with higher-order descriptors, e.g., details about actions, topics or events. These descriptors could be produced automatically via ex-post-facto analysis of the audio and visual contents in the video data stream. Like-wise, video that was originally produced with little metadata beyond a title and producer could be automatically analysed to fill out additional metadata fields to better support the subsequent information retrieval process from video archives.

Metadata provides the window of access into a digital A-V archive. Without metadata, the archive could have the perfect storage strategy and would still be meaningless, because there would be no retrieval and hence no need to store the bits. With appropriate metadata, the archive becomes accessible. Furthermore, the window need not be fixed, i.e., the metadata should be capable of growing in richness through added descriptors for domain-specific needs of new user communities, unforeseen rights management strategies, or advances in automatic

processing. By enhancing the metadata, the archive can remain fresh and current and accessible efficiently and effectively: without a need to re-format the video contents to accommodate the metadata. Only the metadata are enhanced, which in turn enhances the value of the A-V archive.

Preparing a set of specifications is a very good way to start the process of identifying metadata requirements. These specifications should be based on a survey of stake-holders' needs and attempt to describe both the resource at hand and to sketch out methods for searching, retrieving, managing and preserving the resource.

Generally, in order to make any on-line A-V archive accessible and interactive, two methods are followed before metadata tagging is done:

- Particular information can be generated on the basis of “clippings” made out of the visuals. For instance, if one is looking for “the Red Fort” in a number of videos, the search option will give results in terms of video-clippings consisting of the images of the Red Fort. But this method needs the clipping details to be recorded in terms of ‘time in’ and ‘time out’. This involves an elaborate process of ‘non-linear editing’ and is not followed here.
- The search can be done on the basis of the full text. That is, the search-results show information related to the entire video text. This method has been followed in the present case of digital A-V archives at IGNCA.

The second major aspect of metadata tagging is systematic cataloguing and indexing. This process begins with the preparation of metadata sheets based on general metadata format used for generating library information. The metadata sheets have three aspects, as discussed in Chapter 5. To recapitulate, a data-sheet broadly deals with the following three aspects:

- Technical details (on content)
- Administrative details (on intellectual property)
- House-keeping details (on version).

Types of Metadata

Metadata systems for A-V materials are designed to perform the functions described above with sets of metadata elements. These elements are usually classified as follows:

Technical details

Basic

These metadata elements describe an item in all the details needed to identify it. Descriptive metadata forms the basis of cataloguing records and finding aids; it

differentiates between versions of an item and provides curatorial information necessary for evaluating it, caring for it, and making it accessible.

Enhanced

These metadata elements describe the content of the item in greater detail. They can show relationships between items, as well, with links to related items. Annotations, in-text tagging and other means of content analysis also generate descriptive metadata. These metadata elements incorporate the following:

- Source,
- Subject,
- Title,
- Scope,
- Description,
- Keywords,.

Administrative details:

These metadata elements document the following aspects of the items which they describe:

- Provenance
- Rights management
- Acquisition information
- Rights and reproduction tracking
- Documentation of legal access requirements
- Location information
- Selection criteria for digitisation.

House-keeping details:

These metadata elements document all aspects of the processes required to maintain and preserve items, including migration to new formats:

- Documentation of physical condition of tapes, discs, and documents,
- Integrity of digital files,
- Date, format, identifier, coverage.

Apart from these basic elements, certain sub-elements of the Technical metadata elements can be called qualifying elements. Qualifying metadata includes subject, category and keywords. Generally, the standard metadata tagging process calls for these qualifying elements.

The process of archiving involves a 'Subject List' which has a controlled vocabulary used for easy cataloguing of the videos. There is also a 'Category List' that enables user-friendly categorisation of A-V materials. This again has a controlled vocabulary. For IGNCa, this can be illustrated as follows:

Journey Narratives Film Theatre

Story/Mythology	Rituals	Interview	Lectures
History	Memory	Events	Seminars
Folklore	Festival	Music	Workshop
Struggle	Documentary	Dance	

The last component of the process is descriptive keywords. While choosing keywords for enabling search by researchers, the most potent keywords are given priority ignoring passing references. In the present case, the process of evolving keywords emphasises common nouns instead of proper nouns, as stated earlier.

The evolved keywords are put under particular groups of keywords which enables general search. These groups have a limited vocabulary. Under the rubric of such groups, myriad keywords evolved from A-VI materials can be clubbed together.

“Groups of Key Words”, in our case, include the following categories:

i) Performing Arts; ii) Visual Arts; iii) Folk/Tribal Arts;
iv) Religious/spiritual aspects; v) Psychological/philosophical aspects; vi) Social aspects; vii) Ritual aspects; viii) Literary Aspects; ix) Economical / developmental aspects;
x) Historical/political aspects; xi) Mythological aspects; xii) Training/Educational aspects; xiii) International aspects; xiv) Environmental/ geographical aspects;
xv) Science and xvi) sports.

As explained in the previous chapter, related to the keywords are two types of search options. One is “simple search” by casual entry in the search box. The other is “advanced search” by the use of groups of keywords by subject specialists. The first search option is available now. The second search facility is under creation at present. As also explained earlier, IGNCA is bi-lingual in terms of christening projects, divisions and materials and the current project envisages a Pop-Up Thesaurus with the addition of synonyms in Sanskrit/Hindi terms.

Illustration of Metadata Sheet

With the presence of these elements, a metadata sheet can look as follows:

“KUMAONI RAMLILA”

Technical Details (On Content):

Source : IGNCA
Subject : Series Documentary
Keywords :
Literary Aspects: Ram Charit Manas, Ramayana, Languages.

Performing Arts: Classical Music, Costumes, Lyrics, Make-up, Ragas.
Training/ Educational Aspects: Training,
Mythological Aspects: Jatayu, Ravana.
Social Aspects: Communal Harmony, Tradition.
Ritual aspect: Antyeshti/ Consecration Rituals.

Title : Kumauni Ramlila

Category : Theatre

Description (Abstract) : This film forms part of Janapada Sampada Division project Ram Katha in India's Oral and Performative Traditions. The film touches upon Kumaon region's own tradition of performing Ramlila, which is the performative manifestation of Ramkatha based on Ramcharit Manas of Tulsi Das. This performance is in vogue for several generations. The performance is often multi-lingual and comprises song, dance and drama. In the Kumaon region, Ramlila is famous as popular culture involving rigorous rehearsal of months.

Relation :

Place : Almorah, Pithodagarh

Personality :

Date /Time :

Administrative details (on Intellectual Property):

Creator (Director) : Himanshu Joshi

Producer : IGNCA

Contributor : Dr. Molly Kaushal (Project Direction), Ramakant Pant (Project Assistant), S. Chandra Mohan (Cinematography)

Rights : IGNCA

House-Keeping Details (on Version):

Date (Year of Publication):

Duration :00:46:46

Format : DVD

Identifier (ACC.NO) : 099_kumadiniRamlila

Language : Hindi

Video Filename : 099_kumaoniRamlila.mpg

Condition : Good.

CHAPTER 7

INTELLECTUAL PROPERTY RIGHTS

A major question surrounding the very activity of archiving is: what right do archives have over their collections? This question gives rise to a second query: what is an appropriate relationship between an archive, the collectors who deposit their recordings in it and the performers and communities those collectors have recorded? Changing ethics, changing intellectual property laws and changing opportunities for dissemination have all contributed to thoughts over the issue of intellectual property rights in the process of archiving. As iterated before, Copyright/Intellectual property right is a major component of metadata management.

Copyright

Copyright, in essence, is a set of specific rights for creators of literary, dramatic, artistic or musical works and the makers of audio, video, photographic and film recordings. Copyright exists if two criteria are met. First of all, the work must be original. Secondly, the original creation must be available in a material form. In music/performing arts, however, 'material forms' could be notation on paper, a field recording, or commercial publication. To be copyrighted, a performance has to be recorded in some way or the other. If there is any song or a performance that is not reduced to material form – if, for instance, it is passed from generation to generation by oral tradition -- that song is not a copyright product until it is reduced to material form.

Copyright also lasts for a fixed number of years after the performance has acquired a material form. During the copyright period, the author or producer of the material form has specific rights as to who makes copies, among other things. At the end of this period, the work becomes accessible to all, in what is called the 'public domain'.

Intellectual Property Rights

There are two philosophical questions attached to the idea of intellectual property right: right of attribution and right of integrity. Right of attribution concerns the recorded material on tapes: songs, ceremonies, etc. The right of attribution means that the right person is recognised as a creator of the work. This might pose a problem for the recorded tribal community performances, as they may practise

non-individual forms of ownership. Right of integrity is the right not to have one's creative works subjected to derogatory treatment.

In the context of archives, copyright seeks to incorporate both these rights underneath the broader category of intellectual property right. It gestures towards a better understanding of a recording agreement which promises to state that if any of the material is made available for sale, the artist will receive compensation for it. Such an agreement indicates that the performers were willing to let it be published. The key issue here is the form in which recording permissions are granted and are sustained in the archives, too. So, to avoid deceit and exploitation, charges for the permission of recording and further conferring it upon an archive are very important. Archives are meant for public access. By design, the questions of ownership and publication arise here.

In India, the real ownership lies with the performer: regardless of who recorded it, regardless of where it was stored and regardless of the agreement signed. The right lies with the performer alone. For the benefit of researchers, who are trying to use any performance in their research work, specific rights should be transferable. They must be transmitted if one needs to be able to use any recordings in an archive. Performers can transfer the right to archives, publish and otherwise use of their performances to a researcher, to archives, to a record company, to a collection agency or to whomever they want. It should begin and end with them.

Categories of Rights

There are two major kinds of rights which need to be negotiated and usually paid for, when a recording is disseminated. One kind of right is the right to performance itself and the other one is the right to use the composition if it is under copyright. Archives do not generally have permission from the composers to disseminate it, if the composer is different from the performer and it is copyrighted. It is only available in the public domain if the copyright period is over. However, to have access to such copyrighted material in an archive, one could possibly follow what is called 'fair deal' policy in the USA. This allows individuals to make copies of copyrighted works for individual and educational use under certain conditions. These issues arise when there is a possibility of dissemination, which is true for an archival set-up. Globally speaking, there could be a lobby of archivists who could -- through representatives within international organizations such as, World Intellectual Property Organisation (WIPO) and UNESCO -- look into such issues.

As far as immediate solutions are concerned, a possible way out could be by taking permissions from the organisations or individuals who have the rights, before a particular recorded material is being disseminated in a given research, education-oriented situation. One can also think of other steps, namely that, for any publication having commercial values and revenues attached, the rights will be divided between the owner/collector and the archives. So the sharing would be two-thirds for the owner and one-third for the archives: in recognition of what the archives have done for the preservation of the material.

If an archive, like that of IGNCA, goes on the Internet, the materials that it will make available on the Web should be considered as publication under preservation, and the aforesaid steps may be taken. One should also think of the ethics beyond law and develop some practical strategies to respect and guarantee Intellectual Property. There should be a payment option for the users who are accessing archived materials on-line. So, there should be a fresh agreement for the archive-users who, by virtue of paying a certain amount, should get access to the copyrighted material and the revenue generated in this manner can be distributed among the archive, collectors and performers.

Archives should also have an indemnity form which should guarantee proper use of its facilities and collections. Every archive should make its users liable for any misuse of materials obtained from the archives.

Conclusion

In fine, it can be stated that digital archives must necessarily be familiar with national copyright laws and other laws pertaining to the publication of material on the Web. They should also be familiar with the ethical issues surrounding collection, access and dissemination of A-V materials. To that effect, researchers must be trained to become good archivists. Collectors, record companies and commercial organisations -- who are party to the archive in some way or the other -- should also be aware of the legal-ethical aspect of copyright. Also, copyright laws should be updated to include provisions for access to archival materials via the Internet, as well as the protection of the rights of creators for materials distributed in that form.

For bulk of the above material, we are indebted to "Archives for the Future: Global Perspectives on Audio-Visual Archives in the 21st Century," Ed: Anthony Seeger and Shubha Chaudhuri, (Calcutta: Seagull Books, 2004)

CHAPTER 8

HOUSE-KEEPING

In common parlance, 'House-keeping' refers to the management of the household by cleaning and performing certain chores which pertain to the maintenance of the house or a hotel. House-keeping may also mean maintenance of a public space used by commoners. A theatre is perhaps the best example of such a public space. In corporate sector, it refers to maintaining an office and even the maintenance of computer storage system.

However, house-keeping has a specific technical meaning when it is part of metadata tagging. As mentioned in the beginning of this book, The IGNCA uses the international format of metadata. The International standardisation on digital documentation mainly hinges on **Dublin Core Meta-Data Element Sets (DCMES)** evolved in Dublin, Ohio, USA, by Information Technologists and Library Scientists and used globally. DCMES provides value-added information that scholars and researchers use to arrange, describe, track and otherwise enhance access to provide a standard way for describing network-accessible materials. To recapitulate briefly what was outlined in the last chapter, A-V archives need descriptive details for access and retrieval, titled metadata, such as:

Technical details (on content)

[Source, Subject, Title, Scope, Description, Key-Words, relationships];

Administrative Details (On Intellectual Property)

[Contributor, creator, publisher, copyrights];

House-Keeping Details (On Versions)

[Date, format, identifier, coverage]

At IGNCA, the following format is followed for the third set of details, i.e., house-keeping details (on Versions)::

Date (Year of production):

Duration :

Format :

Identifier (ACC.NO) :

Language :
Video/Audio File-name:
Remarks :

Technique

This section seeks to lay out how the house-keeping details are furnished. House-keeping details find their place on versions of A-V data. We are mostly concerned with the recording date of the material, its format, its identifier and its coverage. To elucidate, when we procure A-V DVDs for metadata tagging and eventual archiving, we take a close look at the audio/video cover and the list provided with it, to find out in which year it was produced/ recorded and make a note on the data sheet. However, for a few materials, such dates are not available.

Thereafter, emphasis is given on the duration of the materials. Duration is codified in the standard 'Hour: Minute: Second' format. Running time of an A-V material is reflected in the duration field.

Then we look for the format. Format is the physical or digital manifestation of the resource. The data representation of the resource, such as, text/html, ASCII, Postscript file, executable application, JPEG image, etc. Typically, format may include the media-type or dimensions. Format may also be used to determine the software, hardware or other equipment needed to display or operate the resource. Ideally, the process of metadata tagging for an archive must include different A-V formats: both analogue and digital formats. At IGNCA, CIL receives A-V materials only in digital format, since Media Centre converts analogue material into digital format and send them to CIL in the form of DVDs. Thereafter, CIL takes up the task of converting them into suitable, up-loadable formats from the DVDs sent.

First, they are copied on computer and then, for video DVDs, they are converted into 'mpg' format. This format has proven to be effective and it guarantees better compression, minimum storage and space occupation on the Intranet. 'MPG' is a file-extension for an MPEG animation codec which is a device or program that compresses data to enable faster transmission and de-compresses received data. MPEG-1 was especially designed for coding progressive video at bit-rates of about 1.5 million bits per second. It was designed specifically for Video CD and similar formats. Audio DVDs are converted into 'wav' format. Waveform Audio File Format (WAVE, or more commonly known as WAV due to its filename extension) is a Microsoft and IBM audio-file format standard for storing an audio bit-stream on PCs.

This is an application of the Resource Interchange File Format (RIFF) bit-stream format method for storing data in "chunks". It is the main format used on Windows systems for raw and typically uncompressed audio. The usage of the WAV format has more to do with its familiarity and simple structure. Because of this, it continues to enjoy widespread use with a variety of software applications, often functioning as the lowest common denominator when it comes to exchanging sound files among different programs. Apart from the file-name, there are identifiers. An identifier is a character string or record number that clearly and uniquely identifies a digital resource.

The next item in the house-keeping details is language, that is, language of the audio-visual material. For example, if a documentary to be archived is in English then that needs to be mentioned. If there is more than one language used, that too will be mentioned. Classification in terms of language is required to enable users to find out A-V materials in different languages.

The final element in the house-keeping detail is 'remarks', that is, general comments on the condition of the A-V material. For instance, if a video is in a very good condition, it has to be mentioned. Like-wise, bad and poor materials and materials without sound or disturbed image are also notified in the remarks section.

Illustrations

A few examples are provided below:

I -- Legacy of Tana Bhagat (video)

House-Keeping Details (On Version):

Date (Year of Publication): 2001

Duration :00:56:56

Format : DVD

Identifier (ACC.NO) :028_tanaBhagat

Language : Hindi

Video Filename : 028_tanaBhagat.mpg

Condition : Good.

II -- Aqeedat ke Rang"/Literary Forms (Audio)

House-Keeping Details (On Version):

Date (Year of Recording): 2008

Duration : 00:46:53

Format : CD

Identifier (ACC.NO): 064_ACC-962

Language : English

Audio Filename : 064_ACC-962.wav

Remarks : Good.

III -- Sangitanarayana: an 18th-century Sanskrit text on music and dance (Audio)

House-Keeping Details (On Version):

1. Date (Year of production): 2003

2. Duration : 01:01:00

3. Format : CD

4. Identifier (ACC.NO) : 046_ACC-256

5. Language : English/Sanskrit

6. Audio Filename : 046_ACC-256.wav

7. Remarks : Good/

IV -- Brahma-Vadya Recital by Shri Babulal Verma (Video)

House-Keeping Details (On Version):

Date (Year of Publication): not available

Duration : 00:23:12

Format : DVD

Identifier (ACC.NO) : 112_ACC-566 BramhavadayaRetalByBabul

Language : Hindi
Video Filename : 112_ACC-566 BramhavadayaRetalByBabul.mpg
Condition : Good.

V -- Indian Shoot Riverside Studio (Video)

House-Keeping Details (On Version):

- 7. Date (Year of Recording) : 1982
- 8. Duration : 00:22:00
- 9. Format : DVD
- 10. Identifier (ACC.NO) : 207_ACC_NO-D-123 indianShootRiversideStudio
no audio
- 11. Language : ---
- 12. Audio Filename : 207_ACC_NO-D-123 indianShootRiversideStudio
no audio.mpg
- 13. Remarks : No sound

Conclusion

Some challenges are faced while providing house-keeping functions. These can be illustrated as follows:

1. Lack of source-material pertaining to videos of events, lectures, performances, etc. -- In order to trace the year of production/ recording, one has to hunt for written material pertaining to the point / moment of origin of the given audio-visual material. This is required to authenticate the time-line of the A-V material to be put in the archive.
2. Lack of sound in performance videos -- This creates problems in terms of appreciating the content as well as language identification. One needs to be extra cautious or aware of the context. For instance, in an Odissi dance performance, it may be guessed that the song being sung is in Odisha language or it could be a shloka. So one has to use his/her intuition to guess the language, unless one is able to refer to related published material to trace the language.

3. Language difficulty especially in case of publicity and promotional materials of respective governments of China, Japan, Indonesia, etc. -- This is a real problem and one perhaps needs to consult language-experts to deal with this issue.

Given such challenges, an archive like KALASAMPADA calls for a thorough cohesion among different divisions, especially while authenticating date, language and validity of A-V materials.

CHAPTER 9

DISSEMINATION VIA INTRANET

Contributed by
Ms. Kamana Choudhary
System Analyst (CIL), IGNCA

As iterated before, the prime objectives of the project of A-V cultural archives are three-fold:

1. To bring it into public domain,
2. To make it interactive for scholars,
3. To make it internationally compatible.

Pilot Project for Published DVDs

IGNCA took up the pilot project of archiving 98 DVDs published by the organisation. The initial aim of the project was to make the materials available to multiple users. It is being brought to the virtual public domain for more accessibility. Universally compatible formats are being used for Web-based access.

The reservoir, KALASAMPADA, is a digital repository of content and information integrated with a user-friendly interface. It has been developed to encompass and preserve the rare archival collections of IGNCA.

The project aims to use multi-media IT to develop a software package that integrates a variety of cultural information and helps the users (students, scholars, artists, researchers, scientific community, etc.) to interact and explore the subject available in image, audio, text, graphics, animation and video on a computer in a non-linear mode, by a click of the mouse. The system aims at being a digital repository of content and information with a user-friendly interface.

The knowledge-base, so created, will help the scholars to explore and visualise the information stored in multiple layers. This will provide a new dimension in the study of the Indian art and culture, in an integrated way, while giving due importance to each medium. IGNCA's archival collection includes manuscripts,

slides, rare books, photographs, audio and video materials, along with highly-researched publications of books, journals and newsletters.

This project facilitates the scholars to access and view the materials located in KALASAMPDA on the Intranet (In IGNCA's own office-premises). The application mainly acts as the search engine, where the scholars can search for their required information.

As mentioned earlier, the major activities of the project include the digitisation of materials, post-digitisation editing, high-capacity storage & back-up system, designing and development of effective retrieval system, etc. Technology used for this development is based on 'Open Standards' using Unicode, a multi-lingual standard for fonts, accepted worldwide with open type-fonts.

The service is currently available only on the Intranet, for the very fact that these materials are priced possessions, subject to Intellectual Property Rights and copyright issues.

Technology Used

The application is developed using PHP, MySQL database, Apache Tomcat Web-server. For the Web Pages, CIL has used CSS, JQuery, Java scripts and HTML.

It is a GUI-based 3-tier architecture application where **PHP (5.3.4)** is used at the front-end. The back-end uses **MySQL (5.1.53)** server. **Apache Tomcat (2.2.17)** is used as the Web-server.

PHP Language (PHP) is a widely-used general-purpose scripting language that is especially suited for Web development and can be embedded into HTML to produce dynamic Web pages. PHP is frequently used in conjunction with MySQL databases to support a wide array of applications, such as, blogs, content management system (CMS) and Web sites with powerful on-line applications.

Incidentally, PHP is free software released under the PHP License. PHP can be deployed on most Web-servers and also as a stand-alone shell on almost every operating system and platform.

MySQL Server is a freely down-loadable version of one of the most popular 'open source' databases. It is supported by an active community of open source developers. Data-bases can be designed and managed with the MySQL Workbench (GUI Tool).

The video files are converted into their digital formats using the media tools. The digital formats occupy less space and faster access.

Accomplishment

In this project, we have a collection of audios and videos. Separate data-bases for audio and video have been maintained. In the audio section, we have collection of Public Lecture, Memorial Lecture, Seminar, Inaugural Speech, Music, Performing Arts, etc. In the video section, we have videos on Music, Dance, Ramayana, Environment and Ecology, Workshop, Historical Place, Folk Music, Religion, Martial Arts, Fine Arts, Personality, etc.

About one thousand hours of audio / video film & video documentation is available in digital form out of a total collection of over 10,000 hours. The videos have been converted into 'mpg' formats. The details of the video are given below:

- Resolution - 720x576
- Sample Rate - 44.1 KHz
- Bit Rate - 224 kb/s
- Frame Rate - 29.970029

The details of the audio files are given below:

- Sample Rate - 44.1 KHz

In the A-V section, we have categorised them into 20 main categories like Documentary, Film, Interview, Ritual, Event, Lecture, Seminar, Festival, Music, Dance, Theatre, Workshop, etc.

Use of Keywords

The Keywords have been put under 15 main "groups of keywords" like Performing Arts; Visual Arts; Folk / Tribal Arts; Religion / Spiritual Aspects; Psychological / Philosophical Aspects; Literary Aspects; Historical / Political Aspects; Mythological Aspects; Training / Educational Aspects; International Aspects; Environmental / Geographical Aspects; Science; Sports.

The Metadata for each of the Audio and Video is complete with all aspects. The user-experts can search their required information and get to know about the different details of the respective A-V collection. The details like Technical Details (on Content), Administrative Details (on Intellectual Property), and House-keeping

Details (on Version) have been maintained in the data-base for each of the A-V collection.

Comparison with Available Digital Media Systems

There are many kinds of Digital Media Asset Management (MAM) software available in the market. One of them is the copy-righted IBM software solution. The other one is DALET solution which is widely used by the broadcasters, content-providers and Video post-production companies. DALET solution enables broadcasters and media professionals to create, manage and distribute content to both traditional and new media channels, including inter-active TV, the Web and mobile networks. DALET combines into a single system the following three features:

- A robust and proven asset management platform with advanced metadata capabilities,
- A configurable work-flow engine, and
- A comprehensive set of purpose-built creative and production tools.

There is total ownership cost, integration cost and also training and maintenance cost involved in using DALET.

Conclusion

To summarise, IGNCA's Intranet application KALASAMPADA is a digital repository of content and information integrated with a user-friendly interface. The user can access the required media information without any pre-requisite training. It is a browser-based application where one can access the required information: with just a mouse-click!

CHAPTER 10

GLOBAL ACCESS ON THE INTERNET

Contributed by
Ms. Kamana Choudhary
System Analyst (CIL), IGNC

As is well-known today, Internet is a global system of inter-connected computer networks that use the standard Internet protocol suite (TCP/IP) to serve several billion users worldwide. It is a *network of networks* that consists of millions of private, public, academic, business and government networks: of local to global scope: that are linked by a broad array of electronic, wireless and optical networking technologies. The Internet carries an extensive range of information resources and services, such as the inter-linked hypertext documents of the World-Wide-Web (WWW), the infrastructure to support email, and peer-to-peer networks.

Internet and Web-archiving

Most traditional communications media, including telephone, music, film, and television, are being re-shaped or re-defined by the Internet, giving birth to new services, such as, Voice-over-Internet Protocol (VoIP) and Internet-Protocol Television (IPTV). Archiving, too, has got a new direction with the help of Internet.

Web-archiving is the process of collecting portions of the World-Wide-Web to ensure that the information is preserved in an archive for future researchers, historians and the public. Web-archivists typically employ Web-crawlers for automated capture due to the massive size and amount of information on the Web. The largest Web-archiving organisation -- based on a bulk crawling approach -- is ideally the Internet Archive which strives to maintain an archive of the entire Web. National libraries, national archives and various consortia of organisations are also involved in archiving culturally important Web-content. Commercial Web-archiving software and services are also available to organisations which need to archive their own Web-content for corporate heritage, regulatory, or legal purposes.

Internet, Public Domain and Legalities

Web-based archives fall into the category of the public domain. Definitions of the boundaries of the public domain in relation to copyright, or Intellectual Property

rights, more generally, regard the public domain as a negative space, that is, it consists of works that are no longer in copyright term or were never protected by copyright law. According to James Boyle, this definition underlines common usage of the term *public domain* and equates the public domain to public property and works in copyright to private property. However, the usage of the term *public domain* can be more granular, including, for example, uses of works in copyright permitted by copyright exceptions. Such a definition regards work in copyright as private property subject to fair-use rights and limitation on ownership. A conceptual definition comes from Lange, who focusses on what the public domain should be: "it should be a place of sanctuary for individual creative expression, a sanctuary conferring affirmative protection against the forces of private appropriation that threatened such expression". Patterson and Lindberg describes the public domain not as a "territory", but rather as a concept: "[T]here are certain materials – the air we breathe, sunlight, rain, space, life, creations, thoughts, feelings, ideas, words, numbers – `not subject to private ownership. The materials that compose our cultural heritage must be free for all living to use: no less than the matter necessary for biological survival."

The term *public domain* may also be inter-changeably used with other imprecise and/or undefined terms such as the "public sphere" or "commons", including concepts such as "commons of the mind", the "intellectual commons" and the "information commons". Generally speaking, Internet has no centralised governance in either technological implementation or policies for access and usage; each constituent network sets its own policies. Not only must Web-archivists deal with the technical challenges of Web-archiving, they must also contend with Intellectual Property laws. Peter Lyman states, "Although the Web is popularly regarded as a public-domain resource, it is copyrighted; thus, archivists have no legal right to copy the Web". However, national libraries in many countries do have a legal right to copy portions of the Web under an extension of a legal deposit.

At this juncture, one should explain one's position while talking about dissemination of selected material stored at KALASAMPADA via Internet. This archive aims at reaching out to scholars and researchers with A-V materials required for different types of research work. Here one may perhaps consider one's effort as solely educational. For this purpose, one could possibly think of acquiring legal right to copy portions of the Web under an extension of a legal deposit.

It is to be remembered that everything cannot be put on the internet. The most important point is that each creative work generates a new copyright by default. When an artist creates something, he/she becomes possessive about his/her work. Hence, talented musicians, dancers, speakers, illustrators, etc., deserve our respect and appreciation even when we are putting them in an archive. It reflects one's appreciation for all the hard work that goes into creating "original works of artist" and respect for the right of the creator of that work to control what people can and cannot do with it. All the A-V materials fall under the copyright category. Therefore, at present the application is currently available only on Intranet, for the very fact that these materials are prized possessions and are copyrighted. One needs to find out ways to publish some of these materials on the Internet: keeping in mind issues of standard and copyright.

Copyright

Before coming to the copyright issue of IGNCA's A-V archives, it may be useful to look at the general laws pertaining to Web-based A-V archives like Youtube.

YouTube is an A-V sharing Website, created in early 2005 and owned by Google since late-2006, on which users can upload, view and share audios and videos. The company uses Adobe Flash Video and HTML5 technology to display a wide variety of user-generated audio and video content, including video clips, TV clips, and music videos, and amateur contents, such as, video blogging, short original videos, and educational videos. YouTube has a set of community guidelines aimed to reduce abuse of the site's features. Generally-prohibited material includes sexually explicit content, videos of animal abuse, shock videos, content uploaded without the copyright holder's consent, hate speech, spam and predatory behaviour. Despite the guidelines, YouTube has faced criticism from news sources for contents in violation of these guidelines. At the time of uploading an audio or a video, YouTube users are shown a message asking them not to violate copyright laws. Despite this advice, there are still many unauthorised clips of copyrighted material on YouTube. YouTube does not view audios and videos before they are posted on-line, and it is left to copyright holders to issue a take-down notice pursuant to the terms of the Digital Millennium Copyright Act. Three successful complaints for copyright infringement against a user account will result in the account and all of its uploaded audios or videos being deleted.

In IGNCA's case, when the question of publishing select A-V materials on Internet arises, two factors, connected to each other, would be at play. First, there is the

issue of copyright. IGNCA, as mentioned before, is a hub of huge amount of archival materials which also include A-V materials. So far, more than 95 video materials have been published. Copyright of those materials lies with IGNCA. As of now, these materials are available for sale in the format of DVDs. These materials are also available on KALASAMPADA: on the Intranet network of IGNCA. In this way, dissemination of these materials for scholars is ensured to some extent. But in this case, dissemination is limited, in the sense that either a scholar has to buy it from the sales counter at IGNCA or he/she has to view it at IGNCA by accessing the Intranet. If such materials are published on the Internet, they will have wider outreach and dissemination. Since these materials have their copyright with IGNCA, technically they can be published without much trouble in terms of Intellectual Property Rights (IPR).

However, in case of unpublished materials, the issues of IPR come up more conspicuously. Internet is now considered to be like publishing or broadcasting. As technology is moving faster than law, one should be very careful about Internet-publishing. IGNCA, too, should follow available laws pertaining to the publishing of A-V materials. As a watchdog, IGNCA could perhaps serve as an organisation capable of denouncing impending misuse or violation of copyright laws. By foregrounding this role, IGNCA could perhaps think of publishing some of the materials acquired from different sources and stored after abiding by the available rules and regulations. For unpublished A-V materials owned by IGNCA, one could use the yardstick of relevance for the scholars.

Further, IGNCA being a trust in nature, decisions related to publishing A-V materials on-line would appropriately be taken by the competent authorities. There should be a consensus among different divisions in this process. The competent authority should also look into the question of maintaining a standard, while making the choice of publishing selected materials.

Conclusion

It is worthwhile to record that IGNCA has already a well-functioning Website: functioning for over a decade and a half at present. This Website: ignca.nic.in: houses various kinds of information regarding the organisational structure and mandates, different divisions' activities, events, programmes, lectures, seminars, exhibitions, record of collections, reports, circulars, notifications, vacancy so on. It also holds links for the events to be Web-cast and

events already Web-cast. It also holds information regarding the holdings of KALASAMPADA.

The Website is widely viewed globally and is run by the CIL unit. Remaining true to the mandate of reaching out to the people, the popular website can possibly be transformed into a storehouse of A-V materials with proper metadata tagging. The page describing various features of KALASAMPADA can be linked to the on-line repository of A-V materials which have proper metadata tagging. As it has been mentioned before, publishing select A-V materials is dependent on the decision of competent higher authorities.

CHAPTER 11

POTENTIAL FOR NATIONAL-LEVEL A-V CULTURAL ARCHIVE

Contributed by
Pratapanand Jha
Director (Cultural Informatics), IGNCA

A large volume of India's cultural wealth, created in the last six decades, is stored in A-V form with various government and non-governmental institutions and with private collections. The contents of these holdings enshrine the creativity of some of India's greatest artistic talents. This is an invaluable national heritage that needs to be preserved for all time and also made accessible to the citizens of the country.

In the absence of systematic and modern preservation technologies, lack of awareness and proper upkeep, as well as the fragility of the medium they are stored in, these materials are in imminent danger of being lost forever. Thus, preservation becomes critical. Moreover, with frequent changes in hardware and advancements in technology, the play-back of these A-V materials, which are mainly in analogue format and stored on different types of tapes, records, cylinders etc, has become extremely difficult. The machines to play these tapes etc are no longer being manufactured. Therefore, even if such legacy materials were preserved, playing and using the material due to hardware obsolescence has become a major challenge. This is a world-wide phenomenon.

Initiative of Ministry of Culture, Government of India

Recognising the above concerns, the Government of India, Ministry of Culture, approved the setting up of "National Cultural Audio-visual Archives" to minimise further deterioration of such materials. The vision and objective of the project is to extend the awareness about the A-V materials, their proper upkeep and to create digital archives of international standards through partner institutions identified for the purpose. To achieve this task, an appropriate technological and institutional framework is planned to be set up. This project will result in creation of state-of-the-art A-V repositories and secured dissemination of the content as well as its long-term preservation and accessibility. The process of digitisation will also entail

identification and categorisation of all legacy material and creation of metadata for easy retrieval. Such a comprehensive archive would be of great significance to lovers of the performing arts, historians, journalists, sociologists, scholars, researchers and aesthetes in general.

There is no doubt that the scope and magnitude of the project is very vast, given the rich cultural diversity of India and the huge volumes of such material available in different institutions. However, this is a task that has to be undertaken in the national interest before this cultural heritage is irretrievably lost. It has to be taken up in a mission mode with earmarked financial resources, clear time lines and specific milestones. At present, the scheme is envisaged to be completed in the 12th-Plan period. However, once the extent of cultural A-V holdings across the country is identified and quantified, it is possible that this may have to be treated as Phase I of the project (possibly as an EXTRANET) and the project may have to be continued beyond the 12th Plan in order to reach fruition.

In this scenario, archives and collections the world over have successfully adopted the process of digitisation to preserve and re-purpose their holdings. A similar exercise is imperative for the A-V contents available in our cultural institutions. While most A-V contents are generated digitally today -- which makes preservation of current material relatively easy -- the critical task is to digitise the legacy material that are already stored on different types of non-digital analogue formats. Once digitised, the content will be stored on file formats in servers without danger of deterioration or loss. Digitisation also facilitates easier retrieval and dissemination of content, thus making it easier to use and to make it more widely accessible to the public and to future generations.

Role of IGNCA

IGNCA, which has the experience of successfully completing the UNDP project titled "Strengthening National Facility for Inter-active Multi-media Documentation" on behalf of the Ministry of Culture through its Cultural Informatics Laboratory (CIL), is ideally suited for undertaking this project. Apart from partner institutions, it will also use the services of archival experts who are well-versed in archival administration, digital technology and establishment of archival libraries as members of the Committees that will be set up to steer and monitor the project. The IGNCA has already initiated a pilot project with C-DAC, Pune, for setting up of the digital archives under National Digital Preservation Program (NDPP). C-

DAC is a scientific body under the Department of Information Technology, MCIT, who has been assigned to prepare a long-term digital policy for the country.

In order to kick-start the process, IGNCA convened a meeting of Experts on July 19, 2013 to generate informed opinion about the scope and contours of this project. Detailed discussions were held and the experts were unanimous that such a project was absolutely essential to preserve our cultural wealth, which is in imminent danger of decay and destruction. The experts also gave valuable suggestions on the technical processes to implement the project and the proposed road-map to make this project a reality at the earliest.

In order to ensure long-term preservation of A-V material, there is no alternative to digitisation. Legacy materials like tapes, spools, records, films, etc., are subject to deterioration and decay, even if stored under optimal conditions. Thus, the project design necessarily has to be based on adopting the digital process to preserve this material over the long term. This task is proposed to be undertaken by IGNCA along with 4-5 partner institutions to be identified for the purpose. The proposed project will serve as the primary mechanism at the national level for the preservation and accessibility of cultural A-V materials and its permanent availability.

Scope and Objective of the Project

The first and foremost objective of the project is to identify and preserve the cultural heritage of India available in A-V form in different institutions across the country: through a process of digitisation and making it accessible to the people. Secondly, instituting state-of-the-art digitisation and storage systems under the aegis of IGNCA and 5-6 partner institutions to preserve these A-V resources is an important objective. Setting up a dedicated Website and a virtual network of these repositories and offering on-line access to their resources is the third objective. Standardisation and periodic upgrading of the methods and technologies used in production, storage and retrieval of A-V resources is the fourth important objective. The genres to be covered will include oral traditions, traditional crafts and textiles, dance, music and theatrical practices, cultural practices and traditional knowledge. The fifth objective is capacity-building in conservation, cataloguing, digitisation and retrieval of A-V materials. Finally, the sixth very important objective of the project is: instituting outreach and awareness programmes.

Nature of Cultural A-V Materials and Targets of the Project

In all, about 65,000 hours of A-V materials are in possession of selected institutions. Given the fact that such holdings are available with a very large number of organisations / collections across the country, providing measurable base-line data and specific targets at this stage is obviously not possible. However, the data and base-lines will be established through a detailed survey that will be undertaken to assess the physical targets, at a later date. The task of digitisation will commence only after full details of the base-lines, scope of work, measurable targets, mile-stones in physical and financial terms, etc., are available and approved by the Steering Committee.

Main Targets of the Project

Firstly, constituting a project unit under a project director along with a core team to run the project and preparing a detailed DPR to be considered and approved by a Steering Committee.

Secondly, identifying various types of legacy machines to play back the contents is a big issue. The project scope will cover hiring, purchase or repair of such equipment, wherever necessary.

Thirdly, preparation of a priority list of the content to be digitised is to be based on clear guidelines to be formulated for the purpose by the Steering Committee but ensuring that the most endangered material is digitised first.

Fourthly, it is important to establish digitisation centres having facilities / equipment. This would be at par with international standards. The process can be done at IGNCA and at 5-6 zonal Centres to be run by partner institutions. The central body along with partnering institutions would complete the task of digitisation in congruence with each other. The costs of digitisation at the zonal centres (partner institutions) will be based on transparent and realistic yardsticks and computed on a 'per job' basis.

Further, ingestion of data from analogue to digital form as per international norms, along with relevant metadata and preserving the digitised material in file format on servers will be undertaken. Again, providing international standard storage for archiving the physical legacy A-V materials in at least at five major repositories in the country, with prescribed standards of temperature and humidity will be taken care of. Moreover, developing an appropriate IPR policy based on relevant laws in force for use of the material is to be done.

Establishing a dedicated Website and publishing on-line catalogues of the cultural A-V materials available in cultural institutions / individual collections is also in the agenda.

Providing free accessibility of copyright-free materials and payment-based accessibility of copyrighted materials also forms part of the target.

The target includes capacity-building in the area of A-V digitisation, metadata creation, cultural dissemination, storage and conservation.

The last important aspect of the target is to implement outreach / awareness programmes in the field of A-V preservation.

Design of the National Project

Schematically, the design of the project incorporates some important issues. These are, indicated ad seriatim.

Digitisation and ingestion of metadata under the project will be done in the digitisation centre at IGNCA and at selected major repositories of analogue/digital A-V materials across the country. Such institutions will be identified based on their track record, expertise and technical capabilities. They will digitise their own materials and also extend their services to other institutions and collections. The digitised material will be kept in servers at IGNCA and in the partner institutions with permission of the owners. The original legacy materials will be maintained at IGNCA and the partner institutions in accordance with international standards of storage and conservation, unless the owners themselves have this capability.

The digitisation laboratory at IGNCA will take care of digitisation of the most critical cultural A-V materials in the country. Most of the materials generated today are born digital and they do not require any such facility. A “Trusted Digital Archive” will be set up at IGNCA, as per the approved standards and in collaboration of the National Digital Preservation Program (NDPP), for long-term availability of the digital materials. A dedicated Website of NCAA will be created to showcase the catalogues of the materials after digitisation. Searchable metadata of the collections in standard format will be made available on-line, in the public domain, through this Website. Web-based accessibility of this data, open or restricted, complete or partial, free or priced, based on the nature of collections, will be provided. However, these can be made accessible to the academic institutions, with the signing the MOU with IGNCA.

Capacity-building workshops/trainings will be conducted periodically by IGNCA. Collaboration with reputed institutions like C-DAC, Digital Library of India, IITs, NIITs, etc., will be considered by the Steering Committee to ensure the best possible standards. Awareness/outreach programmes will be conducted as regular activity of the project. Final decisions of the project design will be detailed in the DPR and approved by the Steering Committee. As part of digital archives, and for long-term preservation of data, disaster-safe copies of the contents created after digitisation will be stored in neutral locations in accordance with disaster management procedures.

Conclusion

The project will be monitored by the National Steering Committee, headed by Secretary, Ministry of Culture and assisted by Member-Secretary, IGNCA. For day-to-day project monitoring and implementation respectively, a Monitoring Committee of experts from various disciplines will be constituted.

This proposed Archive is going to be a place “where recordings are stored for the purpose of both preservation and use” (Chaudhuri, 2004). Archives, by dint of having the aim of preservation, always differ from libraries. The present project also seeks to build the National Cultural A-V Archive in this mode. Furthermore, this project will “...also place a stronger emphasis on preservation for the future than most of the libraries which [will] make the recordings more easily available to the public” (ibid.). So the entire process envisages a thorough system of preserving our cultural heritage in A-V format, as well as, disseminating them far and wide to the people.

Reference

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CHAPTER 12

TRAINING FRAMEWORK FOR METADATA MANAGEMENT

As and when one walks into a very large library, one accosts – to borrow the Booker-winner Salmon Rushdie's parallel metaphor – an ocean of books! In the fiction section, for instance, one comes across a sea of stories! Then, one sees bays and gulfs of mathematics and management, or witnesses – like the Strait of Gibraltar – straits of statistics and architecture! How does one approach this massive repository of an ocean of multifarious books and gain access?

There can be at least three possible accesses. At the initial level, there are library staff-members for whom the access has to be to the books themselves: through accession numbers and dates. At the next level is the interested reader for whom the subject of the book is of importance. She would look for some kind of cataloguing and indexing. If the library uses, say, Dewey's Decimal Catalogue, she would look for '331-332' series for Economics, or, '658-659' series for Management, or, '001-002' series for Reference volumes, and so on. At the advanced level, if she is a scholar or researcher, she would make queries for some more technical details and would like to benefit from keywords – alongside catalogue and index -- like 'Period' leading to '19th century'; 'Policy Aspects' leading to 'revenue policy'; 'Location' leading to 'Colonial Bengal'; and so on.

Such technical details – and their associated administrative details (such as, intellectual property) and house-keeping details (such as, format) -- constitute Metadata.

Goal of Metadata Management

In order to access and retrieve metadata on-line for A-V resources, the metadata needs to be tagged on-line to the original resource: to be ingested and stored on the server, and made available to users, scholars and researchers on-line on an inter-active basis. This is the prime objective of metadata management for which a central, one-stop entry point is needed for the entire organisation. For IGNCA, this facility is called KALA SAMPADA which is basically an INTRANET confined only to IGNCA's resource-centres. As envisaged in the previous chapter, there is potential for such a facility to be converted into EXTRANET for like-minded organisations holding – who are willing to share – their A-V resources; and

eventually being extended to the World-wide Web on a highly-selective basis, subject to need, quality and protection of Intellectual Property.

Training Framework

In order that an organisation like IGNCA can initiate and maintain their metadata management for all their audio-visual cultural resources, a training framework for metadata management can be outlined as follows:

- Project Assistants can be recruited for whom duration of employment and salary-levels can be decided as per IGNCA's organisational norms.
- They can be graduates of any discipline, with at least 50%-55% marks.
- Their essential qualification should include IT knowledge at DOEACC 'A' level or BCA level. Their desirable qualification should be exposure to Library Science.
- Some exposure to Door Darshan or Akashvani documentation work, especially their Archives, would be a decided advantage.
- Training schedule can be drawn on the following lines:
 - Month 1, Week 1 -- General orientation in A-V cultural archive and its available analog and digital resources (with attachment to Kalanidhi Division, IGNCA);
 - Month 1, Week 2.-- General orientation to standard formats of digitisation of all existing analogue and digital resources (with attachment to Media Centre, IGNCA).
 - Month 1, Weeks 3 to 4 -- General orientation in digitisation of images, manuscripts, books, bibliographies, etc., as done on-line (with attachment to Central Informatics Laboratory, IGNCA).
 - Month 2, Week 1 – General orientation to the available Library Science software (e.g., LIBSYS package at Kalanidhi Division, IGNCA).
 - Month 2, Weeks 2 to 4 – Specific induction to meaning and use of metadata; Dublin Core Metadata Element Set (DCMES); Core Elements of Simple DCMES; Additional Elements of Qualified DCMES; Attributes of Core Elements of Simple DCMES: Technical Details (pertaining to Contents), Administrative Details (pertaining to Intellectual Property), House-keeping Details (pertaining to Version); Attributes of Additional Elements of Qualified DCMES; Keywords, Key Phrases and Groups of Keywords; Clips and Time-codes; Thesaurus and Bi-lingual Dictionary; Metadata Sheets / Metadata Entry Forms (both blank and completed).

- Month 3, Weeks 1 to 2 – Attachment to two-week sample project;
- Month3, Week 3 – Preparation of project report;
- Month3, Week 4 – Evaluation and discussion of project report.

Course Content

Meaning and Use of Metadata

Metadata literally means 'data about data'. Any catalogue – card or on-line – contains some metadata. But today, the term is increasingly applied by information professionals to the value-added information that they create to arrange, describe, track and otherwise enhance access to information objects.

Metadata is used to describe, in a standardised way, the information necessary to locate a book/document. The aim is to provide a minimum set of data that is understood and used by everyone. A standard set of metadata should:

- Provide a standard way to describe network-accessible material;
- Enable more precise queries to be made;
- Help search-engines present 'hits' grouped by subject, rather than as a random mix.

Dublin Core Metadata Element Set (DCMES)

Dublin in Ohio, USA, is the home of On-line Computer Library Centre (OCLC).The Dublin Core Metadata Element Set (DCMES) – with 15 elements -- was proposed and published as DC version 1.0 in 1996 by the Dublin Core metadata community: of library scientists, archivists and information technologists. DCMES grew out of a recognised need for improved resource discovery of Web-esources. Initially, it focussed on the requirement of simplicity: enabling an ordinary user to formulate descriptive records based on a relatively simple scheme. Over the years, there has been a movement for using DCMES for more complex and specialised resource description tasks and, correspondingly, to develop mechanisms for incorporating such complexity within the basic element set. This resulted in Qualified DCMES – with 21 elements.

There is a consensus within library, archive and Web-technology communities that DCMES is a suitable general approach for standardisation of metadata: in the face of other competing metadata schemes like GREENSPACE emanating from New Zealand (more suitable for a library than an A-V archive). Once it was

consolidated in 1996, DCMES has found increasing support by virtue of its qualities as follows:

- It is a relatively simple format which can be extended, without limit, to incorporate local fields;
- It has international support;
- It has proved helpful to users in locating things;
- It is widely recognised and supported;
- It can be used directly in Websites and as records in a data-base because of the way it is structured;
- It is maintained in a stable environment;
- Its continuing development seems assured; and
- It is proving to be hospitable in a wide range of disciplines and domains, including sound recordings, moving images and so on.

Core Elements of Simple DCMES

15 Core elements of the Simple DCMES are listed below, as developed by the Dublin Core Metadata Initiative (DCMI):

Seven Technical details (pertaining to Content) –

- *Source*
- *Title*
- *Subject / Keywords*
- *Coverage*
- *Description / Abstract*
- *Type / Category*
- *Relation*

Four Administrative details (pertaining to Intellectual Property) –

- *Creator*
- *Contributor*
- *Publisher*
- *Rights*

Four House-keeping details (pertaining to Versions) –

- *Date*

- *Format*
- *Identifier*
- *Language*

Additional Elements of Qualified DCMES

The qualifiers make the meaning of an element narrower or more specific. A refined element shares the meaning of the unqualified element, but with a more restricted scope. In particular, the qualifiers identify schemes that aid in interpreting an element value. A value, expressed using an encoding scheme, would be a token selected from either of the following:

- *Controlled vocabulary* (namely, a classification system or a set of subject headings); or,
- *String* (formatted in accordance with a formal notation, namely, '2000-01-01' as the standard expression of a date).

Seven additional elements for Qualified DCMES are listed below:

- *Audience*
- *Provenance*
- *Rights Holder*
- *Instructional Method*
- *Accrual Method*
- *Accrual Periodicity*
- *Accrual Policy*

TECHNICAL DETAILS (pertaining to Content)

Attributes of Core Element 1 – Source

This is a reference to a resource from which the present resource is derived: in whole or in part. The best practice is to reference the resource by means of a unique number conforming to a formal identification system, for example, the ISBN/ISSN for books/journals, the production number for a digital programme, etc.

Attributes of Core Element 2 – Title

It is the name given to the resource, by which the resource is normally known. The title can be tied to the archived item for a series or for a programme. Element

refinement can be 'Alternative', as a substitute to the formal title. If the item is in HTML, the source document should be viewed and the title, identified in the 'title-header' should be included here. Examples are: *The Sound of Music*, *A Pilot's Guide to Aircraft Insurance*, etc.

Attributes of Core Element 3 – Subject/Keywords

This refers to the topic of the content of the resource. Typically, a 'Subject' is expressed as keywords, key phrases or classified codes that describe a topic of the resource. Subject can be chosen from the 'title' or 'description' or from within the text resource. The subject can be a person or an organisation. Encoding schemes are given by the following, among others:

- Library of Congress Subject Heading (LCSH)
- Library of Congress Classification (LCC)
- Dewey Decimal Classification (DDC)
- Universal Decimal Classification (UDC)

If multiple vocabulary terms or keywords are used, either separate terms or separate iterations of the 'Subject' element can be used. For example:

- Subject – 'Aircraft Leasing and Renting'
- Subject – 'Dogs'
- Subject – 'Olympic Skiing'
- Subject – 'Oxford Street'

[Keywords, Key Phrases and Groups of Keywords are described separately below.]

Attributes of Core Element 4 – Coverage

This gives the *extent* or *scope* of the content of the resource. Coverage typically includes *spatial location* (namely, place name, geographical coordinates, etc.) and *temporal period* (namely, a temporal span, date or date range). Best practice is to select a value from a controlled vocabulary, say, Thesaurus of Geographical Names. Where appropriate, named places or time periods should be used in preference to numeric identifiers, such as, sets of coordinates or date–ranges. For most simple applications, place-names or coverage-dates might be most useful. For complex situations, an encoding system should be considered to support appropriate specification of information as follows:

- Getty Thesaurus of Geographical Names
- DCMI: Point Encoding Scheme
- DCMI: Box Encoding Scheme

Attributes of Core Element 5 -- Description / Abstract

This is an account of the content of the resource. Description may include an abstract, table of contents, reference to a graphical presentation of content or, most frequently, a free-text account of the content. Element refinements are: 'Table of Content' (i.e., list of sub-units of the content), 'Abstract' (a summary of the content of the resource). For IGNCA, 'Abstract' is mostly used.

Attributes of Core Element 6 – Type / Category

It refers to the nature of the resource and includes terms describing general categories, functions, genres or aggregate levels for content. Recommended best practice is to select a value from a *controlled vocabulary*, if available. To describe the physical or digital manifestation of the resource, the 'Format' element should be used as follows:

- Type – 'Image'
- Type – 'Sound'
- Type – 'Text'
- Type – 'Simulation'
- Type – 'Exhibition Catalogue'

Attributes of Core Element 7 – Relation

This has a reference to a related resource. Recommended best practice is to reference the resource by means of a *string number* conforming to a formal identification system. If text strings are used, instead of identification numbers, bibliographic citation might be used to lead users to a particular resource. For instance, 'Is Part Of' is used to show the relation between part of a radio programme and the whole programme. The element refinements are as follows:

- Is Version Of
- Has Version
- Is Replaced By
- Replaces
- Is Required By

- Requires
- Is Part Of
- Has Part
- Is Referenced By
- References
- Is Format Of
- Has Format

Because the refined terms used with 'Relation' provide significantly more information to a user than the unqualified use of 'Relation', implementers who are describing heavily inter-related resources might choose to use Qualified DCMES.

ADMINISTRATIVE DETAILS (pertaining to Intellectual Property)

Attributes of Core Element 8 – Creator

This is an entity primarily responsible for creating the content of the resources. Examples of a 'Creator' include a person, an organisation or a service. Typically, the name of the 'Creator' should be used to indicate the entity. Personal names should be written with family name/surname first, followed by given name/forename, or, according to the local practice. In the case of organisations where there is a clear hierarchy, the parts of the hierarchy should be listed from the largest to the smallest. If the nature of responsibility between 'Creator' and 'Publisher' is ambiguous, the recommended practice is to use 'Publisher' for organisations and 'Creator' for individuals.

Attributes of Core Element 9 – Contributor

This is an entity responsible for making contributions to the content of the resource. Examples of a 'Contributor' include a person, an organisation or a service. Guidelines for content creation are the same as 'Creator'. Contributor is the most general of the elements used for 'agents' responsible for the resource, so it should be used when primary responsibility is unknown or irrelevant.

Attributes of Core Element 10 – Publisher

This is an entity responsible for making the resource available. Examples of a 'Publisher' include a person, an organisation or a service, whose name has to be used to indicate the entity. If the 'Creator' and 'Publisher' are the same, name of 'Publisher' need not be repeated. Examples are as follows:

- Publisher – ‘Oxford University Press’
- Publisher – ‘Funky Websites, Inc.’

Attributes of Core Element 11 – Rights

This relates to rights management: with information about rights held in and over the resource. Typically, a ‘Rights’ element contains a rights management statement resource, or, references a service providing such information. ‘Rights’ information often encompasses Intellectual Property Rights (IPR), Copyright and various Property Rights. If the ‘Rights’ element is absent, no assumptions can be made about the status of these and other rights regarding the resource. The ‘Rights’ element may be used for either a textual statement or a URL pointing to a ‘Rights’ statement, or a combination, when a brief statement and a more lengthy one are available. For example:

- Rights – ‘Access limited to members’
- Rights – <http://cs-tr.cs.cornell.edu>

HOUSE-KEEPING DETAILS (pertaining to Versions)

Attributes of Core Element 12 – Date

A date is associated with an event in the life-cycle of the resource. Typically, ‘Date’ is associated with the creation or availability of the resource. Recommended best practice for encoding the ‘date’ value is to select a value in a profile of ISO 8601 [Date and Time Formats] and follows the YYYY-MM-DD format. If the full date is not known, month and year (YYYY-MM) or just year (YYYY) may be used. For example:

- Date – 1947-08-15
- Date – 1947-08
- Date – 1947
-

Attributes of Core Element 13 – Format

This is the physical or digital manifestation of the resource. Typically, ‘Format’ may include the media-type or dimensions of the resource. Examples of dimensions are: size and duration. Format may be used to determine the software, hardware or other equipment needed to display or operate the resource.

Recommended best practice is to select a value from a *controlled vocabulary* (for example, the list of Internet Media Types), defining computer media formats.

Element refinement is 'Extent', i.e., the size or duration of the resource (with duration of a record written in the form HH-MM-SS); and 'Medium' (i.e., the material or physical content of the resource). In addition to the specific physical or electronic media format, information concerning the size of a resource may be included in the content of the 'Format' element, if available.

Attributes of Core Element 14 -- Identifier

This provides an unambiguous reference to the resource within a given context. Recommended best practice is to identify the resource by means of a *string* or *number* conforming to a formal identification system, as for example:

- Uniform Resource Identifier (URI) – including
- Uniform Resource Locator (URL)
- Digital Object identifier (DOI) and
- International Standard Book Number (ISBN)

This element can also be used for local identifiers (for instance, ID details or Cell numbers), assigned by the 'Creator' of the resource to apply to a particular item. It should not, however, be used for identification of the metadata record itself. For example:

- Identifier – http://puri.ocic.org/metadata/dublin_core
- Identifier – 'ISBN:0385424728'
- Identifier – 'H-A-X 5690B' [Publisher number]

Attributes of Core Element 15 – Language

Language pertains to the intellectual content of the resource. Recommended best practice for the values of 'Language' element is use the two- or three-letter primary language-tags, such as, 'en' for English of the USA; 'fr' for French; 'en-GB' for English in the UK, etc.

Additional Elements of Qualified DCMES

Audience, Provenance and Rights Holder are additional elements that are not part of Simple DCMES, but are invoked only when using Qualified DCMES.

Attributes of Additional Element 16 – Audience

This is a class of entity for whom the resource is intended or is useful. This class of entity may be determined by the Creator or the Publisher or by a third Party. 'Audience' terms are best utilised in the context of formal or informal *controlled vocabularies*. As none are recommended or registered by Dublin Core Metadata Initiative (DCMI), implementors are encouraged to develop local lists of values and to use them consistently. For example:

- Audience – 'Elementary School Students'
- Audience – 'Community Teachers'
- Audience – 'Deaf Adults'

Attributes of Additional Element 17 – Provenance

This comprises a statement of any changes in ownership and custody of the resource, since its creation that is significant for its authenticity, integrity and interpretation. The statement may include a description of any changes which successive custodians made to the resource. For example:

- Provenance – 'This copy once owned by Benjamin Spock'
- Provenance -- 'Estate of Pataudis'
- Provenance -- 'Stolen in 1999, recovered by the Museum in 2005'

Attributes of Additional Element 18 – Rights Holder

This is a person or organisation owning or managing rights over the resource. Recommended best practice is to use the URI or name of the 'Rights Holder' to indicate the entity. Since, for the most part, people and organisations are not typically assigned URIs, a person or organisation holding rights over a resource should be named using a *text string*. People and organisations sometimes have Websites, but URLs for these are not generally appropriate for use in this context. For example:

- Rights Holder – 'Dr. Kapila Vatsyayan'
- Rights Holder – 'IGNCA'

Attributes of Additional Element 19 -- Instructional Method

This is a process used to engender knowledge, attitudes and skills that the resource is designed to support. 'Instructional Method' typically includes ways of presenting instructional materials or conducting instructional activities, patterns of learner-to-learner and learner-to-instructor interactions, and mechanisms by which

group and individual levels of learning are measured. 'Instructional Method' includes all aspects of the instruction and learning processes: from planning and implementation up to evaluation and feedback. Best practice is to use terms from *controlled vocabularies*: whether developed for the use of a particular project or in general use in an educational context. For example:

- Instructional Method – 'Experimental learning'
- Instructional Method – 'Observation'
- Instructional Method – 'Large Group Interaction'

Attributes of Additional Element 20 – Accrual Method

This is the method by which items are added to a collection. Recommended best practice is to use a value from a *controlled vocabulary*. Terms from *controlled vocabularies* may be developed for use of a particular project or in general use in a particular cultural context. For example:

- Accrual Method – 'Deposit'
- Accrual Method – 'Purchase'

Attributes of Additional Element 21 – Accrual Periodicity

This is the frequency with which items are added to a collection. Recommended best practice is to use a value from a *controlled vocabulary*. Terms from *controlled vocabularies* may be used for a particular project or generally in a cultural materials context. For example:

- Accrual Periodicity – 'Annual'
- Accrual Periodicity – 'Irregular'

Attributes of Additional Element 22 – Accrual Policy

This is the policy governing the addition of items to a collection. Recommended best practice is to use a value from a *controlled vocabulary*. Terms from *controlled vocabularies* may be developed for the use of a specific project or for general use in a cultural context. For instance:

- Accrual Policy – 'Active'
- Accrual Policy – 'Closed'

Keywords, Key Phrases and Groups of Keywords

‘Keywords’, ‘Key Phrases’ and ‘Groups of Keywords’ are invaluable pointers for the user, scholar and researcher for general search of the resources or for making specific query on advanced search. They elaborate the ‘Subject’ element and are derived from the context, as given in the ‘Coverage/Abstract’ element.

Guidelines for derivation of ‘Keywords’ are generally as follows:

- The context should be carefully looked into to choose the most significant words for keywords which have wide relevance to the context (and not of passing reference, found casually in the context);
- One should avoid too general terms and not lose the wood for the trees;
- In many heritage resources, technical (and therefore unfamiliar) terms abound. Such *proper nouns* should be avoided, preferring *common noun* keywords;
- Subject might include classification data (in numbers), making it possible to use LCC numbers or DDC numbers or Art and Architecture Thesaurus descriptors, in addition to keywords.

‘Key Phrases’ are more elaboration of keywords. Where necessary, such phrases should be formulated and used. LCSH is the most important global source of keywords and key phrases, and permit local variations and elaborations.

‘Groups of Keywords’ are where groupings are made for keywords belonging to the same genre or category and put together, aimed at facilitating advanced search by domain experts and subject-area specialists. In the context of IGNCA’s audio-visual cultural archive, 18 ‘Groups of Keywords’ have been evolved as follows:

- Performing Arts – music, drama, ,dance, dance-drama, puppetry, mime;
- Visual Arts – sculpture, architecture, painting, photograph;
- Folk / Tribal Arts
- Religious / Spiritual Aspects
- Ritual Aspects
- Mythological Aspects
- Philosophical / Psychological Aspects
- Historical / Political Aspects
- Social Aspects
- Literary Aspects
- Economic / Developmental Aspects

- Educational /Training Aspects
- Environmental / Geographical Aspects
- Science and Technology Aspects
- International Aspects
- Personality
- Place Time
- Sports

For Door Darshan and Akashvani Archives, which created an interactive Website, www.leadersofindia.gov.in, for “Leaders of India” Project, involving 100 hours of audio-resources and 100 hours of video-resources on each of the four great Indian leaders – Mahatma Gandhi, Jawaharlal Nehru, Indira Gandhi and Rajiv Gandhi – the nine ‘Groups of Keywords’ were chosen as follows:

- 01 Biography – Reference to personal details, achievements, happenings (e.g., childhood, education, career, marriage, family, relationships (including parents, Wife, Children), etc.
- 02 Date, Event, Location – The particular date and venue on which the event occurred, speech was delivered, etc.
- 03 People, Place, Things -- Reference to persons, organisations, places and things/objects made, in the actual event or during speech, etc.
- 04 Political Issues – Independence/Freedom, Partition, Refugees, Terrorism, Constitution/Amendments, Legislation, National Security, Nuclear Arms, Disarmament, Fast, Imprisonment, Mass Movement, Popular Resistance, Civil Disobedience, Defence, etc.
- 05 Economic Issues -- Industry (including Cottage Industry), Machinery, Growth, Self-reliance, Poverty, Production, Planning, Export, Trade, Commerce, Banks, Money-related issues, Khadi, Charkha, etc.
- 06 Social issues (including moral, spiritual, religious, cultural and societal) -
- Moral, Spirituality, Religion, Philosophy, caste, faith, Untouchability, Social Evils, Women/Children, Literature, Art, Music, Media, Reservation, Police, Social Policies, Social reforms, Village/Urban society, etc.
- 07 Development Issues (Environment, Education, Science & Technology, Youth & Sports) – Health, Science, Technology, Space, Environment, Education, Sport, Youth, Energy, Petroleum, Atomic/Nuclear Energy, Village Environment, etc.

- 08 International issues – UN, Treaties, Agreements, Summits, NAM, CHOGM, WHO, FAO, WTO, UNESCO, UNDP, UNIDA, ESCAP, SAARC, IMF, ADB, Foreign Visits, Foreign Policy, etc.
- Quotes & Speeches – Quotations and Speeches given/delivered by the Leaders.

Clips and Time-codes

An interesting sophistication in both ‘simple search’ (by keywords) and ‘advanced search’ (by group of keywords) can be to go to the specific segment of the audio or video resource and access the specific portion. This needs the following action:

- Time-slicing of the resource into ‘clips’
- Noting ‘Time-in’ and ‘Time-out’ codes for each time-sliced clip
- Ingesting the time-codes into the audio-video resource through ‘non-linear editing’ (NLE).

Incidentally, this sophistication was incorporated in the Door Darshan and Akashvani archives’ “Leaders of India” project, along with the streaming video and streaming audio resources running side-by-side with the parallel text. This sophistication, however, has not been attempted in the IGNCA project on A-V cultural archive due to the massive nature of the latter where such NLE would not be cost-effective. Instead, the ‘simple search’ by keywords as well as the ‘advanced search’ by ‘group of keywords’ are both intended here to lead to the entire DVD resource: without any segmentation.

Thesaurus and Bilingual Dictionary

Metadata is often capable of one (or more) synonyms and a user may attempt to access the database by any one of them. In such an event, the on-line (‘pop-up’) response should ask: “Do you mean [synonym]?”, proposing the alternative synonym and, on affirmation, proceed for further action. For example:

- Crown – *Mukut, Taj*
- *Yajna* -- Sacrificial fire, *Hom*

This needs an on-line, bi-lingual thesaurus and needs be framed or evolved.

The other, simpler possibility – for an organisation like IGNCA -- is having English and Sanskrit equivalents: freely used as alternatives. This trend is apparent in all the IGNCA Divisions whose own Division-names bear seminal Sanskrit words,

namely, *Janapada Sampada*, *Kalanidhi*, *Kalakosa*, *Sutradhar*, etc. and thus bear evidence of a bilingual quality. Subjects/Keywords are often in Sanskrit, such as:

- *Abhishek* – Coronation
- *Panchabhutam* -- Five Elements (land, air, fire, water and space)
- *Mudra* – Hand-gestures
- *Abhinaya* – Enactment
- *Shashtra* – Treatise
- *Mahakavya* – Epic

This needs a simple on-line, bi-lingual dictionary, or simply a bi-lingual thesaurus.

METADATA SHEETS / METADATA ENTRY FORMS (ILLUSTRATIVE)

For most available archives, audio-visual resources -- in the form of standard DVDs like DVDP Pro 25 and DVDP Pro 50 – carry most of the Administrative and House-keeping Details needed for preparing Metadata Sheets (or Metadata Entry Forms): either easily available or culled out. It is the Technical Details (true most probably for ‘Abstracts’ and certainly for ‘Keywords’) that need be put together with some effort. This has been the usual experience at the IGNCA Divisions, but may not be the universal case.

Some instances may be useful for academic illustration alone. From Door Darshan (Television) and Akashvani (All India Radio) Archives, for instance, the following general recommendations are cited below only for academic guidance:

Metadata Entry Form for Documentary, Literary Programme, Magazine, Composite Variety, Entertainment and Feature

1. Date --, Archive Tape no. –
2. Shelf Location ---, a) Copy I Shelf --, b) Copy II Shelf –
3. Cataloguer's name ---
4. Title--, Subtitle –
5. Category --, Sub-category –
6. Colour Status: B&W --, Colour –
7. Language: English / Hindi /Others –
8. Programme Quality Gradation (Video): Gold -- /Silver -- /Bronze -- /Trash –
Programme Quality Gradation (Audio): Gold -- /Silver -- /Bronze -- /Trash –
9. Tape reading --, Duration –
10. Format –

11. Source Tape No. –
12. Source Tape Format -- , Shelf Location –
13. Clip Details: i) Clip Reading --, Clip Duration –
ii) Clip Reading --, Clip Duration –
iii) Clip Reading --, Clip Duration –
14. Clip Resume / Abstract –
15. Date of Recording –
16. Date of Telecast/Broadcast –
17. Acquisition method: In-house --, Centres –
Commissioned --, Purchased –
Channel --, Country --
International Exchange --, Another Source –
18. Location –
19. Acquisition date –
20. Producer / Director –
21. Stage Director / Choreographer –
22. Script Writer –
23. Background Narrator / Voice-over –
24. Anchor / Interviewer –
25. Participants: Main --, Others --
26. Précis / Synopsis --
27. Complete Transcription --
28. Remarks --
29. Transcriber's name –
30. Data Entry: Date --, Time –
31. Computer Data Entry: Date --, Time –
32. Technical Officer / Dubbing officer –
33. Checked by Archive Officer --
34. IPR -- Broadcasting --, Commercial --

Dublin Core Main 15 Elements (for the above)

1. *Identifier*: Digital Archive Tape Number --, Digital Location --, Source Tape Number --, Source Location –
2. *Type*: B&W --, Video --, Video & Audio --, Still ---
3. *Title*: Name –
4. *Format*: Programme Quality --, Programme Duration --, Tape Format –
5. *Description*: Clip Detail --, Synopsis / Précis --, Table of Contents –

6. *Subject*: Subject --
7. *Languages*: Language --
8. *Contributor*: Producer --, Director --, Stage Director --, Choreographer --, Script Writer --, Background narrator/ Voice-over --, Anchor --, Participants --, Transcriber--, Data Entry Operator --
9. *Date*: Date of Entry (Date & Time) --, Date of Telecast/Broadcast --, Date of recording --, Date of Acquisition --
10. *Publisher*:
11. *Location*:
12. *Rights*: IPR --, Commercial & Telecast/Broadcast --
13. *Coverage*: Location --
14. *Right Holder*: Person or organisation --
15. *Relation*:

Some Metadata sheets, used professionally by Software firms (like DALET-Plus Asset Manager, with emphasis on the telecasting/broadcasting media), are cited below for only academic purpose:

Folk Art Metadata Sheet

Ingested Material Information

Programme Name:

Subtitle/Episode :

Archive Tape Number.

Source Tape Number.

Shelf Location:

Time-code In:

Time-code Out:

Title Duration:

Title Content:

Video Quality: Gold / Silver / Others

Audio Quality: Gold / Silver / Others

Tape Information

Source tape reading:

Source tape Format:

Colour Status: B&W, Colour, Mixed

Date of recording:
Date of telecast/broadcast:
Languages:
Acquisition Method: Co-production, Commissioned, In-house, External Exchange,
Purchase, Other Source
Acquisition Date:
Acquisition:

Folk Art Details

Producer/Director:
Script Writer:
Background Narrator/Voice-Over:
Main Participants:
Other Participants:
Complete Narration:
Translation:
Main Composer:
Background Props:
Précis/Synopsis:
Remarks:

Clip Information

Title Usage:

Relationship

Is Version Of:
Has Version:
Is Part Of:
Has Part:
Is Format:
Has Format:
Conforms to:
Number of Copies:

Rights Information

Accrual Policy:
Programme:

Ownership:

Custody:

Rights: All Rights Broadcasting, Commercial/ Limited Period, Multi-platform, No Rights

Rights Period:

Rights Information:

Job Details

Metadata Entered By:

Checked By (Archive Officer):

Drama Metadata Sheet

Ingested Material Information

Programme Title:

Subtitle/Episode:

Archive Tape Number:

Source Tape Number:

Shelf Location:

Time-code In:

Time-code Out:

Title Duration:

Title Content:

Video Quality: Gold /Silver / Others

Tape Information

Source Tape Reading:

Source Tape Format:

Colour Status: B&W, Colour, Mixed

Audio Track: Mixed Audio, Limited Audio

Date of Recording:

Date of Telecast/Broadcast:

Language:

Acquisition Method:

Acquisition Date:

Acquisition Information:

Drama Details

Producer :

Stage Director:

Producer / TV Director:

Drama Director:

Drama Type: Classical, Folk, Fantasy, Historical, Social, Science Fiction, Others

Languages:

Playwright Language::

TV Playwright:

TV Playwright Language:

Adaptation Language:

Translation Language:

Screenplay:

Dialogue:

Main Actors:

Other actors:

Make-up:

Costumes:

Music Director /Composer:

Choreographer:

Technical Director:

Lighting Effect:

Cameraman:

Sound: Sets:

Editor On-line:

Editor Off-line:

Précis/Synopsis:

Remarks:

Complete transcript:

Translator:

Clip Information

Title usage:

Relationship

Is Version of:

Has Version:

Is Part Of:
Has part:
Is Format:
Has Format:
Conforms To:
Number of Copies:

Rights Information

Accrual Policy:
Provenance:
Ownership:
Custody:
Rights: All Rights, Telecast/Broadcast, Commercial, Limited Period, Multi-platform, No Rights

Job Details

Ingested By:
Metadata Entered by:
Checked By (Archive Officer):

Fair & Festival Metadata Sheet

Ingested Material Information'

Programme name:
Subtitle/Episode:
Archive Tape Number:
Sound tape Number:
Source tape Number:Shelf location:
Time-code In:
Time-code Out:
Title Duration:
Title Content:
Video Quality: Gold / Silver / Others
Audio Quality: Gold / Silver / Others

Tape Information

Source Tape Reading:
Source Tape Format: BETACAM
Colour Status: B&W, Colour, Mixed
Date of recording:
Date of Telecast / Broadcast:
Language:
Acquisition Method: Co-production, Commercial, In-house, Purchase, External
Exchange, Any Other Source
Acquisition Date:
Acquisition Information:

Fair & Festival Details

Festival Name:
Festival *Region; (e.g., Braj Mathura)
Festival language: (e.g., Braj)
Festival State: (e.g., UP)
Significance of the Festival: (e.g., birth Of Krishna)
Season: (e.g., Spring) Month:
Groups /Artists Personality:
Location of Recording:
Interviewer/Anchor:
Recorded/Live Music:
TV Producer/Director:
Stage Director / Choreographer:
Script Writer:
Précis/Synopsis:
Complete Transcription:
Remarks: Translator's Name:

Relationship

Is Version Of:
Has Version:
Is Part Of:
Has part:
Is Format:
Has Format:
Conforms To:

Number of Copies:

Rights Information

Accrual Rights:

Provenance: Custody:

Rights: All Rights, Telecasting/Broadcasting alone, Commercial Rights, Limited period, Multi-platform, No Rights

Rights Period: (e.g., Perpetual)

Job Details

Ingested By:

Metadata prepared By:

Checked By (Archive Officer):

Music Metadata Sheet

Ingested Material Information

Programme Name:

Subtitle / Episode:

Archive tape Number:

Source Tape Number:

Shelf Location:

Time-code In:

Time-code Out:

Time Duration:

Title Content:

Video Quality: Gold, Silver, Others

Audio Quality

Tape Information

Source Tape reading:

Source Tape Format:

Colour Status:

Date of recording:

Date of telecast / Broadcast:

Languages:

Acquisition Method: Co-production, Commissioned, In-house, External Exchange, Purchase, Any Other Source

Acquisition Information:

Music details

Category of Music: Bhajan, Light Music, Pop Music, Folk Music, Music Series, Carnatic Music – Vocal, Carnatic Music –Instrumental, Hindustani music—Vocal, Hindustani Music—Instrumental, Geet, Ghazal, Western Classical Music

Artiste:

Artiste's Address:

Artiste's telephone number:

Gharana/ Guru:

Grade and Basic Fee:

Basic Profile:

Usage:

Accompanists:

Music Director / Choreographer:

Producer/Director:

Producer/Stage Director:

Compere/Anchor:

Remarks:

Clip Information

Title Usage:

Relationship

Is Version Of:

Has Version:

Is Part Of:

Has Part:

Is Format:

Has Format:

Conforms To:

Number of Copies:

Rights Information

Accrual Policy: (Weekly):

Provenance:

Ownership:

Custody:

Rights: All Rights, Commercial, Telecasting/Broadcasting, Multi-platform, Limited Period, No Rights

Rights Period: (Perpetual)

Rights Information:

Job Details

Ingested By:

Metadata Entered By:

Checked By (Archive Officer):

Dance Metadata Sheet

Ingested material Information

Programme name:

Subtitle/Episode:

Archive tape Number:

Source tape Number:

Shelf Location:

Time-code In:

Time-code Out:

Time Duration:

Title Contents:

Video Quality: Gold, Silver, Others

Audio Quality: Gold, Silver, Others

Tape Information

Source tape Reading:

Colour Status: B&W, Colour, Mixed

Date of Recording

Languages:

Acquisition Method: Co-production, Commissioned, In-house, External Exchange, Purchase, Any Other Source

Acquisition Date:

Acquisition Information:

Source Tape Format: (DVCPPro 50)

Dance Details

Dance Category: Bharatanatyam, Kuchipudi, Odissi, Mohiniyatam, Kathakali, Manipuri, Kathak, Sattriya, Chhau (Mayurbhanj, Purulia, Seraikela), Vilasiniyatam, Gaudiya

Producer/Director:

Music Director/Composer:

Stage Director/ Choreographer:

Artiste:

Artiste's Address:

Artiste's telephone Number: Brief Profile:

Grade and Basic Fee:

Gharana/ Guru:

Other dancers:

Music Accompanists:

Interviewer/Compere: Recorded / Live Music:

Background Sets / Props:

Costumes:

Précis/ Synopsis:

Remarks:

Clip Information

Title Usage:

Relationship

Is Version Of:

Has Version:

Is Part Of:

Has Part:

Format:

Has Format:

Conforms to:

Number of Copies:

Rights Information

Accrual Policy:

Provenance:

Custody:

Rights: All Rights, Telecasting/ Broadcasting, Commercial, Limited Period, Multi-platform, No Rights

Rights Period: (Perpetual)

Rights Information:

Job Details

Ingested By:

Metadata Entered By:

Checked By (Archive Officer):

Documentary Metadata Sheet

Ingested Material Information

Programme Title:

Subtitle/ Episode:

Archive Tape Number:

Source Tape Number:

Shelf Location:

Time-code In:

Time-code Out:

Title Duration:

Title Content:

Video Quality: Gold, Silver, Others

Audio Quality: Gold,, Silver, Others

Tape Information

Source tape Reading:

Source tape Format:

Colour Status: B&W, Colour, Mixed

Audio Track: Mixed Audio, Unmixed Audio

Date of Recording:

Date of Telecast/ Broadcast:

Languages:

Acquisition Method: Co-production, Commissioned, In-house, External
Exchange, Purchase, Any Other Source

Acquisition Date:

Documentary Details

Producer/ Director:

Script Writer:

Name of Main Participant:

Other Participants:

Music Director/ Composer:

Background Set/Props Director:

Précis/ Synopsis;

Complete Transcription:

Clip Information

Title Usage:

Relationship

Is Version Of:

Has Version:

Is Part Of:

Has Part:

Is Format:

Has Format:

Conforms To:

Number of Copies:

Rights Information

Accrual Policy:

Provenance:

Ownership:

Custody:

Rights: All Rights, Commercial, Telecasting/Broadcasting, Multi-platform, Limited
Period, No Rights

Rights Period: (Perpetual)

Rights Information:

Job Details

Ingested By:

Metadata By:

Checked By (Archive Officer):

METADATA SHEETS/ METADATA ENTRY FORMS (COMPLETED)

While the above are purely for illustrative purposes, two metadata sheets/forms, evolved at IGNCA and comprehensively filled-up, are presented below for detailed guidance:

I – Metadata Sheet for Archived Video Resource (Published)

“In Search of The Man of Heart” (on Bauls of Bengal)

Technical Details (On Content):

Source : IGNCA

Subject : Community

Keywords : [Extra sheets attached]

Title : In Search of The Man of Heart

Category : Music

Description (Abstract) : Bauls, the saffron-clad singers and messengers of love for Divinity, came from Hindu and Muslim communities as part of the Bhakti cult. They live at the fringes of the society and practise the occult of the ‘Man of Heart’ who is more than a lover and God. Their search for the ‘Man of Heart’ and belief that the human body is the abode of the Supreme, get reflected in their songs. The film offers glimpses of the lives, life-styles and coded songs of the Baul community.

Relation :

Place : West Bengal, Ajay River

Personality :

Date/Time :

Administrative Details (On Intellectual Property):

Creator (Director) : Susmit Bose

Producer : IGNCA

Contributor :

Rights : IGNCA

House-Keeping Details (On Version):

Date (Year of Publication): Unknown

Duration :00:44:37

Format : DVD

Identifier (ACC.NO) : 083_inSearchOfTheManOfHeart

Language : English

Video File-name : 083_inSearchOfTheManOfHeart.mpg
Condition : Good

II – Metadata Sheet for Archived Audio Resource (Unpublished)

16.7 Acc-962 “Aqeedat ke Rang” -- Literary Forms

Technical Details (On Content):

14. Source : IGNCA
15. Subject : Seminar
16. Keywords : Performing Arts
17. Performing Arts: Ghazal; Philosophical/psychological Aspects: Chastity, Nobility, Bravery; Religious/Spiritual Aspects: Spiritual Enlightenment, Presence of Contentment, Message of God, Impact of Haqiqat; Literary Aspects: Naat/Tribute to Prophet,
5. Title : Aqeedat ke Rang-Literary Forms
6. Category : Lecture

7. Description (Abstract) : In the first paper, the speaker Abdul Ali points out the very high standard of Arabic Poetry in India, from a historical point of view. This wave was suffused with Indian imageries. That is how Ghazal came into being on Indian soil. A single line could contain as many as four figures of speech and reflected the fundamental teachings of Islam. The name of the poet Qazi Mukhtadir, for instance, comes about in singing the panegyric of the Prophet. This is to make his name permanent.

In the second paper, Maulana Arshad Farooqi brings out the color of devotion in Islamic teachings, in all aspect. Devotional teaching is apparent in all Islamic poetry. It is also an obvious from the eagerly-awaiting crowd, outside the mosque. Haqiqat has several colors, which are apparent in its message.

In the third paper, Farhat Rizvi points out how in India, the land of Krishna and his gopis, different religions co-exist in complete understanding of and harmony with each other. This, according to her, is the khasiyat/speciality of the Ganga-Yamuni Tehzeeb. She refers to the policy of give-and-take, exemplified by Rama Rao of Bijapur, Wajid Ali Shah of Awadh and Gopinath of Lucknow, in the best possible manner. In Bijapur, the philosophy of Roja is expressed in a poetic way. Interestingly, one of the versions of the Marsia poetry has Imam Hussain, dying at the Qarbala battle field and wishing to come to India. Munshi Premchand Play *Qarbala* draws upon such Marsia poetry.

- 8. Place : Uttar Pradesh
- 9. Personality : Abdul Rahim of Lucknow, Darshan Singh Duggal, Khalid Mehmood(Chair)
- 10. Date/Time : 16th Century

Administrative Details (On Intellectual Property):

- 11. Speaker(s) : Abdul Ali, Maulana Arshad Farooqi, Ms. Farhat Rizvi
- 12. Producer : IGNCA
- 13. Rights : IGNCA

House-Keeping Details (On Version):

- 14. Date (Year of Recording): 2008
- 15. Duration : 00:46:53
- 16. Format : CD
- 17. Identifier (ACC.NO) : 064_ACC-962
- 18. Language : English
- 19. Audio Filename : 064_ACC-962.wav
- 20. Remarks : Good

CONCLUSION -- TRAINING FEEDBACK

After training in Metadata Management is over, it is time to take a feedback and assess how the training has gone. For this purpose, sample projects should be selected and the Metadata Assistants should be attached to them. After completion of projects, they need be evaluated to determine how the learning has gone down. It should be followed by a session of 'Questions and Answers': to clarify doubts and any personal problems, -- before actual attachment to Metadata Management function, as the on-line A-V cultural archive begins comprehensively at IGNCA.

SAMPLE OVERVIEW OF ON-LINE A-V CULTURAL ARCHIVE (With Metadata)

Appendix I: Video DVDs -- Published

Appendix II: Video DVDs and Audio DVDs -- Unpublished

**Appendix III: A-V Holdings of Selected Institutions in
India**

APPENDIX -- I
VIDEO DVDs -- PUBLISHED

THEMATIC EXHIBITIONS ORGANISED by IGNCA		
Kham : Space and the Acts of Space	Kala : A Multimedia Presentation on Time	
ORAL TRADITION: WORLD'S INTANGIBLE HERITAGE		
Oral Tradition of Vedas	Ram Lila - The Traditional performance of Ramayana	
INTANGIBLE HERITAGE SERIES		
Sacred Dances at the Hemis Festival	Ganga - A journey from Mukhba to Gangotri	Divine celebration on the Ghats of Varanasi
Mahakumbha - In Search of the Nector	Lai - Haraoba	Thang-Ta - Martial Art of Manipur
Yelhou Jagoi	Manipur - The Jewel of the East	Wangla - A Garo Festival
Tribes of Meghalaya	The Multifarious Tribal culture of Tripura(Reangs and other Tribes of Tripura)	Konyaks and Other Tribes of Nagaland
Banam, Myth and Cosmology of Santhals	Gotipua	Navakalevara - The New Embodiment

Sacred World of the Todas	From Piety to Plenty - A film on Dharmasthala	Shravana Belagola - The Jain Heritage Site
Aihole - Cradle of Indian Architecture	The Talking Rocks of Badami	Echoes of the Past - Bijapur
Hampi - The World Heritage Site	Dakshina Kannada - land of the Mother Goddess	Celestial Coronation - Mahamastakabhishekam of Bahubali - Karkala
Folk Games of Tulunadu	Sacred Excellence Pattadakal Temples	Nagamandala - The Naga Worship
Brhadisvara Temple Thanjavur - Mahakumbha Abhisekham	Measuring the Sky - A journey to the Brahadeeswara Temple	Urumi - Fighting for Survival
MUSIC, DANCE AND THEATRE		
Kesar Saga	Behind the Mask	Folk Tradition of Rama-Katha in North-East India
Docu-Drama Legacy of Tana Bhagat	Pandavani: Chhattisgarh	Bidesia - A Folk Form of Bihar
In Search of the Man of the Heart	The Faces of God - Mukhanach	Kadka

Gopi Bhat Ka Tamasha	Mirasans of Punjab - Born to Sing	Docu-drama of Punjab Kissa - folklore - Sassi Punnu
Ek - Thi Gulab	Kathakali - the art form of Kerala Part - I	Kathakali - the art form of Kerala Part - II
Deva Vadyangal	Mudiyettu and Kalamezhuthum Pattum	Saat - Sur
PAINTING		
Sanjhi	Image and Imagination - Bhil Paintings	Colour Temperature of Other Time: Mysore Paintings
Murals of Kerala	The Legacy of Raja Deen Dayal	
MANUSCRIPTS		
Wisdom Frozen in Time Vol - I	Wisdom Frozen in Time Vol - II	Wisdom Frozen in Time Vol - III
GREAT MASTERS SERIES		
Ustad Fahimuddin Khan Dagar	Pandit Pran Nath	Reflection - B. C. Sanyal and Ms. Elizabeth Brunner

K . S. Karanth	Shri Bhisma Sahani and Prof. Mahesh Mishra	Smt. Sitara Devi and Smt. Damyanti Joshi
Zohra Unmasked, Part I and Part II	Nanda Nagar na Ujaro	Amrit Rai
BOATMEN SERIES		
Boatmen of Kashmir "Hanjis"	Mangelas - From Gujarat	Boatmen of India - Koli from Maharashtra
Boatmen of India - Kharvis from Goa	Turning the Tide - The Fishing Community of Andhra Pradesh	Turning the Tide - The Fisher Folk of Tamil Nadu
Turning the Tide - The Fishermen and Boatmen of Kerala		
Miscellaneous DOCUMENTARIES		
Recollection_of Satyagrahi	<i>The Journey of</i> Bhikkhunis	<i>A Dialogue with</i> Women_Priestesses_of Lepchas
Buddhism_in_Sikkim	Tabo Chos Khor	The <i>Sacred</i> Echoes - Beneath the Bodhi Tree
Brahmavadinis	Bali Yatra: "They Say, They Came from India"	Folklore Museum of Mysore
Paharia Tribes of Dumka Jharkhand - The Paharias	Temple Instruments of Kerala	Landscaping the Divine - Space and Time Among the Gaddi

Aqeedat Ke Rang - 2007	Aqeedat Ke Rang - 2008	
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APPENDIX – II

AUDIO AND VIDEO DVDs – UNPUBLISHED

APPENDIX II (A) – UNPUBLISHED AUDIO			
Title	Category	Duration	Subject
Music in Indian Arts	Lecture	01:04:00	Music
Contribution of Thakur Jaidev Singh In Indian Musical World	Music	01:09:00	Music
Music in Indian Arts	Music	01:13:34	Music
The Philosophy of Vedic Astrology- Jyotisha as the Supreme Link between Macrocosm and Microcosm	Lecture	01:31:00	Public Lecture
Education: In Search of New Paradigm	Lecture	01:03:00	Public Lecture
The Global Legacy of Rukmini Devi Arundale	Lecture	01:25:00	Public Lecture
A Lecture on Shiva in Folk and Classical Narratives	Lecture	01:18:00	Public Lecture
A Lecture on Avukara Images and Colossal Image in Sri Lanka	Lecture	01:18:00	Public Lecture

Hazari Prasad Dwivedi Memorial Lecture	Lecture	01:07:00	Memorial Lecture
22nd Hazari Prasad Dwivedi Memorial Lecture	Lecture	01:34:00	Memorial Lecture
Acharya Prasad ka Kavi Roop	Lecture	01:09:00	Memorial Lecture
Hazari Prasad Dwivedi Memorial Lecture	Lecture	01:33:00	Memorial Lecture
23rd Acharya Hazari Prasad Memorial Lecture	Lecture	01:28:00	Memorial Lecture
The 24th Hazari Prasad Dwivedi Memorial Lecture	Lecture	01:06:30	Memorial Lecture
Lecture on Kashmiri Shaivism	Lecture	00:55:00	Public Lecture
Acharya Hazari Prasad Dwivedi Memorial Panel Discussion	Lecture	01:33:54	Memorial Lecture
Dr. Suniti Kumar Chatterjee Memorial Lecture	Lecture	01:30:00	Memorial Lecture
Suniti-Satakam: On Policy, Perspectives and Pluralism	Lecture	01:40:00	Memorial Lecture
Dr. Suniti Kumar Chatterjee Memorial Lecture: Medieval Indian Legacy	Lecture	01:44:00	Memorial Lecture
Dr. Hazari Prasad Dwivedi: Jayayatra Ka Path	Lecture	01:20:00	Memorial Lecture

Nation-in-Katha: Reading Contemporary Muslim Writers	Lecture	01:33:00	Public Lecture
Spiritual Journey from inside the Jail	Lecture	01:27:00	Public Lecture
Beyond Mass Communication: An agenda for communication studies in India	Lecture	01:31:00	Public Lecture
Maya and Aesthetics: in Kashmiri Shaivism	Lecture	00:57:00	Public Lecture
Talavadya Kutcheri-A Lecture Demonstration	Music	00:45:00	Performing Arts
IGNCA Slide Unit and its Collection	Lecture	00:16:00	Public Lecture
The Tenets Underlying Hinduism and Their Validity	Lecture	01:00:35	Public Lecture
An Account of Interface Between Western Indologists and Kashmiris Scholars	Lecture	01:24:00	Public Lecture
Maithili Sita ka Chitra-Ek Maithil ki Drishti Mein	Lecture	00:55:11	Public Lecture
Role of Intuition and Emotion in Art	Lecture	00:24:44	Public Lecture
A Lecture Demonstration on Fundamentals	Lecture	01:02:00	Public Lecture

of Bharathnatyam			
Crime and Punishment in Kautilyas Artha Shastra	Lecture	00:41:23	Public Lecture
A Lecture on the Deep Purple of Light through Indian Sculpture Ethos	Lecture	01:36:15	Public Lecture
Installation Performance: An Illustrated Presentation	Lecture	00:48:32	Public Lecture
A Lecture on Reconstructing Violence: The Hindu Perspective	Lecture	00:56:57	Public Lecture
A Lecture on Understanding Islam	Lecture	01:08:00	Public Lecture
A Lecture on Rock Art of Zanskar	Lecture	00:53:54	Public Lecture
In-house Programme: Krishna in Arts slides	Lecture	00:00:00	Public Lecture
Sangitanarayana: an 18th century Sanskrit text on music and dance	Lecture	01:01:00	Public Lecture
Indonesian Arts through Ages	Lecture	01:01:45	Public Lecture
Pastoral Politics	Lecture	00:43:31	Public Lecture

Village India Project: Identification and Announcement of Village Cultural Heritage	Lecture	03:13:18	Public Lecture
Village in Minicoy Islands; Immigrant Village of Andaman Islands; Village in Arunachal Pradesh	Lecture	01:16:00	Seminar
Gaddis Journey in Barmer District in Kangra Valley; Concepts of Pastorals in Rajasthan	Lecture	01:34:51	Public Lecture
A National Seminar on Theyyam; Folklore and Globalisation	Lecture	03:08:21	Seminar
Aqeedat ke Rang/Secular Ethos as reflected in Urdu Poetry / Literary Forms	Lecture	01:36:19	Public lecture
Aqeedat ke Rang-Literary forms II	Lecture	01:35:11	Seminar
Aqeedat ke Rang-Seventh Session-I	Lecture	01:35:47	Seminar
Aqeedat ke Rang/Seventh Session-II	Lecture	01:34:11	Seminar
Aqeedat ke Rang/Public Lecture 3	Lecture	00:00:01	Public Lecture

Aqeedat ke Rang-Session 8	Lecture	01:34:02	Seminar
Aqeedat ke Rang-Panel Discussion	Lecture	01:33:49	Seminar
Aqeedat ke Rang/ Hind Islami ki Mushtarqa Tahzeeb	Lecture	01:34:30	public lecture
Aqeedat ke Rang - Inaugural Session	Lecture	01:29:20	Seminar
Aqeedat ke Rang - Inaugural Session (continued)	Lecture	01:29:20	Seminar
Aqeedat ke Rang-Sacred Spaces	Lecture	01:24:41	Seminar
Aqeedat ke Rang-Sacred Spaces (Contd.)	Lecture	01:24:41	Seminar
Aqeedat ke Rang - Sacred Poetry	Lecture	01:10:11	Seminar
Aqeedat ke Rang - Sacred Poetry	Lecture	01:10:11	Seminar
Aqeedat ke Rang-Gazal and Sufi Heritage, India	Lecture	01:34:20	Public Lecture
Aqeedat ke Rang-Urdu Gazal; Sufi Heritage and Indian Mind (Contd.)	Lecture	01:34:20	Public Lecture
Aqeedat ke Rang-Sacred Music	Lecture	01:22:25	Seminar

Aqeedat ke Rang-Sacred Music (contd.)	Lecture	01:22:25	Seminar
Aqeedat ke Rang-Literary Forms	Lecture	00:46:53	Seminar
Aqeedat ke Rang- Sacred Music	Lecture	01:33:51	Seminar
Experience in Sound/Naada	Lecture	00:15:07	Performance
Cultural Program (Tape 01)	Lecture	00:00:01	Public Lecture
Cultural Programme (Tape 02)	Lecture	00:26:03	Public Lecture
A Talk on India-China Mutual Impression	Lecture	01:00:12	Public Lecture
Panel Discussion: Indian intellectual tradition	Lecture	01:42:20	Panel Discussion
Inauguration of Exhibition, 11th September: New York: Before and After	Lecture	00:06:34	Inaugural Speech
Child in Distress	Lecture	01:20:10	Public Lecture
A Kaurava Epic from Garhwal	Lecture	00:57:35	Public Lecture
Rendition of Urdu Kalam	Music	01:01:08	Music
International Conference on Indonesian Art-2	Lecture	01:34:49	Art, History

International Conference on Indonesian Art-3	Lecture	01:35:05	Art, History
International Conference on Indonesian Art-4	Lecture	01:34:50	Art, History
International Conference on Indonesian Art-6	Lecture	01:31:35	Art, History
International Conference on Indonesian Art-8	Lecture	01:21:42	Art, History
International Conference on Indonesian Art-10	Lecture	01:34:42	Art, History

APPENDIX II (B) – UNPUBLISHED VIDEO			
Workshop on Museum and Gallery Design at Anandagram	Fine Arts	IGNCA	Interview
Workshop on Museum and Gallery Design at Anandagram-2	Fine Arts	IGNCA	Interview
Workshop on Museum and Gallery Design at Anandagram-2 (last part)	Fine Arts	IGNCA	Interview
Interview of Amrit Rai by Dr. Kapila Vatsyayan-1	Literature	IGNCA	Interview
Interview of Amrit Ray by Dr. Kapila Vatsyayan-1 (last part)	Literature	IGNCA	Interview

Interview of Amrit Rai by Dr. Kapila Vatsyayan-3	Literature	IGNCA	Interview
Interview of Amrit Rai by Dr. Kapila Vatsyayan-4	Literature	IGNCA	Interview
Brahma-Vadya Recital by Shri Babulal Verma	Music	IGNCA	Performance
Lecture by Prof. Annemarie Schimmel-I	Religion, Literature	IGNCA	Lecture
Lecture by Professor Annemarie Schimmel-II	Religion, Literature	IGNCA	Lecture
Lecture by Professor Annemarie Schimmel-III	Literature, Religion	IGNCA	Lecture
Interview of Amrit Rai by Dr. Kapila Vatsyayan-2	Literature	IGNCA	Interview
Interview of Amrit Rai by Dr. Kapila Vatsyayan-2 (continued)	Literature	IGNCA	Interview
An Interview with Raja Rao	Literature, Philosophy	IGNCA	Interview
Special Documentation of Display Items (Rabari)	Visual Art, Culture	IGNCA	Exhibition
Rabari Exhibition	Visual Art, Culture	IGNCA	Exhibition
Exhibition of Rabari Embroidery	Visual Art, Culture	IGNCA	Exhibition
Pt. Prannaths interview by Mrs. Sheila Dhar	Music	IGNCA	Interview, Performan

Pt. Prannath's interview by Mrs. Sheila Dhar and Shabda Khan	Music	IGNCA	Interview
Performance by Pt. Prannath	Music	IGNCA	Performance
Guru Prannath Taking Classes	Music	IGNCA	Performance, Trainin
A few words on Pandit Prannath by His Disciple Ms. Karuna Abrall at IGNCA	Music	IGNCA	Interview
Interview and Performance-1	Music	IGNCA	Interview, performan
Interview and Performance-2	Music	IGNCA	Interview, Performan
Interview with Dr. Krishna Dev by Dr. M.C Joshi	History	IGNCA	Interview
Gita Govinda, Presentation by N.D Sharma	Literature, Culture	IGNCA	Performance
Dr. Kapila Vatsyayan on Gita Govinda	Literature, Culture	IGNCA	Lecture
Dr. Kapila Vatsyayan on Gita Govinda	Literature, Culture	IGNCA	Lecture
Gita Govinda, Painting	Art	IGNCA	Visuals
Gita Govinda, Painting	Painting	IGNCA	Visual
Gita Govinda: Sumati Mutatkar	Performing Arts, Literature	IGNCA	Performance

IGNCA Gita Govinda	Literature, Music	IGNCA	Performance
IGNCA's Gita Govinda	Literature, Music	IGNCA	Performance
IGNCA's Gita Govinda: Manipuri C-1B, Dashavatar	Literature, Music	IGNCA	Performance
IGNCA's Gita Govinda	Literature, Music	IGNCA	Performance
IGNCA's Gita Govinda	Literature, Music	IGNCA	Performance
IGNCA's Gita Govinda	Literature, Music	IGNCA	Performance
IGNCA's Gita Govinda	Literature, Music	IGNCA	Performance
IGNCA's Gita Govinda	Literature, Music	IGNCA	Performance
IGNCA's Gita Govinda	Literature, Music	IGNCA	Performance
IGNCA's 's Gita Govinda	Literature, Music	IGNCA	Performance
IGNCA's Gita Govinda	Literature, Music	IGNCA	Performance
IGNCA's Gita Govinda: Manipuri C-4 B	Literature, Culture	IGNCA	
IGNCA' s Gita Govinda: Manipuri C-4 C	Literature, Culture	IGNCA	Performance
IGNCA's Gita Govinda : Manipuri C-5, Temple, Aarti	Literature, Culture	IGNCA	Performance

IGNCA's Gita Govinda: Manipuri C-5 B	Literature, Culture	IGNCA	Performance
IGNCAs Gita Govinda : Manipuri C-5 C	Literature, Culture	IGNCA	Performance
IGNCA's Gta Govinda : Manipuri C-6-A	Literature, Culture	IGNCA	Performance
IGNCA's Gita Govinda : Manipuri C-6-B	Literature, Culture	IGNCA	Performance
Indian Dance on Riverside-I	Video Documentation	IGNCA	Performance
The Revival of Nijinsky's Original Apres midi dun Faune (Faune in the Afternoon)	Video Documentation	IGNCA	Performance
Leicester International Dance Festival, 1991	Video Documentation	IGNCA	Performance
Indian Dance Riverside, Tape 1	Video Documentation	IGNCA	Performance
Festival Hall-M.S. Subbulakshmi, Tape 1	Video Documentation	IGNCA	Performance
Leicester International Dance Festival, 1991	Performance	IGNCA	Video Documentation
Gandhi Nagar (Gujrat) Samuhik Yagyopvit Ceremony Recordings	Ritual	IGNCA	Video Documentation
NCERT, New Delhi, India	Science and Technology	IGNCA	Video Recording

An Initiation: Kut for a Korean Shaman	Performance/Rituals	IGNCA	Video Documentation
Music Jegog Bali	Journey	IGNCA	Video Recording
Nature-1	Journey/Tourism	IGNCA	Video Documentation
Nature 2	Journey/Tourism	IGNCA	Video Documentation
Pancha Bhutan, Kattai Koothu	Folk Theater	IGNCA	Video documentation
Kulavai-97: A portrait of Women Stage-Artists of Tamil Nadu	Theater	IGNCA	Video Documentation
Festival Hall, M.S. Subbulakshmi, Tape 1	Performance	IGNCA	Video Documentation
Indian Dance and Music, Sanskritiki	Performing Arts	IGNCA	Video Documentation
Indian Dance, Sanskritiki (2)	Performance	IGNCA	Video Documentation
Indian Dance, Sanskritiki-(3)	Performance	IGNCA	Video Documentation
Abhimanyu, Tape 2	Performance	IGNCA	Video Documentation
Indian Shoot Riverside Studio, Odissi	Performnace	IGNCA	Video Dopcumentation
Indian Festival	Performance, Lecture	IGNCA	Video Documentation
Indian Dance Festival, Pureel Room, Tape 3	Performing Arts	IGNCA	Video Documentation

Indian Shoot, Riverside Studio (Odissi)	Performance	IGNCA	Video Documentation
Indian Shoot Riverside Studio	Performance	IGNCA	Video Documentation
Indian Dance Riverside, Tape 2	Performance	IGNCA	Video Documentation
Indian Dance Riverside, Studio1	Performance	IGNCA	Video Documentation
Indian Dance, Tape 3	Performance	IGNCA	Video Documentation
Indian Dance, Tape 3 (part 2)	Performance	IGNCA	Video Documentation
Indian Dance, Tape 3 (Part 3)	Performance	IGNCA	Video Documentation
Indian Dance, Tape 4	Performance	IGNCA	Video Documentation
Indian Dance, Tape 7	Performance	IGNCA	Video Documentation
Indian TV, Victoria Albert Museum, Tape 1	Performance	IGNCA	Video Documentation
Indian TV, Victoria Albert Museum, Tape 2	Performance	IGNCA	Video Documentation

APPENDIX -- III

A-V HOLDINGS OF SELECTED CULTURAL INSTITUTIONS OF INDIA

Institution	A-V Resources (in Hours)
Indira Gandhi National Centre for the Arts, New Delhi	17,100
Sangeet Natak Academy, New Delhi	16,500
The Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal, M.P.	4,767
Archives and Research Centre for Ethnomusicology, AIIIS, Gurgaon, Haryana	12,361
Kalakshetra Foundation, Chennai	1,650
Regional Resource Centre, Udupi, Karnataka	5,000
Rupayan Sansthan, Jodhpur	9,500
Madhya Pradesh Adivasi Kala Parishad	100
Shreyas Folk Museum of Gujarat, Ambawadi, Ahmedabad, Gujarat	248

NOTE: In all, about 65,000 hours of A-V materials are in possession of selected institutions.

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