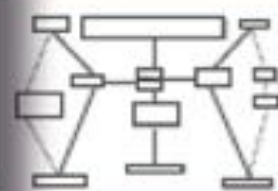


Documenting Diversity

Collections,
Languages and
Context

Conference Proceedings



CIDOC 2015

Comité International pour la Documentation
International Committee for Documentation
National Museum Institute of History of Art, Conservation & Museology
New Delhi, India

Documenting Diversity

Collections, Catalogues and Context



Jantar Mantar, New Delhi, India

The inspiration: Misra Yantra, Jantar Mantar

The Jantar Mantar is an observatory situated in New Delhi. Consisting of masonry built astronomical instruments. Built by Maharaja Jai Singh II in 18th Century, Jantar Mantar is a historical monument popular amongst tourists, school children and astronomers alike.

The Misra Yantra (Mixed Instrument) combines five instruments in one and hence its name. Curiously it contains all letters of CIDOC.

What is the CIDOC 2015 logo?

The final logo!



The national flag of India: Three colors were picked up from the flag

Documenting Diversity Collections, Catalogues and Context

Edited by: **Manvi Seth**, Co-Edited by: **Juhi Sadiya**

Comité International pour la Documentation
International Committee for Documentation

National Museum Institute
of History of Art, Conservation & Museology
New Delhi, India

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OF MODERN ART



राष्ट्रीय अभिलेखागार
NATIONAL ARCHIVES
OF INDIA



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Thanks is due to members of the then CIDOC Board, 2015, Nicholas Crofts, the then Chair, Dominik Remondino, the then Vice Chair and Treasurer, Majja Ekossari, the then Secretary, Mika Nyman, the then Chair, Co-Reference (Working Group) and all other members of the then CIDOC Board and CIDOC. Thanks are also due to the ICOM, Getty Foundation, USA, British Council, India.

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Organizing CIDOC Annual Conference, 2015 in India was the result of a long process which was supported by former Vice Chancellors, through bidding, planning and hosting. We would like to thank all the Vice-Chancellors of National Museum Institute for their support in this endeavor. Special thanks to Shri Sanjiv Mittal during whose Vice-chancellorship the conference was hosted. We would also like to thank present Chief Executive Officer, Shri Raghvendra Singh, National Museum Institute.

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Manvi Seth
Juhi Sadiya

Foreword

With its multitude of languages, ethnic groups and traditions, its long history and its variety of geography and ecosystems, India is undoubtedly one of the most richly diverse countries in the world. The 2015 CIDOC conference, hosted by the National Museum Institute of History of Art, Conservation and Museology, in New Delhi, focused on the problems of documenting this complex diversity: the collecting practices, cataloguing methods, and contextual information that are required to deal with such varied collections, and the growing need for museums to work closely with archives, libraries and other cultural heritage institutions to achieve common goals.

The general theme chosen for the 2015 CIDOC conference was Documenting Diversity – Collections, Catalogues & Context. This was divided into three sub themes, each of which highlighted specific aspects of the overall topic: *Strategies and policies for documenting the diversity of culture, Techniques and methods of documentation, and Access and Integration - working together with archives and other heritage institutions.*

With close to 250 participants from around the world, the 2015 CIDOC conference was the largest in recent years. Delegates enjoyed a packed and varied programme of workshops, presentations and social events: 124 papers organised in 25 sessions, three keynote speakers, two special lectures, six workshops, two colourful and delicious dinner receptions, and two unforgettable visits; one to the Rashtrapati Bhavan, where delegates were honoured to be greeted by the then President of the Republic of India, His Excellency Pranab Mukherjee, and an excursion to the Taj Mahal, Agra.

We again benefitted from the generosity of the Getty Foundation allowing us to offer financial support to 23 participants. ICOM and CIDOC also provided grants for another five international participants, while the local organisers provided additional support for delegates from India.

The purpose of CIDOC's annual conference is to enable and encourage dialogue about information management between professionals working in museums and other heritage institutions, providing a forum where professionals can exchange practical experiences, share problems, search for solutions and find new inspiration. The 2015 CIDOC conference was undoubtedly a huge success in this respect; international projects, collaboration and many friendships took root during the conference and have continued to flourish. More than just a scientific exchange, the event was a cultural experience that the participants will long remember. I hope that with the publication of these conference proceedings, CIDOC 2015 will continue to inspire for years to come.

Nicholas Crofts
Chair,
ICOM CIDOC (2010 – 2016)

Preface

The CIDOC (International Committee for Documentation of ICOM) annual conference, **‘Documenting Diversity- Collections, Catalogues and Context’** for the year 2015 was held at New Delhi from 5th to 10th September 2015. The conference was hosted by National Museum Institute of History of Art, Conservation and Museology, New Delhi.

CIDOC is ICOM’s International Committee for Documentation. The committee gathers curators, librarians and information specialists interested in documentation, registration, collections management and computerization. The 2015 CIDOC conference focused on the problems of documenting diversity, collection practices, cataloguing methods, and contextual information required to deal with diverse collections and growing need for museums to work closely with archives, libraries, and other cultural heritage institutions to achieve common goals. The conference also took into account the work of archives, learning from archivists’ outlook and professional experience, and finding ways to integrate materials from museums and archives.

The papers were presented under the following themes:

Strategies and Policies for Documenting Diversity of Culture- Papers presented under this theme focused on the strategy and methodology that can be adopted to tackle diverse documentation needs and challenges of different cultures.

The paper *‘Imag(ning) South Korea 2020, Cultural Renaissance: Government and People Together’* discusses the measures taken up by the Korean Government for the creation of digital content, development of the cultural policy formulated specifically to establish ‘national identity’ to its present form, to foster ‘cultural diplomacy’ and image building.

The paper, *‘Strategies for Preserving Textual Heritage in Digital Domain in Developing Economies’*, discusses the challenges encountered when preserving textual heritage in the digital domain in India and remedies for it. The paper also focuses on measures that can be adopted for easy access, retrieval and transfer of digital material.

The paper, *‘National and Institutional Strategies for documentation: A Zambian Perspective’*, examines the Zambian cultural policy enshrined in the national constitution executed through institutions that are legally mandated to safeguard issues of cultural diversity. That paper also discusses the scope of Museum Documentation system developed on national level used as a strategic tool in documenting the diversity of culture, which has yielded successful outcomes.

The paper on *‘Data Integration and Museum Values: An experience in Malek National Library Museum’*, discusses the data integration process of the painting collection in Malek National Library and Museum (MNLM) and other institutions to interpret a specific artist and his paintings in a new presence.

The paper, *‘Documenting the Stunning Collections of the Hemis and Chemrey Museums: Educational Urgency, Cultural Opportunity and Technical Challenges in the High Himalayas’* discusses the documentation process in two museums of Ladakh, Hemis and Chemery, recognizing the possibilities it offers to present a broader picture of the heritage of Ladakh and the Himalayas.

The paper, *'Overarching Strategies, goals and principles for working with digital cultural heritage'*, focuses on the need for adopting strategies on national and institutional level in order to support standardization, interoperability and harmonization of data on an infrastructural level. It discusses a strategic framework for the need for commonly agreed principles for working with cultural heritage information through the entire life cycle.

The paper, *'Text and Context: Reconstructing the Lost Architectural Heritage of the eighteenth to mid-nineteenth century, Delhi'*, attempts to reconstruct the altered fabric of the monuments of eighteenth to mid-nineteenth century through juxtaposition of present photographs of the buildings with topographic paintings of the Company school and photographs.

The paper, *'Influence of museum strategies in the educational role and knowledge management: Museum Case "Fray Pedro Gocial" of Quito, Ecuador'*, discusses visitor needs and satisfaction parameters through a case study of 'Fray Pedro Gocial' museum, based on the application of the EFQM Model of Excellence to establish the factors associated with the fulfillment of the educational function by way of the satisfaction level of the adult visitor.

The paper on, *'Challenges in the Documentation of Sacred Ethnographic Objects: the Case of Documenting and Interpreting Moto Moto Museum's Initiation Collection'*, explores the challenges that arise when museum experts and local community members with specialized knowledge on indigenous subjects and knowledge systems, come together in the documentation and interpretation associated with museum objects. This paper argues that contestations arise as a result of particular relation of power between different stakeholders. The paper invites museum professionals to be self-reflexive about their roles in relations of knowledge production with community stakeholder.

The paper, *'Towards working together- Standardization of the Museum Documentation in Poland'*, discusses challenges faced in the area of electronic documentation of museum objects housed in the museums of Poland. The paper brings forth the need to standardize the collection description and procurement of new collection management system, improving the quality of metadata elaborating on the initiatives taken up by National Institute for Museums and Public Collections to standardize documentation process.

The paper, *'Documentation as a tool for Preventive Conservation: Results of a project'*, discusses outcomes of the project carried out at Federal University of Minas Gerais, aimed at understanding documentation as an integral part of conservation projects, creating specific protocols, and ensuring systematic approaches, and how funding for such projects can be obtained.

The paper, *'Documenting the advantages of the collaboration between museums, academia and communities'*, explores how museums, academia and communities can come together to safeguard different cultures by means of documenting, further researching, exhibiting, interacting and conducting outreach activities for the public.

The paper on, *'Documentation policy in relation to Nicholas Roerich's legacy in India: problems and challenges'*, examines and looks at problems and challenges in the preservation of Nicholas Roerich's legacy in India, preserved in major museums, art galleries and institutes such as National Gallery of Modern Art, Allahabad Municipal Museum and, Bharat Kala Bhawan.

The paper, *'Documentation and Conservation Status of Avian Collection of State Museum Lucknow: A Case*

Study’, discusses the challenges in the documentation process when it comes to documenting natural history specimens. The paper explores the scope and significance of documenting the conservation status of avian collection.

The paper, ‘*Digital Documentation of Manuscripts: Prospects and Constraints*’, discusses the challenges and constraints that one faces when it comes to the digital preservation like hardware failure, software problems, care and storage of digital materials, obsolete technology etc.

The paper, ‘*A Critical Study of Documentation at Regional Level: A Case Study*’, addresses the significance and role of documentation in museums and institutions on safeguarding their traditional methods of documentation and effective strategies to eradicate the upcoming challenges faced by them in documentation.

The paper on, ‘*Documentation Strategies for Ruined Temples: The case of Ashapuri, Distt, Raisen, Madhya Pradesh*’, discusses the process and the documentation of architectural fragments of the temples necessary for archaeological or conservation work. This paper also addresses the organizational and methodological issues faced by the project, including multiple interests and perspectives of groups concerned, and challenges by political pressures, rooted in religious sentiments.

Techniques and Methods of Documentation- Papers presented under this theme focused on methods and techniques for creating documentation for traditional and digital media environments, its challenges and experiences.

The paper, ‘*Digitizing and Documenting Endangered Material: A Tale of Three Projects*’, narrates the experiences gathered while building the following three digital archives, funded by the British Library’s Endangered Archive Programme, housed at the School of Cultural Texts and Records, Jadavpur University. The paper discusses the challenges that needed to be molded into the standard practices and guidelines of the projects, depending on the needs of the particular project.

Through the paper, ‘*Unraveling the Mysteries of Archaeology through Museums*’, the author shares practical experiences gained in the course of study about the ways the museum objects relate to the archaeological field, unraveling the creative and innovative thinking of school students and make them perform activities that add to the better understanding and overall appreciation of cultural heritage of India.

The paper, ‘*Documenting and Preserving the Endangered Archives: Palm Leaf Manuscripts of Kerela*’, puts forward ways to locate, document and preserve the rare collections of Palm leaf manuscripts from private and public repositories. This paper focuses on the neglected knowledge resources of socially disadvantaged communities in few regions of Kerela and discusses ways to create an opportunity for the global academic community to explore interesting links with contemporary thoughts.

The paper, ‘*Documentation of Traditional Knowledge Systems with respect to the Preservation of Manuscripts of Assam, India: Problems and Prospects*’, discusses the problems encountered during documenting of traditional knowledge system related to preservation of manuscripts in Assam. The paper further elaborates on the need for having a documentation format to document varied forms of Intangible Cultural Heritage, making it accessible to researchers and audience.

The paper, ‘*The Skin and the Ink: Tracing the Boundaries of Tattoo Art in India*’, traces the cultural

and social dynamics of tattoo art in India. The paper explores the possibility of a constructive attempt at documentation of intangible cultural and traditional arts such as tattooing through a confluence of the work of anthropology, art history and museology.

The paper on, '*3D Documentation of Archaeological Site Rakhigarhi (Haryana), India*' focuses on the correction of the original ground plan of the site of Rakhigarhi and also reflects upon the importance of 3D Documentation and how it can help researchers not only in making hypothesis regarding the original architecture and layout but also to visualize the ancient site and understanding it in a better way.

The paper, '*Telling stories with museum objects- "information-noise" or information with historical source value in future*', put forwards possible solutions on how to ensure the quality of content in case of massive data growth, so that it would be possible in the future to create information, and tell stories on the basis of this data, without losing the "original truth", and to provide an opportunity for a range of many different, but still scientific, interpretations.

The paper, '*The documentation of ten-line stanzas, an artistic and traditional manifestation of the popular culture in the Municipal Museum of Chancay*', presents the experience of oral literature and popular culture documentation for the Municipal Museum Chancay, through ten-line stanzas, the most important local manifestation of intangible heritage in Chancay. The paper discusses how this form of intangible cultural heritage is registered and guarded in digital format in the museum and how it can be exhibited in an interactive way that encourages new generations to preserve this cultural expression.

The paper, '*Documenting Intangible Heritage through tangible artefacts: A Case Study of Nagaland*', attempts to highlight issues associated with the documentation practice of the intangible ethnographic heritage in the state of Nagaland which is known for its rich ethnographic elements and priceless intangible heritage. The paper addresses major obstacles that come in the way of the documentation process such as lack of resource persons, communication hindrances, ignorance and negative attitude of the common people etc.

The paper, '*The Documentation of a Social History Collection- An integrated approach*' explores the practical issues involved in assessing and recording a large and diverse social history collection and the positive outcomes of a fully documented collection from Glasgow Museum's rich Social History Collection, dating from the 17th century to the present.

The paper, '*Standardization of museum documentation in India: A case study of recent government initiatives*' discusses the proactive initiatives taken up by the government of India towards standardized documentation for museums in India. The paper highlights the importance of standardized documentation as it is essential for effective curation of museum collection. Some of the initiatives discussed in this paper include 'Museum digitization' scheme, capacity building and training, Jatan: Virtual Museum Builder etc.

This paper, '*Objects, data sources and multiple stories: A case study of Regional Museum of Natural History, Sawai Madhopur*' explore various ways to source data for natural history specimen in different contextual settings with community involvement through a case study of a single object of Regional Museum of Natural History, Sawai Madhopur, Rajasthan, India.

The paper on, '*Study on Ethnographic Museum in Sabu village, Ladakh*' discusses how people of

Ladakh inspite of the absence of modern techniques and tools, produced beautiful ornate utensils, jewelries, religious paraphernalia. The paper highlights the role and achievements of Center for Research on Ladakh, an NGO's initiative to build a museum to preserve the cultural legacy of Sabu village.

The paper, '*Documentation of Natural History Collection*' discusses in detail all the steps of documentation and the methodology followed at Regional Natural History Museum, Bhopal, focusing on documentation of natural history specimen which is based on collection, photography to identify natural shape, size, condition and color, classification based on taxonomy, accessioning, indexing, cataloguing measuring, marking etc.

The paper, '*Documenting and revitalizing a dying community- Sikligars of Rajasthan, India*', focuses on the documentation of the traditional knowledge system of Sikligars (swordsmiths) from Rajasthan. The paper discusses the major issues faced by the Sikligars as a community in search of their identity and sustainability.

This paper, '*RepCol- How to visualize an entire collection and the value of doing so*', discusses the outcomes of a project at the National Museum of Art, Architecture and Design (Oslo, Norway) on creation of visualization of fine arts collection by means of extracting information from museum's collection database. The paper discusses the resulting prototype; an interactive figure representing different artists and their works from the collection in chronological order, linked to high resolution images and metadata. The paper highlights the project and process as one concrete example of integrating digital media with traditional cataloguing and documentation practices.

The paper, '*From Story to History: Storytelling: objects in Cultural institute of Bonyad museums (CIBM)*', discusses the methods of extracting narrations from objects and the ways of presenting them. The paper focuses on the collection from department of Cultural Institute of Bonyad (CIBM), which has ten different storages, in which historical, cultural and artistic objects are kept and cared for.

The paper, '*Documentation status of the zoological reference collections housed at the National Museums of Kenya in Nairobi, Kenya*' outlines a brief history of the National Museum of Kenya Zoological reference collections, intervention strategies for documentation, progress made, challenges faced and future outlook.

Access and Integration- Working Together with Archives and Other Heritage

Institutions- Papers presented under this theme focused on recognizing the unique needs of documentation of archival material for increasing accessibility.

The paper, '*The Poetics of Diversity: Documenting the poetry of diversity seen from Central America and Caribbean contemporary art collections*' proposes that correlating accessing, and integrating material from various museums and archives will set forth new documenting criteria and analytical perspectives that will take into consideration of Poetics of Diversity, in order to better comprehend the cultural landscape of the region as a whole.

The paper, '*Museum Archives Re-imagined: Partnering to Manage Museum Information*' outlines how various museum archives are responding to the emerging trends in museum management using examples of projects undertaken by the archives

programs at the Museum of Modern Art, Philadelphia Museum of Art, Metropolitan Museum of Art, J. Paul Getty Museum and Getty Research Institute, and the Museum of Fine Arts, Houston. The paper summarizes the discovery systems used for various projects, highlighting challenges to integration and propose ways to partner and better integrate access across museum and archival collection management systems.

The paper '*LAB.DOC- Living Archive*' drawing from the premise that storytelling is the most ancient and universal way that humanity has invented as a process of transmitting culture and knowledge, proposes to bring this dimension of the human experience closer to the specialized environment of archives.

The paper, '*Telling Stories with Museum Objects- Reflection on Interpretation*' attempts to justify the importance of storytelling to interpret the museum objects through basic methods like dioramas, audio, video and advanced technologies like AR show, QR code reader, DT, Hologram etc. thus resulting in better performance of museums.

The paper, '*Storytelling: Interaction, Methods and Interpretation*' attempts to provide an overview of stories told with specific examples- how storytelling without altering interpretations have worked in exhibitions of National Museums; the volunteer guide programmes- Yuva Saathi and Path Pradarshaka. This paper also examines the way in which a narrative or story links the visitor and the object in the Museum.

The paper, '*Amrita Sher-Gil: Documenting museum collection through digital media*' focuses on the methods and ways of digitally curating exhibitions that form the core of collection management at various levels. Digital curating and documentation of the museum repository can be seen as a major means to communicate with the visitor on personal basis. The paper discusses this aspect through a case study of a digital panel exhibition, 'Remembering Amrita Sher-Gil' at Hungary, later displayed at NGMA, Delhi.

The paper, '*Successful Adaption: The Changing role of Synagogues remodeled as museums in Cochin, Kerela*' investigates collective memory facilitated by the synagogues that have been given an increased responsibility of connecting with a larger base in Cochin, Kerela. The paper discusses how synagogues remodeled as museums (Chendamangalam and Parur Jewish museum) contribute to Jewish heritage thus enriching awareness, responsibility and sense of belonging among Jewish and non- Jewish communities.

The paper, '*Towards Understanding of Cultural Biography of Monuments: Interconnecting Archival and Field Data in Reference to Late Medieval Jor-Bangla Temples of Bengal*' attempts to interconnect the archival data such as drawings, illustrations and measurements and field data from the sites to understand the Jor-Bangla temples of Bengal and to establish the cultural biography of the same.

The paper, '*Exploring an Integrated approach to re-assess and authenticate museum documentation- Case Study of the Gandhara Collection of Indian Museum Kolkata*' emphasizes the need to create a documentation platform, which enables convergence of information between museum collections and archival materials with the help of art historical insights (through case study of Gandhara Art collection). The paper explores the merit of comprehensive digitization for the like of Gandhara collection creating a platform, within the museum, which encourages scholarly participation between diverse disciplines, and which would ultimately benefit the museum by improving the quality of its documentation.

The paper, *'Documenting Visual Traditions: Preserving Indic Heritage'* presents the Center for Art and Archaeology (CA&A's) journey as a leader in India in the field of documentation of monuments and museum collections during last 50 years, with a focus on the documentation of special antiquity collections such as the Kabul Museum, Bhuj Museum, and the Allahabad Museum covered by the CA&A documentation teams.

The paper, *'Integrating Archival Studies with Architectural Research: Occidental Impressions of the Sultanate Architecture'* elaborates on the 15th- 16th century Sultanate architecture of Chanderi through 19th century drawings of Fredrick Charles Maisey housed at the Asia Pacific and Africa collections department of the British Library, London. The methodology followed in this paper entails juxtaposing Maisey's drawings of Chanderi's architectural edifices and architectural analysis and appraisal of Chanderi's sultanate era edifices.

The paper, *'Documenting personal collections: Coomaraswamy as a case study'* discusses the case study of documenting Coomaraswamy's personal papers consisting of, his correspondences, book reviews, notes, articles from magazines, journals, newspaper clippings and other kind of records in the Cultural Archives of Indira Gandhi National Centre for the Arts (IGNCA) and the problems encountered in the process.

The paper on *'Architectural Documentation of Sites and Structures, towards a Universal incremental model for Documentation'* shares field method of architectural documentation that the author has used over the years. The paper discusses the conventions in the category of recording media (drawing and photos), measuring and recording methodology, data collection management naming conventions and version control, including a layering system for CAD.

The paper, *'Recording and Documentation project of the local cultural heritage for the "Ruricancho" Permanent Exhibition in San Juan de Lurigancho, the bigger district of Peru'* attempts to put together material and immaterial heritage, past with present and tell a contemporary story and show how people of San Juan de Lurigancho live now with their monuments and how they interact with them and continue with the construction of their contemporary culture.

The cultural space that we share today is an amalgamation of diverse traditions, customs, ethnicities, beliefs that resonates the rich heritage that we have inherited as a community. In today's fast paced globalised world it is crucial not only to preserve but also to document the 'diversity' which is the essence of a 'shared heritage'. The papers presented in the conference highlighted the different yet common links between the museum collections, imbued with myriad contexts that provide meaning to the tangible as well as the intangible.

While globalization threatens to bring about a quantum leap in the age of old socio-cultural setting, the papers in the conference also discussed how the boon of information and digital explosion may offer solutions to create databases that are accessible, retrievable and community friendly. All the museums in India are also going through this transition of being able to carry their collections and knowledge into the technologies, international arena and community friendly space of tomorrow. In the parlance of museum documentation, Indian museums thus become a unique case study in themselves.

Manvi Seth
Juhi Sadiya

Conference Sessions

Time/Date	7th SEPTEMBER 2015					
8:30 onwards	Registration Opens at National Museum Institute					
10:15 - 10:45	Inaugural Function Auditorium					
10:45 - 11:15	High Tea (National Museum)					
11:15 - 11:45	Keynote by Prof. (Dr.) Kishor K Basa Auditorium, National Museum					
11:45 - 11:50	Introductory Speech by Nicholas Crofts, Chair CIDOC Auditorium, National Museum					
12:00 - 1:00	Chair	Sanjiv Mittal	Jonathan Whitson Cloud	Rolf Kallman	Rajeev Lochan	Nikhil Varma
	Venue	Conference Room National Museum	Committee Room A Vigyan Bhawan Annexe	Committee Room B Vigyan Bhawan Annexe	Committee Room D Vigyan Bhawan Annexe	Committee Room C Vigyan Bhawan Annexe
	Speakers	Chilala Habeenzu; Alicia de Rosset; and Guilherme Viera & Juliana Bevilacqua	Dr. Achal Pandya, Gael de Guichen, Benoit de Tapol & Simon Lambert; Pur- basa Auddy; Gro Benedikte Pedersen & Magnus Bognerud; and Parissa Andami & Golnaz Tayeebeh Golsabahi	Alfred Hakoola; Ruchi Kumar; Dr Rajendra Kumar Sharma; and Gunjan Verma & Kanika Gupta	Dibyajyoti Ghosh; Dr. Savita Kumari; and Dr. Pangyen Cheng;	Panel Discussion: Rediscovering Cultural Heritage, Documentation and mapping as an investigative means. Panelists: Prof. R. J. Vasavada & Prof. Miki Desai
1:00 - 2:00	LUNCH (Vigyan Bhawan)					
2:00 - 3:30	Chair	Miki Desai	R.J. Vasavada	Sanjay Garg	Dominik Remondino	Shaguna V N Gahlote
	Venue	Auditorium National Museum	Committee Room A Vigyan Bhawan Annexe	Committee Room B Vigyan Bhawan Annexe	Committee Room D Vigyan Bhawan Annexe	Conference Room National Museum Institute
	Speakers	Jonathan Whitson Cloud; Dr. Monisha Ahmed; Mary Mbewe; Mohammed Hekmat; and V. Kalyani	Aditya Prakash Kanthi; Abantika Parashar; Kaie Jeaser; Lobzang Stanzin; and Dr. J. Kedareswari	David Farneth; Vandana Sinha; Lorraine A. Stuart; Gauri Das & Iyoti Rath; and Teresa Arias Rojas & Elena Molina Cerpa	Braveson Nikhoma; Frederick Nsibambi; Pankaj P. Bordoloi; Depaakshi Sharma; and Yuji Kurihara & Sachiko Nina	Panel Discussion: Role of Women in Documenting Diversity and their access to Heritage and Policy Dialogue
Working Group Meeting : LIDO Venue: Committee Room C, Vigyan Bhawan Annexe						
3:30 - 3:45	Break					
4:00 - 5:30	Behind the Scenes Venue: National Museum/National Gallery of Modern Art/ Indira Gandhi National Centre for the Arts/National Archives of India					
5:30 - 6:30	CIDOC Board Meeting (Seminar Room, National Museum Institute)					
7:30 - 9:30	Welcome Dinner (India International Centre) by the Honourable Minister of Culture					

Strategies & Policies for Documenting the Diversity of Culture

Techniques and Methods of Documentation

Access and Integration - Working together with Archives and other Heritage Institutions

Time/Date	8th SEPTEMBER 2015						
9:30 onwards	Registration Opens at National Museum Institute						
9:30 - 10:30	Keynote: Prof. (Dr.) Kamal K Mishra Special Lecture: Dr. R.S. Bisht Auditorium, National Museum						
10:30 - 10:45	Break						
10:45 - 12:00	Chair	Nicholas Crofts	K N Dikshit	Mahesh Rangarajan	Anupa Pande	Malja Ekosaari	T R Raghunandan
	Venue	Committee Room A Vigyan Bhawan Annexe	Conference Room National Museum Institute	Committee Room B Vigyan Bhawan Annexe	Committee Room C Vigyan Bhawan Annexe	Committee Room D Vigyan Bhawan Annexe	Auditorium National Rail Museum
	Speakers	Jane Rafferty; Tarun Thakral; Smita Singh; Subhra Devi; and Shilpi Roy	Uma V. Chandru, Pradeepa C. & Deepak K. Rathod; Vladimir Zaitsev; Seema Bhalla; Shreyanka Basu; Tiya Chatterji & Zahir Khan and Indra Vats	Juhi Sadiya; Ech-cherki Dah- mali; Nawang Tsering Shakspo; Suruchika Chawla; Manoj Kumar Sharma; and Esther Kioko, Esther Mwangi Njoroge, Ogeto Mwebi, Peter Njoroge, Patrick Malonza, Simon Musila & Julius Nguku	Gloriana Amador; Inge Reist David Farneth, Regine Stein & Remigius Weda; Lubna Sen; and Sohini Singh	P. Jhai; Vanshika Singh; Supriya Sinha; Lingaraju S; E. Corradini & L. Campanella	Panel Discussion: Documentation of Industrial Heritage Panelists: Shri J. L. Singh, Prof. Joydeep Dutta, Aditi Raja, Vikas Singh and Mayank Tiwari
12:00 - 1:00	Lunch						
1:00 - 2:30	Chair	Vijay Mathur	Gabriel Bevilacqua	Mika Nyman	Minhazz Majumdar	David Farneth & Lorraine A Stuart	
	Venue	Committee Room A Vigyan Bhawan Annexe	Committee Room B Vigyan Bhawan Annexe	Committee Room C Vigyan Bhawan Annexe	Committee Room D Vigyan Bhawan Annexe	Conference Room National Museum Institute	
	Speakers	Lucy Vega Martinez & Rafaela Maria Bermeo Tosi; Shashi Bala, Dr. Noopur Singh; Dr. Sangeeta Dutta; an Ameenza Zarrin	Kaustuv Salkia; Gauri Bharati; Sohini Mukhopadhyay; Vandana Singh; and Nisar Khan	Mrimoyee Ray; Fernanda Araujo Curi; Nikhil Varma; Dr. Jyotsna Arora; and Dr. Shamoon Ahmad; Dr. Jitender Sharma & Dr. Apra- jita Sharma	Djalaliddin Mirzaev & Rano Ernazarova; Virginia Fernanda Gonsalvez; Rolf Kallman; Nawang Jinpa & Rigzin Chodon and Kam- ani Parera & Sanath De Silva	Panel Discussion: How Can We Achieve GLAM? Understanding and Over- coming the Challenges to integrating Metadata Across Museums, Archives and Libraries Panelists: Gabriel Bevilacqua, Emanuelle DelmasGlass, Monika Hagedorn-Saupe, Jennifer Riley, Regine Stein and Remi- gius Weda	
2:30 onwards	Tour of the Rashtrapati Bhawan Museum followed by Reception						

Strategies & Policies for Documenting the Diversity of Culture

Techniques and Methods of Documentation

Access and Integration - Working together with Archives and other Heritage Institution

Time/Date	9th SEPTEMBER 2015					
10:00 - 11:00	Keynote: Prof. (Dr.) Rajeev Lochan Special Lecture: Dr. Nick Merriman Auditorium, National Museum					
11:00 - 11:30	Break					
11:30 - 1:00	Chair	Christian-Emil Ore	Regine Stein	B.R. Mani	Manvi Seth	Hari Sen
	Venue	Committee Room A Vigyan Bhawan Annexe	Committee Room B Vigyan Bhawan Annexe	Committee Room C Vigyan Bhawan Annexe	Committee Room D Vigyan Bhawan Annexe	Seminar Room Nehru Memorial Museum & Library
	Speakers	Dr. Bipin Kumar Thakur, Mamadou Coulibaly; Fred Nyambe; and Ameena Zartin & Dr. Abduraheem K.	Gabriel Moore Forell Bevilacqua; Juhli Sadiya & Sushil Kumar; Dr. Satish C. Pandey; Sarah Haq; and Shubha Banerji	Ana Pato; A. Anil Kumar; K. Moorthieswari; Ujjwal Ankur; Rudra Prasad Behera; and Phiri Fidelity	Dr. Lotika Varadarajan; Md. Serajul Islam; Kevin L. Chavez & Lovielyn C. Garcia; Itumeleng Bothhoko; and Susan Smelt, Lizzy Jongma, Carola van Wijk, Henni van Beek, Rik Klein Gotink & Robert Erdmann	Panel Discussion: Archiving Contemporary India: New Challenges Panelist: Mr. Aditya Arya, Dr. Prabhu Mohapatra and Ms. Anehi Menon
	Working Group Meeting: ICH Venue: Conference Room, National Museum Institute					
1:00 - 2:00	Lunch					
2:00 - 3:30	Chair	P. Jha	A.K. Das	R.K. Tewari	R.S. Bisht	Rama Lakshmi
	Venue	Committee Room A Vigyan Bhawan Annexe	Committee Room B Vigyan Bhawan Annexe	Committee Room C Vigyan Bhawan Annexe	Committee Room D Vigyan Bhawan Annexe	Conference Room National Museum Institute
	Speakers	Dr. Vishakha Kawathekar; Nayem Kausar; Ravindra Goel; Meghna Vyas Arora; Dr. Pronob Sircar & V. Aditya Chakravarty; Ana Martins Panisset, Gabriel Moore Forell & Dr. Yacy Ara Froner	Moumita Halder, Anna Maria Lebrun; Regine Stein & Prof. Monika Hagedorn-Saupe; and Keletso Gaone Setlhabi	Abhijeet Kumar; Young Sun Lee; Claudia Penha dos Santos & Marcus Grant; Anneli Sepp; Abhishek Amar; and Reeti Basu	Ladislav Zupcan & Martina Zupcanova; Jaya Iyer; Sanjay Shukla; and Pardeep Kumar & Mahindra Singh	Panel Discussion: Museum as Site for Contested Narratives Panelists: Urvashi Butalia and Avni Seth (via Skype)
	Working Group Meeting: Documentation Standards Venue: Seminar Room, National Museum Institute					
3:30 - 4:00	Photo Session					
4:00 - 4:15	Break					
4:15 - 5:00	CIDOC Board Meeting/AGM at Seminar Room, National Museum Institute					
7:30 Onwards	Farewell Dinner hosted by Vice Chancellor, NMI at the Civil Services Officer's Institute (CSOI)					

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Strategies & Policies for Documenting the Diversity of Culture



Techniques and Methods of Documentation



Access and Integration - Working together with Archives and other Heritage Institution



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Theme 1: Strategies and Policies for Documenting the Diversity of Culture



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Abduraheem K., M.Sc., M.Phil., Ph.D. in Museology, is Professor and Chairman Department of Museology at Aligarh Muslim University and an active teacher, researcher who is also an editor of International Council for Bio-deterioration of Cultural Property. He has been honoured and awarded the permanent membership of the Oxford Round Table Conference (UK) in 2008. He has been the Advisor for National Museum of Natural History, Ministry of Environment Forest and Climate Change and Member of Expert Committee of All India Technical Education, New Delhi. He has also been the Fellow of the Indian Social Science Congress and Coordinator of Innovative Teaching and Research under the UGC SAP Programme. He has published 45 research papers and presented about 50 papers in different National and International Conferences.

Ameeza Zarrin is a JRF qualified scholar and Gold medalist in Museology and has done her PhD. She has done projects on different areas related to Museology. She has been delivering lectures to M.Sc., Post M.Sc. & P.G. Diploma students for last three years and also been a Guest Faculty in the Department of Museology, Aligarh Muslim University, Aligarh. Also, a Member of International Council of Museum (ICOM), she has attended eight (08) National Seminar/ Workshop/ Conferences and three (03) International Conferences so far. Six (06) Research papers, presented in different National and International Conferences are to her credit.

Digital Documentation of Manuscripts: Prospects and Constrains

Abduraheem K. and Ameeza Zarrin
Abstract

Many new institutions are coming up as digital museums, digital libraries, digital archives and it is supposed to be increased many fold in future. It provides an easier and quick access to public without any limitations of time, space and boundaries of the world. Digital Preservation of our heritage materials perhaps the manuscripts and the fragile objects have very significant role in the conservation. Thus the digital heritage pool gather for off- site storage in order to protect them from natural disaster , natural ageing and other causes of physical and biological deterioration. But as compare to conventional methods of preservation the digital preservation has the following constrains and challenges. The safe storage of digital materials needs to be prevented from damages and enables them to keep them alive as long as possible. Therefore preventive measures to be taken to ensure the safety of the digital materials from all types of damages and problems such as hardware

failure, software problems, care and storage of digital materials, Obsolesce technology etc.

Introduction

Organic materials like manuscripts, palm leaf, paper, leather, parchments textiles etc. are very susceptible to the physical, chemical, and biological factors of deterioration. It is the duty of all the custodians to preserve and conserve our cultural and natural heritage by all possible methods, including the digital preservation. Protecting data has multifaceted problems that require the creators and custodians of data to be proactive. The data should back up for swift recovery after computer failure. If it does not plan for the future with disaster response and preservation program, the past materials may be lost forever. Despite the events of September 11, 2001 the power blackout even in many countries like USA, Canada etc where hurricanes, tsunami, earthquake, flood and other disasters had taken place and no disaster response plans were existed which resulted in heavy damage to the primary data resources. Recently the Asian tsunami, the Orleans disaster accompanying hurricane and south Asia earthquake have destroyed many collections of museums, archives and libraries.

Manuscripts, books, museum collection are at constant risk from theft, robberies, human mediated destructions and natural disasters like tsunami, hurricane, earthquake, flood etc. Moreover politics and war have always been the mortal enemies of cultural heritage from centuries. Many archives such as Catholic University of Louvain , Belgium, which burned down in 1914 and 1940 due to war time bombing which destroyed 230,000 books and 900 manuscripts.¹

Cultural heritage is most important for preserving the legacy of a country but is often neglected in many countries. Manuscripts are one of the most important part of cultural and intellectual heritage and it should be safeguarded for the preservation of historical records, traditional cultural legacy and Divine

knowledge. Hence all the apprehensions and prejudices against the digitization fail to answer while the natural disasters occurs unexpectedly and all the important documents, manuscripts and other valuable heritage materials are perished.

Digital Preservation

Preservation is the continuous process of creating and maintaining the best environment possible for the storage or display artifact to prevent from all sorts of damage and enable it to live as long as possible. It is the prime duty of all custodians of museums, libraries, archives to preserve and conserve their collection not only in their physical forms but also by their digital images. It is essential to support the very foundation of our civilization which is depends upon on our ability to pass information, tradition, tangible and intangible heritage.²

The advancement in technology spawn over centuries. Technology has expanded like never before in the past few years and its speed is increasing with an unprecedented pace beyond our imagination. As a result many new institutions originated such as Digital Museums, Digital Libraries, Digital Archives and are supposed to increase in future. It enabled virtual access to public without any limitations of time, space and boundaries of the world devoid of touching, mishandling and damaging the fragile materials.

Recently digitization has become a buzz word also in the developing countries like India in which more and more institutions are digitizing their collection particularly archives and libraries as the part of modernization projects.

But museums are lagging behind in this process due to the prejudices, apprehensions and possessive nature of the custodians who have infected CD. Therefore both the CD player and CD should be kept in sterile condition of optimum temperature and humidity and periodical cleaning is essential to

prevent from such problems. misunderstood the concept of digitization. Whereas there is a growing demand for digital data for information services in countries like India having rich and diverse natural and cultural heritage.

Since the invention of computer in the 1940 the impact of digital technology has grown tremendously including in the heritage sector. The rapid growth of the Information Technology, Internet facilities, which enhance the means of communicating the Text and Images of both the past and present. The increased ability of modern machines with enhanced capacities of Hardware and Software packages have increased the magnitude of storage resulting in better quality and quantity of rapidly capturing digital forms. For instance 500 GB and Terra bites external hard disc are available now which can store large amount of data in pocket size device and transport to any remote area.

Preservation of digital materials

Digital preservation is a complex issue which required various ways and means to resolve various problems and challenges. The digital versions of cultural heritage by the conversion of analogue originals into bits and bytes has opened new vistas and extended new horizons in every direction providing access and opportunities for consumers in an unimaginable way since last two decades. Digital data derived from different sources required proper storage devices. Electronic text even with complex encoding is compact but images require much more space while file sizes can be reduced to some degree by compression of the data. These electronic recording devices include hard drives, external hard disc, CD-ROMs, DVDs etc.³

Challenges & Constrains of digitization:

As compared to conventional methods of preservation the digital preservation has the following constrains and challenges. Safe

storage is required to preserve digital materials against damage. Therefore preventive measures are to ensure the safety of the digital materials from all types of damages and problems such as hardware failure, software problems, care and storage of digital materials, from physical and biodeterioration, overcoming technologies from obsolescence etc. Technological obsolescence is not a major problem because many remedies and methods are available to overcome the problems.

Causes of Deterioration

- The following causes of deterioration and problems often encounter in the safe
- storage of the digital materials:
- Biological agents
- High temperature and Humidity
- Air pollution (Dust & Dirt)
- Computer virus
- Hardware & Software Failure
- Damage due to short –circuit
- Magnetic- stray field
- Lightning
- Poor storage condition
- Mishandling of devices
- Unauthorized exposure to dust an dirt
- Technological Obsolescence

Bio-deterioration:

Biodeterioration of cultural property may occur by naturally and accidentally due to many reasons including high Temperature, Humidity, Heavy rain, Flood, Earthquake, Tsunami etc. Sometimes these problems cause un repairable damage. Hence digitization of cultural objects is essential to save at least the content of manuscripts or the images of our cultural heritage that can be used for future purpose. Because many deteriorating agents such as physical and biological factors particularly microbes, fungus and insects are responsible for the serious damage. In high humid condition (RH < 70%) usually fungal growth starts almost in every materials including the digital Images preserved in CD ROM, Floppy, Hard disk etc. The lens of CD player usually



Fig 1: *Deterioration of manuscripts due to various agents*

damage due to the fungal growth present on the surface of the CD and vice- versa while CD player are exposed to an infected CD. Therefore both the CD player and CD should be kept in sterile condition of optimum temperature and humidity and periodical cleaning is essential to prevent from such problems.

Computer Virus:

Computer viruses and worms invade computer through unprotected computers via-email diskettes and CDs where the unwitting or unsuspecting receiver opens an attachment. Some computer viruses are also called worms. They corrupt hard drive by copying their files over and over again until there is no space left. Once there is no space left on hard drive any computer programs would not function.²

As creation of digital collections becomes prevalent, museum personnel need to learn about the issues of conserving digital materials that are in fact digital substitutes of objects in their collections, Project planning for digitization should not only encompass the pre-digitization phases, but should also put in place plans for preserving these digital collections, once they are created. Various international organizations have looked at the issues of digital preservation in the last few years.

Strategies of Digital Preservation

- Technological Preservation
- Migration of Digital Data
- Change Media
- Change Format
- Emulation (Imitation)
- Adherence to standard
- Backwards Compatibilities
- Encapsulation
- Converting to stable analogue format
- Digital Archives
- Encryption (password protection)
- Multiple Storage system
- Offsite Storage System
- Cloud storage
- Disaster preparedness

Back up Methods

Regular backup methods are imperative to protect the data from any kind of loss. It also prevents loss of data from the computer the network system or server crashes. The most common back up method for individual to use is the incremental backup (Kahn Miriam B, 2004). Only the files that have changed are copied into some type of removable storage medium or a remote data storage site (Off sites). Some automated backup programs also back up only what has been changed since the last time.

Data mirroring

Data mirroring or replication includes synchronizing two or more data server with exactly the same information. There are several types of replication that can be employed at a time. The first is to back up or replicate on a second drive in the same cabinet. This would ensure against the physical loss of data or damage to the original drive. The second type of replication would be to have another drive or server in a different machine.⁴

The third and highest level of replication of digital data would be creation of a storage space across the geographical areas i.e.

Regional level, National level or International level repositories. The remote back up service providers like web storage, cloud storage, optical lines would store data at remote locations saving the data from natural disasters. Thus the digital images of museum objects and manuscripts saved would be useful for reconstruction of past by remodeling the objects if the original objects damage or perished by natural disaster in one region or any other country.

Haptic technology

The concept of touch and feel in museum exhibits is enabled in digital materials through haptic technology. New technologies now allows computer users to use their sense of touch to feel virtual object for virtual reality state of the art haptic (force feedback) device allow users to touch and feel virtual objects with a high degree of realism.⁵ Artifacts surface properties can be modeled so that someone using a haptic device could feel it as a solid, 3-dimentional object with different textures, hardness or softness. For instance very fragile objects like manuscripts are made available to visitors, allowing online visitors for away from museum to feel touch and feel the objects at a distance, let visually impaired and blind people touch and feel exhibits that are normally displayed inside the show cases.

Conclusion

It will be a pioneer attempt to bring all the primary sources of the traditional materials lying scattered, fragmented which are under the danger of extinctions. Therefore it is necessary and urgent to preserve our valuable heritage materials by all possible methods which are essential for reconstruction of past. As compared to conventional methods of preservation the digital preservation have many constrains and challenges. Safe storage is required to preserve digital materials against damage.

Therefore preventive measures are to be taken to ensure the safety of the digital materials from all types of damages and problems such as hardware failure, software problems, care and storage of digital materials, from physical and biodeterioration, overcoming technologies from obsolescence etc. Technological obsolescence is not a major problem because many remedies and methods are available to overcome the problems.

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Towards working together: Standardization of the museum documentation in Poland

Alicja de Rosset

Abstract

While it has been years since the electronic documentation of museum objects was new, there are still many museums in Poland where no satisfactory level of electronic documentation has been achieved yet, especially as far as metadata are concerned. Reasons include: lack of specific legislation, adequate training and national standards. As a result, the quality of object description is low and the on-line access to collections insufficient.

In 2011, the National Institute for Museums and Public Collections (NIMOZ) initiated works aimed at standardization of documentation. Working groups of experts were appointed to compile catalogues of best practices for the electronic documentation. Activities underway include the localization of the SPECTRUM standard and a Polish version of the AAT.

The newest project proposed by NIMOZ – E-museums – will be launched in 2016. This is a pilot initiative aimed at developing digital documentation tools for the entire museum sector in Poland. One of the main objectives is to improve the quality of metadata. To achieve this goal we are planning to standardize the collection description and to procure a new collection management system. Furthermore, a new national portal for the publication of high-quality information about museum collections and activities will improve the on-line access. The greatest challenges include addressing the regional vocabulary diversity, as well as the wide variety of collections (ranging from art to nature). An extensive training programme for the museum personnel and a national framework of qualifications for the electronic documentation specialists will be important elements of the project.

The quality of digital documentation produced by museums in Poland is not satisfactory in most cases yet. Although using digital tools for the documentation of museum objects is not a novelty any longer, there are many reasons why only few museums have been following international standards and authorities or employ image quality management measures. Furthermore, many of the museums still confine their efforts to the very process of digitization and often fail to share their resources with potential users. As a result, only a minor part of the Polish museum collections is accessible online, especially if a high quality of data is sought.

A hard way up the hill

The political transformation which took place in Poland after 1989 brought about the need for changing the legislation in force. Yet, it took time to enact new regulations, therefore museums had to wait until 1997 for a new museum law and relevant statutory instruments governing their operation, including the field of inventorying their collections. The ordinance of 1997 concerning the cataloguing did not provide for any dedicated electronic

documentation tools (although such tools did exist on the market at that time) – it only allowed inventory records to be created based on computer hardcopies. A new, amended issue of the ordinance, which took effect in 2004, included a regulation, which provided for the electronic inventory keeping, but the provision was standing apart from the remaining regulations (for example, concerning the binding and sealing up of documents). The document remains in force in this form until now.

Yet, the very issue of the electronic tools usage is not the main problem associated with the ordinance. Under the previous political system, the rules for keeping documentation in museums were described in detail: mandatory catalogue card templates were designed by the central authority, with the required scope of data defined precisely, depending on the collection type (artistic, archaeological, natural, etc.). In the 1960s, a list of regulations applicable to museums was issued together with the binding interpretation as a compendium of documentation-related knowledge for museum cataloguers, who used to refer to it as “the book with the blue strip”.

In the new Poland, museums were to be given more independence in keeping their documentation, but the legislative effort resulted in a situation, where the previous thick and comprehensive volume of the collection documentation guidelines was replaced by a page and a half list of very generic, laconic statements focussing solely on artistic collections.

Furthermore, Polish universities do not offer any courses that would educate future cataloguers or documentation professionals, especially in the field of new technologies – classes at museum studies barely touch the problem of keeping collection records or electronic catalogues, the subject of metadata standards or controlled vocabularies being presented extremely rarely at few faculties only.

In consequence, Polish museums are missing digital documentation specialists. High quality metadata are still lacking – only few museums follow international metadata standards, while the provision of digital access to collection objects is often confined to the presentation of digital photographs, whose quality is not infrequently below the minimum requirements.

The first steps

The first initiatives to run electronic collection inventories took place in the largest Polish museums in the early 1990s. Not much was known about metadata standards at that time – these first systems simply converted paper files into digital data. Although in the mid 1990s, Dr Dorota Folga-Januszewska from the National Museum in Warsaw (currently a Professor and the president of ICOM, Poland) and Agnieszka Jaskanis M.A., National Archaeological Museum in Warsaw came up with a very significant initiative aimed at creating a data exchange scheme (SSWIM) intended to become the first Central European implementation of the CIDOC and CEICOM recommendations, but the idea encountered neither understanding nor support at that time and the project was eventually given up.

Most museums have developed their own, internal data schemes individually, demonstrating different levels of understanding of the problem. Yet, due to the low data quality awareness, the schemes often lack internal consistency; the terminology used is messy, while databases have no content administrators even today. Therefore, those few collection management systems developed in Poland have never been standardized and fail to meet the requirements of museums choosing to commission them. Furthermore, the programs have gone out of date now, as software companies do not find it worth their while to improve them. Any attempts aimed at developing a modern, web-based product have been to no avail.

After the long years of such an un-coordinated

approach, any centralised access to data cannot be provided for the time being. With the low quality of metadata and inconsistent terminology, museums are not prepared for sharing their digital resources. Fortunately, this is not always the case. The Digital Cultural Heritage project launched by the National Museum in Kraków can be referred to as a worthy initiative; although a local one for the moment. The National Museum in Krakow is the only one in Poland to describe its collections using the AAT and Iconclass.

The National Institute for Museums and Public Collections and Kultura+ Project

The National Institute for Museums and Public Collections (NIMOZ) was established in 2011, in connection with the long-term government programme, Kultura+, scheduled for the years 2011-2015 and intended to support the digitization, long-time preservation and sharing of digital resources, as well as the development of dedicated infrastructure in the central and local government institutions of culture and archives in Poland. Having entered its final stage now, the Programme has been a major contribution to technological progress in some of the museums. However, it has its weak points resulting from the fact that no museum experts have been invited to participate in its planning (it was not until the beginning of 2013 that the Institute was appointed to operate as the formal Centre of Excellence for the Programme). This solution is not capable of revolutionizing the situation all over the country though. Out of 519 of various type museums existing in Poland today, only 30 benefitted from the Kultura+ programme over the last 5 years. Another 7 years – from an additional, supporting project (Protection and Digitization of Cultural Heritage) implemented by NIMOZ for other types of institutions of culture in the years 2013-2015. In addition, the effects of these activities are very uneven, the online accessibility of collections having been improved only insignificantly.

The Institute has been working on standardization in the field of digital documentation of museum collections since the very beginning of its existence. Working groups appointed in 2011 collected the best practices and prepared recommendations for the digitization process flow, as well as for creating metadata and for digital imaging. The recommendations were published in the form of both extensive studies and smaller brochures, intended as a guidance for the museums in their digitization projects. With regard to the fact that museums often consult NIMOZ and seek Institute's advice concerning their documentation processes, the work on a new publication is underway, to provide a general guidance covering various aspects of cataloguing museum objects (more detailed manuals focussing on specific collection types will be prepared in the years to come).

In 2013, the Institute embarked on a project to translate and localize the SPECTRUM standard. The document was published on our web forum for the museums to be able to discuss it and attend consultation meetings over the last year. Our intention was to make it accessible at this early, imperfect stage of translation, so as to give the museums an opportunity to make their contributions to the process. Currently, the final editorial work is taking place. Another working group, appointed under the Kultura+ programme, commenced the process of translating LIDO to Polish. Furthermore, the Institute initiated the translation of AAT. During the first stage, a selected part of the material was translated, a method was developed and a computer program for the entire work was chosen. Also, preparations for translating the ICONCLASS to Polish have commenced.

Joint projects

Now NIMOZ is preparing its next project titled "E-museums – dissemination of museum collections", planned for the years 2016-2019. It will provide the first centralized solution in the field of digitization in the

museums of Poland. So far, museums used to implement projects individually or under local consortium arrangements. E-museums will have a country-wide coverage and is expected to deliver the first central portal for the presentation of museum collections. The project will be granted co-financing from the European funds under the Operational Programme Digital Poland. According to its principles, only the museums operating under the Ministry of Culture and National Heritage will be eligible to participate. Hence, the group of beneficiary institutions will not be large, but on the other hand the project has been planned as a pilot activity intended to prepare the whole museum sector for sharing the collections online.

We are planning to develop uniform documentation standards (based on Kultura+ deliverables). One of the project objectives is to improve the quality of documentation in museums, with Spectrum as a mandatory scheme for project participants and a recommended one for other museums. Furthermore, the terminology used will be standardized, minimum digital imaging requirements will be introduced (e.g. a relatively high resolution and no digital watermarking of files being shared), metadata will be made accessible according to LIDO and Creative Commons licensing will be used for the non-public domain (or not copyright secured) objects. After project completion, its deliverables will be made available to the whole sector. We are planning to prepare new collection management software, a central data aggregator and a free web portal, where museums will be able to present their collections, as well as to announce exhibitions, education activities and opening hours.

To begin with, we have analysed the situation in the museums entitled to participate in the project. In 2013, we conducted a survey designed to identify the respondents' status as regards documentation and digitization. Thereafter, we visited 31 potential consortium members. Although museums are not among

the best financed institutions in Poland, our research has revealed that financing is not the greatest of their problems. Institutional management in the face of new challenges, insufficient specialist knowledge and inadequate monitoring of work results turned out to be much more problematic. While money for purchasing equipment or commissioning services can be obtained under various projects, know-how is much more deficient.

Moreover, analyses of museums dispersed all over Poland have exposed the depth of differences in local traditions. The documentation methods used are often very different, even in respect of keeping the count of collection elements: depending on the museum, a compound object can be recorded as one or as two artefacts. The terminology used for the description of museum collections is not consistent either – this is due to different schools and methodological approaches as regards to art items, as well as vernacular terminologies in case of folk art. We are planning to define a common terminology by compiling vocabularies based on the AAT structure, since the whole of the Getty vocabulary will not be completed within the project duration. Thereafter, we shall switch to AAT in the Polish language version.

It is a matter of high importance to us that metadata on the portal presenting museum collections are not limited to such basic information as the author or technique, but that they introduce the user to the context of the object. Usually, metadata descriptions prepared by museums are confined to the basic profile and only some of them provide any key words. It is therefore necessary to define the missing terminology referring to such categories as the associated events, persons, locations and concepts. For iconographic associations, ICONCLASS will be translated. Considering that the project is expected to result in a body of some 40 thousand digital objects accessible online and has a limited duration, we have assumed that only some of the objects will be furnished with extensive

descriptions at this stage. Those most interesting will also receive a popular summary.

Besides improving the quality of documentation and providing the online access to museum collections, the primary objectives of the project include the definition of a qualification framework for personnel dealing with digital documentation. With the already mentioned lack of precise regulations and differences in documentation habits, museums do not know, what requirements the candidates applying for digitization jobs should meet, or how the existing competence and skills should be developed. Consequently, academics do not know how to address the museums' needs when planning the courses of studies. As a result, even if a museum can afford hiring a new employee, it is difficult to find a candidate who will be able to operate a collection management software, for example. We hope that the project will render the necessary qualification framework, as well as networking opportunities for the museums and the academia. Furthermore, we are planning to launch a training system designed to train specialists from the museums participating in the project consortium, who will be next supporting other museum personnel in their regions and developing a cross-institutional cooperation network.

Recapitulation

As the project consortium has been limited to the museums most advanced in the field of electronic documentation, the project has been given a status of a pilot study. Following its completion, other Polish museums will be welcome to join the portal with their collections, if they meet the minimum requirements regarding the quality of metadata and imaging. The collection management system to be developed by the consortium will be offered. This will be the first project in the field of digitization and online accessibility of museum collections on such a significant scale in Poland and potentially beneficial to the whole museum sector in the long term.

This is for the first time after years of individual, isolated attempts and efforts, that the museums are facing a chance to develop common solutions based on their previous experience and to support one another in their further work.

Ameeza Zarrin is a JRF qualified scholar and Gold medalist in Museology and has done her PhD. She has done projects on different areas related to Museology. She has been delivering lectures to M.Sc., Post M.Sc. & P.G. Diploma students for last three years and also been a Guest Faculty in the Department of Museology, Aligarh Muslim University, Aligarh. Also, a Member of International Council of Museum (ICOM), she has attended eight (08) National Seminar/ Workshop/ Conferences and three (03) International Conferences so far. Six (06) Research papers, presented in different National and International Conferences are to her credit.

Documentation and Conservation Status of Avian Collection of State Museum Lucknow: A Case Study

Ameeza Zarrin

Abstract

The natural history section of State Museum, Lucknow, harbours one of the oldest, richest, as well as rare avian collection of India with more than four thousand specimens in acquisition, including mounted as well as cabinet skin. This collection is more than 130 years old and comprises of some extinct and endangered species.

Museum collections should be documented according to accepted professional standards. Such documentation should include a full identification and description of each object, its associations, provenance, condition, treatment and present location. Such data should be kept in a secure environment and be supported by retrieval systems providing access to the information by the museum personnel and other legitimate users, as per the ICOM

Code of Ethics, 2006. However, when documentation has not been done sincerely, it results in complete failure or puts the collection at stake.

The avian collection of the State Museum was documented in the form of accession cards in 1964, and provided with partial or insufficient information, so it needed to be documented again and the process of documentation started in October 2010, with the aim to correct identification with more detailed information. As a result, it has been successful endeavour in rediscovering an extinct species that was lost due to the poor documentation system.

Moreover, lack of trained staff, inadequate facilities the collection remain undisturbed or untouched for past several years which provide sound environment for the sustenance of insect pest and get deteriorated. Detailed account on the scope and challenges of documentation of avian collection and significance of documenting its conservation status is discussed in the following paper.

Introduction

Museum collections should be documented according to accepted professional standards. Documentation should include a full identification and description of each object, its associations, provenance, condition, treatment and present location. Such data should be kept in a secure environment and be supported by retrieval systems providing access to the information by the museum personnel and other legitimate users,” as per the ICOM Code of Ethics, 2006. State Museum Lucknow is the fourth oldest Museum of India established in 1863. Before 1883 it functioned as a Municipal Institution then it declared as Provincial Museum. Since 1950 the provincial museum Lucknow has to be known as the State Museum Lucknow. Natural history section of State Museum Lucknow harbours one of the oldest, richest, as well as rare avian collection of India with more than four

thousand specimens in acquisition including mounted as well as cabinet skin. Avian collection is the largest collection of Natural history section, which is more than 150 years old and comprises of some critically endangered and threatened species. Today only about forty specimens are on display due to lack of display space rest kept in reserve collection mostly in the form of study skin for the purpose of research but hardly any such detailed research work had been carried out on this collection before the present study. Earlier, separate ‘Bird Gallery’ located in the central hall of the museum building, which consists of mounted specimens of nearly all the principal kinds of Indian birds arranged in the systematic order in the inbuilt showcase. Present study is done to document and study the conservation status of avian collection of State Museum Lucknow in order to provide detailed and correct information about this rich and rare avian collection and to suggest what to be done for its safeguarding. From time to time, detailed research may suggest that a species is more closely related to a different group of birds from that in which it is currently placed. In such case the birds may be moved from one to another^[2]. In present study many such examples were also recorded like many of the Niltavas were earlier given the generic name Muscicapa. Later some distinct differences have been recognized between the Niltava and the true Muscicapa (flycatchers) thus these birds were put in a separate genus “Niltava”. Continued documentation and examination of biological diversity will be essential to successful conservation efforts, museum collections and researchers will continue to be at forefront of this research^[3].

Documentation of Avian Collection in State Museum Lucknow: Followed by the first edition the Second edition of bird catalogue was published in Oct’ 1889 by Mr. George Reid, Incharge, Natural history section of the museum. These birds were documented in the form of accession cards in 1964 with partial or insufficient information, so it was need to be documented again with more detailed

information. There is no Sectional register available in the natural history section. There is a General Accession register, which is not in a good condition. The present deteriorated General Accession Register, Accession Cards and field slips of State Museum Lucknow, found to be the key for accurate information, which are used to incorporate all the relevant information for preparation of Separate Sectional Register for avian collection that may be prepared manually and followed by automated system. Based on the proposed study some new columns in the index cards may also be incorporated that will provide more information to the scholars and staff members. Digital photography has done to document the actual condition of specimens and it will help in maintaining the records. The proper documentation would help in future scientific work as well as for proper display in exhibition.

Problems in Documentation System of State Museum Lucknow:

Along with lack of information on cards, condition of cards was also not found satisfactory as these accession cards are about fifty years old. These cards had become brittle, colour of ink faded, colour of paper has changed due to high temperature, humidity, dust and dirt, improper keeping, pest attack and, thus they need to be prepared again with improved format and good quality of paper.



Some important information is not included in the accession card and Sectional register from the field slip like name of the collector, date of the collection etc.

- Location has been changed, but still old location is mentioned on Accession card.
- Column of Provenance often remains blank on card which should be written.
- Often sex of the Specimen whether male or female is missing.
- Photograph of the specimens were not taken. Dorsal and ventral view must be included. Condition of the specimen was not mentioned.
- Documentation missing proper classification of the specimen like phylum, Class, Family, genus, species etc. Sometimes only Common name is mentioned.
- Satisfactory description was not found and cards were provided with little information.
- Many specimens found to be wrongly identified as well as wrongly labelled.

Methodology:

Prior to proper documentation, the avian collection studied in detail such as proper identification, conservation status and factors responsible for its deterioration. Specimens (cabinet skin) usually contain two tags one having Accession number, Serial Number and name of the bird. Another tag that is field slip tied to the feet of the bird at the time of collection containing some very important information like date of collection, place of collection, name of collector, sex of specimen, name of the bird and a number given to specimen at the time of collection.

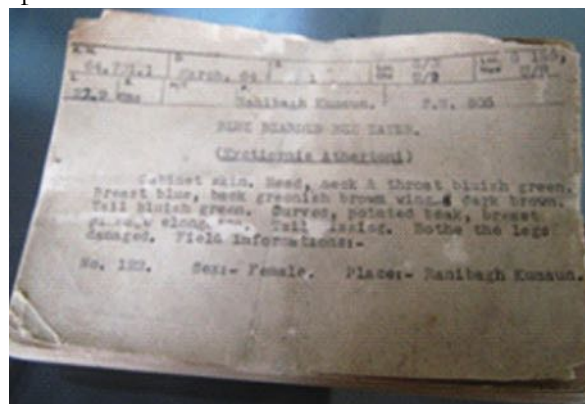


Fig. 1 & 2: Pictures showing deteriorated condition of accession cards

As many of the birds in collection are hundred or more than hundred years old so as the field slip. They are very brittle and even some of them also turned into unreadable with time due to deterioration. During the documentation, efforts have been taken to retrieve such information as far as possible. *The Value of a specimen depends on the information contained on its label. Study skins with these data can be used in the following types of analyses: geographic variation and taxonomy, seasonal and geographic distribution, zoogeography, moult, sexual dimorphism, and age/sex ratio. Specimen missing any of these basic data categories is of lesser research value*^[4].

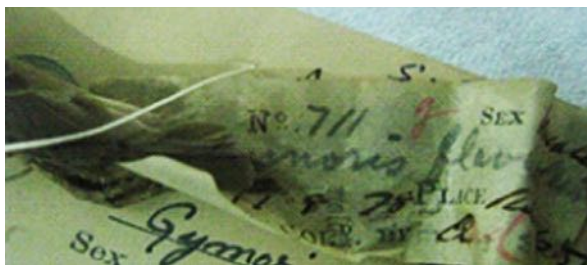


Fig. 3 & 4: Deteriorated field slips containing information



Fig 5: Surplus number written on the feet of specimens with permanent ink

Hundreds of new bird species have been discovered in the past decades, mostly through the accumulation and examination of specimens (Winker 1991). Thus, present study is done to document and study the conservation status of

avian collection of State Museum Lucknow in order to provide detailed and correct information about this rich and rare avian collection to prepare Sectional register and index cards and to suggest what to be done for its safeguarding. In Natural History museums or departments, the absence of attention to its fundamental taxonomic function denies it the title 'Museum' and makes it 'an exhibition' or 'an educational centre' or whatever title describes its remaining functions^[5]. Taxonomic correction has been done, some minor and major changes has been recorded as a result. For instance, Generic name changed like *Aethiopsar fuscus* to *Acridotheres fuscus*, trivial name changed like *Hypsipetes madagascariensis* to *Hypsipetes leucocephalus*, sometimes specific name found to be changed also like *Vanellus spinosus* to *Hoplopterus ventralis*. Total collection representing about 694 Genus, out of which 298 generic name, 245 trivial name have been changed. Out of total collection that is about 3950 specimens (except adjusted specimens), 134 specimens were found to be wrongly identified or labelled. These were wrongly identified due to lack of knowledge or resources whereas some were wrongly labelled and misplaced due to improper management. Whereas the specimen with proper Labelling and marking has minimum possibility of misplacing, wrong labelling and wrong identification.

Specimen of Pink Headed Duck Rediscovered During Present Research

Work: One very important finding was the Pink headed duck (*Rhodonessa caryophyllacea*) which was found with label of spot billed duck during this study. After a long exercise and references it was confirmed as *Rhodonessa caryophyllacea* (Pink headed duck). Specimen cannot be supposed to be wrongly identified rather it would have been misplaced and then wrongly labelled by lack of knowledge. As this specimen is one of the rare specimen having IUCN status as 'Critically Endangered' or may have globally extinct. Due to this wrong identification this rare specimen remains misplaced for a long period and got damaged.

The condition of the specimen has been recorded in order to ensure its curative conservation and may be displayed in future, as it is one of the significant specimens of the museum. In 1960 Salim Ali in his paper mentioned details about specimen of the Pink headed duck preserved in world museums where he did not mention about this specimen while mentioning other specimens preserved in India^[6]. Presently the specimen lacks the peculiar pale pink colour as it was acquired by the museum somewhere before 1879 and while referring other museum specimens of pink-headed duck it was found to be faded with time due to extended exposure to light. Specimen damaged from neck region, feathers removing from the hind neck region, claws also have broken so proper attention was required to provide curative conservation to the specimen from the expert of the field.

Documentation of IUCN status of the specimen: Collection comprised of many threatened and endangered species. For instance: Great Indian bustard (*Ardeotis nigriceps*), Baer's pochard (*Aythya baeri*), Siberian crane (*Grus leucogeranus*), White-rumped vulture (*Gyps bengalensis*), Indian vulture (*Gyps indicus*), Bengal florican (*Houbaropsis bengalensis*), Pink-headed duck (*Rhodonessa caryophyllacea*), Red-headed vulture (*Sarcogyps calvus*), Sociable lapwing (*Vanellus gregarius*) etc. So their IUCN status has also been documented with aim of further research on these specimens in the future as many of them having real danger of being critically endangered or extinct.



Fig 6: Removing feathers

Documentation of Present Condition of the specimens: During this study one more important aspect has also been considered that is to document the present condition of the specimens which has studied and recorded to find out and to suggest how much collection need curative conservation and how much can only be preserved with preventive conservation. Condition of the specimen whether good or bad was examined, detailed individual condition of the specimen also recorded i.e. satisfactory, fragile, badly or completely damaged, feather removing, damaged/broken/ missing neck, tail, beak, wing(s), leg(s) etc. Collection was also documented digitally in order to record the actual condition of the specimen and to avoid any sort of confusion where many similar specimens were there in the collection.



Fig 7: *Splitting of skin*

Abiotic and biotic factors responsible for deterioration: Many abiotic as well as biotic factors responsible for deterioration of the collection. Abiotic like dust, light, humidity, temperature etc have also studied and its control measures was suggested. Due to lack of trained staff, inadequate facilities the collection remain undisturbed or untouched for past several years which provided sound environment for the sustenance of insect pest. The foremost important thing is to recognise the pest found within the museum area particularly from the area of storage and display. Correct identification will provide us various significant clues about the pest like their feeding and breeding habit, preferable environment, life cycle etc. with the help of such information we can control them efficiently, adopt the integrated pest management and further conservation strategies can also be followed. Following pest were found in the storage area i.e. shiny spider beetles (*Gibbium psylloides*), Adult and larvae of varied carpet beetles (*Anthrenus verbasci*), Silver fish (*Lepisma saccharina*), Larvae of Cloth moth (*Tinea pellionella*), furniture carpet beetles (*Anthrenus flavipes*) and black carpet beetle (*Attagenus unicolor*).

Conclusion

With the help of present study it is able to find out the diversity of the natural heritage i.e. the avian collection preserved in State Museum

Lucknow. But unfortunately not much attention was paid to its proper documentation, however proper documentation is crucially important as the worth of scientific collection largely depends upon the information preserved along with the specimens. The finding of this research work will be helpful to the future scholarly studies, researches, as well as for display with more accurate information to the visitors. As we are living in the era of extinction, many species got extinct or critically endangered during last few decades and many more have real danger of being extinct in future then this collection will be the significant source to conduct different researches to find out some important facts about these species. Findings of the research revealed many important facts about this rare collection. Taxonomic corrections have made like generic, trivial as well as specific name of specimen, which has been changed with time to mention their accurate identification. The present status of the specimen in the "IUCN Red List of Threatened Species" also recorded. Many misplaced specimens recovered including one of the rare specimen of the Pink headed duck. Due to poor documentation system, lack of trained staff, inadequate facilities the collection remain undisturbed or untouched for past several years which provided sound environment for the sustenance of insect pest and allowing collection to get deteriorated. Proper documentation about the present status of the collection may draw the attention of higher authorities, which will result into its conservation. Thus, proper documentation has been found the foremost steps towards safeguarding of this natural heritage preserved in museum for our future generations.

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Documentation as a tool for Preventive Conservation: Results of a project

Ana Martins Panisset, Dr. Yacy Ara Froner and Gabriel Moore Forell Bevilacqua

Abstract

The purpose of the paper is to emphasize the process of developing and implementing a documentation project, at a preventive conservation level, aiming at creating specific protocols and ensuring approaches that are more systematic.

Documentation projects are key to conservation projects, but mostly these are not taken into consideration. So how do we get funding for the documentation projects in the conservation field? How do we manage these projects?

These are the questions we have tried to answer with this project at the Federal University of Minas Gerais.

The funding was earned at the National Council for Scientific and Technological Development (CNPq), through an information science fund, and the methodology was implemented in three basic steps:

1. A discussion of methodologies and standards with experts in the field, through a training workshop for the project's team. The objective was frontloading the project with expertise, since this is fairly a new ground in Brazil.
 2. Implementation of the methodology proposed by the experts.
 3. Preparation of a subsidized pilot project to assess the quality of the standards applied, which will be discussed at the presentation.
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Preventive Conservation encompasses research related to the impact of the environment on the materials degradation process - considering light, relative humidity, temperature, pollution, biological attack - as well as key issues, such as collections management policies involving documentation, handling, packaging, transportation and safety in general. It is a relatively new area of research, which began in the 1980s.

Deep conceptual changes in artistic production formats, in the registration of cultural productions and in the procedures for material production impel the area of preservation to think its performance through a broadly scoped reflection, which can no longer be restricted only to its specific field of knowledge.

For a long time, archival science, library science, museology, archeology, ethnology, and conservation-restoration created non-communicable management practices, resulting in distinct approaches, parameters and collection management protocols. The inflexibility of the fields determined an overlap of efforts and often the establishment of inadequate documentation management.

However, it is noteworthy that physical organization and documentation management are narrow procedures that must happen simultaneously in collection management projects; those are interdependent because the physical organization allows material safeguard of the collection and document management enables risk management, especially from dissociation and the tracking of the collections history and context.

Conservation Science is defined as a transdisciplinary field of knowledge and is a scientific approach that seeks the unity of knowledge around polysemic questions directed to the preservation of the cultural heritage. Considering this transdisciplinary status, conservation science seeks to encourage a new understanding of its research subject-cultural heritage preservation - articulating elements that may pass between, over and through related subjects, aiming at understanding the complexity associated with heritage preservation.

The failure of assumptions supporting the incommunicability of the scientific areas that deal with cultural heritage, particularly in contemporary art, can be observed when projects and investments in storage areas and exhibitions in museums emphasize mostly the issues related to environmental management, at the expense (or total ignorance) of the collection documentation context. The documentary organization or the physical organization of the collection is not constantly considered and environmental control systems are prioritized by mistake on these diagnosis. Inventory, then is not perceived as a procedure of Preventive Conservation and thus is not always contemplated at Preventive Conservation projects. When the physical organization is contemplated, it is not always associated with systematized documentation management.

In projects of conception or adequacy of collections management spaces for research, custody or exhibition, the creation of a secure

documentation base is preponderant. Dissociation of information invalidates the object's merit and its interlocution potential. Therefore, the identification and inventory of the collection, which systematizes and enables access to information, should always be the precedence of any Preventive Conservation project. For the conservation of some contemporary artworks of conceptual nature, the documentation process can be even more central. When the object and the material facet of the work do not exist anymore or do not aggregate, the overall meaning of the concept/proposal envisioned by the artist documentation could be the only adequate strategy for permanence and conservation. Performance art, time-based media, installations and other works of ephemeral nature are good examples of the fundamental role of documentation and the actual challenges in contemporary art conservation.

Among the protocols established for the conservation of collections, the inventory is one of the primary tools, initial and indispensable for the recognition of the collection, its quantification and qualification. The inventory fulfills the role of registering the object and considering tools such as Risk Diagnosis and Diagnosis in Preventive Conservation, it means one of the first access control protocols, and is the first recognition strategy for evaluating collections.

In this context, when a specific collection storage or exhibition reorganization project is approved, the implementation stage is the moment of greatest vulnerability for the collection, as it implies withdrawal operations, transfer and reorganization of the collection to another space. Thefts and losses are common at this moment and, without a proper documentation control, once the objects are lost, they will remain lost. Beyond that, collections vulnerability is installed in a double operational conundrum: the potential dissociation of information by the lack of object registration and the physical deterioration of the object due to its

movement. Thus, informational vulnerability involves two conceptual and technical problems: the loss of specific research information and the lack of collections documentation management. The Information System is the tool that deals with these issues and hence should be a priority protocol in Preventive Conservation actions.

A systemic approach to this problem is the gateway to help find operational methodologies, which are efficient to address challenges presented by the preservation of contemporary art. An integrated perspective encompassing management processes, documentation and conservation offers opportunities to guarantee that the original production are kept, enabling the development of more dynamic and functional working tools.

Thinking the Inventory as an introductory or basilar protocol of the practice of preventive conservation does not mean the discredit or minimization of the impact of all other environmental factors, as inventoried collection subjected to biological attack is as alarming as a collection not inventoried or whose records are lost. Nor it exceeds the limits of competence of the area; because the principle of preservation is gestated by transdisciplinarity.

The question is not to posit which problem is more significant or which should be on priority, but to realize that the specificity of contemporary art collections imposes a different view to the preventive conservation area, which should establish a close dialogue with the institutions to better understand the real needs of preservation. In turn, the increased capacity of Preventive Conservation provides an offset between, over and across multiple disciplines in the search for solutions to problems related to the management and preservation of collections, acting beyond fixed paradigms gestated in fixed areas.

Contemporary art collections require an accurate inter-communication between the

collection and the surrounding documentation: letters, designs, sketches, photographs, catalogs, texts, journals, assembly instructions are significant records to the study of the artist and his/her work. Even the common and usually simpler operation of identifying what is the work and understanding its physical and conceptual boundaries could represent a great challenge when dealing with contemporary art collections. To overcome this it is mandatory to have access to the contextual relations placed by the creation, use and display of the artwork.

In the implementation of Preventive Conservation projects, the Conservation Diagnosis should provide the necessary data on the informational management policy of these collections, including transfer and location documentation issues.

An intelligent and strategic project is one that has the necessary requirements to preserve the collection: documentation, packaging, environmental compliance, building maintenance plan, survey plan, biological attack control, handling protocols. It is also that involves the viability of the shares of transformations engendered practices in customary habits of institutional agents.

So, if these assumptions are not yet considered in Preventive Conservation projects, how can funds be granted for the documentation projects in the conservation field? How can projects be managed? How can one deal with the bureaucracy? These are the questions we have tried to answer with this project at the Federal University of Minas Gerais.

Implementation and developments

After funding by the Brazilian National Council for Scientific and Technological Development (CNPq), through an information science fund (CNPq/MinC/SEC N° 80/2013), the methodology was implemented in three basic steps:

Workshop: Documentation as a Preservation Tool:

A workshop for the project's team, held from 12 to 14 March 2014, promoted a discussion and reflection about methodologies and standards. Two international experts, Stephen Stead and Fernando Cabral – both CIDOC's member and connected directly to the creation and use of protocols and implementation of information systems, were invited to facilitate the workshop. The main objective was frontloading the project with expertise, since this is fairly a new ground in Brazil. It is important to notice that frequently expertise consultants are usually invited to a project after it has been implemented, and much has already been done, resulting in the ineffective expenditure of great effort and time, without the generation of appropriate knowledge. The early engagement of international experts fostered success in implementing the project.

The Workshop: Documentation as a Preservation Tool aimed at discussing the relationship of (a) the documentation as collections preservation tool, (b) the inclusion of new technologies and (c) the construction of scientific parameters in the integrated management actions. The event was made possible by the budgetary appropriation provided in the project, which covered the cost of international travel, pro-labor, preparation of lesson material, translation and stay of the invited consultants.

Learning activities targeting the project's team were opened for a few professionals of other institutions in Belo Horizonte, in order to give access and provide an expanded and updated view of the processes, tools, systems and international standards to improve functioning of cultural heritage documentation tasks and to provide the necessary basis for computerization and access. Special attention was given to CRM (Conceptual Reference Model). Altogether 30 people participated in the training. The workshop reached its

objectives of promoting the discussion and reflection around main paradigms for modeling protocol proposals that will be implemented in the collections.

The implementation of the methodology proposed by the experts:

In order to implement standardization in the studied collection, the project aimed to determine the general structure of the database - the constituent fields of each record and the standards that control the registration of fields through syntax - content and terminology - values.

We sought for the standards to be used for the project in various national and international publications in order to adapt to the needs of the collection studied. As we also sought the names of expertise consultants, connected directly to the creation and use of protocols and implementation of information systems, for the necessary knowledge to the implementation of the information system for an artist's collections management.

The preparation of a subsidized pilot project to assess the quality of the standards discussed and applied:

The main contributions of this research are related to the development of collection policies guide on management protocols subsidized by the research; improvement and use of information systems of international standards, considering the NICTs (New Information and Communication Technologies).

The definition of a data model subsidized by international standards is only at a preliminary stage in Brazil. In the Information Science area, there are conceptual and operational demands in this field of activity and even in government bodies viz. IBRAM (Brazilian Institute of Museums— responsible for museum policies); there is no reference standard or protocol allowing the

institutions or the collections management software companies, to develop a working basis for the construction of an information system for collections management.

Considering the fundamental objective of the project of presenting proposed standards for the development and / or use of database management systems for artists's collections and to seek the best solution in terms of software to manage information, we can list some developments that occurred from closer relations with the CIDOC-ICOM. In addition to the scope of the project, starting from the Workshop: *Documentation as a Preservation Tool*; which was planned as a methodological strategy; namely: the translation of The Checklist For Museum Collections Management Policy (Maija Ekosaari, Sari Jantunen, Leena Paaskoski) and its publication in the journal PÓS: Journal of the Arts Post Graduate Program n.8 - UFMG (www.eba.ufmg.br/revistapos). This lead to the realization of the First International Seminar on *Preservation as a Documentation Tool*.

These developments, beyond the initial proposal, meant the consolidation, by the ARCHE Research Group, on research lines related to the field of Preventive Conservation and Collections Management.

The generation of manuals, which established models or paradigms, contributes to the improvement of the activities in institutions, as well as the establishment of common and shared practices. Thus, the focus of the organized manuals is the proposition of *"Preventive conservation management protocols of Contemporary Art collections" from the concept of "Documentation as a preventive conservation tool."*

The merit of the proposed research - Information Systems: preventive conservation management protocols of contemporary art collections - could be observed in the process of bringing together people from international and national projection to present, discuss and rethink the management tools in the up-to-date

context of Information Science.

The elaboration of the six procedure manuals are thought for this project. Associated, these tools enable the improvement of the institutional team, instrumenting it to, autonomously; develop the actions necessary for the good practice of preservation in collections management. Similarly, it allows the institutions to evaluate the projects and actions implemented by outside consultants.

Therefore, in conclusion, collections policies require the generation of preventive conservation management protocols, which coordinates the expertise from different areas viz. library science, archival science, museology, conservation-restoration, information science and computer science – for the establishment of guidelines and integrated actions for organization in projects.

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National and Institutional Strategies for documentation: A Zambian Perspective

Chilala Habeenzu

Abstract

This paper sets out to discuss the strategies and policies that have guided documentation of the cultural heritage in Zambia. Zambia is a country of great cultural diversity sharing historical ties with her neighbours and other nations outside the continent of Africa. Zambia's Cultural Policy is enshrined in the National constitution, which is the supreme law of the Land, where it is stated that 'the State shall take measures to promote the practice, enjoyment and development by any person's culture, tradition, custom or language.' Government recognises that in today's highly globalised environment, respecting cultural diversity is critical in fostering sustainable development. The Cultural Policy includes five main objectives which are; **Cultural research** which aims at promoting and disseminating

information and knowledge on Zambia's cultural heritage for sustainable development; **Advocacy and public awareness** which is aimed at increasing knowledge and appreciation of Zambian culture; using sustainable **indigenous knowledge systems** in development programmes; **protecting Zambian indigenous designs and features** in cultural industries, as well as **promoting the preservation of tangible and intangible heritage** through conducting a heritage identification and diversification survey. The Government of Zambia's vision on culture is to mainstream culture in the national development processes in order to achieve sustainable human development.

Key terms:

Strategies are carefully designed plans or methods for achieving a particular goal usually over a long period of time. In our case, it is the plan of documenting the diversity of culture.

Policies are a set of principles, rules, and guidelines that are formulated or adopted by an organization in order for it to reach its long-term goals.

Museum Documentation refers to all the recorded information that museums hold about the objects and materials of cultural significance in their custody. It also describes the activity of gathering, storing, manipulating and retrieving that information. Museums documentation allows for proper management, understanding and interpretation of Museum collections now and in the future.

Culture is a total way of life of a society which can be observed as a system of thought, behavior, values and material creation of a society as it interacts with the environment. It is the classification and the analysis of man and society, descriptively, historically, and physically. Culture is therefore related to the creation and maintenance of ideas, behavior patterns, values and other products of creation in the context of the influences that humans are subjected

to. It relates to the set of distinctive spiritual, material, intellectual and emotional features of a society or a social group.

Cultural Diversity encompasses cultural differences. Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. It also refers to different cultures respecting each other's differences. Cultural Diversity begins at individual level extending to the family level, community level and national level up to international boundaries. It encompasses acceptance and understanding that each individual is unique. The differences can be along the dimensions of race, ethnicity, gender, sexual orientation, socio-economic status, age, physical abilities, religious beliefs, political beliefs, or other ideologies.

Heritage refers to any area of land, which is of archaeological, traditional, or historical interests and contains objects of such interest.

Introduction

Cultural identity and cultural self consciousness have become, particularly in this age of globalization, more crucial than ever. The customs, ideas, and culture attributes shared by a group which make up its culture, are transmitted from generation to generation by learning processes. Besides being value in itself, cultural serves as a tool for development. Culture also helps to strengthen the independence of a nation. Therefore balanced and sustainable development can only be ensured by making cultural factors an integral part of the development strategies designed to attain the macroeconomic goals. Consequently, these strategies should be devised in the light of the historical, social, and cultural context of any nation.

Documenting the diversity of culture can take a wide range of approaches in which societies have shaped their lifestyles according to their different environments. Thus, the cultural landscapes are usually influenced by the

physical landscapes. Diversity can take the form of race, language, creed and belief systems.

This paper sets out to discuss the strategies and policies that have guided documentation of the cultural heritage in Zambia. The need for integrating the cultural sector in national development strategies has been considered by the country's policy makers. In relating Culture and Development, cultural dimensions, like economic dimensions, are naturally present in every human endeavor and development processes. From this premise, it follows that an explicit recognition of these cultural dimensions be incorporated into the formulation of all development policies and project interventions.

The paper therefore demonstrates that several players have been integrated in documenting this rich cultural diversity that Zambia has. This is in light of the technological advances in a fast paced world where the indigenous cultures of most societies are gradually disintegrating and are adapting to changes of modern life and modern inventions. Countries worldwide are therefore faced with challenges of how best to fit into this dynamic society. Due to the diversity of culture, the Government of the Republic of Zambia has devised and continues to come up with best policies and strategies that are essential in realizing this important goal. Zambia is a signatory to various conventions on culture.

They include:

- United Nations Educational, Scientific and Cultural Organization (UNESCO);
- Southern African Development Community (SADC);
- International Centre for Bantu Civilizations (CICIBA);
- World Intellectual Property Organization (WIPO);
- Southern African Development Community Association of Museums (SADCAM);
- World Crafts Council (WCC);
- International Council of Museums

(ICOM),

- International Theatre Institute (ITI)
- The national framework is executed through institutions which include;

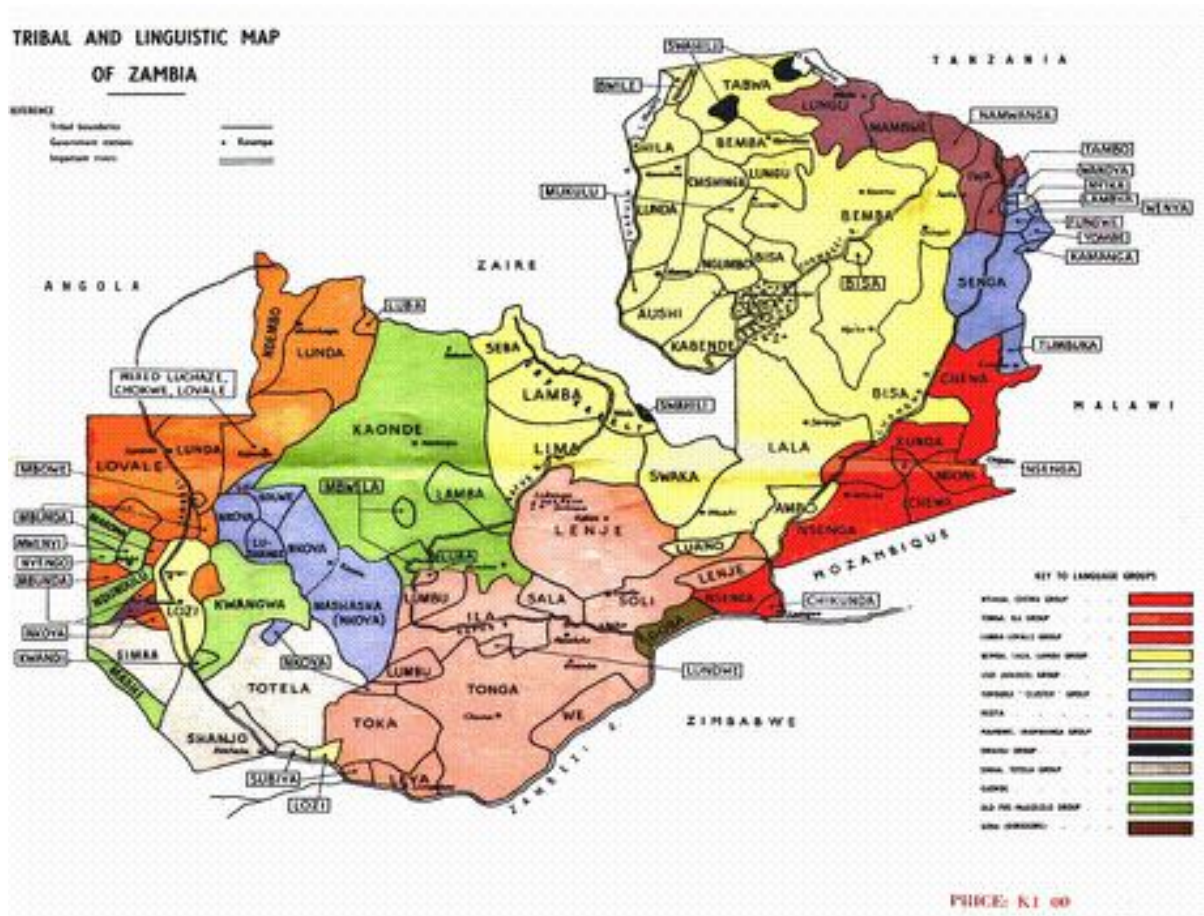
National and strategies for documenting cultural diversity:

The presence of cultural dimensions in all human endeavors has made it possible for different government institutions and other stakeholders to successfully document different aspects of cultural heritage. Through this strategy, government ministries such as the Ministries of Chiefs and Traditional Affairs, of Tourism and Arts, of Information and Broadcasting and of Education respectively all play an active role in documenting the heritage of Zambia.

The ministry of chiefs and traditional

affairs: The Ministry of Chiefs and Traditional Affairs was established in 2011. This Ministry is responsible for the overall formulation of policies, for planning and for effectively coordinating and implementing programmes that effectively administer the affairs of chiefs and traditional affairs, promoting and facilitating the preservation and conservation of heritage in order to enhance good governance and sustainable national development. Through its vision of promoting Zambia sustainable chieftaincy, rich heritage and cultural diversity, the Ministry is mandated to educate Traditional leaders on Government policies for good governance, to facilitate in resolving conflicts among various cultural groupings, and to preserve Zambia's heritage through documenting this heritage that is expressed through the various cultural activities. The Ministry of Chiefs and Traditional Affairs works in collaboration with statutory bodies, which include the House of Chiefs, the National Museums Board of Zambia and the National Heritage Conservation Commission.

At institution level, the Government of the Republic of Zambia has mandated the National Arts Council of Zambia, the National Museums Board of Zambia and the National



Linguistic map of Zambia

Heritage Conservation Commission to document the nation's diverse heritage. Each of these institutions has a framework at national level, Provincial level and at District level.

The Role of the National Museums Board of Zambia: Museums are public institutions with national responsibilities and should therefore have public accountability with clear management policies. Therefore, Museums are institutions in the service of society and its development. The National Museums Board of Zambia (NMB) is a legal entity established by an Act of Parliament CAP 267 of 1966 the Laws of Zambia. The Board has a principle role of preserving Zambia's history and its moveable cultural and natural heritage which is vital in maintaining Zambia's identity and pride. Being an institution entrusted with the custodianship of the unique and diverse heritage of Zambia, the Board through its five national museums and one community museum plays a critical role in the unification

of Zambia and hence contributing to the peace the nation has enjoyed. This is enshrined in its mission statement which is *'to establish, manage, and develop national museums on a sustainable basis for the preservation and interpretation of movable heritage for the benefit of the present and future generations'*.

In order for Museums and other heritage institutions to remain relevant in today's global environment, there is a significant need for them to effectively document the diverse aspects of culture. In documenting this diverse heritage, it is important to focus on the positive aspects and elements of every culture that are vital in the sustainable development of humanity.

Each Museum management endeavors to create opportunities for undertaking research, acquiring new collections, developing exhibitions, and ensuring proper management of collections through sound documentation processes as well as provision of preservation

facilities.

The National museums are:

- The Livingstone Museum is the oldest museum and was opened during the colonial period in 1934. The Museum has a rich collection both of natural and cultural history.
- Moto Museum, opened in 1940 has a collection of Cultural History of the Northern region.
- Copperbelt museum was established in 1962 and houses the material culture and natural resources material of the Copper-belt region.
- Lusaka National Museum was opened on October 26, 1996. It is located in Zambia's capital city, Lusaka. The Museum has a theme of Cultural History.
- Choma Museum and Crafts centre has recently upgraded as a National Museum. It is in the southern part of Zambia and it has a rich cultural heritage collection of the people of Southern Province. The Museum also has a sustainable traditional crafts making project in collaboration with its community groups.

Community Museum

Nayuma Museum is located in the western province of Zambia. This Museum also has a sustainable traditional crafts making projects.

Guiding Policies

The major guiding policies for Museum documentation are the *Acquisition Policy* and the *Collections Management Policy*. The *Acquisition Policy* of the Museums provides guidelines to ensure continued excellence in the collection of cultural relics.

The *Collections Management Policy* defines stewardship of the existing collections. National Museums are mandated to collect cultural, natural and technological movable heritage throughout Zambia. In doing so, each Museum observes international conventions



Lwiindi Gonde performers heading for the beer libation rite

such as the 1970 UNESCO Convention on the prohibition of illicit import, export, and transfer of ownership of cultural and natural heritage, and the 2002 UNESCO's Universal Declaration on Cultural Diversity. In acquiring new collections and in ensuring collections management, documentation as an important function of collections is undertaken explicitly to ensure that all important information concerning each collection that is made are entered. In light of this institutional strategies that have been employed to include the following;

Museum Documentation System

The National Museums Board of Zambia has developed a Museum Documentation system as its strategic tool used in documenting the diversity of culture. Through this strategy, the Board has been able to collect and document different cultural relics which include Archaeological, Historical and Ethnographic heritage. Furthermore, natural heritage collections are also documented on the premise that nature has dictated the cultural life of societies and communities. Natural heritage collections are in the fields of collections of botany, ecology, entomology, paleontology and mammalogy.

Capacity Building Programmes for Museum employees

The National Museums Board has identified staff training as a major strategy of ensuring ability in identifying and inventorying diverse forms of Intangible Cultural Heritage. This has been achieved through engaging its workers in seminars and workshops, and by using a collaborative community approach in which communities are assisted in community based cultural resource management programmes. Training has been in documentation aspects of Intangible and Tangible cultural heritage, and collections conservation and management. Being party to the UNESCO instruments on the Universal Declaration of Cultural Diversity, most of the capacity building of staff has been undertaken in collaboration with the Zambia UNESCO National Commission.

Institutional Collaboration in Documenting Traditional Ceremonies and Festivities

Another strategy that has been used in the documentation of cultural diversity is through institutional collaboration. This is usually between the public and private sector. There is a growing tendency for the private companies especially those in the communication and financial sectors to compete in the sponsorship of cultural ceremonies of Zambia. While the private sector provides the financial support for logistical requirements needed to organize the ceremonies and festivities with the communities, the public sector provides expertise in the documenting these different cultural festivities and ceremonies. This strategy has been employed in the light of challenging situations that Museums have found themselves in due to restricted budgetary allocations. Public –private partnerships have thus offered good opportunities for Museums and private partners to work together and realize the common goal of preserving heritage through documentation.

[illegible]

List of Traditional ceremonies in Zambia

The Role of the National Heritage Conservation Commission: This statutory institution was established by an ACT of Parliament of 1989, which repealed the Natural and Historical Monuments and Relics Act. The National Heritage Conservation Commission is mandated to conserve cultural and natural heritage, relics and other objects of aesthetic, historical, archaeological or scientific value. The Commission has documented over 4000 heritage sites in Zambia.

The Role of the House of Chiefs:

Chieftaincy is one of the major, important traditional institutions in contemporary Zambia, symbolizing socio-political and sacred power vested in Chiefs in many parts of Zambia. The legal and constitutional status in Zambia acknowledges that Zambia is among the few African countries that have reserved a specific and honorable place for chiefs at the national level, where the House of Chiefs is established and regulated in great detail in the Constitution and its various subsequent amendment acts.



Lwiindi ceremony custodians observe the libation rite

Chieftaincy is also one of Zambia's enduring cultural heritage and institution, which is deeply rooted in the ethnic consciousness of communities, providing the scope for leadership and exercise of authority. Consequently, Chieftaincy is one of the major, important traditional institutions in contemporary Zambia, symbolizing socio-political and sacred power vested in Chiefs in many parts of the country.

Because of the vast cultural heritage vested in the institution of chieftaincy, it has become imperative to document this heritage. The House of Chiefs is a constitutional body that is established under Article 130 of the Constitution of Zambia. The Article states that ... "There shall be a House of Chiefs for the Republic which shall be an advisory body to the Government on Traditional, customary and any other matters referred to it by the President." Governance is therefore a broad-based concept touching on human issues and it encompasses the establishment of appropriate legal, economic and institutional environment.

The Ministry of tourism and arts: The Ministry of Tourism is responsible for

marketing Zambia's tourism potential. Its Mission Statement is to facilitate and promote sustainable tourism and arts development and, culture preservation for socio-economic development. Among its objective is to provide policy and regulatory frameworks in order to create a conducive environment for Tourism and, Arts development and preservation of culture.

Through its Department of Arts and Culture, the Ministry of Tourism and Arts has the mandate of managing, coordinating and documenting Cultural activities for national programmes. The Department is organized at three (3) levels, Headquarters, Provincial and District. Among the main activities of the department are;

Documenting Folklore

One of the mandates of the Ministry of Tourism and Arts is to document folklore, Artistic Expressions, Traditional ceremonies and festivities. The Department of Arts and Culture has a mandate to document Artistic Expressions and Cultural Activities of Zambia. In addition, the Department is

responsible for the preservation, promotion and protection of folk culture, for enrichment and for national identity. The programme is aimed at safeguarding Zambia's folklore and intangible cultural heritage by promoting inclusion into the mainstream of personal, community and national development. Activities that are undertaken include promotion of cultural dances, traditional ceremonies, oral traditions, art and cultural exhibitions.

Documenting Artistic Expressions

This is another strategy that the Ministry of Tourism and Arts has adopted. Through Zambia's National Arts Council, the Ministry has been documenting artistic expressions that are organized in different parts of the country. These include:

The Shungu Namutitima International Film Festival

Documenting this festival has been on the premise that film is a component of heritage which must be safe guarded. Since heritage belongs to humanity as a human right, this festival highlights issues on women and girls with disabilities hence promoting inclusion. The festival showcases aspects that educate, inspire, sensitize, advocate and entertain.

The Chikuni Tonga Music Festival

Government has also taken a positive stance on documenting cultural performances such as the Tonga Music Festival. This is an annual festival which is held in the southern part of Zambia at Chikuni. The event takes place in September of each calendar year. Over the past years, this music concert has grown in terms of participation and attendance. The event has been able to attract as much as 100 Artist and 12000 spectators respectively. The musical concert has over 30 genres.

The Mwela Art Festival

Another deliberate effort that the government of Zambia has devised is documenting an Art festival in the Northern Part of Zambia, the Department of Arts and Culture has been

mandated to document this event. The event has been taking place since 2007 in a Town called Kasama, among the Bemba and Mambwe ethnic groups. The event comprises several art disciplines such as theatre, traditional dances, poetry, and visual arts. The participants are drawn from among the local people of that particular region.

The Siavonga Music Festival

This is another strategy that the Government of Zambia has accommodated. The event brings together participants from neighboring countries with which Zambia has historical ties. This is done on the premise of multiculturalism. Among the participating countries are Zimbabwe, Malawi, and Mozambique.

The Mukuba Music Awards

These are music Awards for Copperbelt province based artists who are in the music industry. They are held annually in the Copperbelt province.

The Ngoma Awards Ceremony

The Ngoma Awards Ceremony is the premier of all Award Ceremonies. This event draws participants from across the nation. It is also a multi disciplinary arts award event which is organized through the National Arts Council of Zambia. The objective of the event is to encourage artistic excellence for both young and professional creative artistic expressions in Zambia.



Performers gathering at the arena after observing the libation rite

The Ministry of Information and Broadcasting

The Ministry of Information and Broadcasting is a significant player in documenting and in disseminating information on Zambia's heritage. Through the specific departments, the Ministry documents and broadcasts on national television Zambia's cultural events.

The Ministry of Education

The Ministry of Education provides intra and extra curricula activities through which knowledge about culture is inculcated in the learners. These activities stem from elementary education to tertiary education.

Promotion of multicultural and intercultural dialogue

Intercultural dialogue is a process that comprises an open and respectful exchange or interaction between individuals, groups and organizations with different cultural backgrounds or world views. Intercultural Dialogue is of vital importance as a source of exchange, inspiration, renewal and creativity. Among its aims are: to develop a deeper understanding of diverse perspectives and practices; to increase participation and the freedom and ability to make choices; to foster equality; and to enhance creative processes. In this sense, intercultural dialogue processes or encounters go beyond a mere 'tolerance of

the other' and involve creative abilities that convert challenges and insights into innovation processes and into new forms of expression. The world today is faced with a lot of conflict and tension arising from ignorance. For instance, the UNESCO constitution outlines that 'ignorance of each other's ways and lives has been a common cause, throughout the history of mankind that suspicion and mistrust between the peoples of the world through which their differences have all too often broken into war'. It is through this culture of tolerance that has promoted multi cultural festivities such as Muslim cultural night, Hindu cultural night, Chinese cultural night, European Art and Cultural Festival, among others.

Conclusion

Cultural Diversity enriches our lives in countless ways every day. It is an important source of identity and basic human rights. The cultural diversity today is the outcome of thousand years of human interaction with nature and among people with different customs, beliefs, and ways of life. Formulation of strategies and policies on documenting cultural diversity must be a multi sector approach, where different players in the field of culture are provided with a platform to contribute in the development process. The private sector plays a significant role in collaboration programmes with cultural institutions such as Museums.

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Strategies for preserving textual heritage in the digital domain in developing economies

Dibyajyoti Ghosh

Abstract

From” four-year experience of working in GLAM, such as the first XML-TEI encoding project in India (of the manuscripts of the 19th-century Australian poet Charles Harpur), I have learnt that the best way of imparting certain digital skills is through time and money-bound projects with fixed deliverables. Academic outsourcing to India with its relatively cheap academic labor-force, offers an opportunity for English-language nations to make the best use of the extremely competitive research grants in such countries to get the less-interactive portion of their research data prepared from academics in countries such as India.

The challenges to preserving textual heritage in the digital domain in India can be answered by measures such as a) imparting digital skills to

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humanities students in universities and hiring digital humanists in GLAM, b) encouraging user-driven data enhancement by GLAM's offering credit-based courses to humanities students in universities to use GLAM resources to photograph GLAM textual documents and transcribe them, c) developing OCR software on a Public-Private Partnership basis, and d) universities setting up archives of physical and digital material and offering degree-level courses in archiving and digitization. As for solely digital material, repositories such as the Digital Library of India and the various Space repositories of public archives need to create a framework for incorporating such material. In addition to digitization programmes, every GLAM should also be asked to maintain working models of devices for accessing data on a certain medium, such as floppy drives, so that already digitized material stored in such media can be retrieved and transferred onto future media and ensure zero data-loss. These are some of the issues that are discussed at length in this paper.

Academic outsourcing

The background paper for this conference discussed the need to forge new partnerships, overcome the paucity of funding for training personnel and make the effort financially sustainable. I shall begin my presentation with a brief narration of my own entry into the world of archives and digital preservation, not merely to put my opinions in perspective but rather to illustrate a point regarding academic outsourcing and training. While Linked Data and RDF are the latest buzzwords in the field of textual computing, six years back, in 2009, it was the XML-Text Encoding Initiative (XML-TEI). While digital humanities, as 'computing in the humanities' renamed itself in the first decade of the twentieth century, was a thriving field in North American, European and Australian humanities scholarship of the period from 2000-2010, it was a largely untapped field in the world of humanities studies in South Asia. In India, one of the first centres of digital humanities

scholarship was an archive created at Jadavpur University in Kolkata, named the School of Cultural Texts and Records. It was set up in 2004. In 2009, a team of Australian humanities teachers were trying to create a digital variorum edition of the works of the 19th century Australian poet, Charles Harpur. With the meagre amounts of funding that they had managed to get, it was difficult to afford more than 2000 person-hours of work involved in transcribing 19th century manuscripts and encoding them in XML-TEI. On mentioning this problem to a fellow scholar in India, the Indian scholar readily agreed to complete the work in India as an 'outsourced' job, knowing that in his university in India, both the knowledge of advanced scholarship in English and basic familiarity with low-level programming in computers was available. That is where I stepped in, as a fresh Master's graduate of English. The Indian scholar I mentioned was my teacher and the founder-director of the archive named the School of Cultural Texts and Records. He employed me in this XML-TEI encoding project, the first such project in India. It is not as if XML-TEI is a skill that was taught to me as part of my BA and MA degree courses in English. However, I had picked up very basic HTML as a hobby. Armed with this basic knowledge, the rest of the skills needed in order to use XML-TEI were picked up on the job, as it were. Given that the project was time and money-bound, I, as a practitioner of the digital humanities and an employee of an archive, had to learn as much TEI as necessary to complete the job satisfactorily.

The point I am trying to make through this personal anecdote is that in developing economies such as India, which in many senses, is trying to catch up with the state of digital scholarship in archiving and preservation in countries with more developed economies, there is usually a dearth of funding for training personnel. However, some aspects of digital scholarship in preservation do not require:

1. Physical proximity to the material
2. Significant interaction with people very familiar with the material, or in other words, people who can put the material 'in context', to borrow a phrase from the background paper of this conference.

Such aspects of digital scholarship can often be outsourced. There are pros and cons of outsourcing of course. However, with limited funds in some cases, in terms of preservation and archiving, even in developed economies, it would not be prudent to not consider the issue of outsourcing at all. India, with its size and history, is perhaps best suited for such academic outsourcing with respect to material in English. Not only is there a large pool of practitioners with advanced skills in the language but also, given the economic conditions of humanities academia in countries with significant primary material in English, it seems a good deal for both sides.

Training

While I have just discussed training people by directly employing them in projects, it is also necessary, in order to enroll large numbers, to have proper university courses to impart such skills. Students best suited to working as practitioners in Galleries, Libraries, Archives and Museums or GLAMs are perhaps those who combine a sense of history with other managerial and technical skills. Given such a premise, it is perhaps worth it for higher education policy makers in India to encourage Indian universities equipped to do so, to offer courses in what is called 'digital humanities'. While it may seem a trite comment to make to scholars from North America, Europe, Australia and Japan, it is worth pointing out, that in India, there is only a single full-time digital humanities course, and that is again offered by the archive which I mentioned earlier, the School of Cultural Texts and Records at Jadavpur University in Kolkata. It would be worthwhile for higher education policy makers in India to encourage other Indian universities to offer similar courses.

While universities may slowly start offering such courses, the fact remains that the sole such course in India now is not wildly popular. The reasons are many. One of them being that students who graduate from the course are at least 24 years old, have advanced humanities and technical skills, but are usually unemployed! University courses run in tandem with industry demand. GLAM in India usually do not hire digital humanities specialists. They have their own IT teams for sure, if their budgets permit, but such IT teams perform the back-office work. Merging the two skills in one person is not a recipe for the dreaded 'rationalisation of the workforce' but rather a merging of two visions. It is again up to policy makers, this time of GLAMs, to encourage the hiring of such personnel. With this twin process of encouraging both supply and demand, the 'Digital India' that Indians are led to push forward would take shape in a more meaningful way.

The conference background paper also mentioned about the fact that the way funding is secured in both universities and GLAMs is often through proof of published research output and thus the disincentives to collaborate. A method of overcoming this challenge is by GLAMs offering their own resources, such as cameras and computers, to work with their own material, such as the holdings of that particular GLAM, in their own premises, to university students. While it may seem that the university student would gain nothing for her or his labour whereas at the risk of exposing their material and their equipment, the GLAM would get free labour, the equation can be more balanced if the students are offered academic credits towards their courses for their labour. A press report came out that the National Library of India was already working towards such a plan. It is again for education and cultural policy makers to give the gentle nudge and push to such matters to facilitate such collaboration. Whereas most GLAMs which have the budget to do so have some kind of digitization programme, such unpaid internships where

the students are compensated for their labour not through monetary payments but by credit points towards their degree courses, is perhaps an idea that both sides can explore.

To train greater numbers in data archiving and preservation, all universities, in fact, can be encouraged to set up archives of physical and digital material and offer degree-level courses in archiving and digitization. Creating physical archives at the university level will ensure the creation of archives with a local focus. Digitizing that same material will also create a digital database. Whereas, creating a physical archive is a less fund-intensive exercise if one were to not buy the material but rather depend on donation of the material, digitizing such material is a fund-intensive process, and funds for such processes, as most of us have experienced, are not enough to go around. Offering degree-level courses in archiving and digitization is one way however of getting the students to digitize such material at no additional cost. Not only do the students get hands-on training, as I did and which was the point of me recounting my personal experiences, but the digital archive is created as creating it is being taught.

Data enhancement

One of the major differences among nations which use the Latin script is that much of their textual digital material is text-searchable, whereas for a nation like India, the absence of good OCR (Optical Character Recognition) software prevents digital archives from enhancing their digital data through such means. While the history of OCR attempts in India is a long and considerable one, it is also a history of failure. Even Google, which promotes itself as the most innovative corporate behemoth in the twenty-first century, has failed to make much headway with OCR of Indic scripts. Research in OCR of Indic scripts is not as well-funded as it should perhaps be. In order to stimulate such research, a public-private partnership in developing OCR software for Indic scripts is an idea which can be explored.

Whereas the private entity can come up with the money for research, it can thereafter make up for its expenditure by being allowed to carry out the task of OCR-enabling already digitized material held by public institutions in India.

Digital archives

Gutenberg is said to have produced around 180 bibles in the 1450s. Of those 180, 135 were printed on paper, and the remaining 45 on vellum. Almost 675 years later, 45 of these 180 bibles are still extant.¹ 4 vellum and 12 paper copies are complete, and the remaining 29 copies are fragments. Tim Berners-Lee's website was created in August 1991. 24 years later it is no longer extant. While most things are easy to destroy, things that are easy to create are perhaps even easier to destroy. Digital archives disappear fast, for various reasons. Lack of money once a project submits its 'deliverables' is one of them. In case of individual efforts, the failure to pass on the mantle is often the primary reason. Whatever be the reason, the issue remains that digital artefacts have a surprisingly short life. This has been one of the issues discussed in earlier CIDOC conferences as well. Whereas the Digital Library of India and the various DSpace repositories of various institutions hold digitized versions of print resources, there are no repositories for born-digital resources in India, along the lines of the Internet Archive Wayback machine or the British Library's UK Web Archive. The UK came out with the Non-Print Legal Deposit Act in 2013. In India, the Print Legal Deposit Act is rarely enforced. But failure to enforce existing rules should not be an excuse to not come up with new rules. India too needs to develop a non-print legal deposit act and have repositories for born-digital resources. The Digital Library of India can perhaps have a separate section which houses such born-digital resources and perhaps that is one of the ways to go about creating an Indian Internet Archive.

Physical digital or digital materiality

Along with the lack of resources to maintain digital archives and the failure to transfer managerial responsibility, one of the other major reasons for the destruction of digital resources is the failure to preserve digital data. One of the reasons why extremely expensive LP records are now being re-introduced by major music labels is because LP records last much longer than optical disks. Not only is the high failure rate of hardware resources a major reason for destruction of digital archives but also the absence of working software is another important cause.

Thus, in addition to digitization programmes, every GLAM having such a programme should also be asked to maintain working-models of devices for accessing data on a certain medium, such as floppy drives, so that already-digitized material stored in such media can be retrieved and transferred onto future media and ensure zero data-loss. Such working-models of devices also need to be preserved with 'old' and 'outdated' software, as the latest updates often make some forms of data inaccessible.

Open access

Open access is a fraught issue. However, instead of discussing that I plan to end my presentation with the idea of making data sets open-access. The humanities research involved in most digital humanities projects is a laborious task and has usually a longer period of validity as opposed to the technological aspects of DH projects. However, whenever the funds run out, the technological aspect of DH projects is no longer updated. Given the short-term validity of technology, most DH projects seem outdated technology-wise within say a period of 5 years since its completion. Thus, unless the data sets that underlie DH projects are made easily accessible to the public at large, the data of most DH projects is not amenable to re-use. Thus, funding agencies which insist on open-access should also ensure that digital archives make their data sets free to access and easily downloadable in large batches.

These are some of the strategies that India can adopt in its initiative to create a 'Digital India'. Some of these strategies may also find resonance with GLAM professionals from other countries and other situations, such as participants at a CIDOC conference and hence my presentation.

Endnotes

¹ I have picked up this observation from a slideshare presentation by Andrew Prescott. Andrew Prescott, 'Sustainability: Some Moral Tales', Early Modern Digital Agendas, 29 June 2015, <http://www.slideshare.net/burgess1822/sustainability-50056149>

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Influence of museum strategies in the educational role and knowledge management: Museum Case “Fray Pedro Gocial” of Quito, Ecuador

Lucy Vega Martinez

Rafaela María Bermeo Tosi

Abstract

Research conducted in the “Fray Pedro Gocial” Museum was based on the application of the Excellence Model EFQM® to establish the factors related to the fulfillment of the educational function through the satisfaction of adult visitor. In the study, different methods and tools designed exclusively for the institution were used:

- a) method of form and applied matrix;
- b) surveys to managers;
- c) visitor satisfaction surveys;
- d) staff satisfaction surveys; and
- e) interviews with experts.

It was determined that leadership, strategies, processes (including documentation), partnerships and professional staff have direct influence on the degree of compliance of the educational function. And the educational

function depends on knowledge management, specifically of information generated and used in the processes of educational museology and mediation. Finally, both aspects affect the degree of satisfaction of the visitor, who should be permanent consultation in order to develop and design products and services with customer focus.

Introduction

The museum is a company that should focus its energies not only to preserve and exposing, but also to identify and meet the needs of the public and stakeholders (Asuaga y Rausell 2006). This approach is in line with one of the principles to be achieved by the application of quality management and excellence in companies: customer focus or orientation. In order to justify the need to guide the strategic management of the museum to visitor satisfaction, we selected the Museum “Fray Pedro Gocial” as a case study because it is an iconic museum of historic downtown of Quito, Cultural Heritage of Humanity, because it houses one of the largest collections of colonial art, and is one of the most visited by domestic and foreign tourists (about 50,000 annual visitors over the past five years).

In addition, the museum has a great cultural significance, because it is inside the Convent of San Francisco, place attended by thousands of Catholic faithful and important religious rites are celebrated, such as the procession of Jesus of the Great Power of Good Friday, declared intangible heritage of the capital. The Museum “Fray Pedro Gocial” in Ecuador, is one of the “monsters of culture” as Hudson (2009) says, a very famous museum and with huge number of visitors per year.

In the world there are “monsters of culture”, renowned museums, which according Hudson used as an indicator of achievement, the number of tourists who visit them without considering that usually is a “forced” public who attend either for educational purposes or

the feeling of not could stop know a site with so much notoriety during his stay in the city (p.23). Number of visitors and quality of the visit are not analogous indicators of efficient management, because the first does not guarantee a high rate of return, while the second yes. Negri, (2009), cites to Wistoft (sf) when he says that not to base the quality of the visit in the intrinsic attributes of the exhibited objects, if not in the total experience of it.

Visitor satisfaction becomes one of the most important indicators of achievement of the museum, especially when measured significant learning achieved by this. Pastor Homs (2004) in this regard, notes that the role of the museum is to help visitors understand the information presented in the exhibition, ensuring that knowledge is built on the individual on the basis of personal interpretations of it. Similarly, Lacouture F. (1995) cited by DeCarli (2004), establishes the concepts that define the museum of the “new museology”:

- Each object has a meaning
- The meaning is given by the human being
- The object becomes a symbol of a reality
- The fact museological confronts man with reality
- The reality is the whole nature-man

Based on the proposed, the museum must become a facilitator and guide the process of assigning value to the object by the individual. For this, the museum must efficiently manage information, in the words of Choo (2002), quoted by Fernández Marcial(2006), it is to “optimize the utility and contribution of information resources...In this sense, the practice of Information Management translates into the creation of channels and means for transmitting and accessing information and in adding value to it”(50).

In this way, the museum can fulfill its educational function of efficiently manage information and knowledge. Says Choo (2002)

cited by Fernández Marcial (2006), if the museum is able to design strategies, processes, structures and systems that will enable the organization to make use of what he knows, will be able to create value for their visitors and society, and this involves going beyond documents and databases to include the knowledge possessed by members(50).

To analyze the relationship between information management and knowledge management with the fulfillment of the educational function, EFQM® Excellence Model is used. The EFQM Excellence Model created by the European Foundation for Quality Management, is a standard of excellence applicable to all types of organizations and is based on established strengths and areas for improvement in 9 aspects and criteria of the organization, known as enablers and results (Figure 1). The enablers are: a) leadership; b) policy and strategy; c) persons; d) partnerships and resources. The results obtained are: e) results in customers; f) results in people; g) results in the society; h) Business or key results (EFQM 2012).

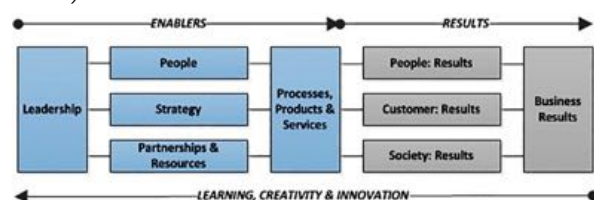


Fig 1. EFQM MODEL Source: (EFQM 2012)

The effectiveness of the EFQM model is verified by the Panchón study by Weaver, Weaver Panchón, Muñoz Rubio Gonzalez Palma, Portela Nunez & Pastor Fernandez (2011), who manages to prove that the action on the set of enablers has an influence direct on the set of results. Therefore, one purpose of the research was to establish the efficiency in the management of information and knowledge management are directly related to the fulfillment of the educational role of the adult visitor in the “Fray Pedro Gocial” Museum by analysis of all agents, strategies and processes of the organization with the Excellence Model EFQM®.

Methodology

The research used descriptive methods such as observation, interviews and the survey applied to a case study. Additionally the specific methodologies EFQM, designed and implemented by the “Management & Cultural Management Program: Management models based on the ISO quality system and process approach” were used (Vega, 2011).

These methodologies were:

1. Method of the form, scoring matrix of the nine criteria of the model, which shows strengths and areas for improvement observed by the researchers, based on the analysis of qualitative information type.
2. Method of the questionnaire, interview applied only to managers and executives of the Museum, for qualitative analysis of the 9 basis EFQM criteria.
3. Interview with experts, complementary method of qualitative analysis of the “Society Results” and check the “Customer Results” and “Personal Results” that were obtained by the above methods and tools.
4. Satisfaction survey Museum staff to measure the factors proposed by the “Criteria People” of the EFQM Model, such as:
 - a) Planning and human resource management;
 - b) Information and knowledge;
 - c) Labor environment;
 - d) Leadership style;
 - e) Occupational safety;
 - f) Retribution and promotion;
 - g) Labor participation;
 - h) Identity;
 - i) Change management;
 - j) Social and environmental impact; among others (Centros de Excelencia CEX s.f.).
5. Satisfaction survey to adult visitors, to verify the “Customers Results” of the EFQM Model. For this, visitors about aspects were asked: Image of the Museum, visitor attention, products and services, and fidelity, as proposed by Ojeda Sanchez (2008).

Table 1 MUSEUM STAFF BY TYPE OF EMPLOYMENT RELATIONSHIP

Employment relationship	Managerial staff	Executive staff	Operational staff					Total	
			Security	Ticket office & Reception	Maintenance	Interpretation & Mediation	Conservation		
								f	%
Employment contracts	1	1	1		1		1	5	42
Volunteers			1					1	8
Traineeship				1		5		6	50
Total	1	1	2	1	1	5	1	12	100

Source: Field Research

Table 2 MUSEUM STAFF BY LEVEL OF EDUCATION

Level of education	Managerial staff	Executive staff	Operational staff					Total	
			Security	Ticket office & Reception	Maintenance	Interpretation & Mediation	Conservation		
								f	%
High School			1	1	1	5	1	9	75
Degree	1	1	1					3	25
Postgraduate								0	0
Total	1	1	2	1	1	5	1	12	100

Source: Field Research

Table 3 MUSEUM VISITORS BY PLACE OF RESIDENCE

Place of resi-dence	F	%	Accumulated percentage
Quito	78	40,0	40,0
Rest of Ecuador	26	13,3	53,3
Latin America	27	13,8	67,2
North America	28	14,4	81,5
Europe	31	15,9	97,4
Africa	1	0,5	97,9
Oceania	4	2,1	100
Total	195	100	

Source: Field Research

The target population of research is constituted by staff and visitors to the museum. The 42% of the museum staff have employment contracts (Table 1) and 75% have a high school education level (Table 2). This directly influenced knowledge management since only half of the museum staff may benefit from a training plan and continuous

The 36,473 adult visitors were projected for 2013 due to the limitation of complete statistics. The sample size was calculated in 195 people.

By distributing visitors by place of residence (Table 3) were determined that 40% of visitors residing in Quito, a 13.40% live in the rest of Ecuador and 13.8% in the rest of Latin America, deducting than 67.2 % speak Spanish.

32.8% of visitors living abroad, too deducting, who do not speak Spanish.

The 83.1% of museum visitors have college degrees (Figure 2), while 34.4% are employed and 30.3% are students (Figure 3), so we can say that most visitors it corresponds to a public social level means and with an adequate level of formal education.

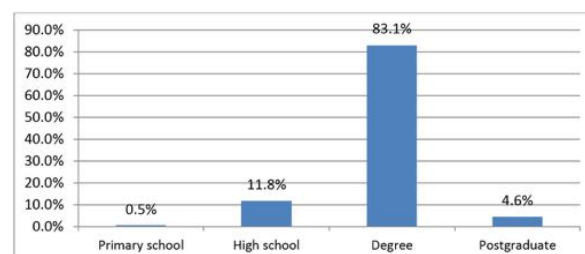


Fig 2. Museum visitors for level of education. Source: Field Research

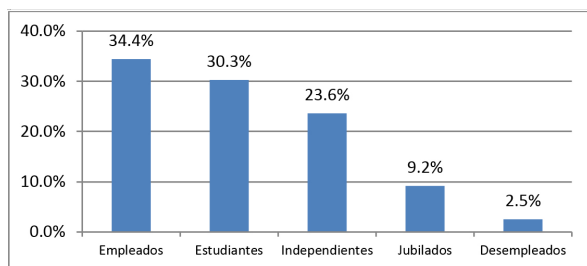


Fig 3. Museum visitors by occupation. Source: Field Research

Data analysis of dichotomous questions and multiple choice corresponding surveys it was performed using the SPSS software. The Likert scale questions were tabulated using a spreadsheet and were used since they are the best tool to measure satisfaction (Llanos, y otros 2001).

Results

Integral analysis of the Museum by the Method of the Form

The integral analysis of the Museum “Fray Pedro Gocial” using the Method of the Form of the EFQM Model was able to establish an exhaustive diagnosis of the entire organization. However, for the purposes of this article, is expressed in summary form the strengths and areas for improvement related to the management of information and knowledge and educational function (Table 4).

Opinion leaders using the Method of the questionnaire

Museum Administrator recognizes the lack of strategic planning, lack of policies and implemented ethical codes and the absence of activities of documentation, research and education. In contrast to the Director of the museum, there are no deficiencies. Similarly, the Administrator confirms that they have not requested requirements for the recruitment of staff and confirmed that performance assessment is eventually. The Director and Administrator confirm that no processes of research, documentation and education are made, nor does satisfaction analysis staff or visitors are made. Museum Administrator confirms that have not established indicators nor does were performed measurements.

Expert opinion

Expert opinion was obtained through an interview, complementary method of qualitative analysis of the “Society results” and verification the “Customer Results” and “Personal results” obtained previously.

Experts interviewed believe that some of the relevant aspects that should improve the Museum are:

1. Implement educational and didactic elements in the permanent exhibition.
2. Develop supplementary educational programs to the exhibition.
3. Recruit staff with formal studies in the areas of conservation, documentation and mediation.
4. Constantly train permanent staff.
5. Verify the accuracy and validity of the information provided by the guides.
6. Use alternative means of guidance such as audio guides or brochures.
7. Assume the functions of conservation and documentation and not be executed through volunteering without specialized

Order to achieve cultural sustainability, it is suggested that the Museum rescue and revalorize knowledge and ancestral practices since the Convent of San Francisco is rich in intangible heritage. It is also suggested to capture the attention of new generations and to avoid the perception of a “boring-antiquated” museum, by the renewing of your exposure and the implementation of new information systems as Facebook and Twitter for more interaction with the public.

The Museum must achieve social sustainability through the integration of religious cultural activities, interacting closely with the thousands of devotees who attend the neighboring temple as well as the surrounding community. Besides expressing the Museum urgently it needs to implement systems to ensure the inclusion of disabled people.

Table 4. Summary method of the form of EFQM MODEL

Criteria EFQM Model		Strengths	Improvement areas
Enablers	Leadership	<ul style="list-style-type: none"> • There are strategic guidelines to implement. • There is a management program developed through collaboration of UNESCO. • Has ability to link externally and achieve wide external collaboration. 	<ul style="list-style-type: none"> • There is no integrated diagnosis that establishes areas of improvement after the formulation of the management program. • Does not have an organization chart on the basis of the functions that you must perform a museum, so there is no documentation area. • The processes and procedures related to existing functions have not been developed.
	Strategy	<ul style="list-style-type: none"> • There are indicators of a financial nature. 	<ul style="list-style-type: none"> • There are no policies nor is there a plan of activities required to fulfill the functions.
	People		<ul style="list-style-type: none"> • There is no human resource management and therefore there is no design jobs.
	Partnerships & resources	<ul style="list-style-type: none"> • The Museum is very important for national culture, reason by which has important partners and suppliers who help him in his work. • Financial management is only focused on the operation and not for investment in special projects. • It has a very important art collection, a specialized library and a historical library. 	<ul style="list-style-type: none"> • The museum does not assume responsibility for technical tasks and seeking the execution of documentation and conservation activities through university volunteering or through government support. • The technological resources are not used in the exhibition, documentation and conservation. • There is no system of access to information collections and libraries.
	Processes, products & services	<ul style="list-style-type: none"> • It has empirical processes and procedures for the development of exhibitions and visitor attention. • Its collections are documented by the National Institute of Cultural Heritage of Ecuador. • Through the UNESCO program, reservations for collections, restoration workshops and audiovisual for visitors will be installed. 	<ul style="list-style-type: none"> • Does not perform directly the documentation nor does the conservation of their collections, and therefore does not have processes for their development. • The museum has not developed new products and services based on the documentation of collections. • Does not have an educational program. • Does not have a conservation program.
	People results	<ul style="list-style-type: none"> • They have the physical and security conditions for the work. 	<ul style="list-style-type: none"> • There is no staff career plan. • There is no system of training, performance measurement and motivation.
Results	Customer results	<ul style="list-style-type: none"> • The museum has an empirical customer service system that is based on the guided visit service or mediation. • The permanent exhibition features a museological message defined. 	<ul style="list-style-type: none"> • There is no access for disabled and special visitors. • No additional information services (brochure, catalog, etc.) • No visitor satisfaction studies are conducted. • The museological message does not promote the conservation of cultural heritage.
	Society results	<ul style="list-style-type: none"> • The museum coexists with various social, cultural and religious initiatives. 	<ul style="list-style-type: none"> • No maintains cooperation with any of the social, cultural and religious activities conducted in the same physical space. • The Museum monthly installment money for social works, but has no control over the actions performed with it.
	Business or Key results	<ul style="list-style-type: none"> • The museum has external support the initiative of the authorities. 	<ul style="list-style-type: none"> • There is no measurement of the results of their cultural or social action. • results of economic sustainability are deficient because budgets are conceived only for operational development but not for reinvestment in improvements.

Source: Field Research

training to help supplement the lack of college.

Staff satisfaction

With regard to the recruitment of staff, 60% of employees feel they are not asked any requirements, which is a serious problem of knowledge management. This probably happens because it is considered that the staff required for the operation of the museum need not have formal education and / or experience or more likely because hiring a professional staff requires a competitive salary that the museum can't currently cover. The 55.07% of staff are satisfied with the information and communication systems used. Furthermore, only 22.50% are satisfied with the training required to perform their jobs efficiently, a fact that directly affects knowledge management.

Staff satisfaction is low relative to innovation and change management that makes the museum (19.50%) as well as with respect to social and environmental impact (37%).

Finally, 47.56% of staff isare satisfied with the mediation that is performed at the Museum. 100% of the "personal mediation" considers that the museological proposal should be upgraded and renewed, and 50% say they perceive that visitors get bored during the tour.

Visitor satisfaction

As an emblematic museum of the city of Quito, the 31.60% of visitors knew existed by tourist guides. Also, the main reason to visit it was touristic (33.8% of visitors). Another 30.60% of visitors went to the museum on the recommendation of family and friends.

The information services provided by the "Fray Pedro Gocial" Museum are deficient. 70% of the visitors have not visited your website because the museum associated with the name of the convent where it is situated and not his real name and therefore do not search the Internet with this name. 51.38% of visitors did not receive any descriptive brochure of the museum and of those who

received 22.56% are not satisfied with it, because it does not have historic and artistic collections information. 32.82% of visitors who do not speak Spanish, 77.4% are dissatisfied with the lack of information in other languages.

50.3% of customers made their visit with the assistance of staff of guides of the Museum, and the preference of this service by visitors is 59.5%. However, 34.9% of visitors allowed not know if the guide or mediator has a mastery of the subject of the exhibition and 38.5% say they do not know whether the information provided by the guide or mediator is true and valid.

Only 45.92% of visitors are satisfied with the overall quality of educational elements. The level of visitor satisfaction with each of these elements can be seen in Figure 4.

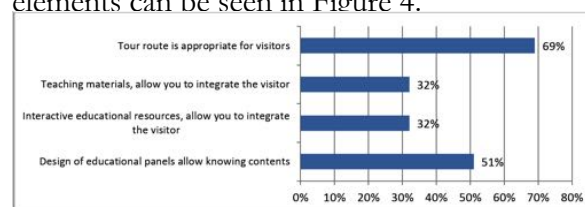


Fig. 4 level of satisfaction of visitors with educational services
Source: Field Research

With respect to the attributes of the exhibition from the visitor's point of view, we find that the 34.9% of visitors consider that exposure is boring and 59% consider it outdated. 80% of surveyed visitors attended the museum for the first time. Of these visitors, 59% is a local public, of which 32.6% would not visit the museum on the grounds indicated in Figure 5.

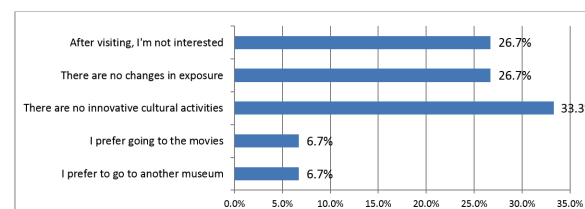


Figure 5. Grounds for not returning the local visitors
Source: Field Research

Discussion and conclusions

The "Fray Pedro Gocial" Museum presents administrative deficiencies because it lacks defined policies and strategies, which prevents efficiently fulfill the functions of the museum. The organizational structure and human

resources are inadequate to comply with these functions. The museum does not assume responsibility for compliance with the documentation and conservation it is relegated to government authorities and volunteering.

Administrative deficiencies directly affecting visitor satisfaction in areas such as guide services, educational elements and information services. These issues are closely related to information management and knowledge management.

If the museum wants to improve the educational elements of the exhibition must deepen the knowledge of their collections

through documentation performed by trained personnel. Additionally it required implementing information systems that are not limited to records or “databases” and seeking internal and external communication. It is also necessary to improve the guidance and mediation services with improved information systems and processes, which will enable the achievement of knowledge management and the creation of value for visitors and for society.

Finally, the creation of value for society is achieved through the implication of the Museum in the various cultural and social events in their community.

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Documenting Local Knowledge Systems and Objects: Experiences of Documenting the Bemba Initiation Collection at Moto Moto Museum

Mary Mbewe

Abstract

Interpretation and documentation of indigenous knowledge systems, practices and related objects has become one of the most significant aspects of heritage management, with museums at the heart of this process. These processes of knowledge production on indigenous practices and knowledge system are highly complex. This paper shares experiences at Moto Moto Museum in Zambia on the documentation of the mbusa, a collection of sacred objects and practices used during the initiation of young women at puberty and couples during marriage. The paper highlights the importance of involving community members who are 'experts' in these indigenous practices. The paper further explores the challenges of documenting traditional practices which are considered sacred and secretive and whose knowledge is traditionally restricted to specific people and contexts.

Introduction

Interpretation and documentation of indigenous knowledge systems, practices and related objects has become one of the most significant aspects of heritage management, with museums at the heart of this process. With about 73 ethnic groups in Zambia with diverse traditions, museums in Zambia assume the role of documenting, researching and preserving this rich heritage through their collections. Moto Moto Museum is the only museum in the Northern half of the country, drawing its collection from ethnic groups like the Mambwe, the Lungu and the Bemba. In the documentation of a part of its collection-the Mbusa collection, which is a collection of sacred objects used for initiation at puberty and marriage, the museum has drawn on the expertise of local community members who have knowledge on the rites and knowledge associated with the objects, ensuring that the knowledge rights and cultural values associated with the objects are maintained. This paper also highlights challenges of documenting this collection, which include access to rites and practices whose observance is shrouded. The paper calls for the documentation of objects and practices the plural perspectives in order to achieve a representation of human culture that highlights progress and continuity.

Moto Moto Museum Mbusa collection

The Mbusa collection is a collection of clay figurines or sacred emblems involving the practices associated with sacred and highly secretive processes of initiation among the Bemba, Mambwe and Lungu people of Northern Zambia. Together with the majority of the museum's collection which has objects on the material culture of the people of Northern Zambia, the mbusa collection was collected by the founder of the museum, a catholic priest by the name of Jean Jacques Corbeil in the 1940s.¹ The mbusa have highly encoded and symbolic meaning and were/are used through teachings, dance, songs and performance to teach moral, social and

sexuality knowledge to young initiates during puberty and marriage rites. These initiation rites are done by specialised midwives in society, who also hold the knowledge of the figurines, as well as the song, dance and other performances such as gesturing that went with each specific emblem. The most significant aspect of the mbusa ceremonies and rites is that they are considered sacred and are done in secret. Hence only the traditional midwives and those who have undergone the initiation actually know the teachings involved.



Fig. 1: Mbusa emblems on display in Ethnography Gallery

Museum professionals and other 'experts':

Documenting the mbusa collection Corbeil did not document all of the collections he collected given that he originally did not conceive of his collection as a museum. His collection was mostly private, and collected as part of a policy of enculturation by the Catholic Church in its formative period in Zambia (Northern Rhodesia until 1964). For most of its early life the collection was stored in ad hoc means and was also displayed in his different homes in the manner of a 'cabinet of curiosity' until the collection grew immensely

and was afforded the status of a national museum in 1974.

Against this background, one major success on the management of this collection has been the collection of information on related objects. This has been done through manual documentation which involved the collection of object names, uses, descriptions, and meaning.



Fig. 2: Part of documented collection in the museum storeroom

The documentation of this collection has been done through partnership between the museum and the traditional initiation experts.

Since the late 1990s, the museum has formed a group of about 20 fimbusa who have become attached to the museum education and research sections and helped the documentation of this collection by providing related information on the objects and their interpretation. Considering that the initiation ceremonies are done in secret, very few people know how to interpret the meanings, or the songs, dance and other kind of performance to go with each object, the museums partnership/ collaboration with the traditional knowledge experts is has being key to the documenting of the collection. The collaboration between Moto Moto Museum and the traditional knowledge experts represents for me one of the most successful and sustainable partnerships between museum professional and community members' in the documentation and interpretation of museum objects.

Museum documentation is not only concerned with recording information related to objects but also how this information is disseminated to different sections of the public through



Fig. 3: A traditional initiation expert making replicas of the mbusa for educational and mobile exhibitions purposes

exhibitions, research, publications and other programs. In the past six months alone, the mbusa collection has been the subject of at least three temporal exhibitions, including a publication and exhibition for young adults that uses the teachings in the initiation emblems to teach on HIV/AIDS.² In this vein the museum collaborates with these traditional initiation experts in information dissemination. Hence during the temporal exhibitions, public programs the initiation counsellors are called in collaboration with museum staff to interpret the exhibition for the public.



Fig. 4: Traditional initiation experts interpreting and performing mbusa during museum programs

By collaboration between the museum professionals and local knowledge experts in knowledge production, a form of co-authoring interpretation and knowledge is enabled. In this way, the spiritual and cultural values that the community attaches to the objects and related practices are served through museum- community collaborations.

Challenges in documenting the mbusa collection

An integral aspect of the mbusa initiation ceremonies is that aspects of the ceremony practices and knowledge associated with it is secretive and only accessible to few legitimate members such as the traditional counsellors. It is considered taboo for initiates to share this knowledge or discuss it openly with uninitiated people. Commenting on the work of Audrey Richards on the ceremony, Corbeil the founder of Moto Moto Museum noted, 'Dr. Audrey I Richards, the anthropologist...saw the initiation ceremony in 1931. However I have

the impression that the midwives, especially BanaNgoshe who was in charge of the ceremony, performed it more to please the good doctor than to reveal everything.'³ Without a doubt some aspects of the ceremony are still considered too scared to be shared publicly or documented in the manner that we might expect as museum professionals. This secrecy and mode of preserving and transmitting knowledge can be seen as part of the intangible heritage associated with initiation ceremonies and the emblems. Such a scenario invites a reflection on how museum functions may positively and practically engage with traditional knowledge systems that may conflict with conventional aspects of museum work.⁴ It also invites us to reflect on a provocative question: "how do community and museum-based epistemologies intersect and clash around each other?"⁵

By involving the community members in the processes of documenting and exhibiting the mbusa emblems, the museum and community members have been able to agree on the extent to which knowledge considered secretive or too sensitive is treated especially in public spaces. For example, aspects of detailed sex education which are an important part of the mbusa pre-marriage teachings and considered sacred and secret, are not openly displayed in the public, but are displayed in an enclosed space with access to visitors who are considered old enough. Similarly, the captions for such objects used for sex education which are on public display are not explicit in the information that they contain, but such information is given by museum guides to visitors who are old enough for that information. Additionally, the detailed and explicit information on such objects are also made available to researchers.

Principles of museum documentation oblige us to document contextual information associated with objects. In the case of Moto Moto Museum, part of the contextual information that needs to go with the objects is the songs, dance and performance

that accompany the objects. It is such kind of information that give life and meaning to the objects. Several factors, among them lack of resources and lack of specialised documentation staff, has hindered the museum from digitally documenting this contextual information and incorporating it in a digital database, with associations between objects and accompanying song, dance and

continue to be practised today. The preservation and documentation of the objects Corbeil collected has ensured the preservation of these practices at a particular period of history, enabling us to appreciate the creativity and innovation of the society. Initiation objects like the ones Corbeil collected are still used for initiation rites today, both in rural and urban areas. However, the contexts between



Fig. 5: Traditional mbusa counsellors performing mbusa

other performance.

Additionally, in thinking about how contexts inform our documentation practices, I find it helpful to take the suggestion to reflect on how histories of collections impact the form of representations and meanings that museums through processes of acquisition, exhibition, conservation, and communication create around objects. As one of the papers in the 2014 CIDOC conference noted, documentation is the 'link' that brings all these processes together and is therefore at the heart of these processes of creation of meanings and representation.⁶ In 1957 Corbeil started collecting the mbusa emblems out of fear of the 'great danger that the traditional way of life with all the riches it contains will be abandoned in favour of pseudo-European way of life.'⁷ However, like many traditional practices, the Bemba initiation ceremonies

Corbeils time and now are different, and so is the contexts in contemporary practices between the rural and urban areas. In order to avoid a static representation of the mbusa objects and practices associated with them, the museum needs to collect research and document the contemporary practices of Mbusa ceremonies, in including their plurality of perspectives such as the practices in the rural areas and in the urban areas. What this will enable is to show the story of human progress and cultural continuity associated with the mbusa objects, enabling the collection to be an archive of these practices.

Conclusion

This paper sought to share experiences at Moto Moto Museum in the documentation of a part of its collection whose practices, value

and meanings are rooted in complex indigenous knowledge systems and practices. In documenting this collection, the mbusa Bemba imitation objects, the museum has entered into a long standing collaboration with members of the community who are experts in the initiation rites and ceremonies. This has enabled the community from where the objects come from to be involved in the documentation of this collection as well and in the creation of exhibitions and other activities involving the collections. Hence the intangible values and knowledge rights of the objects and practices are protected and sustained. However, documenting knowledge that is considered sacred and whose right of access is embedded in specific cultural observances and

shrouded in secrecy as is the case of the mbusa presents the challenge of how museum can relate with such systems, raising the importance of reflecting on how museum activities interlock and clash with such forms of knowledge. Such cultural values and norms can be seen as part of the intangible heritage associated with the objects. This paper additionally reflected on the importance of collecting, researching and documenting the plurality of perspectives that are inherent in cultural objects and practices. This allows for the representation of objects as a part of a human story of progress, and can contribute to giving current and future generations a sense of continuity and identity.⁸

Endnotes

- 1 Corbeil was the second person after Audrey Richards –the British anthropologist- to make a sustained study of Bemba initiation ceremonies. In the 1930s Audrey Richards spent 38months of anthropological fieldwork among the Bemba. Richards also collected some mbusa emblems which she later donated to the University of Witwatersrand in Johannesburg South Africa. See A I Richards, *Cisungu: a Girls'sInitiation Ceremony among the Bemba of Northern Rhodesia* (New York: Grove Press, 1957).
- 2 Victoria Chitungu and Clare Mateke ,*Viengo and Mbusa in the Fight Against HIV/AIDS* (Lusaka: University of Zambia Press, 2015)
- 3 Jean Jacques Corbeil, *Mbusa: Sacred Emblems of the Bemba* (London: Ethnographical publishers 1982),1.
- 4 For a detailed case study on conflicts between indigenous methods of controlling knowledge and conventional museum functions, see for example Moira G. Simpson “Revealing and Concealing: Museums, Objects, and the Transmission of Knowledge in Aboriginal Australia”, in Janet Marstine (ed) *New Museum Theory and Practice*” An Introduction (Blackwell, Oxford: 2006), 152-174.
- 5 Ivan Karp and Corine A. Kratz, “The Interrogative Museum”, in Raymond Silverman (ed) *Translating Knowledge: Globl perspectives on Museum and Community*, (New York, Routledge).
- 6 Jens M. Lill and Werner Schwebenz, “Mind the gap! Documentation as a “missing link” in the ICOM definition of museum” paper presented at the CIDOC 2014 conference, Dresden Germany, September 2014. (accessed 20th July 2014).
- 7 Corbeil, “Forward”, in *Mbusa: Sacred Emblems of the Bemba*.
- 8 Unesco, “What is Intangible cultural Heritage” www.unesco.org/cultur/ich/scr/01851-En.pdf (accessed 20th July, 2015).

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Image(ning) South Korea 2020

Meghna Vyas Arora

Abstract

This paper is based on research initiated in 2014 and provides a case study of South Korea which is home to a large number of dedicated art agencies, rich and vibrant museums, performing arts companies and alternative spaces that strive tirelessly in preserving and documenting cultural heritage and promoting its arts and culture. Beginning just after the Korean War (1950-1953), each Government in power has formulated a robust set of policies for the development, documentation and dissemination of art and culture both nationally and internationally. This paper will discuss the “culture budget” of the Korean Government that includes funding for the Cultural Heritage Administration, the Korean Communications Commission and budgets to create digital content. It highlights the key features of the development of the cultural policy formulated specifically to establish ‘national identity’ to its present form

which is to foster ‘cultural diplomacy’ and ‘image building’. South Korea has indeed established an influential position among the world’s cultural heavy-weights with a regular export of cultural goods and a massive support of museums and galleries spread across the country serving as pulsating venues that are involved in a constant process to strengthen the documentation of its cultural assets. Within this context, this paper visualizes South Korea as a dynamic international hub for research and discourses in arts and culture, in the near future.

Keywords: Arts Policy / Cultural Diplomacy / Soft Power / Nation Branding / National Image / Documenting Cultural Heritage / Visual Arts / Arts infrastructure – Government Arts Agencies & Museums / Arts Management

Introduction

The rise of the Republic of Korea (hereafter South Korea or Korea) is undeniably one of the most inspirational developments of our times. Once a troubled region that was colonized by Japan (1910-1945) and later devastated by the brutal Korean War (1950-1953), it is now a state that defines resilience, growth and prosperity. South Korea projects the hard work and dedication of its people in making it the only nation in the world to transform itself from a major recipient of foreign aid to a major donor. “South Korea became a member of the OECD Development Assistance Committee in 2010. South Korea made an immense impression by proving that recovery from large-scale destruction that reduced the land to nothing into an economic heavyweight was just not a vision but a reality. South Korea assumed a stronger voice and stepped out of the shadow of neighbouring Japan and China and conveyed a strong message of its new role, renewed identity and creative image to the international community by becoming the only non-western donor to enter the league of developed economic powers and the first Asian country to host the G-20 summit”.¹

South Korea is serious about its image overseas and has consciously adopted brand management and marketing techniques to enhance the country’s profile. In doing so, it has been extremely candid about its intention to reposition itself as a global player, which is also culturally influential and significant. It has always made explicit its approach and desire to promote the country. Korea strives hard to deracinate the negative ethos of North Korea that dominate in the international arena and rise above the painful memories of the Japanese colonial period and the lingering images of the Korean War that encumbered the country to deal with massive loss of cultural heritage.

In this context, the title of this paper ‘Image(ning) South Korea 2020’ is inspired by the Korean Government’s slogan “Imagine Your Korea”. The catchphrase has been announced jointly by the Ministry of Culture, Sports and Tourism of Korea (MCST) and Korea Tourism Organization (KTO) in July 2014. The title of this paper plays with two words ‘image’ and ‘imagine’ that draws attention towards the Korean Government’s ongoing ‘Korea Brand’ image-building exercise through arts and culture. With a focus on the word ‘image’ it reflects on the Government’s commitment specifically to the ‘visual arts’. It makes explicit the support extended towards established and emerging artists, development of arts infrastructure at national and international level, arts education, documentation of cultural property and community engagement. Within this context, this paper visualizes South Korea as a dynamic international hub for research and discourses in arts and culture, in the near future. This paper defines the arts and cultural sector of Korea as being specialist, charismatic, viable and enterprising that has propelled the government to formulate a robust set of policies to protect and document their cultural heritage and promote innovation and research in this field. It also reflects on the support extended for mass production and promotion of cultural goods and content for in-house

consumption and export. For the Korean Government, the arts and culture as an essential element of diplomacy have been a powerful tool to foster bilateral relations.

Art and Culture in Public Domain

Internationally, the visual arts sector of South Korea has generated immense curiosity and gathered mass appreciation for its classical artifacts to current innovative trends and interventions in contemporary art. The art of South Korea is an amalgam of its own rich legacy, its tumultuous modern history and sensibilities imbibed from the west. It has undoubtedly placed South Korea as an active and creative entity, which is an integral part of the art world today. South Korea's rich artistic traditions and museums that house these invaluable assets offer a unique platform for South Korea to engage effectively with cultural diplomacy activities. It also nurtures bilateral relations while projecting the nation as a creative and dynamic democracy, which is open to the world. With significant and creative spaces to display art, South Korea participates in art expositions that include international events like Biennale and Triennial and exhibitions organized under cultural exchanges. It also hosts a number of important international events, art fairs and art exhibitions like the Gwangju Biennale, Busan Biennale and Mediacity Biennale and contributes significantly to the global art scene. This mutual exchange and communication with the rest of the world through arts has built a vital channel to facilitate the Korean Government's desire and ongoing efforts to correct its image deficit and reposition South Korea positively.

In context of the evolution of cultural policy and development of the arts and cultural sector in South Korea, post-war reconstruction meant modernization of a national culture with a strong emphasis on the term 'national' as the Japanese colonialism and the Korean War had given rise to a sense of national cohesion and this had

to be maintained. Kim Yersu states that "for a successful cultural policy, it must be explicitly associated with a set of goals accepted by a given society and linked closely with the vision of its future."² In other words, the general directions of a cultural policy have been based on the government policy that provides a broad framework of cultural objectives and fund allocation. Cultural policy formulation always seeks for government direction. The development of cultural policy in Korea clearly indicates that the government considered arts and culture as an essential part of its public policy that placed importance on the enrichment and welfare of its citizens. The emphasis on the cultural heritage was deemed as one of the most suited methods that would help the nation rise as a coherent powerful unit from the ravages heaped on it through relentless domination and war.

After the Korean War, art policy in South Korea focused on fostering and strengthening national identity on priority basis. In the late 1950s, the government emphasized the need to preserve and document its traditional arts and thus established art department in universities offering courses on Korean traditional arts and crafts that included music, dance, etc. Kim Yersu observes "during this phase the government was most committed towards economic development, political stability and national security and the role of the government was limited towards preserving both tangible and intangible cultural properties".³ Although its commitment towards the arts and cultural sector was minimal. It is also observed that the Rhee Syngman Government (1948-1960) allocated funds to this sector that supported artists and arts organizations to indulge in creative activities thus stimulating greater public awareness about the importance to preserve and document its legacy in order to have their own identity and standing in the world. Article 9 of the Constitution of the Republic of Korea declares "The State shall strive to sustain and develop the cultural heritage and to enhance national culture".⁴ With reference to

the Article 9, Haksoon Yim explains that “President Rhee Syngnam Government stressed the importance of national culture within state development”.⁵ From 1961 to 1979, economic development was the top priority for President Park Chung-Hee who led the military coup in 1961. Under his authoritarian rule, South Korea transformed into a prosperous, technologically advanced nation demonstrating an outstanding record of economic reform and sound leadership. Buoyed by the economic success the 18-year period of Park’s government also witnessed simultaneous focus on cultural development. Government departments and agencies dedicated to arts and cultural facilities such as museums, art academies, theatres and public libraries were established in large numbers. At the beginning of his third term in 1971, President Park made explicit that his government would formulate a long-term cultural development plan and stated that its primary objective would be “to create a new national culture based on the indigenous national philosophy and the consciousness of identity, a new national culture that would continue and further develop the cultural and artistic inheritance”.⁶ In 1973, the first five-year master plan for cultural development was published and Kim Yersu states that “its avowed aim was to bring about a cultural renaissance by creating a new national culture built on the foundation of the traditional culture.”⁷ It was a comprehensive plan that focused on promoting new cultural identity by establishing ways and means to preserve and promote its unique Korean cultural features. Therefore, during this period 70% of the total public expenditure on the cultural sector was assigned to the folk arts and traditional culture.

Subsequent governments formulated and worked on their own national cultural plans that clearly indicate each government’s efforts to identify and strengthen the historical roots and fostered national image building exercise as a priority for cultural policy objectives. Yim Haksoon states, “throughout the 1960s and

1970s, President Park’s priority was to eradicate poverty and restore Korea’s eroded national culture. President Park called culture and education ‘the second economy’ making cultural policy a fundamental part of economic policy.”⁸ Yim Haksoon also notes, “while the Park government’s agenda focused on establishing cultural identity, the Chun Doo Hwan government extended subsidy to contemporary art and decided to work towards enriching the everyday life of the people.”⁹ By analyzing President Park’s cultural development projects and his focus areas, one can conclude that his term laid the foundation of modern cultural policy in South Korea. It continued to grow under subsequent governments who came up with broader, more creative and accommodative plans that not only focused on fostering national identity but also focused on promoting excellence in the arts, improve cultural welfare, promote regional culture, unification and expand international cultural exchange. The emphasis on culture and heritage had its fountainhead right at the top of the government and in many aspects resembled what Jung Kwang-ho states, “Korean arts policy is top-down. He also notes that since the mid- 20th century, Korea has undergone drastic changes in policy and described the transition from a closed to an open door cultural policy.”¹⁰ This has had a twofold impact. One, the feeling of cultural unity helped the people rise in unison as a nation and second the cultural diplomacy bolstered the economic diplomacy that led to the emergence of the country as a strong economic power internationally. In 2008, President Lee raised concerns about Korea’s international image and his national cultural plan was to foster cultural diplomacy and enhance Korea brand which saw the establishment of the Presidential Council on Nation Branding (PCNB) in 2009 and one of the action points was to “nurture culture and tourism industries”.¹¹

President Park Geun-Hye stated in her inaugural speech that “in the 21st century, culture is power and that her administration’s

priority would be : a) Economic revival
b) Happiness of the people and c) Cultural enrichment.”¹² The government has recognized the importance of the visual arts sector and the immense contribution of artists in enriching the fabric of the nation. This thinking led to the introduction of a generous financial assistance scheme. Jung Kwang-ho states, “a key characteristic of Korea’s arts policy is a focus on reducing the cultural divide through vouchers to low-income families who find it difficult to participate in arts and cultural events.”¹³

“In September 2014, the Korean Government announced next year’s budget for arts and culture which estimated at KRW 4.87 trillion that shows a 10.2 percent increase over previous year’s budget of KRW 4.22 trillion. The Government has indicated that the culture budget includes money for the Cultural Heritage Administration, the Korean Communications Commission and budgets to create digital content at the Ministry of Science, ICT & Future Planning”.¹⁴ It has been noted that the Government has always considered arts and culture as a vital element for the growth and success of South Korea. Hence, the budget for this sector has witnessed a constant increase since the beginning. The growing Government subsidy towards the arts, museum and heritage indicates the Government’s sustained commitment to document and promote arts and culture.

Along with the budget, “the Ministry made explicit its goal to bring a cultural renaissance and reach to every citizen. The Ministry has also declared that its aim was to expand the arts infrastructure that would facilitate its plan to organize as many as 1,000 cultural events that includes visual arts exhibitions, largely in the rural areas. As per the Culture and Arts Promotion Law of 1972, the annual culture day and culture month were designated to generate interest among people. Presently the last Wednesday of every month is observed as ‘Cultural Wednesday’ whereby museums, galleries and other cultural venues offer

discounts or free viewing to visitors and the government would provide KRW 10 billion to promote this cultural development plan and an additional KRW 13.5 billion to build 30 art venues around the country. While assuring to increase the subsidy for projects related to cultural heritage protection, the Ministry also announced that it would establish new cultural centres in Singapore and the United Arab Emirates. As a sign of increasing international cultural exchanges the Government, the Ministry has allocated KRW 9 billion to facilitate organizations of arts and culture related events under the auspices of 2015-2016 Korea-France Exchange Year.”¹⁵ The Korean Government’s investment in this sector is massive. The key cultural projects slated to play an important role in the near future include the Asian Culture Complex in Gwangju. With an aim to become “Asia’s Cultural Window”, the Asian Cultural Complex in Gwangju, scheduled to open in September 2015, is fashioned to emerge as one of its kind cultural complex and serve as a hub city of Asian cultures.¹⁶ “At an event held at the Gwangju Museum of Art in October 2014, culture ministers and government officials from Korea, Bangladesh, Pakistan, Sri Lanka, Nepal, Bhutan and Afghanistan came together to foster multilateral exchanges and cooperation in the fields of arts, sports and tourism.”¹⁷ This was the first Korea-South Asia culture ministers’ meeting hosted by South Korea clearly signaling the Korean government’s efforts to promote Gwangju as Asia’s cultural window.

Today, South Korea has indeed entered into a new era in its relationship with the world. South Korea’s active role in UNESCO is evident with the establishment of a number of centres like the Asia-Pacific Centre of Education for International Understanding (APCEIU)¹⁸ and the Intangible Cultural Heritage Centre for Asia Pacific (ICHCAP).¹⁹ South Korea is also an active participant in regional events like the Asian Art Museum Directors’ Forum that is well attended by arts professionals from countries like India,

China, Japan, Singapore and Bangladesh. With a focus on documenting diversity, Korea hosts a number of international symposiums related to museums, collection and exhibition management, art education and curatorial practices. The participation of Korean arts professionals and artists in these forums is very high. On various international platforms, the Ministers and officials of the Korean Government have strongly expressed that 'cultural enrichment' is a core element of the Korean Government's policy. With this ideology, it is eagerly looking forward to enhancing its international standing and contribution towards the development of developing countries by sharing its experience. In this context, it is pertinent to quote Dr. Colin Dürkop and Sebastian Ratzer who stated, "no other country has a better understanding of both poor and wealthy nations."²⁰ **Therefore, one can state with conviction that South Korea has become an ideal role model for many developing countries as it maps the path to achieving success with its unique culture being at the core of its establishment. The amalgam of economic and cultural diplomacy has additionally, positioned the nation as an important player in the international order.**

Contemporary South Korea is home to a thriving art community and has excellent cultural venues, which are a repository of 5000 years of history. The unique cultural landscape and art infrastructure of South Korea deserves a special mention for its deeply valued cultural heritage, vibrant art community, creative industry, innovative arts educational programs and stable services. The cities of South Korea present a host of art organizations. At first glance, it is quite difficult to believe that the development of these well established meticulously planned and aptly managed institutions both in the public and private sector is a much recent phenomenon and that these enormous facilities have come up only a few decades ago. While the Capital city of Seoul is abuzz with vibrant and sustainable spaces for arts and research, the

city of Gwangju is carving its unique identity as a major cultural hub of Asia and the port city of Busan shapes up for a bright future for the arts and artists of South Korea by providing a perfect destination for national and international arts festivals and related activities. The Ministry of Foreign Affairs of Korea is also highly involved in cultural diplomacy activities. Through the Korea Foundation, it contributes to promoting Korean culture and works to enhance international exchanges and disseminate knowledge about Korea to improve the national reputation. One of the most remarkable achievements of the Korea Foundation is to support the establishment of 'Korean gallery' within renowned overseas museums of cultural and historical significance.²¹ This development is mainly attributed to the rapid economic growth and education that has generated greater public interest in documenting its culture which resulted in the development of museums and its collection in South Korea. The South Korean Government's support to the visual arts is predominantly evident in the recognition that arts and culture is integral in its mission to achieve the desired national image, to its value and growth and to foster bilateral relations with the world.

South Korea has indeed established an influential position among the world's cultural heavy-weights with a regular export of cultural goods and a massive support of museums and galleries spread across the country serving as pulsating venues for cultural exchanges. With in-house curated exhibitions and ancillary events, museums like the National Museum of Modern and Contemporary Art, (MMCA) Seoul, has joined the Young Architects Program (YAP), which is organized by the Museum of Modern Art (MoMA), New York. YAP Korea is a major project that celebrates architecture as a creative discipline which is also jointly supported by the Hyundai Card (Hyundai Card Culture Project 15). Apart from collaborations with major international institutions for special projects, MMCA also

provides an excellent example of public-private partnership. MMCA and Hyundai Motor Company have recently finalized a ten-year sponsorship agreement. Under this public-private partnership arrangement, the MMCA in collaboration with Hyundai Motors supports major projects by prominent Korean artists under the MMCA Hyundai Motor Series program.²² Such initiatives are vital as the government augments the capacities of the private stakeholders by providing them with incentives for maintaining public resources and enhancing services. The visual arts sector of Korea enjoys private patronage. Among the private museums, Leeum Samsung Museum of Art has the strongest collection of contemporary art by renowned Korean and international artists. Commercial galleries like Gallery Hyundai, Kukje Gallery, Gana Art Gallery are among the prominent spaces that promote both Korean and foreign artists. According to the official website of the Korean government, there are 344 public museums in Korea, including 29 being funded and operated by the central government. Visual arts are also extremely well promoted by the private sector, and there are more than 336 private museums established by the business enterprises and individuals.²³ Alternative spaces to display art along with state-funded and privately run museums and galleries have culminated into the vibrant visual arts scene that we see today. Since the 1980s, Korea has seen a steady growth of the art infrastructure. Museums and galleries have rapidly increased, and they play an active role in disseminating Korean culture. Mostly all national museums have spaces created for children and organize workshops and educational programs. Large number of school children visit museums regularly. The link between the education policy of Korea and the arts and museum policy has seen an increase in children visiting museums and arts spaces. It is mandatory for school children to visit museum as a part of the school curriculum. **The inculcation of virtues like respect for heritage right from the formative days of learning has the potential to sow seeds of**

cultural nationalism in the young minds, a sine qua non for emergence of a strong united and proud nation.

Now the Korean culture boom known as the 'Korean Wave' (Hallyu in Korean) had suddenly derived a boost due to the explosive popularity of Korean singer and rapper Psy. His eccentric song entitled 'Gangnam Style' pumped in the much-required energy that vastly enhanced Korea's visibility and popularity reaching to a much wider and diverse audiences. Overall Psy's Gangnam style acted as a catalyst for the government to not only justify additional resources to promote Korean culture but also prompted them to add more elements to the popular Korea Brand consisting of Korean pop music, television drama, cinema, arts, design and literature with newer items like Korean food and beauty products joining the bandwagon. The Korean television drama series 'Ghar Ka Chirag' (Hindi title for the Korean Drama 'Dae Jung Geum' also known as 'Jewel in the Palace') has been broadcasted on Doordarshan that is India's national television channel. Korean television drama aired in India is just a minuscule example of a much larger achievement and how Korean culture has reached the common-man of a different cultural background. This expansion of the Korean cultural wave, across Asia and beyond, provides a meaningful platform for the Korean government to increase and strengthen cultural ties. It also helps the Korean government immensely to create a warm and welcoming image of the nation supporting its tourism industry in the bargain. With a robust international presence of 27 Korean Cultural Centres managed by the Korean Culture and Information Service (KOCIS) and more than 90 King Sejong Institutes for Korean Language, Korea establishes partnerships with overseas counterpart institutions and networks aggressively to promote its culture and language thus enhancing the 'Korea brand'.²⁴

With cultural enrichment as one of the administration's priority, the Ministry of

Culture, Sports & Tourism of Korea has a lead role and takes forward the Government's work in the areas of cultural diplomacy and exchange.²⁵ Specialist government agencies like the Arts Council Korea (ARKO) and Korean Culture and Information Service (KOCIS) along with the Korea Arts Management Service (KAMS) and Korea Culture and Tourism Institute (KCTI) carry out research and select appropriate practitioners and organizations to receive support, fellowship and advocacy services. Government patronage is also observed increasingly by arms-length mechanism. South Korea has a large number of national agencies that are involved in supporting research, documentation and new interventions in art and foster cultural diplomacy and exchanges.

Main Learnings

The ravages of war, domination and partition led to a belief in the policy-makers to consciously infuse in the people a sense of cultural pride that helped them rise in terms of both economic strength and increased international presence. This was achieved with a calibrated, intrusive and expansive government intervention over the years and led to emergence of the nation as an international cultural hub and a showcase for not only the country's heritage but also a more cosmopolitan pan Asia *mélange*. The main learning's emerging from the Korean experience are as follows:

1. Homogeneous unitary pride of the populace in its heritage.
2. The role of the nation in flagging the importance of the past and documenting its legacy, and cultural assets.
3. The role of the nation in institution building.
4. The importance of people's participation in matters of national pride.
5. The two-fold policy of economic and cultural diplomacy in not only unifying the nation but also significantly contributing towards an international presence and influence.
6. Korean education policy linked with arts policy that brings arts and culture closer to the common-man that enriches lives.
7. The paper concludes that the evolution of cultural policy that began by placing priority on building 'national identity' in the 1960s has culminated to foster soft power, cultural diplomacy, creative economy, national image and cultural renaissance.
8. The paper states that one of the key priorities of the government lies in South Korea gaining international recognition through its arts and culture. The government considers arts as a sound investment helping them achieve their policy goals. This paper substantiates that the Korean government takes full advantage of the global interest in its culture and cultural products and sustain the income generated by the Korean Wave.
9. This paper concludes that the arts and cultural sector of South Korea has an immense potential to make a significant contribution to enhance the international reputation of the nation. Current government initiatives discussed in the paper are set to enrich the quality of life of Korean citizens.
10. The generous budget and networking opportunities provided by the government to arts institutions support them adequately to play a lead role to project its well-documented cultural assets and home-grown talent and engage more efficiently and effectively with the international arts community and contribute towards the whole-of-government cultural sustainability.

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Data Integration and Museum Values: A Case Study of Malek National Library and Museum

Mohammad Hekmat

Abstract

This article aims to study data integration process of the painting collection in Malek National Library and Museum (MNLM) and other institutions to interpret a specific artist and his paintings in a new presence. According to the new approach of MNLM planning, increasing the value of collections is very important. A useful strategy is to gathering data of the collection as a documentation process, which exists outside the museum.

In this process, two main questions arise:

1- how cooperating with other institutions as data integration could increase the museum values? 2- what are the particular values of this experience? This paper studies documentation process through collaborating with other institutions to improve the museum values. In this case, focusing on interpretation of the painter and their art works in different meaning was a target to increase the values.

Keywords: *Documentation, museum, value and data integration*

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Introduction

There are many literatures about museum data planning, but what is the relationship between data planning and the total museum strategic plan? Every part of museum activities affects the museum policies. Therefore museums should have an integration plan in order to succeed. What is the museum strategic planning?

Strategic planning can be most simply defined as determining the optimal future for an organization and the changes required to achieve it. (Lord, 2007) Strategic planning is as much art as science. However if the process is well planned, open, and transparent, the result is more likely to be a relevant, inspiring and effective plan that bring the board and staff together around common goals that will move the museum forward and improve performance. (Lord, 2007)

Strategic planning provides a structure for conducting the following types of helpful process such as SWOT analysis: This is an institutional situation analysis, identifying the strengths, weaknesses, opportunities, and threats affecting or likely to affect the institution. In preparation for the SWOT analysis, or in addition to it, one should undertake the following research projects and make the findings available to the museum for discussion, debate, analysis and action. (Lord, 2007, 16)

In this process assessment and evaluation of result of SWOT analysis is very important. Because prioritizing the advantages or disadvantages of the museum is vital to be succeeded, but which one is prior to survey? Philip Kotler in the Museum Marketing and Strategy book (2008) has mentioned: managers have to assess each threat according to its potential severity (measured by the extent of resources the museum would lose if the threat materialized) and its probability of occurrence. (Kottlet, 2008, 51) But for every museum manager this question

would appeared in their mind, how to distinguish the potential severity?

According to the issue (SWOT), museums need to emphasize a standard and scale for evaluating the museum potentials during the museum strategic planning. One of the related approaches is focusing on the values.

What are the values in museum?

“Values” is a topic, which is being continually discussed in contemporary museum studies. In this postmodern, post ideology and post-nation-state age, the search for values and meaning has become a pressing concern (Avrami, 2000, 10). In the field of museology, values are critical for deciding in museum curatorship. Mostly the subject uses in the conservation discipline. In conservation management, decision-making should be based on the analysis of an object possesses for different people. (Muñoz Viñas, 2005, 179-203) This can be understood when the conservation process is assessed in a museum.

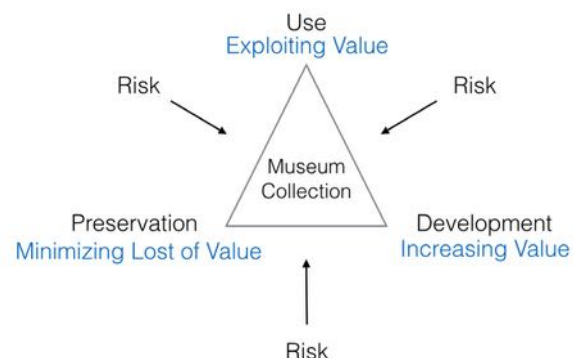


Fig 1: The triangle of collections management, (R.Waller)

Robert Waller has sketched the triangle of collection management showing the interaction of three main processes; using of the collection, development of collections and preservation of collections. In terms of value this is exploiting value (in the positive sense of operating, using the value for the collection's or institution's benefit, in archives they prefer the word access), adding or increasing value (through acquisition or de-accessioning or through research which adds information and enriches the collection), and keeping the loss of value to a minimum or maintaining value. Collection management then involves making

well-informed decisions to priorities and allocates resources to optimize the value of our collections, be that through investing in increase in value or through minimizing the losses, while one needs revenues from collection use to be able to invest anything at all. The research intends to focus values during the data integration planning to measure priorities for the museum curation. Therefore, a museum strategic plan could be able to distinguish which collection in the museum needs to inspect or develop more than others.

The Malek National Library and Museum

Hossein Agha Malek (1873, Tabriz-1973 Tehran) was an Iranian philanthropist. He was a merchant who loved his country's culture and he was interested in manuscripts and rare books, who along with his commerce, collected incredible collections and established Malek National Library and Museum. He donated the institution for public as Waqf¹ to Astan Quds Razavi² by an endowment which is called Waqf-Nameh. Hossein Agha Malek's intention as mentioned in the Waqf-Nameh was to "Build a hospital in Mashhad for the healthcare of people and a library and museum for the health of their soul".

Malek National Library and Museum is a semi-private Institution and according to Waqf-Nameh is being managed by managerial board under the supervision of Astan Quds Razwi. A rare collection of Iranian art and especially of Islamic period has been collected in MNLM. The main collections include: 19000 Manuscripts from the early Islamic centuries, which many of them are unique. Also, there are over 70000 printed books in Persian and Arabic languages, 3400 lithographic manuscripts, 3000 coins, 7000 stamps, carpets, Iranian and European paintings, and decorative art collection.

The strategic planning for NMLM

According to change management since 2008, the institute began to write a new strategic plan

for updating and developing duties. The strategic planning highlighted a number of opportunities and problems through SWOT analyses.

Strengths: The MNLM is the oldest cultural privet institution in Iran and has been founded contemporaneously with the National Museum of Iran. The institution is one of the six big collections of manuscripts in Iran. There are fewer collections compared to museums such as the National Museum of Iran but there exists unique and rare objects related to the Islamic and Iranian Art. The institute works through the specific situation through Waqf. However some of the MNLM collections are not enough to compare with other museums, but they have potential severity. Because of the institute's context, MNLM has two functions as museum and library that is why integration data process is vital.

Weaknesses: Some codes in Waqf Nameh exists problems e.g. it is forbidden to take objects out of the institute. There are not enough specialists or museum curator in the museum section to guide the people around. The visitors are mostly people who go there to use the reading room, thus the researchers are very few. The building of institute belongs to 15 years ago and some parts of it are not useable because of the recent changes in goals and management.

Kamal-ol-Molks' Data Integration

Regarding the context of the institute, focusing on the potential severity is important. Thus, projects were carried out for the measurement of museum's abilities and its audience.

Kamal-ol-Molk (1845-1940) has been identified to have an important role in the modern movement of Iranian visual art. He was one of most famous painters of last hundred years in Iran. In this case 15 paintings by Kamal-ol-Molk that is held in MNLM, has been recognized to have potential for the part of museum master plan.



Fig. 2: Kamal-ol-Molk's portrait. Save copyrighted by Malek National Library and Museum

Kamal-ol-Molk established the school of Sanaye-e Mostazrafaeh (school of Fine Art), which played a significant role in revolutionizing Iranian painting. Therefore, many articles and papers have been written about him in the history of Iranian fine art. According to the documents, he was a socialist and philanthropist painter; so that he had a good image among the people's mind. More than 100 paintings of Kamal-ol-Molk are registered and most of them are kept in museums. There is no data bank associated to Kamal-ol-Molk and his art works.

The quantity of Kamal-ol-Molk's paintings in institutions

Museums and Institutions	Golestan Museum Palace	Parliament Museum	Malek National Library and Museum	Saad Abad Museum Palace	Astan-e Quds Museums	Niavaran Museum Palace	Bonyad Institutions	Kerman Museum of Contemporary Arts	Private Collections
Percentage	51.7%	18.9%	12%	6.8%	3.4%	2.5%	2.5%	0.86%	1.34%

Fig. 3: The abundance of Kamal-ol-Molk's paintings in museums and institutes

Only fifteen of Kamal-ol-Molk's paintings belong to the MNLM and others are held in other institutions. The institution encounters lake of budget to start short term of museum planning. Acquiring all of data related to the Kamal-ol-Molk needs to participate with other

organizations. There are diversity of Kamal-ol-Molk's information, which make meaning of his world include paintings, documents of his life like letters, photos and related objects and some researches like articles and books associated with him or his works. The major questions about the Kaml-ol-Molk that the institute seeks to answer are complex. However the institute has his artworks much less than other institutes like Golestan Museum Palace, but the potential severity of the collection through integration data process can exploit as successful project and increase value of the MNLM. To achieve this, key message of Kamal-ol-Molk's data integration project is; cooperation in national level with other sources to provide and collecting different and various aspects of the Kamal-ol-Molk, which never done before this time.

Major Themes and Goals

The responses to these inquiries were compiled into common themes. The common themes identified across all focus groups included:

1. The need to develop the institution through its potential severities.
2. The need to increase the visibility of Kamal-ol-Molk;
3. The need to participate with other cultural and art organizations through Kamal-ol Molk's data
4. The need to improve the visitor experience and research service.

These four themes were used as the basis for the data integration plan. According to these requires the strategic goals include:

Strategic Goal 1: Adopting the strategic plan related to data integration process.

As mentioned above, 15 paintings of Kamal-ol-Molk are held in Malek Museum and according to the master plan of the MNLM, the collection have potential severities for data integration process in national level. Therefore in the strategic data, which has been written for the marketing project of Kamal-ol-Molk, first, the activities began from the institute as the core of the entire plan. And then stage-by-stage activities expanded and a big organization network was launched.

Strategic Goal 2: Participation and collecting documents

The MNLM signs agreements with museums, libraries, fine art universities, and other documents center and publishers. There are very good result for the institute such as publishing, documentation, providing a professional photos of Kamal-ol-Molk's painting, along with cooperation in research and publication of papers. The institute has established an association of fans of Library and Museum, which includes the following: volunteers, donators and sponsors. Through this association, the advertisement for building the hall of Kamal-ol-Molk has started. One of the successful results of these meetings was the donation of 10 works of painting belonging to Kamal-ol-Molk's family.

Strategic Goal 3: Product the knowledge

Providing a list of artists, critics, researchers active in the field of painting and sending them the brochures of Kamal-ol-Molk in order to introduce this project. Five famous researchers have been asked to write papers. These articles will be presented in the seminar held for the inauguration of Kamal-ol-Molk's exhibition. Beside the research activities, founded a database of works, articles, books about Kamal-ol-Molk, which are indexed in journals, list of libraries and document centers.

Strategic Goal 4: Interpretation

The Institute achieved the budgetary and

expenditures needed through Astan Quds Razavi for the standardization and building an establishment for the permanent exhibition of Kamal-ol-Molk's paintings.



Fig. 4: Permanent exhibition of Kamal-ol-Molk at Malek National Library and Museum. Photo by: Mohammad Hekmat

Running Kamal-ol-Molke's website was other strategic as a cooperation project with other institutions regarding the agreement and their copyrights. www.kamalalmolk.info

Strategic Goal 5: Education and engaging with audience

Before the opening the permanent exhibition of Kamal-ol-Moplk, a number of exhibitions as outreach program were organized in schools, cultural houses and other museums through reproduction of theses paintings (replica) to prepare the ground for the main exhibition.



Fig. 5: Outreach program at schools to promote public awareness regarding to the Kamal-ol-Molk's data integration project

The Institute produces the Cultural Products such as stationary, mugs, and notebooks to attract more visitors. Virtual entertainments also have done through the website and interactive medium at the permanent exhibition.

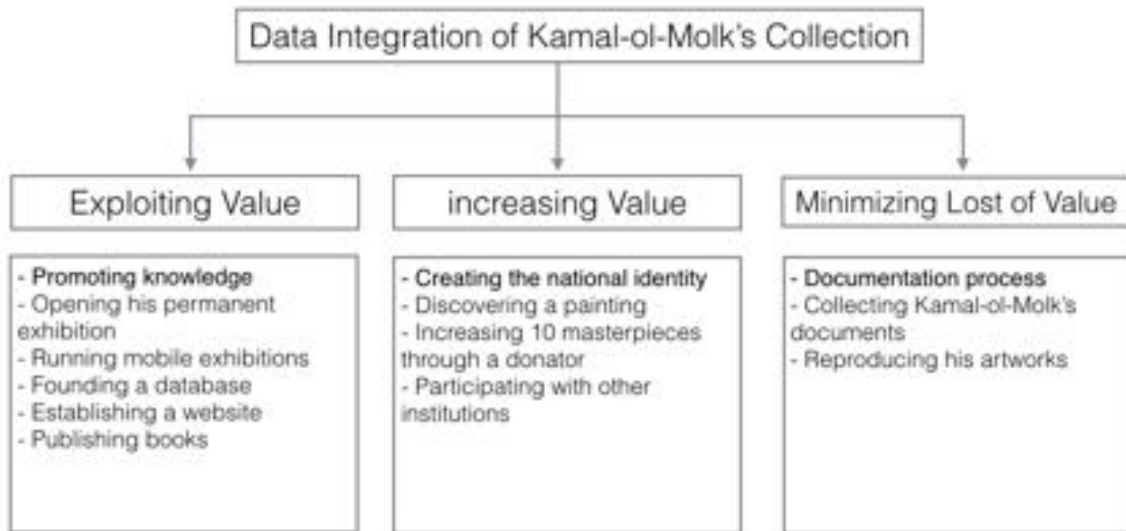


Fig. 6: The museum value as outcomes of the Kamal-ol-Molk's data integration project.

Conclusion

The museum values are like creeks in every part of museum activities and when several creeks come together become a river and bring new values for the museum. In this case, the museum value detected among the data integration process. Sharing the vision create a network between related museums and organizations through the MNLM planning, prepares the ground for collecting data and launching Kamal-ol-Molk database. Representation of Kamal-ol-Molk's photos was the evidence to discover an artwork that painted by Kamal-ol-Molk. The data integration also causes to exhibit Kamal-ol-Molk's paintings, as the first exhibition to interpret all of his artworks in Iran through reproduction process.

The establishment of Kamal-ol-Molk database was the priority of the MNLM, which is well balanced in providing service for the audience. In fact, interpretation of Kamal-ol-Molk and admiring his personality as the most famous painter in last hundred years in Iran was an attempt to bring him on national level, who had not yet been on any specific cultural or artistic position. Focusing on the value leads the institute to select a correct priority in the right time.

Endnotes

1. Waqf means donating a building or plot of land or even cash for Muslim or religious proposes or public.
2. The organization, which manages the Imam Reza shrine in Iran.

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Documenting the stunning collections of the HEMIS and CHEMREY

“Temple–Museums”

Cultural Urgency, Educational Opportunity and Technical Challenges in the High Himalayas

Tsunma Nawang Jinpa

Abstract

Hemis and Chemrey are two Buddhist monastic seats in the very high Himalayas of Ladakh. While they maintain their traditional functions, they lately created exhibition halls displaying fabulous collections from their ‘treasure rooms’. The display is exemplary and the objects stunning in terms of quality. In 2015, an elaborate documentation process was initiated, offering many possibilities for cultural preservation and cultural action in a social context of radical mutation and acculturation. The challenges are however numerous, lying most crucially in capacity-building through collaborations that must involve various knowledge-holders -local and international-, and in developing new perspectives on local education.

Global significance of Ladakh

The “Crossroad of High Asia”

Ladakh today is part of the Indian State of Jammu and Kashmir. Formerly it was an ancient large kingdom called ‘Ngari Korsum’ (Tibetan: mnga’ ris skor gsum), the “Threefold Dominion”, which proudly maintained its total independence and sovereignty from all other political entities between the 9th and 19th centuries. The ability of Ladakh/Ngari Korsum to stand so strong is certainly a mark of political genius, if not a miracle, positioned as it was at the meeting point of imposing empires, vectors of great cultures and civilizations, but also of fierce armies. A secondary track of the ‘Silk Road’ (figure 1), Ladakh indeed received many influences, visits and incursions from its neighbours.¹

- From the West: Kushan empire, Persia, Kashmir (today: Kashmir, Pakistan)
- From the North: Turks, Western Mongols, Yarkand (today: China/ Sinkiang)
- From the East: Tibet (today China)
- From the South: India (today mainland)

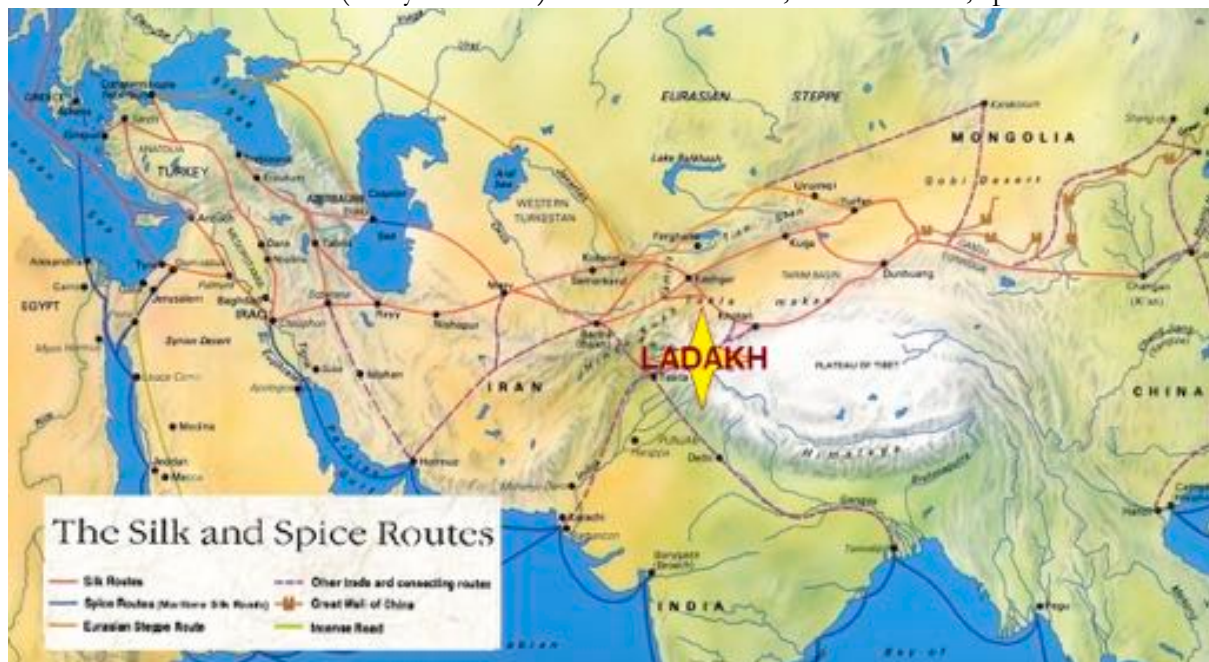


Fig 1: Ladakh and the Silk Road. (Navang Jinpa, background routes map by UNESCO)

A Typical High Himalayan Environment and Culture

Ladakh is a high altitude country with numerous snow peaks at around 6000 and

7000 metres above sea level, high valleys (3-4000 m) and high passes (many above 5000 m). Its landscape, sometimes described as ‘moonland’ in modern tourist guides, is shaped by alpine rocky deserts, with vast high altitude pastures and scarce patches of green in the bottoms of the valleys.

In the highlands, the population is nomadic, herding flocks of goats, sheep and yaks. In the valleys, life is based on short summer agriculture, relying on melted snow irrigation. Through intermarriage and the traditional economy of complementary activities, both populations form one single society. Many households also combine the two lifestyles.

The culture and spirituality of Ladakh are very ancient and profound. Potent ancestral shamanism and animism date back to the prehistoric herders and hunters from high Asia who roamed the valleys many thousands years ago. Their first settlements possibly took place around 1500 BC. Their fundamental form of spirituality was closely related to the natural environment, natural forces, spirits and local

deities. This was later entirely integrated within and transformed by Kashmiri and Indian Buddhism some 2000 years ago, along a process still unclear.

It was through Ladakh that Buddhism was later imported to Tibet from India and Kashmir. At that time, the Himalayas formed an empire ruled by a dynasty of 'Dharma Kings' who were decisive in this Buddhist development. This had two phases:

- Firstly, when the kings ruled from Central Tibet in the 8th century. This is a time known as "the First Diffusion of Buddhism" into Tibet;
- Secondly, after the Tibet Empire collapsed, the dynastic heirs moved to the western Himalayas and settled in Greater Ladakh, founding Ngari Korsum in the 10th century. They again patronized Buddhism and furthermore diligently spearheaded what is known as "the Second Diffusion of Buddhism".

While historians still endeavour to disentangle myths, legends and the intricate religious and political history of these crucial evolutions, the richness, complexity and age of the cultural heritage of Ladakh/Ngari Korsum is uncontested. Since its opening to foreigners in 1974, Ladakh has become the object of fervent studies in the field of Buddhist art history, and more lately archaeology, and palaeography. Much bigger than it is today, Ladakh/Ngari Korsum was a large and rich Central Asian empire from the 10th to the 12th century and in the 16th and 17th century. Some 200-500 years ago, the kingdom decisively evolved as a crucial Asian borderland between the Buddhist and Muslim worlds. Ruled by its devoted Dharma Kings, it became a buffer that openly accepted Muslim influence while skilfully mitigating it, somehow becoming the geo-strategic protector of Tibetan Buddhism from the Tibetan perspective. This was later officialised in a peace treaty with Tibet signed in Ladakh in 1684. This role was possibly fulfilled owing to the kingdom's political independence from both Buddhist Tibet to the East and various Muslim powers to the North and West. The kingdom however lost its independence in 1842, eventually becoming part of India. Its unique

'borderland quality' remains true to this day, yet even more sensitive, as both its Chinese and Pakistan borders are disputed, requiring a heavy presence of the Indian army.

Thus, Ladakh is an old country both central and peripheral, the treasure store of a unique cultural heritage at the crossroad of Asia. Its culture preserves ancient components from the earliest 'archaic' customs, along with those of an ancient great kingdom rightly proud of its numerous contributions to the history of Buddhism.

The Drukpa museums of Ladakh

Setting and Foundation

Currently (in 2015), there are two Drukpa museums in Ladakh: the Hemis Museum and the Chemrey Museum. The Hemis museum is situated within the old and invincible Hemis Monastery (13th /17th century), which stands up in a rocky side hidden valley above the Indus Valley (altitude 4000 m). In continuity with a religious heritage a thousand years old, Hemis was founded in 1630 with royal patronage and grew as the largest and richest monastery of the country in the following centuries. It is affiliated to the Drukpa lineage of Himalayan Buddhism, which developed in the region in the 13th century and became prevalent in the 16th century.

Hemis monastery is thus endowed with an incredible wealth of artefacts, as well as intangible heritage. As a result, in the 19th and 20th centuries, it fell prey to foreign collectors and Orientalists (like a number of other monasteries in the Himalayas and Tibet). While many items disappeared within a few decades, many others were locked away in remote boxes or protected dark store rooms to prevent further loss. It is for this reason that the creation of a Museum was designed, as a secure means to allow the cultural treasures of Ladakh to become once again accessible to devotees and the larger public. The Hemis

Exhibition opened in 2006, and comprises 5 large exhibition halls. Approximately 1500 unique objects are currently on display, within a highly secured environment supported by series of both ancient and modern guarding and alarm systems.

Much smaller but equally fabulous in similar regards is the Chemrey Museum, set in the old Monastery-Fortress of Chemrey. The exhibition opened in 2009 and consists of 6 exhibition rooms, with about 300 religious and “ethnographic” objects. Chemrey Monastery is another monastic seat of the Drukpa lineage in Ladakh, hence coming under the same authority and source of inspiration and guidance as Hemis, that of His Holiness the Gyalwang Drukpa. Supreme head of the Drukpa lineage, H.H. the Gyalwang Drukpa is the designer and ultimate authority of the museums.

The Exhibitions and Collections

These collections consist only of objects that belonged to the monasteries, their monks and their patrons and guests. They thus come from all strata of society: from simple monks and village devotees, up to the highest dignitaries, especially the “Pope of Ladakh” Staktsang Rinpoche and his royal and aristocratic patrons. Reflecting the history of the monasteries and the life of their inhabitants and visitors, the collections focus mainly on Buddhist objects, statues and paintings from Ladakh and surrounding regions. The oldest pieces are about 1400 years old and termed “gems” by the art historians who lately discovered them. Chemrey and Hemis also exhibit a wealth of ancient scriptures/manuscripts, religious paraphernalia, ritual instruments and implements, and ethnographic artefacts reflecting daily life in Ladakh in general and within the monasteries in particular (costumes, utensils, etc), historical documents, old photos, etc.

Whereas the total collection of the monasteries may include about 10-20,000 unique objects,

these will only be progressively exhibited as the capacity for secured display develops and collection management increases. To best share the culture of Ladakh and convey the incredible blessings of its spiritual traditions, the display has been created in perfect accordance with local designs and values. Most objects are exhibited within finely carved and elaborately painted wood showcases that continue the tradition of temple-altars. This spontaneously generates respect and devotion from the visitors towards the collection. At the same time, security devices, wires and cameras remain unnoticeable.

Cultural objects within their natural environment

Since the museums are enclosed within and are part of the ancient monasteries, the exhibitions display objects within their own environment. Thus the museums are not special locations where both time and space are alien to the outer environment, but they are in perfect continuity with their surroundings. The cultural connection is both organic and lively. In the Himalayas, monasteries are traditionally very active places of religious, social and cultural action. A significant proportion of the population would live, at least sometime of their life, within the monastery (up to 25% of the populations in neighbouring Tibet a century ago, probably less in Ladakh). Each household or family traditionally has at least one member in the monastery.

In particular, monasteries are traditionally the focal point for the local society –keeping in mind that Ladakh was rural until the end of the 20th century. For centuries, the religious establishments have been playing the central roles for the villagers’ life, including religious activity, social activity, education as centres for traditional learning, astrological and medical services and training, entertainment and cultural references as in festivals and ritual life, economical agents involved in farming and trade, etc. Above all, of course, and most basically, their essential function is about

meeting the religious, spiritual and psychological needs of the population, a population whose daily life is imbued with spirituality. Thus, the monasteries are traditionally crucial places of knowledge, while one of their invisible and yet vital functions is to stand as the guarantors of social, cultural and economical stability and continuity. Though implicit, this function is central. Monasteries are by nature spaces of conservation.

Today, Ladakhi traditional culture is still very lively. The society is still mainly rural, and overall very closely connected to its religion and monasteries through multiple links, mostly inherited from the past social and cultural organisation of the country. But currently Ladakh is undergoing an extremely fast and mostly completely unplanned mutation. As some inhabitants state it “our minds are in a state of chaos”.

Role, potential and challenges of the museums

A Society in Fast mutation – The Cultural Emergency

The culture and social organisation of Ladakh is in very fast mutation. This started to affect the population as a whole only two decades ago, with the development of transportation over the high passes, the building of motorable roads, development of the airport, etc. To some extent, it may be said that Ladakh is performing a radical leap from a nearly medieval world to a nearly full fledged 21st century world, a leap which one or two generations only have to accomplish, while left swept away by the massive influx of foreign, materialistic and short termed influences.

The monasteries are still regarded as havens of security and guarantors of continuity. But many of the traditional roles played by the monasteries are sharply declining due to modernization of education, changes of knowledge paradigms and of the whole social and political organization and game.

Central and most challenging if not alienating is the modernization of education, and its corollary: education-driven migration. The children and youth are almost ‘forced’ to migrate across the mighty mountains and board in mainland Indian schools to receive so-called ‘good’ education. The migration usually starts in the middle of primary school but in some cases as early as kindergarten, leading to complete cultural isolation and dislocation of the younger generations. Once out of their native land, they have little chance to speak their own language, meet fellow Buddhists, or hear tales and stories that relate to their own identity. The education available in India implies a complete break of transmission of the Ladakh knowledge, which has been passed down orally from generation to generations for thousands of years. Nothing of it, oral or written is part of any Indian curriculum.

On their return from the Indian plains (if ever they return), the young generation is often puzzled, feeling awkward if not ‘schizophrenic’, with two different minds sets and world views inhabiting their awareness and affective life. They are confronting unemployment and many frustrations, as Ladakhi society, as explained above, is rural and still requires skills, qualities and knowledge not provided in modern schools. Sadly, in recent years several suicides among the youth have occurred. This phenomenon was unheard of in the past.

Another challenge comes from the modernization of information and media, including TV, and above all, the internet, now on mobile phones in one’s hand... The massive intrusion of all sorts of data and images adds further confusion to the identity trouble of the younger people, because they are left on their own, unassisted in sorting out information from direct and indirect merchandising and shallow buzz. The trouble is especially acute if they have received from an early age a modern education in the plains that never mentioned anything about the Himalayas. Along with

changes in information content and channels comes the westernisation of scientific knowledge, in particular in the life sciences, medicine and biology. This change affects the understanding of one's bodily processes and connection to nature and the environment, which are yet central in the Ladakhi culture.

The change of social and political organizations seems to also be a factor of much disruption, but to some extent this is affecting the society as a whole to such an extent that the Ladakhis have been gathering together and working at confronting the issue, almost since the Independence of India and the creation of the State of Jammu and Kashmir. For example, there is a many decade old and strong social and political movement requesting a special territorial status for Ladakh because the State it belongs to has a very different cultural, religious, social and political background.

As if the challenges above were not enough, additional confusion and challenges are brought by tourists, Tibetan refugees, and the radicalisation of Islam. The country was opened to foreign visitors in 1974, and the number of tourists is since then increasing exponentially, with about 300,000 visitors in 2012. Tourists' number doubled between 2009 and 2014. During the touristic season, the overall population of Ladakh is more than doubled while that of the main town increases by 500%. This is created essentially by the tourists themselves who, until recently, were mostly coming from Europe but now a fast growing number of visitors come from the Indian plains, and in 2015 they outnumbered the foreigners. Besides, workers of the tourist industry flow to Ladakh too, from the main cities like Delhi in the case of managers, or from much poorer areas like Bihar or even Nepal in the case of cooks and porters. Kashmiri people are very present too, owing to their ancient connection as traditional trade partners. Concurrence for jobs in the industry is strong.

Additionally, the Tibetan Government-in-exile, based in nearby Dharamsala, is seeking religious and political influence, which might be a mixed blessing. While its interference is growing, reactions are getting more acute. The extent of the disruption has been little studied yet, but for instance this eventually led to a major crisis in the All Ladakh Monasteries Association during the autumn 2015, and its eventual control seized by the Indian government in January 2016. In short, Ladakhi culture is a source of great concern and worries because the country is in crisis, undergoing a very fast and mostly unplanned mutation without being much equipped to stand back and think about it. The culture is about to be swept away.

A vivid acknowledgement of the value of local culture

While in this emergency situation, Ladakh is however graced with a very strong force- the strength of a powerful spirituality. The religious and Buddhist spirit of Ladakh is pervasive in the landscape, in the old homes and their family altars, in the old familial customs and well upheld by older generations still alive. Furthermore, and very crucially, it is wonderfully backed up by the presence of many advanced or even enlightened religious masters, above all His Holiness the Gyalwang Drukpa, who has an acute awareness of the challenges and stakes. Ladakh is also graced with the nearly yearly visit of HH Dalai Lama, who naturally supports the local identity. These two figures in particular have an international status, which wonderfully backups the local culture by demonstrating its 'universal' scope. Possibly however, the bias towards Tibet versus Ladakh or India prevailing in the entourage of the Dalai Lama, may complicate the matter.

Ladakh also benefits from the extremely strong and ever growing interests of outsiders, including tourists, and in particular those coming from the most developed and 'educated' places in the world. Their interest

is mirroring the high value and depth of the cultural heritage of Ladakh back the Ladakhis, and arising a new awareness and interest of the Ladakhis for their own background. In particular a number of NGOs and GO express their interest in and work for the preservation of the culture and material heritage, but the fact that they mostly come from outside (Delhi) and in particular from foreign countries (Europe, US...) can lead to gaps, mishaps and inconsistencies.

Cultural Opportunity for the Museums

Strengths of Hemis and Chemrey Monasteries and Museums

The Drukpa lineage affiliation and identity is a great strength in the context of Ladakh cultural preservation. Because of its particular ethos and focus on selfless service, the lineage has been the great favourite of the ancient royal Dynasty and ruling families of Ladakh since the 16th century. As a result, this spiritual tradition has a great social presence: more than 70% of the Buddhist population of Ladakh is Drukpa; the Drukpa teachings, worldview and lifestyle are inseparable from the society and traditions as a whole. The lineage has a great geographical presence with about 210 secondary shrines all around the various valleys of Ladakh. Owing also to the fervent and constant royal patronage over centuries, when it comes to the monasteries and their museum collections, the lineage holds a great material heritage both in terms of quantity and of value of monuments and artefacts.

Besides, in the current context of modernisation of thought which allows for the emergence of openly critical social and political analysis, the Drukpa lineage has the great asset of being a “White yogic lineage” – its spirituality is profound and vast yet straightforward, practical and simple, not theoretical and rhetoric. This ‘ultimate’ form of spirituality, little concerned with the ‘relative’ world, remained independent from politics. This characteristic is today still

distinctive, whether one considers the independence of the lineage from local politics, from Tibetan politics, or, of course, from Indian politics.

In short, the Drukpa school of Buddhism that flourish in Ladakh since the 13th century is inseparable from all the Ladakhis’ dearest concerns and local identity. The potential of the museums owned and managed by the Drukpa monasteries is thus enormous in such singular times. The museum can serve as cultural centres with key roles in informing, in comforting and in educating in “new” ways. This high potential comes along with many challenges.

Are the Monastic ‘Temple-Museums’ actually Museums?

To understand the challenges arising with the exhibitions of monastic collections as museums, one may first consider the nature of the endeavour, starting by establishing whether and to what extent these exhibitions are or are not ‘museums’, taking “museum concept” in the most conventional sense, as understood for centuries in the West or along UNESCO lines. In fact, creating a cultural centre in the ancient monasteries, centred on collection, easily led to the use of the term “Museum” –although “sku rten khang” in local language somehow rather suggests a ‘temple’.

Below are a set of tables summarizing the differences (table 1) and the similarities (table 2) between the more conventional museum found across the world and those created in Ladakh, with a focus on the collection and their display.

The Documentation project

The Documentation Conditions

Aiming at the development of the local potential for the preservation of the cultural heritage, the Documentation Project is based on workshops as a means for collaborations in collecting, compiling and exchanging data and knowledge.

Table 1. NOT a Museum

Conventional Museum Collection	Drukpa 'Temple Museum' Collection
Deliberately collected by curious or greedy (or both), "concerned" or "interested" amateurs or professionals of art or ethnographic artefacts and the like.	Created, manufactured, received, commissioned or purchased by the residents and guests of the monastery in the natural course of their religious lives over many centuries.
Out of original context (different region, period, or culture)	Still within the Monastery Formerly used, stored and preserved in the temples and residential rooms for current devotional purpose or regular function.
"Dead objects" - No continuity with the original function - No attendance to / maintenance of the "spirit" or significance	- Ritual attendance of the spirit by daily puja within the Museum - Object retrieved and used on special occasions (festivals, rituals...).

Table 2. The collection IS a Museum collection

Conventional Museum Activity	Temple Museum Activity
Memory keeper	Memory keeper
Cultural action - Passive: display - Active : specific programmes	Cultural action - Passive : display - Active : monastic calendar/activities (= NOT specific to Museum so far)
Education action : Passive through interpretation of the collection (wall texts, labels, etc) Active through - specific programmes - documentation/ research...	Education action: Passive through interpretation of the collection. BUT so far only very basic information (not elaborated + not updated according to scientific progress of knowledge) Active =New Project: Documentation/Research/Interpretation.

The workshop format creates the condition for dialogue. It allows for local capacity building by bringing together:

- The monks in charge of the Museums or closely associated with them
- Local experts: Historians, learned monks, artists, craftsmen...
- Foreign experts: Art historians of Buddhist art of Ladakh, and anthropologists
- Young, aspiring local students (the future!)

It must be stressed that be it in Ladakh or in India, there is no modern academic education, curriculum or expertise concerned with the specific history and /or cultural heritage of Ladakh or of the Indian Himalayas. Scientific expertise that matches positivist understanding of knowledge is only found amongst outsiders / foreigners.

However, due to very different methodologies,

to the narrow focus of each field of modern expertise, or to divergent agendas, foreign experts do not or cannot always appreciate, value or integrate

- The whole complexity of a living culture
- The local interests, focused on local and contextualized practices (not theories)
- The traditional approach to knowledge and therefore its nature and content.

The Documentation Challenges

The following tables summarize the differences and contrasts, experienced during the workshops in the early stages, between an outsider's approach to the monastic collection and an insider approach. Table 3 deals with religious objects such as Buddha's statues and table 4 deals with non religious objects such as kitchen utensils.

Table 3: Documentation and Display of Religious Objects

Outsiders/foreign experts' views	Local interprets' views
Buddhist objects : are Art (form)	Buddhist objects : are Sacred, the Presence of the Divine/ Enlightenment
They have value in reference to - antiques market. - academic standards, as information One object easily more interesting than the whole collection	They are the embodiment of the depth, richness and wholeness of a spiritual culture. The collection as a whole is extremely significant
Interest /aim is intellectual : it's about how to understand or analyze the objects, in order to gain more theories, concepts and 'objective' data Also: immediate sensory enjoyment	Interest /aim is devotional, practical and social. It's about how to behave, practice or contemplate so that one can receive blessings and practical knowledge, gaining long lasting happiness and peace and a subjective sense of connection, strengthening one's spiritual and/or social identity
Presentation logic follows scientific names, along Art History, Craftsmanship, Design etc à Minimalist style of arrangement Need for ex. to see the object from their back + Access without veils/ glass /hindrance	Presentation logic follows current practices and functions. à Greatly ornamented show cases (altars) Need for inspirational (religious) esthetic + limited visibility sometimes makes sense
Themes grouping for display and interpretation: Organized in accordance with Theories	Themes grouping for display and interpretation: Organized in accordance with Practices

Table 4: Other/ "non religious" / "cultural" objects

Outsiders/foreign experts interests	Local interprets' interests
Cultural objects are exotic, anecdotic or curiosities. Orientalists, 'colonial' or hegemonic State approach Value in reference to a market One object can be more interesting than the whole collection	Cultural objects are the reflection of the richness and wholeness of a local society/culture Concern for overall cultural preservation (priceless) Value in reference to usage/ personalities The collection as a whole is always more significant as inseparable of an even wider whole
Possible simplistic clichés : Ex: "Salted Tea and Tsampa" as a theme focuses on the exotic taste of food Concern focused on foreign visitors (experts, tourists)	Reflecting the intricacy of Life: Ex : "food and utensils " = Focus on daily life acts and objects as connectors to the nature (agriculture), the divine (ritual offerings), the neighborhoods (social /craft complementarities between villages) Concern also for local visitors

The Converging Interests

There is yet much opportunities and prospect for both local and foreign (or practical and theoretical) interests to come together. The success of the documentation project lies indeed in the meeting points of emic and etic positions. Agreements are found on acknowledging the following needs:

a. for the preservation and management of

- the objects: conservation and safety
- the information associated with them: comprehensive photographic records, creation of detailed registers, catalogues and archives, digitalization of old data/ registers, etc.

b. for developing knowledge and sharing it, which implies

- documentation through research and studies, including collecting oral traditions,
- interpretation, mediation, publication, etc.,

c. for aesthetically designed display

From this threefold common ground, the possibility exists to develop and build on the convergences and to find and apply remedies to the divergences. This however means that a series of specific actions needs to be undertaken to meet the needs listed above:

a. Local capacity building. This is inseparable from the development of local confidence, so that the local agents, when facing 'international experts' or outsiders expertise, feel confident in the following perspective:

- the validity of local concerns

- the validity of local approaches and practices
- the value of local knowledge

b. Developing bridges and dialogue tools and methods.

This includes translation and common vocabulary and methodology, empowering the local holders of local knowledge or proponents of the local values. Such tasks can be met only by addressing much more ambitious issues at various levels, in particular:

- the need for national/state academic support to Ladakhis study -- -- of their own Himalayan culture with high standards, matching the high value of the cultural heritage of Ladakh in general, and of the monastic collections in particular
- the need for documentation program support --both technical and financial
- the inclusion of intangible heritage
- cultural and historical contextualization of any knowledge,
- prioritizing actions, tasks, themes and heritage (monuments, objects) together with the actual present heritage holders: the monks, the spiritual masters, and the villages community.

Conclusion

In all these wider matters connected to culture documentation and preservation, the monastic museums, which used to be central agents in the traditional society, appear to have a major new role to assume, learn and play in the future. Technical collaborations and relational innovations are now the keys to the fulfilment of this emerging new mission.

Endnotes

1. For a comprehensive overview of the history of Ladakh, please refer to Petech, 1977, or Bray, 2011. Numerous nuances and new understanding of its history are currently emerging, see for ex. Nawang Jinpa, 2015.

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Documentation as a profession: The case study of the National Palace Museum, Taiwan

Pang-Yen Cheng

Abstract

The National Palace Museum (NPM, Taiwan) collection mainly deals with Chinese antiquities, painting and calligraphic works, rare books, and archival document, consisting of 696,306 pieces of cultural relics. Many of those works in the collection are masterpieces, leading the NPM to become known as a treasure trove of Chinese culture. There was a long story from its origins, the Forbidden City, Ch'ing dynasty (1914) to Palace Museum, Mainland China, and then a new home, the NPM, Taipei, Taiwan (1965). Collection inventory is one of the museum management mechanisms basically; the NPM had done complete wall-to-wall inventories of its entire collection four times. In the winter of 2008, NPM began another wall-to-wall inventory. This was the fifth wall-to-wall inventory (as below). The main purpose of those inventories was to establish control and provide an opportunity in different periods. As a

preliminary exploration, the NPM documentation was not only complicated but also has a strong tradition of inventorying due to different periods of its historical development.

In this paper, the author provides a brief review and shows how to complete a series of challenging tasks. Finally, it shapes the NPM documentation as a profession.

No	Period	Title	Amount
1	1923 -1925	Inventory books of the Palace Museum collection from the Forbidden City	28 volumes
2	1934 -1937	Inventory books of the Palace Museum collection in “The Journey South”	730 volumes, 121 bound volumes
3	1951 -1954	Inventory books of the NPM collection (1951 -1954)	50 volumes
4	1989 -1991	Inventory books of the NPM collection (1989 -1991)	119 volumes
5	2008- 2012	Inventory books of the NPM collection (2008 -2012)	197 volumes

Keywords: *Wall-to-wall inventory, National Palace Museum (NPM), Taiwan, Collection Management System (CMS).*

Foreword

No doubt while collections are the heart of museums, education is the spirit. Documentation provides access to the heart of museums. Accurate and accessible documentation is an essential resource for museum collection management, research and public services. Therefore the need for proper documentation has made documentation into a profession. The collection of the National Palace Museum (NPM, in Taiwan) boasted over 696,373 objects by December 2015,¹ including Chinese antiquities, painting and calligraphic works, rare books, archival documents, and so on. The NPM documentation was not only complicated but also has a strong tradition of inventorying due to different periods of its historical development. In this paper, the author provides a brief review and shows how to complete a series of challenging tasks. Below were four tasks that shaped the practices of the NPM documentation.

The first challenging task: Establishing the “Object ID”

The “Object ID” is a key between the collection and its documents, at least with a title and number. The National Palace Museum traces its origins to November 1924, when the last emperor of China, Puyi, was finally evicted from the Forbidden City. Then began the difficult task of organizing object IDs, related to the process of inventorying.

The Republican government established the “Committee for the Disposition of the Qing Imperial Possessions” (清室善後委員會) to inventory all the objects at court. In December of that year, the committee developed the Checking Procedure of Ch’ing Imperial Possessions” (點查清宮物件規則) and the inventory started in groups. From March 1925 to August 1930, the “Checking Report of the Palace Museum Collection” (herein after the “Checking Report,” 故宮物品點查報告) was published separately in twenty-eight volumes.² Finally, 53,490 sets of items were inventoried.³

In order to ensure the relationships between objects and their locations, the committee made the “checking number” (點查號) with two characters, the first one related to location, and the second related to numbering. For example, the first inventoried object was a two-step wooden stool (二層木踏凳) with the

checking number “Tian Number One” (天字一號), and its quantity was two.⁴ According to the first volume of the “Checking Report,” all the objects belonged to the “Palace of Heavenly Purity” (乾清宮), which often served as the Emperor’s audience hall with the Grand Council. The first character of the entry numbers for that location started with “Tian” (天). In Chinese culture, the emperor was always referred to as the “Son of Heaven”, and “Tian” means “Heaven.” In this first incidence of museum documentation, every collected item or set of items had its own title, checking number and label, but the registry also contained its current location and quantity.

The second challenging task: Shipping the collection safety during wartime

Clear documentation is another key to keeping collection from being lost during shipment. The first time collections were moved is known today as the “Journey South.” This was a response to the Japanese invasion China in 1931. In order to ensure the safety of its collections, the Palace Museum packed selected items of its best collections in crates, ready for an evacuation. In February 1933, the situation in northeastern China turned for the worse, and the first shipment of crated objects was moved south. By May of that year, five shipments of 19,557 crates had been moved to Shanghai.⁵ In 1937, all crated objects were shipped to the Nanking branch of the museum.

During this period (1934-1937), the Museum began to prepare another inventory of the items relocated to Shanghai and those remaining in Beijing. The second round of museum documentation was the “Inventory Report relocated to Shanghai” (heretofore the “Shanghai Inventory Report,” 存滬文物點收清冊) of 121 volumes.⁶ Each object’s title, checking number and quantity was based on the “Checking Report.” The first generation of museum registrars added some physical descriptions, such as the date or period,

measurements, inscriptions and distinguishing features, as well as information on each crate, such as the crate code number and total amount of objects. As a result, the “Shanghai Inventory Report” became the most important official documentation for collections in transit during wartime, ensured that all the objects returned to their original crates correctly and safely, and became a source of shipping documentation.

On July 7, 1937, the Marco Polo Bridge incident (盧溝橋事變) happened. The museum decided to make the “Journey South” (南遷) in three separate routes (southern, middle, and northern):⁷

1. Southern Route (1937.8—1938.12): 80 crates, shipped on trucks
Nanjing→Wuhan→Changsha→Guiyang→Anshun
2. Middle Route (1937.8—1939.9): 9,331 crates, by waterway (Yangtze River)
Nanjing→Hankou→Yichan→Chongqing→Yibin→Leshan
3. Northern Route (1937.8—1938.7): 7,287 crates, shipped on the railway
Nanjing→Xuzhou→Paoji→Chengdu→Emei

On August 1945, Japan surrendered. The national treasures traveled thousands of miles over the mountains and waters and finally back to Nanjing.

The third challenging task: Creating a new documentation in Taiwan

The “Checking Report,” as the first documentation of “Object ID,” provided the basic information of collections; the “Shanghai Inventory Report,” as a source of shipping documentation, kept collections safe during shipment. However, because only some of the most precious objects from the PM crossed the Taiwan Strait to Taiwan in 1948, the two types of documentation were no

longer useful. From 1951 to 1954, the museum performed another inventory to know where objects were located and ensure that records were accurate.

During the Chinese Civil War, the central government again chose the finest objects of the collection for transport, which this time headed for Taiwan in three shipments. A total of 2,972 crates were transported and arrived in Taiwan in February of that year. This was only 22% of the objects in the previous “Journey South”, but many of them were masterpieces. An additional 852 crates from the Central Museum and the Central Library were also included in the shipment.⁸ In 1949, the agent for the united management was built. In April 1950, the storage facilities were completed in Peikou, Taichung (北溝, 台中).

In 1951, a special committee was organized to oversee the collections crossing the seas to Taiwan as the third inventory. Scholars and experts were invited to serve as committee members and charged with the tasks of examining the collection and re-assigning crate numbers. The work was completed in 1954, and the results were compiled into the 50 volumes of the “Inventory Report relocated to Taiwan” (hereinafter “Taiwan Inventory Report,” 存台文物點查清冊). That set has, since then, served as the original documentation of the first inventory of the combined collections after their arrival in Taiwan.

The fourth challenging task: Modernizing the management of the NPM collection

Museum documentation is concerned with the development and use of information about the objects within a museum collection and the procedures that support the management of the collection. This general idea, combined with the NPM expansion, the set-up of collection management system, and the collection digitization, modernized the management of the NPM collection as the fourth task. In October 1965, the museum

re-opened with an expansion in Waishuanghsi, Taipei (外雙溪), and changed its name to the National Palace Museum (NPM, Taipei, Taiwan). In 1968, the registration department was organized. Between 1989 and 1991, the National Palace Museum undertook another major inventory of the collection. Formed by the Advisory Committee at the approval of the government, the task force, made up of over forty scholars and experts in the field, examined every object in the collection and checked its condition against the descriptions in the records of the two previous inventories. The second generation of the NPM registrars also took the opportunity to attach a registration label to each object with a new “accession number.” Photographs of the entire collection were also taken. As a result, the 119-volume “National Palace Museum Inventory Report relocated to Taiwan (1989 -1991)” (hereinafter “NPM Inventory Report (1989 -1991),” 國立故宮博物院存台文物七十九年度清點清冊) was compiled. This second inventory modernized the management of the NPM collection.⁹

In 2001, the NPM began a ten-year digital archives project. In the following year, the Museum became a major part of the “National Archives Digitization Project” and began operations. This project completed the digitization of most of the museum objects and enriched the resources of the NPM collection management system. Considering that 20 years had passed since the previous inventory, the museum decided to conduct another inventory, which was officially launched in October 2008 and concluded in April 2012. It gave an opportunity to crosscheck the “Taiwan Inventory Report” with the “NPM Inventory Report (1989 -1991)” and took three years and seven months to complete. This inventory produced the 197-volume “National Palace Museum Inventory Report relocated to Taiwan (2008 -2012)” (國立故宮博物院97~101年藏品盤點清冊).¹⁰

As mentioned above, the NPM documentation was not only complicated but also has a strong tradition of inventorying due to different periods of its historical development. The museum had done complete wall-to-wall inventories of its entire collection five times. Every time of the NPM inventory reflected the inner needs of collection management

and was treated as a solution to the tasks, such as establishing the “Object ID,” shipping the collection safety during the wartime, creating a new documentation in Taiwan, and modernizing the management of the NPM collection. As a result, that shaped the practices of the NPM documentation into a profession.

Endnotes

- 1 National Palace Museum, “List of Categories in the Collection,” 31 December 2015 <<http://www.npm.gov.tw/en/Article.aspx?sNo=03001524>> (19 February 2016).
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- 9 Cheng She (余城) “A final report of National Palace Museum 1989~1991 collection inventory (國立故宮博物院藏品文物總清點經過),” The National Palace Museum Monthly of Chinese Art, 100 (July 1991), 137-144.
- 10 Ping-Yin Shih (施佩瑩) and Pang-Yen Cheng (鄭邦彥), “A final report of National Palace Museum 2008~2012 collection inventory (國立故宮博物院九十七至一〇一年藏品盤點實錄),” The National Palace Museum Monthly of Chinese Art, 362 (May 2013), 112-128.

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- < http://www.npm.gov.tw/exh97/masterpiece/index1_en.html > (19 February 2016).
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Overarching strategies, goals and principles for working with digital cultural heritage

Rolf Kallman

Abstract

It is a well-known fact that the division of our collected and documented common cultural heritage in different domains has resulted in different methods and standards for the documentation of collections and holdings. The benefit of this is, for example, a highly specialized domain-specific knowledge. With analogue research methods and tools, a cross-domain approach is possible to realize by hard working and skilled researchers. In the digital age with the advantages of using semantic web tools and machine-readable information from a vast amount of data sets from different domains, the situation is radically different. This paper argues for the need for adopting strategies on national and institutional levels in order to support standardization, interoperability and harmonization of data on an infrastructural level. Within a strategic framework, it will also be argued for the need for commonly agreed principals for working with cultural heritage information through the entire lifecycle.

Some of results from the assignment to Digisam, <http://www.digisam.se/index.php/eni>, to coordinate the digitization at the Swedish state funded heritage institutions will be taken as an example. Fourteen principles have been formulated to support the goals that our common cultural heritage shall be digitized, accessible and usable to ever and that there shall be a coordinated, cost-effective infrastructure to support digitization, use and preservation of high quality in place.

For centuries, Archives, Libraries and Museums have been collecting and documenting cultural heritage information and objects. Different traditions of documentation have been developed over time in these specific domains. As a result of that there is today various non-compatible methods and standards that are still in use.

Consequently, this has benefitted a development of a highly specialised domain-specific knowledge-building. The difficulties arise when a researcher need to process information that has to be retrieved from different domains. To carry out that with analogue methods and tools require a large amount of time, hard work, skilled researchers, and if it at all is possible, the questions that can be posed to the material is often limited and are sometimes not possible to formulate at all.

In the digital age, with the advantages of using semantic web tools and machine readable information from a vast amount of data sets from different domains, the situation radically changed. We see that, for example, within the rapidly growing field of digital humanities field.

However, to take advantage of the digital development and the fast growing amount of data, it is necessary to consequent and consistent use international, widely recommended and accepted standards. There is also a need for the use and development of common tools and services to bridge the gaps.

This paper argues for that we have to adopt strategies on both national and institutional level to support standardisation, interoperability and harmonisation of data on an infrastructural level. It is also argued for the need of commonly agreed principals for working with cultural heritage information through the entire digital information lifecycle. To show this, results from the work of Digisam,¹ the Swedish Secretariat for coordination of the work with digital heritage information, will be taken as an example.

The user in focus

In the fast changing internet based media landscape, new user patterns are constantly evolving. For the producers of information and services, it is of utmost importance to understand user needs and how to design for user experience. For the heritage institutions, this development has meant a rising number of external users looking for digital information and the majority of them could not be described as researchers in a traditional sense. That doesn't mean that the researchers are in danger to become less important users, far from it, but it means that they now have become one of many user groups with different needs when accessing our common information either in a raw or a curated format.



Photo: Lexie Flickinger CC-BY

Internet also opens up many new ways and opportunities for everybody to participate in various social processes. Culture is one of those and the citizens are no longer satisfied

with only being consumers. To create, share and recreate has become highly valued activities. Sweden is one of many countries where the aim of the official cultural policy is an increased quality of life for the citizens, in a society where culture is a dynamic, challenging and independent force with freedom of expression as a fundament. The culture must, therefore, be as accessible, usable and re-usable as possible. The Swedish Cultural policy also aims to promote a living heritage in constant evolution. Digital resources and techniques are tools that can contribute in making the cultural heritage more visible and actively used, not only in cultural institutions. In this work, the public memory institutions have a vital role to play. Cultural heritage is in constant negotiation and reinterpretation. It is important that there are open arenas for discussion, interpretation and knowledge-building. Internet offers such arenas where memory institutions and the citizens can meet and with digital technology comes new opportunities for the organisations to make our heritage accessible and usable for everyone.

Visions, goals and strategies

Visions, goals and strategies are tools we use to sharpen our activities and enhance the effects of our work. Unfortunately, they often tend to be activated only in yearly planning and follow-up processes, but very often are forgotten in the daily work.

This also seems very much to be the case when it comes to documentation. In spite of the core values that are created during various documentation processes, the means and methods in this work are seldom brought up as a strategic issue at an overarching steering level. At least, this is the case overlooking the situation in Sweden.

The Swedish national strategy for digital heritage

In December 2011, the Swedish Government

decided upon a national strategy for digitisation, digital access and digital preservation of the cultural heritage. .

The aim of the strategy is to coordinate the work with digitisation at the government agencies and institutions that collect, preserve and make the cultural heritage information available for the end users. It covers the entire range of digitisation issues, from selection to preservation and use. The focus lies on the opportunities the digitisation offers to users, their participation and creativity, today and tomorrow and the conditions necessary for this to be possible.

The main background to the strategy was to meet the commitments made in the EU Council conclusions of 20 November 2008 on Europeana and to support the national cultural policy objectives.

Apart from the above mentioned, the National strategy, and mission to the National Archives (see. Digisam below) have its origin in several various issues and processes. Overall it's about the rapid global change in the conditions and activities arising from the digitisation of the society in general. It is also, as mentioned above, about the users growing demand for information and experiences on digital platforms. This development is driven by forces far from both cultural and political governance, and is a greenhouse for a new, rapidly changing reality to relate to for everyone.

Europeana

On a European level, Europeana² is an essential foundation for collaboration on digital heritage. A wide range of projects since the establishment has resulted in a fruitful cooperation and a vast amount of metadata has been delivered and made searchable through the Europeana portal. A variety of services and tools have been developed jointly and many initiatives show the user benefits of a European collaboration on

digital heritage. Here Europeana 1914-1918³ is one of many good examples.

Digisam

At the beginning of 2011, the Swedish Government assigned the National Archives to set up a Secretariat for coordinating the work with the foreseen National strategy. The Secretariat got the name Digisam and can be said to be a part of the National strategy, fulfilling the Government's aim to obtain an active approach.

Digisam's primary task is to coordinate the work with national digital strategy and to:

- Be a node for knowledge and competence
- Present recommendations for coordinated digital information management of collections and holdings.
- Develop proposals for cost-effective long-term digital preservation of collections and holdings.
- Define roles and responsibilities for the work on aggregation, access and preservation of digital cultural heritage information.

Digisam's assignment ended in December 2015, but has been extended for 2016.

The GLAM sector and standards



archival object



bibliographic object



museum artefact

Figure 1: *Svecia, Dania et Norvegia, Regna Europæ Septentrionalia*. Published in Amsterdam. Copper engraving, original in the Estonian National Library Cartography Collection, Public Domain

When we relate to the GLAM-institutions (Galleries, Archives, Libraries and Museums), we tend to see them as domain specific institutions. But, if we look a bit closer from a collection perspective it becomes apparent that most of the institutions have collections and

holdings from more than only one domain. Most of the museums, for example, have archival and library objects and information and vice versa. So if we, for example, take a map that is kept in an archive or a library or at a museum, it will most likely be documented in different ways, following different domain specific standards.

Maps like these are part of museum collections, archival holding and bibliographical material. Clearly, this is a problem for the researcher and it is certainly an obstacle from a broader user perspective, when someone wants to find information, no matter where it is kept.

So the problem is two-folded. On the one side it is a question of finding and retrieving the information and on the other side, it is a question of compatibility. To solve these problems we have to adopt strategies on national and institutional levels to support standardisation, interoperability and harmonisation of data at infrastructural level.

Preservation as a baseline for the digital life cycle

In analogue handling, it has always been a matter of course that storage and preservation have been implemented for the reason to keep collections and holdings preserved with

eternity in mind and to make them usable over time. When it comes to our digital collections, these basic fundamentals seem to have often been neglected. There are tremendous challenges in digital preservation but here also standards are the first thing to

take on board in the much-needed strategies for digital preservation. If preservation often is the end of the production line in the analogue world, we have to flip it around in the digital processes.

An infrastructure consists of many layers and functionalities. Digisam has proposed that the national infrastructure for cultural heritage information shall be built on the basis of scalable and flexible solutions in collaboration



Figure 2: Mrs Romero, showing a neighbour her preserved food. Photo: The U.S. National Archives. No known copyright restrictions

If we apply standards and metadata with preservation in mind in the first step of the digital production lines, the prerequisites increase dramatically that we in the future will be able to retrieve, understand and use the information. By doing so, we will also most certainly lay the foundation for a cost-effective management.

Infrastructure

The main goals, set up in the Swedish National strategy, are that the heritage institutions shall increase the amount of information that is to be digitised, preserved and used. But, to be able to achieve that, there must be a sustainable infrastructure in place, which for several institutions is not the case.

with the Swedish National Research and Education Network (NREN) SUNET.⁴ SUNET's aim is to provide Swedish universities and colleges with access to well-developed and efficient national and international data communication and related services that meet their needs, whatever their geographical location. SUNET also provides the national heritage institutions with their e-Infrastructure for data communication.

Access to a scalable and flexible infrastructure for managing digital cultural heritage information is an essential condition for a more cost-effective maintenance and management of information. The plan to proceed is to start from a base in data communication and storage and then in a

gradual expansion add services and tools for the structuring of data preservation, quality improvement, etc. With SUNET as a partner, the prerequisites are good to establish such an infrastructure and to link it to existing internet based resources and solutions.

Building the infrastructure for digital cultural heritage in collaboration with SUNET, also paves way for cooperation with relevant infrastructures for research information. Overall, would the above described infrastructural platform provide for a safer and more stable information management at a lower cost. It can also lead to increased possibilities for developing various services and tools tailored for institutions, universities and the citizens.

National guidelines

An important task for Digisam has been to propose national guidelines for digital information management. The proposed guidelines consist of guiding principles for working with digital cultural heritage, supplemented with supporting documents such as recommendations, checklists and manuals. The overall idea is to put together different documents so that the visions and strategies can become living documents, which continually support the operative work. At the same time, considerations at the institutional level and the staff experiences can influence necessary changes in the strategic work. The idea, therefore, is to create a framework within which it would be possible for a top-down and a bottom-up approach to meet and influence each other.

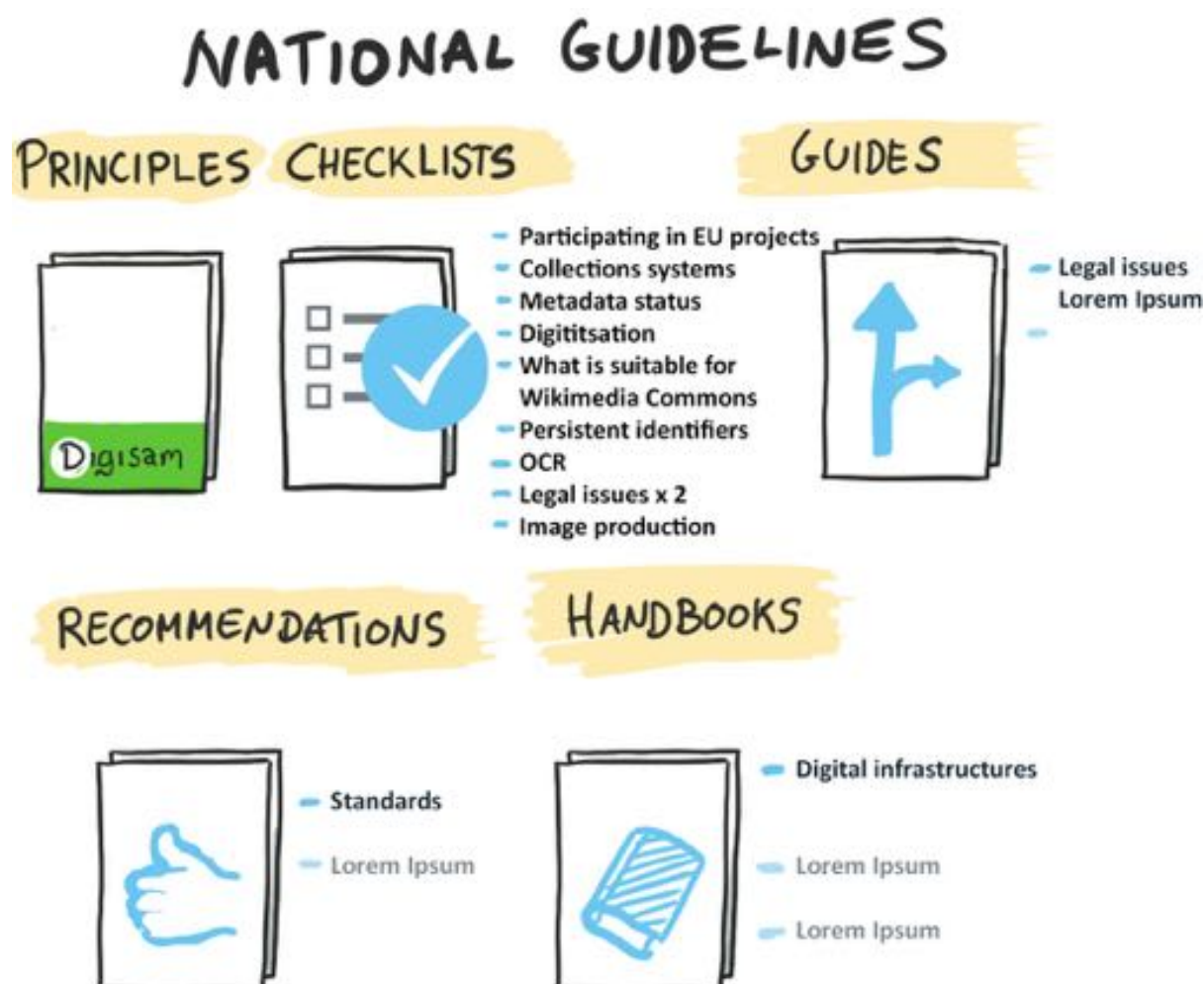


Figure 3 The proposed Swedish National Guidelines. Illustration: Susanne Danelius, CC-0

The goal is that the national guidelines will serve as a guide and support for all involved partners and stakeholders, regardless of the perspective from which they approach the digitising area. Hopefully, guidelines could be useful for a far larger user group than the central cultural authorities and institutions. As the backbone of the national guidelines, fourteen principles have been formulated by Digisam to support the goals that our common cultural heritage should be digitised, accessible and usable by everyone and that there shall be a coordinated, cost-effective infrastructure to support digitisation, use and preservation of high quality in place.

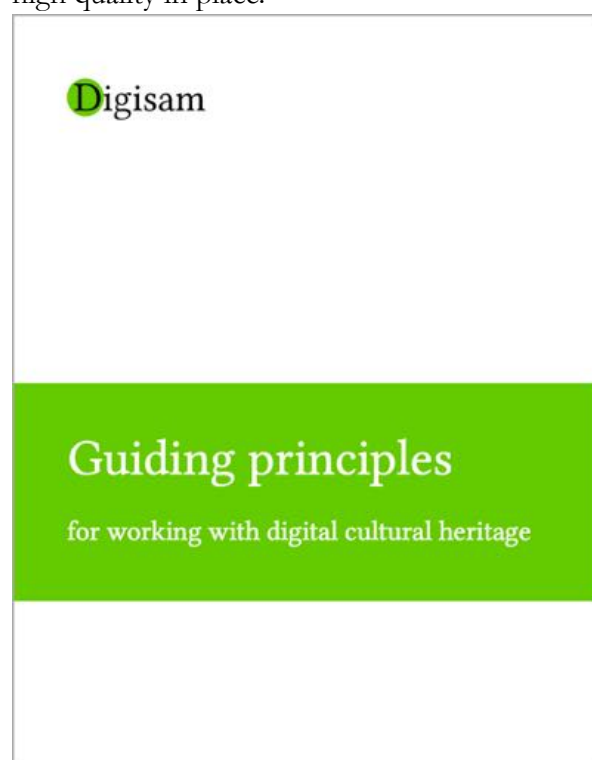


Figure 4 Guiding principles for working with digital cultural

The principles are already being used by several of Digisam participating agencies and institutions as a framework for their internal digitisation plans. They are meant to serve as support for all kinds of cultural actors, even far beyond Digisams participating agencies and institutions. The principles have also been translated into English, printed and distributed in both their languages. They have been well received, both in Sweden and abroad.

The principles are structured under the four conceptual terms, Govern, Use and Preserve as

an aggregated umbrella of the digital life cycle. They should be read in a non-chronological order and be seen as including all aspects of the digital cultural heritage as defined in Digisams mission.

Approaching digitisation issues from a digital life-cycle perspective has contributed to a greater clarity about the concepts and led to a deeper consensus among the heritage institutions.

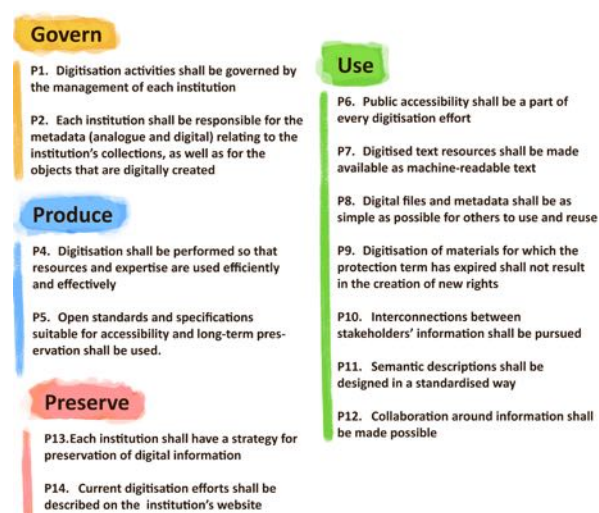


Figure 5: Illustration: Susanne Danelius. CC-0

Looking closer on how the principles are constructed, each principle is underlined in a statement and argued for in a rationale. Some implications are also pointed out. Taking principle number 5 that concerns standards, as an example looks like this:

Principle:

Open standards and specifications suitable for accessibility and long-term preservation shall be used.

Statement:

Recommended open standards shall be used in all digitisation activities.

Rationale:

The use of open standards provides conditions for long-term preservation, interoperability and widespread use and reuse of digitised material.

Implications:

- Each institution, as well as each

administrator of aggregation services, needs to apply recommended standards.

- Each institution, as well as each administrator of aggregation services, needs to ensure in procurement procedures that equipment and software can handle these standards.

How to proceed?

Even if strategies are most important for governing and pointing out goals and directions, they must be used with a humble attitude. It's important to leave space for agile, bottom-up processes. A balanced model, where bottom-up perspective is listened to and taken care of, is a success-factor that must not be forgotten.

And finally, the users must have influence and be in focus.

Endnotes

- 1 About Digisam, <http://www.digisam.se/index.php/en/>
- 2 <http://europeana.eu/portal/>
- 3 Europeana 1914-1918, <http://www.europeana1914-1918.eu/en>
- 4 About SUNET, <https://www.sunet.se/about-sunet/>

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Text and Context: Reconstructing the Lost Architectural Heritage of the eighteenth to mid-nineteenth Century Delhi

Savita Kumari

Abstract

This paper aims at highlighting the need and usage of cross-referencing of sources and data in the reconstruction of lost heritage. The architectural heritage of eighteenth to mid-nineteenth century Delhi is taken as the case study. The aim is to draw attention on the relationship between the text and context. The monuments of this period underscore the transition that marked the political decentralization of the Mughal empire and emergence of contending power groups, both Indian and foreign. These records of a dynamic period of Indian history are, however, on verge of extinction; in some cases it has already been wiped off. This paper would attempt at the reconstruction of the altered fabric of the monuments of this period through juxtaposition of present photographs of the buildings with topographic paintings of the Company school and photographs.

It proposes that an open access provide a better understanding of altered lost architectural sites. database based on such methodology would Such a database would facilitate research in the field. It would also create awareness among the local communities about the historic characters of the monuments under their custody.

The boundaries of the Mughal Empire that encompassed the entire Indian subcontinent during the reign of Aurangzeb (r. 1658-1707), the last great Mughal ruler, shrank to Delhi and its neighbourhood during the later Mughal period (1707-1857). Delhi remained the imperial capital till 1857 but none of the Mughal rulers of the post Aurangzeb period were powerful enough to revive its past glory. Most of the time, they were puppets in the hands of powerful nobles who played a vital role in disintegrating the empire. Apart from court politics, the empire was also to face internal and external rebellions and invasions, the most significant amongst them being Afghan invasions of Nadir Shah and Ahmad Shah Abdali from the North. However, it was the East India Company that ultimately sealed the fate of the Mughal dynasty in 1857 between the Indians and the British. The city became a battleground that caused tragic destruction of life and property. During the Mutiny, opposing parties targeted the buildings of their rivals. This led to wide scale destruction and consequent changes in the architectural heritage of Delhi.

In the post-Independence era, the urban development took place at the cost of many heritage sites of this period. Some buildings were demolished or altered to cater the present needs. It is unfortunate that the architectural heritage of this dynamic period is generally overshadowed by the architecture of the Great Mughals as the buildings of this period lack the grandeur and opulence of the architecture during the reign of Akbar and Shahjahan. This is one of the reasons for indifference towards upkeep and preservation of the heritage. In

the present day scenario, there are even more reasons for concern. A substantial portion of this legacy is under the ownership of the community. There is a sense of bonding with the monuments among them but in order to beautify the monuments, people are altering its historical character. Encroachment of unprotected monuments is yet another vital reason for deterioration and gradual extinction of many monuments. Infact, today many monument of this period have disappeared from the map of Delhi and they are known only through archival sources.

Against this background, the paper attempts to reconstruct some of the lost or altered architectural heritage of the imperial capital from 1707 to 1857 through cross referencing of archaeological and archival material. The altered fabric of the monuments of this period can be reconstructed to an acceptable degree of accuracy through this methodology.

First example taken in this paper is of Zinat-ul Masjid. Constructed in the first decade of the eighteenth century, this is one of the finest mosques of the later Mughal period. It was constructed by Zinat un-Nissa Begum, the second daughter of Aurangzeb who exerted considerable influence in the court politics and received the title of Padshah Begum (first lady of the empire) by the emperor Bahadur Shah I (1707-1712). The mosque is under the use of community. The plinth has chambers which are being used as a school and mosque is under worship. In course of time it has underwent subsequent alteration and loss. The original ornamentation in the interior no more exists because of repainting.

The original fabric of the mosque can be reconstructed through a painting by Thomas Daniell, now in the National Gallery of Modern Art, New Delhi. The painting does not specify the name of the mosque but on the basis of the stylistic affiliation that Daniell's painting has with Zinatul-Masjid, it can be suggested that in the painting he had represented this very mosque. The façade of

the mosque is flanked by elegant minarets. The various storeys of the minarets are divided into panels. Each side of the topmost storey has four vertical panels. The second and third storeys have five vertical panels. The lowest storey has six such panels. Now, if one carefully observes Daniell's painting, one encounters the same arrangement of panels. From Daniell's work, it can be reconstructed that originally these minarets were faced with marble. Here one may note that W. Francklin in 1798 had described the mosque as follows, "It is of red stone, with inlaying of marble, and has a spacious terrace in front, with a capacious reservoir faced with marble."¹ At present, marble is not to be found on the reservoir.

It may be noted that Zinat-ul-Nissa Begum constructed her tomb on the northern side of the mosque which was destroyed after the mutiny of 1857.² The painting, too, has the depiction of a building on the northern side which appears to be a tomb building. Though the tomb building has not survived, one can reconstruct its model from Daniell's painting. The tomb was square in plan. It was topped by a dome, which in turn was surrounded by a parapet. The tomb was enclosed by a marble railing.

Further, Sir Syed Ahmed Khan in *Athar-al-Sanadid*, first published in 1846, had mentioned that the tank in the courtyard of the mosque was fed by a well.³ A well can also be seen in Daniell's painting. One may note that by 1846 the well was already non-operational.⁴ Finally, a fact which further confirms Daniell's painting to be of Zinat-ul-Masjid is that the mosque complex on the southern side is preceded by a road. Even in the Daniell's painting one can see a road running parallel to the southern side of the mosque complex.

From 1707 to 1857, a number of rulers ascended the Mughal throne, however, not a single significant tomb was constructed for any of the emperors. A marble enclosure open to sky in the vicinity of the dargah of Shaikh

Qutb Sahib, built by Bahadur Shah I, became the most preferred place for the royal burial in the Later Mughal period. Such type of tomb is called *muhajjar*. The design of the enclosure, at present, appears heterogeneous. From a representation of the tomb of Bahadur Shah I in a company painting by artist Sita Ram, now in the British Library, London, it is evident that the original fabric and setting of the tomb have changed considerably. The *muhajjar* was originally on the southern side of an enclosure as can be seen in the painting. It was preceded by an open courtyard. The northern side had a *dalan* (hall) with an elegant arcade of baluster columns supporting cusped arches. The *dalan* still survives. The eastern and western sides were closed by red sandstone walls, which no more exist.

What is important to notice is that originally the entire plinth, on which the *muhajjar* stands, was enclosed by marble *jali*, however, at present only part of this plinth is surrounded by the *jali*. This led to exclusion of three graves from the *muhajjar* which originally might have been within the marble enclosure. Also, originally, the entire southern side of *muhajjar* had elegant quatrefoil *jali* which gave the tomb enclosure a graceful appearance. It seems that at some point of time the original marble enclosure had crumbled. In the process of restoration, its original fabric was lost. Apart from the builder Bahadur Shah I, four other Mughal rulers were buried here. The last Mughal ruler Bahadur Shah II (r. 1837–1857) also desired to be buried in the *muhajjar* of Bahadur Shah I, however, his desire was never fulfilled as after his arrest in 1857 by the Company, he was sent to Rangoon (the British-controlled Burma).

Despite difficult political and economic conditions, Bahadur Shah II constructed few palace pavilions in the Red Fort, Delhi to assert his right to rule through architectural patronage. Most significant being the Zafar Mahal which was built in 1842 in his 6th regnal year.⁵ Originally, it had a central hall with rooms, suits, and verandah all around it. There was a

bridge on the eastern side of the palace which connected it with the mainland. The bridge no more exists. At present, the palace rests on a plinth consisting of five openings on each side. The plinth is separated from the palace by a *chajja* resting on brackets. The façade of the palace is marked by three cusped arches flanked by *jalis* set within arches that recall the baldachin covering. Some of the *jalis* have disappeared. On each side, from the central cusped arch projects an elegant *jharokha*. At present, the central hall no more exists, however, the surrounding rooms and verandahs are still there. A series of staircases lead to the upper storey. The upper storey is separated from the main palace by a *chajja* resting on brackets. The Hayat Bakhsh garden as well as the various buildings within it were already in deteriorated state by 1901.⁶

Apart from Zafar Mahal, Bahadur Shah II also constructed two pavilions on the eastern terrace of the Hayat Bakhsh garden which were attuned to other Shahjahani buildings situated on the riverfront. Moti Mahal existed up to the Mutiny, but no remains of it have survived today. Another pavilion, Hira Mahal, built in 1842, still exists. Each side consists of three cusped arches resting on four elegant pillars, except the side facing the river. Here, the central cusped arch is flanked by rectangular openings serving as windows. In a contemporary drawing, one can see that these windows were provided with lattice work. The central cusped arch also had a *jali* with a window in the centre. From the painting it is evident that the riverfront was provided with a parapet. One also comes to know that Hira Mahal was flanked by two European style buildings. The company drawing also gives a glimpse of contemporary furnishing. Preceding the Hira Mahal is a canal. This canal can also be seen in the painting with swimming ducks. This is the famous Nahar-i-Bahisht. According to Sir Sayed Ahmad Khan, “the old canal contained, in the neighbourhood of the palace, 24 fountains of silver, only the canal has remained.”⁷

Apart from the royal family, nobles also patronised architecture. A small but historically significant mosque was constructed by Raushanud-Daula. The location of the mosque at Chandni Chowk, the principal street of the imperial city, itself testifies the importance that Raushanud-Daula enjoyed in the Mughal court. The mosque came to be known as Sunehri Masjid owing to its gilded domes. However, today it has lost its original charm (image 1). It is evident from the illustrations of this mosque in the Company paintings that once it was an elegant structure (image 2).



Image 1: *Sunehri Masjid, Chandni Chowk*

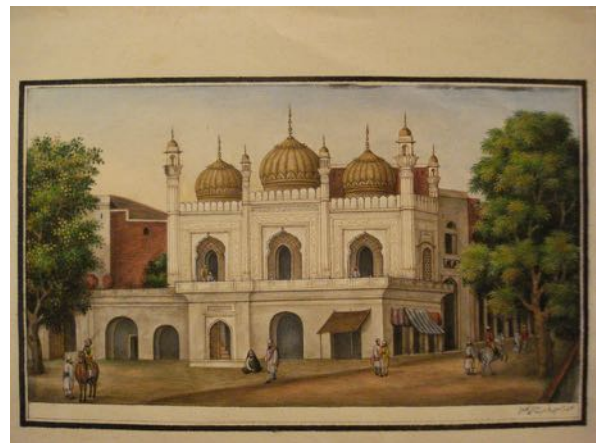


Image 2: *Painting showing Sunehri Masjid, Chandni Chowk*

The mosque stands on a high plinth comprising of chambers, which is now occupied by shops. From the level of ground, eight narrow steps lead up to the court of the mosque which are paved with sandstone. The mosque consists of a single aisle and three bays approached by three arched entrance. The central arched entrance is larger than those on its sides and is flanked by red sandstone minarets. The mosque was built in 1721–1722 when Raushanud-Daula was at climax of his

power. At present, the basic structure of the mosque remains the same but considerable alteration has taken place particularly in ornamentation of the façade and interior. Though the mosque is small in scale, it has an engaging quality about it. The stucco work on the façade and the interior were tastefully done, however, today the remaining have survived only at few places. Floral ornamentation on the bases of the fluted engaged pilasters and panels of elaborate floral sprays on dado of the façade add delicacy to the building. There are several representations of this building in the Company School paintings. One may note that Sir Thomas Metcalfe also commissioned a painting of Sunehri Masjid and wrote a detailed account on the massacre of Delhi which took place by orders from Nadir Shah in 1739.

The Qudsia Bagh palace is yet another fine building of Later Mughal period which has now survived only in ruins. The palace was constructed in a garden named after its patron Qudsia Begum. She constructed the Qudsia Bagh complex at a little distance from Kashmiri Gate in 1748⁸. The severe damage to the Qudsia Bagh complex occurred in 1857, however, its decay began prior to 1857 as is evident from its representation in '*the Delhi Book*' of Thomas Metcalfe. The picturesque view of the palace from the riverside has been a frequent subject of depiction in the Company paintings. One such painting is in the British Library London (image 3). This is based on the painting of Daniell. In this painting, the river side façade of the palace is depicted as a two storeyed building flanked by polygon turrets. The façade is decorated with ornamental mouldings, arcades and parapets. The turrets are provided with projecting oriel windows surmounted with bangala-type roof. Yet another drawing of the palace is in the Victoria and Albert Museum collection in which one can see the growth of plants on the building (image 4). This indicates the beginning of the decay of the palace in early 19th century.



Image 3: *Qudsia Bagh Palace*, British Library, London

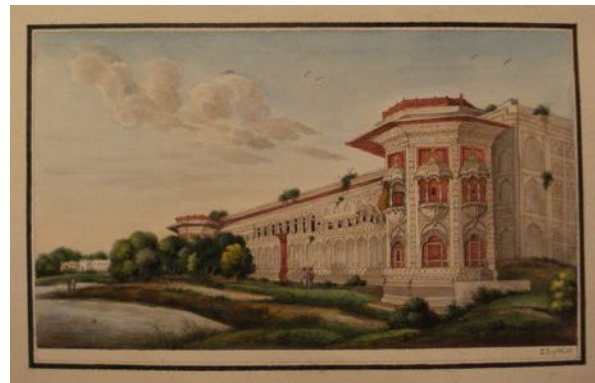


Image 4: *Qudsia Bagh Palace*, c. 1836–1840. Victoria & Albert Museum. IM 22-1923

Qudsia Begum constructed a fine mosque called Sunehri Masjid along with her lover Javid Khan in 1750–51 near Delhi Gate of the Red Fort. This small but remarkably graceful mosque stands on a plinth. The interior has completely changed. Originally the interior was decorated with carvings and paintings, however, at present nothing has survived owing to recent white wash done by the community. Each bay of the prayer chamber is covered by elegant bulbous domes. Originally, behind the mosque was a building consisting of a series of arched chambers. However, at present nothing remains and there is an open ground behind the mosque.

Qudsia Begum was also responsible for construction of several buildings in the dargah of Shah Mardanin Ali Ganj area. The shrine belonged to the Shia sect of Islam. Nawab Qudsia Begum also belonged to the Shia sect and she probably attempted to glorify this Shia shrine like the chisti dargah of Bakhtiyar Kaki and Nizam-ud Din Awliya⁹. She built an assembly hall in the vicinity of this dargah, a mosque and also a tank. She also added a

walled enclosure around the shrine. However her prime aim was to build a Qadam Sharif for a stone apparently bearing footprint of Hazrat Ali.¹⁰

Today, the structural setting of the dargah complex has completely changed. A drawing of this complex gives an idea of its original layout. The Qadam Sharif was in the centre of an open marble enclosure as depicted in the drawing. It was entered through an imposing entrance. The entrance was framed by pilasters and consisted of two recessed arches. At present, the marble enclosure can still be seen. The height of the building, however, has been increased and is provided with a roof. The original tank no more exists. The stone with the footprint of Ali is now shifted to a black marble tank and moved from the centre to rear of the enclosure. Adjoining the Qadam Sharif on its right side is the Majliskhana. Between these two structures is an entrance. Both the structures can be seen in the drawing. Majliskhana was an open structure. The original structure is still intact, however, the walls and the doors are added to the Majliskhana at a later stage.

In the first half of the nineteenth century, the configuration of nobility had changed. There were several Europeans who received land grants from the Emperor in lieu of their services. They were emulating the life style of the traditional nobility and married native girls. To this newly emerging nobility belonged Begum Samru. She was the widow of a German adventurer Walther Balthazar Reinhard Somers. He entered in the service of Mughal during the regency of Najaf Khan¹¹. It is rare to find information on the life of Indian ladies married to foreigners. Begum Samru, however, filled this gap. Married to a foreigner she carved an important place for herself in a society which was undergoing transition.

She received a grant of a garden in Chandni Chowk when Akbar II (1806-1837) ascended the throne. In this garden, she built a magnificent mansion for herself in European

style which reflected the affluence and importance of Begum Samru in Delhi. In fact, Sir Thomas Metcalfe also commissioned a painting of her mansion in his Delhi Book (image 5). The mansion stood on a high plinth and its southern façade which faced Chandni Chowk was approached by a pair of staircases. Eight ionic pillars supported the roof of the verandah. The verandah was followed by a wall with seven openings. The central opening served as the entrance. This mansion was damaged and dilapidated by mortars and gunfire during the Mutiny. In a photograph taken by Major Robert Christopher Tytler and his wife, Harriet in 1858 one can see debris of the building scattered everywhere (image 6). Yet another photograph of the building was taken by Felice A. Beato. At present, the renovated building serves as a government bank.

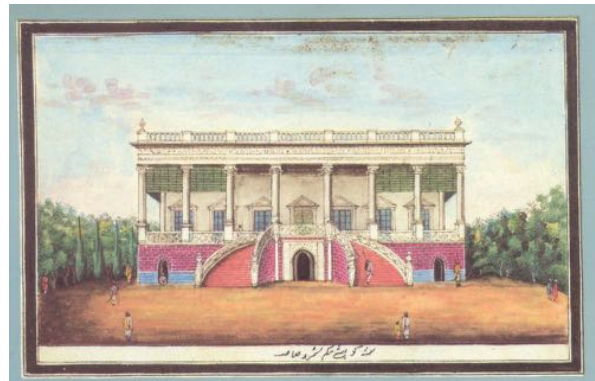


Image 5: South view of the palace of Begum Samru. c. 1845, after M.M. Kaye (ed.), *The Golden Calm: An English Lady's Life in Moghul Delhi, Reminiscences by Emily, Lady Clive Bayley, and by her father, Sir Thomas Metcalfe*. P. 100



Image 6: The Bank of Delhi, taken in 1858 by Major Robert Christopher Tytler and his wife, Harriet. After, <http://www.bl.uk/onlinegallery/onlineex/apac/photocoll/t/019pho000000193u00012000.html> (Accessed on September 22, 2011)

With the advent of the British in 1803, a new form of architecture emerged in the imperial capital. Today, a substantial number of buildings constructed between 1803 and 1857 under the British patronage are in use as

government offices and hence exist in highly altered state. There are others which are either in ruins or they don't exist anymore.

The library of Dara Shikoh, consisting of a fine hall with cusped arches, was given to the company for establishing the Residency. Ochterlony, the first British Resident, added a forecourt with imposing pillars in the front of this hall to give the building a majestic European appearance. From exterior, the rear of this building is two storeyed (image 7). The lower storey formed the plinth. Excavation carried by the State Archaeology Department has revealed a pillared hall dating back to the Mughal period. It is flanked by an arcade added by Ochterlony. There was also a colonial staircase to approach the plinth. This has now been removed. The hall can also be approached from this side through a doorway surmounted by a half-moon fan-shaped window.



Image 7: Rear exterior, Library of Dara Shikoh converted to British Residency in 1803. Kashmiri Gate, Delhi

Sir Thomas Metcalfe (1795–1853) was among the last residents who patronised fine buildings and also commissioned drawings of the rich architectural heritage of Delhi in his Delhi Book which is now in the British Library. He constructed a magnificent house for himself called Metcalfe House on the bank of the Yamuna to the north of the city, parallel to the Red Fort. This house was damaged considerably during the Mutiny in 1857. “The House of Sir T. Metcalfe is a complete ruin; the fine trees of the gardens and grounds have all been levelled, and the house may be now seen from any point of the road to the cantonment.”¹² At present, Metcalfe's house is

included as part of the office of Defence Research and Development Organisation (DRDO). There are four paintings of this house in ‘the Delhi Book’, which betrays Metcalfe's preference for European architecture and furnishings.

Thomas Metcalfe built yet other residence to the south of Delhi near the Qutub Complex by converting a Mughal tomb of the early seventeenth century. It was known as DilKhush (or Delight of the Heart). At present, DilKhush is in complete ruins. From the drawings in ‘the Delhi Book,’ DilKhush appears to be a two-storeyed building surrounded by a verandah (image 8). The upper storey had various rooms. The height of the rooms was higher than the surrounding verandah. Some sides of the verandah had three semi-circular arches while others had only two. These arches were provided with a wooden balustrade. In one of the drawings, one can also see a wooden doorway of one of the rooms topped by a half-moon fan-shaped window. Such doorway and window were also seen in the building of Sir David Ochterlony. Of the Metcalfe's constructions on the upper storey, only one of the intermediary walls, which connected the two sides, has survived (image 9).

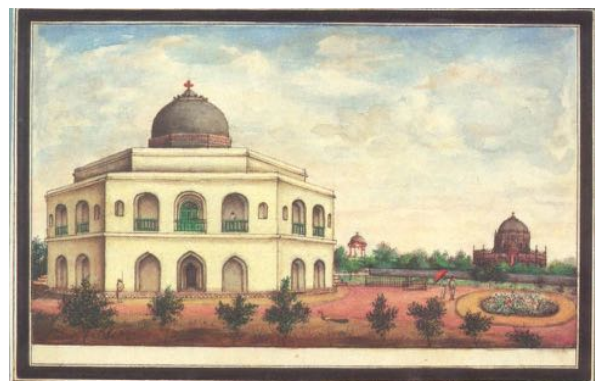


Image 8: The North West View, DilKhush (or Delight of the Heart). After M.M. Kaye (ed.), *The Golden Calm: An English Lady's Life in Moghul Delhi, Reminiscences by Emily, Lady Clive Bayley, and by her father, Sir Thomas Metcalfe*. P. 200.

Around DilKhush, Metcalfe created a terraced garden. The remnants of garden can still be seen with several pavilions. Metcalfe's terraced garden with pleasure pavilions seems to be influenced by the romantic gardens of his own country. As one descends from level



Image 9: Remains of DilKhush (or Delight of the Heart), Mehrauli of DilKhush through a series of steps, one encounters a circular pavilion on the left. This pavilion is presently known as Chaumukha. It consists of a circular roofless chamber with four entrances. Originally the building had a wooden roof. The walls of the chamber are provided with shelves. There is also a decorative fire place. This chamber is surrounded by a circular corridor consisting of eight openings with pointed arches. To relieve the monotony, the walls of the corridors are provided with circular openings at few places. From the next level, the lower levels of the gardens are approached by a staircase. In the middle of the staircase is a water cascade which is aligned with a pavilion known as Boat House. This appears to be an older building in which Metcalfe made alterations. He added several other buildings to break the monotony of the rocky terrain. One such building is known as Metcalf's Folly which is in the form of a spiral pyramid.

During the tenure of Metcalfe the Residency was shifted to a new location called Ludlow Castle which no more exists. The building was pulled down somewhere in 1960s. This building was constructed by Samuel Ludlow (d.1853) from 1813 to 1831. It became pivotal political seat of the East India Company as can be seen from an illustration in *'the Delhi Book'*.

Ludlow Castle was one of the buildings frequently photographed after the Mutiny. One such photograph was taken in 1858 by Major Robert Christopher Tytler and his wife, Harriet in 1858 which is now in the British Library, London. Felice A. Beato also took a

photograph of this building in 1857. Yet another photograph entitled 'Ludlow Castle, Xmas Day 1878' is in the British Library, London. From the photographs taken after the Mutiny, it can be seen that once a vibrant political centre was reduced to a desolated bungalow. Ludlow Castle was yet to emerge from the trauma of bloody conflict that took place in 1857. A photograph of the building taken in 1957 indicates that additions were made to the building at a later date before its final demolition.

To sum up, I attempted to highlight that a number of monuments of the eighteenth to mid-nineteenth century in Delhi has already been wiped off. The extant buildings are also susceptible to further deterioration and some are at higher risk of extinction if the stakeholders and the community are not sensitized about the historic significance of the buildings which are used by them as offices or religious institutions. As a researcher in this field, I would like to recommend that it is important to have an open access data base where topographic paintings and archival photographs may be available with the present day pictures of the historical monuments. Such database can promote and facilitate research in the field. The ready accessibility of information can create awareness among the local communities about the historic characters of the monuments under their custody. This would help them to take into account the original character of the monuments before making any alterations and repairs.

Archaeological Survey of India, which is the prime custodian of the monuments in the country, can play the lead role in creating such an open access database.

ASI also has a huge collection of archival photographs dating back to late nineteenth-early twentieth century to the present day.

Subsequently, other museums, institutions and individuals can contribute in developing and expanding the database as the archival sources are scattered across the world. National Museum Institute and Institute of

Archaeology can provide the human resource and skill required for such endeavour. A pilot project focusing on a specific period and place may be taken up to begin with.

Endnotes

- 1 W. Francklin, *History of Shah Alum*. (1798; repr., New Delhi: Classical Publications, 1979), 210.
- 2 Carr Stephen, *The Archaeology and Monumental Remains of Delhi*. (1856; repr., New Delhi: Aryan Books International, Reprint 2002), 152.
- 3 R. Nath, *Monuments of Delhi: Historical Study* (New Delhi: Indian Institute of Islamic Studies, 1979), 65.
- 4 Ibid.
- 5 Syed Ahmed Khan, *Atharal-Sanadid*, trans.R.Nath, *Monuments of Delhi: Historical Study* (1854; repr., New Delhi: Ambika Publications, 1979), 72.
- 6 Gordon Sanderson, "Shah Jahan's Fort, Delhi," In *Archaeological Survey of India Annual Report 1911-12* (New Delhi: Swati Publications, 1990), 7.
- 7 Syed Ahmed Khan, *Atharal-Sanadid*, trans.R.Nath, *Monuments of Delhi: Historical Study*, 72-73.
- 8 Carr Stephen, *The Archaeology and Monumental Remains of Delhi*, 159.
- 9 Catherine B. Asher, *Architecture of Mughal India*. (Cambridge: Cambridge University Press, 1992), 305.
- 10 R. Nath, *Monuments of Delhi: Historical Study*, 67.
- 11 W. Francklin, *History of Shah Alum*, 154.
- 12 *Delhi: As It Is*, Delhi December 21st .*The Delhi Gazette*, 2 Jan-30 May, 1858, 4.

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Documentation of Tangible and Intangible Heritage: Collective Social Responsibility

Seema Bhalla

Abstract

In the recent past, while science and technology have brought many undiscovered frontiers into the domain of human knowledge, making life easier, they also on the other hand have accelerated the speed of time. Computer and media, the by-products of science, have brought the expanse of information and knowledge within the space of a screen to be accessed just with the tap of a finger. This has led to assimilation of diverse ideas, thus creating globalization of thought process, values and culture. At one level, this can be appreciated as having resulted in simultaneous evolution of societies that can claim global brotherhood and unity, yet at another level, this same aspect is endangering the concept of heritage and culture that sets one community, society and nation apart from another, in the process, annihilating the uniqueness of individual societal existence.

Now, more than ever, the need for documentation becomes imperative,

requiring it to be dealt with an urgency in order to maintain the link between the historical lineages of past with that of future. In the field of scientific research, documentation is an integral part of its findings; however, sadly, the concept of documentation in the area of heritage and culture is affected by this lack of requisite essentiality and desire.

My paper is based on discerning and essential aspects of Documentation wherein I take the deviation and position the need of Documentation as a social responsibility, outside the code of Profession.

Overview

The undisputed importance of documentation lies in the imperative continuation of recorded history. Hence, its role is much more than the clinical interpretation of an individualistic perception; conceived and perceived with a personal sagacity, maturity, exposure and understanding.

Documentation can be divided in two preferred categories –

Written Documentation

This form of documentation is more or less limited within the scholastic domain where the researcher, often, takes the aid of intellectual material available for the analysis. Most of the time, the written documentation leads to judgmental analysis that inadvertently reflects the personal biases and preference of the researcher.

While documenting contemporary situations, there can be a certain degree of complexity, as the time of the process of compilation of facts is limited, for the observer has to collect authentic information from the situation before the dilution and contamination of the facts begin to take place. Often because of this urgency, the written documentation acts just as recorded material to be analyzed later by the historians. It is in the later state of analysis that variation of opinions leads to difference of opinions resulting in deliberations, for a body of documentation that perhaps required no

intellectual dissection.

Written documentation, acts as a deterrent in reaching out to those who are not very comfortable with the world of letters.

However, for the purpose of future research and scholarly intervention, written documentation is of prime importance.

Visual Documentation

Any visual aid that is used as a tool of engaging people with an idea that needed to be embedded in the public-psyche, becomes a document of its times. Right from the pre-historic Cave paintings, to the Buddhist Caves of Ajanta 2nd B.C. to nearly 6th A.D., the Roman Equestrian statue of Marcus Aurelius c.161-180 CE, Early Christian and Byzantine Art, and to the art of subsequent periods, the purpose of these art forms might have been varying from their political, social to religious intent yet they have created documentation for the succeeding times, thus creating a linking thread of history.

This kind of documentation gives an instant visual clarification that can be later correlated with a researched database before reaching to any conclusion. Visual documentation can be captured in photographic form as an instant documentation, without delving into any or much of research. Often Just a single picture opens a vast area of research.

For this paper, I take the support of the second option of Visual Documentation to impress upon my point of requisite urgency in documentation of the present times before much of heritage, both tangible and intangible, is lost, bringing us face to face to a new world with many missing links of the past.

As elsewhere in the world, India too has been witnessing a sharp societal change that can be accredited to exposure through travel, media and technology. The new improved infrastructure and financial investments by various business houses in India has brought a sudden financial prosperity that has become responsible for sudden changes in its society, values and belief.

This change, at an alarming speed, is bringing-in an emergence of a new era that is replacing the old one and its external manifestation is clearly visible in the new architecture. This change is deeper than the external manifestation as it is the reflection of changing social, political and religious perspectives. This change requires immediate conscious documentation to maintain the link with the fast emerging future. I take the example of the city of Udaipur, in Rajasthan, India, to expound the changes in its tangible and intangible heritage and impress upon the urgency of documentation.

Udaipur

Maharana Udai Singh II (1536-1572), laid the foundation of Udaipur in 1567, the new capital of Mewar after losing the earlier capital of Chittor to the Mughals. It was on the prophetic advice of an ascetic whom Udai Singh II met during one of his hunting trips that he decided to build his new capital at the selected site. The lineage of the Sisodia clan that Udai Singh was a descendent of, is considered one of the oldest surviving dynasties of the world. According to the legend, the Sisodia clan has descended from the solar deity "Surya", the Sun, who was the issue of Lav, the older son of lord Rama.

Today, Udaipur is a highly favoured city on the map of tourism of India. It has the right blend of living culture and traditions of Rajasthan and is situated amidst scenic hilly environs. For these reasons, it has also found favour even with the Hollywood and the Bollywood cinema as a shooting locale. Octopussy of James Bond, Heat and Dust, The Jewel in the Crown, Eklavya, Nandini, Mera Gaon Mera Desh and many other films and serials have been shot in Udaipur.

With this background, I use the city of Udaipur as an example of the importance of visual documentation in my paper. The visuals used in the presentation of this paper, are by no means an attempt to promote tourism. They have been selected to show the living example of shift in culture and heritage in the daily life of the city, and the importance of its documentation in the form of visuals.



Fig. 1



Fig. 2



Fig. 3

Udaipur is a city where tangible and intangible heritage co-exists. It is a living heritage that has been experiencing an onslaught of modernism.

The traditional populace of the city is habituated to the touristic gaze and the clicking of cameras as is visible in the picture in which an old lady, seated in the window of her house, looks straight into the lens of the camera showing her familiarity to such attention (fig. 1).

The distinctive and traditional “Haveli” architecture of the city imparts it a unique flavor, where following old traditions is still a part of life (fig.2). Even today, the families plant the sacred plant of “Tulsi” in the courtyard albeit the precarious open balcony might have replaced the open courtyard (fig. 3).

Amidst the tradition, modernity is fast making its presence felt. The next picture reveals this fact by showing an old Haveli architecture that carries an advertisement of “Holy CCTV” on its outer sidewall. A collective advertisement of Tours and Travels, Rental properties, Bullet Motorcycle, Kinetic, Suzuki motorcycle and Scooty find their place on a single yellow board.



Fig. 4

Simultaneously, the city is becoming “Modern” where for many inhabitants, the old is losing its charm and there is a rush to raze the old buildings to give way to so-called “modern architecture”. Apart from the personal aesthetics, these buildings are aimed to attract tourists, who are thought to prefer “modern architecture” (fig. 4).



Fig. 5

So quick is the change that it is threatening to take over the tradition. A small shrine on the outer periphery of one of the ancient temples of the city, houses the sculpture of one of the “Dikpalas” or guardians of the direction. The exalted responsibility of the guard makes him into a demi-God, hence he too is worshipped. Accompanied by a sinuous plant and an animal, the “Dikpala”, the savior of the temple precinct, today stands threatened of his own existence amidst the onslaught of characters from the cyber world. The presence of a wilted marigold garland and a lit lamp are the only evidence of his importance on the wall. The “Mother India- Heaven of Handicraft” clearly ignores the presence of the

“Dikpala” and points in the opposite direction towards the handicraft shop to allure the tourists.

Even the traditional frame of the shrine has been encroached upon and is painted-over as continuation of the cyber world, leaving just the dark niche for the Dikpala, to call his own (fig. 5). While tangible changes are becoming obviously visible, the intangible heritage of the city too is undergoing changes, which now are not as subtle either.

Taking the example of the famous festival of Gangaur, I further elucidate the importance of visual aid in documenting tangible and intangible heritage.

Gangaur

The festival is celebrated with much reverence, all over Rajasthan, by women in the month of March-April. The women worship Goddess “Gauri”, the consort of lord Shiva, asking her for marital bliss. The married women worship for the love, well-being and long life of their husbands and the unmarried girls seek the boon of a good husband. The festival is celebrated with great fervor. The women wear their bridal finery and carry the idol of the Goddess, also decorated in bridal finery, above their heads in a procession. This age-old traditional celebration has been receiving the blessings of the local Royalty in the past.

In Udaipur, traditionally, the Maharaja graces the occasion by his presence. Seated in the Gangaur-boat that is specially decorated for the occasion, the Maharaja goes past the “**Gangaur Ghat**” on the bank of Pichola Lake where all the women bring their idols and gather to celebrate the festival.

Early 18th century, Festival of Gangaur, Udaipur

This event has been often painted as court records, by miniature painting artists. In the miniature painting, c. 1715-20, size 31x31, Maharana Sangram Singh is shown at the Gangaur Boat procession. The painting is in the collection of City Palace, Udaipur. It is not a mere record of an event but a document of

its times. The Maharana with his ministers, nobles, musicians and attendants is seated on the higher platform of the boat that is specially designed for the occasion. With his gold nimbus, the Maharana is conspicuous



Fig. 6

thrice in continuous narration form (fig.6).

If we study this painting of early 18th century, there are many observations to be made. The uninterrupted lane leading to the bank of Pichola river is packed with populace of what seems to be not a very prosperous town. A point to be kept in mind for future reference in this paper is the modest dwellings that are in and around the lane. The sole large off-white haveli on the left, too should be kept in mind for the later reference. The congregation of women, on the right is surrounding the single idol of Gauri .

Across the lake, the cityscape is sparse. Also needs to be kept in mind is the period of this painting - c. 1715-1720, for its future reference in this paper.

Early 20th century, Udaipur

A photograph of Maharana Fateh Singh on the royal barge, c. 1900, photographer: Herzog and Higgins (collection: India Office Library and Records, London). (fig 7)

The Maharana has taken his position under a canopied seat, atop the Gangaur boat . There are other nobles and attendants accompanying



Fig. 7

him in the boat. On the bank of lake that is part of the palace residence of the Maharana, is a congregation of men who are there to attend to the ceremony of the departure of the barge towards the Gangaur Ghat. The entire scene is male dominant. The accompanying smaller boats are waiting to move once the main barge proceeds. The exalted position of the Maharana and respect for the royalty is obvious from the comportment of all others on the boat and the bank.

A miniature painting titled, “Maharana Bhupal Singh celebrating the Gangaur festival”, c. 1935, in the collection of City Palace Museum Udaipur (image), comes across as documentation of remarkable change that has taken place in architecture, society and political situation, in a span of nearly 220 years if we compare it with the earlier miniature painting of c. 1710-15.

The Maharana is seated in the Gangaur boat that is embarking on the Gangaur bank. A huge haveli comes between the lane and the Gangaur ghat. The way to reach the ghat now is through the arched entrance above which is

the second floor of the building that is called “Bogore Ki Haveli”. The Haveli was built by Amarchand Badwa, who was the Prime Minister of Mewar from 1751 to 1778. His tenure lasted through the reigns of Maharana Pratap Singh II, Raj Singh II, and Hamir Singh. The temple on the left in the premises of which, women in the earlier painting were dancing has a wall behind it, now including it in the area of Bagore Ki Haveli. The upper storey of the Haveli has Jharokhas or balconied rooms, from where the celebration is being watched by the British who, at the time, were ruling India. The male and female segregation is very clear. On the roof of the two side wings are the male spectators and on the right side of the haveli, are the female spectators (fig.8).

The wall on the left side of the second floor has the painting of a dark complexioned musician and a lighter complexioned dancer who has an admirer in the form of a doe who is fondly watching the dancer. The view of the street at the back has the off-white haveli seen in the earlier painting but now instead of the modest rural dwellings, have cropped up

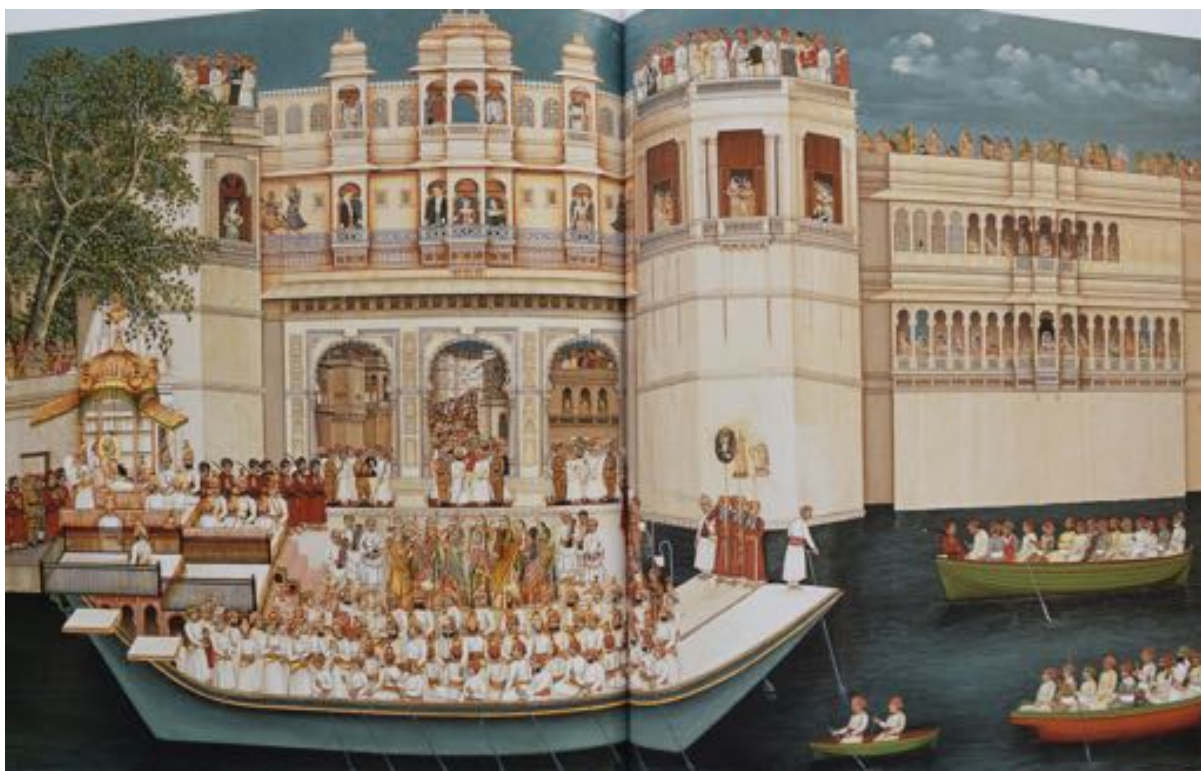


Fig. 8

impressive havelis all along the street, as an evidence of economic prosperity. The arched entrance is blocked for public entry by the presence of royal guards and the Gangaur ghat is left uncluttered for the benefit of the Maharana. The women worshippers are out of the view, perhaps behind the wall of the temple on the left.

FESTIVAL OF GANGAUR, 22 MARCH 2015

I take you to the most recent visual documentation of the festival of Gangaur in Udaipur. Much has changed in the last 80 years. The festive spectacle at Gangaur Ghat looks spectacular when seen from the lake. The congregation of women with the idols on their head fills up every inch of space of the ghat.

The idols have taken a different symbolism. The festival of Gangaur, initially, as seen in the miniature painting of c. 1710-15, was associated with the worship of only Gauri but now her husband Shiva accompanies her (fig.9).

The younger unmarried girls, too participate in the festival, carrying their own groom even if the groom is the plastic baby doll dressed like a groom.



Fig. 9

The procession of different groups, communities and committees reach the ghat with much fanfare, traversing the same street that was seen in the earlier two miniature



Fig. 10

paintings. What used to be a religious festival where women carried the idols over their heads with much reverence, has acquired a theatrical approach. Different groups vie for attention by adding interesting and nouvelle ideas and props to their procession. There is a sense of gimmickry in the procession (figs. 10).

The traditional society of Udaipur, has always maintained segregation between the men and women. The latter were supposed to be subservient and demure. Women of all ages were supposed to follow a certain code of conduct according to their age. The Gangaur festivity is reflective of the societal change where an old woman dressed in all her bridal finery dares to go against the grain of purdah, and looks boldly into the camera lens gesturing in a Bollywood dance sequence (fig.11)

Another group in procession expresses “womanpower”, where the procession is led by a young girl impersonating as “Mother India” and some of the women of the group walk holding swords.

The concerns of society come forth in the

form of social messages in yet another procession.



Fig. 11



Fig. 12

A festival that has had a religious reverence to it has become like a carnival, by 22 March

2015, where theatrical performance takes over the religious fervor.



Fig. 13

The local administration collaborates to declare the Gangaur festival as “Mewar Festival” and puts up the posters to lure the tourists.(fig 12)

At the ghat, the women conduct the rituals associated with Gangaur. The view across the lake has changed drastically since the miniature painting of c. 1710-15 when there was only one haveli and some modest dwellings. Today the other side is lined with hotel buildings having mixed architecture. Some are modern and some pseudo-traditional. At the ghat, there is a confluence of Gangaur statues and it seems as if there exist two parallel worlds, an astral world and a mortal one. With the backdrop of “Bagore Ki Haveli”, the bridal idols are visible at a higher plane, creating a world of their own as if oblivious of the earthly world below them(figs.13).

The painting on the wall of Bagore Ki Haveli that was seen in the miniature painting of 1935, is still there but it has been repainted sometime back (fig.24). The musician has become darker, more like the complexion

of Krishna. The doe has changed her loyalty and is now admiring the musician instead of the dancer. The pose of the dancer has changed and she has found another large deer to her side that is watching her. Outside in the street, the architectural façades are changing. The off-white haveli visible through the arches of the ghat in the earlier miniature paintings of c. 1710-15 and c. 1935 has disappeared. Instead the silhouette of the buildings has taken an entirely different contour and has been converted into a hotel (fig.26). Closer to the Bagore Ki Haveli, in the street is the German Café housed in a building



Fig. 14



Fig. 15

that has its ground floor in the traditional style of architecture but the floor above is in modern architecture.

In the evening, the Gangaur boat does not start from the palace anymore and is organized by the “Lake Palace Hotel” that is presently the property of Taj Group of Hotels (fig. 15).

The accompanying boats are arranged by the department of Tourism, with a pilot boat that maneuvers the movement of Gangaur boat



Fig. 16 Photo Courtesy; Seema Bhalla

and the boats having live dance performance on them. The boat is made to look like the one in the olden times and an actor, dressed like the Maharana, sits on the boat. (fig.16)



Fig. 17

By sunset, the women conclude all the rituals (fig.17). The idols are taken back home and the cultural programmes organized by the departments of tourism and culture take over the activity at the ghat.

Conclusion

Undoubtedly, there is a need to take up Documentation as a serious profession where the scientific methods of documentation should be included in every subject that is related with the field.

However, having said that, the need of the hour is to bring the awareness of documentation within the public domain and should be taken as Social responsibility. The local dwellers should be made aware of the value of heritage that they have inherited, it

is imperative both from the touristic point of view as well as having a sense of pride in their tangible and intangible heritage. The importance of documentation if imparted at the school level can bring in remarkable results in creating a strong database of cultural heritage. With the advanced technology of mobile cameras that is available with most of the people, visual documentation becomes easier.

The availability of visual aids in terms of miniature paintings and photographs, have made it possible to document various changes from c. 1710-15 till 2015. These changes have been visible both in tangible as well as intangible heritage specific to the city of Udaipur. Since the available material is visual, it has been easy to observe the changing society. There may be a possibility of some fragmented written documentation in some form but it needs to be collated and undertaken with a research oriented scholarly perspective.

Impressing upon the importance of visual documentation, personally, at a personal level, I stand committed to my conviction and continue to create a visual documentation of tangible and intangible cultural heritage.

I conclude my paper with what, not long back, His Holiness the 14th **Dalai Lama** said,

“Because past environmental destruction was the result of ignorance, we can easily forgive it. Today, we are better informed. Therefore, it’s essential that we make an ethical examination of what we have inherited, what we are responsible for, and what we will pass on to coming generations. Ours is clearly a pivotal generation”.

Credits:

- Miniature Paintings – c. 1719-15 and 1935, published in “The City Palace Museum Udaipur”, by Topsfield Andrew
- Photograph 1900, published in “The City Palace Museum Udaipur”, by Topsfield Andrew
- All other Photo credits, author of the paper, Seema Bhalla

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A critical analysis of documentation at regional level: A Case Study

Tiya Chatterji
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Abstract

This paper addresses the significance and role of documentation in museums and institutions in safeguarding their traditional methods of documentation and effective strategies to eradicate the upcoming challenges faced by them in documentation.

This paper tries to highlight the deviant and respective documentation strategies of institution at regional level, adopted to organize their collection in a structured form, stimulating the significance of each object and preserving the heritage. The paper will examine in detail all aspects of documentation and how and evolutionary element or policy would benefit the collection which would eventually leave an indelible mark on minds of viewers.

This paper briefly evaluates the documentation

strategies executed by a regional museum of India to provide an organised framework for its functioning. In this paper we highlight the transition of a documentation system specifying its merits and shortcomings. This case study is done on 'Shri Krishna Museum', a regional museum located in Kurukshetra (Haryana).

Documentation is the systematic classification that provides official information or evidence that serves as a record. A museum ceases to exist without a systematic documentation since it becomes difficult to manage its own collection. Likewise, anomalies existing in a documentation system generate inherent flaws in the museum itself.

In the current case study, the museum houses a large collection centred around a mythological figure and deity 'Lord Krishna'. The museum building is divided into three blocks, with each block serving a particular purpose. It comprises of a heterogeneous collection such as: Bronze, wooden sculptures, Murals, Diorama's, Room-settings etc. In contrast with their ever-expanding collection, documentation strategies adopted by them is basic and archaic. Documentation components adopted by them are –

1. General accession Register (GAR)
2. Classified accession register (CAR)
3. Index cards

Their heterogeneous collection based on a common theme is demarcated accurately and stored well. The manual documentation system adopted by them had bore the brunt of time and to overcome this problem they have devised a model and are proposing the digitization of the same. In their classified accession register (CAR), they have classified the objects on the basis of material. The museum is lacking specialised staff with a specific designation. Every nook and corner of the museum is managed by a curator and an artist. The documentation system was devised and planned in accordance with the needs of the museum,

entirely by a curator. There is no one to assist him so it completely becomes a one man show.

In case of accession number, they have used archaic bipartite system which runs incongruent to the needs of a heterogeneous collection. Gradually, the collection is inflating with different objects. The prevalent bipartite system becomes inefficient in corroborating the systematic function of the documentation.

The current manual documentation is land conservation, which would lead to its deterioration and loss of evidence. In such a perplexed situation, the attempt for digitization will become defunct.

The third block of the museum which accommodates rare dioramas and life-size models has unfortunately not been documented. The museum does not keep a record of any de-accessioned object which becomes a major concern for such a large collection. If an object is rendered unworthy of being displayed then it is simply kept in the store-room. De-accessioning is never considered an option.

The museum authority accepts donation but they do not maintain a proper record of its loan objects. Considering the documentation system reiterated in the concept of new Museology, the documentation components such as 'de-accessioning' and 'Loan' practices have become intrinsic for a smooth functioning of a museum.

In summation, it is suffice to state that the evolutionary aspect of this museum is evident from its attempt to digitize their documentation system and curb the existing flaws. In order to accomplish their goal they have developed a proposal to the Kurukshetra Development Authority (KDA) and awaiting their response.

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Vijay Chandru is a data scientist with over two decades and research experience at Purdue University, Indian Institute of Science and the International Institute for Art, Culture and Democracy. A fellow of the Indian Academies of Science and Engineering, Vijay's work at the Perceptual Computing Laboratory at IISc included semantic web language development, visualization of scientific data and the co-development of the Simputer™. Vijay heads the digital heritage technology team at IIACD working on the IDH Vijayanagara Murals digital heritage project and the IDH Knowledge Bank digital archive of the tangible and intangible heritage of Vijayanagara.

Interactive Ceiling Plans of Mural Paintings in Hampi and Lepakshi

Uma V Chandru, Vijayashree C S,
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Abstract

Digital archival of temple murals is important as a large number of paintings in India have been damaged due to improper methods of conservation, neglect, vandalism and other reasons. Several murals have vanished and many more are on the verge of being lost forever. Hence, the Department of Science and Technology, Government of India funded the multidisciplinary team at the Centre for Cultural Heritage and Tourism Studies, IIACD, Bangalore to research and digitally archive the ceiling paintings of Hampi and Lepakshi.

Art and cultural scholars, painters, photographers, and heritage arts enthusiasts representing the users were invited to work closely with the design and open-source software development team at IIACD in co-creating user-driven, interactive plans of the ceiling murals of the Hampi temples.

Curated by a design anthropologist, with rich narratives and scholarly annotations prepared by an art historian, painter and folklore researchers, the interactive ceiling mural plans developed by open source software technologists, provide a virtual experience for browsing temple murals and their intangible heritage.

In this paper, we highlight the need for digital archival of murals and present the user design and development of interactive ceiling plans and web implementation by an interdisciplinary team.

Introduction

Murals from the past, especially those that express the religious, social and political views of their period have intrinsic artistic and cultural value. They play a vital role as material evidences for construction and reconstruction of history. Unfortunately, murals are more vulnerable than any other art form to damage from natural as well as human sources. Digital archival for preservation of the heritage of temple and other murals in South India is critical as a large number of the paintings have been damaged due to unethical or improper methods of conservation, neglect, vandalism, white washing, sandblasting, water seepage, sunlight, insects, bats and other reasons (see Table 1 and Figures 1-4). Murals in living temples (e.g. Hampi Virupaksha and Lepakshi

Veerabhadraswamy temples) are subject to damage from oil and soot.

Several murals in temples under HR & CE have been white washed, sandblasted and repainted as temple authorities often lack understanding of the value of the paintings. Murals in some temples or matas under state archeological departments also have been subjected to damage from natural and human causes, including neglect and repainting.

The recently formulated “National Policy for Conservation of the Ancient Monuments, Archaeological Sites and Remains” (NPC-AMASR), Archeological Survey of India (ASI), February 2014 explicitly states that “Elements of monument, such as murals, sculptures, inscriptions and calligraphy should not be restored.” Although ASI conservation guidelines do not permit repainting of murals during restoration, we find sites where murals have been touched up or repainted.

The urgent need for documenting, interpreting and conserving murals, especially those that are endangered was highlighted by scholars, conservators and other participants in the 2008 seminar “Painting Narrative: Mural Painting Tradition in the 13th – 19th centuries” (January 23-27, 2008) at Dakshina Chitra, Chennai. A digital repository of murals to help conserve them was discussed at this meeting.

Type of damage	Sites with damage or loss of murals
Neglect and/or improper conservation methods	<ul style="list-style-type: none"> Hucchappanamata, Anegundi, Karnataka Chennakeshava temple, Sompalem, Andhra Pradesh Veetrirundha Perumal temple, Veppathur, Tamil Nadu
Whitewashing/Sandblasting (Temples under HR&CE are more vulnerable)	<ul style="list-style-type: none"> Pundarikaksham Perumal temple, Tiruvellarai, Tamilnadu Vasanthamandapam, Alagarkoil, Tamil Nadu Venugopala Parthasarathyswamy temple, Chengam, Tamilnadu Theru Malleshwara temple, Hiriyyur, Karnataka Siddeshwara temple, Hollalagundi, Andhra Pradesh
Repainting with synthetic colours by commercial artists	Varadhamanaswamy temple, Tiruparuttakuram, Tamilnadu Sri Krishna temple, Guruvayoor, Kerala
Vandalism	Veerabhadraswamy temple, Lepakshi, Andhra Pradesh
Deterioration from natural and other causes	<ul style="list-style-type: none"> Muchukunda murals, Thiruvavarur, Tamil Nadu (water seepage) Narasimha temple, Sibi, Karnataka (exposure to sunlight) Raghunatha shrine, Veerabhadraswamy temple, Lepakshi (bats) Vadakkunnatha temple, Thrissur, Kerala (sound)

Table 1: Examples of damage and loss of murals in South India



Figure 1: Murals damaged in restoration Hucchappanamata, Anegundi
Source – Vijayashree C S



Figure 2: Repainted ceiling Murals, Varadhamanaswamy temple,
Tiruparuttakunram Source – Vijayashree C S

IDH Vijayanagara and post Vijayanagara Murals - a digital heritage project

In 2011, under its unique multi-institutional Indian Digital Heritage (IDH) initiative, the Department of Science & Technology (DST),

Government of India funded the interdisciplinary team at the Centre for Cultural Heritage and Tourism Studies, IIACD, Bangalore to research and digitally archive the murals in Virupaksha temple at Hampi, Karnataka and the Veerabhadraswamy temple in Lepakshi, Andhra Pradesh. The three year project was extended to March 2016.

The IDH Vijayanagara Murals project objectives are to:

- research and digitally archive murals in the Hampi Virupaksha and the Lepakshi Veerabhadraswamy temples to help preserve and safeguard the tangible and intangible heritage of the murals
- compare the style, techniques, patronage, narratives, material culture and social life of the period
- study the epics and canons the murals are based upon and develop a better understanding of the evolution of the painting traditions
- co-create web-enabled, open-access, user friendly interactive plans of ceiling murals for art historians, scholars, conservators, artists, designers, photographers and virtual tourists
- add cultural and pedagogical value through archival of rich narratives and scholarly annotations of the murals
- add audio and video content that can



Figure 3: Damage due to Water Seepage and Vandalism; Veerabhadraswamy temple, Lepakshi Source – Vijayashree C S

educate and build value for the tangible and intangible heritage of these murals among school children, local community members, devotees, priests, temple authorities,

conservators, tourists and help prevent vandalism, repainting and other forms of damage

- gather and build a repository of images, textual narratives, videos and collaborate with technologists at IIT-Delhi working on the IDH multimedia ontology based experiential exploration of the Girija Kalyana narrative and other IDH project design and technology teams working on reconstruction, in-painting, digital image conservation technologies.

We present further the research, image capture, user-driven design and development of the interactive ceiling murals plans of Hampi Virupaksha temple's rangamantapa and Lepakshi Veerabhadraswamy temple's natyamantapa.

Image Capture for Lepakshi Interactive Ceiling Murals Plan - LICMP (2011-2012)

IIACD's interdisciplinary murals project team includes art historians, technologists, a design anthropologist, photographers, designers, artists, art and folklore research, conservation and heritage tourism experts. A key objective of the IDH Murals project was to create user-driven interactive ceiling plans of the murals in Lepakshi and Hampi. After textual and online research, IIACD's design anthropologist and professional photographer conducted field research in Hampi and Lepakshi. They captured low and medium resolution images of the murals, interviewed and gathered narratives from temple priests, tour guides, historians and folklorists in March and April 2011 for further study. The photographer used a Canon EOS 5D Mark II camera with Zeiss 50 mm and Canon lenses, kinoflo lights, reflectors, tripods, custom made monorail and other professional equipment to capture high resolution mural images in the

natyamantapa of the Lepakshi temple in June 2011. He later converted the raw images to Tiff images and stitched them in PTGUI and edited and color corrected them in Photoshop.

Digital capture of the Lepakshi temple mukhamantapa, rangamantapa, cave area, pradakshana area, ardhmantapa and prakara murals was done in medium resolution in August 2012 by the photographer and other project team members. These images were used to create version 1 of the Lepakshi Interactive Ceiling Murals Plan (LICMP) and presented to school children, other community members, dignitaries and other visitors at the Lepakshi Utsava, 2012. In June 2015, the professional photographer who had left to pursue his passion for documentary films returned to complete the high resolution digital capture of the ardhmantapa, mukhamantapa, pradakshana area, cave area, Raghunatha shrine and prakara murals. Two Canon EOS 5D Mark II cameras, Zeiss and Canon lenses, LED lights and other professional equipment were used to capture these murals in high resolution. Raw images were stitched in an updated version of PTGUI and edited on Photoshop by the photographer.

Image Capture for Hampi Interactive Ceiling Murals Plan - HICMP (2011-2014)

Between 2011 and 2014, the IIACD research and photography team made several visits to Hampi Virupaksha temple, Hucchappanamata and other sites in Hampi and Anegundi and also to Hollagundi in Kurnool District to research and capture ceiling and beam murals in low and medium resolution for further study. ASI permissions to shoot the Hampi murals in high resolution with equipment were delayed. In July 2011, when a photography team of the IDH project team at NID, Bangalore went to Hampi to photograph the Virupaksha temple bazaar to recreate the bazaar digitally with technologists, the shops and residences in the bazaar were being demolished. A photography professor in the NID team decided to photograph the

Virupaksha temple rangamantapa ceiling murals with a Hasselblad camera. He later stitched the ceiling murals into a single high resolution image and color corrected it. IIACD team obtained the stitched Hampi ceiling murals image from the Principal Investigator of the NID IDH project to create the Hampi Interactive Ceiling Murals Plan (HICMP) in exchange for IIACD's Lepakshi natyamantapa mural images. The NID team wanted to study the material culture and social life of the period depicted in Lepakshi paintings to digitally recreate the Virupaksha temple bazaar.

User-driven Development and Design of Interactive Mural Plans

In this section we describe our approach to creating open access, innovative interactive digital ceiling mural plans of the murals, with rich narratives and annotations. Our aim was to design and develop a user-driven interactive ceiling plan of the Hampi rangamantapa and Lepakshi natyamantapa, where the user can experience and appreciate the murals, zoom, pan and browse image details, obtain scholarly annotations, rich audio, video, and textual narratives.

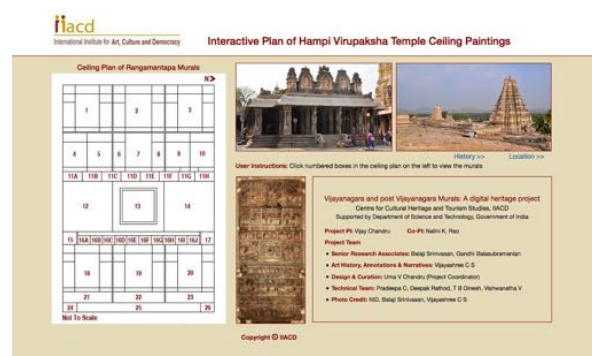


Figure 4: HICMP – Homepage

Source – <http://iiacd.org/murals-south-india/#/hampi-virupaksha-temple-ceiling-paintings-interactive-plan>

The Hampi Interactive Ceiling Murals Plan (HICMP) can be viewed at <http://bit.ly/1GzdAQ7>. It was developed using Mouchak, a JavaScript open source framework for building websites quickly. Mouchak provides a visual editing interface to create a website and edit content, primarily for non-technical users.

After testing the HICMP with diverse users,



Figure 5: HICMP - GirijaKalyana panel page

Source – <http://iiacd.org/murals-south-india/#Girija-Kalyana>

IIACD's user research team found that the Mouchak framework worked well only with the Google Chrome browser. The full range of navigation features of HICMP did not work with Mozilla or Internet Explorer, which are more commonly used. Mouchak was also not compatible with mobile devices or tablets. Users also found the number of steps they needed to navigate in HICMP to browse image details cumbersome (see Figures 4 & 5). Given the above concerns and the technological obsolescence of Mouchak, which had not been updated in the past two years, IIACD software team decided to apply alternate open source toolsets for building web applications for the Lepakshi Interactive Ceiling Murals Plan (LICMP).

The web application of LICMP was developed using Google's open source Angular JS and Twitter's Bootstrap tool sets for creating dynamic web applications. Angular JS and Bootstrap permit seamless integration for feature-rich viewing on mobile and other devices. Regular updates for both are available. All features of LICMP work across browsers, including Firefox, Internet Explorer and Safari and on multiple operating systems and platforms (mobiles, tablets, etc.). Other advantages of Angular JS and Bootstrap are listed in Table 2.

In contrast to the Hampi ceiling murals where each register is divided into smaller panels and subpanels, with the exception of the large procession scene, Lepakshi natyamantapa murals are all large and horizontally elongated.

Mouchak framework	Angular JS and Bootstrap
Platform-dependent. Available only for development on Linux OS.	Platform-independent.
Works best with Google Chrome browser	Works across browsers like Firefox, Internet Explorer etc.
Not compatible across devices like mobiles and tablets	Seamless integration across all devices
Requires multiple pages to be developed	Entire archive can be developed in in one contiguous page
Permits preloading of images	Permits preloading of images

Table 2: Mouchak vs. Angular JS and Bootstrap Framework

As users were unhappy with the small pop up images in HICMP from the pan zoom script of the Mouchak framework, our technologists used Open Seadragon script, which permits quicker image loading, full screen image browsing and smoother zoom and pan functions (See Figures 6-7).

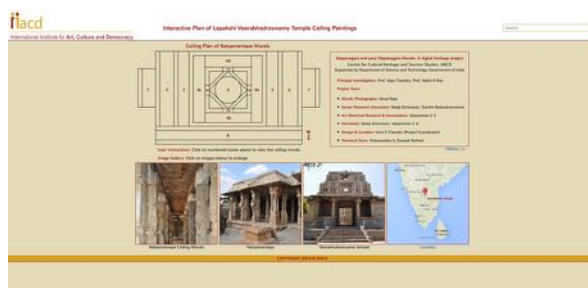


Figure 6: LICMP - Home page

Source – <http://iiacd.org/lepakshi-interactive-ceiling-murals-plan/>



Figure 7: LICMP – Draupadi Swayamvara panel page

Source – <http://iiacd.org/lepakshi-interactive-ceiling-murals-plan/one.html>

The LICMP can be viewed at <http://iiacd.org/lepakshi-interactive-ceiling-murals-plan/>. It is user-friendly and requires fewer steps than HICMP to enlarge pan and browse image details. It also has search functions that HICMP lacks. In the early demos of LICMP and HICMP scanned ceiling plans from publications (Rao 2004, Pachner 1985, Dallapiccola 1997) were used. Given copyright issues, IIACD design team which included architectural interns created the Hampi and Lepakshi ceiling murals plan using Photoshop

and AutoCAD.

Narratives and Annotations

Stylistic, thematic features and various other aspects of the tangible and intangible heritage of the rich narrative paintings in the Lepakshi natyamantapa such as the Girija Kalyana, Draupadi Swayamvara were analyzed and compared with paintings in the Virupaksha temple rangamantapa in Hampi. Well-researched textual narratives providing rich information on the mythological background, themes, composition, iconographical details, and aesthetic elements were added to the interactive plans. To provide the user with enhanced multimedia experience, audio and video narratives samples were included. Based on feedback received from diverse users, we learned that while scholars found the narratives valuable to read in conjunction with browsing the images, a lay user was less likely to engage in reading lengthy narratives. This led us to the idea that annotations would act as an easy guide for laypersons to understand the paintings.

The art historian's search for open source image annotation tools revealed that the functionality of available open source tools is limited. After experimenting with a few alternatives such as szoter and annotorious, she used a trial version of a commercial annotation software called annotate (www.a.nnotate.com) to annotate mural images for the HICMP. Given the risk of losing control over annotated images generated and deposited into annotate's

server and project budget constraints, our software team took up the challenge of developing an alternative annotation tool. They incorporated open source Demon Image Annotation plugin for WordPress to add textual annotations to images. Although this only permitted rectangles and has character limitations, the art historian found the image annotation user interface easier to annotate the images and the annotated image quality was also superior.

The art historian digitized rich annotations of each panel in HICMP and LICMP under the following categories (see Figure 8):

1. Characters
2. Iconography, Mudras and Asanas
3. Weapons and Musical Instruments
4. Clothing, Hairstyle and Ornamentation
5. Background

view the murals and their rich history.

Future plans include login options to allow for multiple narratives to emerge and meeting the needs of specially challenged users with fine motor, visual and print challenges. This requires developing audio components in all the pages especially the narratives and annotations pages and requires further research on unmet needs of special needs users. We also aim to localize and seek support for translation across Indian languages.

Interactive plans of ceiling murals in other murals in these Hampi and Lepakshi temples and other temples of South India are in progress. They will be integrated into a larger South Indian Murals archive with the HICMP and the LICMP.

By its very definition, digital preservation refers to development and access of digital materials

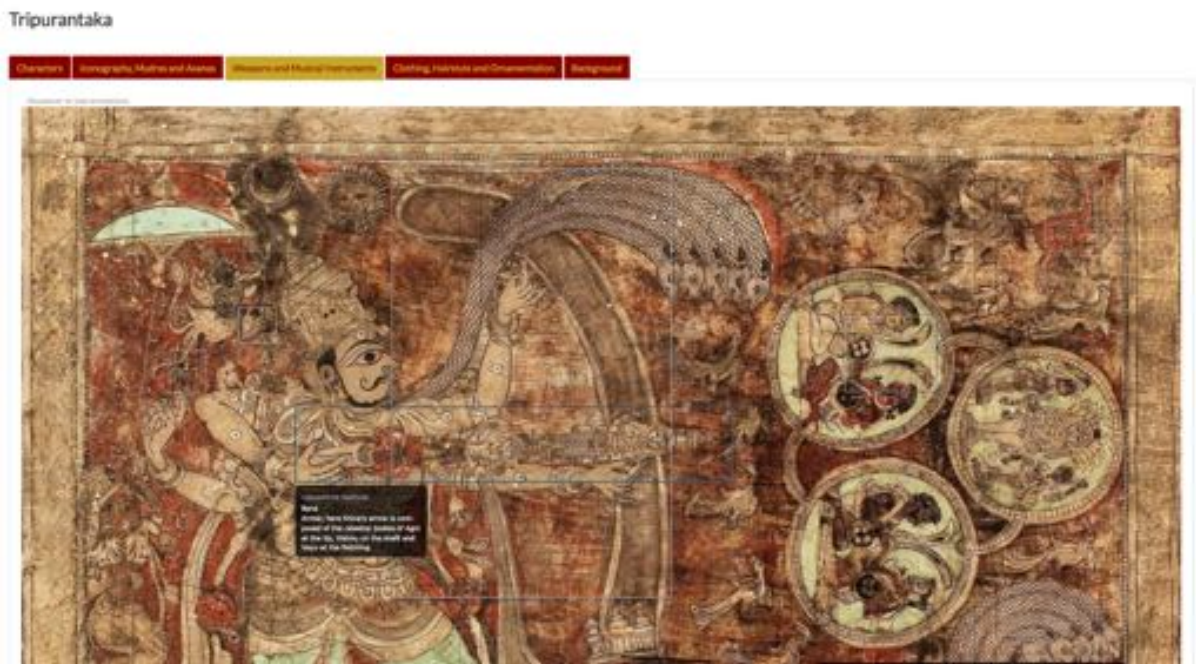


Figure 8: HICMP Annotated Tripurantaka panel

Conclusion

The open access, user-driven interactive ceiling plans have been developed so that experts as well as laypersons can navigate and experience the rich visual history of Hampi and Lepakshi temple murals to the level of their interest. Users who are unable to go to the temples can

that survives beyond media and challenges of technological obsolescence. We aim to adhere to the principles of digital preservation in the South Indian Murals archive ensuring availability of content for repurposing should there be a technological/media advance.

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Making meaning in Museums and their collaborations

V. Kalyani

Abstract

This paper discusses about the responsibilities of museums and how, to achieve them, they should collaborate with other museums, libraries, archives, educational bodies such as schools and universities. The examples discussed show how meaningful collaborations work towards the betterment of museums, education system and communities. At this point of time when the social relevance of museums is being repeatedly questioned, collaborations have become the need of the hour to invite more and more people to participate in museum activities and keep their cultural heritage alive. Museums have to collaborate with communities and institutions in order to build and rebuild communities. This way, museums can reaffirm their role and status in the human society.

The museums world over are being posed with questions relating to their value to the public and relevance in the human society. Some of these are pertaining to communication and education in the museums with respect to the visitors which, for ease of understanding, can be put like this: ‘what people gain from their museum visits?’ “How is meaning produced in museums? How do the pedagogic approaches of the museum intersect with the interpretive processes of the visitor? How was this changed? In asking questions about the interpretation of visual culture in museums the themes of narrative, difference, and identity arise in relation to interpretive processes and museum pedagogy. These are complex and multi-layered matters, where meanings rooted in the past clash with contemporary interpretations that challenge their continued validity.”¹

Before moving further, let’s see how ‘meaning making’ is integral to the basic responsibilities of a museum. Joseph Veach Noble in his ‘Museum Manifesto’ described the five basic responsibilities of a museum which are to collect, to conserve, to study, to interpret, and to exhibit.² “They form an entity. They are like five fingers of a hand, each independent but united for common purpose. If a museum omits or slights any of these five responsibilities, it has handicapped itself immeasurably.”³ The above statements point to the fact that exhibiting should be preceded by studying and interpreting. To study and interpret an object in a holistic way, community and academia have to be involved.

People come to a museum for various purposes which include ‘to enjoy’, ‘to learn’, ‘to relax’, etc. It will be icing on the cake if a museum exhibition can make the visitors connect to the objects in a way that they also start responding to them. To strike a chord with the audience, museum exhibits must appear simple and meaningful, and in order to achieve this, the exhibits have to communicate to the visitors. Meaning-making in museums have some complexity involved. “Two things

complicate matters even further, particularly in the contemporary exhibition. The first complication lies in the recognition that the meaning of an object, its communication, does not stop with its display, nor is it determined either by its place in the display or the description offered of it in the adjoining label. The meaning of an object continues in the imaginative work of the visitor who brings to it his or her own agenda, experiences and feelings.”⁴

“During the second half of the 19th century, museums were understood to be educational institutions with important and far-reaching social roles. The uses that visitors make of museum visits need to be considered and this raises questions about the cultural possibilities that museums open up.”⁵ She further says that “the pedagogic functions of museums can be analysed by reviewing what is said and how it is said. Museum pedagogy produces a visual environment for learning where visitors deploy their own interpretive strategies and repertoires.”⁶

These statements do emphasize on museums being socially relevant. One of the ways to bear relevance to the society would be to partner communities so as to assign meaning to their exhibits, thereby enabling them to communicate. Emphasis should also be given to the fact that the meanings change with time and place and hence, an object can be subjected to multiple meanings in different eras and regions. This suggests that it may be possible for a single object to have different functional aspect and symbolic meaning to different communities. This only adds to the richness of the object in question. In fact, if a museum is able to do complete justice to an object by showcasing it in a global context, visitors coming from different social and religious backgrounds can relate to the object by deriving meaning out of it the way they want to. The object then will have a ‘global’ reach which is more valuable than being relevant to just one community.

The partnerships that a museum can have with a community and with academia needs to be stressed now. A museum is open for public which in turn is made up of many communities. It is very essential for a museum to be able to connect with the community people through its exhibitions. In fact, what more would museum professionals want if they can successfully connect to the visitors in an interactive way? It is here one realizes the importance of partnerships. A community can surely give a much better detailing for an object which was used by their ancestors or are still using it. This will help the documentation in museums as the documentation officer can sit and discuss the history and significance of objects with the community people. Similarly, libraries and archives can play a decisive role in letting the museum professionals and people understand the significance of the tangible and intangible cultural heritage of their community. They are the storehouse of knowledge and can give us information about the importance of a particular object or ritual before several years ago that is still used or in practice. Academicians and researchers can greatly help in the process of documentation as they have the skill of correlating the memories of the community members and the history of community's tangible and intangible heritage. Moreover, they understand the role of the museum in a society. This can in turn facilitate the exhibition designers in placing the objects in a suitable context and creating an interactive environment in a museum.

Gurian focuses on the “the importance of museums” and their role in ‘the building and rebuilding of community’ which can foster societal cohesion and civility.”⁷ In an age where we are witnessing social unrest in many parts of the world, it is indeed essential to look for opportunities that can strengthen communities, and museums undoubtedly can give this opportunity to us by collaborating with like-minded organisations and institutions which try to serve the public in the best possible way.

Two major examples of museums and libraries working together are the Exploration Center at the Port Discovery Children's Museum and the Brooklyn Expedition. Such collaborations can help institutions to work in a cost-effective way by sharing their resources. Also, too many professionals working together will not only help the overworked staff but also bring in fresh ideas to the fore which can be implemented successfully.

Port Discovery Children's Museum in Baltimore defines a community partner as “a group or organization that donates their time and resources to the Museum and commits both when asked.”⁸ This is reiterated by Port Discovery through providing resources to the community partners and also by acting as a venue to these partners.

Heart of Brooklyn is the result of partnership among six institutions in 2001. This is one of the vibrant cultural hubs in Brooklyn which owes its existence to Brooklyn Botanic Garden, Brooklyn Children's Museum, Brooklyn Museum, Brooklyn Public Library, Prospect Park, and Prospect Park Zoo. These institutions came together to promote culture and tourism. Brooklyn Cultural Adventures Program offers summer programmes for the kids of different age groups in which the participants can have thematic hands-on experience at each of the six partner institutions relating to culture, nature, science, literature, etc.

Another example of such a fruitful partnership has been seen in the initiative of the Institute of Museum and Library (IMLS). This institute does an excellent job of covering all the libraries and museums of USA to give a bigger platform for access to knowledge and its sharing. It is also known for funding many innovative approaches which help young learners immensely. Its main office is located in Washington DC. The institution also focuses on community engagement and community development. This is achieved through information sharing by incorporating

various learning tools. They have to their credit the Campaign for Grade-Level Reading. This Campaign is a collaborative effort among foundations, non-profit partners, states, and communities, the main focus of which is early literacy to low-income students so that they can read proficiently by the end of third grade. Currently, 134 communities nationwide are partners in this campaign.⁹ In fact, museums and libraries are playing a major role in order to facilitate early learning in these communities.

One of the path-breaking initiatives with respect to partnerships between museums, academia, and communities has been the programmes jointly organised by the Department for Culture, Media and Sport (DCMS) and the Department for Education and Skills (DfES), now Department for Children, Schools and Families (DCSF) in England since 2003. The partnership involves national and regional museums in England, and also school teachers and students, along with community. Here, the main objective of the museums working together is to strengthen relationships between museums, schools, and communities. The programme saw a grand success which was confirmed through an evaluation done in 2006-2007.¹⁰ The emphasis of this programme was mainly social inclusion (as museums and galleries, in this initiative, were partnering mostly with schools which had children coming from low-income groups), and through this, deepening partnerships between museums and academia, and museums and communities. The museums deeply looked into the school teachers' needs in order to design the programme accordingly. This has enabled the museum sector and education sector come close and work together. Twelve national museums participated along with fifty regional museums. Some charities and universities also came forward to participate in this prestigious project. There were community group leaders and community participants. Questionnaires were given to the participants to understand if the museum experience was enriching.

The findings of this initiative have been overwhelming. It was found out that there was an increased participation in 2006-07 as compared to 2003-04. Also, this time, the participants valued the museum activities designed for them more. The evaluation also indicates that the partnerships have worked successfully towards delivering greater access and community building.

UNESCO's Programme for the Preservation of Endangered Movable Cultural Properties and Museum Development has linked up with an innovative 'Museums and Communities' Network in Central America to strengthen the relationship between museums and local communities in Honduras.

As part of the UNESCO project 'Museums and Communities for Development in Honduras' launched in January 2007, the Comayagua Museum of Anthropology and the San Pedro Sula History Museum are strengthening their relationship with local communities and developing strategic alliances with schools, businesses, tour operators and other important partners. The participating museums, which are both profoundly linked to the history of Honduras through their prestigious archaeological collections, have improved and modernized their cultural offerings and community services. Moreover, communities have been solicited to become actively involved in the preservation and promotion of heritage. Training in cultural heritage has allowed members of local communities and staff from the museums to increase their knowledge of Honduras cultural heritage. A stronger link has also been forged among communities, museums and teachers so that Honduras museums can be used as effective and diverse pedagogical resources. As a result, 40 tour guides in Comayagua and 40 teachers in San Pedro Sula received training in order to enhance their understanding of museums and simplify their access to comprehensive cultural heritage information about Honduras."¹¹

Similarly, the 'Understanding Slavery Initiative' is one which has enabled the Museum of London Docklands to partner schools, teachers and educators to develop resources which throw light on London's role in transatlantic slavery. The students are allowed to understand history through physical exploration of objects in the gallery. "In the bicentenary year of the Abolition of the Slave Trade Act, the Museum of London Docklands opened London, Sugar & Slavery, the only permanent exhibition to examine London's involvement in transatlantic slavery. In the setting of this historic sugar warehouse, visitors can challenge long-held beliefs about abolition. Personal accounts, film, music, interactives and over 140 objects bring home the complexities and humanity of the issues around the trade in sugar and people, and the legacies of the enduring relationship between London, Africa and the Caribbean."¹²

The U.S. Department of Education has come up with the phrase 'the school as a center of community.' This is achieved, it says "either by serving a more integral role within the context of the whole community, or by extending the learning environment to take advantage of the full range of the community's resources. Indeed, the most successful schools of the future will be integrated learning communities, which accommodate the needs of all of the community's stakeholders. They will be schools that will be open later, longer and for more people in the community from senior citizens using the gym and health facilities during off-hours to immigrants taking evening English classes after work."¹³ The report further says that 'by engaging students, parents, educators and a wide variety of citizens in planning and designing schools as centers of community, the best aims of a democratic society will be served in both process and product.'

Conclusion

One can sum up that the partnerships museums have with the academia and

communities bring in good results which also silence the critics questioning the sustainability of museums. The sharing of expertise is a big plus for all the stakeholders involved. Every partner comes with its own practical experience and knowledge which benefits the other partners as well. Working with libraries, archives, and communities not only ensures a better future for the museums but also aids individuals, communities, and students and professionals involved in academics. There is a fear of losing our heritage in this fast-paced time and the only solution to this is to document it immediately with the help of people and other organisations so that the documentation is as authentic and useful as possible. Also, as discussed above, the partnerships between museums and schools is very much the need of the hour as it aids the school curriculum as well as teachers in facilitating learning in children. Moreover, the advantages of learning in this kind of an informal set-up can be readily seen. Children tend to understand concepts more easily when they see and do things practically and that too in an informal environment where there is no pressure of being evaluated. It is important that the museums place themselves in such a platform which is devoid of barriers resulting from caste, creed, race, age, education, etc. and the best way to achieve this is to collaborate with academic institutions and communities.

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Documentation strategies for ruined temples: Case of Ashapuri, Dist. Raisen, Madhya Pradesh

Vishakha Kawathekar

Abstract

The temple site of Ashapuri poses challenges for conservation, consisting of twenty-six temple bases in various states of preservation and around 10,000 architectural stone fragments. This site needs to be protected and managed because of the high quality of its architecture and sculpture, and its importance for architectural history as evidence of developments in temple forms between the 9th and 11th centuries, including what are probably the earliest examples of the Bhumija mode. Over years the site has been subjected to vandalism, and clearance of debris was not systematically documented. The World Monuments Fund has funded the project to undertake research, documentation and preparation of feasibility report for Group of temples at Ashapuri, Madhya Pradesh, India, in partnership with the custodians of the site, the Directorate of Archaeology, Archives and Museums, Madhya Pradesh. The work is being carried out by Cardiff University in collaboration with the School of Planning and Architecture, Bhopal.

This paper will discuss the process, and the documentation of architectural fragments of the temples as a necessary first step for any archaeological or conservation work. The conventional method of documentation would be to draw every fragment, but here the sheer quantity of fragments demanded alternative techniques. The method being employed involves photo documentation with critical dimensioning and feasibility studies. The paper will address how intelligent documentation techniques result in innovative solutions from fragments to meaningful display.

Introduction

The archaeological remains at Ashapuri (Dist. Raisen, MP, India), under the protection of the Directorate of Archaeology, Archives and Museums (DAAM), Govt. of Madhya Pradesh, must have been a flourishing city during the Pratihara and Paramara periods between the 9th and 11th centuries. Ashapuri must have been an important cult centre with continuous activity in temple construction. There are twenty-six exposed temple bases in various states of preservation along with 10,000 architectural stone fragments lying within a fenced compound. These temples, known as the Bhoothnath Temple Complex are also referred to as Ashapuri temple Complex.

In 2010 the Department of Archaeology and Museums, Madhya Pradesh, began a vigorous program of excavation. In the enthusiasm for discovering one plinth after another, the scattered architectural fragments were stacked on the rock nearby. Unfortunately, many fragments from different temples were jumbled together making the research and understanding of the site all the more challenging.

Recent research proves that site is very important for understanding the architectural history of central India in the medieval period. The site holds crucial clues and seems to play a key role in a radical stylistic shift of style that

took place in central India in the 11th century, accompanying the appearance of a new temple form or 'mode', the Bhumija. Near Ashapuri around six km is the famous, unfinished Shiva temple of Bhojpur, attributed to Raja Bhoja, the great Paramara king. The full historical and architectural significance of these two sites can only be understood if they are considered together. They have the potential to become a world heritage site.

In April 2013 World Monument Fund (WMF) signed a contract with Cardiff University for work to be carried out by the Welsh School of Architecture through its Research Centre PRASADA in collaboration with the School of Planning and Architecture (SPA) Bhopal. The contract was for Research, Documentation and Preparation of Feasibility Reports for Group of Temples and other Monuments, Ashapuri, Dist. Raisen, Madhya Pradesh, India.

Documentation a Challenge

Initiation of any project starts with good documentation as a base requirement for any successful research project. Documentation anchors the research, keeps decision making focused and helps in saving lot of effort as well as resources. The first site visit to



Fig. 1: Fragmentary nature of the Ashapuri Temple Site
Source: Hardy Adam; and Vishakha Kavatbekar, 'Ashapuri

Ashapuri had itself made the team think deeply that the documentation shall be one of the biggest challenges of the site and would require lot of innovation. Ashapuri Temple Site has more than 10,000 architectural fragments in various state of preservation lying on the spread of nearby hill. This fragmented

Data Sheets

The critical measurements were then transferred on the photographs in a systematic

or ghanta (or 'probable location' where position is uncertain, possibly not belonging to

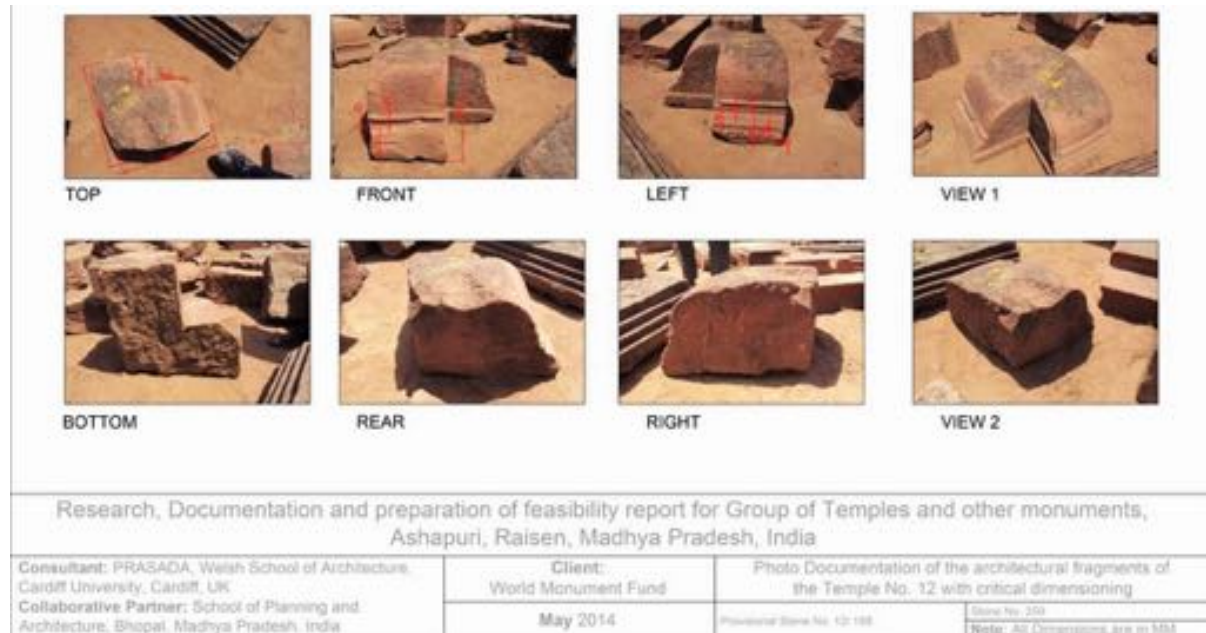


Fig. 4: Datasheet of an architectural fragment Source: Adam Hardy; and Vishakha Kawathekar, 'Ashapuri Temple Project')

way where all information of a single stone is organized on a datasheet with clearly mentioned stone number.

Drawing

Wherever required, this information was feasible to be translated into drawing. The potential to make a drawing is always possible through this database and saves many efforts for deeper analysis. For analysis it was important that lot of data is available at a glance. For the purpose a database was formulated.

Database for Temple Architectural Fragments

The database gives a comprehensive view of the architectural fragments of a given temple together. Along with the pictures of the architectural fragment in the database, information was given in relation to the following: the location where the architectural fragment was found; location at which where the architectural fragment is currently found; location of the architectural fragment on the external/ internal façade of the temple, e.g. the pitha, vedibhandha, jangha, varandika, shikhara

the temple in question); present condition of the architectural fragment, including noting of conditions such microbiological growth, part(s) missing, loss of sharp edges, traces of lime plaster etc.; value of the architectural fragment, designated as of exceptional value, very high, high, moderate or low value; and risk to the architectural value including risk due to storage, loss of strength etc. Format and sorting of the database is possible using the excel program. This information was organized temple by temple for all 26 monuments.

Stitching the architectural fragments together

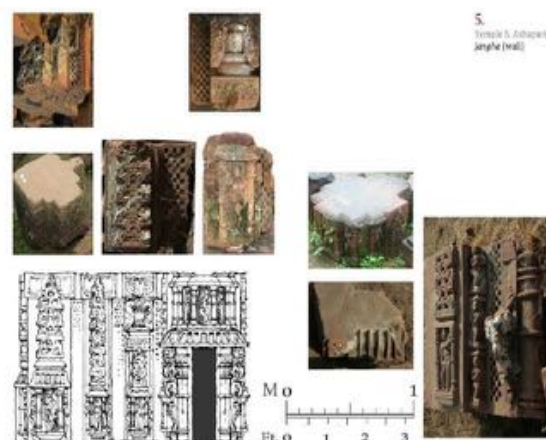


Fig. 5: Stitching the stone pieces together for Jangha in temple no 5 (Source: Adam Hardy; and Vishakha Kawathekar, 'Ashapuri Temple Project'. Drawing : Prof. Adam Hardy)

The database helped immensely to stitch the architectural fragments together. This helped many purpose including defining the architectural and stylistic nature of each temple; to aid the development of the designs of the temples reconstructed on the basis of

based on understanding of the context in which a temple was created, the context in which it now exists, and also the future context for which interpretation is needed.

In Ashapuri, some portions of the temples are

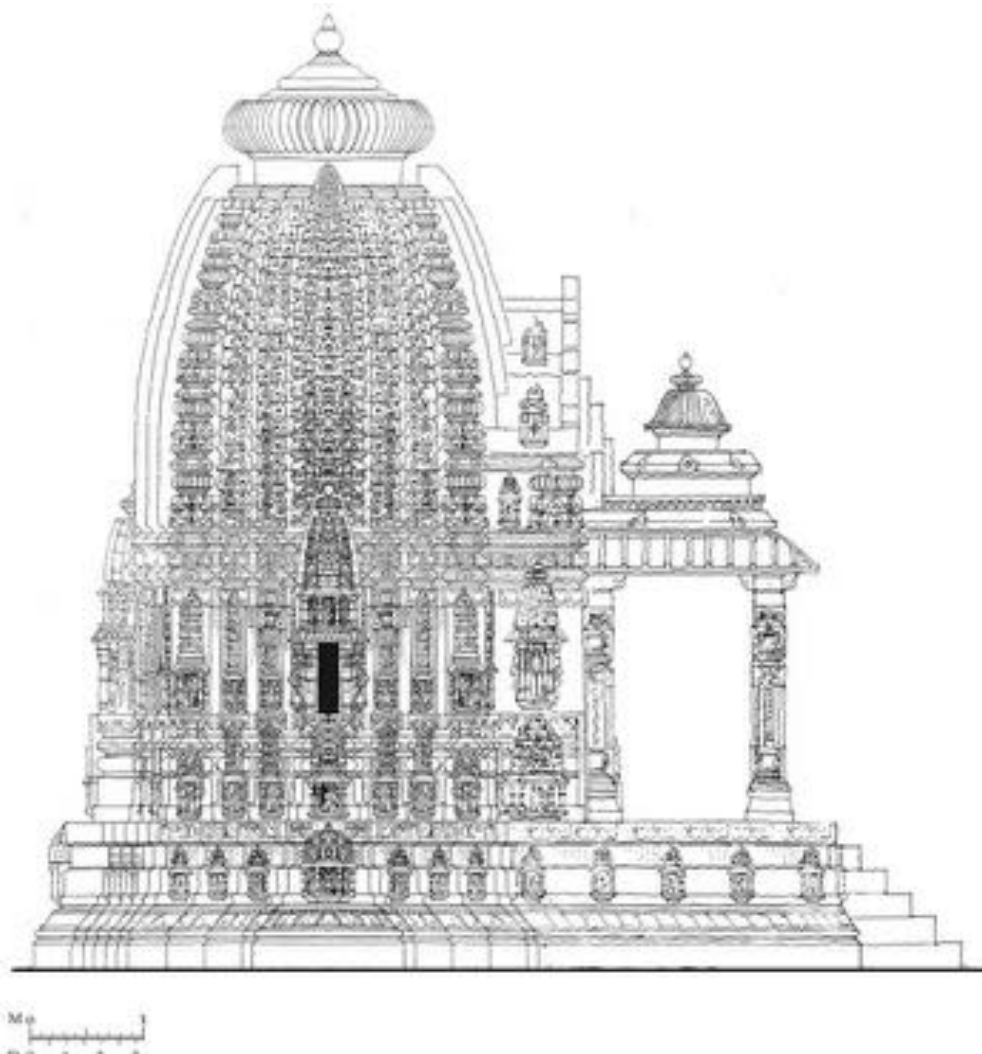


Fig. 6: Reconstructed Design of the temple no 5 at Ashapuri
(Source: Adam Hardy; and Vishakha Kawathekar, 'Ashapuri Temple Project'. Drawing : Prof. Adam Hardy)

the surviving parts; and to estimate the proportion of carved stones surviving from each temple.

This documentation and simultaneous analysis lead to theoretical reconstruction of the temple. Designs of three temples no 5, 12 and 17 were reconstructed under this project.

Interpretation of ruins/ temples

Temple construction is a science and a tradition. There is immense knowledge is embedded in it. With time, much of this knowledge is lost. Interpretation is called for,

intact, while in many places the architectural fragments are standing precariously. Many tem

ples are partially or completely in ruins. Ruined temples may be lying scattered on the site, or some of their pieces may be in the Ashapuri site museum – or other museums such as the State Museum of Madhya Pradesh, Bhopal, or a private museum like the Birla museum in Bhopal. Some of these pieces are also used for construction by the locals in the vicinity. These conditions create gaps and missing links, making it more difficult to understand the original form of the temples. The challenge,

then, is how to analyse and interpret these ruins on the bases of such fragmented knowledge.

This can only be done with thorough knowledge of the appropriate temple architecture. This has to be acquired by studying the similar (Pratihara and Parmara style) temples still standing in the region, through patient research. Insight is also to be gained from the study of texts. The well-known Samranganasutradhara, as compiled by Raja Bhoja, is the text of immediate relevance in context of Ashapuri, and has recently been analysed and illustrated by Prof. Adam Hardy in his book “Theory and Practice of Temple Architecture in India” (IGNCA and Dev Publishers & Distributors, New Delhi, 2015).

Meaningful Display

It is at the temple site itself and in the physical presence of the displayed stone pieces that many aspects of understanding and interpretation can best be conveyed. Of primary importance is meaningful display of the material itself, i.e. that it should be arranged in a way that gives an understanding of the original whole. Where feasible, the best way to do this will often be the reinstatement of pieces to their original locations. The process of reaching the necessary degree of understanding for full or partial reassembly is a gradual one, and for

some of the temples it may never be possible to reinstate more than one or two pieces from the base. At this stage, therefore, and probably for years to come, numerous pieces will need to be meaningfully displayed in the shelters. This is further illustrated below.

Acknowledgements:

The Ashapuri temple project is been a team effort with contributions from diverse disciplines. Prof. Adam Hardy from Cardiff University (UK), Architect and Architectural Historian, is the Project Leader and author is the Principal Investigator at SPA, Bhopal. The team included around 150 members including a core team, experts from field five research assistants, two conservation architects, three DGPS experts, one archaeologist, one sculptor, thirteen assistant conservation architects, one assistant landscape architect, eight architects, a civil engineer, twenty four assistant architects, an assistant planner, drafts person and the team of laborers. Other experts and officials involved with the project are from Department of Archaeology, Archives and Museums, Madhya Pradesh; World Monument Fund (WMF) and Project Coordination Team for WMF, Madhya Pradesh Monuments Project. Special thanks to Ankeet Kumar, Conservation Architect for assisting in compilation of this paper.

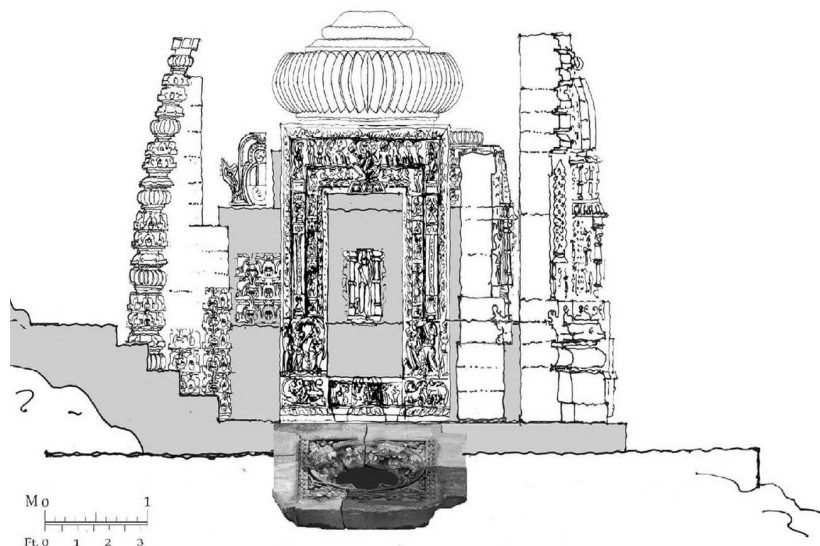


Fig. 7: Meaningful display organized from the fragments of temple no 5 at Ashapuri
(Source: Adam Hardy; and Vishakha Kawathekar, 'Ashapuri Temple Project'. Drawing : Prof. Adam Hardy)

Vladimir Zaitsev has done Ph.D. from the National Museum Institute, New Delhi. He is also artist and poet who graduated from Tavrichesky State University in Crimea, Russia. Vladimir's poetry frequently published in periodicals and appeared in the international anthologies of poetry for 2005-2007. His works were selected for the book "Who is Who in Poetry" in 2005. He regularly contributes articles on Art and Culture to art magazines and papers. At present, he is associated with "Abraxas Lifestyle" Magazine, New Delhi writing reviews and articles on art and culture. For last some years, he has been working on the art and legacy of Russian artist Nicholas Roerich (1874-1947) who worked and lived in India.

Documentation policy in relation to Nicholas Roerich's legacy in India: Problems and challenges

Vladimir Zaitsev

Abstract

According to the Archaeological Survey of India sources, in 1979, the works of Russian artist, Nicholas Roerich, were recognized by the Government as a part of the National art treasure. Collections of the artist are presented in the major museums, art galleries and institutes of the country such as National Gallery of Modern Art, New Delhi. Allahabad Municipal Museum, Bharat Kala Bhawan in Varanasi, altogether comprising a few hundred art works. In spite of the fact that N. Roerich's art is well known in the country, there is still lack of awareness about aesthetic, historical and material value of his works. Until this date, there is no complete data and catalogue of Roerich's paintings in India. Due to negligence and absence of documentation in some museum's collections. There were cases when precious paintings had disappeared from the

premises of institution (PUSA, Delhi), or remained neglected for over decades (J. Bose Trust, Kolkata). A deep concern is evoked by the semi-professional restoration process, which, for the sake of 'development', is being sacrificed historical view of museum space. The problem of management and following documentation standards set by the international agencies appeared to be the most crucial in the cultural Trusts. Through some examples of case study, the research paper examines and looks at the problems and challenges of preservation of N. Roerich's legacy in India.

According to the Archaeological Survey of India in 1979, the works of Russian artist Nicholas Roerich are recognized by the Government as a part of the National art treasure.

It is indeed a remarkable fact that the works of contemporary foreign artist were appreciated to the highest degree along with the works of eight Indian masters such as Nandalal Bose, Jamini Roy, Sailoz Mookherjee and Tagore's Paintings of N. Roerich are found in collections of major museums, art galleries and institutes of the country and were formed in the following two stages: Pre-Independence and Post-Independence Periods. The first period: 1924-1948 was marked with strong national and cultural movement, revival of the national heritage and striving towards freedom and independent artistic expression. This is an important period in analyzing Roerich's art in India - collections of his paintings built up during these years were occasionally patronized by the ruling families of the State like Maharajas of Baroda, Trivandrum, Mysore and others, besides in many cases individuals supported by municipal authorities, university or institution initiated collection of Russian artist's works.

During the Post-Independence period the major collections of Nicholas Roerich's paintings were formed in Chandigarh Museum and Art Gallery, Chandigarh, National Gallery

of Modern Art in New Delhi, Birla Academy of Art and Culture in Kolkata, N. Roerich Art Gallery in Naggur, Kulu, Indian Agricultural Research Institute (PUSA) and in Karnataka Chitrakala Parishad Gallery in Bangalore, altogether comprising a few hundred art works. In both periods Roerich's works were acquired by private collectors and organizations; in the early part of 2000-s, with emerging art market in India some of the artist's paintings appeared on national art auctions.

For the last two decades several exhibitions of Nicholas Roerich's paintings were organized in New Delhi – this indeed were a major contributions made on behalf the Government of India, Museum Galleries, Institutes and some private collectors which shared the works from their collections as well as their expertise. In December 2002 a retrospective show "Nicholas Roerich: A Himalayan Saga" was organized by the National Museum and the Department of Culture featuring 76 paintings from collections of Indian Museums. On 13th March 2010, commemorating the State Visit of Prime Minister of the Russian Federation to India another exhibition was opened – "Nicholas Roerich. An Eternal Quest" which was the joint project of the Ministry of Culture, Government of India, the Embassy of Russian Federation in India, the International Centre of Roerichs, Moscow and National Gallery of Modern Art, New Delhi. As it was stated in the Exhibition's catalogue:

*'The legacy of Roerich is a joint Russian-Indian cultural heritage.'*¹

A wide variety of prints, portfolios and memorabilia had been specially created towards this exhibition. Special films on the life and work of Nicholas Roerich were screened daily in the Gallery's hall. Despite the fact that N. Roerich's art is widely presented in India, and references about major Museums and Galleries collections are found in various written and digital sources, nevertheless until this date - **a complete data or catalogue of**

¹ "Nicholas Roerich: An Eternal Quest", Catalogue of exhibition at NGMA, New Delhi, 2010, p.3

artist's works in the country is not available.

As it was found during research - the problem of documentation of Master's works is becoming a matter of concern in less known collections, particularly in museums or institutes which had only one or two works of the artist ('shadow paintings'). Many of these valuable art works remained in the dark from the public eye and till recently were completely unknown. This is a case of '**Santana**' painting from 1928, which is a part of large art collection of Jagadish Bose Memorial Trust in Kolkata. The painting "Santana" is one of the first works of N. Roerich executed under this title during his early period in India, and was completed in Darjeeling in 1928. This year commenced artist's return from Central Asian Expedition conducted during 1924-1928. The latest variants of this painting are known in collections of Trivandrum Art Gallery and Museum(Kerala) and State Museum in Novosibirsk(Russia). The painting donated by Roerich to eminent Bengali scholar was 'rediscovered' by the newspaper correspondent in 2013 in a neglected, almost critical condition along with other rare artifacts and evoked a wide public resonance.² Within period of few months, thank to efforts from media and specialists from INTACH Art Conservation Centre in Kolkata, the painting was restored.

The lack of professional assistance and documentation is being witnessed in episode of painting "Panacea. Two Chalices" from collection of Maha-Bodhi Society Memorial Library, in Sarnath.

The art work was donated to the Society during lifetime of the artist, and appeared only once in the review published by the Society's in its Journal (JMBS, 1939, vol. 47 p.247) and, since then it never been recorded, exhibited or reproduced.³ In the early 2000's this painting

² "JC Bose's treasure trove on revival road in Kolkata" by S.Bhattacharya, <http://www.hindustantimes.com/kolkata/jc-bose-s-treasure-trove-on-revival-road-in-kolkata/story-6W60tHndTN-pOAE5Yz085CL.html>

³ JMBS, 1939, vol.47p.247

was photographed and documented by visiting Russian scholar, P. Krilov and by the end of 2010 due to staff negligence, or *intentional actions* this canvas had disappeared from the premises of the Society's Library.

Years following after India's Independence, some of these 'lonely', **single masterpieces** of the artist, usually donated by Nicholas Roerich during his lifetime, with a time had completely disappeared from the *art world's* scene, being locked in the premises of the institution or society they are hardly exhibited, reproduced or presented in proper environment. Moreover, with the change of political system, dismantling of colonial standards in museology, with approval of new laws intended to protect national cultural monuments and objects of art and, change in museum administrative policy –some of these paintings as it appears from their *documentation records* did not undergo any *revising or updating process*, in some cases even records turned to be absent. Only selected art historians or scholars are aware of painting "Glory of Himalayas" from collection of Asiatic Society in Kolkata, or *Tibetan Monastery* from collection of College of Art in Delhi.

Till recently, representative collection of 13 paintings by Nicholas Roerich from the PUSA Agricultural Institute in Delhi came to light and draw public attention due to misfortunate circumstances – the theft of two landscapes with mountain scenery which as it was found out later, re-appeared in one of the auction houses in London. Only recently, in the second part of 2015, the investigation about missing works was completed with return from England two masterpieces of the artist.⁴

Roerich's paintings from PUSA are the ones which were exhibited in the Institute in the years following India's Independence and, earlier were under direct care of Dr. Pal. With his retirement from the Institute, the paintings

⁴ "Rare Roerich paintings are stolen and sold", "Deccan Herald", 9 October 2011, <http://www.deccanherald.com/content/196646/rare-roerich-paintings-stolen-sold.html>

some of which were displayed in the Reading Room of Library were gradually concealed in the storage of the Institute. During the research work one couldn't find any publication or reference that works from this collection ever been exhibited outside of the Institute's premises, never been reproduced or exposed in one or another form to the public, in a way they became '*imprisoned objects*'.

Nevertheless, there are a few exceptions, a painting "Morning Prayer" which is now in the Institute's collection was reproduced in the Journal of Maha Bodhi Society, in volume 48, in 1940 under the title "Asanga". A missing painting "Sunset. Ladakh" (in some sources quoted as "Sunset. Kashmir") was also reproduced in a several Russian periodicals in 1990-s as well as in collection of postcards reproduced on behalf of International Roerich Memorial Trust, Naggar, Kulu in 1996. The title of this work also found in a list of two page-catalogue published by Lalit Kala Academy and All India Fine Art and Craft Society(AIFACS), in 1974 on occasion of 100 Anniversary of N. Roerich. Unfortunately, this small publication did not have any illustrations of exhibited paintings.

There are few paintings from this collection like "The Land of Snowmen", "Himalayas. Lahul" which also were reproduced in the Russian press.

Another interesting fact about PUSA Institute's collection is that – some works by the world renowned artist were included only once in N. Roerich's exhibition of 1974, and were completely missed out during large commemorative exhibitions in 2002, at the National Museum and in 2010, at the National Gallery of Modern Art, both held in the national capital.

Nevertheless, the most tragic fact is that – these paintings were not documented in the Institute Register book, in Inventory list, or acquirement papers, pictures from collection were also found absent. The Library staff who

was working in the time of accident was not aware of the material and aesthetic value of the Institute's collection until the whole drama was highlighted by the media.⁵

The significant observations made in this paper are:

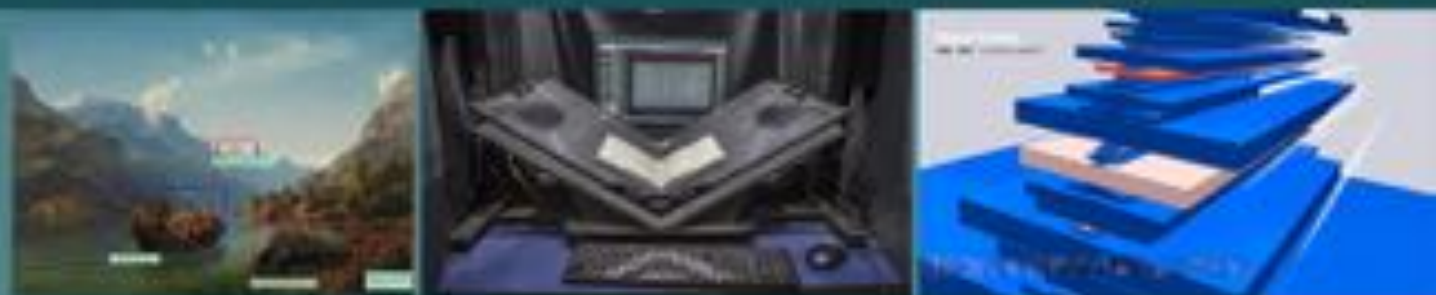
- Absence or lack of sufficient documentation on art objects, in our case paintings of Nicholas Roerich, in Museums, Galleries or Institutions in the form of Register or Catalogue records leads first of all, to lack of proper attention, care and maintenance.
- This 'bridge of duty care' results frequently in the damage of the artifact or its disappearance due to negligence of security/safety measures. In some cases, using the moment of 'forgetfulness' of the art work in the records of Museum or Institute the criminals may replace artifact with a forgery or steal valuable artifact;
- Training and professional competence of the Museum's or Institute's staff is absolutely essential for the proper maintenance and safety of valuable artifacts;
- The security and safety measures(like protected with iron grill windows and doors of exhibition hall, installed video cameras ,alarm, and all other preventive measures prescribed by Museum's rules) should not be neglected, even if the artifact is exhibited in the premises of the Institute,
- Trust or any other Public establishment.

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Theme 2: Techniques and Methods of Documentation



Documenting Intangible heritage through tangible artifacts: A case study of Nagaland
Abantika Parasbar

The documentation of ten line stanzas- An artistic and traditional manifestation of the popular culture in the Municipal Museum of Chancay
Ana María Lebrín Aspillaga

Documenting and Preserving the Endangered Archives: Palm Leaf Manuscripts of Kerala, India
Deepakshi Sharma and M. Velayudhan Nair

Documenting biodiversity in Kenya: Status of the zoological reference collections
Esther Kioko, Esther Mwangi, Peter Njoroge, Patrick Malonga, Simon Musila, Laban Njoroge, Dorothy Nyingi and Ogeto Mwebi*

The Documentation of a Social History Collection: An Integrated Approach
Jane Rafferty

Object, data sources and multiple stories: A case study of Regional Museum of Natural History, Sawai Madhopur
Juhi Sadiya

Telling stories with museum objects – information noise or information with historical source value in future
Kaie Jeaser

RepCol (Representability in the Collections)- How to visualize an entire collection and the value of doing so
Magnus Bognerud, Gro Benedikte Pedersen

Documentation of the natural history collection: Case study
Manoj Kumar Sharma

The Threat to Historic and Religious Artifacts in Ladakh since the Development of Tourism and the Prospects for their Preservation in the Future
Navang Tsering Shakespo

3D Documentation of Archaeological Site 'Rakhigarhi'(Haryana), India
Pardeep Kumar, Mahendra Singh

From Story to History: Storytelling objects in Cultural Institute of Bonyad Museums of Iran (CIBM)
Parissa Andami, Golnaz T. Golsabahi

Digitizing and Documenting Endangered Material: A Tale of Three Projects
Purbasha Auddy

The Skin and the Ink: Tracing the Boundaries of Tattoo Art in India
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Standardization of museum documentation in India: A case study of recent government initiatives
Shilpi Roy

Documentation of Traditional Knowledge with respect to Preservation of Manuscripts of Assam, India: Issues and Problems
Subhra Devi

Unraveling the Mysteries of Archaeology through Museums
Suruchika Chawla

Documenting and revitalizing a dying community- Sikligars of Rajasthan, India
Vandana Singh

Documenting Intangible heritage through tangible artifacts: A case study of Nagaland

Abantika Parashar

Abstract

India, being a repository of cultural diversity, is home to innumerable ethnographic practices, ethnic cultures and communities, but unfortunately undergoing a severe crisis due to the rapid cultural transition happening throughout the nation. Nagaland is a hilly Indian state, situated in the north-eastern part of the country and known for its rich ethnographic elements and priceless intangible heritage. Unfortunately, this state is also undergoing a rapid cultural transition, which is causing a threat to its ethnographic heritage, both tangible and intangible. Performers of traditional art forms including dances, oral traditions, craftsmen, resource persons are reducing in number every day. There has been religious conversion, which has reduced the number of resource persons of the ancient theological practices. Cross cultural amalgamation has paved way for a new way of lifestyle, which has caused serious threats for

Abantika Parashar is a Museologist by profession. She was a student of National Museum Institute and presently working in the Janapada Sampada Division of Indira Gandhi National Centre for the Arts, New Delhi. Ethnography and associated intangible traditions are her prime areas of interest.

the ancient Naga way of life. Although these factors are enough to accelerate the documentation of these ethnographic treasures, but some major obstacles like lack of resource persons, communication hindrances, ignorance and negative attitude of the common people etc have made the process more complicated. Off late, there has been immense development for the museological documentation with updated software and international standard formats which are more suitable for the tangible artefacts. Again, documentation of the intangible heritage, especially of the indigenous community is comparatively a challenge, as it goes beyond these established formats or technical equipments. This paper will try to highlight such issues associated with the documentation practice of the intangible ethnographic heritage with the firsthand experience of the author while working in Nagaland.

*This is land of handsome people
Blessings are for the people of this land.
People rejoiced, people are blessed
People will rejoice, be rejoice people
(Free translation of a Naga song, sung in the honor of
their homeland)*

India, being the repository of cultural diversity, is home to innumerable ethnographic practices, ethnic cultures and communities, but as sheer fact of luck, is undergoing a severe cultural crisis due to the rapid cultural transition happening throughout the nation. Nagaland is a hilly Indian state, situated in the north eastern part of the country and known for its ethnographic elements and priceless intangible heritage. But, fortunately or unfortunately, this state is also undergoing similar kind of crisis, which has made the ethnographic heritage of the state vulnerable. Through this paper, an attempt has been made to highlight some museological issues associated with the intangible heritage of the state with the firsthand experience of the author.

Naga art and craft, which is actually inseparable, is closely associated with socio –

religious rituals, customs and practices. Much of the “Naga Art Tradition” is associated with customary practices like the traditional ritualistic believes and practices such as head hunting and stone worship¹, cultivation based practices etc. actually artistic pleasure, whether as an everyday activity or as a creative passion, is universally felt by all the Nagas. Although the ideal of beauty differs from tribe to tribe², the general character of enjoyment is of the same order everywhere. Even the poorest family produces work that has elements of aesthetic pleasure and minute craftsmanship.

Nagaland comprises of tribal and sub-tribal communities, their living patterns, festivals and believes. Commonly known as the Naga people, the local inhabitants of Nagaland belong to the Indo-Mongoloid race. Agriculture is the main livelihood of the Naga people along with animal husbandry and weaving. The social structure of each and every Naga tribe differs from one another. The cultural heritage of the Naga people is quite rich and the different ethnic communities of Nagaland have collectively formed a vibrant platform of cultural dynamism.

Turning to ethnographic heritage of the traditional Naga society, one can witness an abundance of songs, dance forms, oral traditions and practices, festivals etc. Their passion for beauty and artistic work, which inspired them to give artistic touch to almost each and everything surrounding them, appeared in their everyday life comprising songs, rituals, stories etc. The intangible components associated with ferocious acts like “Head Hunting” have their own aesthetic as well as creative value, which has contributed a lot in conceptualizing the Naga identity. It would seem that the entire philosophy of Naga life revolved around the practice of head hunting. A person who did not have a single head to his credit had difficulty in getting a bride and became an object of ridicule with the girls.. Most of the traditions including songs, Body art, textile traditions, art and craft have their own association with the head

hunting practice. At present scenario, head hunting is a banned (Head hunting ended among the Lotha and the Rengma tribes in 1880, among the Angamis and Aos in 1905, among the Semas in 1909, among the Sangatams in 1947, among the Konyaks in 1962's and among the Khemungans in 1963. The latest cases of head hunting occurred in 1963 and 1969)³ and therefore its fruitfulness is beyond discussion, but in the same time, one cannot deny its role as the epicenter of cultural activities, both tangible and intangible, in the Naga society. This can be highlighted through few examples.

In terms of textile tradition, spinning and weaving is the exclusive monopoly of women. Traditionally, it could be started as soon as the first fruits of the new harvest had been eaten. The design is mostly done by using different colors of warp at different stages or by the weft weaving method⁴. Traditional Naga textile includes lower garment for male and upper as well as lower garment for female, shawls etc. One of the common features of Naga shawl is that three pieces are woven separately and later on stitched together. In case of children's shawl and women skirts, the pieces are reduced to two.

One of the most interesting Naga textiles is the Naga Shawl. Different tribes of Nagas have different shawls of their own unique patterns and within the same tribe nobody is allowed to wear a shawl according to their choice. They vary from very simple white cloth to elaborate and complex designs and it is very interesting to know the taboos associated with this piece of cloth. The Naga tribes have their own social boundaries and these shawls help in identifying those boundary lines. The common people are not allowed to wear a shawl meant for the head hunters or the rich who have sacrificed Mithun in Feast of Merit, disobeying of which is believed to have unpleasant outcome. For example, a warrior shawl Tsungkotpsu is only for those who is either head hunter or has performed feast of merit⁵. In case of the Angami cowry shawls, three

lines of cowries indicate the wearer is a warrior and four lines stood for a renowned veteran and these are to be sewn by the owner himself.

Rongkhim, one of the most attractive Yimchunger shawls can be worn only by a man who has taken heads in war. In ancient times, only a reputed warrior could wear such shawls having 96 designs and other warriors wore that with 64 designs. If this cloth is worn by any other man, who is not a warrior, he was believed to die of leprosy. Kechinger Rongkhim is another warrior shawl, which is entitled to a warrior who has taken the right hand of the slain enemy. Amerthre Khim, with red designs, is another attractive shawl of the same kind, which can be worn by a man who has killed a tiger. The patterns woven in the shawl is said to be copied from the strips of the tiger's skin. In fact, when the wearer of such shawl dies, a rough outline of a tiger is made with spitted bamboo, which is covered



Fig. 1: Naga Women in Traditional Shawls. Courtesy: Simanta Goswami

by this shawl and placed in the grave. The reoccurring motives of Naga textiles, especially shawls are some geometric patterns and some everyday objects like Mithun, elephant, tiger, human head, weapons etc. Mithun symbolizes wealth of the owner, elephant and tigers indicate valour of the man, and human heads indicate success in head hunting wars. Again, in a Naga society, cowries are symbols of martial achievements and no ordinary man is allowed to use it in their attire. On the other hand, according to Dr. Verrier Elwin⁶, the zigzag patterns of Naga shawl symbolize the winding path, which a head hunter follows to attack an enemy village along with natural expression of an aggressive

forceful temperament.

The importance of a Naga Shawl as a social identity and the intangible elements surrounding it can easily be understood if one comes across the taboos and traditions associated with the manufacture of Teri Phiketsu, a warrior shawl of the Rengma tribe. This is woven specially for successful head hunters, who had brought trophies of human head to the village and in "The Art and Craft of Nagaland", there is a detailed description of the event "...according to the believes, it is held that, when the warrior comes home with the trophies he is to stay in the Morung⁷ for three day....on competition of ceremonies, that is after fifteen days, the wife of the warrior starts to weave this cloth while the smartest man in the village is sent to collect sap and other materials necessary for panting the white medium band in the cloth. As a matter of fact, the whole history of the war is painted on the cloth. The prominent paintings on the white band symbolize the soldier. Three or four inconspicuous heads are painted at intervals to distinguish the leaders or captains from the soldiers. The three lines of black thread about 5cms long on either side of the white band is the symbol of the ear-rings of the victors. The two lines at the bottom on either side of each of the soldiers and leaders indicate the arrows. The figures in the middle of each soldier represent the spoon. A warrior eating with his hand is considered as taboo, he should use a wooden spoon while eating so that the blood of the enemy is not washed away. The belief, in this practice is to remain the mana of the victim, for, by washing away the blood of the enemy, he is believed to become coward in life thereafter. Also by allowing the blood to remain in his hands, he is supposed to be strong and grow more beards. Just below the representation of the spoon, there is a straight line in each of the painting to denote the bridge which a warrior uses to come across into the area of the enemy after the enemy shuts the gate and comes out over the same bridge with his trophy. The zigzag panting on the lower side of the median white band is the symbolic representation of the

sentry posts on which the soldiers kept gourd....such a cloth (original) is very rare to find nowadays". In this regard J.P. Mills⁸ has written "....."

The pattern of this band is traditional and is regarded representing decapitated men interspersed with the men who have taken their heads. These bands used to be made in both Tseminyu and Tesophenyu, but the old craftsman in the former village is dead and no one has arisen to take his place, the work being regarded in some vague way as derogatory. In Tesophenyu, on the other hand, the tradition is vigorously alive and one Achukha is striking out on a line of his own and introducing a second band. On a cloth which I obtained in 1931, the lower band by his was decorated as follows taking the objects from left to right: a warrior's tail, tiger's eyes, a cow elephant, a bull elephant, tiger's eyes, a tiger, a domestic Mithun, a bear, a Sambhur, tiger's eyes wild Mithun, tiger's eyes, a warrior's "tail", a very band man whose head has been cut off and underneath, a python swallowing a barking deer. On another cloth I have seen a pictorial record of the rescue of a man from a tiger by the warrior."

Documentation and challenges

One of the most tragic losses of the unique cultural resources of the state of Nagaland as a result of rapid urbanization and cultural transformation is the death of virile art and performance from the yore. As a repository of ethnographic heritage, documentation of art and craft traditions of Nagaland is of urgent need. The process has already started in terms of both commercial as well as non-commercial endeavor. However, the concept of museological documentation is still a new concept to this land. Nothing much has been done in this regard, apart from few acquisitions of different artifacts and their systematic documentation in their respective museums. The author happened to stay in Nagaland for one year due to work assignment and as a part of the job assigned,

had to do documentation of Naga artifacts, which belonged to a private Angami gentleman. The team comprised of two local persons from the Angami Tribe, another one from Assam and the author. In the first phase around 1500 tangible objects were documented, which were part of some intangible rituals or practices. However, during the process some challenges occurred, which made the documentation process very complex. In fact, some of the factors are deep rooted and have potentiality of great threat, while working in the field. Some of the problems are discussed below:

1. Lack of written evidence: the although Nagamese is the common language shared by most of the people, but each and every Naga tribe have their own dialects, which are comprised of numerous folksongs, folktales and proverbs. The oral tradition is kept alive through medium of folk tales and songs as Naga dialect have no scripts. Some excellent examples of Naga folk songs (dance) are Sokeses (Angami), Arr-ken (Ao), Khapii Li (Chakesang), Yea Onghin Leepii (Tactics of Head Hunting, Konyak), War Dance (Khamniungan), Sagolphei Khai (Kuki), Ekhyo Sharii (Victory song over enemy, Lotha), Nazhu festival dance (Pochury), Nok-Ohat dance (Phom), Ayi Kechi Khmi (Rengma), Jiiimii Yangtsa Kiiliipsa (peacemaking, Sangtam), Lejoleh (Sumi), Zeliang (Social gathering song), Thime Takpu (Yimchungru) etc. Thematically these songs are based on everyday life, important events, cultural as well as mineral resources, social practices etc. Thus, these songs are themselves a medium of record keeping in a Naga society. But due to lack of a written script, these are inherited by successive generation in oral form. Every Naga takes pride in inheriting, singing and talking about these melodies, but lack of written records poses the threat of minimal partial loss of information with every passing generation, which may collectively cause a major loss of information in near future. Just like the songs, the dancing movements and techniques of traditional games like Phieda (Angami) and

Kangkap (kuki), are not in written form, which is a serious threat.

2. Decreasing knowledge bank: One of the most tragic losses of the unique cultural resources of the state of Nagaland as a result of rapid urbanization and cultural transformation is the death of virile art and performance as well as the performers or the traditional knowledge bank. There is a constant threat of partial loss of data while passing aural traditions in every generation, which collectively create a big hole in the final output. Besides there is also a tendency of outside influences being mixed up with traditional ways, which altogether results faulty documentation.

3. Communication Gap: Communication hindrances are a real issue, while venturing documentation in Nagaland, especially in interiors. Although English is the official language of the state, it is hardly spoken by the elderly generation, which is the real repository of knowledge for documentation intangible heritage. Besides, the ongoing insurgency problem is constantly contributing in widening up the communication gap in between Nagaland and the rest of the world.

4. Religious conversion: with religious conversion that is rapidly happening in Nagaland, has reduced the number of followers of the ancient religious practices into a handful only. With this conversion, the local people have lost interest in maintaining as well as in preserving the traditional rituals cum ritualistic ideas, songs, stories, believe etc. besides conversion has put a ban in performing some customs and rituals which are an integral part of Naga ethnicity. All these factors altogether has created a threat in carrying out the Naga cultural identify to the coming generations.

Kisama Heritage Village: Documenting Intangible through Tangible

Kisama Heritage village, which is 10km away from the state capital Kohima, is a heritage village built permanently in Kisama. The nomenclature of Kisama is derived from two villages namely Kigwema (KI) and Phesama

(SA), with MA in last, which means village. The purpose of this heritage village is to serve as a “window to Nagaland, aiming to provide a preview of the entire state on a single platform. The heritage site in its display showcases the traditional houses or Morung, representing the 17 recognized tribes of Nagaland.” It aims “to protect and preserve all ethnic cultural heritages by establishing a common management approach and comprehensive data for perpetuation and maintenance for promotion of tourism. It also aims to uphold and sustain the distinct identity of dialects, costumes and traditions of all the ethnic tribes of Nagaland.” This is the venue for the annual “Hornbill Festival” which happens in the first week of December every year.

During the hornbill festival all the Naga tribes gather in this heritage village with traditional attire, which is followed by uninterrupted musical and dance performances, ethnic cousins, traditional marketplace etc. In the bamboo pavilion arts and crafts of the different Naga tribes are displayed, along with technique demonstrations on demand. The ethnic food courts have unique food items of each Naga tribe, which are prepared in traditional way and are served to the people in traditional way in front of every Morung house. It has also kept alive the traditional games of Nagaland by opening a ground where people are called to participate and witness the pastime games that has been passed on from generation to generation. The Hornbill international Music festival organized simultaneously plays the role of a well built platform for displaying the indigenous musical instruments in present scenario.

Thus, the Kisama Heritage Village has performed the role of a worldwide platform, where intangible is documented with the help of the tangibles. In fact, this heritage site has succeeded in demolishing stigmas associated with Nagaland to a great extent. Especially the annual Hornbill festival has played the most important role by laying not only the ground

for authentic documentation, but has also contributed by creating craftsmen and artisans of ancient traditions. The local people and the performers are given opportunity to perform and display their rich cultural heritage in front of the world, which has broadened up the sphere of their cultural spectrum. With provision of both official as well as non-official audio-visual recording of this week long programme, this village has turned into a live inventory of Naga way of life. One characteristic feature of the site is that, it



Fig. 2: Kuki (naga) youths during hornbill festival. Courtesy: Simanta



Fig 3: Naga folk dancers during hornbill festival. Courtesy: Simanta
focuses on bringing back the traditions that are rapidly disappearing. Its collection (i.e. permanent architectures of the 17 Naga tribes along with decorative accessories) aims to glorify the ethnic cultural heritage of

the state, so that people can find their root through it and can use the knowledge for own well being. Most importantly this has started reproducing performers, by injecting self pride as well as self realization, so that the legacy can be carried out generation by generation. In this way, Kisama is not only documenting their diminishing intangible glory, but also inspiring more and more people to be a part of this process, so that it can be revived, preserved, promoted and carried forwarded to the future

generation. In conclusion, here goes a saying of Dr. V. Elwin⁹ “...with the growth of the material prosperity, there will be a cultural and spiritual renaissance. Naga dancing is famous and as the people will dance more will revive in their hearts old memories and joy. The Nagas have excellent taste, a perfect sense of color and there are welcoming signs that they will not permit a so called modernism to banish color from their lives and depress them into the drab uniformity of the dress and ornamentation of today.”

Endnotes

- 1 The stone dragging ceremony, in which two stones are dragged home.
- 2 At present there are all total 17 different Naga tribes in Nagaland
- 3 http://www.webindia123.com/nagaland/people/naga_society2.htm (as seen on 12.08.2015).
- 4 For extra weft weaving, the warp yarns are lifted by a stick like knitting stick or by porcupine quill with the fingers of the left hand while by the right hand the thread is passed through the shed so formed as per the designs.
- 5 These feasts consist of a series of ceremonies, in a rising scale of importance, leading finally to the sacrifice of the Mithun, a domestic animal. In each of the feasts, the villagers are entertained with wine, rice and meat. The feasts bring the donor honor and he can henceforth wear special clothes and ornaments, can decorate his house in a special way and thus obtain a high status in social life. Only a married man is authorized to give these feasts.
- 6 The Art of North-East Frontier Agency, 1959.
- 7 Bachelor's Dormitory.
- 8 The Rengma Nagas, 1937 (Google Book)
- 9 Verrier Elwin, renowned anthropologist.

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The documentation of ten line stanzas: An artistic and traditional manifestation of the popular culture in the Municipal Museum of Chancay

Ana María Lebrún Aspíllaga

Abstract

The Municipal Museum of Chancay, through its proposed museum shows, through the Décimas, an important art form of Chancay district. An inherited from father to son has served to unite family and friends art. Its importance is that preserved cultural and historical information through the various issues addressed from the perception of the people.

As an oral tradition, this has been compiled in written form, as a traditional means of rescue intangible cultural heritage. At present the décimas continue developing, the same that are collected in written form, also shelter in the Municipal Museum of Chancay in digital format and presented to the chancayana community through interactive media, such as touch screen displays that serve to publicize this traditional

art, cultural heritage of the nation, allowing encourage new generations to preserve them for the sake of culture and tradition of the people.

Keywords: *Chancay, Municipal Museum of Chancay, the Décimas*

Background: the Municipal museum of Chancay

The Municipal Museum of Chancay is a cultural institution located in the street Lopez de Zuniga No. 142, in the district of Chancay, Huaral province, Lima region, within the space that is configured as the main square of the district.



Fig. 1: Old facade of the Municipal Museum of Chancay. (Photography: Ana María Lebrín Aspíllaga)

It was founded at the initiative of the District Council of Chancay by Municipal Resolution No. 161- CDCH / 91 of July 23, 1991, assigning home the old City Hall. This work was carried out in coordination with the National Museum of Archaeology, Anthropology and History of Peru (Lima), requesting support and advice in the work and responsibilities of the museum functions. Thus, the December 9, 1991 the traveling temporary exhibition “Chancay Prehispánico” opens. In early 1992 the archaeologist Vicente Cortez Billet was hired to assist in advising the museum staff, the first pieces of the collection was formed with donations from city residents.

The pieces that form the museum collection are about two thousand, from pre-Hispanic

ceramics, textiles, bone, organic, malacological, lithic, mineral materials, glass, pottery and pieces of funerary context. Among non artifacts include pieces of the Chilean ship Covadonga La Goleta, the same that was sunk off the port of Chancay during the Pacific War (1879-1883). The museum, before his speech was to show archaeological and historical pieces, regardless of the valuable intangible cultural heritage of Chancay which is of great historical value for the area.

The proposed new Municipal Museum of Chancay born from the will of the Mayor¹ of the District Municipality of Chancay, the director² of the Museum and a team of professionals ready to safeguard the cultural heritage of the nation.



Fig. 2: Municipal Museum of Chancay (Photography: Ana María Lebrín Aspíllaga)

The infrastructure of the museum is attached to the Municipal Palace of Chancay, with an architecture that allows the development of the exhibition to generate a proper museum functionality.

The museum's facilities have been raised in three levels (basement, first and second level). The basement has permanent exhibition rooms with thematic units of funeral rites and textile art; workshop also has research and collections management, conservation and restoration workshop, deposit of organic material, inorganic material tank, workshop office museology and museum management.

1 The Mayor of the District Municipality of Chancay, Dr. Juan Alberto Álvarez Andrade.

2 The director of the Municipal museum of Chancay, Lic. Rosa HuarcaEguizabal.

The first and second levels feature permanent showrooms.

The Chancay culture

The valleys of Chancay, Chillón and Huaura are the geographical scope of one of the most important cultural events in the history of culture; his remains and material evidence are scattered in several private and museum collections in many countries. This cultural event, known as “Chancay” is located chronologically in the period called: Regional States, whose chronology ranging from 1.100 to 1.400 the year AD approximately³.

During the time of flowering of this culture, social, economic and interregional trade favored contact and exchange between regions, why is notorious assimilation of cultural meanings of other sources of social development, the manufacturing objects Chancay population. Its monuments are known from the beginning of research in Peru, revealed from the first systematic archaeological excavations, as objects of Chancay classic (black on white).

One of the first researchers interested in this culture was Max Uhle, who in 1904 directed excavations in Ancon and some sites in the valley of Chancay. Some sites where this material culture found include Cerro Trinidad, La Mina, Lauti, Jecuan and Huaraz Viejo. Later, Julio C. Tello also visited some sites Chancay evidence, including: Lauri, Dona Maria, Teatino, Wilkahuaura and Mazo.

With reference to cultural events, it is important to emphasize the presence of ceramic, of “coarse” and porous manufacturing. It manifests itself in forms such as “Chinese” calls and “cuchimilcos” smoothed surface with cloth, without much polish and usually with a bath of white or cream on the red of the workpiece or with touches of dark brown on the Creamy white slip; but instead the textiles reached high quality levels. In Chancay

³ A. Krzanowski. . Estudios sobre la Cultura Chancay. (Universidad Jaguelona. Polonia, 1991).

abounds gauze, light textile pieces that have been dyed⁴.



Fig. 3: *Cuchimilco*. (Photography: Municipal Museum of Chancay)

Dolls also appear whose frame is usually of reeds or twigs that are covered with pieces of tissue, forming a cushion placed on family scenes, party or dance. The mummies are large, often exceeding three meters high, with the body placed in a fetal position to the center, surrounded by multiple offerings, presenting out a network of braided reed rustica (shikra) and finishing in a package false head, usually painted red.

The ceramic Chancay style is distinguished by its rather rough porous texture, with a variety of ways. Frequently pitchers are large oblong wide neck, in which a human face, modeled and sometimes painted also appears. An ovoid jar, which can be flattened vertically, with handles on the sides of the neck or the waist. The neck can be convex, sometimes shaped like a second, smaller container, or it may be right; the base is convex. Open cups appear

⁴ F. Iriarte. (2004). La arqueología en el Perú. Lima. Perú. (Universidad Garcilaso de la Vega, 2004).

with a small circular or annular, some of them show pedestal tripod. Wide mouth pots and convex base; Similar to kero vessels; conoides cups, provided with pedestal; double containers connected by a tube into the body and handle cintada between the peaks, which are usually tall and thin.

Registration and Documentation of cultural material of the municipal museum of Chancay

The old adobe infrastructure, poor facilities, permanent moisture and salt outcrop, among others, led the museum to remain closed for several years, which generated an unfavorable situation for the protection of members of the World Heritage property Cultural Office.

The pieces of the collection were in the old premises were stored in different environments of the District Municipality of Chancay, mostly without tracking the technical criteria that are necessary for handling such materials.

For the beginning of work of the new infrastructure of the museum from 2008 and to properly safeguard the museum's collection, had to locate a building that can accommodate the entire cultural heritage, the same that was implemented to ensure that optimal security conditions, cleaning and conditioning environments intended for storage of the collection.

As a first step to manage collections of cultural material of the Municipal Museum of Chancay registration of the collection that was designed to be performed in parallel with the activities of classification and transfer took place. One of the first activities that took place were the work surface cleaning and conservation of the pieces; verification of the materials and instruments needed; training of personnel sent by the District Municipality of Chancay for the assigned tasks; a serial number was assigned to the parts which began with the most critical; the work of registration and inventory according to nature of the pieces were made; finally the pieces were packed correctly and

were deposited in sequence, in cardboard boxes free acids, assigning an order number to the boxes.

The general inventory of cultural material of the museum, according to the record of National Register, National Institute of Culture (now Ministry of Culture), in order to facilitate decision-field information was initially performed and does not dispense any of the items needed for the national registry.

For the location and control of inventoried parts had to draw a picture of inventory, where the serial number of the pieces, which was also preceded by a letter that identifies the material of the piece is highlighted- (**C**cerámica; **T**textil; **MO**material orgánico; **ME**metal; **O** a material óseo; **Ma** material Malacológico; **L**ilítico; **MI**mineral y **VI**vidrio).

The ten line-stanzas as intangible asset value and documentation

The tenth is a strophic composition of octosyllabic 10 (Santa Cruz, 2014, p. 46)⁵. Tenth popular peasants took refuge in pockets inhabited by people of dark color. In the late nineteenth century to the early twentieth decimistas black Chancay, Ica and Lima Tenth sang and sang Socabon mode. The tradition is passed from master to disciple in the thematic characteristics and observing the rules. (Santa Cruz, 2014).

The history of Tenth in Peru began in the colonial era, from the fifteenth century when it was brought by clerics and soldiers. According to research by Nicomedes Santa Cruz, the Tenth comes to town in the sixteenth century through the popular theater was encouraged to leave the monotonous work life on the farm.

⁵ It refers to the characteristic melody with the tenth sang until the early twentieth century on the south coast, and also the specific touch when the guitar supports. During his professional life in Peru until 1982, Nicomedes Santa Cruz sang the Tenth always with the guitar accompaniment of Vicente Vasquez, according to this I learned from Porfirio - his father - who by then was the last toilet Socabon in Lima.

An important feature of the Tenth is their sense of manners and picaresque, which was developed especially from the time of independence, when the output of the first Spaniards celebrated and then when you start to make speeches tenth policies.

As an oral tradition, this has been compiled in written form, as a traditional means of rescue of the intangible cultural heritage; in addition these are documented through digital media such as videos where the people who have preserved this tradition involved.

At present tenths continue developing, the same that are collected in written form, also shelter in the Municipal Museum of Chancay in digital format and presented to the chancayana community through interactive media that serve to publicize this traditional art, cultural heritage of the nation, allowing encourage new generations to preserve them for the sake of culture and tradition of the people.

The decimistas currently allow structural changes to their thinking or feeling and find rhythm and syntax of this abba form: c: ddc represent three periods, the first expresses the main idea in the second concession is made to conclude as paradox in the third period, alternating with abba form: accd: dc reserving the conclusion of the last two verses (Santa Cruz, 2014).

The various topics of the Tenth enrich the cultural baggage of Chancay, which is displayed in the Municipal Museum of Chancay, the most representative themes are love; humor and recreation; customs, traditions and folklore; reflection; social and gregarious feeling; dedicated (in tribute, individuals and institutions); faith and worship; satirical, historical and transcendent; foundation and challenge; namely obstinacy and folly; and presentation and greeting; other.

Script and the living culture in the museum

The importance of the Chancay culture in the history of the Hispanic cultures, museographically is the opportunity to present the material and immaterial cultural relics, exposing the community at large magnificent archaeological, historical and oral tradition that has museum pieces as well as the social organization and the worldview of this culture.



Fig. 4: *Museography basement.* (Photography: Ana María Lebrín Aspíllaga)

The museum approach involves explaining the cultural material, allowing visitors to its facilities to connect with the exhibition, having the ability to generate the connection between them and must likewise react to perceptions, desires and needs of different public.

The proposed museum helps bring alive and spread through the Tenth culture in all its expressions to visitors in an entertaining and dynamic way, as a conduit between two worlds. The information included in the exhibition integrates and complements each other and go hand in hand to be understood and understood by the meanings and values that are transmitted and Tenth are an essential vehicle that is associated with the historic part of the museum proposal; Thus the thematic units included in museology through the Covadonga, the medallion, our museum, good decimista, the procession of fishermen and plants, are reflected from texts placed in the museum walls and recited in the touch screens by decimistas own that taught in these verses this chancayana identity today.

The diversity of issues in the tenth Chancay is very wide and is well represented by decimistaschancayanos: Erasmo Muñoz, Antonio Silva Garcíaand Augusto PalomaresBazalar.

LAS DÉCIMAS

Señor de los Milagros	La procesión
<p>Lo pintó un negro de Angola allá por sabe Dios cuando pero se viene adorando desde colonia española. Fue encalabrándose sola ayudando al desvalido cuando, un “Dios te lo pido” con gran fervor exclamando era el ruego atormentado, de un esclavo al Dios querido.</p>	<p>Se acerca Semana Santa en ésta Villa de Arnedo se alistan con gran denuedo la hermandad se levanta. La cristiandad sacrosanta va preparando funciones se alistan las procesiones de nuestros Santos de Iglesia gente del campo que es recia prepara sus oraciones.</p>
<p>La imagen se fue expandiendo entre ciudad y el agro al “Señor de los Milagros” la gente fue conociendo. Su bondad se fue extendiendo por pueblos y caseríos, para el esclavo sombrío hubo una luz de esperanza, vivió paz, hubo bonanza. florecieron los sembríos.</p>	<p>Todos los alrededores de éste pueblo cristiano viene cada ciudadano trayendo ramo de flores. Para engalanar Altares de su Santo preferido desde el Cristo más sentido “El Señor de la Agonía” con su eterna compañía de fruta siempre vestido.</p>
<p>En la ciudad fue creciendo con fervor entusiasmo se vistieron de morado las que venía sirviendo. Fue así que fue naciendo su inmensa devoción y hoy sale en procesión para que el pueblo lo aclame y haga que se derrame por el mundo su bendición</p>	<p>Acompaña el recorrido “El señor de la Esperanza” “Cristo Moreno” en confianza de quienes es preferido. Es su “patrón” más querido y le brindan devoción en su humilde condición recibiendo aura divina junto al anda se camina rezando una oración.</p>
<p>Entre sahumeros y flores avanza con paso lento expresando su contento lo llevan los cargadores. Es el Señor de señores saliendo en el mes de Octubre a ver que males descubre y, a perdonar descalabros, el Señor de los Milagros que de bendición nos cubre.</p>	<p>Esta también más chiquito perdido en el recorrido de Quepepampa traído “El Señor del Borriquito”. Lo acompaña su séquito de su vecino poblado que como siempre han dejado los bueyes en sus corrales y en sus recintos vecinales descansandoesta el arado.</p>
<p>Avanza la procesión de gente que lo acompaña, una anciana en voz extraña va rezando una oración. Le pide con devoción curación para sus males y perdón para sus rivales que ofenden su magnitud. Perdón a la juventud, y sus pecados capitales.</p>	<p>También hace aparición cargado en hombros fraternos por cargadores eternos “El Señor de la Resurrección”. Sobrecoge la devoción expresada por la gente que acompaña penitente las andas en procesión en silencio una oración o una expresión latente.</p>
<p>Pasa frente a una ventana adornada con un manto, un altar para un santo vestido, morado y grana. Con voz sublime una hermana entona triste canción se escucha con emoción debajo de su morada. Por donde el Anda sagrada es llevada en procesión.</p>	<p>Avanza más adelante En olor a incienso y flores “La Virgen de los Dolores” Patrona del pueblo y gente. Esa multitud vigente que la acompaña e implora, paz, dicha y buenaventura a la población cristiana hoy más que nunca se hermana buscando paz y cordura.</p>
<p>¡Avance!, ¡avance hermano! se escucha, voz de cuadrilla “El Cristo de Pachacamilla”</p>	

encabeza el mar humano.
Con el rosario en la mano
un grupo reza constante,
van susurrando canciones,
que junto a las oraciones
es un amor elocuente.

La Banda su himno entona
con sublime melodía
y toda la cofradía
al escuchar se emociona.
Desde una vieja casona
los niños aun despiertos
con el rostro descubierto
lo enfocan con una luz
a aquel que murió en la cruz
y con los brazos abiertos.

Con los brazos extendidos
como queriendo abrazar
la gente lo ve pasar
absortos y confundidos.
Con ojos adormecidos
y la faz mirando al suelo
como en busca de consuelo
a la necedad del hombre,
su reinado aunque asombre
esta justo allá en el cielo.

En recuerdo de su estancia
entre paredes y muros,
que vericuetos oscuros
nos recuerda su vivencia.
Soportó mil inclemencias
devastador terremoto
paredes y muros rotos
pero su imagen sagrada
permaneció inalterada
sorprendiendo a sus devotos.

Se dice que al ser pintada
la imagen por negro esclavo
hubo siempre menoscabo
de la sociedad encumbrada.
fue entonces marginada
de la adoración cristiana;
solo el negro y la mundana
esclavitud que existía
le brindaban pleitesía
a la imagen venerada

Mas según cuenta la historia
los milagros recibidos
por aquellos bendecidos
lo encumbró a la gloria.
Hoy nos llena de euforia
cuando llega el mes morado
que es octubre señalado
día y mes de consagro,
al Señor de los Milagros
hacedor de lo soñado.

Autor: Augusto Palomares Bazalar



Fig. 5: Image of Señor de los Milagros in the procession.
(Photography: Fabiola Castillo)

Al compás de las canciones
los músicos acompañan
los fieles que se empeñan
en rezar sus oraciones.
Sollozos y confesiones
acompañan payadoras
a quienes son portadoras
de oraciones concebidas
van entonando cohibidas
con fervor las pecadoras.

Salieron del "hospital"
antigua Iglesia y capilla
fundada en ésta Villa
en la época Colonial.
Siguieron por la Calle Real
donde está Iglesia Mayor
"Santo Sepulcro" Señor
como también otros santos
se juntan tantos y tantos
como bendición de amor.

Autor: Augusto Palomares Bazalar



Fig. 6: Procession of Señor de los Milagros
(Photography: Fabiola Castillo Cáceres)

La Covadonga

Sin que nadie se le oponga
se paseo por nuestra playa
descargando su metralla
La Goleta Covadonga.
Pero en la historia se ponga,
escrito con letras de oro,
que se le acabó el decoro
cuando Chancay arribó
puesto que aquí encontró
su tumba y su deterioro.

Un grupo de chancayanos
conscientes de su ambición,
le ofrecieron tentación
en un barquito troyano.
un torpedo hecho a mano
con patriótico coraje
por tres dignos personajes,
Negreiros, Cuadros y Oyague
para que Dios se lo pague
encargaron su abordaje

Se oyó una gran explosión
un día trece de Septiembre
para que en el mar se siembre
la bandera de una Nación.
observó la población,
desde la costa peruana,
como una nave chilena
que vino con tal repique,
iba hundiéndose a pique
como una frágil chalana.

Allí acabó la gloria
de la mentada Goleta;
por eso se le respeta
alchancayano en la historia.
Hoy día hacemos memoria
a tan épica jornada
que siempre será recordada
con el corazón henchido,
orgullo de haber nacido
en esta tierra dorada.

Donde nacieron los hombres
que con valor defendieron
la tierra donde nacieron
y que escribieron sus nombres.
para que el mundo se asombre
pasaron, más de cien años
y allí están los peldaños
como recuerdos de gloria.
La Covadonga, es historia
de sus restos, somos dueños.

En nuestra plaza mayor
como pagando condena
está el ancla y su cadena
como un recuerdo de honor.
Al lado un forjador,
en su pedestal erguido;
nos recuerda que se han ido,
ya con un siglo de ausencia.
no tendremos su presencia,
pero nunca, habrá olvido.

Autor: Augusto PalomaresBazalar

Décima El Medallón

Bien alto y con letras de oro
esperamos que se ponga
que hundimos a la Covadonga
y tenemos su tesoro,
hoy nos sirve por decoro
aquí está su presencia
el Medallón es esencia
que honro a esta goleta
por hundir a la Corbeta
Peruana "La Independencia"

Fue la gente chancayana
la que hizo este desquite
y la mandamos a pique
con tan solo una chalana
se vengó sangre peruana
y en premio a esta faena
tenemos ancla y cadena
como también un cañón
y el famoso Medallón
de la goleta chilena

Autor: Antonio Silva García



Fig. 7: The Medallón. (Fotografía: Ana María Lebrín Aspíllaga)

Buen decimista

Para ser buen decimista
no puede ser un cualquiera
perdonen el que yo insista
en hacerlo a mi manera

Me dijeron a mí un día
si quieres ser un poeta
tienes que escribir cuarteta
y con prosa la poesía.
Debes tener osadía
con el don de mi lingüista
hacer que el verso exista
en diez líneas de oración,
y que tengan entonación
para ser buen decimista.

Que me corrija un maestro
para mí es letra muerta
lo que me inspira y despierta
es el cariño a lo nuestro.
Es lo que siempre demuestro
en cada verso que hiciera
escribo como quisiera
porque escribo lo que siento
quién escribe con aliento
no puede ser un cualquiera.

Cuando escribo no me fijo
si el verso salió bonito
solo miro que lo escrito
sea lo que mi alma predijo
porque será como el hijo
que cuando viejo me asista,
no estoy creando un racista
es mi modo de escritura,
si eso no es hacer cultura
perdonen el que yo insista.

Si estoy faltando el respeto
les ruego que me perdonen
no todos los que componen
seguimos siempre un boceto.
Para nadie es secreto
como la rima escribiera
mientras a nadie ofendiera
ni se hiciera el ofendido
yo solamente les pido
en hacerlo a mi manera.

Autor: Augusto PalomaresBazalar

Nuestro Museo

Aquí se encuentra el pasado
en un momento presente
gracias a este excelente
Museo que nos ha dado.
Todo lo recopilado
se nos viene a la memoria,
los estragos y la gloria,
de hechos acontecidos
de tiempos que se han ido
a lo largo de la historia.

Con tan solo una mirada
toda mi mente recreo
al recorrer el museo
cada pulgada cuadrada.
Y esta idea alborotada
mi mente ya se imagina
estar parado en la esquina
haciendo versos a mares
a los famosos telares
alcuchimilco y la china.

Aquí se encuentran los restos
de un pasado esplendoroso
para que todo estudioso
haga pensamientos prestos.
De aquí saldrán los arrestos
y tal como yo lo veo
al hacer el escaneo
de cosas que están presentes
siento un mundo diferente
lo que abriga este museo.

Autor: Antonio Silva García

Conclusion

Nowadays, the “Décimas” that are shown in the Municipal Museum of Chancay let their authors dialogue constantly with their real and identitary context and with a variety of topics, moved by their preferences and the sensibilities.

Particularly, Chancay is a town of Décimas. The museum has let the people who recite Décimas meet with the community, because the Municipal Museum and the Distrital Municipality of Chancay constantly organize activities with the participation of these artists who share their art with a megadiverse public, composed by Little children, Young people, adults and ancients. These activities have place in the museum, in the building of the municipality and in the public space, principally in the main court.

It is this way that the Municipal Museum of Chancay, with its new infrastructure serves the community offering new cultural services for the general public and generates an ideal place for the dialogue where different kind of visitors with very different interests come together. In this place also are offered cultural activities for all groups of local, regional, national and international population. Is in this frame in which the art of reciting Décimas is promoted as a cultural practice, having the people who recite them as the essence of this oral tradition that wasn't lost in time.

Finally, the experience of documenting the oral literature and popular culture in the Municipal Museum of Chancay through the Décimashas let this art expression be more valued, be transmitted from fathers to sons, and be useful for the meeting of family and friends.

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Documenting and Preserving the Endangered Archives: Palm Leaf Manuscripts of Kerala, India

Deepakshi Sharma
M. Velayudhan Nair

Abstract

The Palm leaf manuscripts give rare insights into Indian culture. The contents of these manuscripts cover a variety of topics like astronomy, economy, folklore, religion, ethics, philosophy, art and history. These manuscripts are the first writing material to be used and kept as a piece of information for the next generation.

Kerala is home for vast and rich collection of manuscripts spread across public and private repositories. The collections are old, dusty, tucked away in cupboards and daily threat of damage due to lack of knowledge for preservation. Hence, before these manuscripts vanish due to lack of facilities for proper storage, there is a strong need to document, prevent and further disseminate the knowledge.

Hence, this paper seeks various ways to locate, document and preserve these rare collections from private and public repositories. It would focus on the neglected knowledge resources of socially disadvantaged communities in few regions of Kerala and create an opportunity for the global academic community to explore interesting links with contemporary thoughts. This paper will also include some of the points as a matter of regret that the importance of this cultural form is being overshadowed by the spread of a lifestyle dominated by modern science and technology.

Introduction

India is a country which is extraordinarily blessed with rich cultural heritage. Various institutes, libraries, repositories, temples, rich families possess several objects or antiquity having heritage value. India is a home to one of the oldest written traditions known to mankind in the form of Manuscripts¹. The vast richness and diversity of Indian manuscripts found in India owes its origin to the fact that these manuscripts are composed and written in various scripts. Manuscripts are scattered in known and unknown public and private collections in all over India and found on different mediums, like clay tablets, animal skin, wood, bark, cloth, papyrus, leaf, etc. On the contrary, manuscripts of palm trees² were one of the most popular medium of writing. They were the cheapest and most easily available material. It has very good tensile strength and if well treated and carefully maintained, it has a reasonably long life and durability. Its folding endurance is almost nil with poor resistance to wear and tear and hence it is not suitable material for constant handling. It is believed that writing on palm leaves was spread from South India. These manuscripts cover subjects like medicine, history, grammar, music, astrology, mathematics, music, and scriptures. The basic reason for these manuscripts to make their way into collections is the sheer value of the knowledge and information they contain. Most collections are

housed in archives, museums and libraries. As even larger number of manuscripts is stored in monasteries, *Granthghar*³ and community houses⁴. In Kerala, written documents and books have been inscribed on the leaves for more than 600 years. In all over world, roughly 4000 species of Palm trees have existed. The two species of palm tree have been found in Kerala which are as follows:-

1. *Borassus flabellifer* (Palmyra Palm)

The Palmyra palm (*Borassus flabellifer*) is called as *tala*. It has an extensive growth range and is cultivated throughout most of tropical and subtropical Asia. They are fibrous, and initially strong and flexible; however, with time the natural flexibility decreases. The leaves of Palmyra palm are rather thick compared to those of the Talipot palm.

2. *Corypha umbraculifera* (Talipot Palm)

The Talipot palm or fan palm (*Corypha umbraculifera* Linn) is called as Srital. This is one of the most common leaves used in manuscript production, but is actually a fairly rare tree with a growth range limited to southwest India, Sri Lanka, western Myanmar, and Thailand⁵. It needs a wet climate and grows abundantly in moist coastal areas. The leaves are soft, light coloured when dry and flexible.

Of the above two mentioned varieties of palm leaves, those of the Talipot are the most smooth, delicate and supple. The leaves of the Palmyra palm are rough and coarse. The fibres of Talipot palm leaves do not damage easily and are more resistant to decay.

For the longevity of the manuscripts, leaves were collected, separated, dried, burnished, seasoned and written. There are several ways of processing palm leaves which differ from region to region. The basic method of palm leaf preparation for writing is that they first cut from the trees before they could dry up and become brittle. Only a half opened young

shoot of palm leaves are suitable for making manuscripts. These are cut into required sizes and then boiled in water to the required temperature in order to render them soft. The unwanted middle ridge is removed from the main leaf. The desired portion is pressed, polished and trimmed to size. Then holes are made and a cord is passed through the holes to hold the leaves within two wooden planks of leaf dimension⁶.

Palm Leaf manuscripts in Kerala

The Kerala palm leaf manuscripts outnumber their other Indian counterpart with Tamil Nadu claiming the second position. The Kerala products are relatively longer but being thinner run the risk of becoming brittle sooner. On contrary, Kerala enjoys a rich legacy regarding manuscripts of many kinds covering every field of human thoughts. Dr. P. Vaisalakhy in his book ‘Some aspects of manuscriptology’ states that, “Manuscripts are invaluable source material for researchers or our cultural heritage and the intellectual endeavours of the ancient Indians.” In older days, writing on palm leaves was practiced as a profession by some; they were called Lipikaras- copyist. The stylus, sharp reasonably long and generally, in iron, known as “Narayam” in local jargon served ably as the pen. Silver or gold Narayams were in use. No ink was involved in the process as the sharp pint incised in leaf⁷.

As palm-leaf manuscript or “thali-ola granthas” in Kerala have been used in large numbers and were found in hermitages, palaces, private collections, mansions, and with performing artistes and astrologers. In temples too they were abundantly present. A unique example is seen in the palm-leaf scrolls or Churumas of the Sree PadmanabhaSwamy temple⁸.

Documentation

Documentation means gathering and recording all relevant data and information, both in written (free-text and essay style

reporting) and visual forms (photography or illustration by pencil), accumulated during the examination and treatment of antiquities. The main focus of documentation is to keep a record of the objects and it will enable us to understand and preserve the history and cultural environment. Thus, documentation is the organisation of information. The information includes the name of the object, provenance or source of the object, brief description of object (material, size, colours, etc.), approximate year or period of object was made and other notes. Hence, it is a set of elements which has both quantitative as well as qualitative data and which can be used and referred by the future generation.

While preparing the documentation data sheet for the palm leaf manuscripts of Kerala; the main aim was to acquire the maximum information while observing these manuscripts. The reason being one will get familiar with the historical perspective and importance of being preserved for the future generation. The information further helps to the general public in order to promote the understanding and appreciation for the ancient culture to which the manuscripts belong. This technique of documentation will also help one to understand the reasons behind the current condition of these rare collections of manuscripts.

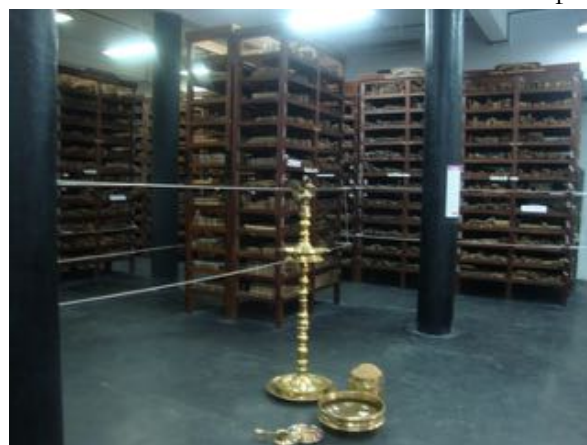


Fig. 1: Palm leaf Manuscripts collection at Oriental research Institute and Manuscripts library, Thiruvananthapuram

While observing these manuscripts in the collection, it was quite evident that the condition was not that stable. The crucial aspect of documentation sheet was recording the type of damage. The reason being that belonging to

Conservation field, one has to primarily focus on the causes and effects of deterioration. This point will help one to list the conservation need as per the requirements. Conservation enriches the experience of cultural materials, preserves its significance, cultural context and technical art history.

Case Study: Kerala

In Kerala, the huge collections of palm leaf manuscripts are kept in the various archives, libraries, temples, etc. few manuscripts were in a fragile and endangered condition. Palm leaves are organic in nature which is generally considered to be more susceptible to deterioration. Generally physical, biological, human errors and chemical agents which consists light, heat, moisture, fire; fungi, insects, air pollution etc. are various causes of damage to palm leaf manuscripts. I have taken a case study and emphasised on the collection of State Archives, Thiruvanthapuram, Kerala.



Fig 2: Display of the Palm leaf manuscripts at the State archives, Thiruvanthapuram, Kerala

While observing the collection, it was noticed that these manuscripts have become brown or black. In few cases, only a portion near the edges have discoloured. The main cause of this defect seems to be oxidation of the leafy matter. In spite of all preventions, the edges of the palm-leaf are particularly affected and eventually break easily whenever touched. So similar defect has been experienced here in the collection and the reason for brittleness is due to the presence of acidity. The other possible reason is that palm leaf is hygroscopic in

nature and has poor resistance to wear and tear.



Fig.3: Brittleness at the edge of the manuscripts

For flexibility, frequent use of Citronella or camphor oil on the palm leaf from time to time has resulted in discolouration and accumulation of dust and dirt. It was also found to have a sticky surface due to the frequent use of oil.



Fig. 4: Accumulation of Dust and Dirt on the manuscripts

Another, noticeable effect seen on the manuscripts is the presence of longitudinal cracks in the surface layer. The main cause of the appearance of these cracks on the surface



Fig. 5: Cracks and discolouration at the edges

of the leaf is variation in the climatic conditions.

Then the cleavage of the surface layer from the main body of the leaf was noticed. This happens because of the breakdown of the bond between the surface layer and the other parts of the leaf. In some leaves, the text is illegible either due to fading away of ink or non- application of ink.

The other thing which has affected the palm leaf manuscripts are insects. A detailed survey of insects living on palm leaves in India revealed that the only insect feeding on them is *Gastrallus indicus*. It is a tiny insect that eats its way through bundles of manuscripts. Hence, it has been observed in the collection that few areas have been attacked and badly eaten by insects and damaged at the edges.

Palm leaves are fairly resistant to fungus⁹ attack and it is not a rampant problem in palm leaf manuscripts. However, in this archive it has been observed that the fungus occurred in greyish- black colonies. Unlike insect, fungus attack has been found on the whole leaf



Fig 6: Insect attack and Black and brown spots at the edges structure. Other than dust, an indirect source of fungus is the adhesive used in the Palm leaf manuscripts.

Documentation and Conservation Proposal

After a detailed documentation sheet, the next step was to move ahead with the methods and techniques for the conservation and preservation of palm leaf manuscripts. The

process of conservation both passive and active includes a wide variety of techniques, materials and treatments. Every type of conservation work that a professional does to an object involves a certain amount of risk of damage to the object. Hence, it was important and crucial that while preparing documentation sheet of the object, it should be carefully observed and examined the condition so that accordingly, conservation steps will be prepared. The method of treatment is essential to document as it will affect the way in which any cause of deterioration in the future is interpreted. Also, documenting the methods of treatments allows the conservation to monitor and assess the effectiveness of the treatment in the future¹⁰. It was also kept in mind that the conservation techniques used in treating an object must be documented completely and any change in the environment, whether in the or on the display.

A proposal for Conservation treatment has been drawn up after a detailed condition report. The proposal has listed the treatments as per the problems that the object has and how they might be corrected by specific conservation procedures has been noted as a justification of the chosen methods. There are two ways of treating the objects, by applying modern and scientific chemicals or by following traditional methods by applying indigenous materials and techniques. At present, there is no dearth of modern chemical pesticides and repellents for the safe upkeep of manuscripts. Due to advent of technology, the approaches to preserve the manuscripts have become much more effortless by adopting modern techniques. Still the traditional methods of preservation should be encouraged over modern techniques because they are not hazardous for human health, don't have any adverse effect on the material and last but not the least the methods do not require much expertise, equipment and money. It includes the usage of parts of plants and their products such as oils, flowers, bark, seeds, resins, leaves – all of them are kept dried whole or in the powdered form for preservation of palm leaf manuscripts. Various spices, leaves, aromatic oils act as

insect repellent. Most of the traditional methods that are used are fast disappearing and are being replaced by modern methods. Hence, it is strong need to continue with the traditional indigenous practices.

Conclusion

In conclusion, it is essential to mention that it is high time to initiate awareness among the society and authorities regarding the preservation of these valuable manuscripts. It is the responsibility of not only the

governmental authorities or other non-governmental sector for the safe keep of these valuables. It is the responsibility of us, all the individuals to safeguard these manuscripts on a collective basis. Hence, collective ownership help in creating awareness with regard to preservation and thereby helping in retaining them with minimum damage of their present state.

Endnotes

- 1 Manuscripts are the richest collection of hand written documents, texts and scripts. These written documents provide information on the existence of different civilizations and emphasize on the importance of their survival
- 2 The Arecaceae are a botanical family of perennial lianas, shrubs, and trees commonly known as palm trees.
- 3 The term 'grantha' in Sanskrit means a book or bundle of palm leaves and granthaghar is the place where granthas reside.
- 4 O.P. Aggarwal, Conservation of manuscripts and paintings of south east Asia (Butterworth-Heinmann, London), 1984,24
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- 6 D.P. Patnaik, Palm leaf Etchings of Orissa (Abhinav Publications, New Delhi), 1989
- 7 Princess AwasthiThirunal and Gouri Lakshmi Bayi- Glimpses of Kerala Culture, (Konark Publishers,2011),119
- 8 Princess AwasthiThirunal and Gouri Lakshmi Bayi- Glimpses of Kerala Culture, (Konark Publishers,2011), 118
- 9 Any of numerous spores producing eukaryotic organisms of the kingdom Fungi, whichlackchlorophyll and vascular tissue and range inform from a single cell to a mass of branched filamentous hyphae that often produce specialized fruiting bodies. The kingdom includethe yeasts, smuts, rusts, mushrooms, and man molds, excluding the slime molds and the water molds.
- 10 C.Collins, 1995. 'Careand Conservation of Paleontological Material, (Butterworth-Heinemann, London), 1995, 15-20.

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Documenting biodiversity in Kenya: Status of the zoological reference collections

Esther Kioko*, Esther Mwangi, Peter Njoroge, Patrick Malonza, Simon Musila, Laban Njoroge, Dorothy Nyingi and Ogeto Mwebi

Abstract

Kenya is considered to be one of the countries that are best endowed with biodiversity due to the abundance and variety of species that are manifested in the country's varied ecosystems. The Zoological reference collection in Kenya is housed within the Zoology Department, Directorate of National Repository and Research at the National Museums of Kenya (NMK). NMK is a state corporation established under the National Museums and Heritage Act, No. 6 of 2006 as a multidisciplinary institution whose mandate includes serving as the national repositories for things of scientific, cultural, technological and human interest and undertaking research and dissemination of knowledge in all fields of scientific, cultural and natural heritage. NMK houses over three million zoological reference collections and plays a key role in the

documentation of biodiversity in Kenya. NMK is the national scientific authority for the Convention on International Trade in Endangered Species of Flora and Fauna, the Convention on Biological Diversity, Ramsar Convention and focal point for the Global Taxonomic Initiative. Electronic documentation of the zoological collections has been ongoing and this paper discusses the progress achieved, the challenges and the way forward.

Introduction

Kenya is considered to be one of the countries that are best endowed with biodiversity due to the abundance and variety of species that are manifest in the country's varied ecosystems. The rich biodiversity is partly attributed to the diversity of landscapes, ecosystems, habitats and the convergence of at least seven bio-geographic units () and two biodiversity hotspots namely Eastern Afro-montane and coastal forests of Eastern Africa. Zoological reference collection in Kenya is housed within the Zoology Department, Directorate of National Repository and Research at the National Museums of Kenya (NMK). The NMK is a state corporation established under the National Museums and Heritage Act, No. 6 of 2006 as a multidisciplinary institution whose mandate is to serve as national repositories for things of scientific, cultural, technological and human interest and undertaking research and dissemination of knowledge in all fields of scientific, cultural and natural heritage, technological and human interest. The NMK plays a key role in the documentation of biodiversity and is the National Scientific Authority for the Convention on International Trade in Endangered Species of Flora and Fauna (CITES), the Convention on Biological Diversity, Ramsar Convention and focal point for the Global Taxonomic Initiative.

The NMK holds collections in different departments: cultural heritage; earth sciences; resource centre; centre for biodiversity; botany

and zoology. The herbarium has over 1 million voucher specimens curated of which 10% are currently digitized. This paper however focuses on the zoological reference collections held in six sections within the Zoology Department at NMK.

Current status of biodiversity in Kenya

Kenya is considered to be one of the countries that are best endowed with biodiversity due to the abundance and variety of species that are manifest in the country's varied ecosystems. The rich biodiversity is partly attributed to the diversity of landscapes, ecosystems, habitats and the convergence of at least seven bio-geographic units (The rich biodiversity is partly attributed to the diversity of landscapes, ecosystems, habitats and the convergence of at least seven bio-geographic units). Kenya is home to five hot spots of globally important biodiversity and 61 important bird areas (IBAs) (Bennun & Njoroge, 1999). These unique and biodiversity-rich regions include the Indian Ocean Islands of Lamu and Kisite; the coastal forests of Arabuko-Sokoke, Shimba Hills and the lower Tana River; the Afro-montane forests of Mount Kenya, Aberdare and Mount Elgon; Kakamega's Guineo-Congolian equatorial forest; and the Northern dry lands that form part of the distinct Horn of Africa biodiversity region. These ecosystems collectively contain high levels of species diversity and genetic pool variability with some species being endemic or rare, critically endangered, threatened or vulnerable (Larsen, 1991; NEMA, 2005; 2009; Malonza & Veith, 2012). Kenya's known biodiversity assets include 7,000 plants, 25,000 invertebrates (21,575 of which are insects, a figure which is much underestimated), 1,133 birds, 315 mammals, 250 reptiles, 180 freshwater fish, 692 marine and brackish fish, 100 amphibians and about 2, 000 species of fungi and bacteria (NMK reference collections). Kenya is ranked third in Africa in terms of mammalian species', richness with 14 of these species being endemic to the country. The country is

famous for its diverse assemblage of large mammals like the African elephant (*Loxodonta africana*), black rhino (*Diceros bicornis*), leopard (*Panthera pardus*), buffalo (*Syncerus cafer*) and African lion (*Panthera leo*) (Davies, 2002; Kingdon, 1997). This so called “big five” is a major attraction for ecotourists, and their protection will therefore be crucial to securing livelihoods and to consequently reducing poverty levels—which currently stand at 46.6 percent of the population—by up to nine percent in order to attain social equity at the scale anticipated by the social pillar of Vision 2030 (NEMA, 2005; 2009; Davies, 2002; Kingdon, 1997).

Documentation Status of the Reference Zoology Collections in Kenya

The NMK Zoology department holds accumulated wealth of collections in six | sections; Ornithology, Mammalogy, | Invertebrate Zoology, Ichthyology, Herpetology and Osteology (Table 1, Figure 1). These collections and associated research attract large numbers of local and international visitors and scholars making it a regional hub and centre of excellence in biodiversity research. The various sections housing these collections have made some steps towards digitization of the collections. The status of the various sections is briefly outlined below.

Table 1: *The six sections holding Zoological Collections at the NMK*

Zoology Department Sections	Total no. of collections	Total no. of digitized collections
Ornithology	30,000	6,450
Mammalogy	30,000	5,092
Herpetology	30,000	28,508
Osteology	12,116	12,091
Ichthyology	48,500	38,000
Invertebrates	3,000,000	30,000
Total	3,150, 616	120, 141

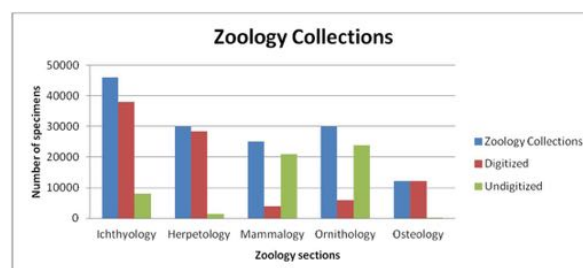


Figure 1: The numbers of some of the NMK zoological collections and the digitization status

Ornithology

The oldest record in this section is the little grebe (*Tachybaptus ruficollis*), of 1884. Most of the specimens were owned by individuals such as the colonial settlers who later donated them to the museums when it was established in 1910. Catalogues, notebook records and Accession cards have been used in the past to document the origin of the collected specimens. The digitization process was started in 1994 in Microsoft Excel, thereafter, Specify 5 was used as the database software and over 70% specimens were digitized. Unfortunately the software crashed due to the storage capacity; also the data that was digitized was not of the expected quality. The process has since been started again with the new installed Specify 6.6.00 with added functionalities and increased storage capacity. At the moment 6,450 specimens have been digitized.

Herpetology

The oldest specimens are of snakes and lizards collected in 1914 by the Late Arthur Loveridge (of Museum of Comparative Zoology MCZ-Harvard) famed as the father of East African Herpetology and mainly are from Kakamega forest. Most of the collection (snakes and lizards) was the part of Stoneham collection and first operated within the department of Mammalogy but Herpetology was later established as an independent section in 1971. The collection houses species from all over Africa though the bulk of it is from the East African countries mainly Kenya, Tanzania and Uganda). Collection documentation through cataloguing of specimens in accession books and catalogue books started in 1965, while

electronic documentation (digitization) started in 1994 using Database programme Access and later the current FileMaker Pro. All this has eased collection and material access and reduced the over reliance on manual accession. Currently 100% of the collection is documented immediately on arrival in catalogue books and over 95% of the collection is databased totaling to 28,508 digitized specimens.

Mammalogy

The mammal collection in Kenya started around 1878 approximately 137 years ago, when naturalists started collecting specimens. After Kenya's independence in 1963, most of the foreign naturalists working on mammals who were returning home donated their specimens to Mammalogy section. Thereafter, numerous expeditions have been organized to this day, to build onto the existing collections. According to the already digitized information there are 568 (550 of rodent and 18 of small shrew species) specimens in the mammal collection collected between 1910 – 1912. One of the most important highlights about the mammal reference collection is that 66 mammal species found in the world were described /named from original/type specimens collected from Kenya. Some of these type specimens are found in different museums in Europe and America. The current mammal collection is also very diverse, and include specimens from other African countries. The collections are more than 100 years old, providing information useful for understanding species distribution and biodiversity in general.

The mammal collection documentation is as old as the process of collecting the specimens itself; both started together. A collection is called a museum specimen if it has the requisite field data primarily; Name of specimen is possible to be known, Locality (name and or GPS coordinates of place of collection), Date when collected, and collector, others of importance include; habitat type, biometric measurements and sexes among

others. Any collected specimen lacking in this basic information is of limited use for scientific research. In the mammal collection the process of documentation starts by filling specimen data in field notes immediately after collecting the specimen. This is followed by transferring the field data in paper catalogue sheet. This process has gone on for the last 100 years. The process of documenting specimens information has now moved to transferring the information in paper or books catalogues to electronic documentation (digitization). In 2013, digitization of mammal data in excel was started, because the internet-based databases introduced by various projects failed to operate properly, due to slow nature of internet connectivity. Currently, the population of excel data base shows that 5,092 entries have been digitized.

Invertebrate Zoology Section

The oldest collection within the invertebrates so far comprise of two blister beetles that were collected on 15th August 1888 in Bagamoyo by Stalhamann- a German collector, in the then Tanganyika Territory. The collection is one of the largest collections of invertebrates in Africa. It is indeed thought to be second only after the one in Bulawayo, Zimbabwe. It is also the only collection of significance in East Africa. The butterfly collection, together with that at the African Butterfly Research Institute (ABRI) at Karen, Nairobi constitute the largest and most complete of African butterflies in the whole world.

Before the current databasing, the registering of the specimens was attempted three times and abandoned. The first time must have been in the 30s. It is not known who started it or why it was abandoned. The second attempt was in the 70s but it was stopped due to the amount of time it was taking meant for other curatorial duties. The ongoing electronic documentation is an elaborate exercise that involves cataloguing, electronic capture of

label information, imaging, dusting of insect drawers and space creation. Currently the section has managed to catalogue and digitize 3,000 specimens out of the 3 million specimens.

Ichthyology

The earliest specimen record to be housed at the Ichthyology section was of *Tilapia natalensis* in 1918 from Dar-es-Salaam, Tanzania. The Ichthyology section is the youngest of all the research collection sections under the Zoology Department. It was established in March 1997, separating from the present Herpetology section. The two sections still share the laboratory and the collection space. The section is one of a kind collection with specimens from all over Kenya and East Africa. The specimens are used to train students on internship and also provide useful information to farmers who want to start fish farming. Among the unique collection is a sea-horse which is under threat because it is illegally traded. It is dried-up and used by jewellers to make pendants for necklaces. Some species of this genus *Hippocampus* are already extinct.

Collection documentation started in the early 50's. The collection holds about 50,000 specimens with 38,000 digitized for both freshwater and marine fishes. It is important to document fish specimens because when a specimen is moved from its place of origin and its context, its significance is reduced and becomes more reliant on the documentation linked to it.

Osteology

The earliest record is a skull collected in 1901. The section was established in 1964 as a reference collection of archaeological remains and was housed in archaeology section at the Earth sciences department. The archaeology section still has some of the osteological specimens on permanent loan. The Osteology section was created as a separate Department

in the 1980's and later moved to the Zoology Department as a section. The osteology collection is the largest skeletal collection in Sub-saharan Africa. The bone specimens are extensively used and readily available to many government institutions such as Kenya Wildlife Service for aiding in the prosecution of wildlife crimes such as illegal poaching. They are also available to researchers from Kenya and abroad and also to artists and anatomy students (biomedical and biology research) from all over Kenya.

The osteology collection documentation was started in the 1960's. The documentation gives reference where the specimens came from, proper identification and also the collectors. The collection has since then been digitized and the current database used is Microsoft excel with 12,091 records digitized. Previously Specify 5 was used as the database software but it crashed and a new upgraded version has been sourced.

Type Collection at the Zoology Department of NMK

The Zoology Department at NMK houses 3,300 type specimens from 975 species. Among these, 175 specimens are holotypes and 3068 are paratypes. The invertebrates represent the majority with 144 holotypes and 2,790 paratypes representing 926 species. The vertebrates follow with 30 holotypes and 278 paratypes in 49 species (Kioko et. al, 2014; Otieno, et al. 2013). Most of these type collections are documented in non-electronic format and there are plans to have them digitized for ease in retrieving their details.

Challenges facing the documentation of the reference zoological collections in Kenya

- Lack of proper management of data. (Sharing policy, piracy)
- Lack of high capacity computer that can store high resolution digital images of the specimens.

- Lack of training in handling and documentation of data for the staff involved in documentation. More training is required to increase skills to technicians and scientists on data handling and processing.
- Slow/poor internet connection which delays the documentation process.
- Insufficient / lack of policy on data sharing.
- The digitization process is tedious for example with one insect specimen taking about 9 minutes to be digitized (Lampe & Striebing, 2005).
- Limited taxonomic information for updating status of some taxa.
- Validity check of geography (geo-referencing) as some of the collections are very old and locality details have changed. To try and to overcome this, the use of Geolocate and Bio Geomancer has been adopted. This does not entirely give accurate results but gives an estimate of the locality incorporating the uncertainties.
- Electronic documentation of collections has not been normally integrated in the daily work of staff.
- Lack of national documentation standards.

Future Outlook

Despite the challenges listed above, there is great hope in advancing the zoological documentation to enhance accessibility of biodiversity data. The Global Biodiversity Information Facility has a Kenyan node, KENBIF which is hosted at the National Museums of Kenya. Species data can be published and also accessed on this website.

The future for the digitization of the zoological collections is bright. Kenya has embarked on numerous mega projects comprising of road and rail infrastructure, oil pipelines spanning the whole country, and mega developmental projects in the extractive industries of oil and green energy for power production. Kenya has legal requirement for

Environmental Assessments (EIA & SEA) (GoK, 2003) which requires a good knowledge on biodiversity baseline data much of which can be availed if the reference collections are well documented. It is likely that we will get more support for this documentation process. World over there is demand for open access to primary biodiversity data which is essential both for enabling effective decision making and for empowering stakeholders involved with and affected by the conservation of biodiversity (Chavan & Ingwersen, 2009; Penev et al. 2009, Reichman et al. Reichman2011). For decades there have been declarations, statements, policies, and guidelines encouraging open access to primary scientific data (Chavan & Ingwersen; Faith et al. 2011). We hope to have a virtual museum that can be accessed publicly through the internet. This will minimize mishandling of the specimens in the collections. Some of these specimens date back over a hundred years ago and we would want to preserve them in the same state for the future generations.

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The Documentation of a Social History Collection: An Integrated Approach

Jane Raftery

Abstract

Glasgow Museums' rich social history collection dating from the 17th century to the present reflects the daily lives of the city's inhabitants and Glasgow's political and civic history. It relates to domestic, personal and working life, women's history, health, religion, education and leisure, civic history, war, politics and popular protest, communities and places. The collection grew rapidly in the 1970s due to acquisition policies and urban changes in Glasgow. In 2014, funding from the UK Heritage Lottery Fund provided an opportunity to fully document this collection and move it to a newly refurbished building (Kelvin Hall) in 2016. The documentation project is taking an integrated approach with a team of documentation staff, conservators and photographers striving to inventory and photograph the collection in time for the decant. A collection review is also taking place with the assistance of specialist curators;

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hazards found as a result of the nature of this collection are being actioned – our aim is to make the collection accessible, safe, and provide good storage. The project is also working with local communities using the collections for engagement. This paper explores the practical issues involved in assessing and recording a large and diverse social history collection, the positive outcomes of a fully documented collection, and makes recommendations on good practice.

Introduction

Glasgow Museums manages Glasgow City Council's museum collections of 1.4 million objects, - covering all disciplines. This paper looks at a project started in 2014 to complete the documentation of the collections most closely associated with the citizens of Glasgow. The project is part of a larger project to rehouse the social history collections in Kelvin Hall, a newly refurbished building. This building will provide a home for culture, sport, learning and events, shared with the Hunterian Museum (University of Glasgow) and the Scottish Screen Archive. The paper looks at the approach taken to document and make the collection as accessible as possible so it can be fully and safely used by all stakeholders, including the provision of a resource for community engagement. It looks at the challenges faced when documenting such a varied collection, including those due to the history of collecting over particular periods in the 1970s and 80s, the approach and solutions we took, and the lessons learned.

Background

The social history collection has objects dating from the 17th century to the present day. It consists of a great variety of objects and material types relating to domestic and personal life, working life, women's history, health, religion, education and leisure, civic history, war, politics and popular protest, communities and places. Our aim was to complete the

inventory of this collection, pack it for decant to the new refurbished store in Kelvin Hall and also ensure that it is made fully accessible as a result of the project, both as a digital asset and physically. There were a number of strands to the project. The inventory had to be completed, including improving the catalogue records on our collections database (CMS) as these database records were to be supplied to a shared collections 'portal', aggregating the records with the two other institutions that will share the new site. Every object had to be photographed to ensure that each database record included at least one image. These images would also be useful for associated community work; the project included three Assistant Curators whose remit was to involve local communities as part of the project. We also wanted to make the collection safe for use, as we were aware that there may be objects in this collection that could pose a hazard to both staff and public if not checked, actioned and documented appropriately. As the collection was to be moved to the new site in 2016, the collection also had to be packed and ready to move. This involved checking that it was free from pests, clean and packed appropriately. We were also aware that the provenance of some objects in the collection was unknown, due to accelerated collecting in the 1970s. At this time Glasgow experienced a huge surge in urban development - motorways were built, many buildings were demolished and populations moved out of the city. Curators responsible for the social history collection responded to this by increasing their collecting of material that was threatened by this urban change. This material now had to be dealt with an appropriate manner. A decision was made to review this material with a team of specialist curators and rationalise where appropriate. So we had set ourselves a challenging task, but one that we hoped would do the collection justice, make it safely accessible, and allow the public to discover for themselves what interesting collections we hold.

A team of specialist staff was recruited to work on the project for 30 months. The team

consisted of a Decant and Inventory Officer, two Collections Assistants, a Photographer, Conservator and Technician. We also had the resources of staff from the Collections Management department to assist. We hoped that this integrated approach to a documentation project would result in a collection that was completely dealt with, fully documented and ready for any use. The Inventory and Decant officer's role was to oversee the progression of the project and prepare for decant. The Conservator's role was to advise on and deal with hazards in the collection, advise on object handling, cleaning, treatment and packing specifications. The Collection Assistants' role was primarily to progress the inventory to completion, improving catalogue records, adding location information and packing. The Photographer photographed all objects, and also documented the various stages of the project. The Technician assisted with handling and movement of the collection and packing. It is a tightly knit team, working towards the same goal with a fixed end date and a real sense of project ownership.

The Inventory

Most of the collection was stored in boxes; some inventory work had taken place in the past but this project was now externally funded so it was an opportunity to complete it fully along with making preparations for decant. We used the Getty Object ID <http://archives.icom.museum/objectid/about.html> as our documentation standard; all objects were also measured and weighed. For the project plan, the speed and estimated completion of the inventory was based on previous inventory projects. We used as targets the number of boxes or storage bays to be inventoried per month, rather than numbers of objects inventoried, as we did not have a reliable count of how many objects there were. Opening every box in advance was not an option as there were an estimated 3200 boxes. We assumed that box contents would vary due to the nature of the collections. This was the

only way to estimate timescale to inventory and produce targets for the inventory team. We could also do a count from the records we had on our collections management system entered some years ago from the accession registers, but it was suspected from earlier projects that there were a lot more objects in store than recorded in our accessions registers. 34,300 database records were entered from our social history registers. As the inventory progressed, we found many objects with no accession number, so a 'temporary' number was assigned to these with the hope they would be matched up with an accession record in the future. Over the life of the project 15,800 temporary ID numbers were assigned. We suspected that the speed and volume of collecting over certain periods in the past made it difficult for curators to keep up with the documentation process (accessioning and marking collections). Due to this unexpected volume of unnumbered objects the speed of inventory slowed down, resulting in an unanticipated impact on the timescales set.



Collecting trends 1948 to 2015 – extracted from CMS

Eight months into the project we realised that our estimates of time to complete the inventory were not accurate and our work method would have to be adjusted if we were to complete and pack the collection on time for the decant. It was decided to record the unprovenanced collections found with no accession numbers as group records – a form of 'bulk' recording, and although not ideal it would enable us to provide access to the collection and the bulk record could be split into individual records at a later date. All accessioned material was still recorded as individual object records. A member of the

permanent collections management team was also drafted in to work on inventory of a subset of the collection.

The Photography

Photography was a necessary part of the project to provide digital access. It was a natural follow on from the inventory process, as inventory ensured each object had an ID number which was used to name the image file, in turn ensuring the link between object and image was created. The Photographer set up temporary studios close to the collection and objects were passed to the studio once inventoried and returned to store after photography. Some specialist hanging equipment was used for collections particularly difficult to photograph, such as the large, significant and iconic collection covering trade unions' banners. Images were batch processed and linked to the CMS. The photographer also documented the project as it progressed, taking on average 75 photographs per day. Objects recorded as group records were photographed together.

Hazards in the collection

A very important aspect of this project was to ensure anyone working with, or using the collection now or in the future would not be exposed to hazards. This was particularly important as Glasgow Museums has a policy to allow all staff into stores to access the collections. Some objects also posed hazards to the collection itself, such as samples of food which posed as an attraction for pests. We expected that we could find objects with asbestos, mercury, radiation, and medical-related material that could all pose a health and safety risk, and we were not disappointed. We were aware that there could be a whole range of domestic and industrial material manufactured between the 1950s and 70s that could contain asbestos. Staff were advised what to look out for, and the Conservator working on the project was the first point of contact for staff who suspected

any hazardous material when opening a box. Method statements were written by the Conservator for different hazard types, outlining the equipment and personal protective equipment that should be used and the procedures to be followed. Once a potential hazard was suspected it was isolated into a separate storage area and labelled accordingly. A range of hazards were found, including asbestos containing objects such as gas masks, also domestic chemicals, biohazards, pressurised containers, unknown liquids and medicines.

The Conservator worked through these objects, documenting, and recommending disposals where appropriate; some objects were sent for testing. The Curator also reviewed hazards such as foodstuffs, making recommendations for disposal or the removal of contents and keeping packaging. On average, one box per week was filled with potentially hazardous material to be dealt with when the actual packing for decant started. The collections database was used to document this information to ensure all staff had access to the information. These records tracked physical hazards (health and safety risks) associated with an object, and informed users if they could handle the object safely. All suspected asbestos and radiation hazardous objects were entered on the database immediately, while hazard records for foodstuffs and household cleaners were added after the curator had reviewed and made recommendations. Once a hazard was recorded on the database, if any user tried to add the object record to an exhibition or a loan the system displayed an alert to the user. The hazard data was also included in reports run from the CMS to request object moves, serving to alert the requester and mover to the hazard.

Collection rationalisation

Fully documenting a collection involves a lot of resources. As the project involved a decant from the existing leased store to a newly refurbished store, it was decided to review and

rationalise the collections (and non-collection material). Collections that were not part of Glasgow Museums' collecting policy, and unprovenanced and hazardous material, would be reviewed and considered as candidates for disposal. Our disposals policy and procedures were followed and all stages of the process fully documented on our CMS. Specialist curators worked through some of the unprovenanced/unaccessioned material, reviewing and making recommendation regarding disposals, they also worked through the hazardous materials and made recommendations. All suitable disposals were first offered to other registered museums and advertised on the UK Museums Association <http://www.museumsassociation.org/collections/find-an-object>. Non-collection material, such as old display furniture, was advertised on a Museum Recycle <https://groups.freecycle.org/group/MuseumFreecycleUK/posts/all> website. This involved a lot of administration and documentation, and one member of the permanent collections department became responsible for this task. Forty five disposal requests were logged on the collections database (representing 1500 objects). This disposal process is still ongoing.

The outcome for many of the objects disposed of was often better than if they had been retained. A number of examples highlight this:-156 boxes of an unaccessioned handling collection of costume were transferred to Dalgarnen Mill, a museum of country life and costume. After 18 years in our stores they will now be catalogued and some displayed in their new home. The museum was very excited to get the collection. A bicycle went to a Glasgow cycle co-operative (an organisation involved in community outreach projects in Glasgow), immediately benefitting the local community. An artwork commissioned for use as a collection box, 'Time Flies with Mummy' by David Kemp, had not been on display for 13 years, and now has a new home at the Time Line Computer Archive. It was put on display immediately, so the public could enjoy it again. Two cars, a

1938 Morris car and a 1939 'Standard' eight saloon, went to Victoria Cross Museum for display, a much better outcome than taking up space in our new stores when they do not fall within our collecting area. A store full of mannequins (non-collection) was assessed by the Costume and Textiles Curator and Conservator, and a few significant examples were added to the collection but the rest were disposed of. Three hundred manuals and periodicals relating to marine and radio equipment were transferred to the Internal Fire Museum of Power, a museum of internal combustion engines in West Wales.

Other items were disposed of due to damage or infestation. Boxes of blank bullets were transferred to the police. Some items posed a threat to the rest of the collection; for example, a large fruit cake celebrating Glasgow as European City of Culture in 1990 had been in the store but un-accessioned since 1990. This was approved for disposal as it posed an attraction for pests. Dealing with this material as part of the project also meant that valuable storage space was saved.

Work with Local Communities

One of the aims of this Kelvin Hall project was to work closely and collaboratively with local communities and to seek new voices and interpretations for some areas of the collections the being documented. This new user-generated data was to be recorded on our collections management system.



One of the first projects was to create a handling kit of museum objects that represented

the variety of collections that would move to Kelvin Hall in 2016. A series of in-gallery consultation events was held in Kelvingrove Museum, where visitors voted on a selection of items assembled by the Assistant Curators to represent the collections going to Kelvin Hall. The most popular representations of the collections were included in the kit.

The inventory and photography was invaluable in shortlisting and assembling items that would be suited to this form of community engagement. Not all objects could be physically moved to the consultations, so the images taken during the project meant that visitors could still consider and engage with the themes and narratives represented by these absent objects. The handling kit will accompany the Assistant Curators at events over the next year to raise awareness of the types of collections that will find a new home at Kelvin Hall.

Kelvin Hall Handling Kit

A similar event was held using some of the more mysterious objects that the Assistant Curators discovered on the CMS, and visitors had fun trying to guess the origin of these objects and their uses. The objects and suggestions from this day were part of a small display, again highlighting the collections and raising awareness of Kelvin Hall.

Longer-term engagement activity with specific community groups is also planned as the Assistant Curators progress with the development of learning resources and display content for the refurbished Kelvin Hall. The CMS records and images will be used as the primary resource to find suitable material to provide access to collections relating to the themes and interests to be explored with community groups.

One project involved attendance at a Community Centre Tea Dance event, bringing together various members of a community from the north of Glasgow. Collections such

as a mini jukebox and vinyl records were identified and taken along to the event to use with the participants. As a result of this engagement, the Assistant Curators are now working with members of this community to create a community display case for their community centre.

Another project involved local history groups from across Glasgow co-curating an exhibition on the theme of shopping and retail. The Inventory project facilitated access to the array of historic retail-related items available for selection. Again, without these images, this object selection process would have been challenging, and the project would have required an increased number of sessions in order to give the group a clear sense of the items available for their display.

Lessons Learned

The project had many outputs and groups to support. Internal staff are able to discover fully what the collection holds and use it for community consultation projects; the public will be able to search the collections through the new portal; all unaccessioned collections have been recorded; storage space has been saved through rationalisation; the collection is made safe by dealing with and documenting hazards; and packing is progressing for a decant in 2016. The collection can be tracked during the move as location and all box contents are recorded, in turn satisfying our audit section. Fundamental to support all these needs was an approach that integrated good documentation, inventory and photography, dealing with hazards and rationalizing the collections where necessary.

In addition, many interesting objects have been discovered and documented, including material relating to the women's suffrage movement, correspondence and material relating to wartime service, collections relating to the history of Kelvin Hall, and a number of banners that had not been recorded previously.

We learned along the way that:

- Staff involved in the project need a whole range of skills for working on such a diverse range of object types –cataloguing, knowledge of material types, identification of hazards, preparation of image metadata and packing skills. Recruitment is a very important first step in the project.
- Many more hazards were found in this type of collection, and knowing this in advance would have helped us better prepare. A Conservator was essential to have available for advice and to follow up.
- Timescales to inventory were very hard to estimate in advance due to the difficulty of estimating numbers of objects in storage. This was made more difficult particularly as not all of the collection was recorded in the accessions registers. A lot more unaccessioned material was found than first anticipated. Inventory recorded 93,000 objects, much more than the original 34,000 entered in the registers! Recording objects as group records helped keep to the schedule, in retrospect an overestimate of expected timescales would have been helpful in the project planning to allow for contingency in dealing with unaccessioned collections.
- Adjusting the level of documentation in order to achieve the end date worked, as this was the only way to provide access to, and track the collection.
- A temporary team of staff along with a defined timescale was useful as the team had one main focus, and the pressure to complete in the timescale was always a motivating factor.
- Fixed contracts led to loss of staff during the project as staff were always looking for new posts as the end of their contracts approached. Involving permanent staff is a good idea to ensure there is some continuity in the event of staff loss.
- The high volume of images taken meant a lot of juggling of photography with image processing for the photographer. The employment of a Digital Imaging

Technician may have helped alleviate this pressure.

- Community work – a fully documented and digitized collection was found to be a great start for the Assistant Curators to find suitable material to engage with local communities. The rich source of images produced as part of the project and made available on the CMS was invaluable, as was the ability to document the user-generated data.

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Object, data sources and multiple stories: A case study of Regional Museum of Natural History, Sawai Madhopur

Juhi Sadiya

Abstract

India is one of the most diverse countries in the world with an extremely varied mixture of rich natural and cultural heritage. Diversity is present in rich cultural traditions, customs, belief, practices, rituals, oral traditions, performing arts and crafts as well as in diverse flora, fauna and mineral wealth of the country. Nature provides context for societies to interact through which objects of natural origin pass among people and thus allows an analysis of any article that arises in a natural context. Natural heritage in most regions and communities is itself imbibed in cultural representation. Nature and culture is deeply interlinked in the socio-cultural life and practices. A single specimen of natural history may have different meanings across different contextual settings. It is necessary to study the stories contained in these collections across

different contexts in order to have complete understanding about a particular object. Natural specimens preserved, documented and displayed in museums across India may have more meanings beyond the interpretation possible in 'Natural History' and 'scientific' terminologies. These varied meanings may be derived from different sources; communities, archives, and museum best carriers to document and interpret various stories associated with their collection. Museums cover a holistic approach of the object from the time of collection till its interpretation. So, it is essential to document the information contained in these collections as certain types of research can only be done properly in museums. However, museum objects become de-contextualized as soon as they enter the museum. Community participation is necessary to document and present the stories associated with different communities. Museums can act as a window to showcase the natural heritage with the cultural meanings and terms in order to increase the level of understanding of the multidimensional approach of the collection. This paper aims to explore various ways to source data for natural history specimen in different contextual settings with community involvement through a case study of a single object of Regional Museum of Natural History, Sawai Madhopur.

What does the word 'object' mean? Are all things objects? Is an object something made by people as opposed to something made by nature? Do the terms 'object', 'artefact' and 'specimen' refer to the same kinds of things?¹ These are the questions which may arise when we try to understand the meaning of an object in different contextual settings.

The object as commodity, as artefact, as specimen, as art, treasured cultural heritage: these are different ways of seeing the same thing. From this perspective, a specimen i.e. object of natural origin may also be called as object. 'Object' in itself may be defined as 'a thing to which actions, feelings or thoughts are

directed.'² It implies that objects are always targets for feelings and actions; their interpretation is embedded in already existing experience and knowledge. In fact, objects are the sources of information. They can bring together and give material form to diverse intangible and non-representable information such as contexts, stories, experiences, cultural identities, memories, history, events, emotions or ideas. In some way, it is only through objects that stories can be thought of at all and without the material thing, the context of the stories would remain non-representational and it would be much more difficult to share it. Objects therefore have the capacity to be polysemic, to bear multiple meanings which can be attributed from a number of perspectives. Meanings of the object are constructed from the position from which they are viewed. A single object may have different meanings across different contextual settings.

India being one of the most diverse countries in the world encompasses an extremely varied mixture of rich natural and cultural heritage. Diversity is present in rich cultural traditions, customs, beliefs, practices, rituals, oral traditions, performing arts and crafts as well as in diverse flora, fauna & mineral wealth of the country. There are objects that reflect the diversity and can be classified into two types viz natural and cultural. Natural objects in most regions and communities are itself imbued in cultural representation.

According to the ICOM Code of Ethics for Natural History Museums, Natural History collections are a three-dimensional archive of the natural world and relationships of societies with their environments.³ In this light, it can be said that natural objects contain nature driven (i.e. biological information) as well as human or culture driven information (i.e. associated beliefs, traditions, practices etc.). It can also be said that nature and culture is deeply interlinked in the socio-cultural life and practices of the country. There are objects that enable the reflection of the linkage of natural

and cultural diversity. For instance, a single object of natural origin may have different meanings across different contextual settings whether of its habitat or whether of those who used the object in the past or are using it in the present.

Nature driven information for example: biology of natural specimen is prefixed and thus has minimum chances of alteration as this information is imbibed in the object and its habitat. The human or culture driven information has maximum chances of alteration as this type of information is based on society or community beliefs, rituals, stories, culture etc. In a country like India which constitutes multicultural societies, community driven information differs with change in time and cultural space. Hence, natural objects having reversible dependency on the habitat as well as on the community which gives rise to multiple contexts like biological, ecological, socio-cultural, economic, religious and political contexts. These contexts are interdependent on each other. It is necessary to study the stories contained in these collections across different contexts in order to have complete understanding of the bio-cultural diversity of the country.

For this, object acts like a cocoon which contains these hidden contexts; and to uncover these hidden contexts, different data sources are required which reveal the diverse perspectives about the object in changing time and situation. Data sources may be in the form of environment, communities, archives, magazines, newspapers, radio, television, cybraries, taxonomic and nomenclature information system, museum collection record, etc. Interpretation of contexts through these data sources give rise to multiple stories which reflect multiple values of the object such as biological, ecological, socio-cultural, economic, religious or political values. This makes the object interesting to learn about. One of the best data sources is the museum which recreates the context in which other people can

think in a realistic and sensory manner which cannot be found in books and pictures.

However, what happens when the object having multiple contexts enter into the museum. Should it be called decontextualisation or recontextualisation of the object? It may be termed as decontextualisation of the object because when the object enters into the museum, it gets decontextualised from its habitat until the museum collects and interprets information and tries to recontextualise it with the help of other data sources. Peter Welsh's paper, which dealt with how we interpret objects from other cultures—our perceptions changing according to the context of representation—illustrates that in different ways objects are recontextualised when they are collected; and museums' role in assisting that redefinition, sometimes directing it and other times confirming it, through their acquisition and interpretation programmes.⁴ In museum, stories embedded in the artifacts or objects are collected and decoded, different contextual meanings are documented in various forms and then the contexts are recreated in which the object originated and was perceived by the people. Museums interpret various stories of the objects not only through display but also through documentation records and educational services. Thus in each case it is the same object, but its meaning is derived from the context of its use. In this way, museums cover a holistic approach towards the presentation and interpretation of the object. This enables them to present stories in an unusual and sensory manner.

In this context question arises whether the museums should involve communities as a data source or not. Elizabeth Crooke in her book *Museums and Community* refers to the importance of community involvement by addressing the question of whether museums are serving their communities, representing their local communities within collections, and able to establish community needs.⁵ David Dean also emphasized "the importance of

knowing your community prior to the development of an exhibition.”⁶ This reflects that community participation is necessary to document and present the stories associated with different communities as museum needs to integrate multiple aspects of the object. With community involvement, museums can act as a window to showcase the natural heritage with the cultural meanings and terms in order to facilitate the visitors in understanding different contexts and dimensions of the collection.

This paper aims to analyse the interrelationship between the object (which possesses multiple contexts), data sources and multiple stories. This paper also aims to explore various ways to source data for natural history specimen in different contextual settings along with community involvement. This is attempted with the help of case study of Khejri Tree which is displayed with its associated stories in the Regional Museum of Natural History, Sawai Madhopur. The case study is based on fieldwork that involved observation, interview and discussion with museum personnel and museum visitors.

‘Khejri’ (*Prosopis cineraria*) is a species of flowering tree in the pea family, Fabaceae. It is native to arid portions of Western Asia and the Indian Subcontinent, including Afghanistan, Iran, India, Oman, Pakistan, Saudi Arabia, the United Arab Emirates, and Yemen. In India, it constitutes almost 90% of the Indian arid zone and the state of Rajasthan alone accounts for 61.8%. ‘Khejri’ or Jandi is the state tree of Rajasthan. It is an indigenous tree, small moderate sized evergreen thorny tree, with slender branches armed with conical thorns. The leaflets are dark green and leaves are bipinnate, with 7 – 14 leaflets on each of 1 – 3 pinnae. Flowers are small and creamy-yellow, and followed by seeds in pods.⁸ It can withstand extremes of temperature (up to 48 degree centigrade and <100mm rainfall) which effectively stabilizes sand dunes and can withstand periodic burial. It is believed to be the best suitable

agroforestry species, due to its deep taproot system, positive allelopathy effect and soil fertility improvement. Hence it became an integral part of the traditional agriculture and the lifeline of the desert inhabitants.

This tree is linked with the socio-economic development of Indian Thar Desert as it has immense economic significance. This tree is termed as ‘kalptaru’ or the ‘king of desert’ owing to its food, feed, medicinal values. The tree supports rural economy as almost every part of the tree is utilised. Khejri offers nutritious supplementary food (pod flour, fruits and seed) and protection-cum-shelter for the benefit of humans and livestock during all the seasons, effectively during harsh periods. It offers lifeline to human beings during famine, as its powdered bark can be mixed with flour and made into cakes for consumption. The fruit of the tree is eaten as Sangria, cooked as a delicious vegetable. It is rich in proteins and dry Sangria is sold at Rs. 300-400 per kg. The dead leaves of the tree are natural fertilizers. Other parts are fed to the cattle as it increases the milk yield.⁹

Khejri has immense religio-cultural values and is worshipped by a large number of people in Rajasthan, specifically by Bishnoi¹⁰ community. Bishnois strictly forbid the harming of trees and animals. Their spiritual respect for nature led to a tradition of harmony with the local ecology and in the middle of an arid desert region, the Bishnois are famous for cultivating lush vegetation, caring for animals, and collecting drinkable water.¹¹

However, this tree came into limelight in 1730 AD, almost 300 years after Guru Jambaji’s 29 principles were recorded, the Maharaja Abhay Singh, king of Jodhpur wanted to build a new palace. He sent soldiers to gather wood from the forest region near the village of Khejarli, where Bishnoi villagers had helped foster an abundance of Khejri trees. When the king’s men began to harm the trees, the Bishnois protested in anguish but were ignored by the soldiers. Amrita Devi, a brave lady from

Bishnoi clan of local Marwar region could not bear to witness the destruction of both her faith and the village's sacred trees. She sacrificed her life along with her 3 daughters. Bishnois from Khejri and nearby villages came to the forest and embraced the trees one by one to protect them from being cut down. As each villager hugged a tree, refusing to let go, they were beheaded by the soldiers. This voluntary martyrdom continued until 363 Bishnoi villagers were killed in the name of the sacred Khejarli forest. Once word got back to the King about this activity he rushed to the village and apologized, ordering the soldiers to cease logging operations. Soon afterwards, the Maharaja designated the Bishnoi state as a protected area, forbidding harm to trees and animals. This legislation still exists today in the region.¹² Even now, an annual fair in the memory of the 363 people killed, is held every year in the village Khejarli, where the massacre took place.¹³ This sacrifice reflects the socio-religious context of Khejri and the efforts of the community to preserve the life line of the desert area.

At present the root cause of decline in the Khejri cover is its excessive cutting of branches, which all farm owners do annually to procure its fruit, pods, leaves, branches and twigs. Many scientific explanations have been offered for the death of Khejri like declining water table and growth of parasite *Gonoderma luciderm*.¹⁴ Recently, heavy mortality of this tree in the Nagaur, Jhunjhunu, Jodhpur, Churu, Sikar and Jaipur districts have raised an alarm in all walks of the society (from politicians to the farmers).¹⁵

The significance of the tree reflects both nature driven information and community driven information and also multiple interdependent contexts associated with it, viz. geographical, ecological, religious, economic, social, cultural and political.

This tree has been thoughtfully displayed and interpreted in the gallery 'Biodiversity of Rajasthan' at Rajiv Gandhi Regional Museum

of Natural History (RMNH), Sawai Madhopur. This gallery aims to highlight the biological heritage of the Rajasthan state along with various issues that are threatening its sustenance. In this gallery there are displays depicting various dimensions of the Khejri tree. Near the entrance of the gallery this tree has been displayed on the panel titled 'State Tree, Flower, Animal & Bird of Rajasthan'. It has also been displayed among the 'Forest Type in Rajasthan' in which the Khejri tree is mentioned as one of the species which are grown in Tropical Thorn Forests. In the display 'Important Flora of Rajasthan' distribution of Khejri in the state of Rajasthan is mentioned on the basis of the Botanical Survey of India, Jodhpur. Bishnois' are the first and foremost living example of laying down traditional environmental conservation values as the cultural practices enshrined in the community are explained through a copy of the painting which depicts the sacrifice of Amrita Devi along with her three daughters for the protection of sacred Khejri trees. There is another display depicting the conservation movements since Vedic times in which Bishnois' sacrifice for nature conservation is also depicted. In the display 'Khejri Tree-the Lifeline of Rajasthan', sacred, social, ecological and economic values of the tree for the people of Rajasthan is mentioned. On the panel 'Sacred Flowers and Plants', Khejri Tree is displayed. Moreover there is a large diorama titled 'Bishnoi's Tradition of Nature Conservation'. Besides this there is an area labeled as Chaupal which depicts Bishnoi among the communities of Rajasthan and in this area there is Audio Visual setup where visitors can sit and watch various videos related to nature, which also include the documentary on the Bishnois' love for nature and especially for Khejri Tree. Also, the museum possesses a library which contains literature related to ecological, economic and cultural dimensions of the Khejri Tree.

Although RMNH is located in the rural area of Sawai Madhopur, it is visited by a large number of tourists and localites of Rajasthan and of

Sawai Madhopur itself which constitutes a major section of non-literate visitors. I conducted a small visitor survey at RMNH in which 50 randomly selected visitors were observed and interviewed including tourists, students and localites. Their engagement with Khejri displays was noted down along with the conversations they had during and after seeing these displays.

Observation yielded the following information.

- The adults as well as the children spent most of their times seeing the life size dioramas of the gallery and majority of them also took interest in watching videos concerning nature which also includes a documentary on Bishnois' love for nature.
- Some of the visitors also took interest in reading the panel text. However, non-literate visitors were unable to read text so they ignored the panels explaining multiple aspects of the Khejri.
- Most of the school students didn't take interest in reading the labels although they could read the text.
- Very few people from the Bishnoi community came to visit this museum.

Upon having conversations with the school children, it was found that they didn't want to read labels as they wanted an experience different from that of the school textual experience. Also, Bishnois didn't turn up in large numbers as most of them live in Jodhpur which is far away from Sawai Madhopur. Hence, it was not possible to have the feedback from the Bishnois.

On the basis of the observations these people after their gallery visit were asked what they have seen and understood about the Khejri tree from the displays. Most of the tourists said that they came to know about the multiple values associated with the Khejri tree in a short period of time. The literate section of the local visitors told that they were aware about the religious, socio-cultural and economic values associated with the Khejri tree in general but

its ecological, and distinctive economic values along with the Bishnois' faith, love and sacrifice for nature which resulted in a conservation movement in particular also became clear after the gallery visit. On the other hand, the non-literate visitors who were not able to understand the written panels, even after seeing the Bishnois' diorama they only understand that village scene that is depicted in the display with a lady feeding Blackbuck. It was also noted from their conversations that non-literate communities other than Bishnois' do not know about the religio-cultural aspect of the tree as well as about the Bishnois' association with this tree in particular. But one thing which most of the visitors wanted to see was the Khejri tree as an object itself. Some students said they gained information about socio-cultural and economical aspect of the tree but they did not get much information about the physical appearance of the tree.

Although RMNH is doing a good job in presenting the biodiversity of Rajasthan, the progress of the museum never stops and museum can work in a far better way by customizing the style of presentation according to the visitors' needs. Moreover, it was observed that most of the visitors engage themselves with the non-formal sensory displays for instance, diorama, videos and graphics and as museums are for all type of visitors including the non-literate visitors; RMNH needs to have resources and displays which are understandable to all its visitors.

It has been observed that visitors in RMNH wanted to see the Khejri tree in three dimensional form. For the museum, if it is not possible to have the tree in the habitat of the museum which is not quite favourable for its sustenance, then model of the tree will surely work because object whether real or replica contains the quality which moves and excites us and it is the 'power of the object' which makes the museum experience more impactful.

Despite having many fascinating individual sections, the museum sometimes fails to knit

it into a whole for the viewer, for this museum may design a walk-through diorama to weave multiple contexts of this tree in an engaging manner so that visitors would be able to become a part of that particular context which will arouse interest in them and present them with a better opportunity to understand the different uses and values of the object in question. Moreover, this museum can have a single display presenting a model of the tree with multiple themes weaved around it. However, sometimes it becomes difficult to implement these ideas because of high-cost.

Hence, inspite of changing displays, museums can customize the style of presentation by modifying the current displays according to visitors' learning needs. Some of the modifications that might be possible are stated below and it is to be noted that these prospects are totally based on the noted points during the survey that was done in RMNH.

Diorama: Bishnois' Tradition of Nature Conservation

It has been observed that the diorama is not being communicated fully. Changes to the content of the diorama and inclusion of the interactive video in presenting the sacrificial movement of the community for biodiversity conservation as mentioned in the label may improve communication there. However, it is likely that the diorama would have been more effective if it had simply focused on the sacrificial movement of Bishnois' that had taken place three centuries ago and the efforts of the community in the present.

The exhibition script

As visitors from different backgrounds and of different age groups visit the museum, it was observed that most of the visitors ignore the panels with textual information. Attractive and lively graphic system which would set context of the script may enhance visitor engagement. The use of interactive audio visual having questions related to the displayed context might result in evoking interest and sensitizing visitors to the exhibition script. One panel may

be connected with the other panel by asking question in between which would fill the gap between two different aspects.

Interactive Videos

Interactive techniques play an important role in the communication process as is witnessed by the research carried out by the British Audio Visual Society which showed that we only remember 10 percent of what we read, we remember 90 percent of what we say and do.¹⁶ The National Museums on Merseyside have made use of generic video discs in the Activity Room at the Natural History Resource Centre, Liverpool Museum, some of which are linked to the mounted specimens on display in the room.¹⁷ The same approach can be adopted by RMNH where multiple aspects discussed in various panels relating to the Khejri may be used as a subject of an interactive device by merging sound, moving images, graphics, animation and operating, under the control of the user. User-friendly software would provide visitors with the freedom to explore information to a level appropriate to their needs. These interactives can also be used in the format of a game to engage visitors' attention so that they pause and think once, perhaps momentarily, what is their responsibility in the conservation of nature. However, the question that arises here is how this can be executed by museums like RMNH where a large section of visitors are non-literate and are not familiar with the use of technology and this is expensive affair to repair malfunctioning interactives.

It has been observed from this case study that museums need to have multiple ways to communicate multiple stories particularly pertaining to the natural object which has communities associated with its existence. The museums need to employ new and indigenous strategies of documenting and presenting natural and cultural stories in which themes are developed and strategically selected to enhance the visitors' interest. For this, museum may use various ways to source data in order to achieve a multidimensional approach towards the

collection which imbibe multiple contexts in itself.

However, it is a challenge for museum personnel to provide multiple contexts and resources that would enhance visitor experience. In the view of writers such as Ames (1985), object based activities (exhibitions, public programmes based on the collection, catalogues) which involve curatorial judgement about the 'importance' and 'value' of objects and the control of information given to the visitor, disempowered visitors and left them as passive receivers of curatorial wisdom, rather than positively interacting with the museum environment.¹⁸ At the heart of this lies the key question of who has the authority to control the procedure of natural object representation, which has multiple stories related to it.

Furthermore, the importance of objects lies in their environmental or cultural significance, so in order to record different meanings across different contextual settings; Natural History Museums may invite biodiversity or taxonomic experts to enter into a dialogue with the museum personnel about representation of the biology of natural specimen. Museum personnel may gather and accumulate this data from various sources including habitat in order to have richer documentation of the museum objects.

However, natural specimens preserved, documented and displayed in museums across India may have more meanings beyond the interpretation possible in 'Natural History' and 'Scientific' terminologies as these objects have more to tell about the communities deeply linked with them. Therefore, museums curatorial team besides working with the scientific experts also need to work with the associated communities in order to make a balance between the natural and cultural dimension of the natural heritage. It is necessary to approach the community, talk with the members of different age groups and of different educational background in order

to collect information about their varied perspective towards diverse contexts and how they perceived these contexts in the past as well as in the present.

Community participation is also necessary not only to present a received opinion about sacred or socio-cultural aspects but also to draw attention to the issues related to the object with the changing time and cultural space so as to mix the familiar with the unfamiliar, the past with the present, and the nature with the culture. The same approach can be adopted as used by the People's Story Museum, Edinburgh in which instead of the Curator's expert opinion being stated on a label, the words of the person associated with the subject were used and older people of the community advised on displays, layout of text on information panels, wrote dialogue for a sound track.¹⁹ Museum may involve the community in its curatorial responsibilities in order to know how a particular object must be displayed keeping in mind the museum objectives and which information is essential to depict a particular story. In taped commentaries accompanying exhibits instead of using 'foreign accent', tone of the community member chosen with the documentary on social issues would be more realistic.

In doing so, the community will also learn something about the organization required in creating a museum from scratch; and more importantly, they would come to appreciate how much they have to contribute and would result in confidence, a sense of pride in past and present achievements and the realization that the concerned display was indeed to be their own.

In the absence of any of these references or due to the non-involvement of sources there would remain a void of information or context which would hinder the holistic approach towards documenting and presenting the objects. Therefore, it is necessary to treat past, present and future as a dynamic continuum by drawing attention from historical context of

the object to be an agent in eco-cultural protection. Natural History Museums should not only describe biology of the flora and fauna, but to be a platform for creating environmental awareness, these museums must initiate a discussion on the current practices of the mankind along with its causes and consequences on the flora and fauna as well as on the whole ecological and socio-cultural life of the associated people.

Museums have to work at the interfaces of terms i.e. from nature to culture, scientific experts to communities, bio-physical to

bio-cultural contexts. Moreover, the exhibition should not be made exclusively from the point of view of the curators but with the involvement of bio-cultural prospectors for whom it could be said to have had real essence and meaning of the object. This can provide perspectives of scientific experts and community on the importance of nature in their own ways and it will also provide critical perspective on the role of human in conservation or interventions in natural processes from the points of view of ecology, sacred values, socio-cultural aspect and economy.

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Telling stories with museum objects: information noise or information with historical source value in future

Kaie Jeesser

Abstract

Modern technical possibilities for data storage and transmission have made sending stories to a museum and adding information to museum objects very simple. Information accumulates invariable forms of text, photos and sound. The amount of data is growing at huge pace. However, due to the shortage of trained registrars, this data cannot always be worked through. A big amount of museum data currently still enables to create and tell stories, but very soon undocumented data will just be "information noise"-with questionable historical source value.

Based on theoretical aspects of information communication and long-term practice in museums, the presentation handles possible solutions (see below) on how to ensure the quality of content in case of massive data growth, so that it would be possible in the future to create information and tell stories

on the basis of this data without losing the “original truth”, and to provide an opportunity for a range of many different, but still scientific, interpretations.

1. Documenting descriptions and stories with background data (the framework of information flow (sender - receiver - situation or time and place)
2. Documentation system, in which cataloguing /describing and the creation of the usage documentation is presented.
3. A registrar’s role in creating high-quality information/ knowledge.
4. Collecting activities as the 1st step in the creation of high-quality data.

The problem today is not collecting data, but creating quality data, with which quality information/knowledge could be established that would have true value, now and in the future.

The key problem

Modern technical possibilities for data storage and transmission have made sending stories to a museum and adding information to museum objects very simple. Information accumulates in variable forms of text, photos and sound. The amount of data is growing at huge pace. However, due to the shortage of trained registrars, this data cannot always be worked through.

The paper handles possible solutions on how to ensure the quality of content in case of massive data growth, so that it would be possible in the future to create information and tell stories on the basis of this data without losing the “original truth”, and to provide an opportunity for a range of many different, but still scientific, interpretations.

Based on my long-term practice in museums and theoretical aspects of information communication, I see that there are 4 possible solutions:

1. Documenting descriptions and stories with background data(sender - receiver - time - place – situation: it is the framework of information flow¹)
2. Documentation system, in which cataloguing and describing and the creation of the receipt document and of the usage documentation is presented in the same system.
3. A registrar’s significant role in creating high-quality data and information².
4. Collecting activities as the 1st step in creation of high-quality data.

The first solution. Documenting descriptions and stories with background data.

The description of any museum object is museum specialist’s or narrator’s mediation of the object’s information, that is, one must remember that the given information is also influenced by several subjective factors³.

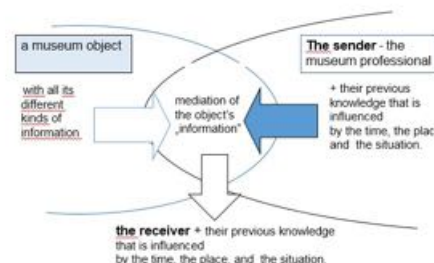


Fig. 1: The description of any museum object is mediation of the object's information.

On the left is the museum object with all its different kinds of information. Moreover, on the right is the museum professional as the

1 Information is like a system with its own natural amount of relations or subjective factors of information, which form the information architectures. Information architectures are developing and dependent on situation and receiver (Capurro, Hjørland 2003: 359)

2 sign (sign; merkki; märk) - whatever physical phenomenon to forward meaning; data (donnees; tiedo; andmed) -information presentation in formalised form that is suitable for communication, interpretation and processing; information (information; tieto; teave) - forwarded knowledge; knowledge (connaissance; tietämys; teadmus, teadmine (teadmusüksus) - being informed of something that is based on logical thinking and can be verified. “Information and documentation 2004” (in Estonian). Estonian standard. EVS-ISO 15489-1,2:2004.

3 Subjective factors:

sender (time and place, situation) = “background data” / this gives the framework of information
 receiver(time and place, situation) = “background data” / this gives the framework of information
 Sender(t+p+s) + receiver(t+p+s) = this gives the framework of information flow

sender with their previous knowledge that is influenced by the time, the place, and the situation in which the sender has grown up and lives. At some point between two of them the museum object and the museum professional meet each other.

The result, the description of the museum object, depends on the describer's knowledge and skills, the things they can see. Moreover, what the receiver can understand from this description depends on their previous knowledge.

The description of the museum object is the mediation of the museum object information given by the museum professional. And the result that actually reaches to the receiver's understanding is their interpretation of the description of the museum object.

In conclusion, while recording and storing of information, we must also record and store the background data of the information: the person who enters it, the time- and the place-, the situation of entering and the additional sources used in the description, on each description⁴.

That will also help to understand the content of the description or to interpret stories and presume that the transmitted and/or forwarded data is veritable. The existence of the background of the description gives the reversibility to the information. This becomes especially necessary when it is needed to check the veracity of the data.

The second solution. For documenting the information with background data it is important to use the documentation system in which cataloguing and describing, the creation of the receipt

⁴ This will form the framework of the layers of different descriptions. Adding the information framework to the different layers of description will help to separate (the incremental information from the pure information) the different layers of description. It would also be important, that all the reuse of the data models (this machine-readable Open Data etc.) have to display with the added information this information framework and connections between data elements what carry on information /knowledge.

document and the formation of the usage documentation are all presented in the same system.

One aspect here to remember is that,

- Documentation of a museum object and the description of a museum object is a continuous process.

And the other is,

- To the importance of linking descriptive and administrative data of museum objects.

First aspect: Documentation of museum objects is a continuous process.

It begins with the registration of a museum object and ends with deaccessioning the museum object. Every research and exhibition adds new and interesting information to the object. The longer the museum object has been in a museum, the more stories that interpret the object are added to it. These will give the context to the object. Any of the interpretations is related not only to the object, but also to the person who interprets it, that means the added information is subjective. The description of an object is created layer by layer during the time of every day museum work.

Only through continuous documentation it is possible to ensure the tracking of change over time, which is vital for adding information about a museum object. All new systems have to take into account the previously recorded information, so the integrity of the information related to the museum object is ensured.

The second aspect for the documenting info with background data is the importance of linking descriptive and administrative data of museum objects. The documentation system of the museum can be of help here.

- Estonian Museum documentation system⁵ is a system in which documenting the usage of museum objects takes place in the same information system where their receipt is documented and catalogued.

As a result,

- the new information (the name of the exhibition or the project, and the description of the content of the exhibition or the project)
- with its background data (the time, the place, the persons who are related to this activity)

is added to the object description automatically at the same time when any of the usage documents is created (look at the Figure 2).

Fig. 2: The Data input form a description of the museum object - documents related to an object.

Filling out the document that regulates the usage of the museum object already in the system all objects that are related to any of the documents get this new information together with background data automatically and the information is visible and usable both now and

5 Since 1993, Estonian museums have used electronic documentation system, named KVIS (Information System for Museums and Antiquarian Institutions). 42 Estonian museums used the same software based system, but there was no connection between different databases. In 2009, we took the new system into use, named MuIS (Museums Information System), it is a central Internet-based system. The data model of MuIS is identical to the data model of KVIS. And the data of all the museums in KVIS was transferred to the new web-based information system MuIS, which is used in 58 museums at the moment. Museums from a very wide range of fields can work together in the same system: for example, we have museums of sports, art, agriculture and so on that all use the same system in Estonia. MuIS portal is available for the general public, see the link www.muisee.ee will rely on the examples of the web-based documentation systems for museums that we use in Estonia, since this system has been in use for 20 years and already contains enough data to make conclusions.

in the future.

For example, during the preparation of an exhibition, the theme and the museum objects which are related to the theme are explored. This often entails multitude of additional information to be added to the museum objects. At the same time, we must admit that curators in the process of preparing an exhibition cannot find the time or forget to include new data to the object description in the documentation system. However, for the reason of an exhibition, long and thorough texts and catalogues, educational programs, lectures etc. are completed. All this forms important additional information, this is also something that must reach the end-user. Entering this information separately about each museum object would be a huge amount of work. But filling out the document that regulates the usage of the museum object already in the system; background information (the time, the place, the persons who are related to this activity) and new contextual information (the name of the exhibition or the project and the description of the content of the exhibition or the project) will be automatically attached to many museum items immediately. (Look at the Figure 3)

Fig. 3: Exhibition page (this is the page where to start creating the exhibition documents) Exhibition name: Mängud tapeetidega / Games with wallpapers.

To search for substantive information in future, the key words here are the name of the exhibition or the project and the people who are involved in making this exhibition.

For example, inserting the name of the exhibition on Internet, a person has an opportunity to find more information because each exhibition or project is reflected in the media (look at the Figure 4).

Documenter's role in creating a description to a museum object plays an equally important role also in creating high quality data of an object. The way they fill in data fields, what kind of content they enter, what kind of data they use to create information to be transmitted to the others are all the aspects of this topic. This, however, is a separate and broader issue and will remain out of the focus of the presentation.

The fourth solution. The creation of high-quality data begins already with collection activities.

More attention than before should be paid to the fact that the creation of high-quality data already begins with collection activities. Nowadays, when the collection activity is often related to large themes and projects, preservation of background information on collection activities of each of a museum object is important, because the material collected in this way is affected by setting the collection target.

Who finances the project? Is the project a part of another project? Who were engaged in the collection? Was it the museum staff who visited and collected the material, or the people themselves sent the material, or was additional staff help (for example students) used for collecting the material?

The material which is gathered in a project where people have been called upon to record their day (to take photos) and to send them to the museum presents meaningful differences from the material which is gathered in a project where a museum employees themselves were engaged in collection.

Pictures sent by people are the pictures on how people see themselves or want to see. Pictures collected by a photographer working for a museum are the photos about things seen by the photographer, also seen through the perspective of the target of the project. Both ways are important to record information, but

only when it is clear whose views are presented. Only so carries/presents the collected information historical source value.

For collecting data and improve the description of a museum object. it is important that the documentation system of a museum not only enables to communicate, but also co-operate with the community.

The Estonian web-based information system is for this Feedback data field. (look at the Figure 7)



Fig. 7: MuIS port the description of a museum object in MuIS portal -Feedback data field.

The web-based information system not only enables to communicate, but also co-operate with the community for collecting data.

The sended information is visible for the museum in e-mail and the staff adds this description according to the description requirements. And so it is possible to collect important data from the people who took part in the event themselves or found them in the photo.

By using modern technical solutions, museums could involve people from outside a museum in collecting and recording of high quality data. Boundaries of a museum do not equal to its concrete walls, but reach far beyond - a museum is everywhere!

Conclusion

The problem today is not collecting data, information, stories etc., but creating

quality data, with which quality information and knowledge that would have a true value both now and in the future, could be established.

Overall, nowadays, when the amount of data is growing at huge pace, a museum, for collecting and recording high quality data, has to:

1. Document descriptions and stories with its background data (the framework of information flow: sender – receiver- time - place - situation)
2. Use a documentation system, in which cataloguing and describing and the creation of the receipt document and of the usage documentation is presented in the same system in the museum.
3. Guarantee a sufficient number of highly

qualified registrars employed by museums. A registrar's role in creating high-quality data and information is critically important.

4. Take into account that collecting activities is the first and foundational step in the creation of high-quality data and information. The description of an object will begin from this activity, added layer by layer in future. Museums should involve people from outside a museum in collecting and recording of high quality data by using modern technical solutions.

To sum up – acting in this way, we are able to collect and record the material that would lay the foundation for creating information and telling stories in future, without the fear to lose the “original truth”, and also to provide an opportunity for a wide range of different, but still scientific, interpretations.

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RepCol (Representability in the Collections): How to visualize an entire collection and the value of doing so

Magnus Bognerud
Gro Benedikte Pedersen

Abstract

Good metadata, both qualitative and quantitative, is fundamental in facilitating use and providing access to collections. Museums today are therefore obliged to provide consistent, rich and linked data about their collections. At the same time, museum professionals and art historians are always interested in having access to as much information as possible concerning an artwork, a cultural object or a whole collection. To meet these objectives, we always strive towards best practice, increased digitization and open access. However, how can we apply and reuse digitized material? In this paper, we will introduce two projects where we have investigated different solutions for the dissemination of art collections based on digitized back end for Digital Collection Management at the content. Both are pilot projects by the Section

National Museum in Norway, realized in close collaboration with the Oslo-based company Bengler with funding provided by the Arts Council Norway.

Visualizing collections: how to and why

Our purpose as documentation specialists among other things is to boldly go where no art historian has gone before. We explore how to extract the salience of our museum's digitized information. The incentive to digitize and open up the museum collections is there, and technological solutions are flourishing. So how do we to engage with this material? How do we maximize the undoubted potential of open collection data, both for public and scholarly audiences? What are the needs and demands, and from whom? Exactly what are our long and short-term goals? What is even possible with the type of data that we have today? The field seems somewhat shrouded in uncertainty. Along with the evolving of our museum's digitizing processes, we have created concrete proposals towards answering such questions. This has resulted in the search for new visual grammars and machine analysis. This paper will focus on two of our recent projects: *Repcol* and *Principal Components* and their possible theoretical approaches.

Repcol

The first project, *Repcol*, started out as an idea to display our entire collection of old masters and 19th century and modern art in one image, one model, or one diagram. At the same time as two-dimensional representations were created from Tate Britain's dataset at the *OpenGLAM* in 2013, Bengler suggested we create something similar, but in a three-dimension¹. By using a very limited set of basic collection information, we wanted to make a visual example of representability in our collection. This resulted in the making of a visualization and search tool. *Repcol* is a visual imprint, unique and representative for the entire collection. It uses a simple visual

grammar to translate core data of inventory number, production- and acquisition date and limited biographical data (name, gender, year of birth/death), into a navigable, three-dimensional figure. See fig.1 *Repcol*.

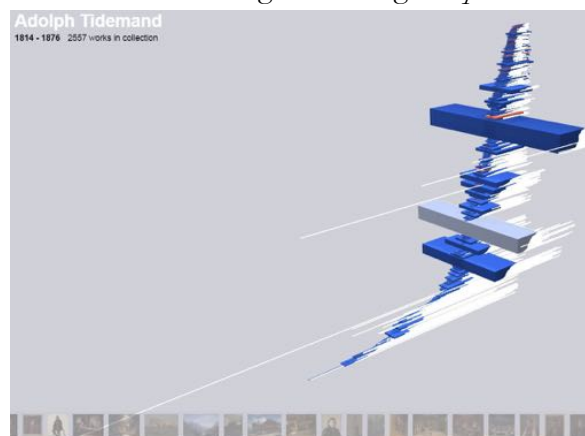


Fig.1: *Repcol*. (Illustration source: The National museum of Art, Architecture and Design/ Bengler)

Our collaborators constructed the three dimensional shape with 'building blocks' that each represent one artist in the collection. The oldest artist in our collection, Andrea di Bartolo (1389-1428) is represented by the lowermost block, and the youngest, Marthe Karen Kampen (b.1986), is represented by the upper. The numbers of works collected, together with the artist's lifespan, define the size of each block. Along the sides, thin white lines represent the artworks created by the artist. The lines start at its creation date, and end when our museum acquired it. The color blue represents male artists and red represents females. You can flip the figure, zoom in and out, and move up and down the blocks step by step². Fig.2 *Repcol*, detail.

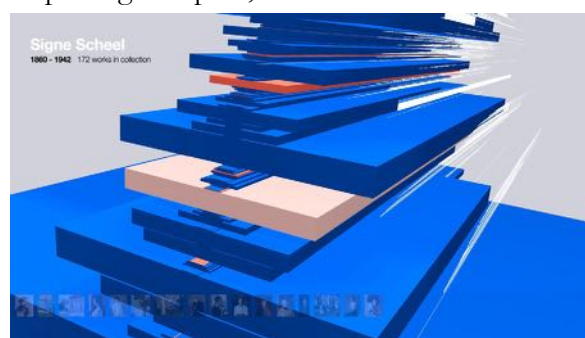


Fig. 2: *Repcol*, detail. (Illustration source: The National museum of Art, Architecture and Design/ Bengler).

As we connected photo files and browsing possibilities to the figure, *Repcol* became a

new and experimental prototype for querying and exploring the collection both at micro and macro levels³.

In configuring the dataset that would form this visualization, and in the aftermath of its completion, we uncovered several interesting aspects of our collection data as a whole. We were able to review the structure of our database from a new angle, and discovered both limits and hidden possibilities. The flaws in our dataset were suddenly exposed and the amount of work lacking in qualitative registration became painfully apparent. Nevertheless, with the simplest dataset, we made a great tool for both art historical and cataloguing purposes.

The aim of the project was to provide means for the public to engage with our data in novel ways and perhaps also encourage museum staff in their daily digitization work. One of the key results though, was that we found ourselves inspired. The prototype is great, fun and useful and the project gave us a deeper insight into the published metadata. Until the machine analysis and this display of our material, we considered our collection metadata to be rather good. In the last years, we have emphasized the standardization of catalogue content and believed that the data had improved more than it really had. Even when reducing the parameters that *Repcol* would include, the Bengler-team and we still had to perform considerable data cleaning before having a more or less complete set. Over the last 180 years of collecting and cataloguing, diverse strategies within different professional fields of art history and different institutional eras have informed the cataloguing and standardization of content in varied ways. Hence, it was more challenging than we had foreseen to establish a sound and structured set of core metadata that could represent the collections as a whole. Therefore, one of the main takeaways from the project was gaining an appreciation of the difficulties of creating good tools and experiences, for both researchers and casual browsers, when little or inconsistent

metadata is attached to each work. To us this was another example of how essential rich and consistent metadata is in facilitating the use of and access to art collections.

Knowing this, we still do not have the time or resources to register and crosscheck all old and newly catalogued information at once. This is a Sisyphean and ever-evolving task. In the meantime, we choose to publish limited data sets. With regard to this, we were left with the question: Are there other strategies that we could employ to enrich our dataset without de-prioritizing other important museum tasks? We ended up on testing out methods of 'principal component analysis'.

Principal components

This second project is still a work in progress. After having investigated representative volumes within our catalogued text in *Repcol*, we have now turned to look for ways to define representative quantities within our photo files. We are currently working with machine vision and so called deep-learning techniques that have developed from the general field of machine learning. The discipline of machine learning has experienced rapid progress over the last few years, and algorithms are rapidly becoming more capable at classifying images - in the past year reaching near human skill within certain domains. The gains within the field have been driven by access to larger data sets and more affordable computations resulting from parallel computing- enabled by the graphic processing units (GPUs) initially developed for computer entertainment⁴. Overall, we have easier access to a more fertile ground for training artificial neural networks (ANN) than what was the case in the last decades of the 20th century. For the processing of images, as broadly delineated in the Economist's article *Rise of the machines*, from May 9, 2015: 'Early neural networks were limited to dozens or hundreds of neurons, usually organized as a single layer. The latest, used by the likes of Google, can simulate billions. With that many ersatz neurons

available, researchers can afford to take another cue from the brain and organize them in distinct, hierarchical layers (see diagram) [Fig.3]. It is this use of interlinked layers that puts the “deep” into deep learning’.

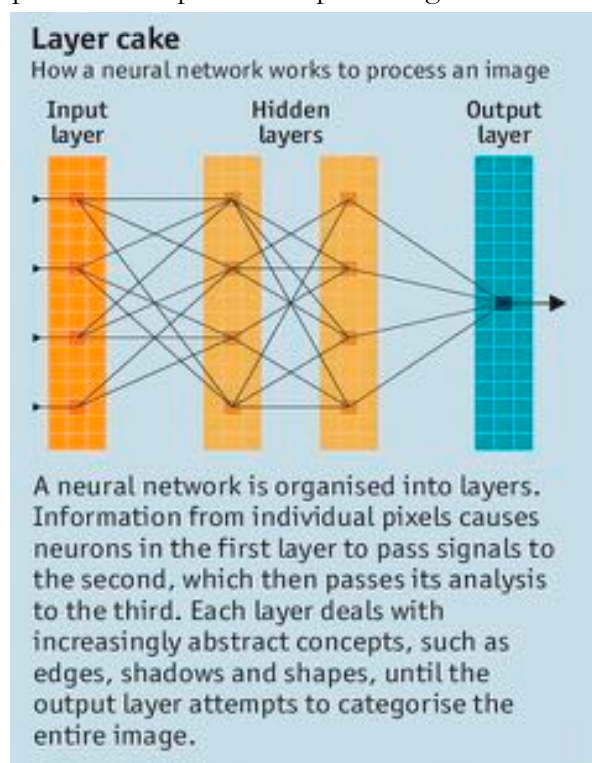


Fig.3: Diagram of how a neural network works to process an image.
(Illustration source: The Economist 9.5.2016).

For us, some core questions in the Principal Components-project are; can we teach computer algorithms to recognize and identify motifs, techniques and periods in artworks? How accurate can algorithms trained on art collections data get? Will we be able to produce reusable classifications? As in Repcol, one of our main goals is still to define and create new queries and thereby enhance the user experience in searching the collections. In addition, we will study how machines can do general classification tasks usually assigned to the museum staff. By the means of training computer algorithms, we believe that it is possible to enrich our catalogue with both conventional art history classifications, as for example *Iconclass* categories, but also maybe add new unconventional means of exploration.

In probing these issues with machine vision specialists, we go through sets of data and

photos to seek possibilities of the automated quantification of information. We are harvesting data from resources such as the API behind our service Search the Collections (<http://samling.nasjonalmuseet.no/no/>) and Repcol, and other datasets that are available online. This to explore the value of these algorithms in terms of finding and marking objects in images, identifying faces, gender and age, likeness to a sketch, or classifying objects by parameters like composition, technique, color, or style.

From a preliminary test, we have a demonstration of some of our algorithm's findings. In the oil painting *Self-portrait with cigarette* (1895) by Edvard Munch (1863-1944),

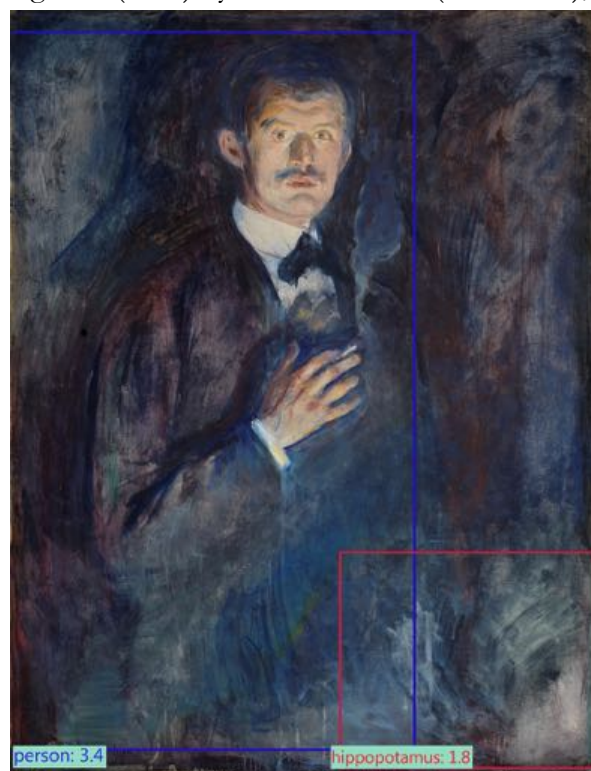


Fig. 4: Preliminary test on Edvard Munch's *Self-portrait with cigarette* (1895).
(Illustration source: The National museum of Art, Architecture and Design/ Bengler).

the machine easily recognized a human figure. Alas, it also recognized a hippopotamus lingering in the corner. See fig.4

Another example from one of our iconic, national romantic oil paintings, the *Bridal procession on the Hardangerfjord* (1848) by Adolph Tidemann (1814-1876) and Hans Gude (1825-1903), also shows how the

machine found unexpected motifs, see fig.5. Here the machine clearly identified the boat

into a two-dimensional spatial representation using the t-SNE algorithm⁶.

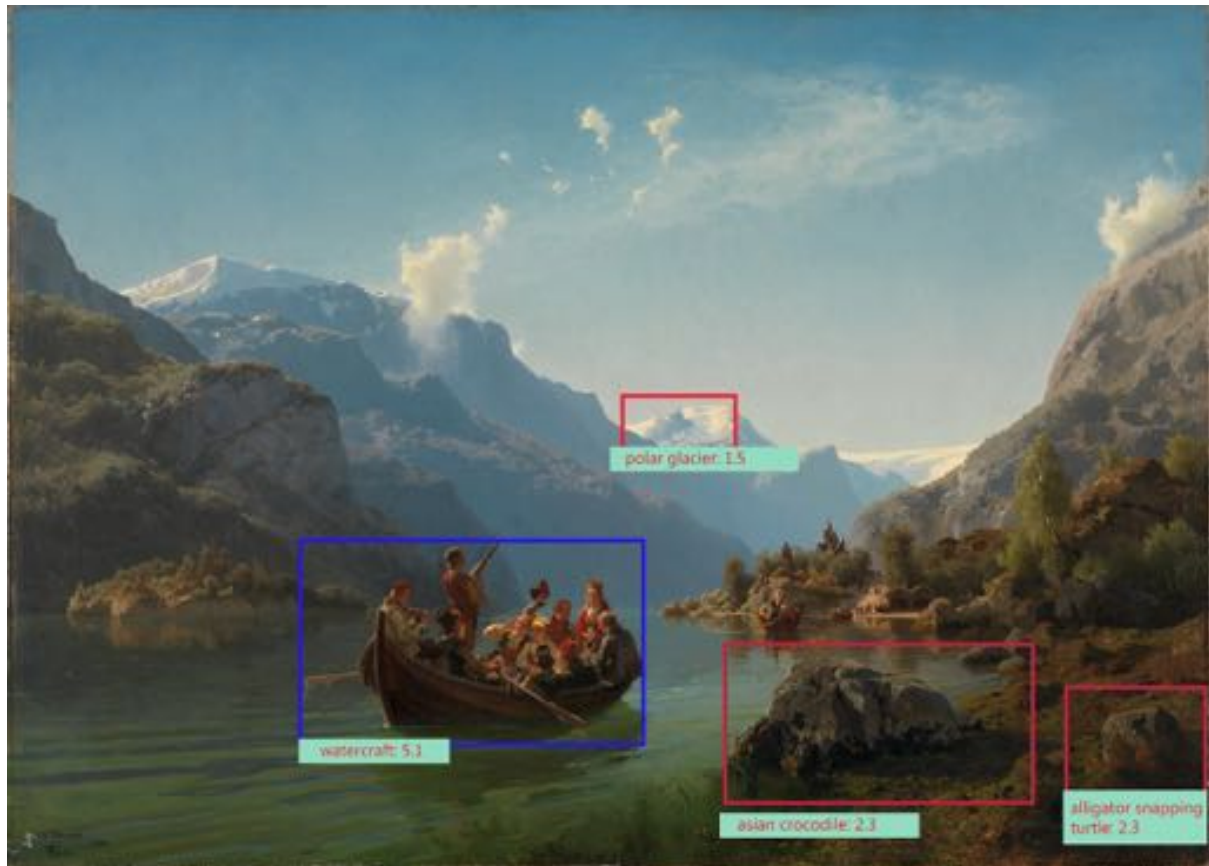


Fig. 5: Test of machine classification on Tidemann and Gude's *The Bridal procession on the Hardangerfjord* (1848). (Illustration source: The National museum of Art, Architecture and Design/ Bengler).

and the glacier. However, its context free gaze also located some other exotic figures, never known to have Norway as its habitat, like a crocodile and a turtle.

During the second phase of testing, our designers have applied a neural network initially trained on the ImageNet dataset by Google. This is realized within the framework Caffe, developed by *Autonomous Perception Research Lab* at Berkeley⁵. This model has been retrained on the data set of works from Wikiart's collection (Wikimedia commons/Art). We have trained models to both classify tags and stylistic components. Further we used it to classify the 30 000 images from our catalogue of old masters and 19th century and modern art. The classifier produces a 1024 dimensional representation of each work. In order to present a coherent image of similarities in the collection for a given model to an end user, we then reduced this data set

When looking at these representations of the two models, one trained on tags and the other on trained on style, the difference is striking. The style algorithm succinctly groups the national romantic landscape series, separating out the motifs portraying water before moving into naval imagery. In comparison, the model trained on tags for example effectively groups portraits regardless of stylistic trappings. We can now group pictures of artworks by motifslikeness, technique, composition or color. This is something we can use as a starting point for simple user interfaces to the public that browse our online collections. See example of a face recognition test in fig.6.

One of the next steps for us will be to train the algorithm further. Firstly, we will test it on motifs classified by Iconclass, and see if larger aggregates of higher quality metadata improves the classification. Further, we want to explore



Fig. 6: Face recognition tested on the art collection of the National museum in Norway. (Illustration source: *The National museum of Art, Architecture and Design/ Bengler*).

if such classifications will let us juxtapose the art in our collections in novel and interesting ways, providing insight that will speak to the emerging role of machine learning.

In doing so we find ourselves in unfamiliar terrain, working at the intersection between methods of machine learning, conventional art history cataloguing, the displaying of collection

content, and retrieving user generated (and actually machine generated) content.

At this intersection of complex fields of computer science on the one side and conventional art history cataloguing on the other, we also want to study different theoretical aspects that in our case border on both (digital) art history and robotics.

The uncanny valley of robotics

The value of this project is twofold, both

prosaic and profound. As we investigate new possibilities of understanding images and generating new data, we also have the ambition to frame our projects with theories from aesthetics and psychology that touch on to machine learning and the discourses regarding the development of Artificial Intelligence (AI).

Our project is a juncture between conventional art history thinking and robotics: two fields traditionally far apart. In this liminal field, we are looking at some unsettling qualities of these robotic methods. The means by which the machines work, and particularly the mistakes they make, remind us more of faults in biological, cognitive processes than the traditional binary breakdowns of machine function. Robots with a certain degree of human resemblance often invoke an unsettling feeling. The Freudian notion of *Das Unheimliche* depicts the disturbing feeling that emerges when something unfamiliar is recast as familiar. The notion of the uncanny valley known from psychology and aesthetics describes this experience.

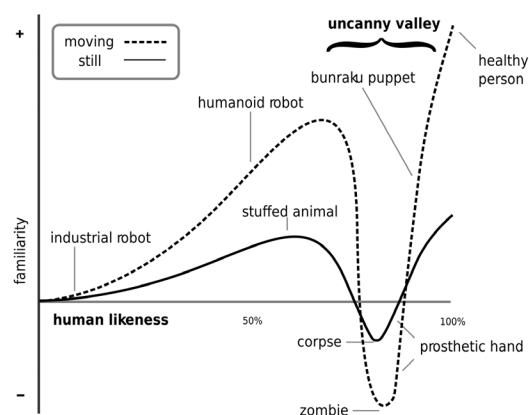


Fig. 7: The uncanny valley. (Illustration source: [Wikipedia.org/wiki/Uncanny_valley](https://en.wikipedia.org/wiki/Uncanny_valley)).

The graph in fig.7 depicts the uncanny valley, a notion identified in 1970 by the robotics professor Masahiro Mori. After having tested out the algorithms capabilities in Principal Components, we too encountered that wondrous sense of seeing how the artificial neurons convincingly simulate the behavior of biological neurons. To us it seems that some machine learning algorithms are moving

towards the kind of uncanny geographies depicted above. Not by their visual surface quality, but through their behavior. We refer to the way that the algorithms behave like humans when identifying depicted forms, and how they make very human mistakes. In addition, in the algorithms self-repair of trial and error, a kind of a technical individualization originates when the algorithm uses its human adversary's actions (input) to make new links and expand their own repertoire (output) unintended or unexpected from the programmer's side⁷.

Where engineered systems operate with precise perfection inside their design envelopes, trained machine learning algorithms are uncertain. They waver, blunder and make mistakes. In the structures of a Convolutional Neural Network (CNN) - that make up a class of machine learning algorithms, layers of neurons are trained to activate when they see particular relevant features in images. When carrying out classification, thousands of such intermediate structures are combined into a single simple answer (see also fig.3 above of how neural network works to process an image).

In John Markoff's 2015 book *Machines of loving grace*, he quotes Geoffrey Everest Hinton, a cognitive psychologist and computer scientist well known for his work on artificial neural networks. In describing 'the rise, fall and resurrection of AI', Markoff discusses how deep learning nets have made significant advances the recent years. Hinton says that deep learning 'is a new continent and the researchers still have no idea what is really possible'⁸. As visitors to Hinton's Deep-learning-continent, we are interested in finding out more about how Art history adapts to this landmass.

Art history and Robotics

In the discipline of Art history new expressions like Digital curator, Digital Art History, or Digital humanities represent new principles arising because of the new

technological possibilities. These principles require interaction between opposite poles in professional life, the art historian and the computer programmer. By coupling art history with robotics in projects like these, many new questions arise. Finding answers to these questions can be especially challenging when technical matters are unfamiliar to the curators and art history is unfamiliar to computer programmers. By trying to follow

new possibilities like machine learning, the discipline of art history needs to understand new technical languages to gain access to an infinite potential. We hope that our work will contribute to build new understanding between computer scientists and art historians. Nevertheless – at the core of our work is still the urge to promote the importance of the never-ending documentation work carried out in museums every day.

Endnotes

- 1 Examples of two project results made from Tate Britain's data contribution to OpenGLAM: <http://research.kraeutli.com/index.php/2013/11/the-tate-collection-on-github/> or <http://www.ifweassume.com/2013/11/the-dimensions-of-art.html>. OpenGLAM: <http://openglam.org/open-collections/> [23.2.2016].
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- 3 You can test the prototype tool here <http://repcol.bengler.no/> [23.2.2016].
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Documentation of the natural history collection: Case study

Manoj Kumar Sharma

Abstract

Documentation is the fundamental activity in a museum and is used as a basic source of information for the collection. Comprehensive documentation is the important activity and essential for providing information such as pictograph, analytical report etc for authentication at the time loan, transfer to outdoor display, theft etc. and for the effective management of collection, encompassing storage, security, auditing and insurance, to enable the collection for the purpose of education, research or publication.

Documentation of the natural history specimen is based on collection, photography to identify the natural shape, size, condition and colour, classification of the specimen based of taxonomy, accessioning, indexing, cataloging measuring, marking, photography etc. Documentation is also important at the

time of conservation of the specimen. During the conservation process, the documentation of the specimen in conservation is also very important to the Taxidermist/ Conservator to make comparative chart/ observation of before and after conservation of the specimen.

The specimens in natural history collections are often diverse and complex in nature. Natural history collections may be organic (such as birds and mammals), inorganic (such as rocks and minerals), organic/inorganic composites (such as shells, some fossils, and bone). Specimens are collected by the Scientists/ Field Collectors from a vast array of natural environments. The one thing most natural history specimens have in common is that they are usually prepared before being added to the collection.

Documentation is the collections management information of the physical characteristics, location, intellectual significance and legal status of collection items, as well as the collections management processes they undergo and their use in education, research and exhibitions. Collections information is part of an ongoing process, with documentation residing in many formats, including documentary files (e.g. field notes and logbooks, illustrations, and photographs), electronic information systems, and multi-media formats. The value of collections information lies in its quality, integrity, comprehensiveness, and potential for use for research, publication and educational purposes.

Collections of the biological origin form the basis for our understanding of the world. Scientists use these natural history collections to look at questions of evolution and global atmospheric change. As non-renewable resources, natural history collections document disappearing habitats, species extinction, and disappearing geological and paleontological natural sites. Documentation of the natural history specimens plays a vital role in the presence of a species at a specific location and

time.

Documentation is the fundamental activity in a museum and is used as a basic source of information for the collection. Comprehensive documentation is the important activity and essential for providing information such as pictograph, analytical report etc for authentication at the time of loan, transfer to outdoor display, theft etc. and for the effective management of collection, encompassing storage, security, auditing and insurance, to enable to collection for the education, research or publication.

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The Accession number identifies each natural history specimen in the collection in a unique way. It will never be given to any other object in the museum. It is the key to accessing all documents comprising the museum's documentation system, because it allows each object to be linked to the documents referring to it. It should be attached to every object. In the case of Regional Museum of Natural History, Bhopal, there is no accession number followed. The simple list of specimens is maintained. The administration department has been suggested to provide each specimen with an accession number,. It is under process to start the accession number to the each specimen.

The Accession register: The accession register is an official administrative document

of the museums. All specimens in the collection should be listed in it in chronological order of accession number. It proves that the object belongs to the museum collection. The accession Register serves as the basis for setting up the museum's entire documentation system. It is called as memory of the museum. In case of natural history specimens, it has many columns to enter the date of collection, collector's name, location etc besides that some information about the specimen is mandatory to write like as common name, kingdom, phylum, class, order, genus, species, size, colour, condition and photograph of the specimen. In case of Regional Museum of Natural History, Bhopal, there is no accession register to enter the information about the specimen. It was suggested to the administration section of the museum. Now it has been considered to print the accession register to maintain the record of specimen of the museum. It is under print as per required columns. The number and record about the natural history collection of the museum is recorded in computer system and print out of the same is also kept in the related file/ folder. The same record is referred as per requirement. Photographs are also kept in photography unit.

The information related to the specimen type as zoological, botanical or geological is practiced by the Taxidermist. "Z" for zoological, "B" for botanical and "G" for geological specimens. Similarly M, R, Av, Ar etc are also in practiced for mammals, reptiles, aves, arthropods respectively to identify the specimen easily.

The Catalogue Card: The catalogue card is the basic file of the documentation system. The cards in it are classified in ascending order of accession number, in the same order as the accession register. They should not be removed from the catalogue. For this reason they are perforated at the bottom and held in place in the file by a metal bar. These catalogue cards show the location code of the object concerned. This is why the card catalogue

should not be made publicly available. In the Regional Museum of Natural History, Bhopal, it is not in practiced till now. It would be making practice in future by suggesting to competent authority of the museum.

The documentation of the natural history specimen must be done before and after the conservation or restoration of the specimen. There are some points to be completed before conservation like date of received, accession number of specimen, name of specimen, size of specimen, received from, causes of deterioration, observation by the Taxidermist/ conservator, any remarks by the Taxidermist, photograph of the specimen. Similarly after conservation of the specimen some points should be completed by the Taxidermist or Conservator as treatment given to specimen, date of return, photograph of the specimen and some recommendation for future to protect the specimen from the deterioration agents for a long time. In Regional Museum of Natural History, Bhopal above information before and after conservation is in practice by the Taxidermist. For this, the Taxidermist has the proforma as status chat or condition report card of the specimen.

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The Threat to Historic and Religious Artifacts in Ladakh Since the Development of Tourism and the Prospects For their Preservation in the Future

Nawang Tsering Shakspo

Abstract

Ladakh has potential to offer a lot in the field of artefacts particularly the type of artefacts that were made by the skilled craftsmen hailing from Mon tribe, who are considered ethnic Ladakhis. These people, inspite of the absence of modern techniques and tools, produced beautiful ornate utensils, jewelries, and religious paraphernalia commonly used by the people. Since the opening for tourism, these much sought-after items were lost in the bustle of modernity. The voids of these losses were felt lately. The Centre for Research on Ladakh, an NGO, is currently in process of building a museum, by collecting artefacts from the residents of Saboo village, which has an independent history. In fact, this village

became the capital of Ladakh during the reign of, Lhachen Shesrab in the 13th century, and since that time onwards, a cultural legacy in the village continued. The centre, besides collecting artefacts, has also a collection of manuscripts that are nowadays becoming rarer. In this paper, light will be shed about the activities of the centre and its achievements till date in this respect.

The threat to Ladakh's historic artifacts began with the opening of the region to world tourism in the year 1974, having been closed for over 20 years due to border incursions and tensions. From that year onwards, the race began, particularly among European tourists, to seize the first opportunity to visit this virgin land of Tibetan culture and civilization, as the Chinese government had been limiting access to Tibet itself since occupying the country in 1959.

The advent of tourism coincided with the advent of Ladakh's connectivity with the rest of the world. The construction of the prestigious Srinagar- Leh road had begun long back but it was completed only in the year 1963, one year after the Sino-China war of 1962. Prior to that, civil air traffic to Leh commenced in 1949 but, due to the Sino-India war, was suspended until 1975, when an air service for tourists began.

As the people of Ladakh moved towards the world of modernity, they began to look for funds to lift them from centuries of isolation and poverty. With lorries coming from Srinagar with merchandise goods, a shift took place from the traditional barter system to a currency-dependent economy. Kerosene took the place of traditional lamp oil for lighting, gas and kerosene replaced dried dung for the cooking of food, and centuries-old monastic education gave way to modern schooling. Cash was necessary to fund these changes, and it could be found by dealing with Western tourists.

Since the region opened to tourists, its centuries-old Buddhist monasteries has been

the main attraction. The invaluable *thankas*, wood carvings, bronze idols, silk paintings and scrolls, gold plated statues, stupas decorated with precious stones, exotic prayer wheels, musical instruments, books, manuscripts, costumes, relics and masks were all preserved in the monasteries, but in a haphazard manner, with no 'kit inventory', and no proper locking or guarding of the *gonpas*.

Ladakh thus became a haven for antique traffickers in the world market, whilst tourists interested in artifacts clamored to buy souvenirs from the local population. The antique dealers, particularly those from Kashmir, Himachal and Tibet, who were already in the business, captured the market and never hesitated to sell artifacts, in the open, on the streets of Leh town. Further, there was no feeling among the general Ladakhi public for preserving these artifacts for future generations and for posterity.

Meanwhile local goods began to be replaced with those produced in the factories of the Indian plains. Ladakhis began to use utensils made out of aluminum, instead of traditional copper items. Carpets made from pure wool were replaced with synthetic cloths. Traders were therefore able to procure tons of original artifacts from the local population at very cheap prices. The situation reached such an alarming degree that the Buddhist population took to streets of Leh to demonstrate against the onslaught on the artifacts.

In those days, I myself was a young and active employee of Department of Information, working as Mass Contact Assistant, and later moving to the Academy of Art, Culture and Languages, to work as Research Officer. During this period, when I enquired about the sale of artifacts in Leh market, the then director of the State Museum and Archive told me that any object less than 100 years old could be sold there. However, the open selling of antiques in the market and the stealing of valuable statues from the *gonpas* was a daily

activity.

The Times of India newspaper, dated March 11, 1978, published the headline, “Zorawar Singh of today have field day in Leh”, continuing, “Local observers say the plunder of antiques and art objects taking place is many times worse than that witnessed in the early 19th century when Gen. Zorawar Singh and his Dogra Army conquered this region. The modern Zorawar Singh, they complain are invading Ladakh in the guise of tourists.”

The government, via local police, subsequently carried out a project to stamp and number all religious paintings, particularly the thankas, to be found in Ladakh’s monasteries. The crime branch of the Srinagar state police issued a statement saying, “Indeed every antique piece in the monasteries is now sealed. A specimen of the seal has been sent to the Central Bureau of Investigation (CBI) which in turn has circulated its copies among all concerned, including the Interpol.”

Until the 1980s, Ladakhis themselves did not give much serious thought to the preservation of centuries-old artifacts for future generations, although unscrupulous antiques dealers had been carrying out criminal activities since 1973.

However, in 1973, when a six-day visit to Leh was proposed for the then chief minister of Jammu and Kashmir, to hand over the theft cases of idols from monasteries, I, in my capacity as the secretary of a Buddhist institution called Siddhartha Ashram, Sarnath, Banaras, issued a press note saying, “After Tibet, Ladakh has the richest shrines of Mahayana Buddhism, and also Buddhism has flourished in Ladakh from the time of Asoka. Its shrines and temples are the most ancient, much older than that of Tibet into which Buddhism entered in the seventh century A.D. The Chinese Pilgrims Fa-Hien mentioned that the two Buddha relics were in Ladakh, and this was further confirmed by Alexander Cunningham, 1853, in his book LADAKH”.

Finally, on June 25th, 1984, H.H. Stakna Rinpoche, the President of the Ladakh Buddhist Association, signed an agreement with the representative of the antique dealers stating that, “None of the shopkeepers in Ladakh, irrespective of their religion or creed, whether Tibetan Buddhist or Muslim Kashmiri, Ladakhi or non-Ladakhi, shall transact business in Ladakh of Buddhist scrolls, statues or scriptures from October 1st, 1984”.

In the year 1983, the then Prime Minister of India, Rajiv Gandhi, visited Leh. The respected Head Lama of Ladakh, former MP and member of the Government of India’s Minorities Commission, Mr. P. Namgail, drafted a citizen charter demanding to be presented to Mr. Gandhi.

At that time, I also was present in the Minorities Commission. While preparing the draft, Sonam Wangchuk Shaksपो, who was serving as private secretary to Kushok Bakula, came out from a meeting and asked me if I had any proposals, which it might be worthwhile to insert in the charter. I said, yes, it would be good to include in that list the demand of restoration of Leh Palace. Later, the said point of mine found its place in the draft.

In the public meeting held at Leh, the Prime Minister specifically made announcement to grant rupees seven lacs for the restoration of Leh Palace and the same amount for the restoration of Alchi Monastery, which is considered the Ajanta of Ladakh. With that, a sort of awakening occurred amongst the public with regard to the centuries-old artifacts that are preserved in the monasteries and palaces, and also with individual families throughout the region, as ornaments pass from one generation to another.

In the year 1980, the Palace Museum of Stok came into being, displaying precious thanka paintings of the different acts of Buddha and,

in the year 1994, the Archaeological Survey of India took over the restoration works at Leh Palace.

It is said that skilled image-makers abounded wherever the law of the Buddha flourished and, in Ladakh, the art of making images, be it engraving, metal casting, painting, or carpentry, has been a cultural preoccupation from early times. The dignified wall paintings and wood-carvings still existing at Alchi, the nine-storey Lion Palace at Leh, and various giant statues of the Buddhas and Bodhisattvas of the region are among the finest examples of Ladakhi art and crafts.

It was Lotsawa Rinchen Zangpo from Guge who first introduced the use of an artistic style, which is still practiced in Ladakh. It is said that Rinchen Zangpo came with 30 artisans from Kashmir to Ngari, and built 108 temples, including three religious enclaves (chos-'khor). He also introduced the arts of image making, wood carving, and fresco painting throughout Ladakh, Spiti and certain regions of western Tibet.

The Mon people were the first to introduce work in iron, copper, and wood as arts and crafts in Ladakh. It is said that they originated from the Lahul and Spiti district of modern Himachal Pradesh. The Mon are also credited with the introduction of the popular Ladakhi musical instruments known as daman and surna. These people, in spite of the absence of modern techniques and tools, produced beautiful ornate utensils, jewelry and religious paraphernalia commonly used by the general population.

King Delden Namgyal (1620-1640) of Ladakh is said to have brought eight artisans from Nepal to build the two-storey copper statue of the Buddha at Shey and the statue of Maitreya at Basgo. After accomplishing these works the artisans settled in different villages of Ladakh, including Chemde, Leh, Gya, and Chiling. Their descendants pray to the god Mahadeva, reflecting their Nepali origins, and

abstain from eating beef.

According to popular Ladakhi tradition, the regions two earliest industries were cloth weaving and water milling. Embroidery is also an important craft. Among the well-known embroidery products of Ladakh is the world famous thanka of Padmasambhava, which was made by the great artist Sopa Palai at the request of Gyalse Rinpoche, of Hemis monastery, in the eighteenth century.

My own contribution to the preservation of Tibetan and Ladakhi artifacts has been the founding of the Ethnological Museum of Sabu under the aegis of Centre for Research on Ladakh at Ayu-Sabu. Sabu, a village around 7km from Leh, served as the capital of Ladakh during the reign of Lhachen Shesrab in the (1350-1375) and has a rich cultural history. The inspiration for the museum came during the demolition of my old house, which had been in the family for many generations. It was the home of one of my grandfathers, who happened to have travelled to Tibet with traders thrice by foot, via the western Tibetan regions in the 1930s.

As a successful assistant to his master, my grandfather brought artifacts back from Lhasa, particularly statues and hand-written books, loaded onto horses. I found them valuable and worth keeping for posterity. Thus, I procured around 110 artifacts that were earlier extensively used by my ancestors in their daily lives, including religious text books, some of which are written in silver and gold ink.

Among the other important artifacts in the museum are decrees issued by Ladakhi kings and ministers relating to the allotment of land to a particular family of Fyang village. There are also records of ministers' collections of taxes levied on certain families. The decree papers carry the original seal of Ladakh's king, with 'Namgyal', the name of the dynasty, written at the top, and 'Maryul', the 'red land', written at the bottom.

Other significant items include religious objects such as a damaru - or drum - bells, butter lamps, water-offering bowls, etc. Pottery includes jars, chang pots, kettles and a doltok - a stone cooking pot. The collection also houses utensils of different sizes, mainly made from copper, hats, dresses and musical instruments such as a stringed damnyan and a double-piped flute.

Ladakh's culture and social structure has changed a great deal in a matter of years. While in principle there exists no conflict between religious values and economic progress, every Ladakhi should nevertheless question the nature of the change the region is undergoing. The recent opening of Ladakh to foreign tourists, after its long closure, accounts for much of the change in its people and culture. At the same time, it has opened up many new avenues for enterprising young Ladakhis. Other important influences include government development and education programmes, and the large military garrisons, which are present due to Ladakh's status as a sensitive border district.

I think it a good thing for every Ladakhi to experience modern progress. At the same time, I believe that the younger generation should carry forward old cultural values and adhere to the traditional inner harmony inherent in Ladakhi culture, in order to make the region a perfect place to live. Bearing in mind the remarks I have made regarding the preservation and continuation of a flourishing Ladakhi culture, all Ladakhis must consider the good things about the Ladakh of the past.

CRL hopes to join the numerous other museums in Ladakh that are proud to be part of the region's cultural-preservation movement. Almost all of Ladakh's important monasteries contain museums displaying important artifacts and documents. These include Rangdum, Hemis, Matho and Likir monasteries. Further, the Central Asian Museum, Leh and Aziz Bhatt Museum in Kargil houses a collection of Central Asian trade artifacts.

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3D Documentation of Archaeological Site ‘Rakhigarhi’(Haryana), India

Pardeep Kumar
Mahendra Singh

Abstract

Recently developed survey technique outline an archaeologist's new tools for documentation, analysis and visualization of archaeological data. This research paper aims to identify new techniques/methodologies for the 3D documentation and conservation of archaeological site. In today's modern age, the creation of 3D computer graphics for creating virtual reality environment applies to archaeological monuments/sites. The 3D documentation helped researcher in making hypothesis regarding the original architecture, its layout and also helps in visualizing and better understanding of the ancient sites. In this paper, Rakhigarhi archaeological site has been studied with main focus on the rectification of the original ground plan of the site drawn by hand.

Keywords: *3D Modeling, Ancient Archaeology, Digital Archaeology, Civilization, Harappan, Settlement pattern.*

Introduction

Latest developments in imaged-based 3D modeling have lead in a new era, one where primacy of laser scanning is the principle means of three-dimensional recording of archaeologically important features and landscapes. In archaeology, both measurement and documentation are very important, not only to record rare archaeological sites, but to record their excavation process as well. Annotation and precise documentation are very crucial as evidence is actually destroyed during archaeological work.¹

In most sites, archaeologists spend a reasonable amount of time making notes, drawing plans and taking photographs. In archaeological work of the past, spatial information for excavations and structures was recorded in line graphs, video, photos and other forms of two-dimensional recording methods. However, three-dimensional documentation methods have been gradually applied to archaeological excavations. Archaeologists can now use the data recorded during excavations to create virtual 3D models suitable for presentation of project report, restoration planning & digital archiving. Although many issues still remain uncertain.²

This paper will present some 3D documentation and digitization of archeological information for creating virtual artifacts and virtual environments, for building visual interpretations of the excavations, buildings, pottery, and other elements of the ancient world which can help in improving knowledge about the antiquity. This paper presents a string of case studies regarding the Proto Historic Harappan Site 'Rakhigarhi'.

The Archaeological Site of Rakhigarhi, India (Harappan Site)

The archaeological site of Rakhigarhi is one of the largest and most impressive Harappan sites of India. The debate started with the recent excavation of Rakhigarhi reconfirmed

that Haryana is a major center of Harappan Civilization like Harappa and Mohenjo-Daro (Pakistan)³. This site could be the city center & biggest site of Harappan culture in India and is protected by the Archaeological Survey of India. Rakhigarhi⁴ Harappan, the largest settlement is located about 170 kms from Delhi on the bank of Drishtavati river bed in Hisar district of Haryana. The site is present on latitude N29°17'690' and longitude E76°06'454'' and was discovered in the year 1963. This site was discovered firstly by Dr. Suraj Bhan and excavated by Mr. Amarendra Nath in the year 1997-1998(ASI). Excavation conducted at this site shows that the settlement witnessed all the phases, the early Harappan (3200-2700 BC) as well as the mature Harappan (2700-1800 BC). There are seven mounds (1 to 7 as designated by the excavator). Archaeological remains at Rakhigarhi have disclosed all the significant features of the Harappan civilization. We can see the image of Rakhigarhi archaeology site on maps. (See fig.1)

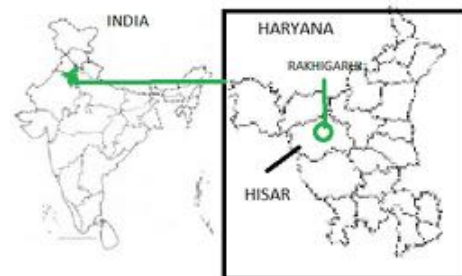


Fig. 1: Image of Archaeological Site Rakhigarhi & 1-7 mounds

During excavation archaeologists found that the mounds of Rakhigarhi Archaeological controlled a big area⁵. Some terracotta

structure found here depicts high culture and people living a luxurious life.

The archaeological site of Rakhigarhi is important and it contains a huge archaeological detail which is worth the efforts for its data collection and measurement. GIS is already proven to be extremely helpful and effective in the field of archaeology. It permits archaeologist to analyze all layers or spatial data. The created geodetic and the 3D model will help in performing more advanced analysis and studies. We can see the Rakhigarhi site mounds view in different sides. (See fig.2)



Fig. 2: Image; Site mound of Rakhigarhi, Harppan Culture, 3200-2700 BC

Recording During Archaeological Excavation

3D documentation of an archaeological site recorded accurate information. The digital outcome is a set of overlapping scaled 3D model containing a large amount of information about geometry of the excavated features and their layers as well as calibrated color information. A laser scanner can be used for making a 3D plan on complete excavation area containing detailed information on all deposit, wall sand structures. Archaeological research calls for an elaboration of documentation that involves general and detailed site plans, drawings, pictures, topographical maps, etc.

Recent documentation strategies of current excavation most often takes the form of paper, narrative description, and spatial recording in a geographic information system, which are all 2D based methods that seek to record a 3D

space. Attempts to develop a 3D documentation system for excavation have been carried out with varying degree of success⁶. Despite such attempts, a perfect system, one that is photorealistic and spatially precise and designed to store excavated data in a 3D environment that facilitates calculations of volume, an examination of spatial relationships, and is easily updatable, does not exist. Regardless of these limitations, the spatial integrity of image-based 3D models would provide an ideal basis for a 3D excavation recording system, since most of the software packages permit area and volume calculation functions. Here we can see the excavation image of the site Rakhigarhi. (See fig. no. 3 & 4)



Fig. 3: Image of Excavation trench of Rakhigarhi Harppan Culture, 3200-2700 BC



Fig. 4: Image of Excavation trench of Rakhigarhi Harppan Culture, 3200-2700 BC

Site area measurements: For the photogrammetric work and the integrated 3D restoration of the site, the following site surveying was done.

- Establishment of a 25 points network, dependent on the National Reference System.
- Calculation of control points coordinates for the aerial and terrestrial photos.
- Calculation of 3D coordinates of detailed points at the parts of the Acropolis that are not in the photos. The combination of aerial and terrestrial photos has significantly decreased the area of those parts and accordingly the laborious and time consuming procedure of the field work for the completion of the plans. Mainly the ruins of the construction foundations of the Hellenistic era, where the masonry consisted of relatively small stones, and which have a respite of approximately a few cm from the ground surface were measured.⁷

Direct measurement of the height difference between the construction distinctive points and the ground, for those that were not photogrammetrically produced or by other field measurements. In the fig. no. 5 & 6 we see the image of present site view and modern bull and cart. Bull was used for tilling the land, as agriculture was extensively practiced during the Harappan period.



Fig. 5: Image at Present site area and Bull and cart.

The combination of the above methods resulted in the collection of all necessary data for generation of a complete, unique, accurate and reliable digital 3D documentation of the Acropolis.

Analysis of Archaeological Object/Artifact

In the past, object analysis depended on either direct physical access to objects or the usually inferior experience of pouring over 2D representations or written descriptions.

High-fidelity 3D digital artifacts can help in bridging the gap in quality of data available to researchers by improving the experience of indirect object interaction. Even the physicality of distant object interaction can be partly dealt with by integrating 3D printing technology.

⁸We see the image of Harappan antiquities made in Terracotta, copper, stone and other materials. (See fig- 8) Now we used new modern 3D technology and will save the all data in digital form.



Fig. 6: Image of Harappan antiquity (Bangles pieces of terracotta & faience, copper object and pottery), 3200-2700 BC.

The relative closeness with which digital artifacts can be distributed across physical boundaries and distances will prove favorable to scholarly collaboration, while conservation deliberations of safe transport, physical storage space and object deterioration is not an issue. In few hours, an object discovered in the field can be sent as a 3D model anywhere in the world, increasing the pool of expertise beyond those present at the excavation site to provide a more informed preliminary analysis.⁹

Conclusions

As modern archaeologists, we are expected to be thorough and efficient custodians of the information we have been entrusted upon

with. 3D modeling image is fresh, exciting, and scientifically valuable, but should be approached sincerely with clear analytical goals in mind. Practically, 3D models may offer enormously superior visual and spatial representations of objects and areas than conventional 2D methods, but they also represent an analytical resource, provided that diligent consideration of how and why a 3D dataset is created before the first picture is snapped.

Thus, we will use 3D documentation of any archaeological site or monument. Archaeology is a destructive act because all human works are temporary and attempts to faithfully record and duplicate object areas in a digital environment are the closest that an

archaeologist can come to recreate the moment of discovery. After the 3D documentation of this site (Rakhigarhi), we have preserved its important data in digital forms. This data will help us in the study of this area in future. The ability to authentically record, digitally duplicate, and rapidly disseminate photorealistic 3D representations of subjects of archaeological interest is only possible when approached with foresight and only valuable if researchers in the field and in institutions find ways to create effective collaborative spaces. In the absence of collaborative innovation, the archaeological field runs the risk of simply imitating the results of conventional tools and methods without realizing the full potential of a digital recording system.

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From Story to History: Storytelling objects in Cultural Institute of Bonyad Museums of Iran (CIBM)

Parissa Andami
Golnaz T. Golsabahi

Abstract

In the cultural institute of Bonyad Museums there are ten different storages, in which historical, cultural and artistic objects are kept and cared for. These objects are either related to folklores, fiction, epic, national, and religious literature or narrators of ceremonies and cultural background of Iranians. Each one of these objects with hidden background mirrors ceremonies and traditions of cultural background and Iranian history with all tribal pervasiveness and verity. These immortal stories, traditions and epics have been said from person to person and kept in the minds of people of this nation. Tales, which were painted in paintings in local and tribal style or used in the frame of arms and armors. Those are narrators of epics or religious literature or warlike stories. They have rooted for thousands of years in Iranian

literature especially on Shahnameh by Firdausi/Ferdosi. Methods which are used in collection department of CIBM for documenting and presenting these artifacts and interpreting their stories consist of research, using local narrators, traditional and local historians, holding exhibitions, communication, extracting narration of these objects from all of these events. These stories are narrated and consequently make history. The history which we can say, it comes from the depth of the intangible and oral culture of this nation.

In this article the methods for extracting these narrations from objects and the ways of presenting them by collections department of CIBM are under observation.

armors. In this article we are focusing on traditional paintings so called “ Ghahveh Khaneie “ and also on one of the historical armors which is important because of its story. The methodology of documentation of these kinds of objects will be introduced as well.

A glance to Traditional Paintings of CIBM paintings collections: “Parde Ghahveh Khaneie”

Ghahveh Khaneie paintings are visual narrators of literature, battles and national and religious epics in Iran. These combinations of visual, dramatic, musical and artistic objects were narrated by one or two storytellers in public or traditional gathering and local teahouses. The background of these kinds of paintings refers to Safavid period (1501- 1722



Fig. 1: Painting collection of CIBM: King Tahmasb meets king Homayoun from India in a banquet. (Qajar period)

Storytelling objects and artifacts of collections department of CIBM

Among different objects in CIBM collections, there are some with Iranian cultural, historical, and epic and fictional background, which we can find them through paintings, arms and

A.C). The importance of these illustrations is in the way the story they express and narrate the story. It is not clear whether that these stories indicate the real history of Iran. But it is obvious that paintings are telling the myths,

battles and anecdotes that have interwoven with the people life of people in this country. Thus, it is not clear whether that the story of these paintings had been historical events which now narrated by paintings or vice versa. Was it a true history that became story by verbal and oral transferring and had a real facts and references? Or it was just the story which again became a part of anecdotes.

Generally, documentation method in CIBM is based on essential and important object's information such as size, weight, shape, origin, date of creation and so more. Meanwhile, the collection management has another policy for objects with multi functional, cultural, historical concept and lots of stories on them. Therefore, in addition to accomplish the documentation standard and its routine activities for recording the physical, historical, and cultural information, collection department has specific policy for recording the intangible heritage which carried and narrated by object.

In fact, these methods are finding an appropriate way, with or without technology and by traditional or new methods, to extract the stories and epics of objects.

A glance atto narrativeng paintings' roles in the past in Iranian culture

The narrativeng paintings have different subjects like, religion, epics, banquets, battles and so on. If the subject is religion, the oldest mourning stories in the Muslims' world will be narrated. This kind of storytelling about this subject called Taaziyeh and it is one of the recorded intangible heritages of Iran. On the other hand, some of these artworks are based on Shahnameh stories, which is one of the oldest and greatest poem book in Iran.

Long time ago, these paintings had been used as media. They were designed to be performed in public and their narrators who called Naqal in Persian language, were creative, improviser and talented actors who educated people by

theseis epics, anecdotes and stories verbally. They hadve also been learned and became an artist in the same way with verbal education. This kind of storytelling is one of the recorded intangible heritages in Iran as well . This is one of the oldest dramatic and performance of romances, epics and anecdotes which since long time ago have been performed in villages and cities until now. Naqals and storytellers have performed their stories in Tea houses by showing and presenting those mentioned paintings. This kind of storytelling is performed now days as well. Although their performances became more occasional or just for their preservation, they perform in ceremonies . Thus they lost their educational or social role as medium in society.

Documentation Method for Dramatic illustration or Pardeh qahveh khanei:

We understood that it is necessary to find out painting's hidden stories and information in order to preserve and record their narrations for special presentation and exhibitions. Thus, these anecdotes on paintings even became more important than the general information in their formal documentation.

For instance, collection management's method for documenting one of these special illustrations is as following:

- Acquisition the object in CIBM; recording the object's entry in CIBM and painting collection.
- Numbering the object; by CIBM coding system
- Filling the forms such as object ID
- Photography
- Preparing conservation forms; by gathering information about physical condition and determining priority of conservation situation.
- Conservation progress; the painting restored by a specialized expert team during 8 months.
- Completing the objects profile; adding researches and studies about storytelling illustrations.

The last part of documentation process, actually was /is the most important part for collection management department. In this part, not only the stories which are narrated through by paintings or, related information will be studied and gathered but the details of the cultural and historical context of objects and the conditions which have been affective on creating those contexts will be observed.

knowledge

- Interpreting and storytelling for audience
- Recording the event and the narrations
- Documenting and filming the storytelling and exhibition
- Integrating all the information in object's file



Fig. 2: Painting collection of CIBM: After conservation: Battle of Neynava and related stories (Qajar period- 1814 A.C)

What have the collection management done in order to extract and interpret the unseen stories

Gathering the general information of the objects is a routine activity in museums, and mostly these collected information is used in labeling and cataloging. But from CIBM point of view the activities that guide museum people to the stories and messages hidden in the object is more important and essential. These activities mediate and interpret the stories by gathering and presenting them to the audiences. This could only happen just by preserving the object's traditional function that indicate the unseen stories on the object and identifies them. All these activities about identifying the stories and conserving the object are presented in an exhibition.

Activities in order to gather the stories

- Preparing traditional dramatic condition based on the original painting's function.
- Employee a Naqal in order to narrate the painting based on his experience and verbal

It is obvious that CIBM used Naqali, which is one of the Iran's recorded intangible heritages, in documenting a tangible heritage. This was an interactive impression, which leads us to document both intangible and tangible heritage based on an object.



Fig. 3: Naqal master Torabi narrating the oldest storytelling painting in an exhibition of CIBM-2011

Noh-Daal Rifle:

Noh-Daal rifle is one of the objects in rifle collection which has been reserved in Arms and Armors treasury in collection department. This rifle expresses the history of one of the

warriors of Bakhtiari, which is a very famous tribe in central Iran. This object had belonged to one of the epic heroes of Bakhtiari culture who had been killed unfairly and very tragically in a battle, so, this rifle is familiar for all Bakhtiari's people. And since this rifle belonged to a famous person, after the death of its owner began a quarrel to possess it.

After his cooperation with CIBM, and during many sessions, this object, its inscribed poems and concepts were identified and examined. Thus it was cleared and confirmed that to whom has belonged this rifle originally, which had been mentioned before in lullabies, tales and native songs.



Fig. 4: Arms and Armors collection of CIBM: Noh Dal Rifle of Aa' alidad khader sorkh

This Hero named Aa' alidad khader sorkh is mentioned in many songs and poems. The object is kind of long rifle which was gifted by one of the Ottoman kings to one of the greatest man of Bakhtiari tribe, and then after many years it was passed on to Aa'alidad.

As we noted before in collection department of CIBM, narrations and fictions about objects were extracted from them. In the case of the rifle, after an accomplishment of primary research and examination, a native researcher as a consultant along, expert of arms and armors collection, began the work to identify this object, because there were many doubts about its background and characteristic. Since this researcher- Dr. Ardeshir Salehpour- had grown up in Bakhtiari tribe, he had been familiar from childhood with lullabies, tales and songs related to this rifle and its owner. According to his native interest and research characteristic, he was looking for the rifle since the death of its owner. He studied written and verbal sources about following owners and could identify some of them.

Documenting Noh Dal rifle according to its background and context:

At first the documenting process of this object was accomplished as other objects and art works. Process which consisted of numbering, accession, object ID, locating, and so on.

After those processes the below activities can be considered as main part of this object documentation:

- Many fictions, lullabies and documentary and feature films talks about the famous owner of the rifle, Aa'alidad, gathered by contribution of Dr. Ardeshir Salehpour, an ethnographic researcher of this region.
- The collected verbal and written narrations became a fiction book in the genre of epic/historical as narrated by the rifle. This book has been written by the virtue of poems about object, inscribed documents on it, information and evidence which was extracted by the researcher himself.



Fig. 5: Arms and Armors collection of CIBM: Noh Dal rifle- Inscriptions on object

In the meanwhile, researcher used historical literature and epic music of bakhtiari tribe which in general and particular is considered as verbal and historical memory of this tribe. He placed the rifle as a reflecting mirror of culture of Bakhtiari tribe champions.

- Finally, profile of the rifle was completed by registration and reservation of all documents, evidence and fictional/historical book.
- An exhibition held by the contribution of national museum of Iran in which besides showing rifle, related lullabies, anthems, tales and object inscriptions were presented.

All of these activities helped to reserve verbal heritage and introduced it more and all researches, dramatic and performative documents are reserved along rifle in Arms and Armors collection.

Epilogue

In collections department of CIBM, objects with fictional background and particular narrations, according to documents and observations, will be identified. In this place, narrators of these objects, storytellers, researchers and any instruments will be used to clarify these narrations and their context.

This method is very important to us, because the stories of these objects and art works often accomplish the historical background which through ages had not been clarified or not considered for lack of documentation and evidences. These objects with their hidden stories bear witnesses to refine the lost puzzles of the history of Iran.

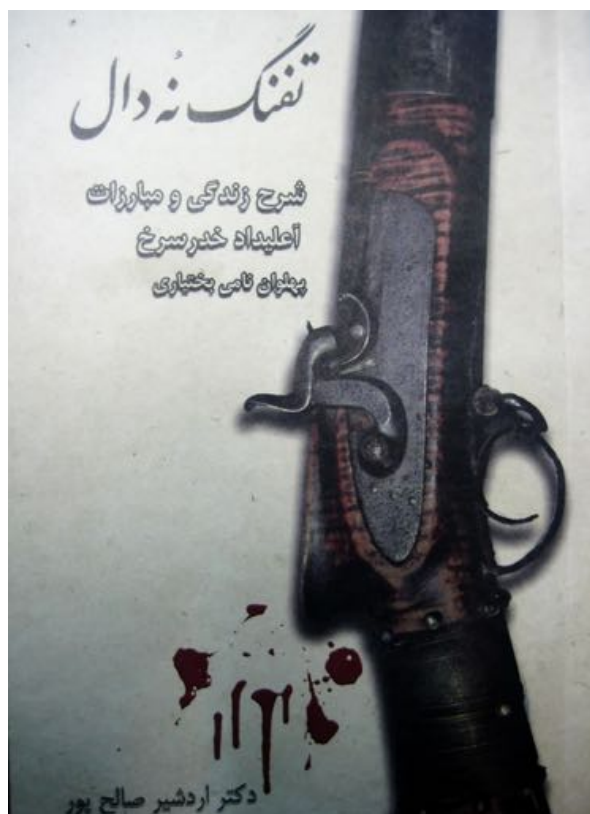


Fig. 6: Cover of The book by Dr. Ardesheer Salehpour: "Nah Dal rifle, about life and battles of Aa- alidad kbader sorkh"

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Digitizing and Documenting Endangered Material: A Tale of Three Projects

Purbasha Auddy

Abstract

This paper would like to narrate the experiences gathered while building the following three digital archives, funded by the British Library's Endangered Archive Programme and housed at the School of cultural Texts and Records, Jadavpur University.

1. Locate and archive texts written in the Sylhet Nagri script (a script once widely used in north-eastern Bengal);
2. Locate and archive Bengali low-priced print culture, which included books, ephemera, and film and drama booklets;
3. Identify and archive books on early Bengali drama.

The paper wants to address how and why the digitization and documentation procedures

that were adopted changed from project to project. And, why it was sometimes hard to stay within the purview of the guidelines of the projects. For example, in the case of the ‘Sylhet Nagri’ project, most oldie material was digitized during, fieldwork with portable scanners and information regarding the material was recorded on tape-recorders. The locations of fieldwork were in the remote villages of India and Bangladesh, where one had to wait for electricity to become available. For other projects, a particular stand had to be devised and carried to the collector’s house to attach DSLR cameras to photograph the material. The recordings and notes taken during the fieldwork also came with its own problems of documentation and analysis. This paper will discuss the challenges that needed to be molded into the standard practices and guidelines of the projects, depending on the needs of the particular project.

This paper would like to talk about three projects that created digital archives of books and manuscripts, and were funded by the Endangered Archives Programme initiated by the British Library in London. The projects were executed and housed at the School of Cultural Texts and Records at Jadavpur University in Kolkata.

The three projects are:

1. Archiving texts in the Sylhet Nagri script
2. Archiving ‘popular market’ Bengali books
3. Digital archive of early Bengali drama

The policy of the projects was to have two or three digital copies. One with the funding agency, that is the British Library; one with the project executor, that is the School of Cultural Texts and Records; and a third copy, with the individual collector, if any, who was the custodian of the physical material.

As the theme of the conference aims to foreground the documenting of diversity, I hope the discussion regarding these three cases of creating digital archives would do justice to

the theme and the background paper of the conference. At the beginning of this paper the focus will be on the diversity of the three projects I just mentioned and then I would shift to their secondary representation and the metadata.

There were several prominent issues identified which proved that the digitization projects mentioned above should be undertaken as the material was considered as endangered.



Fig. 1: In the case of Sylhet Nagri script, it is almost a dead script.

This image (Fig.1) shows a page from the Sylhet Nagri primer named *Pabelā Ketāb o Dui Khurar Rāg*. This script emerged as an alternative script for Bangla language in north-east Bengal. Currently, only a small number of aged people can read this script.

When we tried to locate the texts we found only three institutions (Kendriya Muslim

Sahitya Samsad in Sylhet, Bangladesh; Nehru College, in Cachar, Assam; and National Council of Education, Bengal in Kolkata) had Sylhet Nagri texts. Otherwise the texts were located with the individuals. To some individuals, speaking about these texts to the people of another community is really a very sensitive issue and there was a fear that people might take those texts away from them.

These texts formed a socio-religious identity for the custodians of these texts. This particular project involved extensive field work with a portable scanner and a laptop so that we could digitize the book in front of the custodians of the material and return the material to them. Our policy was to digitize every text we were getting, even though titles may be the same because during field work it was difficult to find out the differences, if any, between the volumes. Interestingly, later we found that there were indeed differences between some volumes of the same title. For example, we collected 21 copies of *Halatunnabi*, a popular text which narrates the life of Prophet Mohammad. These Sylhet Nagri texts cover subjects like metaphysical and spiritual; Islamic rituals and code of conduct, including lives of the Prophet and saints; love songs and love stories; social issues within Muslim society; and commentaries on natural disasters and social calamities.

The second project was on 'popular market Bengali books'. Apparently, it may seem that these books are not endangered and are still in production but no libraries, institutions or individuals have tried to build a collection of this kind of literature. Usually these books are not preserved for a long time but are rather thrown away or sold as scrap paper. These kinds of publications are ephemeral in nature. However, these books vividly portray popular printing practices. To elaborate the phrase 'popular market Bengali books' a few points come to mind:

- Low cost of production in terms of paper, printing and content

- Sold in public transport, such as local buses and trains, and at local fairs
- Characterized as non-metropolitan

Several small publishing houses publish these books with an endless subject option or whatever is in vogue, like popular literature, religion, folk culture, local history, pornography and erotica, astrology, beauty tips, fashion and cookery, manuals of agriculture and animal farming, instruction on technical occupations such as repairing machinery and appliances along with serious topics like citizens' rights, law, government procedure, public hygiene and social reform or sometimes one can find ambitious publications like *An Easy Way to Learn English: Make English Your Lap-Dog*. This book is so popular that it has at least 14 editions. We collected and digitally archived the 14th edition of this particular title.

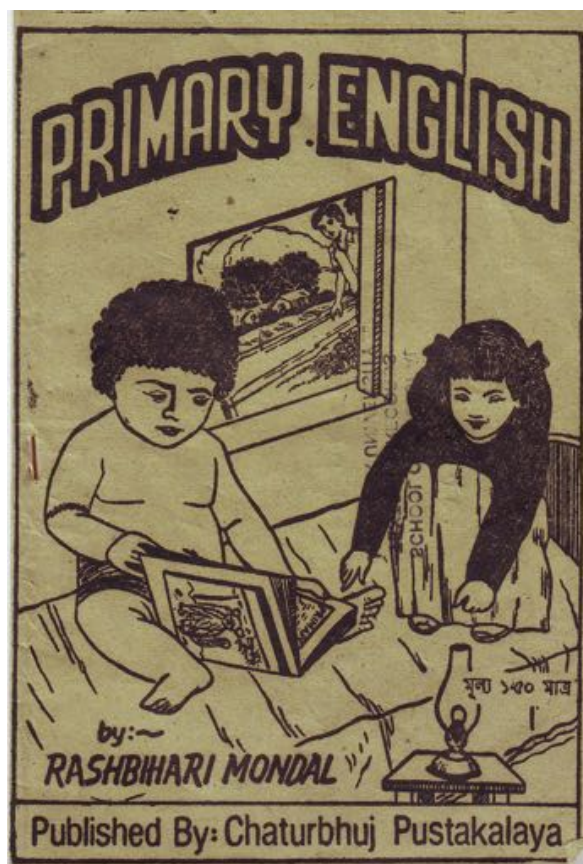


Fig. 2

We also collected Bengali film and drama booklets under this collection. These were also ephemeral in nature but interestingly, just these booklets were collectors' items as they were related to Indian film and drama history and

due to digital preservation, it came in to the public domain. These books have the information about the cast and crew, storyline and song lyrics.

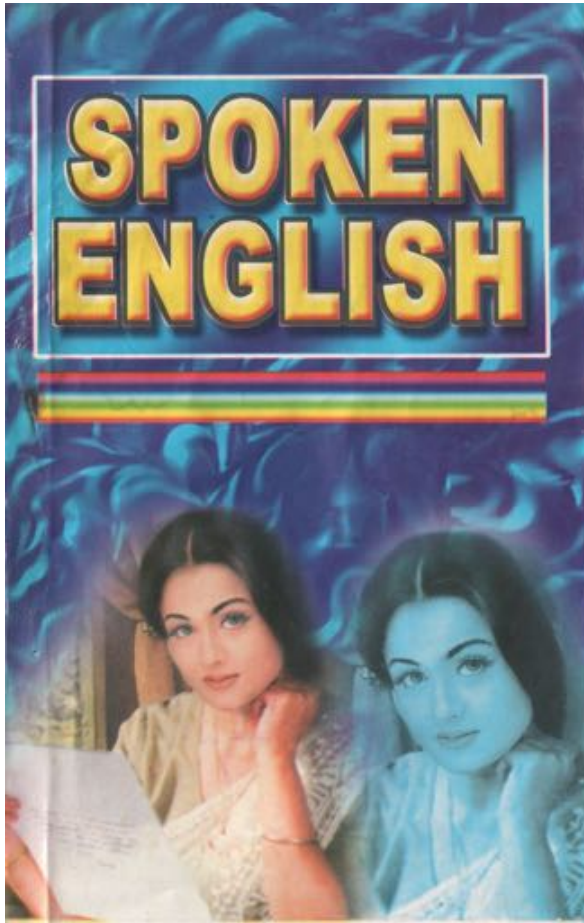


Fig. 3

After the completion of the project, both a physical as well as a digital archive was created.

The third project I want to discuss is a collection of periodicals and books (and just one manuscript) on drama and songs. This whole collection was collected by a noted book collector and was not available for public access. These books were considered 'important books' as opposed to the popular market books discussed in the example of the previous project. These books were considered valuable and hence worthy of being collected. But the individual agreed to digitize the collection due to the fragile condition of the collection. Moreover, people used to visit him to consult those books. Gradually it became a bit difficult for him to manage the steady stream of visitors as the condition of the books deteriorated.

However, when the whole collection was digitized his problem was sorted as now he shows the books in digital format stored in CDs and DVDs or refers the user to the School of Cultural Text and Records which also holds a copy of the digital files.

A book or a document can be digitized with a flatbed scanner, cradle scanner or a high-end DSLR camera among others depending on the nature and the condition of the material.



Fig. 4



Fig. 5

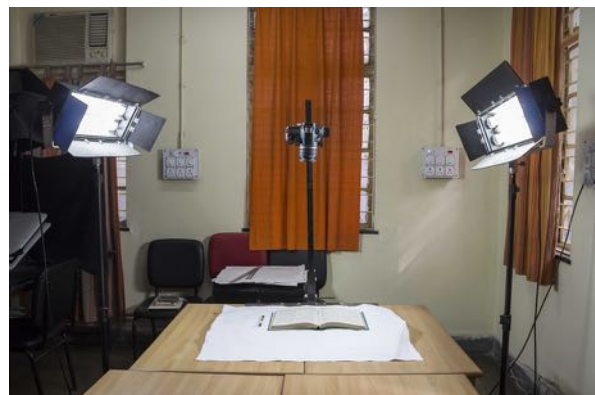


Fig. 6

Uncompressed TIFF is the file format which is considered of archival quality. When a material is digitized it becomes an image with a technical filename that a scanner or a camera generates. But those filenames need to be changed with a uniform file and folder name so that the digital archive can be built in

an organized way. For example, for the Sylhet Nagri project the text *Hālatunnabi* was coded as HALATNB01. The code has eight characters. All titles under this collection were coded with eight characters. If we collected more than one volume of a title, we kept the provision of numeric characters to avoid duplicate naming. This means other volumes of *Hālatunnabi* would be coded as HALATNB02, HALATNB03 and so on.

For the other two projects we also created codes for publishers and incorporated them in the file and folder name. In the project on popular market Bengali books, there were an enormous number of publishers to be coded. These codes are the most important element of a metadata of a digital archive as they help to fetch digital data swiftly.

After digitizing, the projects accumulated the following amount of material:

Archiving Texts in the Sylhet Nagri script

- Printed books + manuscripts: 103
- Copied into 341 CDs
- Number of images: 13,654

Archiving 'Popular Market' Bengali books

- Texts: 2980
- Copied into 284 DVDs
- Number of images: 96,973

Digital Archive of Early Bengali Drama

- Texts: 385 volumes covering 243 titles
- Copied into 600 DVDs
- Number of images: 112, 174

Spreadsheet played a very vital role in creating metadata, especially when we are not using repository software like DSpace or integrated library system like KOHA. A spreadsheet has very useful functions like search, find, sort, filter that helps to arrange and organize large datasets. Moreover, if needed, a spreadsheet can be exported to DSpace or KOHA.

While creating a metadata for a secondary representation of an item, it becomes very important to describe physical items in detail.

Let us take a book from the collection of popular-market Bengali books for example:

The digitised book is described by Digital folder name, Title, ancillary title (if any), date(s), extent, dimensions, creator(s) - author(s), creator(s) - editor(s), publisher(s), place of publication, subject, language, such as in the following entry:

- Reference Number: RM-1937-001
- Digital Folder Name: 127_SriBP_Albb
- Title: alibaba [in Roman script]
- Ancillary Title (if any): ālibāba
- Volume and Issue Number: Not Applicable
- Date(s): CE: 1937
- Extent: Covers + 14pp
- Medium of copies: Photographed digital copies
- Medium of original material: Printed in black and white. Front cover coloured.
- Creator(s) - Author(s): Unknown
- Creator(s) - Editor(s) / Copied By: Unknown
- Date(s) of Author(s)/ Editor(s): Unknown
- Publisher(s): Sri Bharatlaxmi Pictures
- Place of Publication: Calcutta
- Subject: A booklet on the film Alibaba with its synopsis, cast list, lyrics of the songs and other production details. A small strip of paper, mentioning in print the year of release, is pasted on the front cover, Image 001. The year of release is also handwritten on the title page, Image 003. Price not mentioned
- Earlier history: None found
- Physical characteristics: Printed in black and white. Front cover coloured.
- Dimensions [in centimetres]: 17.03 cm by 13.17 cm
- Price: Not mentioned
- Languages of material: Bengali, English
- Note on item/images: Images reflect the condition of the original.
- Languages of material: Bengali, English
- Creator(s) of digital copy: Purbasha Auddy
- Date(s) of the digital copy [dd.mm.yyyy]: 09.01.2009
- Hardware: OLYMPUS E-500
- Software: Adobe Photoshop 7.0.1

All these elements are standard metadata-heads taken from Dublin Core Schema which is a standard practice of describing resources.

So far this paper has tried to highlight some facts and standard practices that are related to digitization and documentation of endangered books and manuscripts. But I would like to end with a different aspect of digital archiving. When a digital archive is built, it is stored in CDs, DVDs, external hard disks or a server. But these media of digital storage are itself

vulnerable. It needs continuous monitoring for detecting whether the medium and the data stored in it is getting corrupt. But unfortunately, when a project ends we hardly give time to them later on due to lack of funds and personnel. The three projects I have talked about are now over but their data need to be still looked after so that they are sustained for a longer time.

Images courtesy: School of Cultural Texts and Records, Jadavpur University, Kolkata, India.

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The Skin and the Ink: Tracing the Boundaries of Tattoo Art in India

Sarah Haq

Abstract

The present paper traces the cultural and social dynamics of tattoo art in India and the ways modern practitioners of tattooing draw from the historicity of tattoos as traditional artefact and appropriate its folk practice to promote their use of it as a commodity. A review of anthropological and historical literature on tattoo art around the world shows that works on the confluence of history and aesthetics in tattooing are scant. Within the context of mainstream Indian society, tattooing has moved away from the public space of fairs and carnivals in villages and towns, to a fashionable product available to the urban elite and upper-middle class. The paper presents that the task of preserving and documenting such aesthetic traditions is centripetal to the lives of certain tribal and folk communities. In the

final analysis, it was found that the possibility of a constructive attempt at documentation of intangible cultural and traditional arts such as tattooing through a confluence of the work of anthropology, art history and museology.

Introduction

A walk through the city could perhaps be considered akin to a visit to a museum gallery in that it beckons the senses to a variety of tangible and intangible products of our human existence. They stand as a heterogeneous group of memorabilia that represent a means of cultural preservation; reminding the inhabitants and the visitors about the civilization's ways of being. Thus, the various practices and the artefacts produced under the rubric of art constitute not only a philosophical conduit of Platonic ideals but also a socially constructed, politically potent and culturally reified phenomenon, which merit exploration as a subject matter for the social sciences.

Through the ages, there have emerged numerous experimentations with the notion of 'art'. These expressions have taken us from one object to another, from one class or group of audience to another, from one medium to another. The present work is an attempt to explore the relevance of one such practice- tattoo art in its treatment of the medium or object- the human body. It is a contestation of the present work that while material possessions are considered as worthwhile subject of academic explorations, the human body and the way it is displayed, lived, and experienced constitutes an important artefact in the lives of the people in different regions. Disciplines such as Archaeology, (Biological) Anthropology, and (Medical) Sociology have unearthed, traced and observed skeletal remains, body practices for their historical and socio-cultural significances. Based on a brief fieldwork which was carried out 2011-2012, that involved interviews with tattoo artists and tattoo clients, the present paper ruminates on the aesthetic value of tribal tattoos and argues

that contemporary cultural anthropology could benefit from a critical analysis of the cultural history of body practices like tattooing.

The attempt here is to explore the meaning of contemporary tattoo art as a practice that situates the body in the dialogue between individual and society. The question is about what meaning tattoo art constitutes in the lives of the participants and other members.

A significant development was observed in the ways modern practitioners of tattooing draw from the historicity of tattoos as traditional artefact amongst the various tribes and communities, and how the traditional and cultural values associated with certain body practices are transformed into a commodity. Similar instances have been documented in the indigenous Michoacán and Oaxacain communities in Mexico (Carruthers, 2001). Transformations of cultural products of art provides a means of sustenance to the communities. But, can this commoditization of tribal and folk cultural products in the case of tattooing be an efficient means of their preservation and circulation? The flipside to this trend is noticed in the transformation of the symbolic meanings and value of such artistic practices since the final 'product' available in the market is encrypted in a different meaning and the relationship between the tattooist and the tattooee itself is different in the two cases. The latter exchange has been accorded a special and more valued position within the social norms.

Then, what other techniques of preservation could be availed in the present scenario? In the course of the research, it emerged that one of the plausible means of documentation of tattoo art is to bring the focus back on the particular images and motifs themselves instead of reading tattooing tradition merely within the registers of a larger social process.

Although, it is not denied that tattoo art is a part of the larger gamut of social and cultural practices that constitute a community, but by limiting the focus of tattoo art and other body

practices as merely a social means, a lot of academic deliberation has become ignorant to the specific richness of the symbols and the artistic features of the tattoos. In anthropology and history, tattooing is represented as a practice of 'beautification' and social affiliation. In contrast, ethnographic works on contemporary tattoo art focus on its social and cultural significance. However, works on the confluence of history and aesthetics in tattooing are scant.

A definition of human that would emerge from opening our senses (primarily the visual) to these productions would refer to the potential to 'aestheticize' experiences, to give them an expression in words, sounds, scents and/or images. Theoretically, this would open aesthetics as a practice of social and historical consequences for Anthropology and Sociology. Within this realm, distinctions are marked between which practices are socially and culturally appropriate (and worthy of the label of beauty) and which are a stigma, a taboo. As a theoretical subject, tattoo art and the tattooed body insinuate an analytic landscape wherein one can study the socio-genesis of the notions of 'beauty' and 'taboo' on the same plane since it involves a historical view of the human body and the various practices which are created and labelled as socially acceptable, beautiful and which are objectionable, and stigmatized. A new wave appears to be emerging in the social sciences wherein the focus is towards understanding how the social order comes to reify and also be constructed by the changes in the cultural notions of 'beauty' and the 'abject' (Kristeva, 1980, 2008). For Sociology and Visual Anthropology in particular, the practices associated with them can hold much ethnographic potential to understand the ways contemporary lives are organized around the discourse of aesthetics.

For instance, Miller (1996) suggests that although tattoos are rich in personal meaning for the wearer, meanings often have a basis in cultural practice and myths. It is expected, therefore, that choice of design, size of the design, colours, and

location on the body will all be symbolic of life experiences and identity (Velliquette, Murray, and Creyer, 1998).

Visual art has been noted as one of the most frequently mentioned possessions that play a representational role in the service of memories of other people, events and relationships (Csikszentmihalyi and Rochberg-Halton 1981). In her book 'Reconstructing the Body' (2009) Historian Anna Carden-Coyne gives an account of the ways in which British, American and Australian men and women sought to rebuild their lives as well as their entire society after the war. The war-wrecked body could be more than merely salvaged: it could be remade into something glorious, even beautiful through a reproduction of classical Greek aesthetics. The classical ideal offered beauty and repose and restoration of individuals and entire communities. Body art may symbolize group membership, interests, activities, relationships, life transitions, accomplishments, or values (Hoerr 1995; Sanders 1988). The point is that once tattooed, the body is remembered by others around the individual as a tattooed body (Sanders, 2008; Pitts, 2003).

Another striking issue was the variance noticed in the popular rhetoric to refer to tattooing. While tattooing for many decades has been referred to as 'art', in recent time, it is counted amongst practices which are clubbed under the rubric of 'body modification', or 'body work', 'project', or 'corporeal aesthetics' (Pitts, 2003; Sanders, 2008; Atkinson, 2003; Siebers, 2000). This shift from 'art' to 'work' is a crucial development in itself and it communicates about the changes in the dynamics of tattooing in urban spaces and is tied to the notions of ownership and social position of the tattoo artists and tattooees. From an artistic practice essentially built on the identity of the artist, as a body work, tattooing is perhaps fast becoming a practice that brings the focus on the tattooed body, and one can modify one's outer body. This also connects tattooing to other 'fashionable' practices such as cosmetic surgeries, body piercings, etc.

In the present work, the endeavour is to explore how is tattoo art connected to embodiment. Interviews with a few tattoo artists, tattooees and tattoo enthusiasts located in Delhi, India, had helped gain knowledge of the crucial elements involved in the practice of tattooing and the informant's narratives were significant in the theoretical attempt to understand and acknowledge the depths of experiences of the different groups.

This also enabled an analysis of some of the prevailing challenges to the continuation and preservation of tattoo art as a significant socio-cultural practice within India. The following sections build upon a discussion of the notion of taboo and stigma of 'backwardness' and class politics associated with tribal and folk tattooing.

Tattooing in India:

References to the prevalence of tattooing in India are available in the historical and anthropological accounts on the different tribes. Review of the available literature on the practice of tattooing showed that tattooing in India has been discussed as a part of folk and tribal art. In the northern and north-western regions, the tradition of tattooing has been prevalent among the Bhils and Santhals in central India, the Kanbis and Warlis in the Gujarat region, and among the Banjaras of Rajasthan.

The young and old generations of Kanbi and Warli women practice tattooing on the forehead and cheeks (Joshi, 2006). The characteristic symbol that is tattooed is of a tree and its leaves on the forehead, used both as a mark of beautification as well as a totem. Many women bear tattoo marks of the peepal tree or acacia tree, which is of religious significance in Hinduism. Men of these communities get tattooed the figure of the Hindu gods Hanuman, Krishna, the motif of 'Om', etc. and their own names.

The Rabaris, a wandering tribe of the Kutch,

use tattooing as a practice of beautification of women (Deogaonkar & Deogaonkar). The women of this community wear small motifs on the throat, chin, and entire arms and on their hands (see Image 1).



Image1: *Image of Tattoo of the Kutch Tribe (female), Western India located on the forearm and hand (front).* Source- "Decorated Skin - A World Survey of Body Art" (by Karl Groning, published by Thames and Hudson Ltd, London 1997)

Amongst the Santhals, tattooing is limited to women. Santhal women wear several small tattoo motifs on their wrists, near the end of their forearm and on the chest (Mukherjee, year unspecified). The characteristic design is of a variety of birds and floral patterns. The sun appears as a popular sign and it is considered to be a representation of the Santhal Supreme Deity, 'Sin Bonga' (Sun God). Tattooing in the Santhal community marks an important rite of passage for girls between the age of 10-11 before their marriage.. A non-tattooed woman is considered unsuitable for marriage. Cases of post-marriage tattooing have also been noticed. Tattoos serve as an important totem and because of their magico-religious significance for the community, tattooing amongst the Santhals is embrocatd into the social and religious order and are considered to help extricate them out of the purgatory.

The four prominent tribes namely the Gonds, Pardhans, Kolam, Korku and the nomadic Banjara tribe are the communities in Maharashtra that have been practicing tattooing (Deogaonkar & Deogaonkar). Moving southwards, the Malagasy-Nias-Dravidians of the Malabar Coast have been

documented to be using ‘medicinal tattoos’ as cures for physical ailments (Thurston, 2004). The affected area of the body is believed to be cured by inscribing of a tattoo over it.

In the north-east regions, the Apatanis, Wanchos, the Noctes and the Mijis of Arunachal Pradesh (Grewal, 1997) and the Zommi-Chinn tribes and the Meithi clans of the Senapati hills have an age-old tradition of tattooing.

Among the Apatani women of Arunachal Pradesh, while the modification of the nose using stumps to fill the nostrils has been a more predominant practice of body modification, there are traces of the use of tattooing as well and it occurs as a supplement to nose surgeries (See Image 2).

Women carry six small blue lines as tattoo marks on the chin and a broad blue vertical line that begins from the forehead and runs down the nose, splitting the two flattened nostrils and terminating at the cleft between the nose and the upper lip (Furer-Heimendorf, 1982). The tribe tattooed its womenfolk to make them unattractive to rival tribes of the neighbouring districts, who might otherwise abduct their prettiest women (Baruah, *The Times of India*, January 14, 2011). A tattoo was a way to protect the identity of various tribes, revealing a rich and eerie intersection of primitive art and violence. The tattoos of the Apatanis were enforced on the young girls of the community.



Image 2: Tattoos of an elder Apatani Tribe, Ziro Hills, Arunachal Pradesh.

However, not many women born in the last three decades have chosen to get their faces inked - the practice was banned by the government in the ‘70s. Elderly Apatani women can still be seen with tattoos.

The tattoos of the Apatani women present a curious case of the changes in the significance of the tattooing practice. While the older generation of Apatani women experience their tattoos as symbols of social skirmishes and shame, the same tattoo holds cultural pride and honour for the present generation of Apatani women who want to acquire the tattoos of the elder women, since for them it constitutes a nostalgic artefact, a symbol of their tribe’s heritage.

The Apatanis used thorns to cut the skin and soot mixed in animal fat for the dark blue colour. The wounds were allowed to be infected so that the tattoos became larger and clearer. Facial tattooing was prevalent among the Noctes and Wanchos of Arunachal as well. The history of the tattoos of the Apatani presents a conundrum for a sociological analysis. The same tattoo and the practice of tattooing have witnessed shifts in the meaning of experience of pain involved in tattooing and it has become a means to assert a sense of individuality and empowerment and pride in their culture.

The married women of the Singpho tribe, found both in Assam and Arunachal Pradesh, were tattooed on both legs from the ankle to the knee, while the men tattooed their limbs. Unmarried Singpho girls were barred from wearing a tattoo.

Among the Nagas, tattooing is linked to the identity and honour of the community (Rubin, 1988). Tattooing was supplementary to the practice of head-hunting amongst the warrior clans. The Konyaks of Nagaland used facial tattoos to commemorate their head-hunting expeditions (See Image 3). The Anghami Nagas did not tattoo and amongst them, head-hunting was commemorated by wearing

cowries on the kilt. Both women and men were tattooed; the men on their chests, where each warrior kept a record of heads in the shape of the figure of a man roughly tattooed for each head taken, and the women on their legs and breasts. Tattoos amongst the Nagas were 'badges' of their chivalry and manhood. Presenting the head to the chief or the king of the tribe, the male member got tattooed with the 'ak' or mark of the tribe.



Image 3: A Konyak Elder displaying the bead hunting tattoos. Notice the Boar horn Ear Plugs Typical of the Konyak Tribe

Most of the Naga tribes have been reported to have their faces tattooed with distinctive marks with which one can identify what region of the hills they belong (diary account of Capt. Vetch, 1842 in Elwin, 1969).

However rich and extensive the traditional art of tattooing may seem, there have been some perplexing challenges to the existence of tattooing:

One such difficulty was the bans sanctioned by the government on some of the social practices, which were supplemented with

tattooing as symbolic memorials of the community. For instance, with the government prohibitions on the continuation of the practice of head-hunting, one wonders what transformations have transpired in the Naga tattoos. But what emerges as striking in gathering literary documents of the tattoo marks of different communities is how, in the writings, the practice is referred as 'tattooing', and tattoos are seen as 'marks'. This appears in contrast to the use of the concept of 'art', and 'body modification' in the present Western writings on tattooing. This shift in language indicates towards the relevance of tattooing for the contemporary lives.

With the modernisation and urbanisation of northeast India over the decades, the tattoo culture has shifted significantly. The traditional patterns have been replaced by modern motifs, but the meaning behind the pain-inducing practice hasn't changed much – like the earlier Naga generations, modern urban youth regarded tattoos as a sign of strength, courage, and virility because of the pain associated with it.

Besides its prevalence as a cultural practice, tattooing was also used as a torture method by the state. In fact the word used for tattooing, 'godna' (to prick, puncture, dot or mark) came to mean the marking of prisoners during the British Raj (Anderson, 2000). The Prisoners' foreheads were tattooed as a method of identification. Criminals were branded or tattooed, often with the word "thug" on their forehead. The tattoo marks led to much social stigma of the convicts on parole, as they were easily identifiable by their tattoo marks in the public.

From 'Melas' to Malls: the Social Convention of Tattooing and Body Aesthetics:

A peculiar feature of the state of tattoo art in India is its prevalence within several tribes along with its rejection by a considerable proportion of the urban elite classes. Moreover, the history of tattooing itself makes it a

significant practice for depth explorations about embodiment as an experience of the individual.

Some participants narrated about seasonal 'melas' (fairs, regional carnivals) where people got tattoos from tattoo craftsmen. In north Indian villages and semi-urban towns, there were vagabond women (often identified as members of the 'Banjara' community) who moved between places and crafted tattoos with pointed metal shards and wooden sticks having sharp edges coated with black and green ink made from gum, soot etc. The images comprised of small floral motifs, simple geometric figures, and dots. To locate such practitioners in current times seems to be a task in itself, but a task that may nonetheless be significant to pursue for future studies in order to understand a way of life that perhaps is unbeknownst to urban consciousness. Young women and children were tattooed more frequently. Typographic tattoos bearing god's names, their father, spouse or their caste's name were inscribed on their skin by others to serve as marks of their group identity (See Image 4). This category is similar to branding of slaves (see for instance, Gilbert, 2000; DeMello, 2007) with the exception of perhaps the individual's own feelings of belonging to the person or the group to whom one was affiliated.

When we move from the village communities to a metropolis like Delhi in the present, we find tattooing has moved from the state of a temporary, mobile craft in melas to a practice with a permanent presence in the middle of the most populated area- the market. Tattooing in the city is associated with a body modification practice that is dispersing as a fashion amongst the youth; it is linked with global import of practices of body aesthetics.

Today, tattooists using old methods can be located on the corners of the street outside Hanuman temple and the infamous Palika subway in the heart of Delhi, which receives a large crowd everyday. However, the tattoo studio is fast emerging to uphold a monopoly over providing access to artistic tattoos with minimum hazard. Moreover, it shows that social acceptance and survival of tattoo art is linked to a shift towards its presence as a lucrative artistic product in the market economy.

Compared to the earlier limited designs (See image 5), there is now a prolific increase and variety in the designs- tribal motifs, animal figures, pin-up images, typographic tattoos that make a public statement about one's love affiliations, political and religious ideologies, elaborate images covering the entire bodice in vibrant colours that are less prone to fading,



Image 4: Religious Tattoos of a Female Elder from Tikamgarh (Madhya Pradesh)

and so on (See Image 6).

Unlike tattooing practiced by ‘tattooists’, the place accorded to tattoo ‘art’ is not a corner of street, or a shade of a tree; as ‘artists’, they seek a fixed location in malls and in marketplaces and it is referred as tattoo studio or a parlour (See Image 7). The shift from the street or ‘melas’ to a tattoo parlour in addition to the vibrancy of sophisticated colour images produced by mechanized tattoo needles seem to have contributed to the presence of tattooing as a popular art.

On further reflection, it is sensed that in this historicity of the technology of tattoo art lays also the shifts in the discourses of a tattooed body. While earlier, tattoos were inscribed on a person’s (women and children) body without their consent, in the contemporary cities, tattoo art is a person’s choice which is exercised within the framework of plausible rejection experienced for the tattooed body by the family and society.



Image 5: A traditional tattoo motif on the forearm of a Banjara woman who was tattooed in the annual mela (fair) as a rite of passage.



Image 6: A modern Tattoo chosen by an urban young female to accentuate her femininity.



Image 7: a Neo-tribal Tattoo in the Urban Tattoo Studios; Source: A tattoo artist in Delhi

This documentation of a history of tattooing is however incomplete and it does not account for the prevalence and significance of tattooing in all the communities. However, the attempt of presenting this rudimentary account was to cast an analytic glance at the prevalence of the practice of tattooing in human lives and allow it to sink-in enough to question how the present gets constructed on the basis of a past which has become rather distant and fleeting in the experience of the contemporary generation. The accounts of British soldiers and surveyors which were employed to explore the prevalence of tattooing in the north-east of India open another issue of pertinence.

In the language used by the colonial writers, the first ethnographers in modern India, tattooing is represented as “disfiguration of the body”, “a horrible custom”, and as “hideous” (Dalton, 1872, in Elwin, 1969). The discourse of tattooing being a ‘gruesome’, ‘primitive’ practice may perhaps be inscribed into the present notions about body projects such as tattooing and body piercing. The notions of ‘dirt’, ‘hygiene’, and dress associated with the body have been a subject of many ethnographies and autobiographical literature which explore how the various forms of transgression associated with the body’s surface are drawn up into relations of power and inequality (Morrison, 1970; Masquelier, 2005). Therefore, the labelling of body practices of the Third world like tattooing as ‘primitive’ by traditional Anthropology has to be read within the framework of the colonial notions that have shaped body politics and identity in the post-colonial world. They demonstrate the ways in which the body surfaces are used in the construction and de-construction of morality in the discourse of appropriate body display in contemporary societies.

Conclusion

In the end, it is presented that the attempt of this paper was not only to do a descriptive study of the historicity of tattoo art around

the world. Rather, this historical tracing of the practice and the range of meanings ascribed to it by the different communities was used as a means to open the analytic potency of tattoo art for rethinking issues of art, power, dichotomies of the individual and the social within the context of the contemporary global world. As a methodological project, the endeavor was to substantiate how the layers of meanings projected onto the notions of

body and aesthetics, which may be of concern to contemporary Cultural Anthropology can benefit from a study in the cultural history of practices such as tattooing and tattoo art. The effort was to lay out how the prevalence of social norms and cultural practices interpret, constitute and produce the bodies of the individual members and bring them into the ambit of social living.

Endnotes

1. The term tattooee is used in tattoo researches to describe anyone with a tattoo.
2. Body adornments are by definition temporary. Body modification, on the other hand, refers to the physical alteration of the body through the use of surgery, tattooing, piercing, scarification, branding, genital mutilation, implants, and other practices. Body modifications can be permanent or temporary, although most are permanent.

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Standardization of museum documentation in India: A case study of recent government initiatives

Shilpi Roy

Abstract

Standardized documentation is essential for effective curation of museum collection. Museums of India are known for rich and varied collection but, in most of them, the documentation is stereotyped for a long time. Hopefully, Government of India has taken some proactive initiatives towards standardizing documentation procedure for its museums in recent times. The Ministry of Culture, (MOC) has already established 'National Mission for Manuscripts' (NMM) (2003) and "National Mission on Monuments and Antiquities" (NMMA) (2007) for developing comprehensive documentation system compatible with digital technology in the form of national database of all Indian manuscripts and tangible heritage including antiquities

respectively preserved in our museums and alike institutions. The MOC for the 12th Plan period has introduced new schemes for development of specific areas, as identified in the 14 point Museum Reform Agenda. The “Museum digitization” is such a new scheme which aims to develop a national database of museum collections at various levels and to provide enhanced accessibility to users. Another new scheme is the “Capacity building and training” which aims to fulfil an urgent need in our museums for trained professionals on various aspects of museum management including documentation. The ‘JATAN: Virtual Museum Builder’, a comprehensive software developed by the Centre for Development of Advanced Computing (C-DAC), Pune has selected as the standard software for all museums under the purview of MOC. Very recently the MOC with collaboration of C-DAC has made “Museums of India”, an online national portal and digital repository which provides access to heritage antiquities from national museums using JATAN software.

Keywords: *comprehensive documentation, digitization, standardization, national database.*

Introduction

Collections are cornerstones of museum organization and need to be documented in suitable ways to meet the existing and emerging needs of the professional practices and the diverse users, making use of the systematic procedures and contemporary technologies of information and communication.

Comprehensive documentation is the pivot on which curatorship depends and it is essential:

1. For effective management of collection encompassing storage, security, auditing and insurance.
2. To formulate acquisition policies by identifying the scope and limitation of the

collection.

3. To enable the collection to be researched and published. The value of publications and the presentation of the collection through displays and educational work related to the quality of the documentation.¹

With the passage of time and the progress made by the museums in different spheres throughout the world, the documentation methods have undergone considerable changes and have assumed greater importance. A number of professional agencies already formulated standard and guidelines for improving museum documentation like the International Committee for Documentation of the International Council of Museums (ICOM-CIDOC), Paris (International Guidelines for Museum Object Information: The CIDOC Information Categories; 1995), the Museum Documentation Association (MDA), London, (SPECTRUM: The UK Museum Documentation Standard; 1994, 1st ed. and onwards), the J. Paul Getty Trust, Los Angeles (Categories for the Description of Works of Art (CDWA): Art Information Task Force (AITF); 1996, Introduction to Object ID: Guidelines for Making Records that Describe Art, Antiques, and Antiquities, 1999, Cataloguing Cultural Objects (CCO), 2007 etc.) and the Canadian Heritage Information Network (CHIN), Quebec (Data Dictionaries for the Humanities and Natural Sciences, 1981, last updated 2010) and so on.

The scenario of museums in India is more than two hundred years old with the earliest institution of its kind, the Indian Museum established in 1814 at Calcutta. Over the years, the country has a wide variety of museums administered by the agencies of both the public and private sectors. Besides art including modern and folk art, archaeology, history including personalia and memorial, anthropology, natural science, science and technology, transport, sports, aircrafts, one would be astonished to encounter even a specialized museum of toilets in India. Unfortunately, the rich and varied collection of

museums of India is not well documented for a long time. The importance of digitisation is recognised by majority of Indian museums but most of them do not have a digital strategy. Very few Indian museums have a well informed and regularly updated website and an online presence but a large number of museums of India are not even listed on any museum or travel and tourism site till now. However in recent years, some museums of India have turned to social media for attracting visitors to their museums. Interest in acquiring knowledge and expertise in digital domain can give almost limitless opportunities for Indian museums to promote their culture and heritage to global audiences through digital means. None of the challenges are unique to Indian museums; in fact all cultural institutions around the world are struggling with how to manage digital transformation to some degree or another. However, there is genuine urgency for Indian museums to take advantage of this unique moment to truly leverage the potential of digital technologies to reach visitors. “A combination of India’s digital economy growing rapidly to position it by the end of 2014 as the second largest internet economy after China, a strong political will to move towards a ‘digital India’ and an emphasis on education and outreach are goals that museums are uniquely qualified to deliver on.”²² Indian museums now have the potential to use digital means to reach wider visitors, both nationally and internationally. Many of these visitors will never have had the opportunity to experience the vast riches of Indian culture and heritage or have appreciated the complex stories preserved within. Hopefully, Government of India has taken some proactive initiatives towards standardizing documentation procedure for its museums in recent times. Some of these are discussed in the following paragraphs.

Government initiatives towards standardized documentation

There are three main Government organizations under which most museums of

India are governed and funded. These are: the Ministry of Culture, the Archaeological Survey of India (ASI), attached office under the Ministry of Culture, the States Archaeological and Museums Departments. In addition, the Ministry of Railways, Ministry of Environment and Forest and the Ministry of Textiles also have specific museums under their purview. There are also other government bodies responsible for sanctioning funds to various museums across the country.

The mandate of Ministry of Culture (MOC), Government of India is to preserve and disseminate all forms of art and culture of India. The researcher here focuses on six nationalized initiatives towards standardized documentation of cultural heritage namely the National Mission for Manuscripts (NMM), the National Mission on Monuments and Antiquities (NMMA), the “JATAN; Virtual Museum Builder” a comprehensive software selected as the standard software for all museums under the purview of MOC, the “Museums of India”- a national portal and digital repository of Indian museums, the “Museum Digitization” scheme in the 12th Plan period and the “Capacity building and training” scheme in the 12th Plan period.

The MOC has established the National Mission for Manuscripts (NMM) in the year 2003, aiming to safeguard and disseminate our rich cultural heritage contained in more than five million manuscripts in several languages spread across the country and abroad. The most ambitious project of this mission is to create a national database of all Indian manuscripts in the country and abroad, kept whether in a museum, library, temple, madrasa or in a private collection. The National Database of Manuscripts known as “Kriti Sampada”, is available on the internet through the NMM’s website. Under the NMM, studies have been done on several digitization projects at national and international level for best possible practices to be adopted. It has formulated the ‘Guidelines for Digitization of Archival Material’ and developed a new

software, based on the electronic format of the Indira Gandhi National Centre for Arts (IGNCA), called 'Manus Granthavali' which is based on Dublin Core Metadata Standards that are universally accepted. Fig. 1 shows Digitization Process Chart used by the NMM and Fig. 2 shows Template of Descriptive Catalogue for manuscripts produced by the NMM

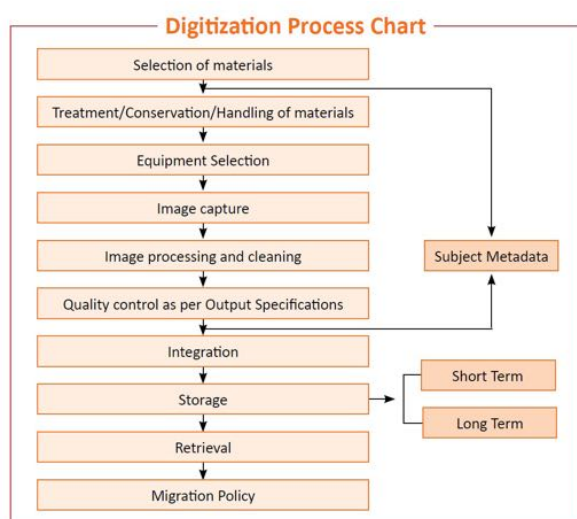


Fig. 1: Digitization Process Chart

Source: *National Mission for Manuscripts. Guidelines for Digitization of Archival Material*: P.22. <http://www.namami.org/digitization.pdf>

NATIONAL MISSION FOR MANUSCRIPTS NATIONAL REGISTER FOR MANUSCRIPTS MANUS DATA (Descriptive)			
Institution/Individual		Record No.	
Place and Address		CD No/MFL. R. No.	Bundle No. Manuscript No./Acc. No.
Title		Beginning Line	
Other Title			
Author		Ending Line	
Joint Author			
Commentary		Colophon	
Commentator			
Scribe & Place		Contents	
Date of Mss./Scribing			
Date of Author			
Subject			
Language			
Script			
Complete/Incomplete			
Physical Description		Catalogue Description	
Material		Title of the catalogue	
No. of Folios/Pages		Cataloguer/Editor	
Missing Folios/Pages		Sp. Collection/ Year	
No. of Syllables(aksaras)/Granthamana		Serial No.	
No. of lines in a page		Vol./Part No.	
No. of letters in a line		Library. Acc. No	
Length/Width			
Illustrations			
Revisor/ Translator/Revisor of commentary)			
Condition			
Remarks			
Publication Details			
Title	Editor	Translator	Trans. Lang. Publisher Place Year

Fig. 2: Template of Descriptive Catalogue for manuscripts produced by the NMM
Source: *National Mission for Manuscripts. Annual Report 2009–2010* P.16: <http://www.namami.org/seventh annual report.pdf>

The National Mission on Monuments and Antiquities (NMMA) was launched on 19th March 2007 for a comprehensive documentation system compatible with digital technology in the form of national database on tangible heritage of our country. The NMMA proposes to launch its activities throughout the country with independent functional strategy in each state and union territory. It produces guidelines for documenting built heritage and sites and antiquities of our country. For the creation of National level digital database, NMMA has defined certain benchmarks to maintain overall uniformity such as digital photography of the objects should be taken in uncompressed TIFF (Tagged Image File Format) format in 300 dpi resolution; the antiquities should be photographed with appropriate background for better output, the documentation of built heritage, sites and antiquities should be computed in MS Excel format, provision should be made to give the photographs both in documentation sheet as well as separately as master image etc. Fig.3 shows a filled-up template for documentation of antiquities produced by the NMMA, recorded by the Government Museum and Art Gallery, Chandigarh.



ANTIQUITY DOCUMENTATION SHEET NATIONAL MISSION ON MONUMENTS AND ANTIQUITIES ARCHEOLOGICAL SURVEY OF INDIA		
S. No. 432		
1	Name of the Museum/ Institution	Government Museum and Art Gallery, Chandigarh
2	Title of object	Hariti
3	Type of object	Sculpture
4	Date /Period	c. 2nd century A.D.
5	Dynasty / style	Kushana
6	Provenance	Skarah dheri
7	Material	Schist stone
8	Measurement / Weight	H132*BS4cm
9	Description	Goddess is shown with three children, two of them perched on her shoulder and the third rests on her left hand. This sculpture is dated with an inscription on the left side of the front.
10	Identification marks	 Feet of the figure are lost.
11	Condition	The lower portion on the left arm is broken at 2 points and has been joined at some earlier stage with plaster of paris in an uneven manner. Also along the lower left breadth base area object is broken in 2 pieces and has been joined at some earlier stage with plaster of paris.
12	Photograph	
13	Location at the museum	On display
14	State / UT	Chandigarh
15	Accession / Registration No.	1625
16	Source of acquisition	Central Museum, Lahore
17	National Documentation No.	
18	Published References	1. Bhattacharya, D.C (ed) (2002), "Gandhara Sculpture in the Government Museum and Art Gallery, Chandigarh" 2. Paul, Suvarcha (1986) "Gandhara Sculptures in Chandigarh Museum"
19	Remarks	It is inscribed
20	Date of recording	8/10/2011
21	Recorded by	G. M. A. G., Chandigarh

Fig.3: A filled-up datasheet of the National Mission on Monuments and Antiquities, recorded by the Government Museum and Art Gallery, Chandigarh

Source: *Government Museum and Art Gallery, Chandigarh*: http://chdmuseum.nic.in/art_gallery/images/mic-gomag-002.jpg

In 2009 under the leadership of the Jawhar Sircar, Secretary, Ministry of Culture issued a 14-point agenda for museum reforms. He was also successful in forging the first formal cultural partnership between the India and the United Kingdom which yielded certain positive results like the Leadership Training Programme (LTP) with British Museum running for three years and training programme for audience development with the Victoria & Albert Museum. Under the British Museum LTP programme first two years was open only to Government museums but in its third year it was opened to professionals from private museums as well. In January 2012 another significant agreement was signed between the Ministry of Culture, Government of India and the Art Institute of Chicago, USA under which a programme was initiated to improve and upgrade Indian museums and their human resources. The Art Institute of Chicago shared best practices with Indian museums through seminars and workshops, every year a selected number of museum professionals from India are sent to Chicago for professional training, the Art Institute staff also travel to India to conduct seminars in India on the themes mutually selected by the two sides. A significant achievement of this agreement has been the development of a single software system and uniform taxonomy for the cataloguing of Indian national collections.

In the 12th Plan period (2012-2017) some new schemes are introduced by the MOC to improve museum functioning by reducing fundamental obstacles as well as the development of some specific areas of management as identified in the '14 point Museum Reform Agenda', 2009. Such a new scheme is "museum digitization" which is introduced in order to develop a national database of all art objects and antiquities available with the museums at various levels including national, state, regional and local museums and to provide enhanced accessibility to diverse users including scholars, researchers and informed visitors. This scheme has two

components, one related to establishment of infrastructure by linking central server to museum level server and computers through dedicated channels and another one is related to digitization of all collections, summary catalogues and cross-indexed with fuller details on a template basis. Limited accessibility to this database is to be provided through internet based on lower resolution images and full accessibility through nodes to be provided at each national level museum of our country, additional nodes can also be considered for provision in universities, research institutions and other organizations (such as the Indian National Trust for Art and Cultural Heritage (INTACH), the National Research Laboratory For Conservation Of Cultural Property (NRLC) etc.) where such information need exists. Under this central scheme funds will be provided by the Ministry of Culture in the form of grants to various museums under the state governments, registered societies, voluntary institutions, trusts and NGO's, which are registered under the Indian Societies Act of 1860 or a similar legislation. This scheme focuses on scientific documentation work for the museum collection and includes the following:

1. Digitization of collections management system of the museum by procuring and using appropriate standard software being used by renowned Museums in the country.
2. Photography of art works of museum for digitization purposes.
3. Creation or upgradation of website of a museum.
4. Creation of a digital catalogue of works available in the museum for public dissemination through the museum website.
5. Procurement of hardware like servers, clients, LAN, scanners, cameras etc., for digitization work of the museum.
6. Development of an online museum library.
7. Development of interactive information kiosks for the museum.³

There is another new central scheme under the MOC in the 12th Plan period, namely

“Capacity building and training” which has been developed aiming to fulfil an urgent need for trained professionals at museums at various levels such as national level, state level, regional and local level museums all across the country. The scope of this scheme is to support institutions who wish to depute their professionals for intensive capacity building, training programmes in order to upgrade their expertise in specific areas of museum management such as collection management including documentation, preventive care and storage and many other functional areas etc. in collaboration with national and internationally well-known museums and institutions as mentioned earlier on. It is stated in the policy (MOC, 2012, p.26) that “recognizing the reality that capacity building is a slow process, sustained efforts will need to be made in all museums related disciplines, throughout the 12th Plan period, in order to ensure comprehensive development of museum practices in accordance with the best international practices”.⁴

The “JATAN: Virtual Museum Builder software” developed by the Centre for Development of Advanced Computing (C-DAC), Pune is basically a digital collection management system based on Dublin core Metadata standard, especially designed for museums. JATAN provides a collaborative framework over the intranet for the museum curators, historian and scholars to describe and enhance the information about antiquities. The system is compliant with open source and standardized formats and helps in image processing, watermarking, unique numbering and managing the digital images with multimedia representations of the antiquities in terms of 360 degree interactive panoramic views, 3D models, audio and video clips.

Very recently the MOC in collaboration with the C-DAC has made a national portal and digital repository of Indian museums namely “Museums of India” which can be accessible online through the website www.museumsofindia.gov.in. It is inaugurated on 21st October 2014.

The portal provides access to heritage antiquities from 10 national museums using “JATAN; Virtual Museum Builder”, under the Ministry of Culture. These are:

1. The National Museum, New Delhi
2. The Allahabad Museum, Allahabad, Uttar Pradesh
3. The Indian Museum, Kolkata, West Bengal
4. The National Gallery of Modern Arts (NGMA), New Delhi
5. The National Gallery of Modern Arts (NGMA), Mumbai, Maharashtra
6. The National Gallery of Modern Arts (NGMA), Bengaluru, Karnataka
7. The Archaeological Survey of India (ASI) Museum, Goa
8. The Archaeological Survey of India (ASI) Museum, Nagarjunakonda, Andhra Pradesh
9. The Salar Jung Museum, Hyderabad, Telangana
10. The Victoria Memorial Hall, Kolkata, West Bengal

The National Digital Repository of Museums is being managed using “Sanskriti Digitalaya” (Open Archival Information System) and “e-Sangrahan” (Data Acquisition Tool). The C-DAC organizes special training programmes for the museum curators and staff involved in the documentation activities of these museums in which they were trained to use JATAN software and digital technologies. Fig.4 shows screenshot of Homepage of the ‘Museums of India’- the national portal and digital repository for museums of India.

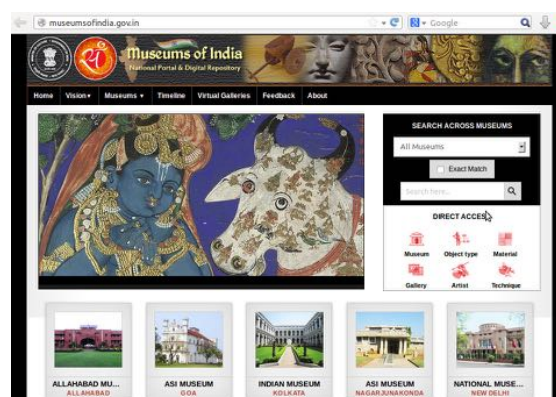


Fig.4: Screenshot showing Homepage of the ‘Museums of India’- the national portal and digital repository for museums of India
Source: <http://www.museumsofindia.gov.in/>

Conclusion:

A comprehensive museum documentation system with its multifarious scope is the key tool of museum management for transforming an object into a working artefact, conveying a significant message or messages on various aspects of our society, like; aesthetical, historical, religious, economic, technological, and so on. Therefore the rich and varied Indian cultural heritage preserved in the museums of our country not only should be documented using a standardized format but should also be studied, analysed and made comparisons with similar collections held elsewhere and built up collaborations with other great museums whose collections reflect and shed light on our cultural resources. Some initiatives taken by the Ministry of Culture,

Government of India towards standardized documentation system of museums and alike institutions of India are mentioned in the above paragraphs; hopefully it will attempt more proactive measures towards a comprehensive museum documentation system in near future. Museums should engage diverse visitors through digitized documentation due to the massive growth of the internet economy in India, increased mobile usage via smart phones and tablets and the prevalence of social media. Moreover professional standards, such as ethic codes, collection management policies of Indian museums should not only reflect the advancement of museums traditional activities but also balance the universal approach to safeguard intangible heritage and the reorganization of special interests of certain cultural communities.

Endnotes

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Documentation of Traditional Knowledge with respect to Preservation of Manuscripts of Assam, India: Issues and Problems

Subhra Devi

Abstract

Traditional Knowledge system of indigenous people is gaining importance of late and thus documenting those for study and research are also gaining momentum. However, there are always many challenges for proper documentation of the whole system of knowledge. Assam in the north-eastern part of India is culturally rich with lot of indigenous groups having distinct cultural traditions over the ages. In this paper, attempts have been made to discuss the problems encountered during documentation of traditional knowledge system related to preservation of manuscripts in Assam, India. Most of the times, the informants omits some information thinking those to be quite obvious, thus, loss of some valuable information during

documentation which sometimes can do havoc. Being an insider having some background knowledge, sometimes helped in identifying some of the problems encountered however, documenting some processes need year round observations. Preparation of proper format for documenting varied forms of Intangible Cultural Heritage is also a challenge. Thus, making the process accessible to other researchers and audience is a challenge as it is sometimes not easy to record each and every bit of information observed in the field, which again creates a gap between the actual procedure and the documented version.

Introduction

Traditional knowledge refers to the body of knowledge, innovations practices build up by of ethnic and local communities through generations of living in close contact with nature and transmitted through oral tradition and first hand observation from one generation to the other. Traditional knowledge is the essence of the identities and world views of indigenous and other people and constitutes the collective heritage and patrimony of the communities. With the advancement of science and technology and spread of modern education, a unique situation evolves. On one hand, the tradition bearers are trying to cope up with the modern advancement and development even at the cost of their traditional knowledge. On the other hand the policy makers and educationist have now started to realise the importance of the traditional knowledge and traditional cultural expressions to maintain and preserve the colourful and diversity of cultures throughout the world. Moreover, this diversified knowledge is also in focus because of rising importance of “sustainable” and “green” development.

Traditional Knowledge of the indigenous people constitutes a major part of intangible heritage as defined by UNESCO convention, 2003. Regions like north eastern India are still

rich in traditional knowledge. However, with higher rate of socio-economic changes over last two decades or so, this knowledge is disappearing very fast. Thus, we need to think of a methodology to safeguard this knowledge base for the future generation. However, documentation of intangible heritage is not simple and easy. This present paper deals on the issues in documentation of traditional knowledge of the Assamese community regarding preservation of manuscript prevalent in the region.

Background

The state of Assam extending from 89°42' E to 96°0' E longitude and 24°08' N to 28°02' N latitudes lies beneath the foothills of the Eastern Himalayas and is bounded on the north by Bhutan and Arunachal Pradesh (formerly known as NEFA), to the east by Arunachal Pradesh, Nagaland, and Manipur to the south by Mizoram and Meghalaya and to the west by Bangladesh and Tripura. Positioned in close proximity to four foreign countries China, Bhutan, Burma and Bangladesh, geographically, Assam is connected to the central India only by a narrow corridor running through the foothills of the Himalayas that connects the state with West Bengal.

Assam is a meeting ground of diverse races over the ages giving shelter to streams of human waves carrying with them distinct cultures and trends of civilization. Austro Asiatic, Negritos, Alpines, Dravidians Indo-Mongoloids, Tibeto-Burmese and Aryans penetrated into Assam through different routes in different periods of time and contributed towards the unique fusion of a new community that came to be known as Assamese in the later periods. The composite culture of the region owes its origin to a varied source which gives rise to a unique culture of the region. The dress patterns, food habits, belief system, material culture, rituals and festivals of the region are a testimony to this fact. In Assamese, manuscript is known as “puthi”.

Manuscripts from Assam can be classified on the basis of theme or content, script or language, style, the carrier, etc. These manuscripts are generally on the themes of epics, puranas, upa-puranas; on the subjects of Jyotisa (Astrology), Ayurveda, Tantra (magic), history and chronicles etc. On the basis of carrier, the manuscripts of Assam can be divided as sanchipat manuscript, tulapat manuscript, bamboo-strip manuscript, palm-leaf manuscript and manuscripts on other materials. Both non-illustrated and illustrated (Chitraputhi or Sachitraputhi) manuscripts are available in Assam.

From the available resources, it can be said very safely that manuscripts were quite prevalent in Assam during the 7th century A.D. as the Harsacarita of Banabhatta has direct references to the existence of manuscript in Assam at that time. The stock of manuscripts prevailed at present in Assam however, are the creations from 17th c. A.D. onwards.

Manuscripts in Assam have been a part of living tradition for a considerable period of history. The preparation method, methods used for its care and up-keeping are weaved in ritualistic behaviours and religious norms. It is to mention here that the religious manuscripts are still worshiped in the region with great devotion. The entire intangible heritage related to it (process of preparation, customs, rituals beliefs related to the manuscripts) too contributes to the colour of the tradition. In the cross-road of modernisation and globalisation, community people are losing their traditional knowledge very fast. Although on the other hand, thinkers, academicians and policy makers of late, realised the importance of traditional knowledge of the communities of the world and are trying to find out how these can be used for sustainable development particularly in developing and under developed countries. Thus, safeguarding these knowledge base is gaining momentum and given due importance by international bodies like UNESCO and ICOM. The definition of heritage, as we know, has been changed over

the years and now it gives due importance to intangible heritage. Likewise the definition of museum is also been redefined by ICOM to include “intangible heritage” and “natural heritage”.

The project for Documentation of Traditional Knowledge on Preservation of Manuscripts of Assam was carried out as part of my PhD project under the Department of Conservation, National Museum Institute, New Delhi with a research fellowship from University Grants Commission, New Delhi. During this project, with no specialised training on documentation of Intangible Cultural Heritage except a background of field work for documentation of folklore materials during my Masters, I felt it hard to formulate the framework for documentation of the traditional knowledge. However, during the course of time, with several trial and error methods, I completed my work. Present paper is a humble attempt to outline the issues I faced during the project and relate it to the theoretical framework outlined for documentation of intangible heritage by UNESCO and ICOM.

Problems in Documentation of Traditional Knowledge

1. The first step of documenting intangible heritage is ‘to capture it while protecting its ownership’. According to the UNESCO convention not all the intangible heritage is safeguarded but only the one, which is recognized by its community as theirs and that provides them with a sense of identity and continuity is to be safeguarded. Here appears the first problem. The Assamese community, having the rich tradition of manuscript preservation, is not aware of the need of protection of the associated traditional knowledge. Probably, due to ignorance, or because of the thinking that this is obsolete knowledge not required any more. Some community prohibits taking photographs and recording of their rituals and performances and thinks these activities minimises the sanctity of their

rituals.

2. Moreover, documenting traditional knowledge on preservation of manuscripts in Assam is not very simple in the complex socio cultural situation (as discussed in the background) with varied groups with their own set of tradition and a set of shared/ common tradition. Assamese community is an umbrella term used to mean several smaller communities, like Bodo, Kachari, Mishing, Moran, Karbi, Tiwa, Ahom etc. in more than one context and most of the practices and way of life of Assamese community is the amalgamated way of life of many communities. But it is not in every case and many times it can be confusing not only to the outsiders but even for an insider. This put forwards the problem of ownership. The ownership should be multi-layered—the ethnic community (or communities) and also the Assamese community. Some situation arises where more than one ethnic community share the same knowledge and it is not possible to ascertain whether it is the result of assimilation or the case of multiple origin of the same knowledge. However, it needs a thorough thinking for structuring a flawless model.
3. During my project of documentation of traditional knowledge on preservation of manuscripts of Assam, I noticed that there is omission of information on the part of the informants. This is not intentional as I realized during the course of my study. These omissions of information are rather the result of the thinking that these are quite obvious, and need not require mentioning. However, that is not correct on part of the researcher who is not familiar with the culture of the community. What is obvious for the informants is sometimes quite new and uncommon for the researcher. Thus, it results in loss of some valuable information during documentation.
4. Documenting traditional knowledge is not

an easy and short time affair. It needs several field visits, observation over the year at least. Some of the procedures are not complete in performing a single ritual (?) --- but no one mentions this during interview/ interaction. It is the duty of the researcher to establish the co-relation between two or more rituals performed during different seasons of the year and for this we have to see the ritual ourselves as sometimes only getting oral information/ narration about a ritual is not enough. For example, we can mention about the puthisnan ritual and puthi-mela ritual in relation to storage of the manuscript in traditionally prepared wooden boxes. Let me explain in detail. The sanchipat manuscripts in Assam are stored in a specially designed wooden box. The preparation of this box and how this helps in preservation of the manuscript is being discussed in a different paper presented in the post-workshop conference “Managing Indoor Climate Risks” organized jointly by CECI, RCE and ICCROM in Olinda, Brazil. (20-25th March, 2011). Only thing I would like to mention here is that the box is air tight and wood being buffer for slight variation of RH helps in maintaining a good micro-climate for the manuscript. But if we think that storing the manuscript in this box will save the manuscript for eternity then, it will be our fault. However, this does not mean, the traditional knowledge of storing the manuscript in that special box is not effective. It only means that we are not careful enough in documenting the total knowledge or we miss to establish the link between different segments of traditional knowledge helping to preserve the manuscripts. The two rituals puthi snan and puthi mela, I just mentioned have also to be performed as part of the storage procedure. Puthi snan is bathing or sprinkling the manuscript with a specially prepared liquid. The ingredients used in preparation of that “holy” liquid contains antifungal and antibacterial properties.

Thus, before storing the manuscript in the wooden box there is a treatment for inhibiting bacterial and fungal attack. Again, puthi mela is a ritual of showing the manuscript to slight sunlight during the Assamese month of Bhada (August-September) i.e., just after the rainy season. Thus, it is clear that information on only one of the three segments will not be complete and we need to document all the related information.

5. *Preparation of proper format for documenting:* Selecting the right format for documentation is very difficult. Most of the time, we don't want to miss information and use all the available tools for documentation; for example still photography, videography, audio recording and writing the observations with text. However, not a single tool is complete and also this creates too much of data which put problems of proper storage and also of accessioning for future need. Creating a crisp and economic yet full proved method for documentation is a problem. This is felt tremendously while trying to compile my field notes and documented data for the final report.
6. *Gap between the actual situation/ matter and the documented version:* It is very much difficult to document everything as it is. This is not only because, we tend to put our own understanding about the issue, knowingly or unknowingly, but also because of lack of proper documenting tool like exact words in the language used for text documentation etc. This may be put in another way also. There is always a lag between the information shared by the informant and the information received by the researcher which again has a lag with the information documented. In case of traditional knowledge on preventive conservation of manuscripts in Assam, the language of communication between the researcher and the informant is Assamese whereas the language used for

documentation and information sharing (like this paper) is English. Thus, it is hard to find exact English equivalents in some cases, as we know, language has a strong cultural relevance. This case gets more complicated if we think of a situation where the informant, belonging to an ethnic community with their own language thinks in his ethnic language, communicate with the researcher in Assamese, being the lingua-franca; and the researcher understands it in Assamese and documents it in English, the language for academic communication in India.

7. *Making the information accessible to other researchers and audience is a challenge:* We felt during the report preparation of my project that it is a challenge to transfer all the field data without any loss of information to an accessible format. Thus, the use of the results of this research by other researchers and audience is always under question.

Conclusion

According to UNESCO Convention (2003), safeguarding intangible heritage is about the transferring of knowledge, skills, and meaning. Transferring of knowledge and skills need careful planning otherwise it will create havoc with mis-information and half-knowledge. Thus, in conclusion, formulating a clear model for documentation of traditional knowledge is not easy and need thorough thinking and should be done in consultation with experts in the field. Moreover, the documentation of the traditional knowledge should benefit the community concerned and should help in maintaining the knowledge intact. But what is the way out if the community is not willing or not aware of the need? Should we stop documenting in the expense of valuable knowledge stock or is there a middle path?



Fig. 1: An illustrated manuscript in sanchipat (sanchi-bark) from Assam Photo by: Author,
Source: fieldwork



Fig. 2: An folded tulapat (indigenous handmade paper) manuscript from Assam
Photo by: Author,
Source: fieldwork (District Museum, Dibrugarh, Assam)



Fig. 4: A wooden manuscript storage box
Photo by: Author, Source: fieldwork (Assam State Museum, Guwahati)



Fig. 3: A priest chanting from a religious manuscript in a satra (vaishnavite monastery)
Photo by: Mr. Manash Paran,
Source: Sundaridya satra, Assam

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Suruchika Chawla completed her post Graduation in Conservation, Preservation and Heritage management, her passion for working as a Museum educator made her to pursue Ph.D. in the interdisciplinary fields of archaeology, heritage and museums. Working as a museum educator and Museum curator at University level, she has been a resource person in various workshops and programs focusing on this aspect of promoting archaeology through museums within India. Presently she is working at Department of Archaeology and Museums, Haryana.

Unraveling the Mysteries of Archaeology through Museums

Suruchika Chawla

Abstract

Museums in India have immense potential to provide an insight into the bygone era of the rich heritage and culture. The youth that is uninformed and yet interested to explore this arena of knowledge are unable to cope up with the work pressure through institutions of educations like schools etc. leading them to overlook this possibility of tapping the knowledge through tangible and intangible experiences. Every object exhibited in a museum can tell stories that create linkages of the past with present, going towards future. The role of museum professionals is dynamic and innovative. If the display compliments the object, telling the unique story behind it, about the way it was added to the collection and the untold intangible stories, the aim of exhibit becomes a success. The 3D object has the power

to reflect information that can be imbibed and continued for the generations to come. This paper deals with the practical experiences of researcher about the ways how the museum objects related to the archaeological field unravel the creative and innovative thinking of school students making them perform activities that add to the understanding and overall appreciation of cultural heritage of India.

Introduction

Every ancient civilization of the world has marked its glorious identity in the book of human past. All the tangible features these civilizations left behind were unique to the place they flourished in various parts of the World. Many mystifying stories have emerged as an outcome of the recovery of splendid artefacts or numerous material evidences, archaeologists have come across. The development of human intelligence with the experience in dynamic surrounding environment led to changes in patterns of their living, subsequent development of new technologies, also creation of better means of communication, and transportation, social wellbeing etc. All these archaeological material evidences we procure today must have undergone some kind of cultural or natural transformation process after they have been made. Studying only these evidences in isolation might not give us the full information of the civilization and the people who inhabited it. It requires deeper thought and practical approach to unravel these mysteries. An understanding of the function of an artefact is often shaped by its resemblance with present-day things – beads, querns, stone blades and pots are obvious examples (NCERT 2009: 22).

Archaeology is one of the techniques of understanding people who consciously or unconsciously left behind the patterns of their living. An essential task of a modern museum is to give people a richer sense of the past and

a more personal stake in the future by binding their present to their past with pride and affection (Baxi & Dwivedi 1973: 6). One has to observe carefully the tangible evidences that do give a hint of patterns of living in past, but it still leaves us with many questions unanswered.

Archaeology was indispensable part of earliest museums in India. The rich heritage of country is the key element for it. The earliest museum in the modern sense came into being in 1814 when the Asiatic Society of Bengal brought together a collection of geological, botanical, zoological, anthropological and archaeological exhibits (Sivaramamurti 1959: i). Why were these artefacts made? Who made it? Why the particular raw material was used? Such questions create a dialogic protocol (code of behavior) for any scholar or student getting acquainted with these ancient civilizations.

To study archaeology without a museum is like studying art without a gallery, or anatomy without a subject (Murray 1904: 279).

This paper deals with experiences with school students as most of the present ongoing research focuses on them.

Harappan Seals: A Unique Artefact to Study at the School Level

Harappan civilization that flourished in the Indian subcontinent had a prominent expanse as well as quality of living. Being the earliest urban civilization of India, it was the birthplace of archaeological studies for us. It was the essence of their sophisticated pattern of living that reflected in architecture, art, writing or such features which left a glorious mark on the world archaeology too.

Seals of Harappan civilization are the most fascinating artefacts. The total number of seals & seal impressions (sealings) found in Indus sites exceeds 3200 (Nandagopal 2006: 65). They instigate a sense of curiosity about the meaning hidden in the script, various motifs

and the overall formation of the object. The study of the seals and seal impressions in combination with their archaeological contexts & details of style and manufacture can significantly contribute to the understanding of the economic and administrative aspects of an ancient civilization (Joshi & Parpola 1987: XV). Evidence of knowledge of some form of writing or codified language is an essential element that indicates presence of a standardized system of communication in the past. Scholars unveiled a contemporaneous ancient civilization dating back to time period of Mesopotamia & Egypt through analysis of similar traits on seals and further dating of these artefacts.

Seal, is a source of mystery that is being taught at school level is also a characteristic feature of Harappan civilization. However, brevity of text (in school books) given through medium of textbooks or subjects taught doesn't cover the aspects which create an urge or a sense of questioning at school level. The significance of selecting a particular animal or composite motif, or writing direction of script, symbols used as script, the coated layers on surface of seal and the differentiating size & shapes of seals with their function based on these connotations (association), is still an enigma for the children in schools. The pictorial motifs not only rank among the very best preserved examples of Harappan artistic expressions but also provide some of the most important clues to the Harappan religion and to accompanying inscriptions (Joshi & Parpola 1987: XVI).

What can be done to make concept of Harappan Seals interesting?

These noteworthy aspects of seals are to be added upon with the information already given in (school) books related to the discovery of seals, material and findings at various sites and its exact motive (which is speculated till date) of idea of formation. Books cannot carry museums or information revealed in the artefacts. This understanding is to be developed and an alliance between a student,

teacher and museum staff (gallery educator/ resource person) must be created for the same purpose. It is no distortion of facts to say that the Indian museums have also failed, whatever may be the cause, to occupy their rightful place in the school and college curricula; museums, as educational institutions, have failed to get themselves integrated in the country's educational system or it may also be put the other way round (Sarkar 1981: 9). To some extent, experiences in various museums in India reflected this idea too in front of researcher.

Writing is an essential indicator to implicate the fact that the inhabitants of the civilization were literate. Ancient people created a coded language long time back, which created ripples in epigraphical records of the world. The decodification is an arduous task that school students cannot do or understand easily at school level but yes a thoughtful approach can be created so that the pull gets created towards the hidden ideas in artefacts such as seals.

As an initiative to create interest in these artefacts, a brief informative activity or worksheet was developed by the researcher. It was a step notifying the students about why the necessity of writing on seals originated and even a massive sign board was also made. Seal as a unique medium of carrying/ communicating written message or coded language, is exceptionally brilliant task of the Harappan civilization till date. School students don't feel its significance until they are told about its rarity and influence.

Knowledge Testing of School students: Seals in a Worksheet form

To get an idea that at what extent the worksheet or workshop method helped in expanding the classroom teaching process, and made students understand the uniqueness of Harappan seals, the school visits were organized at the Indus Gallery, in the Department of Archaeology and Ancient

History, Maharaja Sayajirao University, Baroda which also enabled researcher to get practical output through the worksheet mode of activity. (Fig 1)



Fig. 1: Teaching aid used showing replicas of Seals

Children were divided into two groups which were given the gallery tour and engaged in doing a Pre-Visit worksheet related to Harappan seals. The students belonged to standard 7th and 8th who had studied NCERT board pattern of syllabus. Few interesting responses of questions in worksheet are:

A picture is drawn in worksheet of a Seal and students had to identify what it can be. The number of students who gave a particular answer is mentioned in the brackets. Many children were aware of the fact that the unique picture they saw is a Seal.



Responses given by students

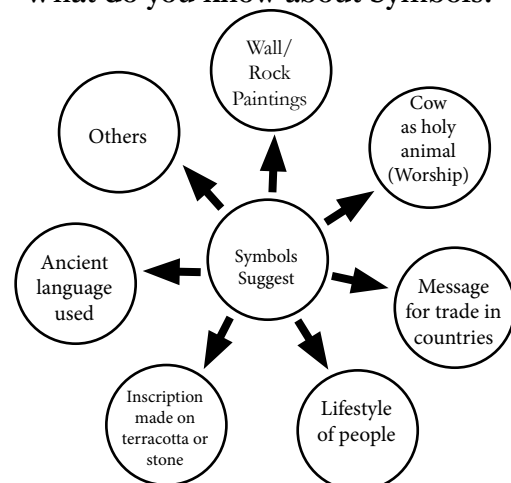


Picture given in worksheet

Further students were asked to draw a similar picture and write the symbols as they can visualize in the picture on the worksheet. It was a fun activity to make children learn as they do the worksheet, and simultaneously creativity of the students can be checked through these tasks. Children remained in light mood and didn't consider the worksheet as a test of visiting the Archaeology department museum. Learning is now seen as an active participation of the learner with the environment (Hein 1998: 6).

- Similarly further a question had been put up related to the symbols depicted on the picture (animal figure and the written signs). This seal picture somewhat matches the picture that is already in the NCERT textbooks of these students. So those who were able to recollect gave responses in following fashion

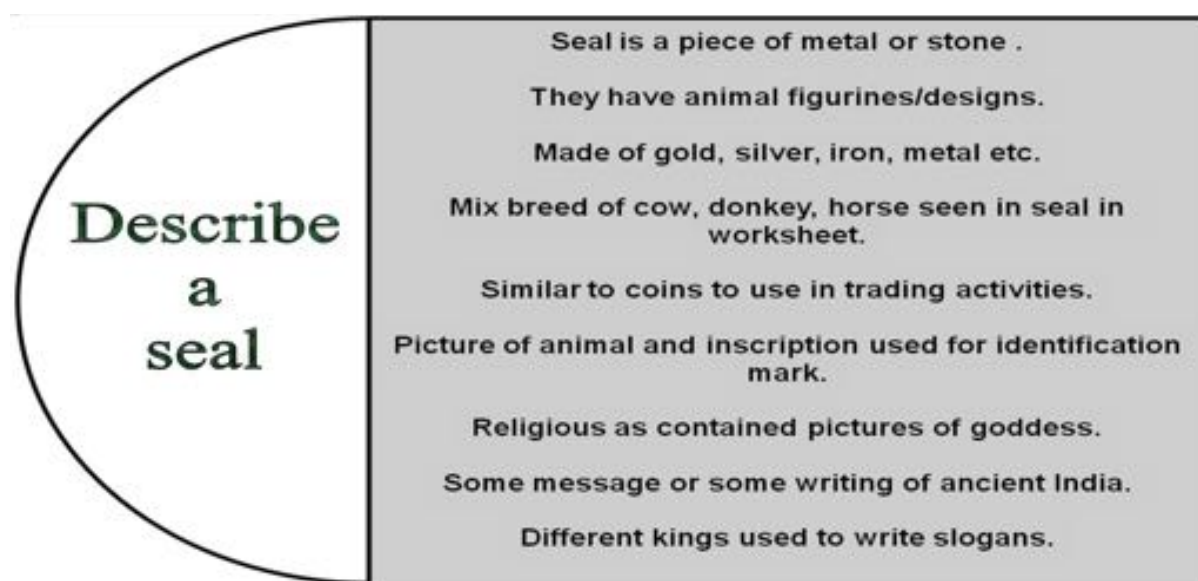
What do you know about Symbols?



- Thereafter the worksheet had questions related to the various depictions on the seal, its function, size and the raw material out of which it might have been made.
- The pattern of questions was multiple choice questions as well as open ended questions. This allows children to focus on writing their views openly without stressing much on each and every aspect they can recollect. Some hints they get enable them to think better and respond further.
- A logical effort was made in the last question on worksheet to ask students about description of a seal in their own words. The results were like

students actively participate in a particular concept enables better understanding and innovative answers. The museums help to supplement the inevitable gaps that such teaching cannot fill, even when audio-visual materials are also employed for the purpose (Banerjee 1990:130).

Also a clay workshop was organized for school students, on similar theme, allowed a deeper understanding of the concept of clay art or terracotta in Harappan civilisation. Original archaeological specimens were shown; images of artefacts and few replicas were compiled for the workshop.



The Outcome of Activity and the Main Highlights

Students were in good mood after completing the worksheet and were enthusiastic to see the actual seal in gallery and brief PowerPoint presentation which was shown after the worksheet activity. The result was that students took along a lot of new information they might not have thought earlier during the monotonous school sessions/classes. For some years now, museums have been regarded, in the legal sense, as ‘educational institutions’ (Olofsson 1979: 21). Active learning is often translated into physical activity associated with learning; thus the common reference to “hands-on” learning (Hein 1998:30). So letting

The visual aids amalgamated with the imagination of children created wonderful pieces of molded clay figurines (Fig 2 and 3) that resembled many TC artefacts of Indus Valley terracotta such as wheel carts, bull heads, mother goddesses, bangles, weights etc. Thus the purpose of conducting the workshop proved to be fruitful.



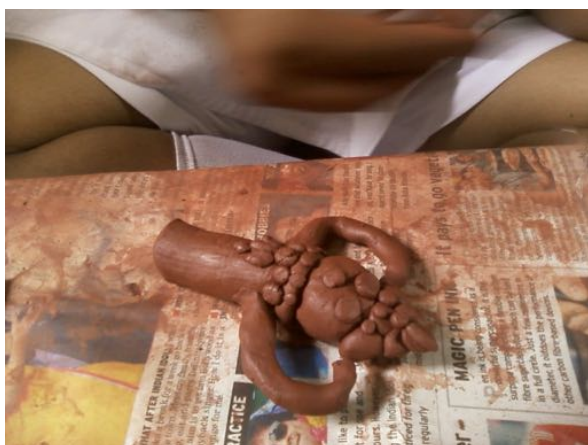


Fig. 3: Clay figurine resembling Mother Goddess of Harappan civilization

What can be added to such activities for school children

Outdoor visit to a museum and such places relieves a teacher from taking monotonous classes and in turn creates learning a fun activity. It creates the sparks of knowledge that can be gathered out of the periphery of school.

Similar activities were conducted in Allahabad Museum, Uttar Pradesh and thereafter in National Science Centre, New Delhi, which enabled in deepening the understanding of research's myriad outcomes. The researcher acted as a resource person in these activities.

Students of various schools were also guided by the researcher at archaeological sites like Lothal and Dholavira, (Fig 4) that bear the testimonies of ancient civilizations and there antiquities are housed in museums near the actual site. Activities conducted here were in a different form rather than doing sheets. It was a kind of putting down the impressions on paper, drawing, labeling and also in form of models of clay.



Fig. 4: Interaction with school children at the Dholavira Archaeological Site Museum, Gujarat

Museums in action - Allahabad Museum

Museums add special values to the formal school and college education system, as part of the informal sector of education (Boylan 2004: 119). To name one museum is the Allahabad museum that is consistently in news because of its undying effort to create awareness among youth and children about their rich heritage. The galleries at Allahabad Museum showcases archaeology collections pertaining to sites of Harappan civilization, Kaushambi, Rock art sites of the Northern Vindhyan region, sculptures from across the regions of India.

This museum was chosen as an apt source of active learning as it was directly related to archaeology as a subject of didactic source. Series of astonishing outcomes were received in the form of creative replicas, written feedbacks, innovative drawings and oral session on the archaeology as a subject of exploration.



Fig. 5: Interaction in Allahabad Museum

Through these interactions students were encouraged to ask questions, (Fig 5 and 6) explore other collection within the museum, and then select what they like the most. Transferring the viewed objects and the acquired knowledge into an artistic form can deepen the learning and the sensory experience (Boylan 2004: 126). It was a remarkable highlight that actually all the participants were choosing variety and not sticking to a particular exhibit or an easier shape. They actually saw the galleries on the whole and then made the appropriate choice for their sketch or outputs. Participants were enthusiastic and spent quality time to put their creativity onto paper and later their oral feedback was expressive and fruitful about

experiences they had in the gallery observation. Experience with the mixed age group participants provided some splendid outcomes that were ranging from basic coloring sheets to the exuberant pencil sketches. Experiments on pottery were also done later with same enthusiasm by the Museum.

Interactive Digital Approach- National Science Centre



Fig. 6: Interaction in Sculpture gallery at Allahabad Museum

National Science Centre, Delhi has remarkably developed a unique way of presenting concepts, which can be experienced through various senses. The entire area of Centre has in total nine galleries to explore, which continue in a sequence, taking the visitor (connecting) move from one gallery to another.

Following the footprints of ancient scholars and their vital contributions, an informative gallery was developed to provide glimpses of Indian Heritage. Exploring these advancements through hands-on exhibits is a perfect mode of learning the rendezvous of Indian heritage with science & technology.

The *Heritage gallery* exhibition itself is splendidly rich with diorama representations, replicas, reconstructions, informative labels, touch screen multimedia aids, and other audio-visual aids, along with some artefacts, maps and interesting models. As one explores these amazing artefacts, the journey in gallery becomes more interesting.

Researcher acted as a resource person and

oriented children (visiting with or without family or friend) about the significance of archaeological display and the purpose of this section being the first in *Heritage gallery*.

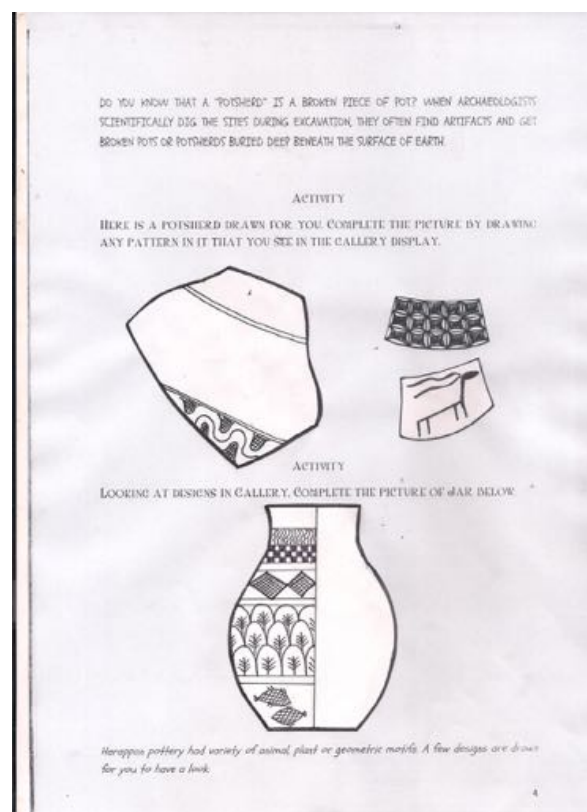


Fig. 7: Page of worksheet created based on National Science Centre, Delhi- "Heritage Gallery"

Students, who were selected to do a page of worksheet (Fig 7), created by the researcher, were observed and oriented about the purpose of this data collection, and its significance for the research study. It was observed that those visitors that had read (in school) some or the other aspect displayed in gallery, were more enthusiastic to perform the worksheet doing procedure and completed the worksheet page in an appropriate manner. Mostly the selected students were above 10 years of age. This was a different kind of display that kept children engaged in archaeological collection and mysteries.

All the written forms till now were used in Pre-visit and during the visit. But there is a special charm in developing data through Post-visit worksheet as that actually tells the effectiveness of the display at the museum and its label information content.

Significance of Post – visit Worksheet and its Highlights

A great advantage of matched pre- and post- assessments of any kind is that behavior can be compared rather than measured absolutely (Hein 1998:121). A school visit was again conducted to museum of Department of Archaeology and Ancient history. The pattern of questions were different and activities were different which included information related to seal. The students were of NCERT board, so were able to respond very effectively. Most of them were able to answer correctly the name of seal (few pictures of seals are also in NCERT books with more information). Also name of Harappan sites were known to them which was part of extra information as students had visited the gallery and responded afterwards. Post-Visit worksheet was a better form to arrive at the conclusion that museum touched the cognitive levels of children effectively and enhanced their understanding towards archaeological perspective.

Conclusion

To conclude it can be said that the syllabus and teaching style in schools must be accompanied by museum education as when education crosses the formal boundaries of four walls, the knowledge existing beyond can be used and imbibed efficiently. Children need time, usually more than one visit, to become oriented to a museum. Children orient themselves, engage in fantasy play, carry out investigations, and generally interact with objects (Hein 1998:142). Museums are excellent centers of informal education and provide a visual aid as well as pool of information that cannot be filled in books. Archaeology is a specialized field of knowledge that needs to be explored beyond books. So museum comes to the rescue for this task. Black- board illustrations, photographs, coloured drawings, lantern demonstrations, are all excellent in their way, but as a rule, a lesson from the object itself is superior to one from

a picture of the object. Size, in particular, is a characteristic which is very imperfectly, and often inaccurately, learnt from a drawing (Murray 1904: 260). The pooling of resources found in museums, schools, libraries and archives by making-up small teaching packages, portable exhibitions, 'kits', has often been reported during museum conferences (Olofsson 1979: 24). Many museums in India are creating kits to tackle this idea too.

Every object has a different story to tell about its origin and existence. The visual impact of an artefact appeals the eye, enhances the learning and inculcates the understanding about the facets of Archaeology. Every ancient civilisation had a unique perception of using resources and technology at its best. A museum should illustrate the growth and development of civilisation and the arts (Murray 1904: 266).

The opportunity to see, touch and interact with objects first hand had a profound effect on learning and impressed and affected students in many different ways (Clarke et al. 2002: 9). Everything is there for us to explore, the urge has to be created to look for more.

Archaeological material was unearthed from outside the four walls of any museum or building premises, it had a curiosity so why not go beyond the school premises and unravel these mysteries as and when they can be experienced through sense of vision and touch.

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Documenting and revitalizing a dying community: Sikligars of Rajasthan, India

Vandana Singh

Abstract

This paper explores the sword rituals practiced by the Sikligars a traditional swordsmithing community of Rajasthan. These Sikligars are creative genius in making of faulad swords, the craft that has always been a big deal in Rajasthan. The community is dedicated to their goddess, whom they worship and practices traditional rituals according to the customary beliefs. These traditions bring people closer to each other and are the most valuable and primitive practices of preserving their cultural identity. Today, skill of this community is dying its own death and hence their traditional wisdom and rituals are fast disappearing, which is a matter of deep concern. A field survey was undertaken by the author in 2013 to study

and document the living tradition of surviving traditional community. This paper also draws the attention, how museum-community relationship can enhance cultural strength and be helpful in making such communities viable in a contemporary environment.

Introduction

Sikligars of Mewar are famous for their excellent craftsmanship since ages. Locally, known as Gaduliya Lohar (literally means 'blacksmith in a vehicle'), they endured a long history of conquest and colonization and were forced out of their original homeland by war 400-500 years ago (Singh, 1998). Historically they were assigned the job of making weapons. The traditional swordsmithing is a specialized skill which is passed from one generation to the next by word of mouth and has been guarded with secrecy. Even the head of the family is reluctant to pass on this skill to his descendents (Schmuecker & Singh, 2013). This technique is no longer practiced by the sikligars because swords are replaced by more advanced combat weapons nowadays; this led to the demotion of the sword to ceremonial purpose. In addition, there is no organized or promotional activity in this sector. Therefore, sikligars are forced to take up alternate livelihood options and this age old activity of swordsmithing is dying its own death. Despite this lack of recognition, the sikligars are trying to preserve their culture, tradition and identity by following their ritual practices. They are believers in the tantric cult and have retained their traditional wisdom over centuries. They infuse their swords with divine spirit and worship them as God. Their belief in Karma and rituals has been so deep rooted that they have continued their sword rituals where ever they have gone or migrated for trade or permanent settlement. Such rituals have magical significances and are connected with ancient cults.

Today, the challenge is to maintain and pass on these traditions to future generations. To

capture their knowledge and values, an initiative was undertaken by the author in 2013 in a small village, Amet. Amet is an administrative block situated in the Rajsamand district of Southern Rajasthan which is also known as Mewar, and one of the earliest centers of sword making in India. The detailed study of their rituals was conducted by visiting the temples of their goddess Chamunda Devi and interviewing sikligars about the ritual performances and practices. The overall approach was to draw attention to this perishable form of cultural expression.

Sword rituals



Fig 1: a and b: Goddess Chamunda Devi and sword worshipping ceremony performed during Navratri festival at Amet, Rajsamand

The sword is an emblem of divinity and fulfills the ritualistic needs of sikligars. It is referred to as shakti (power), and identified with the goddess. Statue of goddess with sword in her hand is one of the most significant aspects in many temples of Rajasthan. It is believed that the goddess, who embodies shakti (power), enables devotees to wield weapons infused with shakti (power). Traditional goddess of sikligars is Chamunda Devi whom they worship and offer special prayers during Navratri festival with all night pujas (worship) (fig.1a). Festivals are celebrated with great enthusiasm all over India, but none equals the fervor and joy with which the nine day long Navratri festival is celebrated across India. Sikligar community also celebrates the Navratri festival with great vivacity, which normally takes place in the month of October or November. On the first day of the festival, swords are placed aside in front of the deity for nine days to gain magical or spiritual powers (fig.1b). On the final day these spiritually charged swords are offered only to those persons, who are believed to be possessed with the goddess spirit. Possessed

priests are locally known as 'bhopaji'. According to sikligars when goddess manifests herself in men through possession they become bhopaji and are characterized by glazing eyes, exuberant dancing, and rhythmic circle head movements. In this state there was complete dissolution of identity, this dedication leads them to divine communion, when priest and goddess become one. The basic view concerning possession is that it is the goddess who controls this process; this is her manifestation into the human realm. Possessed person usually claim great insights and deep inner peace. Therefore, local people often ask the possessed person for advice on personal matters. Those that witness this transformation feel that they are in the presence of the Divine and that their lives are enhanced by the experience. Sometimes, these bhopajis cut out their tongues and offer them to the goddess. Surprisingly, tongue refits to its position later on with the blessings of the goddess.

A fair is also organized on the final day of the festival, where a group of bhopajis, play and dance with spiritually charged sharpened swords. Playing with such swords is a complete sacred activity. While playing, bhopajis move their limbs violently and strikes sharpened swords on their naked back (fig. 2b). It is believed that spirits would be offended by mishandling the charged swords. Therefore, no one other than bhopaji could hold these spiritually charged swords. Local people participate in the dance with great fervor and devotion. All nearby villages also take part in it. The dance reflects their concern and passion. It is believed that participation in such events effects a transformation or purification of an individual. The purpose of the festival is to bring people together to celebrate and connect spiritually, and much is embedded and transferred at such events. Through the recitation of prayers and folklores, native people also become acquainted with their original language. There is a strong link between language and cultural identity. In all, such activities allow individuals

to become active members in cultural events which are grounded in rich histories.



Fig. 2: (a) Bhopajis' (priest) treating illness with spiritually charged sword; (b) Bhopajis striking sharpened sword on their naked back on the final day of celebrating Navratri festival

Renewal of Cultural Spirit

In December 2014 with my fellows Joyoti Roy, outreach consultant and K. K. Sharma, curator-Arm and Armoury gallery from the National Museum, we organized a series of sessions on fostering community engagement for professionals from the fields of culture, science and technology. The workshop took place at the National Museum in New Delhi, as part of a "Gallery in focus" program. The participants included staff from museums, art historians, metallurgists, antique art collectors and children. The three day workshop focused on the importance of understanding traditional technique, developing dialogue and exploration of shared knowledge and experience (fig. 3). Live demonstration was also accompanied by melodious folksongs. This was first of its kind workshop, on traditional practices that was carried out in the premises of National Museum and outside of the place of origin of this art. People may have come to see sword making techniques, but fell madly in love with other forms of cultural expressions like their costumes, their language, their secular poetry they would never had otherwise been exposed to. Whole performance was recorded by staff and visitors. This kind of direct interaction with swordsmiths sparked a new interest in National Museum visitors, especially among the children. Finally, sikligars were honored by the then Director General of National Museum. This realization made a big difference in the swordsmiths ability to sustain their culture. Before this event these sikligars were skeptical about such synthesis, but after

this workshop they were comfortable incorporating their knowledge and practices into contemporary environment. It shows the need of native people to return and reconnect to their language, values, spirituality and traditions. They hold the desire to revitalize their cultural practices, which they retained over centuries.



Fig. 3; a-c: *Workshop organized at National Museum, New Delhi for cultural and community revitalization*

Conclusion

With a better understanding of cultural world, comes better understanding of preserving it. The workshop at National Museum, New Delhi proves that engaging the community in the museum create links between collections and people. This way we can easily communicate and pass on the collective knowledge and expertise to future generations.

Secondly, traditional belief is fundamental to the concept of sacred rituals. But these traditional rituals that should be practiced according to the customary beliefs are no longer performed in most of the regions. These systems and their rituals are now considered mere superstition. Though silently but the, traditional values passed through ceremonial events help a lot in the resurrection of cultural spirit. So let things go on. Let all the rituals continue.

Acknowledgments

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Theme 3: Access and Integration

Working together with Archives and other Heritage Institutions



Story-telling: Interaction, Methods & Interpretation

Abhijeet Kumar

Museum Archives Reimagined: Partnering to Manage Museum Information

David Farneth

An Archive between Past and Future

Fernanda Araujo Curi

The Poetics of Diversity: Documenting the poetry of diversity seen from Central American and Caribbean contemporary art collections

Gloriana Amador Agüero

Documenting personal collections: Coomaraswamy as a case study

Gunjan Verma and Kanika Gupta

Telling stories with museum objects – Reflection on Interpretation

K. Moortheswari

Exploring an integrated approach to re-assess and authenticate museum documentation: Case study of the Gandhara Collection of Indian Museum, Kolkata

Lubna Sen

Towards an Understanding of Cultural Biography of Monuments: Interconnecting Archival and Field Data in Reference to Late Medieval Jor-Bangla Temples of Bengal

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Architectural Documentation of sites and Structures, towards a universal incremental model for Documentation

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Integrating Archival Studies with Architectural Research: Occidental Impressions of the Sultanate Architecture of Chandernagor

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Recording and Documentation project of the local cultural heritage for the 'Ruricancho' permanent exhibition in San Juan de Lurigancho, the bigger district of Peru

Teresa Arias Rojas, Elena Molina

Documenting Visual Traditions: Preserving Indic Heritage: The CA&A's Journey as a Research and Documentation Center since 1965

Vandana Sinha

Successful adaptation: The Changing role and function of Synagogues remodelled as museums in Cochin, Kerala

Yong Sun Lee

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Story-telling: Interaction, Methods & Interpretation

Abhijeet Kumar

Abstract

This paper examines the way in which narrative or story links the visitor and the object in the museum. Many a time these stories coincide with modern issues of the society or the individual and very often plays an instrumental role in promoting support for unspoken and unheard issues such as gender inequality, human rights, etc. The quality of the narrative in the connection with the object is equally important so that it does not play down the interpretation of the content.

Storytelling is a critical element of *Museum Communication* including with *digital* and *participatory media* which has played a vital role in conceptualizing and executing the interaction, skills and education in the museum. The paper attempts to provide an overview of the stories told, with specific examples- how storytelling without altering

interpretations have worked in exhibitions of National Museum; volunteer guide programmes - *Yuva Sathi & Path Pradarshaka*.

Keywords

Storytelling, Gandhara collection in the National Museum, New Delhi, Interpretation, Examples, Yuva Sathi, Gandhara.

Many years ago the art of storytelling was born in a time when words were scarce in form of writings, the verbal and pictorial mode of communication was used to convey emotions and stories from everyday life. It is difficult to imagine what life was like five thousand years ago, when writing first emerged in Ancient Mesopotamia (Iraq). While it is tempting to imagine that the people who lived then were different from us in many ways, but our experiences were somewhat similar to theirs.. In India, the traces of paintings seen in Bhimbetaka caves¹ which historians date after 20,000 BCE gives an idea of storytelling. These paintings documents the life of people from stone age till medieval period. Storytelling has been an integral part of Indian culture termed as Katha in Sanskrit, folklores told for generations, with each region developing its own unique style of narration to conserve historical past and tradition. Storytelling is the way these societies seek their own cultural identities.

Museum is a place of understanding of humanity. Museum consists of objects and every object has its own story, some told and some unknown. Objects displayed in the museum concern to engage with information and entertainment. Brief labels on the museum objects do justice in bringing alive the mystery and magic of historical subjects, a question which we could have only answered with the help of narrations in the form of stories. In terms of art, there are few objects in the museums around the globe which evoke feelings of amazement in the visitors, and

¹ Shyam Kumar Pandey, Indian rock art. (Aryan Books International, 1993).

they really don't care for vague interpretations. Aesthetic experience of the wonder moment could be different for a child and an adult. The efforts expended by museums to render objects and interpretation accessible, and to enable visitors to identify meaning and context, is laudable and important; yet arguably it may sometimes be the strategies employed in that very effort which prevent or limit the opportunities for directly encountering and responding to objects in and of themselves, prior or in addition to cognitively exploring the stories they have to tell. The challenge lies in producing successful and accessible interpretive interventions which simultaneously do not act to dilute, if not remove altogether, the sense of magic, mystery and excitement that objects can also convey.²

National Museum, New Delhi³ has more than 2,00,000 objects in its collection. It is difficult for a person to see the entire collection even in three years' time if devoted an object per minute to look at. To make this at an ease and giving better seeing experience, a trail of the National Museum has been specially designed for adults by the National Museum called Pathapradarshaka, the guide volunteers are trained for three months by leading museum professionals and then they're examined before taking tours; keeping school children in focus, and the *Yuva Saathis*⁴ have been trained to take school groups on this trail. The tour, introducing the masterpieces of the museum, takes about one hour. These Yuvasathis are young adults studying in college and university. While going through training in this programme, these students gain exposure to art and culture, practical training, talks by renowned scholars and curators, enhancement of communication skills, a great opportunity to work in the National Museum and to earn an experience certificate. The role of National Museum Institute in capacity building

² Sandra H. Dudley, "Encountering a Chinese horse: Engaging with the thingness of things" in Museum Objects: Experiencing the Properties of Things, ed. S H Dudley (UK: Routledge ,2012), 3.

³ "National Museum, New Delhi," 2005, accessed Aug 1, 2015 <<http://www.nationalmuseumindia.gov.in/>>

⁴ Based on my interviews and I also had training for Yuvasathi.

programmes like *Yuvasathi*⁵ has made museum an enjoyable and informative experience. The course was designed with the collaboration of a number of scholars and researchers at National Museum Institute, the school kids and their teachers from different schools were asked to make a list of objects of their choice not only just connected with the curriculum but also of what really interests them, for that purpose survey tour were organized. This programme gives more inputs about history and to help in nurturing to grasp the beauty of artefacts and appreciation for children.

The cities of the world just like in India are becoming cosmopolitan with an urge to learn about multiple cultures and places. Children use digital gadgets like mobile phone and tablets to enhance their knowledge in the 21st century and visit virtual museums. Storytelling is essential for the museum in order to create a space for personal interaction where children can feel the exuberance of seeing the original objects.. Storytelling, is one of the major attractions of a museum for its visitors. Museums are changing from being storehouses for artefacts into active learning environments.⁶ National Museum, New Delhi is the fitting example of this innovation. Keeping this in demand, Yuvasathi programme was launched two years ago. Hundreds of school students shuffle in museum everyday and are benefitted from this trail.

The research done at National Museum Institute is influential to give shape to new programmes in the National Museum, New Delhi. The documentation, field work and research done by me while pursuing post graduate studies in History of Art from National Museum Institute, has revealed numerous interpretations of Gandhara art (National Museum collection), most of which is in its reserve collection. In this paper, I have discussed the example of ‘Standing Buddha’

(fig.1)⁷ from GandharaThe history of the origin of Buddha images in Gandhara and Mathura has been debated since nineteenth century. As Ananda Coomaraswamy writes in his major work *Origin of the Buddha Image*,⁸ “The matter is of importance, not because the existence of foreign elements in art (they exist in all arts) is not of great aesthetic significance,



Fig.1

5 “YUVA SAATHI: Young Visitor Programme - National ...”, 2013, accessed Aug 1, 2015 <<http://nmi.gov.in/departmentsmuseum/yuvasaathi.htm>>

6 Eilean Hooper-Greenhill, *Museums and Their Visitors*. (UK:Routledge, 2013), 1.

7 Buddha 2nd Century CE, Schist, Gandhara, Provenance Unknown, Ht. 133 cm Wd. 51 cm Dep. 21 cm Acc. No. 87.1153 National Museum, New Delhi

8 Ananda K. Coomaraswamy, “The origin of the Buddha image.” *Art Bulletin* (1927): 287-329.

but just because too much stress is laid upon this significance, the way to a clear apprehension of the general development of the art is obscured.”

The standing image of Buddha (Fig.1) is part of the *Yuvasathi* trail. The right hand that was once detachable is missing now. The *sanghati* falls in parabolic folds. With left hand he holds the *sanghati*. His right leg inside robe is bent and the gravity is emphasized on left leg which stands straight under the robe. The *sanghati* is chiseled to give appearance of the flesh of the body. The halo is flat, and the facial feature of Buddha is given by aquiline nose, smiling lips, drooping eyelids and *urna* on his forehead. Hair is depicted wavy topped by *ushnisha*. Two monks flank by the Buddha's bowl kept for veneration on the pedestal over which Buddha stands.

Veneration of bowl in Gandhara was also recorded by Faxian. To a visitor when he/she sees this image for the first time, he is stuck with amazement and finds it unique. This uniqueness is due to amalgam of Graeco-Roman art principles with Indian art that makes Gandhara art specimens. *Yuvasathi* is an interactive programme which engages children with questions like, “who was Buddha?” “What is an alm bowl?” The guide gives a brief history of the life of Buddha and tells the kids that bowls were used by monks for keeping alms. Also, the guides give details of the unseen facts, that the right hand of Buddha was in *abhaya-mudra* (gesture of fearlessness) and they're told about iconography seen in Buddha coin which is similar to the same image. Kushana king Kanishka who ruled the Gandhara region issued these coins. He was a great patron of Buddhism.



Fig. 2: Gold coin of Kanishka I, with a depiction of the Buddha, with the legend “Boddo” in Greek script.

Stories and its nature of interpretation, ultimately belong to humanity that which has to be the purpose of the museum. In summertime when schools and colleges are called off for the vacation, in 2015, National museum organized a storytelling session in a theatrical style to connect with the museum objects.



Fig. 3: Showcases a fun storytelling session which helped to establish a connection in the listeners' mind with National Museum's Shunga and Satavahana collection and the history of the period they represent. Participants were of all ages and they were encouraged to express their learning through story writing and drawing their impressions of the stories.

National Museum, New Delhi organized tours for visually impaired children and adults in association with non-profit organization working for the welfare of differently-abled people. The children were given a tour of the museum with the aid of a storyteller telling about the subject. They were given gloves which enabled them to touch and feel the objects. To let them touch and feel the object the visitors have also given gloves. After the tour they were taken for another creative session with clay modelling and were asked to portray what they remember from their touch to the best object in their opinion. Interestingly, one made teeth of Narasimha, some made the limbs and bodies; later they were taken for more discussion and activities as seen in Fig. 4 and 5 respectively.

The session aimed at making the museum more inclusive and accessible for differently abled people; to provide an opportunity for visually impaired young people, to have a new, enjoyable and educating museum experience. It is a new initiative with a larger vision to mainstream these into the museum calendar. The experience was accompanied by stories and followed by a session in clay modeling, where the students gave shape to their



Fig. 4: Interactive engagement with the objects



Fig. 5: Interactive activities; Photo credit : Yogesh Pal Yogi, and National Museum, New Delhi.

interpretation of the learning experience and moulded figures based on the experience.

Periodically, National Museum organizes guided tours of new thematic special galleries opened for a limited period and gives curatorial talks and tour.

Conclusion

The physical aspects of the objects in the museum, including text, space, colour, and design can be enhanced via storytelling which gives new ideas and also develops an interest in art, history and culture. For school children, these are the active methods as opposed to passive book learning. It is vital that more research is done to give more theme based trails with incorporation of digital media. The main idea is to make these school kids curious about their rich culture, art and history. The strength of the museum is that it has a great learning environment. Trained guides can make the visitors to think and take interest in museum objects. National Museum, New Delhi also gives feedback forms to its visitors who take guided tours and regularly assesses its trail and tries to improve it with the mutual cooperation of its professionals' and visitors' experience.

NOTE: N.B. Based on interviews with National Museum Institute's Museology faculty, National Museum, New Delhi's curators, National Association of Blind's volunteers and visitors. Acknowledgement and thanks to them

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Museum Archives Reimagined: Partnering to Manage Museum Information

David Farneth

Abstract

The role of museum archives has expanded greatly in the last 20 years. In addition to |preserving the history of the institution, museum archives function like curatorial departments, selecting and acquiring archives from artists, dealers and organizations that support the research mission of the museum. In addition, the museum archives staff is often involved in preparing publications, public relations, digital asset management, legal issues and providing didactic materials for exhibitions and educational programs. Five projects currently underway by museum archives in the United States illustrate a wide range of day-to-day activities, including documenting exhibition histories, digitizing collections, partnering to create an international

research portal, and acquiring and preserving electronic records and email. Museum archivists welcome an open dialogue with CIDOC members about shared goals and developing technologies to better connect the information and knowledge located across the museum.

Introduction by Lorraine Stuart, Museum of Fine Art, Houston

I want to thank David for the opportunity to make some introductory remarks about museum archives. For the past year, I have chaired the Museum Archives section of the Society of American Archivists. Our two organizations share many synergies, with CIDOC traditionally focused on all of the documentation relevant to the museum's permanent collection and museum archivists focused on preserving and providing research access to the corpus of materials that documents the museum's activities over time. To some extent, these focuses have often intersected, although traditionally one has been based on the object and the other on context.

A shift in the balance of museum functions from custodial toward education and outreach, coupled with the transformation of information from analog to electronic, have led both of our professions to broaden the scope of our traditional missions in ways that offer new opportunities for productive collaboration. Both David and I wish to congratulate the program committee for anticipating these opportunities and naming archives as one the sub-themes of the meeting.

[David Farneth]

Just as Nicholas Crofts declared at last year's meeting, an expanded role for CIDOC to look at all of the museum's documentation, when asked about the job as a museum archivist, I often declare, "We are not just about history anymore."

It is my observation that museum archivists may not be as common in Europe as they are in North and South America (but I hope that is not the case!) At the same time, I feel our

European museum colleagues place greater emphasis on documentation and the benefits of cross-referencing. Some of this work, as we are learning at this conference, can be facilitated by technology. In the area of discovery and analysis of archival collections, human intervention remains key.

No one has yet found the silver bullet for connecting information found in archival collections with museum collection information systems or even library systems. One of the reasons for this is purely physical. The valuable information in archives is usually buried deep in a document, which in turn is buried deep in a file that is located in a box that might even be stored in an offsite facility. All museum archives need more resources for digitization and cataloging so that their collections can be more easily searched.

As we all know, archives are never described at the item level, and very few museum archives have ever had the time to create an index to where information about collection objects can be found, let alone to specific information about the institution's buildings, exhibitions, educational programs, publications, etc. Archival research is still very time-consuming. Digitization and full-text searching will bring us part of the way, but for now, human research will still often be needed to analyze the content adequately and provide relevant linking.

In spite of difficulties in accessing the full range of information found in museum archives, archivists recognize that their future, and the future of their institutions, lies in the leveraging of the knowledge embodied in their collections and in their expertise. Over the last thirty years, the role of museum archivists has expanded significantly in response to the changing mission, role, and programs of the museum. For example, they began taking on records management responsibilities, digital asset management, and undertaking documentation efforts such as oral history projects and exhibition histories. In the last ten

years, museum archives are responding even more proactively to trends in museum management, such as:

- increased attention to research and education in museums
- proliferation of digital image collections and electronic business records
- expanding historical research in the areas of curatorship, exhibition history, conservation, and provenance research
- the importance of documentation for recreating time-based, media-based, and performance-based art
- an urgent need to manage electronic publications, knowledge bases, and “big data”
- a desire to preserve external archival collections related to the museum’s mission, collecting areas, or local history.

Why has the work of archivists expanded so greatly in museums? It is due, in part, because their work and sphere of influence cuts across the entire enterprise and it is their job to understand both the function and long-term value of the museum’s records. Much of a museum’s work builds upon prior knowledge, and the archives is often the keeper of this knowledge for the next year, decade, or generation. Now that much of the museum’s knowledge and information is stored electronically, the archivist’s responsibilities have increased to include electronic records management, digital asset management (images, audio, video), and digital storage and preservation. In the electronic environment, preservation activities must begin when the records are created, and not ten or more years after that, as was typical for paper-based records.

As stewards of the museum’s intellectual property, archivists also get involved in publishing and legal matters. Not only do museum archives identify and preserve the important knowledge, information and documentation created by the institution through its activities over time, but also the

archives has become an active partner in leveraging that knowledge to enhance the current and future work of the museum.

For those of you interested in learning more about museum archives, the Museum Archives Section of the Society of American Archives has published *Museum Archives: An Introduction (2nd Edition)*¹ and some very helpful online resources.² In addition, I especially recommend five, carefully considered introductions to museum archives written by Susan Anderson,³ Michelle Elligott,⁴ James Moske,⁵ Susan von Salas,⁶ and the present author.⁷ All three of these articles present strong evidence for the research value of the collections and the importance of the archives to the museum’s core curatorial and educational missions.

As mentioned previously, many museum archivists are expanding their activities to include the acquisition and management of archival collections coming into the museum from external sources. These might include the personal papers of artists whose work is owned by the museum, of individuals related to the museum’s mission (scientists, historians, collectors, conservators, donors, journalists) or the archives of related organizations (such as galleries, dealers, or professional organizations). These collections provide expanded research opportunities by providing points of intellectual connection and context for the work undertaken by the museum.

A number of diverse projects are underway aimed at leveraging the information and knowledge to be found in museum archives. For example, in the paper following this one, Lorraine Stuart (Museum of Fine Art, Houston) will present a collaborative project at her museum to integrate materials from across the institution to capture and document changes made over time to an important house museum. The project also captured a corpus of knowledge from allied fields related to the collection of the decorative art elements.

As we know from the new CIDOC working group on Exhibitions and Performance, some of the most heavily used records in museum archives are the exhibition files. Both the Museum of Modern Art in New York and The Metropolitan Museum of Art are working on projects to make these records accessible.

Museum of Modern Art



Fig. 1: Museum of Modern Art master exhibition checklist from *Fourteen Americans* [MoMA Exh. #329, September 10-December 8, 1946] http://www.moma.org/momaorg/shared/pdfs/docs/archives/ExhMasterChecklists/MoMAExh_0329_MasterChecklist.pdf

Under the direction of Michelle Elligott, the Museum of Modern Art Archives is in the midst of a thirty-month project to fully process and open to the public MoMA's exhibition files from 1929 through 1989. The results of the first phase of the project, from 1929 through 1963, can be seen in the online finding aid.⁸ This project for the first time unites registrar records with those from curatorial departments while presenting a detailed folder-level description of the collection. Additionally, the project has allowed for the scanning and online presentation of exhibition "master checklists" [Figure 1] and the indexing of exhibition-related press releases, all of which are now linked to the finding aid. At the same time, project staff

have been indexing participating artists and curators for the 2000-plus exhibitions in MoMA's history, work that has grown to include more than 17,000 unique names. This fall, as part of a multi-year redesign of the MoMA website, the Archive's artist index data, checklist scans, press releases, and installation images will be connected to exhibition data in the Museum's collection management system and deployed online as the Museum for the first time publishes its full exhibition history on its website, moma.org. By next year, content from the Archives will be fueling the Museum's web site as never before.

Metropolitan Museum of Art

The Metropolitan Museum of Art Archives, under the direction of Jim Moske, has just processed 136 linear feet of historical records and administrative files of the museum's Costume Institute, one of the world's leading costume collections. Included are curatorial records, scrapbooks, and publicity materials on more than 100 special exhibitions staged between 1937 and 2008, such as "The World of Balenciaga" (1973), "Romantic and Glamorous Hollywood Design" (1974), "The Glory of Russian Costume" (1976), "Vanity



Fig. 2: Gallery 46 from the *Costumes of Royal India* exhibition at the Metropolitan Museum of Art, New York, on view December 20, 1985–August 31, 1986. <http://www.metmuseum.org/about-the-museum/now-at-the-met/features/2010/today-in-met-history-september-14>

Fair" (1977), and "Costumes of Royal India" (1985-86), which even included a costume for an elephant [Figure 2]. This material provides an incomparable trove of information about the department to engage scholars in new dialogues and studies on costume history,

fashion design, and associated fields. A complete inventory is available online.⁹

The Frick Collection

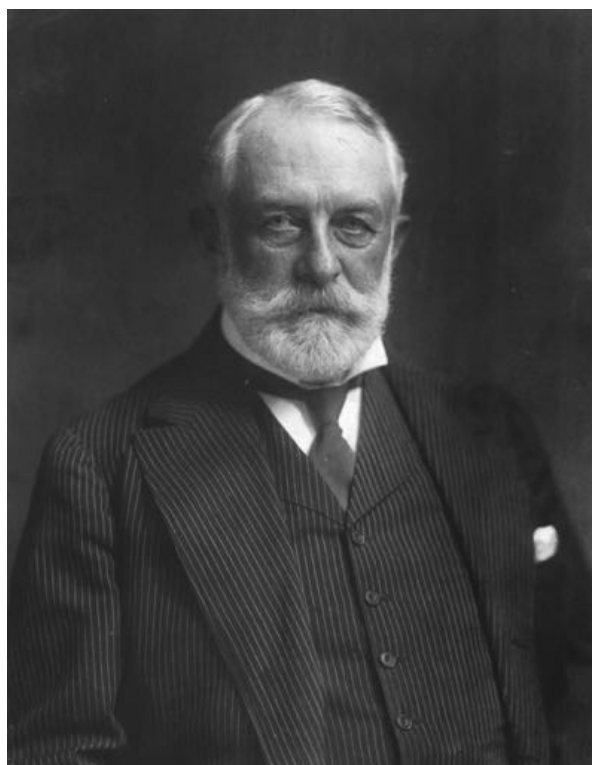


Fig. 3: Photographic portrait of Henry Clay Frick. Photo provided by the Frick Art Reference Library.

Also in New York, a different kind of project is underway at the Archives of the Frick Collection, which has been awarded a grant from the Carnegie Corporation to digitize and make available the art files of Henry Clay Frick, 1881-1925 [Figure 3]. The files provide a unique insight into the mind of a major art collector during the Gilded Age and are at the heart of The Frick Collection's archives. The collection is comprised of approximately 13 linear feet of correspondence, memoranda, financial records, photographs, letterpress books and other bound items. In it, for example, researchers will find extensive documentation about Vermeer's *Officer and Laughing Girl*, which Frick acquired in 1911. The project will be completed in July 2016. Julie Ludwig, Associate Archivist, is the Project Manager and Sally Brazil, Chief of Archives and Records Management, is the Lead Investigator. All conservation work and digitizing will be done on-site in the Frick Art Reference Library's Conservation and Digital

Labs. The finding aids for these two collections are available online.¹⁰ Once the project is completed, there will be a crowd-sourcing initiative to provide transcriptions of the many handwritten documents in the collection as well as a curated on-line exhibition in Google Open Gallery.

Philadelphia Museum of Art



Fig. 4: Members of the Duchamp Research Portal project team surveying Duchamp materials at the Centre Pompidou in January 2015. Left to right: Susan K. Anderson (the Martha Hamilton Morris Archivist, Philadelphia Museum of Art), Christiana Dobrzynski Grippe (Archivist at the Dedalus Foundation), and Matthew Affron (the Muriel and Philip Berman Curator of Modern Art, Philadelphia Museum of Art).

In another project, The Philadelphia Museum of Art received a grant from the National Endowment for the Humanities to support planning activities for the first online research portal devoted to Marcel Duchamp scholarship and associated library and archival materials. This is a collaborative project of the curatorial and archives departments of the museum [Figure 4]. The museum is ideally suited to develop this vital reference resource, with the largest and most significant collection of artwork by Marcel Duchamp in the world and an unparalleled collection of Duchamp-related archival materials, including personal correspondence, photographs, and manuscripts. The proposed Duchamp Research Portal will digitally unite Duchamp resources and images held at arts and academic institutions worldwide. Examples include original notes for *Le Boite Verte* from the Centre Pompidou and rare Dada publications from the Association Marcel Duchamp. As a project grounded in the field of library, archival, and information science, all lessons

learned are moreover anticipated to be extremely informative to colleagues seeking to create similar research portals for artists' archival materials.

Getty Research Institute



Fig. 5: Digital forensic equipment used to analyze the content of electronic records at the Getty Research Institute. Photo provided by the Getty Research Institute.

In a very different project, Nancy Enneking and her staff at the J. Paul Getty Trust Institutional Archives is making strides to safely capture electronic records from a wide range of legacy storage media, portable hard drives, networked servers, and the internet, and then transfer the data safely to servers. The process involves creating a disk image and capturing metadata needed to support longterm preservation. The team is also using digital forensic software to analyze the content of these records [Figure 5]. The project includes developing guidelines for curators as they are acquiring collections that have born digital content. Other museum archives have similar projects to preserve electronic records, including the Cleveland Museum of Art and the Museum of Fine Art, Houston.

Conclusion

Archivists have always recognized the importance of collaboration across the institution, but the digital environment now makes this collaboration essential. Like Janus, the archivist is constantly looking back at the past and ahead into future.

I would suggest that members of CIDOC might think of archivists as content experts for institutional context, in the same way as curators are experts about the objects in the collection. We are open to collaboration, and we are actively seeking ways of connecting the information and knowledge contained in the archives with the museum collection information, with library services, and with functional areas such as communications, development, and legal. We welcome the opportunity to engage in a dialogue about shared goals and the kinds of technology development needed to achieve those ends.

Endnotes

- 1 Museum Archives: An Introduction (2nd edition). Edited by Deborah Wythe. (Chicago: Society of American Archivists, 2004). http://saa.archivists.org/4DCGI/store/StoreItems.html?Action=Find_Store_Items
- 2 Online resources published by the Museum Archives Section of the Society of American Archivists include: Museum Archives Guidelines: <http://www2.archivists.org/groups/museum-archives-section/museum-archives-guidelines> and Standards and Best Practices: <http://www2.archivists.org/groups/museum-archives-section/standards-best-practices-resource-guide>
- 3 Susan Anderson, "Creative Context and Compost Heaps: Artists Records in Museum Archives." in II International Seminar Museum Archives and Research: Technology, Information, and Access. (São Paulo: Grupo de Trabalho Arquivos de Museus e Pesquisa, 2013).
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- 8 <https://www.moma.org/learn/resources/archives/EAD/ExhDocChartf.html>
- 9 http://libmma.org/digital_files/archives/Costume_Institute_records_b18646104.pdf
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An Archive between Past and Future

Fernanda Araujo Curi

Abstract

Bienal de São Paulo Foundation's Archive is going through a fundamental change with the development of integrated work for the collection's research, preservation and communication. The focus on the latter, especially by making use of new digital possibilities, is understood as vital in order to challenge the passive role often associated with archives and libraries in general. Museums have emphasized their communication function in the last years by creating exhibitions, publications and educational programs both on and offline. The archives however, with their less appealing collections to the general public have got to strive in their effort to "communicate". How can documents be made "common" and part of people's lives? Furthermore, and as this conference's theme suggests, how can we build attractive media environments for cultural heritage?

LAB.DOC departs from this challenge to propose the development of a virtual exhibition moulded on a narrative interface, inspired in web documentary experience. Departing from the premise that storytelling is the most ancient and universal way that humanity has invented as a process of transmitting culture and knowledge; LAB.DOC aims to bring this dimension of the human experience closer to the specialized environment of archives.

Bienal de São Paulo Foundation's Archive—Arquivo Histórico Wanda Svevo—is completing its 60th anniversary in 2015. It is an honour to be participating at this conference presenting the history and the current projects of such a pioneer documentation centre. Indeed, many researchers refer to the Archive as “one of the most important research centres on modern and contemporary art in Latin America”¹.

Created in the beginning of 1955, between the 2nd and 3rd Biennials, the Archive was born at the very moment São Paulo was establishing itself as a modern, industrial and international city. “The fastest growing city in the world” was the slogan used at the time, which has proved to be right: from the 2.5 million people living in the city in the 1950s to the current 20 million we are today.

The Bienal Archive keeps documents since 1948, when the Museum of Modern Art of São Paulo—MAM-SP—was founded. To make a long story short, the MAM-SP is the father of Bienal de São Paulo. The Museum was created, one year after the Museu de Arte de São Paulo (MASP), by the industrialist Francisco Matarazzo Sobrinho known as Ciccillo. Together, they were the first São Paulo art museums that helped to establish the province's incipient art scene, marked only by one major event until then: the Week of Modern Art of 1922.

MAM-SP was responsible for the first six editions of Bienal de São Paulo, created by the

same industrialist Matarazzo, who imported the model from Venice, which was the only art biennial in the world at the time.

The 1st Bienal de São Paulo was a great success in 1951, “a mix of boldness and luck” as many have defined. Boldness not only from the couple Matarazzo—Ciccillo and his wife Yolanda—who together have managed through a network of contacts to convince 21 countries of the world to bring their artists to participate on a big art exhibition in far away and unknown São Paulo, Brazil.

Most important was the intellectual force of the MAM-SP professionals, which was essential for the reinvention of an Italian Biennale made in Brazil, such as artistic directors Lourival Gomes Machado, Sergio Millet, Wolfgang Pfeiffer and Mario Pedrosa. Also pivotal were some of the Brazilian artists who not only took part by exhibiting their works but also on the installation of the whole exhibition—as there were no professionals for such job available at the time.



Fig. 1: View of the Bienal Pavilion, façade and interior © Andres Otero / Fundação Bienal de São Paulo

The 2nd São Paulo Bienal was when the event established itself, in the midst of São Paulo's 400th anniversary—the biggest celebration the city had ever had. Also organized by the same captain of industry Ciccillo Matarazzo, the city's 4th centennial festivities were not only opened by the 2nd Bienal—which had as its highlight nothing less than Picasso's *Guernica*—but also by the inauguration of the Ibirapuera Park with its set of modern pavilions designed by Oscar Niemeyer and team. Since then the Bienal events have all taken place at Ibirapuera and from 1957 on in its largest pavilion—the same place where the Foundation and its Archive are located.

Another Italian immigrant, Wanda Svevo, who worked as the General Secretary of MAM-SP, decided among all of those events that it was important to start gathering documentation in order to create a “Historical Archives of Contemporary Art”. A few years after giving impulse to this attempt she died on an airplane accident and the archives were then named after her. It is important to emphasize the vision of such a person, someone who saw the importance of collecting reference material and the documents produced by the museum exhibitions, including the Bienal's. Older brother MoMA, founded in New York in 1929, only constituted its archives in 1989—a fact that comes to show how pioneering the creation of the Bienal Archive in São Paulo was at the time.

At that year of 1955, German Documenta was being born and Venice Biennale was turning 60 (just as the Archive is today). The Archive founder Wanda Svevo imported references from Venice, including their cataloguing standards and information files. She sent letters with forms to be filled up by artists all around the world and sent back with other material of their work such as catalogues and images. The artists' dossiers are an important collection comprising 15,000 of the dossiers currently in the Archive.

Wanda Svevo's death in 1963 coincides with

the moment when the Museum and the Bienal split and the foundation was created. The Bienal became too heavy for the museum because it had to relinquish its collection's management to organize a mega-exhibition every two years. Ciccillo became the president of the Fundação Bienal where he kept all the archive documentation. Meanwhile, in a very controversial act, he donated all the museum art works—which were mostly acquired by the Bienal prizes—to the University of São Paulo and its future contemporary art museum, MAC-USP.

Therefore the Bienal Archive kept the MAM-SP administrative documentation and the one related to the Bienal exhibition from 1948 to 1962—even though the museum was reopened in 1968, also in Ibirapuera Park. Since then, the documents produced over the 31 editions of the Bienal are preserved in the Archive among other materials gathered along these years.

It is a massive documentation of more than seven decades of art history, which was accumulated every two years with an enormous amount of documents produced in each Bienal—each one realized by a different team for many years. There is no need to go into details of what seems to be a common denominator of many institutions with management discontinuity challenges. As policies are always fluctuating from management to management and never really established, many projects and ideas survive only for the moment of time in which a certain group of people are involved. If they change, projects can either take different routes or simply be extinguished. And this is reflected on this Archive, where it is easy to identify fragmented preservation projects throughout the years.

There are many indications that during the 60s and 70s the archive was taken care by two or three professionals who maintained the organization method proposed in the beginning: the archive produced collections,

such as the artists' dossiers, the organization of newspaper cut-outs, as well as books and catalogues in a library that grew in parallel. The effort of a small team was mainly directed at this "collecting approach" rather than at the organization and cataloguing of the increasing Bienal documentation—with its great varieties of formats and materials such as paper, photograph, video etc. These documents were put together on a separate room, which was called the "Dead Archive". Those times coincided with the dictatorship period in Brazil, which is also reflected on the many existent gaps on the documentation produced over that period.

It is evident that during the 80s, alongside the re-democratization of the country, a new approach to the archives was taken, as there was a team of two professionals who recently came to the Archive to talk about the work they did back then. Vera D'Horta and Elza Barbosa opened the Dead Archive and started to uncover that precious history by organizing the documentation in a first attempt to understand the Archive as a whole. It was also the first time the Archive took part and had its documents exhibited in a Bienal, with a focus on the 50s documentation. But yet, with such a small team it was like "ants' work" with little by little done on a day-to-day basis and several reports being written stating the need for more resources to accomplish such work. Ivo Mesquita, who worked at the time as Cultural Advisor at the Foundation was responsible for many of the reports and revitalization plans for the Archive and also for the incorporation of a new Fonds, Ciccillo Matarazzo's personal archive.

In the beginning of the 90s a new management team brought new concerns to the Archive and investment via a partnership with the University of Campinas and São Paulo Research Foundation—UNICAMP and FAPESP. Human and material resources were brought in at this new phase of the archive—which changed its physical structure, incorporating sliding shelves. An effort to dig

into the textual documentation was started. But it was a partial effort that could only get to the general organization of the first ten editions of the Bienal (until 1969).

In 1993 the Archive was designated a historical heritage by the state of São Paulo's preservation organ, CONDEPHAAT (Conselho de Defesa do Patrimônio Histórico, Arqueológico, Artístico e Turístico). It was more in its symbolic value that it was protected, since at that point there was no inventory of its collections. In 2001, when the Bienal was turning 50, the first archive electronic database was implemented using information about the exhibitions, artists and artworks based on the exhibitions' catalogues—rather than on the documentation.

During the 00s there were punctual projects favouring one or other part of the collections—such as the slide and negative collections, the Ciccillo Matarazzo's personal Archive—in projects financed by the government via companies such as PETROBRAS. Even though a focus on the preservation work was essential, all those fragmented efforts did not represent any knowledge production or implementation of standards and policies for collections management and preservation. The predominant mentality was that the only possibility to organize all those accumulated decades of documentation, was doing it by collection, which made it harder to integrate the different materials that regarded the same subject. Besides, there was a new paradigm imposed by the digital documentation that had substituted the physical one, presenting even more challenges.

This process seems to have lasted until the new administration team of the Foundation has taken over after the great void left by the 28th Bienal of 2008, which became known as the "Empty Bienal". The institutional crisis was exposed on that edition when curators Ivo Mesquita and Ana Paula Cohen decided to leave a whole floor of the pavilion empty.

After that a new board has initiated a process of restructuring the Foundation, consolidating its departments, policies and finances.

Little by little those changes also started to take place in the Archive. Research and preservation protocols and policies were studied and initiated, the Bienal' catalogues were digitised and uploaded to the new website, and in 2012 the Archive's Blog was launched as a way to bring to light the precious collection—that until then was only known by specialists—to the general public. It was an important initiative that has also helped to integrate the Archive with the other departments of the foundation, calling attention to the fact that since the institution does not collect art works the only heritage it has is the documentation kept in the archives. As stated by Art Historians Francisco Alambert and Polyana Canhête the Archive “is a ‘work’ as important as the biennials that nurture it”².

Currently, the Archive is structured by three Fonds: Francisco Matarazzo Sobrinho (around 6000 documents), Museu de Arte Moderna and Fundação Bienal de São Paulo (more than 2 million documents). It is essentially composed by textual documentation (more than 4,000 boxes at MAM and Fundação Bienal), iconographic documentation (around 170,000 items among them enlargements, | flexible support and digital images), sound (around 250 items) and audio-visual (around 2000 items). Besides the Fonds, the Archive comprises collections of the Artists and Art Theme Dossiers (around 16,000), Clippings (260 binders) and Library (more than 20,000 items).

In 2014 the textual documentation collection survey project—which had external consultancy—established the preliminary Classification Plan, which led to the implementation of Project Acervos in 2015 to proceed with the inventory of the textual documentation and other collections. Recovering the pioneering characteristic of this

Archive, this project proposes an integrated work of the archive's funds and collections. Instead of prioritizing this or that segment the focus is on finally creating an inventory of the whole collection, establishing cataloguing procedures and new research tools, as well as the Archive relational database. Instead of spending on expensive materials and focusing on the physical care of the documents it understood as its aim to hire a large team of professionals of different specialties: from documentarian, historians, archivists, and conservators to librarians, art and architecture students.

Different tasks are being taken simultaneously and nurturing each other. A Study Group was created to bring the whole team of 32 people together once a week to investigate one edition of the Bienal each time. The database is being rebuilt and researchers have been revising the data that will feed the new system. The textual and iconographic documents are being organized and catalogued as well as the audio-visual, clipping collections and the library.

Alongside this whole process, preservation and documentation management policies are being implemented in order to stop the arbitrary accumulation of documents and leave this antiquated behaviour to past.

In this way, the Archive is currently going through a fundamental change with the development of this integrated work for the collection's research, preservation and communication. The focus on the latter, especially by making use of new digital possibilities, is understood as absolutely necessary in order to challenge the passive role often associated with archives and libraries in general.

The need for museums to work closely with archives, libraries and other cultural heritage institutions to achieve common goals has been increasingly understood as vital by these field professionals. But beyond the collaboration

among pairs it is also essential to bring together partners such as smaller and thus more flexible and dynamic cultural agents and producers, to help with the innovation and development of projects—that can get too difficult to be implemented if they are to remain only inside the institution.

Museums have emphasized their communication function in the last years by creating exhibitions, publications and educational programs both on and offline. The archives however, with their less appealing collections to the general public have got to strive in their effort to “communicate”. How can documents be made “common” and part of people’s lives?³ Furthermore, and as this conference’s theme suggests, how can we build attractive media environments for cultural heritage?

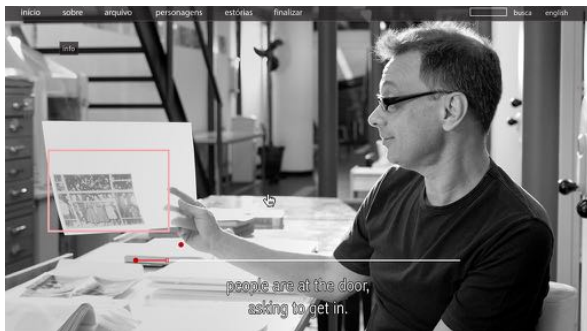


Fig.2: Image capture from the LAB.DOC promo video, available online at <https://www.youtube.com/watch?v=rZqqMU3jbfo>

Departing from this challenge a new platform and research tool is being developed as the great outcome of this whole process in the Archive, in partnership with the film production company, Ebisu Films. Currently named LAB.DOC-Living Archive, it proposes the development of a virtual exhibition moulded on a narrative interface. This platform will be built on the conjunction of a sensitive database, organized in a content management system according to a relational and semantic logic and a browser inspired in web documentary experience.

Along with a selection of documents, a series of short films will be produced with people who have worked/lived/experienced the Bienal throughout its 64 years. These memory pills combined with archival documentation

will compose a Reference Collection. It will work as an editing table, in which different stories can be built—and shared—by the users through a multidimensional crossing of the Archive documentation and the memory of the project’s interviewees.

This platform will not be about historical research only but will also be used for the Foundation’s educational team to develop its activities for the current Bienal edition—and can be fed every two years with new content. Furthermore, it can be connected with different archives throughout Brazil and the world, in order to enhance connections of complementary collections that are spread out and currently difficult to relate to one another. The capability of such a tool is limitless.

As an Architect and Museologist, it was definitely my work as a Researcher in this Archive which got me to deeply understand the value of the document, and of History. But above all, it was the Stories – the infinite universe of narratives that can be formed by those pills of memory—that have really fascinated me.

Departing from the premise that storytelling is the most ancient and universal way that humanity has invented as a process of transmitting culture and knowledge, LAB.DOC aims to bring this dimension of the human experience closer to the specialized environment of archives. The project’s innovative idea and interface certainly brings back and updates to current times the pioneering feature of São Paulo Bienal Foundation and its Archive that is on its way to become a worldwide Reference Centre for Art Research.

Postscript

The text above was the one prepared for the presentation at CIDOC-India Conference held in September 2015. It is important to state here, while formatting the text for publication, that up to the current date,

January 2016, the LAB.DOC project has not yet been implemented. Even though the pilot project—which can be accessed at <https://vimeo.com/115230822>, has really impressed and inspired many people. The Foundation’s management decided to concentrate all efforts on Projeto Acervos take off—it has been viewed as a basis project for others, including LAB.DOC.

Endnotes

- 1 Francisco Alambert and PolyanaCanhête, *As Bienais de São Paulo: da era do museu à era dos curadores, 1951-2001* (São Paulo: Boitempo, 2004), 68
- 2 Ibid
- 3 As Ivo Maroevic suggests communication means “to make common, to make sure something becomes a part of something”. In Ivo Maroevic, *Introduction to Museology, the European Approach* (C.Müller-Straten, München, 1998)

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The Poetics of Diversity: Documenting the poetry of diversity seen from Central American and Caribbean contemporary art collections

Gloriana Amador Agüero

Abstract

"I am permeated, poetically permeated"-Edouard Glissant

Transcending the physical boundaries of each country of Central America and the Caribbean region, this proposal looks to go beyond reductive statements toward symbolic openings to conceive of the connections created in the interaction of historical references, contemporary art production and the public. "The Poetics of Diversity" is based on Edouard Glissant's concept, "...each word, each element, each image, sign or fragment of the world functions from its relations with others, and not in an isolated way. And it is within these intersections, overlays, and overflows that meaning becomes possible, and from there,

knowledge and communication.¹⁷ Similarly, this paper acknowledges that, although each collection varies from country to country, there remains a particular rhythm in contemporary art production of the region that is created through the use of analogous metaphors of representation, such as those that speak of migration or violence.

To assess the significance of difference and congruity, it is necessary to first have proper modes of documentation and archiving, which are unfortunately lacking in the region. In response, this paper presents particular methods and techniques of documenting regional collections, necessary in order to analyze and reach a better understanding of what is diverse and what is shared within these contemporary art collections. My work proposes that correlating accessing, and integrating material from various museums and archives will set forth new documenting criteria and analytical perspectives that will take into consideration the poetics of diversity, in order to better comprehend the cultural landscape of the region as a whole.

Keywords: *Central America / Caribbean / Contemporary Art / Design / Visual Communication*

Context

The intention of this proposal is to contribute to the broader discussion about diversity documentation from catalogs, collections and archives. For this meeting, we have considered not only the discussion on registration and location of a huge and diverse artistic production, but also the possibility of thinking about new ways of integrating and interacting with that production. Raising the issue of how to document diversity, the central theme of this conference, I find it necessary first to explain briefly, by way of introduction to this proposal, the geographical and historical context of the region where I come

¹ The Doubtful Strait. Tamara Diaz Bringas; Virginia Pérez-Ratton. Teor/éTica. San José, Costa Rica, 2006.

from and work.

Central America is an isthmus, comprised of seven small countries, located between two large land masses: North and South America, and between the Caribbean Sea and the Pacific Ocean. Some would argue that it forms part of the cultural whole that integrates the basin of the Caribbean Sea. This geographic feature is very important to consider when we speak of cultural creation in the region. Cultural aspects overlap: there are fusions and interactions of elements throughout its history, and it is marked by migration from both the north and the south, from Europe, Africa and Asia.

Problem

“From afar it seems impossible for countries so close, in such a small region in the world, to have been isolated from each other. The serious deficiencies in the internal communication, obstructs access of artists to the media or relevant events outside the region. A complicated political and military situation not just solved as yet, have led to serious consequences for the Central American emerging artistic development more recently. With such a limited regional contact, the result has been a mutual ignorance of contemporary artistic practices of our own neighbors” (Pérez-Ratton, Virginia, 2013, 63). (Translated by the author).

An important obstacle is that most private collections are not properly documented. Similar situation can be found in the public collections, as documentation is not integrated, left alone among cultural institutions of the various countries in the region. So, the separation, isolation, and lack of information undermine the possibility of joining the cultural and artistic movements that identify the region. This has been the effort that TEOR/éTica and the legacy of Virginia Pérez-Ratton have sought in their work, to integrate Central American art and artists through constant activities that include: research, exhibitions, seminars, and meetings.

For the most part, Central America and the Caribbean, speak about concepts that emerge from their perceived subordinate status. The question is, how are we meant to read this contemporary heritage; How do we read them through their own cultural signs, and not form imposed art world standards despite the fact that we see things from external assessment mechanisms. During this event, participants seemed to agree that our own experience of daily life should serve as the foundation to create a contemporary discourse, thereby allowing us to create our own mechanisms for understanding the artwork.

Perhaps, contemporary art must be understood as an ongoing process that never ends, not closed, but open to more possibilities. It involves a constant productive dynamic. We could say that the work in contemporary art and its interaction with the public, seeks to be completed but it will never be finished.

Despite this close relationship between artist and the environment and social dynamics, the language of contemporary art, in its anti-canonical will, remains difficult to read for many audiences. The characteristics of contemporary art, its diversity of languages, media and technological means, may have provided for innovation, but also render it more difficult to read among mainstream or specialized audiences. This may contribute to the fact that often the public does not become interested in contemporary art work. This mismatch becomes critical if the own development of contemporary art, requires the interaction with the public.

This much is due to the small part Art plays in the Education system. Unfortunately, in our region artistic education has many weaknesses. As a result, we still consider the concept of art as painting, sculpture and architecture, when today's artists have chosen other means to communicate their contemporary discourses. The concept of art has expanded, and in our context, we find new bases for Central American and Caribbean artistic languages.

The methodology and strategy of contemporary art in Central America is often supported by the creation of metaphors of representation and everyday speech. They develop and recreate the dynamics of society, politics, and the cultural environment of the region. However, most of the time, the larger public, which thrives and lives through the challenges of contemporary life, do not have access to the artworks that are presenting their situation.

The contemporary, diversity and visual thinking

I have based the proposal on theoretical concepts, supported by various authors who discuss contemporary art, diversity, and the role of museums and collections.

Edouard Glissant and his idea of the poetry of diversity presents us with a world where the result is given at the crossroads and cultural mixtures, the common space that produces unpredictable results that increase the cultural capital and boost its production. Through the region's contemporary art, Glissant has found a rich form of expression. For others it may seem imaginary and fantastic.

On the other hand, Manuel Borja-Villel and his concept of the Molecular Museum and common file, displays a panorama of possibilities when museums, public institutions, and private collections share their archives, generating a dynamic source of knowledge, going beyond a total cumulative of papers, and becoming an "archive of the commons".

For his part, Augustin Pérez Rubio and his approach around the collectors and the construction of a common heritage, help us rethink collections from its relationship with other collections in a common geographic context to perceive them as a common whole and integrated.

Claire Bishop and her "Radical Museology" from contemporary museums, brings us to

build a much more contemporary and different thinking, which focuses more on the experience in the appreciation of works instead of categories and chronological lines.

Finally, two connoisseurs of visual thinking give us an essential concept in the design and implementation of this proposal, which is the aspect of language and visual perception.

Donis A. Dondis and its approach to image syntax helps us understand the complexity of the elements of visual communication; and Rudolf Arnheim and his theory of art and visual perception, bring us to refer to the approach of visual thinking.

Finally, this paper will take as its starting point the concept of file viewed from the position of the Museum of Contemporary Art of Barcelona (MACBA) in About the Archive (nd) Retrieved on 08/01/2015 of <http://www.macba.cat/en/the-archive>: “The Archive was created out of the conviction that since the beginning of the last century, and especially from the fifties onwards, artistic production cannot be understood simply through the artwork in itself, and that the document is an element of the language that makes up complex cultural productions such as art. The Archive also aspires to contribute to counterbalancing the lack of attention that documentary holdings have been given in this specific context.”

Image Syntax

“How do we see?” and answers: “This simple question covers a whole spectrum of processes, activities, functions, and attitudes. The list is long: perceive, understand, see, observe, discover, recognize, view, browse, read, and watch. The connotations are multilateral: from identifying simple objects to the use of symbols and language to conceptualize, from the inductive-deductive thinking. The number of questions motivated for this one, how we see?, gives the key to the complexity of nature and content of visual intelligence” (Dondis, 1992, 4) (Translated by

the author).

Dondis also relies on the ideas of Gestalt from the position of Arnheim: “Rudolf Arnheim has done brilliant work using much of the Gestalt theory, developed by Wertheimer, Kohler, and Koffka, the interpretation of the visual arts. It is not limited to study the workings of perception but also investigates the visual quality of individual units and their union strategies throughout a final and complete. In all visual stimuli at all levels of visual intelligence, meaning not only get in the representational data, environmental information or symbols including language, but also in the compositional forces that exist or coexist with visual factual statement. Any visual event is a form with content, but the content is heavily influenced by the significance of the constituent parts, such as color, tone, texture, size, proportion and their compositional relationships with meaning” (Dondis, 1992, 19) (Translated by the author).

A radical museology

Today, the tendency of most museums is to frame the art in a historical, geographical context and, nationalities, among others. Somehow, this view and method of documenting the art, conditions us to think and interpret from these categories. Our proposal points to a perception that is broader, collective and dynamic that does not lead us to a framing but free possibilities of the work of art.

For this proposal, it is considered that contemporary art can blossom at any place and any time, and may refer to a wide range of topics and speeches, without sticking to a specific historical time, as contemporary art gives us the freedom to rethink and understand our world in many ways. Therefore, no action to categorize becomes paramount, but open to other meanings and new concepts based on the freedom of diverse thinking.

Claire Bishop, art historian of the Department

of Art History at the CUNY Graduate Center of the City of New York, refers us to a somewhat more contemporary museology. According to Bishop,

“Today, however, a more radical model of the museum is taking shape: more experimental, less architecturally determined, and offering a more politicized engagement with our historical moment.” (Bishop 2013, 6) “Time and value turn out to be crucial categories at stake in formulating a notion of what I will call a dialectical contemporaneity, because it does not designate a style or period of the works themselves so much as an approach to them.” (Bishop 2013, 9) “(...) the attempt to period-ize contemporary art is dysfunctional, unable to accommodate global diversity. (...) the contemporary refers less to style or period than to an assertion of the present” (Bishop 2013,18).

Our proposal although linked to museums, collections and archives, is looking to get out the schema of the museum and is positioned in the digital and technological level. Therefore, it is not necessary to have a specific space and time context, it can happen anywhere, anytime. This feature makes it non-attendance and multi-temporal.

To Bishop,

“These discursive approaches seem to fall into one of two camps: either contemporaneity denotes stasis (i.e., it is a continuation of postmodernism’s post-historical deadlock) or it reflects a break with postmodernism by asserting a plural and disjunctive relationship to temporality.” (Bishop 2013, 19) “Rather than simply claim that many or all times are present in each historical object, we need to ask why certain temporalities appear in particular works of art at specific historical moments.” (Bishop 2013, 23) “The idea that artist might help us glimpse the contours of a project for rethinking our world is surely one of the reasons why contemporary art, despite its near total imbrication in the market, continues to rouse such passionate interest and concern.” (Bishop 2013,23) “Where do museums fit into this? My argument is

that museums with a historical collection have become the most fruitful testing ground for a non-presential, multi-temporal contemporaneity” (Bishop 2013,23).

As we will see, in the method of our proposal, which we call it from now on, “ArtBoard”, the fundamental process is precisely juxtaposing visually, as a collage, art, documentary material, photographs, texts and other visual elements that drive a communications dynamic. As we will expand later, ArtBoarding allows access to a digital space where we can freely interact with historical diversity. ArtBoarding will link the files and works on the historical diversity, without emphasizing in periodization and artistic styles, but a great freedom of associations and perceptions, without time and space set. Our ArtBoarding rethink contemporary artworks from in terms of specific relationships to history, to link files and collections, as a methodology.

As “The Blossom Process” we can see how this same problem is thought to problematize the transformation of a collection into a Documentation Center, where files and works begin to connect and synchronize from a relationship with space and dynamic, designed as a networking. For Bishop,

“Culture becomes a primary means for visualizing alternatives; rather than thinking of the museum collection as a storehouse of treasures, it can be reimagined as an archive of the commons” (Bishop 2013,56).

“They work to connect current artistic practice to a broader field of visual experience, much as Benjamin’s own Arcades Project sought to reflect in Paris, capital of the nineteenth century, by juxtaposing texts, cartoons, prints, photographs, works of art, artifacts, and architecture in poetic constellations. This present-minded approach to history produces an understanding of today with sightlines on the future, and re-imagines the museum as an active, historical agent that speaks in the name not of national pride or hegemony but of creative questioning and dissent. It suggests a spectator no longer focused on the auratic contemplation of individual works, but one who is aware of being presented with arguments and positions to read or

contest. Finally, it defetishizes objects by continually juxtaposing works of art with documentary materials, copies, and reconstructions. The contemporary becomes less a question of periodization or discourse than a method or practice, potentially applicable to all historical periods” (Bishop 2013,59).

The molecular museum and archive of the commons

Manuel Borja-Villel is an art historian and since 2008 is director of the Reina Sofia Museum. To Borja, the possibility of building a file of the commons that draws on the efforts that each institution has done over the years, is one of his main ideas. For him the concept of “molecular museum” is an alternative that takes away from the insistence by museums in separate categories works in a collection.

According to this author in an interview by Saenz, G., & Guerrero, I., November 2014, taken on 01.08.2015 in (<http://www.nacion.com/ocio/artes/Manuel-Borja-Villel>), this term “refers to another mode of collecting and raise the story from the idea of a collection of the commons” (Translated by the author). In this position, Borja opposes to think the museum as “this great theological narrative with default and homogenizing discourse that claims to be universal, but it ends up being in Europe or the United States”; believing that “In those speeches, there is no otherness; on the contrary, diversity is considered provincial. The structure of mediation is the ‘white cube’, transparency and immediacy, and the experience of the public are based on the tour this structure promotes a disembodied experience in which you can do virtually anything because everything is forbidden” (Translated by the author).

In this approach, the artworks can be accessed from anywhere and, at the same time, the museum tour can be done in any way. This contributes greatly to our ArtBoarding emphasis in the sense that it seeks to address the issue of works of art from the thinking and visual perception and not from speeches and pre-established categories. Borja, in the

“museum of the commons” do not work neither more enlightened. Therefore, it is not enlightened despotism: rather it is a common task in which several people bring various topics and ways of thinking. He goes on to say in his interview that, “Therefore, the result includes the role of artists, the contribution of certain types of ideas, and, ultimately, fundamental role of the groups that are around the museum. The public is an active agent”. (Translated by the author)

Borja believes that,

“The idea of the archive has become a rhetoric figure: should use quotation marks. The file is not that comprised forty thousand papers then nobody reads. Thus it can also mean memory loss”.

Here we agree with the position of Arnheim in their criticism of unseen works with active minds arranged in museums.

The common heritage

Augustin Pérez, artistic director of the Museum of Latin American Art of Buenos Aires (MALBA), says that the concept of collecting must be rethought from a partnership with the museum collections and the aspiration to build a common heritage. His approach around collecting and building a common heritage helps us to rethink the collections from its relations with other collections in a common geographic context to perceive them as a common whole and integrated.

Art and Visual Perception

For Arnheim, the perception of the elements of visual language is essential to understand and read the visual statement of the work that we cannot lose sight. For him it is critical that we arranged the works in museums from an inactive mind. He stresses the importance of linking or associating the elements of visual language in a work of art to read the contents.

Visual thinking allows us to go beyond verbal communication of ideas to give us the other way of communication -visual communication. For the uninitiated public, the moment when they are facing a work of contemporary art it can be stressful and uncomfortable, where a gap occurs instead of giving an approach. Unfortunately, at this point we develop fears and insecurities at the moment to interpret the contents we see in the works, where maybe we create mental blocks that hinder the communication of ideas and thoughts.

This is important to consider another kind of thinking and communication that relies more on visual to break the mental blocks that does not allow us to communicate verbally. To the visual language of art is best respond to language and visual thinking art itself. ArtBoarding focuses to give more emphasis to the image than the text, in order to develop a visual and mental exercise to link concepts, while creating new concepts interactively. ArtBoarding not only makes possible to develop a reading of the works of contemporary art from the categories and documentation that museums and archives have developed, but also looking to go beyond that through visual thinking.

According to Rudolf Arnheim:

“If you want to access the presence of a piece of art, is very important in the first place, view it as a whole... Before we identify any single element, the total composition makes a statement that we should not lose. We seek a theme, a key to which all refer” (Arnheim 1984, 21) (Translation made by the author).

Then, we can be firmly guided by the structure of an integral concept.

ArtBoard

Spontaneity of informal exchange

My proposal is a documentation tool for capturing views of the public to interact with contemporary artworks, in a software

application. It is conceived from the connection of an existing network of databases and archives of collections. This connection aims to link the existing documented collections, in databases and archives. The purpose is to socialize the contents of files and databases that have been documented over the years. A network of connections between archives and collections will allow build a mapping of key content access and understanding of the artworks.

This tool is designed from the Mood board that is a visual tool, which can be both physical and digital. The mood board is a kind of collage consisting of collecting images, texts and textures related to a design theme as a reference point for the customer. The mood boards are often used by professionals to interpret the design to be obtained. In it we can visualize things that inspire us and that also relate to a topic they are displayed. The mood board visually captures any thought, idea, themes, impressions or feelings that are difficult to communicate verbally. This way of thinking and visual communication can break down barriers in the communication of ideas, whether they are by language, technicalities, among others.

We can see a similar example in the case of the public who visit any exhibition of contemporary art. The curatorial script is to generate connections and dialogue among the various discourses of artists, this exercise may seem to create a mood board. For the mood board, we exercise visual thinking to communicate through images, which interpret in an easy and simple way. For the ArtBoard the result would be a visual mapping of connections between archives and works of art from the collections of contemporary art museums. As if they were curators, the public will have a tool that enables them to interact and associate themselves the contents of the works and create links with new meanings.

According to Garner and McDonagh-Philp,

“Their use has much in common with the strategies for lateral thinking propounded by Edward Debono three decades ago: Lateral thinking is ... concerned with breaking out of the concept prison old ideas. This leads to changes in attitude and approach; to looking in a different way at things which have always been looked at in the same way. Liberation from old ideas and the stimulation of new ones are twin aspects of lateral thinking” (Garner, S. & McDonagh-Philp, D 2001, 3).

“Mood boards need not be expensive or time consuming to construct. They usually consist of a collection of found and/or made images fixed to a board for the purpose of presentation. Sometimes found objects or constructions are integrated so that the mood board becomes three dimensional. Photographs, images from magazines or the internet, samples of fabrics of color swatches, drawings, industrial and natural objects such as wire and leaves, and abstract graphic experiments in texture, color or form are commonly juxtaposed on an A3, A2 or A1 sheet of card or foam board. The collections of images and objects aim to represent emotion, feelings or mood evoked by the original design brief or the brief as it develops” (Garner, S. & McDonagh-Philp, D 2001, 3).

Artboard provide us the opportunity to visually translate a concept that is difficult to communicate verbally, creating a full and complete picture of what each of us play in a work of art. Molding a new concept or meaning and providing fluid communication of ideas, breaking the barriers of verbal language. As mentioned above, ArtBoarding can link files and artworks on the historical diversity, without emphasizing in periodization and artistic styles, but a great freedom of associations and perceptions, without time and space set.

So, why a tool like the Artboard? Because it is a tool inspired by the mood board that allows you to interact with the public and at the same time facilitates the concepts and images to make their own interpretation of the artwork. The audience will feel empowered by their

reflections and interpretations. Our tool involves visual thinking, visual perception and visual reasoning. The interpretation of a work would never be the same. Interaction and spontaneity of the public will conclude the work.

The Code of Artboard = Visual aspects_ Title_Content_Archive_Meaning

The Artboard format would be digital, because it dominates the media and its advantages in terms of handling, accessibility, understanding, socialization, and it would be composed of a link code. Moreover, this proposal is essential to not associate the sharing and interaction to a specific spatial and physical context, or to a specific museum or architectural context, but rather is comprehensive without limits. So virtually you can access knowledge and interaction that is not dependent on a town.

This tool is characterized by the association of independent texts or content through the code to create hypertext where information is not only seen from a point of view, but from multiple entries in order to complete the meaning and all possible associations and interpretations. It can become so dynamic that it allows great extent and also an almost unlimited range where we believe that everything is possible and our opinions are possible and valuable. The code will allow you to have variety of data sources and simultaneously drive from the choice of an artist, artwork or specific metaphor, but associated with a variety of data and information.

Understanding how coding work of art is the central point in this proposal, in order to facilitate the interpretation of the user. In this case, the variables to decode a work of art would be the same variables of computer code link. The variables to implement the code would be the data contained in the technical databases, photography, register and cataloging; keywords as metaphors of representation; documentary and archival material. Allowing

multiple ways to approach the artwork, multiple ways to interpret the work, the connections are extended. And boosting local issues but with relational scope and current connection, Artboard gives us the possibility of creating an area without borders, where we stay connected, related and tuned through art.

ArtBoarding

Benvenuto Chavajay

I have chosen the Guatemalan artist, Benvenuto Chavajay, to give a general demonstration of the application of the variables in this proposal. Benvenuto offers a wide contemporary production concept, metaphors and meanings related to the historical past and the present continuous of his location. In this selecting works we can glimpse that these concepts are empathetic with other realities, not only in the region but in other parts of the world.

According to María Jose Chavarria, curator of the Museum of Contemporary Art and Design (MADC) of Costa Rica:

“From these ‘chunches’, Chavajay works from photography, the intervened objects and installation, to enable the development of a speech that is becoming wider but likewise reaffirm part of an indigenous Mayan cultural reality, from a village on the banks of Lake Atitlan in the interior of Guatemala, as is San Pedro la Laguna. Concepts such as modernity / coloniality, are covered from a de-colonial perspective that seeks confrontation and evolution of the ‘colonial power matrix’ according to Quijano, or as the artist himself states: heal the colonial wound” from art in the American heartland” (Chavarria, M. & Payeras, J., 2014,6)
(Translated by the author)

Understanding the meaning of metaphor as a rhetorical figure of thought through which a reality or concept is expressed through different concept a reality or with those who represented some bearing resemblance (metaphor) (sf) Oxford Dictionaries. (Online. Retrieved on 01/08/2015 of (<http://www.oxforddictionaries.com/es/definicion/espanol/met%C3%A1fora>)), we can do the exercise to identify the metaphors of representation used in the case of Benvenuto and this selection of works. Also we complement each keyword to go slowly decoding the message and, once done, to interpret and then, associate and create links.

forddictionaries.com/es/definicion/espanol/met%C3%A1fora)), we can do the exercise to identify the metaphors of representation used in the case of Benvenuto and this selection of works. Also we complement each keyword to go slowly decoding the message and, once done, to interpret and then, associate and create links.

How does the Artboard work from this case?

1. In the following script we can display an overview of the dynamics of this tool:
2. User selects keyword that is equal to metaphor of representation. Example: Hybridization.
3. Enters interface that displays three fields to enter words. Example: Modernity / Colonization / Indigenous.
4. The code links the three words entered and the metaphor selected at the beginning.
5. The code displays a mosaic of images and texts related.
6. Artboard is ready to interact with the user who drags the images. This is ArtBoarding
7. The code has linked the historical archives, with Guatemalan artist, with works by various state and private collections in different locations, curator text, keyword, metaphor, file documentary museum in Costa Rica.
8. The code generates new keywords and displays images and other associated files, multiplying knowledge.
9. User comments like Twitter style and share with museums and other users on a wall in common like the style of Facebook.
10. Museums are labeled.

ArtBoard has documented the interpretation or visual perception of the public. The Artboard directs us to the museum, the archive and the public and then redirected the public, archives and museums. The artists can see how they are interpreted by the public. In the Artboard these interpretations are documented and simultaneously create new metaphors or keywords that they may see by the artists and museums.

The shared, diverse and visual thinking

The Artboard allows us to document the opinions, reflections, comments, meaning in the development of new discourses and metaphors but from the public. We see contemporary art dynamically generating new poetics, this time from the same public. At the same time, this proposal relies on generating what we mentioned above as shared thinking, visual thinking and diverse thinking, and the possibilities to imagine and create new meanings. The results demonstrate the diversity of interpretations of Central American culture that has the public from the works of contemporary art.

The documentation of contemporary artworks requires an integrated view, where there is an opening to categories that transcend language arts and connect us to the essence of the everyday. Contemporary art cannot be analyzed by isolating some of its aspects, it includes contents of our everyday reality. Art is given in freedom, and it is from these foundations that can arise diversity of content

and perceptions, and with them any possible connections. We ourselves are those connections. They are our stories, perceptions, concerns, everyday life that are represented by artists in works of art. We ourselves are those sensitivities. The artworks represent those aspects of everyday life that define us and identify. We must be able to understand and assimilate in a simple way that content.

To achieve this, it is essential to have the freedom to enter into communication with these works, react, and appreciate beyond an intellectual assessment or calculation, because in the end we are bound by those links that make us human.

When performing ArtBoarding, connections continue to grow and relating; like the roots of a tree; like the blossom. Shared thought to this proposal is the result of the action of sharing in our Artboard, in an online community for public sharing their interpretations, thoughts and ideas and also creating and imagining new meanings and concepts. Doing what we call in this proposal -ArtBoarding.

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Documenting personal collections: Coomaraswamy as a case study

Gunjan Verma
Kanika Gupta

Abstract

Cultural Archives of Indira Gandhi National Centre for the Arts (IGNCA) has many collections amongst which a few consist of objects extremely diverse in nature. The present paper focuses on the documentation process of 'folders' of Ananda Kentish Coomaraswamy which consist of his correspondences, book reviews, notes, articles from magazines, journals, newspaper clippings and other kinds of records. While his correspondences with a particular person have been compiled together in a folder, at other places his personal notes and writings are diverse in nature; many times references such as date, place and, context are missing. In this light, it must be noted that no international standards exist for cataloguing or accessioning such collections. The present paper deals with the case study of documenting Coomaras-

wamy's personal papers and the problems encountered in the process. It has been noted that digital documentation is necessary and issues of storage have been addressed. The aim of this documentation is that any researcher or scholar is able to locate material involving a particular subject or area (in the collection) in the shortest period of time.

Ananda Kentish Coomaraswamy¹ (1877-1947) needs no introduction in the field of art. He was a great Art Historian of the early 19th century and was the curator of the Asian Collection² in Boston Museum of Fine Arts, Massachusetts, U.S.A (Lipsey, 1977a).

Acquisition Information: Indira Gandhi National Centre for Arts had acquired 'Ananda Kentish Coomaraswamy collection' in 2008. The heirs of Coomaraswamy from whom the collection was acquired wanted that the order of the folders must not be disturbed.

His collection can be divided into six broad themes.

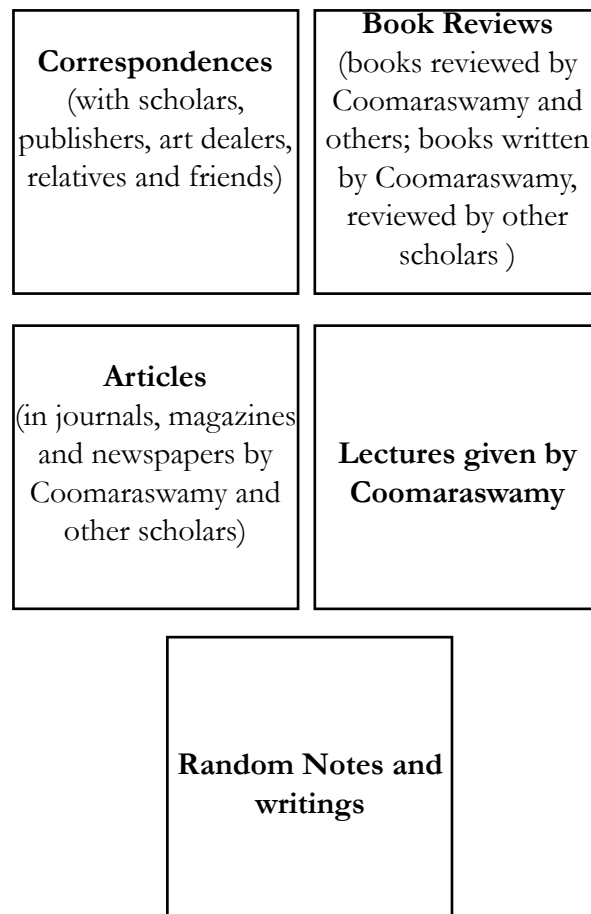
1. Paintings and drawings
2. Sculptures
3. Photographs
4. Slides
5. Books and Journals
6. Manila folders, which are approximately 700 in number and each folder consists of 100 pages on an average.

The folders in the collection of AKC are in the same order in which they were received.. The order has not been disturbed, and each page has been numbered accordingly in order to maintain this.

The folders consist of his correspondences³ with friends, relatives, scholars and art dealers, book reviews, off prints of articles sent to him by his students, colleagues and anonymous people for corrections, his own translations of ancient texts from India and abroad, particular

sentences and words from these in the form of notes in his own handwriting, various versions of his edited and unedited articles, published articles in journals, magazines and newspapers, and random handwritten notes.

Thus, the content of the manila folders can be divided into five broad categories so that the basic structure of the folders and their contents are easily understood



Language: Writings and correspondences in this collection are mainly in English, French, Sanskrit, German, Pali and, Greek.

Subject Matter: Art⁴ (Lipsey, 1977b), Archaeology, Astrology, Astronomy, Geography, Geology, Dance, Drama, Mineralogy, Music, Mathematics and, Religion.

Date: 1902-1991

Scope and Content

His personal correspondences are an

important source of information about his work and life. It includes scholarly correspondence with scholars like Sir John Marshall, Dayaram Sahni, V.S. Agrawal, Dr. Herman Goetz, C. Sivaramamurti, Hirananda Shastri, Nasli Heeramanek, Eric Gill, William Rhotenstein, Rabindranath Tagore, Pitrim A. Sorokin, Walter Shewring and C.A.F. Rhys Davids; with his wife Dona Luisa Coomaraswamy and son Rama P. Coomaraswamy.

Problems There are certain problems which were encountered while preparing a format for documentation of personal papers in Ananda Coomaraswamy collection such as:

- No standard format is yet available for documenting personal collections consisting of papers (letters, notes, articles).
- The problem in documenting the collection is that most folders consist of documents of diverse nature, for example, a single folder will usually consist of correspondences, book reviews and, articles; there are folders that consist of a mixture of these in no specific order.
- The content of the folders cannot be changed (the pages inside and the order of these pages). For example, if correspondences of a scholar, 'O.C. Ganguly' is found in folder No.1 with folder 'title' O.C. Ganguly and his correspondences also appear in folder No.4, then, in that case, the content of the two folders cannot be segregated and kept together under single heading. Pagination had been done in the first stage as soon as the documents were received and a brief summary of the contents of the folders is written outside every folder.
- The number of pages in each folder is different; some folders have 20 pages while others have 280 pages.
- In certain cases, especially in case of correspondences, though the information given outside the folder mentions the letters (in that folder) in a chronological order, when checked it was found that while doing pagination (in the earlier stage) the same has not been followed and they are not arranged in a chronological order (according to dates of the correspondences).
- Pagination, has been done in some folders where it was possible and necessary according to the dates of the correspondences while in some folders this has not been done because it was difficult to change all page numbers in a folder with more than 100 pages. Also, it must be mentioned that most papers are quite fragile and erasing and rewriting only makes the document more prone to damage.
- It was difficult in some of the folders to change the order of the correspondences (according to the dates) because either they are in connection with the previous correspondence or sometimes copies of the original correspondences of different dates are found on the same page (e.g. Photocopy of the original correspondence dated May 20, 1947, and correspondence dated January 15, 1954, are found on the same page). In these circumstances, it was difficult to change the order of correspondences.
- Many letters and notes at some point of time had been accompanied by plates or photographs with them but in many cases, these are now missing, as they were not put into the folders itself when the collection was handed over to the institution. Thus, in many cases, the text loses a lot of its meaning, since the image being spoken of is missing and cannot be retrieved.
- In AKC collection (Ananda Kentish Coomaraswamy, from here on referred to as AKC), each folder already had a title given to it by the collectors. Sometimes this title appropriately described the contents while at other times it was found that the contents of the folder went beyond what the title described. For example, a folder is titled by a certain person's name; however, the folder contains letters to many other

people in it.

- In case of many of AKC's correspondences, it is hard to understand the name of the person writing the letter; sometimes only initials are given and sometimes there is no name at all.
- Many letters found in the Collection are either not dated or in many instances only date is mentioned and not the year.
- There are many tiny pieces of papers with handwritten notes by AKC. These are in varied sizes and are almost like scribbled notes. Initially, it was very hard to understand the purpose of such papers; these sizes do not follow any standard, the material or notes written on them were random and short in nature. Many such papers appear in the folders; some are complete pages filled with notes. But most of the times they do not follow any order. While going through the books in the collection, it was observed that few books had similar notes in the same handwriting. Few books still had many such tiny papers inserted in between pages; these had notes on them in AKC's writing related to that very page. Many other papers with notes were kept on the first page of the book. Also, news articles and reviews connected to that book were pasted inside the hardbound cover of the book. After examining these, it was clear that many such small papers and notes had perhaps been taken out from various books and had been kept in the folders. Unfortunately, most of these papers have now lost the context in which they were written since their original place was meant to be a particular page number of a particular book. Since such details (the title and page number of the book from which they came from) are missing in the tiny papers there is no way in which their original context can be discovered.

Space Allocation: Cultural Archives has allocated a separate room for the Ananda Kentish Coomaraswamy collection, where it is kept safely in the cupboards; with title and

number given to each of them for easy access. All the 700 folders (approximate figure) are arranged sequentially and the shelves are numbered in two cupboards.

Time: Although basic information is given outside each folder, it is sometimes time consuming to complete a single folder. The size of the folders in the collection can be divided into three categories.

- Folders consisting up to 100 pages- This folder can be completed in a day given that all the pages are arranged serially according to the date of the correspondences and there is no mistake in the pagination otherwise it takes more time to complete such type of folders.
- Folders consisting of 100-200 pages- These folders can be accessioned in the accession register in two days; given that the folder is arranged and there is no discrepancy. If there is discrepancy in pagination or some number has been missed or same number is given to two pages then it takes around three days to complete the folder.
- Folders consisting of more than 200 pages- Folders having 200 or more pages are accessioned in three or three and a half day if they are arranged but if they have to be rearranged then it takes almost four or more days to complete the folder.

Target: In order to complete the documentation of Coomaraswamy folders, a target of 25-28 folders was fixed which had to be documented by each Project Assistant every month depending on the size of the folder.

Project Team: Archivist, Cultural Archives, IGNCA and two Project Assistants with background in Art History and Archaeology.

Documentation Process

Documentation of AKC personal papers was a challenging task. It was decided to carry out the documentation in the most effective and

economical ways, keeping in mind the time constraint. The documentation, however, is still an ongoing process. While documenting the collection, the following aims were kept in mind:

- It should be easily accessible to the scholars
- Subject matter should be easy to locate.
- To get an inventory at the end of the process.
- To establish link between the contents of the folders (especially in case of correspondences (of the same person for example), copies of the same article can be found in different folders or same journal.

The Documentation of the collection is being carried out in the following five stages:

1. Stage I- After Acquiring the collection

- » Counting of the folders and pages inside it.
- » Numbering of the folders and pagination.
- » Contents of the folder written outside the folder along with total number of pages and language.
- » Digitalisation of the folders (so that scholars can easily access them in digital format rather than handling originals which are fragile).

2. Stage II- Formation of Team and Research

- » A team has been formed comprising of two Project Assistants and Archivist and the work is supervised and monitored by the Director Library and Information every three months.
- » Research was undertaken to understand the nature of the folders and to devise a format for their documentation. The research yielded that there is no international standard that can be followed in case of collections where paper documents are of heterogeneous nature. Keeping that in mind the documentation format followed by other libraries for accessioning and cataloguing, Stella

Kramrisch collection in Philadelphia Museum of Art and Rothenstein collection in Houghton Library are referred.

3. Stage III- Manual Documentation

- » Devising a format for making an inventory in accession register
- » Work allocation between two Project Assistants- one working on correspondences and the other on book reviews and articles. As it was found that the first 300 folders are mainly correspondences and rest of them contain book reviews and articles, it became easier to start the work
- » Accessioning of the folders in tripartite system – name of the collection (its initials) followed by the year of acquisition and folder number
- » Details of the folder were checked with what is mentioned outside and wherever required pagination was redone in the original folder and total number of pages counted. If there is a discrepancy like same number is given to two pages, a number is missed out, pagination is redone and sequence changed; same is mentioned in the remarks section of the accession register
- » Accession register contains the basic information about each folder of the collection like date of accessioning, folder number, total number of pages in the folder, title (if given on the folder), language, contents of the folder and remarks.

While mentioning contents of the folder following information is given:

1. **Correspondences:** Correspondence from and correspondence to, date and address of the correspondence is mentioned.
2. **Articles:** In case of articles, title of the article, its author, date, month, year, name of the journal, magazine or newspaper, and in case of journals and magazines volume number is also mentioned.

3. **Books reviews:** Title of the book, author, publisher, total number of pages in the book, reviewed by whom and details of the newspaper, journal or magazine where it was published.
4. **Random Handwritten Notes and Papers:** These consist of handwritten notes by AKC- sometimes in the form of footnotes, references from ancient texts, translations of ancient texts/sentences/ phrase/word, brochures, envelopes, picture postcards, photographs, invitations, undated letters and miscellaneous papers. In such cases they are mentioned under the same heading with details given on them.

4. Stage IV- Digital Documentation

- » After accessioning of the folders and preparation of an inventory; an excel file is prepared in which important details of the folders are included so that it is easily accessible and free text search can be used to locate any specific subject.
- » After entering all the details, it has been decided to prepare an exhaustive list indicating the folder number, page number, and total number of correspondences with dates (both inclusive and exclusive) from the same person appearing in different folders; in case of same article appearing again, book reviews and its reprints appearing in different folders, its total number with name of journal or newspaper and its year of publication should be given.
- » All the folders whose pagination has been done again will be digitised again so that when a scholar/researcher publishes the document she/he will be able to give the correct page number and folder number.
- » Excel file will also contain information of the CD or DVD in which one can find the digitised version of any folder.

5. Stage V- Storage

- » For storage of AKC folders due care has been taken and they have been kept in a

temperature controlled room.

- » Wherever necessary iron pins and U-clips have been removed so that they do not leave marks on the papers.
- » Small papers with random handwritten notes are kept in envelopes.
- » Special folders made of acid free mount board are created and AKC folders have been placed in these.

In order to start the documentation of Ananda Coomaraswamy collection, we referred the documentation procedure adopted by other museums and Archives for correspondences and personal papers of his contemporaries like Stella Kramrisch⁵ (1898-1993) collection in Philadelphia Museum of Art Archives, U.S and Sir William Rhotenstein⁶ (1872-1945) collection in Houghton Library, Harvard College Library, Cambridge, Massachusetts, U.S. Both Coomaraswamy and Kramrisch were art historians, contemporaries of each other who were deeply interested in Indian art and culture while Rhotenstein was an artist who also wrote on art.

In the table given below are described two different formats adopted for the documentation of Stella Kramrisch collection, and Rhotenstein Collection, and in the third column details of Coomaraswamy are mentioned.

In case of Stella Kramrisch and Rhotenstein collection, has a Call No. and location but these are not included in AKC documentation process, as the room where the collection is kept is not permanent.

S.No.	Titles	Stella Kramrisch Collection	Rhotenstein Collection	Coomaraswamy Collection
1.	Repository	Philadelphia Museum of Art Archives	Houghton Library, Harvard College Library, Harvard University	Indira National Centre for the Arts, Cultural Archives
2.	Creator	Kramrisch, Stella, 1898-1993	Rothenstein, William, Sir, 1872-1945.	Coomaraswamy, Ananda, Kentish, -1947
3.	Title	The Stella Kramrisch papers	Sir William Rothenstein correspondence and other papers	Ananda Kentish Coomaraswamy correspondence, miscellaneous papers, book reviews and articles in journals.
4.	Date(s)	1921-1998	1887-1957	1902-1947, 1947-1991
5.	Main Language	English	English	English
6.	Languages used in Material	English, German, Sanskrit, Bengali, and Hindi	English	English, Latin, French, Pali, Sanskrit, German, Vernacular languages and Greek

Comparative Study of Stella Kramrisch and Coomaraswamy Collection

Stella Kramrisch collection seems to be completely accessioned and there is a detailed inventory available on the museum website. The initial information mentioned is same as given in the table, followed by an abstract and short biography of Stella Kramrisch. The next section titled, 'Scope and contents' describes her entire collection. For example, many of the art works with the museum come from Stella Kramrisch's personal collection. Many papers consist of a detailed inventory of items at her apartment before and at the time of her death. Apparently, there were objects missing at the time of her death; the objects, which have never been sold or donated to any museum, have been documented.

This section also discusses how the entire collection has been segregated and further subdivisions are made. The next section consists of some basic administrative information. For example, with regard to access restrictions, it tells us that 'This collection is open for research use.'

According to the inventory given on the website, the collection is divided into the following categories –

- Series I: Art collection
- Series II: Writings and research notes
- Series III: Collected reference materials
- Series IV: Stella Kramrisch's library catalogue
- Series V: Photographs
- Series VI: Personal papers
- Series VII: Nancy Baxter's biographical

research on Stella Kramrisch
Series VIII: Processing documentation

Further, under each category there is complete detail of all the items.. Each item has a box and folder number along with year and a title.

In comparison to this, in AKC collection, each folder already had a title given to it by the collectors. Sometimes this title appropriately described the contents while in some cases the contents of the folder went beyond what the title described. For example, a folder, titled by a certain person's name; however, contains letters to other people in it as mentioned before.

Unlike the Stella Karmich collection, the folders are not segregated into categories.. However, the initial part of the collection (AKC) comprises of mostly correspondences and the latter part consists of published articles, papers and lectures.

In case of notes made by Kramrisch, there are entries that mention –

Miscellaneous: Notes: Various notes, undated.
39 12

As already mentioned, in case of Coomaraswamy there are notes and varied sizes of papers with his handwritten notes; these are placed in particular order and as mentioned before in most cases the context of the note is lost. Since all the pages in the folders are already numbered, it is not possible to change the order or find the context of the notes..

In case of Kramrisch, in each box, numbered separately, folders are numbered starting from 1; which means, number of folders in each box is clear but in order to get the total number of folders, all the folders must be added..

Many times, personal correspondences, only mention the year (period) whereas the name of the people are not given.

In case of many of AKC's correspondences, it is hard to understand the name of the person writing the letter; sometimes only initials are given and sometimes there is no name at all. Thus a format was needed which could incorporate such letters (correspondences).

In addition, some folders consist of printed photographs, and in one folder, there are textile swatches, accompanied by a text. These should be together in the same order. Awards, honours and memorials are part of Kramrisch collection but these are not present in AKC collection. AKC collection comprises of photographs (accessioned separately), music records (accessioned separately) and many books and journals from his library. As mentioned before, there is a lot of value addition on some of the journals and books in AKC's own handwriting.

Conclusion

. AKC collection is a unique case study, for re-accessing documentation methodology. The collection has some unique features like handwritten notes on printed books and similar handwritten notes that have now lost their context. Thus, based on Karmrisch collection, a format was prepared for AKC collection.

Such collections pose some similar problems that need consideration. to be considered. Many times it is hard to decipher handwritten letters, names and addresses of the person writing (sometimes only signatures are present and names are not given), dates are not mentioned; material accompanying the letter is missing. Since, it is hard to decipher the handwriting; many times the main subject of discussion does not make it to the inventory. Thus, if a researcher looks for a particular subject matter in the collection, the documentation sheet will not show that particular letter. This almost becomes like a lost object since it does appear on the documentation sheet. The researcher has to look at the object in order to comprehend it.

Thus, still there are many areas, which need further consideration while dealing with handwritten material in collection.

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Endnotes

- 1 Alvin Moore, Jr. and Rama Poonambulam Coomaraswamy, eds, *Selected Letters of Ananda K. Coomaraswamy* (New Delhi: Oxford University Press, 1988). He was born in Colombo in 1877, Ceylon, of a Tamil father and an English mother. Ananda Coomaraswamy studied at Wycliffe school, in Gloucestershire, England and at the University of London.
- 2 Roger Lipsey, *Coomaraswamy: 3: His Life and Work* (Princeton: Princeton University Press, 1977a), 162. In 1933, he was given a new title, Fellow for Research in Indian, Persian and Mohammedan art, as part of general shift in the Asiatic department.
- 3 Alvin Moore, Jr. and Rama Poonambulam Coomaraswamy, eds, *Selected Letters of Ananda K. Coomaraswamy* (New Delhi: Oxford University Press, 1988). His correspondences with important personalities like Bernard Kelly, Walter Shewring, Father Carey-Elwes, Father D'Arcy, Eric Gill, F.A. Cuttat, George Sarton, Aldous Auxley; to his wife Doña Luisa Coomaraswamy, and to the *New English Weekly*, London.
- 4 Roger Lipsey, eds, *Coomaraswamy: 1: Selected Papers* (Princeton: Princeton University Press, 1977b).
- 5 Stella Kramrisch was the curator of Indian Art at Philadelphia Museum of Art from 1954 - 1993.
- 6 Rhotenstein was an English painter who also wrote on art.

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Telling stories with museum objects: Reflection on Interpretation

K. Moortheswari

Abstract

Story telling is a fundamental phenomenon in our culture through the ages. From rock art to the modern 'talking trees', the information through stories are communicated to the audience. The rock art and murals conveys the story of mankind silently, whereas the talking machines illustrate them with emotional voices. Museums are magic places where man travels to different moments in time, culture and places mentally. It is not mere exhibition; but education. Interesting interpretations are essential. Museum objects are main part of the cultural and natural heritage. Relevant stories reveal the tangible and intangible cultures. Every object has a story, sometimes many. Explaining through stories is essential and innovative. Collecting the data, analyzing the authenticity, detailed documentation, 360 photographs etc., are important for framing the stories. This paper is an attempt to justify

the importance of 'story telling' to interpret the museum objects through basic methods like dioramas, audio, video and advanced technologies like AR show, QR code reader, DT, Hologram etc., for better performance of museums and also to explain the existing methods of storytelling in our Museum like talking cannon, dancing coins (AR), Textile in Details (DT), Digitalized Drawings etc.

Key words: *AR - Augment Reality, QR code - Quick Response code, DT - Digital Technology, Hologram.*

Introduction

Story telling is a fundamental phenomenon in our culture through the ages. From rock art to the modern 'talking trees', the information through stories are communicated to the audience. The rock art and murals conveys the story of mankind silently, whereas the talking machines illustrate them with emotional voices.

Why story telling? It adds flavor to the fact. It increases the interest of knowing. It stimulates the thirst for knowledge. It kindles the appetite for understanding the subject. In total, it is the best way to communicate. Kids have always liked listening to stories from their mothers and grandmothers who had the patience to narrate them. People of all age groups like to listen and tell stories.

Using story telling method in interpretation field is the latest trend in museums. Museums are magic places where man travels to various time, culture and places mentally. It is not mere exhibition; but education. Interesting interpretations are essential.

Museum objects are main part of the cultural and natural heritage. Relevant stories will reveal the tangible and intangible cultures.

Every object has a story or stories, sometimes many. Explaining through stories is essential

and innovative. Collecting the data, analyzing the authenticity, detailed documentation, 360 photographs etc., are important for framing the stories.

The communication between the exhibit and the visitor must be natural and spontaneous and providing this facility is the duty of the museum officers. The display, narration, lighting and other formalities of the museum should be upgraded from time to time as per the requirements of the visitor and the technologies in practice.

The museums are in the service of man yesterday, today and tomorrow. The primary function of museums should be to be in the service of the mankind. The museums are the facilitators for communication between the material cultural heritage and the visitors. Initially there could have been a healthy communication. The usage of three different languages for labeling and narrations found in the earliest museum site in Babylonia's Ur is the best evidence for this. But we can say that afterwards especially in the modern museum movement there was less communication. Minimum labels were practiced in the museums. It was believed that it was the right way to communicate. It was expected that the visitor would converse silently with the object whereas the object will speak itself without any words, spoken or written. Only scholars and highly educated visitors were able to enjoy the museums. For a layman they were just store houses. But this trend has changed.

Communication has become one of the comprehensive functions of the museum. The main function of the museums must be related to education and there has to be a proper teaching method. Unlike the regular education systems, museums must have different innovative and interesting methods to convey the message.

Telling stories is the old but golden way of communication. Narration in the form of

stories is the latest development in the museum field. We could also say that history repeats.

A great Tamil poet stated that “it is better to hear than to read”. It may be upgraded that it is better to see than hear. If the latest technologies are blended with authentic stories of the objects it will be the key to successful interaction between a visitor and museum.

However, the basic idea of a museum is not only exhibition but also to educate, the rapid changes in the technology and advancements in the scientific field has reduced the footfall of the museums ruthlessly. Especially the archaeological museums lost their attraction due to the monotonous display and insufficient information. The minimum labels and meager interpretation materials discouraged the data collectors. Their thirst for knowledge was not satisfied by the conservative policies followed in the museum field. The youth lost their interest in visiting the museums. While science museums attracted people of all age groups, archaeological museums struggled to draw their attention.

To address this issue Ministry of Culture, Government of India It was felt by our government at the right time and the Ministry of Culture, Government of India framed the fourteen point reforms for the upgradation of Indian museums. The necessity of providing relevant and related information about the museum objects in interesting ways and means and telling stories about the artifacts was decided as the best among all the methods. Thus, the story telling reflected in the interpretation.

Storytelling has two major components. The first and foremost is the collection and compilation of relevant data of the antiquities, documenting them in the best way with latest application and developing them into suitable stories. Second and sensitive part is the selection of mediums for the story telling process.

Collection of data and compiling stories

This collection process needs more concentration. We all are aware that the full details of the antiquities are not recorded in the accession registers. Many of the columns are unfilled and unanswered. Some of the identifications are wrong and some of the information doesn't match .. It is high time to do the rectification in the information as well as the recording. Therefore, serious research has to be done with the help of primary and secondary sources related to the object chosen for research and final authentic data has to be made ready for making stories. The stories about the museum objects must be the factual. A committee of museum professionals like curator, director and also experts in the field must get involved for authenticating the data collected.

The relevant and authentic data about the selected object must be collected and arranged in an order. It is essential that objects are documented properly for reference. Documenting them in a best and easy manner for reference is very much essential. The data must be classified in different columns with corresponding photographs. Here comes the role of CIDOC for this purpose of providing assistance in using the latest JATAN software and this is under process in many of our museums.

Compiling and converting into stories

After proper documentation the process of framing stories must be taken up. The stories can be in the form of short stories, long stories, anthologies,, complete and incomplete stories. Short stories can have one single incident or matter whereas the long stories should have a long narration of continuous incidents related to the object.

The anthology of stories can be different people related to one object, for example, adding the stories of the freedom fighters individually, while telling the story about the

only surviving first Indian National Flag exhibited in Fort Museum Chennai, where I work.

The complete stories must be provided at the museum but the incomplete stories must be provided in the advertising mediums like newspaper, magazines, radio, television channels with a note that “for getting the complete story, please visit the museum personally”, employing these tactics can increase the footfall of the museum. Museums can have ‘incomplete stories’, to be ‘completed’ by the visitors, thus engaging them in museum activities. Visitors engagement in turn can help the museum to unveil unknown facts about the object.

Story telling mediums

To make the information interesting the method we adopt and the medium we use should make the visitor to feel its importance. Here are few steps:

- » The Narrative Write-ups
- » The Picture Narration
- » By Literature (Brochures (General & Braille), Leaflets, Hand Books, Calendars, Books etc.,)
- » Guide Interface
- » By Dioramas and models of objects
- » Audio guides
- » Video shows
- » Shows by Theatre Artists
- » 3-D show using Augment Reality
- » Q R Code method

Narrative Write-ups

This is the basic method used in all the museums. From the oldest identified museum in Babylonia to the modern museum this method is being used to explain and tell the stories about the museum objects. Through write-ups also we can tell the story of the object in an interesting manner. In the Science and Industry museum of Chicago, the German U-boat is exhibited with variety of narratives.

Its interesting content makes up for the exhaustive Write-ups.

However, this is possible for those museums which have more space and which are housed in exclusively designed buildings. For smaller museums which has objects with longer stories this method will not be helpful.

Picture Narration

Through with the rock art of the early man, we could assume a story or many stories by analyzing the pictures drawn. There we do not need words. Likewise, the stories about the objects could be narrated through pictures. Actually, this method will help children and uneducated visitors.

Literature

Nowadays all the museums provide printed literature like brochures, leaflets, guidebooks, etc., containing information of the objects. Through this medium, , stories can be popularized among the masses as the visitors can carry it along with them.

Guide Interface

In many museums, paid guides or volunteers are engaged to explain the artifacts. The efficient guides effectively tell the stories to the visitors. But these methods also have their own limitations, such as, the voice of the guide may disturb the visitor who is engaged with some other object, or crowding of people at one place can hinder the movement of other visitors.

Dioramas & Models of Antiquities

Explaining through dioramas will also be interesting. In the Chicago history museum, the great fire of Chicago is described with a diorama.

Audio

Making of life size models of antiquities with talking mechanism is one of the best methods employed for storytelling. In Fort Museum, Chennai, India, the life sized cannon models of big cannons are provided with talking mechanism. The visitors themselves can rotate the cannon on the original platform used during British period. The cannon gets a great response from the visitors as they can understand the mechanism of the cannon and also hear it talking by pressing a button,

Video

Providing high-resolution videos of the documented stories enacted by the artists or with animation is also a best method for telling stories.

Shows by Theatre Artists

Organizing live programs of storytelling by trained artists in the museum theatres or in halls at important places may help to popularize museum and at the same time would benefit visitors with fresh information.

3D shows through Augmented Reality (AR)

The footfall of the art museums is less as compared to science museums. The reason is technology. Technology is a twin edged blade, which has to be handled carefully. It is a boon as well as a curse to mankind. Using it in the correct sense will bring positive results in all fields especially in the museum field. For telling stories with museum objects AR is the latest technology in use. Again, Fort museum, Chennai, India, claims to be the first in introducing this technology for telling the stories of special coins in the numismatic gallery. In this the visitor could see his own image on as well as an enlarged image of a coin on his palms. The image rotates itself to show the reverse of it and another coin follows it. If the visitor wants a printout, arrangements are made for the same. While the coins parade,

the story is simultaneously conveyed through both, the screen as well as through dialogue.

QR Code

Another latest application in technology is the QR code method. In a small stamp size code, many stories could be communicated. For this, the museum needs a web site in which the coded stories could be stored. By downloading the application in the smart phones the visitor could scan the code provided near the objects so that he or she could visualize more stories with dialogue at leisure whenever time permits. Those who cannot scan at the museum could take the souvenirs, which have the print of the codes on them and scan it as per their convenience to view the stories. These will be the best companions during long journeys. This is also introduced in fort museum and the souvenirs at present have the QR codes are T-shirts and picture post cards.

Conclusion

My strong belief is that the purpose of the museums is to educate the mankind. If people are not coming forward to use the museums, let the museums to go to their doorsteps. We can plan for mobile museums. For this, technology will support us a lot.

I conclude with a note that technology is inevitable for teaching to the present generation. If you agree that museum is for education purpose, then technology is your teaching aid.

More museums
More stories

Save museums
Save heritage

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Exploring an integrated approach to re-assess and authenticate museum documentation: Case study of the Gandhara Collection of Indian Museum, Kolkata

Lubna Sen

Abstract

The paper emphasizes the need to create a documentation platform, which enables convergence of information between museum collections and archival materials with the help of art historical insights. The study is on the catalogue documentation of selected schist sculptures in the Indian Museum, which belong to Gandhara region (present day Pakistan), excavated in British colonized India. The findings are presently shared amongst the museums of Pakistan, India and United Kingdom. The paper co-refers to the materials available from the online gallery of The British Library, reports of Archaeological Survey of India, research findings of scholars and other museum collections. The information available through these diverse sources sometimes validates the catalogue data and sometimes questions it. The paper explores

the merit of a comprehensive digitization for the likes of the Gandhara collection. It also focuses on the need to create a platform within a museum, which encourages scholarly participation between diverse disciplines, and thus improves the quality of its documentation.

Introduction

The Gandhara Art is referred to the school of art, which originated in heartland of Gandhara, the ancient name for the region, which is now the Peshwar district of present day Pakistan. It is a triangular piece of rocky region surrounded by hills between present day Afghanistan and Northern Pakistan. Eventually the school flourished in the greater Gandhara, which was a vast land covering Pakistan and Afghanistan.¹ Gandhāra was the territory through which Buddhism transferred to Far East. The archeological sites of the Buddhist stupas in the region give indicate the vast area it had once covered (Plate 1). The art of Gandhara predominantly consist of the Buddhist sculptures, which were used to adorn the stupas.

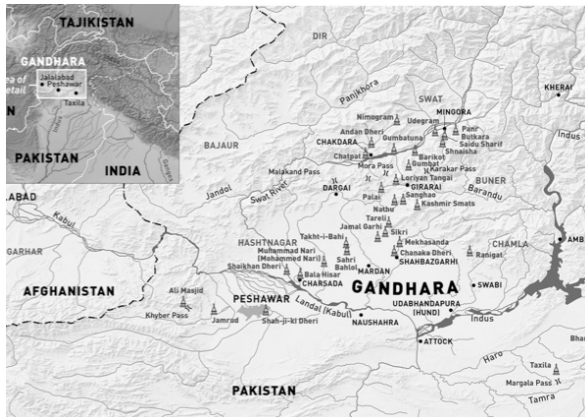


Plate 1: *The most important archaeological sites in Gandhara [map]. Date of creation not given. "The Buddhist Heritage of Pakistan, Art of Gandhara*

With 1602 objects in its collection, Indian Museum is the largest depository of Gandhara Art in India,² The collection is based on the findings of excavations and explorations of British India between 1848-1896. The last batch of objects got added to the collection in 1922-23.³ The objects are now shared between the museums of Pakistan,

India and United Kingdom. After independence from British occupation, territory of Gandhara became a part of Pakistan.

The findings of this paper are based on the study of the catalogue documentation of selected schist sculptures in the Indian Museum, conducted by me as part of my research for M.A dissertation. These selected reliefs are listed under three provenances: Lorian Tangai, Jamalgarhi and Yusufzai area. My attempt was to authenticate the catalogue data by integrating it with records in the online gallery of The British Library, reports of Archaeological Survey of India, research findings of scholars and other museum collections. The information available through these diverse sources sometimes validated the catalogue data and sometimes questioned it. Through study of stylistic features of the narrative reliefs, I also explored the provenances of a few objects listed under Lorian Tangai.

Gandhara Collection of Indian Museum

Founded in 1814, Indian Museum (Plate 2) was originally established as the Oriental Museum of the Asiatic Society. It is the earliest museum in the Indian Subcontinent. It is a multipurpose Institution today with six sections, viz. Art, Archaeology, Anthropology, Zoology, Geology, and Botany. The Museum has significantly contributed towards the socio-cultural and scientific achievements of the country.



Plate 2: *Walter L.B Granville, Indian Museum Kolkata. 1906, Photographic Print. From: The Victorian Web, <http://www.victorianweb.org/art/architecture/granville/3.html> (accessed February 20, 2016)*

The specimens of Gandhara Art in Indian Museum belonged to its later phase when the art had spread over area including the North West Frontier Province, Sind, Baluchistan, Punjab, Afghanistan and Central Asia. The material was a soft bluish stone called clay slate or schist. The Gandhara collection was created in the backdrop of British Imperialism. By mid of 19th century, there was an ongoing dialogue between museums and archaeological researches, prompted by the need of the British Empire to explore and document antiquities. There was a close relationship between the Indian Museum and the Archaeological Survey of India and this led to the Museum being made a depository for all objects excavated, preserved, and studied. The Gandhara collection in the Museum was built with this backdrop.

In 1848, Alexander Cunningham explored the site of Jamal Garhi, which he explored again in 1872-73 along with Sahri-Bahlol, Takht-i-Bahi and Kharkai. The collection acquired by him was presented to the Indian Museum in 1876. J.C. Delmerick obtained some stucco heads in 1870 from Peshawar, which is believed to have come from Shah-ji-ki-dheri stupa. In 1883 Hardy Cole carried excavations in Sanghao, and Nathu. The museum has a part of this collection, which was presented by the Punjab Government in 1886. Alexander Caddy's excavations in 1895-96, principally from Lorian Tangai forms a major part of the Museum's collection. The Museum also has a few specimens received in 1922-23 from Taxila region as a loan from the Archaeological Survey of India.⁴ The details of the specimens and the site wise holdings are recorded in the Museum catalogue, Gandhāra Holdings in the Indian Museum (A Handlist).

Authentication of Catalogue Data through Co-referencing

The archival photographs of the online gallery of The British Library were an invaluable source of co-referencing during my research. Provenances of a large number

of objects could be authenticated through these photographs, taken during the time of the original excavation. The online gallery has about 160 photographs related to the scope of my study.

The photographs taken in situ helped in the identification of a large number of statues and relief sculptures. For example, through a photograph of a large group of objects (Plate3) taken by Alexander Caddy, one could identify several statues, which are in the Gandhara Gallery.



Plate 3: Alexander Caddy. Group of statues of Buddha's and Bodhisattvas excavated at Lorian Tangai, Peshawar District 10031042. 1896, Photographic Print From: British Library Online Gallery, <http://www.bl.uk/onlinegallery/onlineex/apac/photocoll/g/019pho000001003u01042000.html> (accessed February 20, 2016)

The archival photographs also helped in putting together several architectural fragments, which were originally found at the same place but are presently dispersed in the museum. Case in point is the archival photograph (Plate4) from the online gallery of the British Library, which shows the fragments of a richly carved archway that was found in a



Plate 4: Alexander Caddy. Buddhist sculptures excavated at Lorian Tangai, Peshawar District: top piece from stupa showing Naga king worshipping Buddha. 1896, Photographic Print. From: British Library Online Gallery, <http://www.bl.uk/onlinegallery/onlineex/apac/photocoll/b/019pho000001003u01066000.html> (accessed February 20, 2016)

Buddhist stupa in Loriyan Tangai. The central top panel depicts the story of *Naga Apalala's submission to Buddha*.⁵

This panel is now displayed as a stand-alone piece in the Gandhara Gallery (Plate 5) of Indian Museum, while the flanking segments (Plate 6) showing devotees are kept separately in the reserve. The photograph helps us in visually reconstructing this beautiful archway



Plate 5: *Submission of Naga Apalala, Part of an archway, Loriyan Tangai, Gandhara, 2nd century CE, Schist, 41x69x8.5 cm. Indian Museum, Kolkata, Acc. No. 5079/A23476a. Photograph courtesy Indian Museum.*



Plate 6: *Worshippers in ovation, Sections of the archway, Loriyan Tangai, Gandhara, 2nd century CE, Schist, 117.5x46x8.5 cm. Indian Museum, Kolkata, Acc. No. 5080/A23478, Sl.23 & 24. Photograph courtesy Indian Museum.*

and gives us vital information about the sculptural program of the stupa.

The other example of virtual reconstruction is the beautiful Indo-Corinthian capital from Jamalgarhi (Acc. No. G177/ A23490) with Buddha in the centre (Plate 7). This beautiful piece of architecture is a fragment of an Indo Corinthian capital with standing Bodhisattva figure amidst acanthus leaves. In each of the corners there is a figure of composite animal along with rosette design. The photographic record makes it is easy to put together the disjointed pieces (Plate 8 and Plate 9)

Retrieval of lost information from archival materials



Plate 7: *James Craddock. Indo-Corinthian capitals from Jamalgarhi. 1896, Photographic Print. From: British Library Online Gallery, <http://www.bl.uk/onlinegallery/onlineex/apac/photocoll/i/019pho000001003u01018000.html> (accessed February 20, 2016)*



Plate 8: *Parts of an Indo Corinthian capital Jamalgarhi, Gandhara, 2nd century CE, Schist, Indian Museum, Kolkata, Photograph courtesy Indian Museum.*



Plate 9: *Indo Corinthian capital with standing Buddha at the centre, centaur at the corner, Jamalgarhi, Gandhara, 2nd century CE, Schist, 19.8x87.8x31 cm. Indian Museum, Kolkata, Acc. No. G177/ A23490. Photograph courtesy Indian Museum.*

Other than authenticating the catalogue data, these photographs are valuable sources for art historical study. In Plate 10, we see a fragmented relief from the Museum's reserve collection, *Indra's visit to Indrasala cave*.

According to Buddhist legend, while Buddha meditated in the Indrasala cave in the mountain in Magadha, flames emanated from his body. He was unaware that Indra had visited him.

Indra's arrival was then announced by his harpist Panchashikha. The original photograph (Plate 11) taken by Alexander Caddy in 1896 shows the entire panel, thus revealing the lost figure of Panchashikha with a harp and the beautiful depiction of nature and the animals who are mirroring Buddha's meditative pose.

The photographs also helped in providing clues about lost information. 700 artifacts from



Plate 10: Indra's visit to Indraśāla cave, Fragment of a large relief, Lorian Tangai, Gandhara. 2nd century CE, Schist, 117x84x16 cm. Indian Museum, Kolkata, Acc. No.5099. Photograph courtesy Indian Museum.



Plate 11: Alexander Caddy. Buddhist sculpture slab excavated at Lorian Tangai, Peshawar District: Indra worshipping Buddha 10031057. 1896, Photographic Print. From: British Library Online Gallery, <http://www.bl.uk/onlinegallery/onlineex/apac/photocoll/b/019pho000001003u01057000.html> (accessed February 20,2016)

the Gandhara collection were unnumbered objects. Hence their provenance could not be ascertained and they were listed as “Provenance Unknown”. With the help of the photographs I could trace the provenance of

the relief, *Farewell to Chandaka*.⁶ (Plate 12) from the Gandhara Gallery, to Lorian Tangai with the help of a photograph of a group of sculptures taken by Alexander Caddy (Plate 13) The relief, *The Birth of Buddha* (Plate 14), which was listed under a much wider Yusufzai



Plate 12: *Farewell to Chandaka*, Unknown find spot (GD 20), Gandhara. 2nd century BCE, Schist. Indian Museum, Kolkata, Acc. No. Unnumbered. Photograph courtesy Indian Museum



Plate 13: Alexander Caddy. Buddhist sculpture slab excavated at Lorian Tangai, Peshawar District 10031061. 1896, Photographic Print. From: British Library Online Gallery, <http://www.bl.uk/onlinegallery/onlineex/apac/photocoll/b/019pho000001003u01061000.html> (accessed February 20,2016)

area, could also be traced to the specific site of Sanghao Nullah (Plate 15).

Integration of Art Historical Study with Archival Materials



Plate 14: Birth of the Siddhartha, Fragment from the base of the stupa, Yusufzai, Gandhara. 2nd century CE, Schist, 18x21.5x6cm. Indian Museum, Kolkata, Acc. No. 2584/ A23436. Photograph courtesy Indian Museum.



Plate 15: M. Serrot. Miscellaneous Buddhist sculptures from Rhode Tope, Sanghao, Peshawar District 10031135. 1883, Photographic Print. From: British Library Online Gallery. <http://www.bl.uk/onlinegallery/onlineex/apac/photo-coll/m/019pba000001003u01135000.html> (accessed February 20, 2016)

An important finding was that data from archives, when integrated with art historical research, would often question the validity of the catalogue information. The case in point was a group of objects, which were listed under the site of Loriyan Tangai. Alexander Caddy's excavations in 1895-96, principally from Loriyan Tangai in Swat Valley form a major part of the Museum's collection, with a total of 414 objects. It is the most complete and comprehensive collection with significant

pieces in all categories of sculptures. His findings are also extensively photo documented and available at the online Gallery of British Library.

In my analysis from the Loriyan Tangai reliefs, broadly two styles were immersing – a simple style (Plate 16), and decorative style (Plate 17). Case in point is the pair of reliefs (Plate 16 and Plate 17) both depicting *Invitation of Srigupta*. Through my research of the archival photographs from online British Library I noticed that only one group of reliefs are actually documented as - photographed by Alexander Caddy from Loriyan Tangai. These are more decorative reliefs, typically having a saw-toothed border below and acanthus leaf scroll on top. The composition is very crowded with a definite attempt to create perspective and a pictorial illusion. (Plate 17) shows one such example. Further research led me to another group of objects, which are listed under Loriyan Tangai,



Plate 16: Invitation of Srigupta, Fragment from the drum of the stupa, Loriyan Tangai, Gandhara, 2nd century CE, Schist, 38x13x8.2 cm. Indian Museum, Kolkata, Acc. No. 5373. Photograph courtesy Indian Museum.



Plate 17: Invitation of Srigupta, Fragment from the base of the stupa, Loriyan Tangai, Gandhara. 2nd century CE, Schist, 41x69x8.5 cm. Indian Museum, Kolkata, Acc. No. 5103/ A23522. Photograph courtesy Indian Museum.

but recorded as - photographed by Alexander Caddy from Swat. Plate 18, showing the same depiction of *Indra's visit to Indrasala Cave* as in Plate 10 /11, but in a different style. In my study I have come across several such reliefs,

which are recorded as findings from Swat and attributed to Caddy as the photographer. This leads us to the possibility that these panels are not from Loriyan Tangai site but



Plate 18: Indra's visit to Indraśālā cave, Fragment from the base of the stūpa, Loriyan Tangai, Gandhāra. 2nd century CE, Schist, 26.2x51.7x9.5 cm. Indian Museum, Kolkata, Acc. No. 5100/A23290. Photograph courtesy exhibition "Buddhist Art of India", National Museum, New Delhi, 30th Oct. to 30th Nov. 2015

from different locations in the Swat Valley, that have been added to the collection and listed under Loriyan Tangai. It is to be noted here that when the catalogue was published the British online library was not accessible yet and hence the authors would probably had to depend only upon museums old records of acquisition.

The study of collection history reveals that Before Alexander Caddy's visit to Swat, Gandhara objects were already getting excavated and were procured by Major H.A Deane, the British political agent of Swat-Malakand and archaeologist L.A Waddell. Alexander Caddy was specifically sent to Swat by Indian Museum to bring back whatever specimens he could get. He started surveys and excavations in the company of Major Deane and Waddell, bulk of which is the excavation of Loriyan-Tangai. A very great number of sculptures were retrieved from the site and sent to the Indian Museum in Calcutta. Thus the objects that are listed under Loriyan Tangai, were probably collected by Alexander Caddy from various sites of Swat. Caddy had submitted his report entitled as *'Deputation of Mr. A. E. Caddy to the North West Frontier for collecting Buddhist remains in the Swat valley and its vicinity'* to the Government. This report was

lost but, fortunately, a copy was found in the Swat valley Malakand archives.⁷ An access to that record will perhaps be helpful in the reconstructing the obscure collection history of Swat artifacts. I do however feel there is a scope of further research in Loriyan Tangai collection, which would help ascertain the correct find spots of the objects in question. It can therefore be argued that a mere integration of archival materials will not be sufficient unless the information is not validated by art historical research.

Conclusion

As a scholar in the field of Art History, based on this case study, I feel an integrated approach to museum data would greatly benefit any research work on heritage collections in the likes of Gandhara.

Firstly, the digitization of all museum objects along with photographic documentation is essential, especially for reserve collections. Secondly, for a collection like Gandhara, where objects are now dispersed all across the world, digitization needs to be standardized across all museums. Thirdly, through technology integration, a common platform need to be created which would link the material of archives and libraries to the related objects held in the museum collections. Fourthly, this platform should be a dynamic one, which would have digitized versions of research publications, allow and encourage scholarly participation and create forums which are open for discussions.

Very often, an unsteady political climate does not allow research scholars an easy access to the sites across boundaries. An interactive virtual platform, enriched with research worthy material would go a long way in bridging this geographical gap. There are initiatives today like *Catalog of Gandhari Texts*⁸, which create a virtual collection of manuscripts and support the work of archaeologist and art historians alike. Technology today is advanced enough to create virtual museums as repositories of

objects from all over the world. Lost architectural heritages, like the 2000 year old Buddhist stupas of Gandhara can be virtually rebuilt and enjoyed by the public and the scholars alike.

Endnotes

- 1 Gandhara was a part of the trade route linking China and Central Asia with the Mediterranean world, at a point where the Silk Route forked towards India. It became a cross road of various cultural currents: Western, Iranian, Indian and Far Eastern. Ancient Gandhara was a well-known centre for learning and trade. Although it was within the political domain of India, it was continuously exposed to contacts and influences of Persian, Greeks, Romans, Indo-Scythians, Parthians and Kushanas.
- 2 Anasua Sengupta and Dibakar Das, *Gandhara Holdings in the Indian Museum (A Handlist)* (Calcutta: Indian Museum Calcutta, 1991), 180
- 3 N. G Majumdar, *A Guide to the Sculptures in the Indian Museum Part II*, (Calcutta: Eastern Book House, 1936), 2
- 4 *Ibid.*, 2
- 5 According to Buddhist legend, Naga Apalāla was the guardian of Swat or Suvastu River in the mountainous terrain of Gandhara. He was angered by the inhabitants of the valley and began flooding the crops and destroying all the properties. Finally Buddha came to rescue. His attendant Vajrapāni struck the mountainside with a heavy blow and terrified Apalāla who then submitted to Buddha
- 6 Chandaka was the charioteer of Buddha when he was leading the royal life as Prince Siddhārtha
- 7 Rafiullah Khan, "Beginning of Archaeology in Malakand-Swat (1896-1926) Protagonists, Fieldwork and the Legal Framework" (Phd diss, Taxila Institute of Asian Civilisations, Quaid-I-Azam University, Islamabad, 2014)<http://pr.hec.gov.pk/Thesis/2742S.pdf>, (accessed February 20, 2016), 62-65
- 8 Dr Stefan Baums and Andrew Glass (ed.), *Catalog of Gandhari Texts*, From: Gandhari.org Blog, (accessed February 20, 2016)<http://gandhari.org/catalog>

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Towards an Understanding of Cultural Biography of Monuments: Interconnecting Archival and Field Data in Reference to Late Medieval Jor-Bangla Temple of Bengal

Mrinmoyee Ray

Abstract

Monuments are crucial and essential part of the intangible cultural heritage of any region or nation. The documentation of these monuments by different scholars in the past through rigorous fieldwork has left behind a vast database in the form of illustrations, photographs and measurements; which becomes absolutely crucial in the studying the cultural biography of the monuments. The cultural biography as explained by Kopytoff is a 'cognitive process' where a monument holds different meanings of different set of people. With respect to this, the late medieval temples of Bengal need to be studied from a different paradigm. The late medieval Bengal temples of which the Jor-Bangla temple type is a different

temple type, it has been documented in the past by both Indian and foreign scholars. They have left behind a vast database as archival material in terms of drawing, illustrations and measurements. The field data from the same site is different from the archival material. Therefore, an attempt will be made through this paper to interconnect the archival and field data to understand these Jor-Bangla temples of Bengal and in the process also try and establish the cultural biography of the same.

Late medieval period of Bengal history is not only unique in terms of witnessing of the *Bhakti* movement ushered in by Sri Chatitanya, but also because of the tremendous proliferation in temple building activity in this region which followed. Bengal in this context refers to present day state of West Bengal in India combined with Bangladesh, which was then referred to as the *Subah-e- Bangal* under the Mughal administration. The reason for such inclusion is to discuss the common stylistic development of temple architecture of this region during the temporal framework dating from 16th century CE to 19th century CE. Even though the early phases of development of temple architecture of this region does show influence of architecture from Orissa, with the Muslim dominion of Bengal, there did occur some fundamental shifts in terms of design, material and techniques of construction of these temples. The Islamic rulers introduced their distinctive architectural techniques like dome and arches which were favourably accepted even in the construction of the temples of this region; thereby giving the temples a unique indigenous regional character in terms of the designs mainly inspired by the domestic hut of Bengal. The styles further developed into many sub types like the *Chala*, *Ratna*, *Jor-Bangla* and many more.

The process of documenting these temples of this region began as early as 19th century itself by institutions like Archaeological Survey of

India and individuals like James Fergusson¹, who primarily took measurements, drew illustrations, ground plan and also took photographs. The first individual to present some form of primary classification of the late medieval temples of Bengal based on some form of documentation was Monmohan Chakrabarti² in 1902. Other scholars like S.K. Saraswati³, Tarapada Santra⁴, Amiya Kumar Bandopadhyay have also contributed to the body of knowledge. However the ground-breaking work in terms of documentation of these temples was conducted by David McCutcheon⁵. His contribution is hailed as most crucial to the understanding of the late medieval temples of Bengal. He had not only documented them through an exhaustive field survey, but also was the first to present an elaborate and exhaustive classification of the same. He classified these temples into thirteen main types with a total of fifty-eight sub-types. The work of other scholars after McCutcheon can primarily be seen as an extension of his work. The documentation methodology used by him was primarily collection of data with very scanty information on the social history of temple. The documentation procedures were partially influenced by what can be contended as the orientalist perspective of several other earlier European scholars like James Fergusson. In the established and dominant trends of the available scholarship, late medieval temples are studied with the aid of documentation and analyses of their present formal attributes along with the terracotta plaques and ornamentations that are integral to the temple form. In this paper, a different approach towards documentation and interpretation of the temples will be presented by taking into account their cultural biography with the aid of archival materials and by emphasizing the need for documenting,

1 James Fergusson, *History of Indian and Eastern Architecture* (New Delhi: Price Publications, 2012).

2 Monmohan Chakravarti, "Bengali Temples and Their General Characteristics," *Journal Proceedings of the Asiatic Society of Bengal* (1909):147.

3 S.K. Saraswati, *Architecture of Bengal* (Calcutta: Bharadwaj and Company, 1976).

4 Tarapada Santra, *Folk Arts of West Bengal and the Artist Community* (New Delhi: Niyogi Books, 2011).

5 David McCutcheon, *Late Medieval Temples of Bengal* (Calcutta: The Asiatic Society, 1972).

understanding and interpreting the continuity and transformations of their nature, form and ritualistic and social context with the aid of ethnographic survey.

Documentation can be approached through two distinctive methodologies: archival and field survey based. The archival approach mainly covers the tangible aspects of the monument and it is in this context that McCutcheon's work becomes crucial. However, such an approach to the study cannot explain much about the curious relationship which the temples had with the society in terms of its sustainability as merely a religious monument alone. It also cannot explain whether there were other forms of manifestations or expressions through their existence and it is in this context that a very cautious attempt will be made of seeing the late medieval *Jor-Bangla* temple. This theorization can be explained by what John Berger in his critically acclaimed book refers to as,

*Seeing comes before words. The child looks and recognizes before it can speak. But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled.*⁶

When this is applied to the understanding of the late medieval temples of Bengal, there is a shift of focus from quantitative data analysis to qualitative data analysis. It turns the temple from being a structure for performing religious rituals or from being an abode of the gods/goddesses into a critical object of research. Such a holistic perspective can be noticed in the work of Hitesh Ranjan Sanyal⁷, a contemporary of McCutcheon. Sanyal interprets the interrelationship between the changing social milieu and the temples rather than the other way round, that is, otherwise the

popular and conventional academic practice. Recently, some path breaking work on 'cultural biography of objects' has been presented by Tapati Guha Thakurta. The approach can also be applied to the temples and to other monuments that have their birth, modifications through community practice or through institutionalized practice of conservation, restoration and preservation, and death. They are therefore like living entity temples that can be perceived as having their own biography and this position will be used to explain the existence of the *Jor-Bangla* temple.

The late medieval temples of Bengal have undergone changes since they were first constructed. They were erected as religious structures and were addressed from different perspectives by various scholars. Temple building activities, rather, has some denotations and connotations in terms of their socio-political context of building and later transformations. For example, particular objectives and processes had guided the patrons of the temples for indulging into such activity. They included: temple building as the 'public means of expressing power'⁸, patronising a particular sectarian belief, temple building for earning merit during their mundane life and during after-life, and finally, legitimizing their authority in a persistently mobile social hierarchical order. Over the centuries these temples have undergone changes not only in terms of structure but also in terms of context. Not only has the appearance of the temples changed but also the surroundings in which the temple is presently located has been changed drastically owing to urbanization and expansion of settlements. Their status as living or dead temple, existence of multiple deities from different sects within a living temple and even its current utility is symptomatic of the contextual shifts. This implies that the temples are non-static or living with a dynamic 'cultural biography', which Kopytoff puts as a 'cognitive process'. He further goes on to

⁶ John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972), 7.

⁷ Hitesh Ranjan Sanyal, unpublished doctoral thesis *Temple – Building Activities in Bengal: From c.1450 to c. 1900 A.D.* (Unpublished PhD diss., University of Calcutta, 1972).

⁸ George Michell, *Bricks Temples of Bengal: From the Archives of David McCutcheon* (Princeton: Princeton University Press, 1983), 7.

express that, ‘What would make a biography cultural is not what it deals with, but how and from what perspective.’⁹

Of the late medieval temples of Bengal the *Jor-Bangla* type is a unique temple type. It has been classified by McCutcheon as a sub-type of *Chala* type. They are one of its kinds because of their appearance of twin hut type structure joined together by a common wall and resemble the alphabet ‘M’ when seen from the side view of the elevation. Also the former hut acts as the *Mandapa* and the later chamber as the Garbha-Griha or sanctum. These temples were constructed between the 17th and the 19th century CE after which they ceded to be built. These temples are very few in number. To be precise there were fifty temples in undivided Bengal, a number far less than than other types of terracotta temples. These Jor-Bangla temples have been documented by McCutcheon and the photographs taken in 1970’s of the same are presently at the archival section of Victoria and Albert Museum in London. The Archaeological Survey of India too has a collection of photographs of some of the Jor-Bangla temples. Most of the Jor-Bangla temples look completely different from their archival photographs in their present state. Hence, it becomes absolutely essential that the archival and field data are interconnected and compared in order to comprehend the transformation of form in the changing contexts- that is to address the cultural biography of these monuments. Therefore, the methodology for the field data collection was built around the form of a data sheet or index-sheet (Table 1).

9 Igor Kopytoff, “The Cultural Biography of Things: Commoditization as Process,” in *The Social Life of Things: Commodities in Cultural Perspective* Cultural, ed. Arjun Appadurai (Cambridge: Cambridge University Press, 1986), 68.

Table 1

Core data standard recording Sheet for Jor-BanglaTemples

1. Name:		
2. Local name:		
3. Database code:		
4. Grid reference:		
5. Date of Survey and documentation:		
6. Location:		
6.1. District:	6.2. Upazila:	6.3. Union:
6.4. Mauza:	6.5. Village:	6.5. Country:
6.6. Nearest Rivers, distance and direction:		
6.7. Other Water bodies:		
6.8. Descriptive locations:		
7. Description of Monument:		
7.1. Type: Simple <i>Jor-Bangla</i> / <i>Jor-Bangla</i> with <i>At-Chala</i> tower/ <i>Jor-Bangla</i> with <i>Char-Chala</i> tower/ <i>Jor-Bangla</i> with <i>Navratna</i> tower/Other		
7.2. Date of the Monument:	7.3. Source of dating:	
7.4. Size & Shape:	7.5. Measurements:	
7.6. Facade:	7.7. <i>Garbhagriha</i> entrance:	
7.8. Other description (in detail):		
8. Condition	8.1 Partially broken	8.2 Mound
	8.3 Front broken	8.4 Back broken
9. Ornamentation & Decoration (numbers, type, locations):		
9.1. Bricks:	9.2. Stucco:	
9.3. Cornice	9.4. Others (if any):	
10. Building materials:	10.1. Bricks and size:	10.2. Mortar
	10.3. Wood	10.4. Plaster
11. Terracotta Plaques:	11.1. Conditions:	11.2. Numbers:
	11.3. Positions	11.4. Sketch plan of terracotta locations:
12. Inscription	12.1 Script	12.2 Text
	12.3 Translation	12.4 Location of inscription
	12.5 Notes on inscription	
13. Landscape context:		
13.1. Terracotta plaque and their relation to architectural components		
13.2 Narrative depicted in the terracotta plaque		
14. Local historical, cultural and religious context		
15. Cultural Biography:		
16. Local legends:		
14. Photographs (if necessary in separate sheets):		
15. Drawings and their numbers:		
16. Cross-references:		
17. Signature of the recorder:		
18. Checked by:	Date:	

This form was constructed by considering the guidelines prescribed by CIDOC for documentation of monuments with suitable modifications by taking into account the contextual variables. One of these was the entry for the documentation of the cultural biography as key element.

In this paper four temples and their context as case studies will be presented. These are: the Kali Temple located at Itanda of Birbhum District, West Bengal, Radha Gobindo Temple at Maheshwarpasha of Khulna district in Bangladesh, Mahaprabhu and Kestaraaya temple at Bishnupur of Bankura district of West Bengal.

The *Jor-Bangla* Kali temple in Birbhum can be dated to early 19th century based on the appearance, stylistics and the themes of the terracotta decoration on the façade of the temple. The temple is a protected monument by the State Archaeological Department and has been renovated in the recent past by Indian National Trust for Art and Cultural Heritage (INTACH). The term ‘renovate’ is being used intentionally to highlight the drastic visible

changes with respect to the appearance of the temple instead of conservation and preservation and trying to keep the temple as much untouched as possible in terms of its cultural context. The definition of conservation as presented by International Council of Museums – Conservation Committee (ICOM-CC) is *All measures and actions aimed at safeguarding tangible cultural heritage while ensuring its accessibility to present and future generations. Conservation embraces preventive conservation, remedial conservation and restoration. All measures and actions should respect the significance and the physical properties of the cultural heritage item*¹⁰.

The task of preservation and conservation of this completely dilapidated temple was taken up by the Shantiniketan Chapter of INTACH, which they did, as they claim, after a thorough research. The archival images of the temple from McCutcheon’s collection make it amply clear that the temple was in an extremely poor state and needed urgent care (Plate 1).

The main causes for the damage to the

¹⁰ http://www.icom-cc.org/242/about-icom-cc/what-is-conservation/terminology/#.Vb8_fG6qqkp



Plate 1: Dilapidated façade of the temple; Courtesy: David McCutcheon photo archive, V&A Museum, London

temple were floods in the River Ajoy, which once even submerged the temple completely, torrential rains, the temple abandonment and finally dense vegetation growth as a result which cracks appeared on the surface of the temple.

The report by INTACH clearly mentions intensive examination of the reasons for the damage and the possible treatments that could be applied initially to reduce the ongoing damage and eventually stop it. Of the several steps, the most essential was to stop the damage caused by the growth of the trees on the cavities of the temple and hence in the first phase, treatments included killing the roots of the trees and their further germination was taken up. The second phase was the placement of temporary steel scaffolding around the structure to prevent the structure from any further physical damage. It is at this stage that the field trip was conducted and a thorough documentation of the structure was carried out (Plate 2).

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Plate 2: Temple façade during restoration

And it is only about two years ago that the final stages of repair of the temple were concluded by INTACH, which unfortunately ended up in ‘renovation’ rather than conservation and preservation. The façade of the temple is striking as a result of the white and the ochre coloured lime wash on it, thereby making the temple more presentable for ‘touristic gaze’ (Plate 3).



Plate 3: Temple façade after restoration by INTACH

The cultural biography of the temple represents dramatic shifts which is evident by comparing and interconnecting the images from McCutcheon’s collection along with the images from the field trip to the recent images after its renovation. The temple from what it was in its stages of decay, to what it has been transformed, is suggestive of the fact that with restoration not only had the appearance of the temple changed but the ‘way of seeing’ the temple too has shifted from being an abandoned late medieval temple to a protected monument by the state government, quite suitable to attract tourist who come to visit Rabindranath Tagore’s Shantiniketan from all over the world and end up having an

additional glimpse of ‘the rich cultural heritage of the Bengal’. Clearly, from a ritualistic space the temple transformed into an abandoned structure leaving no precise clues regarding the residing deity and patron. It has then been reborn with the modern discourses of preservation and conservation by becoming the object of disciplinary inquiry and representation of ‘glorious past’ of the region and the nation. In this way, commoditization of the temple becomes integral to its cultural biography. A ritualistic space for the worshippers in pre-modern period turns into a space for touristic consumption for many. This is not to say that through the processes of giving the temple its new life, its ritualistic aura went into oblivion. For a believer, it becomes a space of veneration in the modern conditions.

The other case study is the Radha-Gobindo temple of Maheshwarpasha in Khulna district of Bangladesh (Plate 4).

The date of the temple cannot be said with certainty because only the last four lines of the inscriptional plaque are present on the side wall of the temple. Also scholars have dated the

temple differently.¹¹ The photographs from the archival collection of McCutcheon clearly show

¹¹ Md.Alamgir, “The Jor-Bangla Temple at Maheshwarpasha,” *Journal of Asiatic Society of Bangladesh* 38(1993): 201. According to him, “It may be mentioned that unlike in the reading of Mitra the word ‘Sara Reetukee’ has been noted instead of ‘Sura Suta-kee’. Of course the word sura or sara does not change the meaning, but the word ‘suta-kee’ should be corrected by the word ‘Retukee’ and that obviously the real meaning of the sentence. According to the above mentioned reading, we get the following verse about the date of the establishment of the temple from the script. “Ksmitee Sara Reetukee Brishni”. On the basis of the digital translation, the meaning of those words is as follows:

Ksmitee(earth)=1: Sara(tune)= 7: Reetu(season)= 6: Brishni(Sree Krishna)= 1:

After placing these digits in order we get the number 1761. There is some uncertainty as to the calendar which the builder followed in dating the temple. Among so many calendars (Banglai, English, Hizra and Sakabda) it is difficult to say which the temple builder used. Due to the loss of the upper portion of the inscription, it is not possible to ensure whether any information about the year was etched there. But other temples built during this period in Bangladesh allow us to guess at this as Sakabda calendar year from the information contained in their inscriptions. Temples bearing such inscriptions are mentioned below:

1. Mohammadpur (Magura) Dashvuzar Temple 1621 Sakabda
 2. Raygram (Jessore) Jor-Bangla temple 1646 Sakabda
 3. Chachara(Jessore) Shiva Temple 1618 Sakabda
 4. Raynagar (Magura) Math 1510 Sakabda
 5. Mokimpur (Jessore) 1540 Sakabda
 6. Mostafapur (Shaymnagar-Satkira) Nav-Ratna temple of Damreli 1505 Sakabda
 7. Handilal(Pabna)Jagannath Temple 1512 Sakabda
 8. Goshwami Durgapur (Kushtia) Radharaman Temple 1596 Sakabda
 9. Shether Bangle (Pabna) Do-Chala 1701 Sakabda
 10. Kapileshwar (Tarash ,Pabna) Shiva Temple 1636 Sakabda
- From the above mentioned examples it can guess that the number mentioned in the said inscriptional belongs to the Sakabda calendar and by that formula we get the number 1671, according to the left line



Plate 4: Temple façade

the terracotta decoration over the spandrel section of the arch which depicts the theme of the epic battle between Rama and Ravana over his abduction of Sita, Rama's wife (Plate 5) However, during the field trip the appearance of the temple turned out to be completely different. The spandrel section over the arch at the entrance to the Mandapa has completely fallen and thus it is impossible to decipher how or what the terracotta decoration looked like (Plate 5).



Plate 5: Terracotta decoration over central arch

Several other houses have cropped up in the vicinity of this temple, which makes it impossible to trace the temple if it is not known. Not only have the residential houses covered the temple from all sides, but also another temple devoted to goddess Kali has been constructed within a close distance of fifty meters from this temple. In addition, the

border of reading which is usually adopted for the Sakabda calendar in such cases. After comparing it with English calendar year we get 1749 A.D. and we can easily conclude that the said temple was built in 1749 A.D., when Nawab Alivardi Khan was on the throne of Murshidabad. It is not surprising to find that the temple was built during the reign of Alivardi, a noble-hearted man of patience."

present owners of the temple have admitted to the fact that there have been additions to the number of deities that are presently worshipped; which include *Salagram Sila*¹², Shiva Lingam and some broken parts of a sculpture believed to be parts of the original statue.

Thus, the archival images again come to the rescue for understanding the cultural biography of this temple by interconnecting it with the data available during field visit.

The next two temples are the Mahaprabhu and the Keshtaraya temple, both situated close to one another at Bishunupur of Bankura district in West Bengal. The first temple is an abandoned temple, lost into oblivion, believed to have been built in the 18th century CE. There is no inscriptional plaque at the temple, but Alexander Cunningham dates it to 1734 CE¹³ without mentioning the source from which he derived this crucial data. The uniqueness of this temple lies in the fact that this temple is the only one of the two such Jor-Bangla temples which is classified as the At-Chala Jor-Bangla temples. At present the façade and the Mandapa are broken (Plate 6).

12 T.A.Gopinath Rao, *Elements of Hindu Iconography* (Delhi: Motilal Banarasil Publishers Pvt. Ltd.:1997(reprint)), 8-9.

He writes "The objects worshipped by Hindus are images, of gods and goddess, śālagrāmas, bāna-lingas, yantras, certain animals and birds, certain holy rivers, tanks, trees and sepulchers of saints. Besides these, there are several minor objects of local importance and personal predilection, which are also used as objects of worship." He further writes, "A śālagrāma is generally a flintified ammonite shell, which is river worn and thus rounded and beautifully polished. The river Gandaki, which is one of the well known tributaries of the Ganges, is famous in India for its deposits of śālagrāmas. Each of these has a hole, through which are visible several interior spiral grooves resembling the representation of the chakra or the discus of Vishnu. Remarkable virtues are attributed to its fabulous prices are often offered to some particular specimens of it. There are treatises on the subject of the examination and the evaluation of śālagrāmas; and there are also, here and there, a few experts to be found even in these days for estimating their value. The number as well as the disposition of the spirals visible through the holes is utilized in ascertaining which of the many aspects and the avatāras of the Vishnu a given specimen represents and what the value of it is to the worshipper. The Varāha- purāna states that the river-goddess of the Gandaki requested Vishnu to be born in her womb, to which Vishnu acceded and came to be born in the river śālagrāmas.

It is fairly common sight to find śālagrāmas in many important temples, in monasteries called mathas and even in certain old households. They are worshipped by Vaishnavas and also by persons of the Vaidik Śaiva persuasion; but not the Āgamic Śaivas and the Vīra- Śaivas do not worship them".

13 Alexander Cunningham, *Archaeological Survey of India Report*, Vol VIII, pp.204.

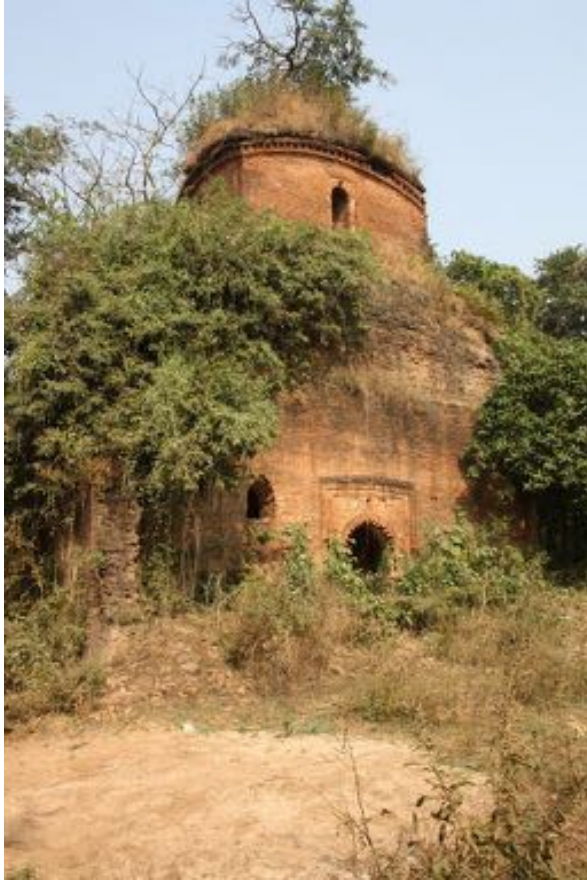


Plate 6: Temple façade with the Mandapa and the top most superstructure is missing

The present super structure resembles a Chara-Chala and thus derives the name At-Chala, which includes the four sides of the roofs and the roof of the super structure. This makes it obvious that all the literary sources refer to it as an At-Chala structure. Interestingly the archival images present at ASI (Archaeological Survey of India) prove beyond doubt that the temple was definitely a Baro-Chala structure prior to the present change in its appearance (Plate 7).

This change has occurred as a result of weathering which the monument has undergone in the past century. This change unfortunately has gone un-noticed and has not been mentioned in any of the literary sources. For the mere reconstruction of the original structure, it becomes absolutely essential, as mentioned earlier, to interconnect the archival data with the field data in order to avoid any form of presentation of distorted history of the monument itself by overlooking the cultural biography of the monument.

On the other hand, Keshta Raya temple (Plate 8), a late medieval temple, found very close to the above mentioned Maharprabhu temple, gradually transforms into an embodiment of the technological and artistic excellence of the region of Bengal.

It has gone through various changes since its discovery in modern period and especially, since its integration into the list of protected monuments by the state. Now it is not a religious monument as no rituals are performed here. The temple is an embodiment and representation of secular nationalistic desires and aspirations. At the same time, it has turned into one of the much cherished object of scientific enquiry from various disciplinary perspectives. The temple in its modern life is worshiped by both experts and laypersons alike.

The history of Bengali nationhood and its relationship to archaeological heritage like this particular temple have been interpreted in a fascinating way by Tapati Guha Thakurta¹⁴.

¹⁴ Tapati Guha-Thakurta, *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial* (Columbia: Columbia



Plate 7: Temple façade with the Mandapa and the top most super structure visible (Courtesy: Archaeological Survey of India)

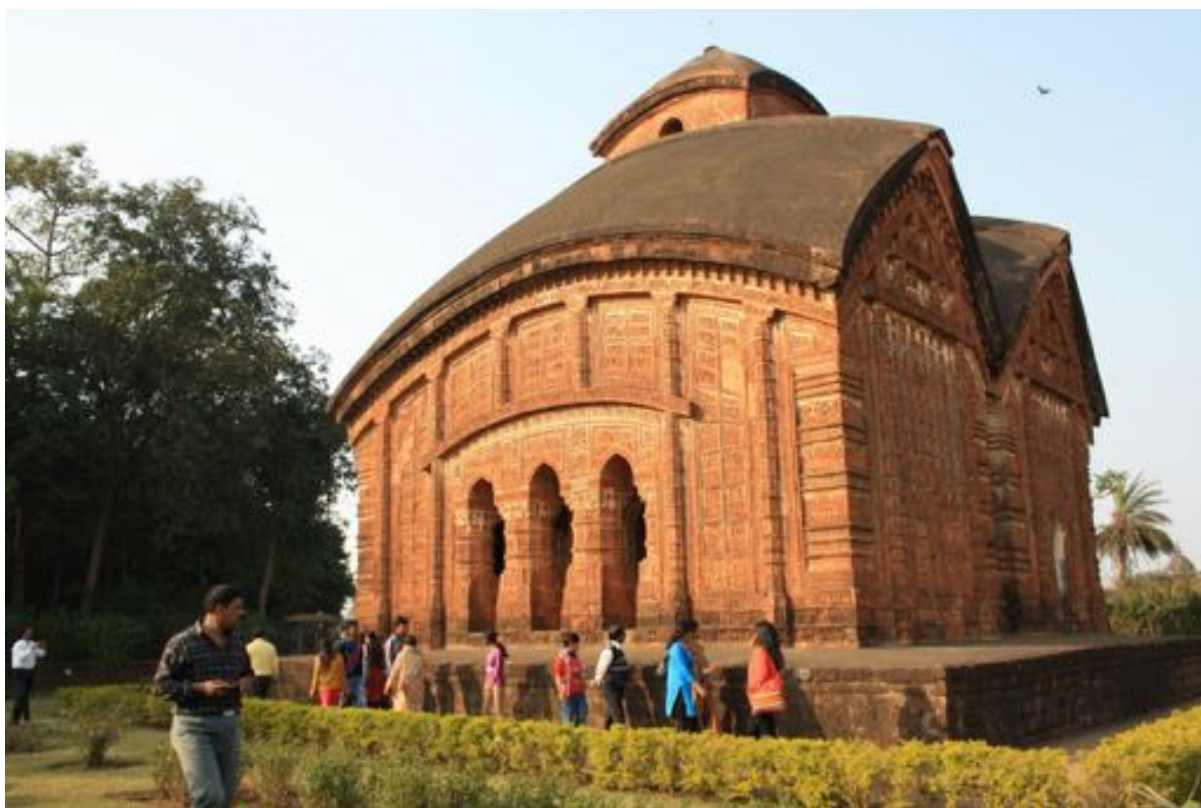


Plate 8: *Present appearance of the temple*

Through various legal and technical procedures of modern conservation, preservation and management, its biography as an object of veneration continues. This veneration is both religious and secular, expert oriented and touristic, scientific as well as artistic. The temple has gone through various procedures of conservation and modification of its surrounding landscape. It has been commodified and transformed according to the desire of consumption of the local and foreign tourists who come here for pilgrimage as well as to have a feeling of glorious history of the nation. The temple in its late biography as an archaeological monument and a religious monument has a different modern life than it had during its use and functioning in late medieval period. The popularity of this temple could be recognized through its replications in the walls of the local buildings, gateways of government offices, and in the advertisements of the local tourism departments or even the local hotels. A detailed essay could be written about the cultural biography of this much-venerated temple in modern period when

University Press, 2004), 140-171.

monument-centric heritage discourses are central to the construction and representation of collective identity. As a city, Bishnupur is advertised through its temples and Keshta Raya Temple is one of the most crucial in this advertisement of past glory, achievement and advancement of a temple-town. It is a protected monument by Government of India under ASI; the protection procedures give emphasis to only the visible dimensions. David McCutcheon too has exhaustively documented this temple. Through the accounts of both ASI and McCutcheon, it can be clearly identified that the temple has undergone several changes in the past (Plate 9).



Plate 9: *Temple facade* (Courtesy: Archaeological Survey of India)

The terracotta plaques inside the veranda are therefore neglected and they are in an extremely deteriorated condition because of various factors of decay.

As it is not visible from outside, these terracotta plaques that are integral to the entirety of the monument are not cared for. The biography of this temple as a unique representation of secular and religious collective identity could be a great example of the construction and representation of monumental past in contemporary India and Bengal.

It is interesting also to point at the disparity between the Keshta Raya and Mahaprabhu Temple in terms of the attention they have obtained. In spite of being situated in close vicinity, one becomes the epitome of

reverence and another is left to be lost into oblivion. Is Keshta Raya is more suitable for representing the 'glory' and 'achievement' of the past than Mahaprabhu Temple? Perhaps, Mahaprabhu is not a profitable commodity in comparison to Keshta Raya Temple and other much adored and restored temples in the temple-town of Bishnupur? Archival data thus can help us to engage with the monument from a multiple perspective. They along with the data gathered systematically from field survey can help not only to understand the formal changes, but also to address the cultural biography of the monument in the conditions of modernity and its discourses pertaining to conservation, originality, authenticity, tourism, rituals, consumerism and finally, researchers' perspective from her/his theoretical orientations.

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Nikhil Varma graduated from School of Architecture in 2000. He did one year course on Urban Design Studio from the Academy of Fine Arts, Vienna, Austria 1996-97. This is when he travelled Europe and the desire to explore in depth: Indian symbolism, the Indian temple form and search for "Indianness" was evoked. After running an Architectural practice with significant work in Heritage documentation spanning Gujarat, Rajasthan, Orissa and Karnataka, He along with Ms. Hetal, established Idam Heritage in 2012.

Architectural Documentation of sites and Structures, towards a universal incremental model for Documentation

Nikhil Varma

Abstract

This paper shares field methods of architectural documentation that we have used over the years and evolved as a model for use in our work. Documentation of architectural heritage, both by means of measured drawings and photography requires patient, meticulous, planned and managed work on-site. In practice, working with a team, needs a systematic approach. Our field experience with various types of heritage structures like step wells, palaces, houses, forts, temples etc., allowed us to streamline our processes. Thus came about 'conventions' and methods to produce high quality, accurate drawings efficiently.

The paper shares some of the conventions in

the category of recording media (drawing and photos), measuring and recording methodology, data collection management (naming conventions and version control), including a layering system for CAD. But this alone is not enough for documentation, as funding models require things of established values to be documented. The story therefore becomes that of assessing and establishing value through documentation and thereby being able to procure funds for further and detailed documentation.

The paper presents the current evolved state of the model we use. From a preliminary documentation, the model incrementally grows to detailed documentation. The level of documentation caters to the need, arisen from its perceived value and availability of funds. Each stage helps to further substantiate need. The model is designed to cater to any type or form of structure — from a complex Hindu temple to a simple pavilion. The model is open for discussion and testing and can be applied in other contexts. It can be tweaked and adapted and through that learning, we hope the model can be evolved further, if needed, for its universal application. The greatest value and need of such a model is to allow low budget, but necessary, documentation to occur in a methodical manner that becomes ground for further work. This need is more relevant when there are various sites in different scales and not regular and ready funding, in Heritage. This is true for any region or institution that has to regularly deal with several sites and choose which ones to cover in their available funds.

Introduction

Documentation of architectural heritage by means of both, measured drawings and photography, requires patient and meticulous work on site. Drawings take several field visits. Collection of data in terms of drawings and photos require management. In practice, working with a team, this needs a

systematic approach.

However, this alone is not enough for documentation, as funding models require things of established values to be documented. The story therefore becomes that of assessing and establishing value through documentation and thereby being able to procure funds for further and detailed documentation. Working with private owners, institutions and government departments, it became clear the documentation needed to grow in its scope incrementally – assessing and establishing the value of the structure or site. Each increment thus builds on the previous work, reducing costs and need for funding. It also gives a methodical manner in which to document and return to previous documentation work and continue from it in a reliable and consistent manner.

This paper shares the current state of the model we have evolved. The greatest value and need of such a model is to allow low budget but necessary documentation to occur in a methodical manner, which becomes a ground for further work, than await a long process to create a larger-scope project of documentation. This need is more relevant when there are various sites in different scales without any regular and ready funding in Heritage. This is true for any region or institution that has to regularly deal with several sites and choose which ones to cover first in their available funds.

Scope and Limitations

This paper shares some of the conventions in the category of recording media (drawing and photos), measuring and recording methodology, data collection management (naming conventions and version control). The paper presents the current evolved state of the model. It covers measured drawing and photography. The model is designed to cater to any type or form of structure – from a complex Hindu temple to a simple modern pavilion. The model is open for discussion

and testing. It can be applied in other contexts and tested. It can be tweaked and adapted and through that learning we hope the model can be evolved further, if needed, to become more universal.

Purpose of Documentation | Document what? How much? Area or detail? Scope and extent - Who decides?

Documentation project must always begin by setting up the scope and coverage. Scope refers to the level of detail and intricacies, while coverage refers to the extent of physical area to cover. The initiator of the project usually decides to document the extent of coverage, the physical area encompassing an area of landscape with structures. Due to lack of ready funding, from what is desired to be covered and the level of detail ideally needed, the project is divided into phases. The phases have to be planned in a manner that at any given point there is at least some amount of documentation for each structure or object. Another approach is to document area by area in phases. Any documentation does grow part by part, but it is recommended to have some amount of documentation of each object/structure than have some in fair detail while nothing for the rest.

Phase planning can emphasise more on scope or more on coverage, as may be necessary for the project. To illustrate, let us compare a case of a project C (~city) which desires to document all structures in a city of a particular era, with a project F (~forest) that desires to cover all ancient structures in a particular newly discovered region. Project C and F differ in the sense of what may be a completely new and undocumented find while another where there is some amount of existing documentation. On the other hand, C being in a city may have more human threat than F, which has survived for centuries despite the natural elements. In this particular example, C may warrant that all must be covered at once, in fear that some structures may not survive the urban development and

perhaps, as the case may be, due to ownership and heritage policy issues. Case of F, if completely new and unknown, for the reason to ascertain the area first, one would choose to cover more than go into details of each. If the area has some previous documentation, and extent of area of the discovered site is not a concern, doing things in detail one by one can be the approach. What reason appeals to the initiators or patrons of the project will dictate the choice of phased planning.

Due to cost, effort and time, photographic documentation always precedes drawing or other methods. It is indeed the quickest and effective method. The incremental model lists out how further photographic documentation can build on these early first documentation in a planned manner.

The documentation matrix sets three types of documentations called as Q (quick assessment), C (comprehensive) and A (detailed). These are listed in detail for photography and as-is drawings in Table 1 and Table 2 respectively. Type Q, C and A are essentially the phased scopes. The scope structure has been arrived at in a manner not requiring any in-between variants, and to be most meaningful by addressing a chunk of concerns for each phase completely, than being quasi on any aspect. The ‘chunks of concerns’ are the real application or use of the documentation that is envisaged before initiating the project; these concerns are the “purpose” of documentation. Purpose of documentation work can be any of these, together or in isolation:

1. For archival or research documentation
2. For use as a reference in a reconstruction
3. For assessment for conservation
4. For periodic status reporting
5. For 3D CAD modelling and multi media

The last point may seem out of place, but is essential to deliberate upon so that few specific needs required by CAD modelling can be built into the documentation plan. For example, photogrammetry can be done much better

with eight circumambulatory angles than just four.

Incremental model for documentation | Documentation Matrix

The model as described in Table 1 and Table 2 list out things to be covered in documentation project. The list is incremental in terms of how much detail is covered. The model is not about extent or area but level of detail. It is the extent of the detail that adds to the efforts, time and the cost of a project. To be viable, yet effective in achieving its set goals, the project must first ascertain its objectives, what we call as “purpose” of documentation. Based on it, targeted efforts as listed by the table can yield most effective results.

The incremental aspect of the model is to build upon previous work, thereby reusing previous work – its effort and invested cost

– making it more viable for funding that only provides for incremented portions.

The model is simplified to be only of three kinds. The three types are synchronised for drawing as well as photographic documentation. It is not necessary to follow same level of details for both, but generally photography can be more detailed than the drawings, due to lesser relative costs and effort involved in it, especially when photos are digital these days. From a preliminary documentation, the model incrementally grows to a detailed documentation. The level of documentation caters to the need – arrived from its perceived value and availability of funds. Each stage helps to further substantiate need.

The tables given are meant to be self-explanatory. They also work as a guideline or checklist to list out the scope of work.

	Items of Documentation	Areas to be covered	TYPE Q Urgent/Quick Assessment	TYPE C Comprehensive Assessment	TYPE A Detailed Assessment
Measured Drawing	Site		Scale 1:200	Scale 1:250 (or 1:200)	Scale 1:200
		PLAN	*Site plan (can be based on published or other records)	*Site plan (can be based on published or other records)	*Site elevation to be created
		ELEVATION	N/A	*Site plan (can be based on published or other records)	*Site elevation to be created
		SECTION	N/A		
	Structure		Scale 1:100	Scale 1:50	Scale 1:50
		PLAN	At eye level (Above seat level) (1)	At eye level (Above seat level) (1)	* (Below seat level (1) * Above seat level (1) Note: These can be combined into a single drawing * Inverted Ceiling plan
		ELEVATION	*Side Elevation (1) *Front or Back elevation(1)	*Side Elevation (1) *Front or Back elevation(1)	*Side Elevation (2) *Front elevation(1) *Back Elevation (1)
		SECTION	Long section along the axis of the structure (1)	Long section along the axis of the structure (1)	*Long section along the axis of the structure (1) *Short section along the cross axis which provides maximum detail (1)
	Element			Scale 1:50	Scale 1:20
		PLAN	N/A	*Below seat level (1) *Above seat level (1)	*Below seat level (1) *Above seat level (1)
		ELEVATION	N/A	*Front Elevation (1) *Back Elevation (1)	*Side Elevation (2) *Front Elevation (1) *Back Elevation (1) Note: Some elevation may be same or may not be possible. These can be omitted.
		SECTION	N/A	*Axial section	*Axial section
	Component				Scale 1:10
		PLAN	N/A	N/A	*From top *From bottom
		ELEVATION	N/A	N/A	*Side Elevations (2) *Front Elevation (1) *Back Elevation (1) Note: Some elevations may be same or may not be possible. These can be omitted.
		SECTION	N/A	N/A	*Axial section (1). If more conditions exist create off axis section also.

Table 1: Documentation matrix for measured drawings

	Items of Documentation	Areas to be covered	TYPE Q Urgent/Quick Assesment	TYPE C Comprehensive Assessment	TYPE A Detailed Assessment
Photography	Structure				
		Elevation	All external sides (XL views) All internal sides (XL views)	*All external sides (detailed views) *Important internal sides (detailed views)	*All external sides (detailed views) *All angular (45 degree ortho in plan) *All internal sides (detailed views)
		Flooring	All types	*All types *End/boundary conditions *Variations in the same type	*All types *All end/boundary conditions *All corner conditions *Variations in the same type
		Ceiling	All types	*All types *End/boundary conditions *Variations in the same type	*All types *All End/boundary conditions *All corner conditions *Variations in the same type
		Roof	*General views *Roof Elements *End/boundary conditions	*General views *Roof elements *End/boundary conditions *Variations in roof surface Note: Roof elements will be considered in detail separately	*General views *Roof elements *End/boundary conditions *All corner conditions *Variations in roof surface Note: Roof elements will be considered in detail separately
	Element				
		Elevation	Front face or, 2 faces (opposite sides)	All visible sides (4)	*All visible sides *All angular views (45degree ortho in plan)
		Top condition	To show construction (1)	All visible sides (4) or, 2 complimentary angles and one face (3)	*All visible sides *All angular views (45 degree ortho in plan)
		Bottom condition	To show construction (1)	All visible sides (4) or, 2 complimentary angles and one face (3)	*All visible sides *All angular views (45degree ortho in plan)
	Detail (individual components)				
		Component with scale	N/A	Select important ones	ALL components (1 each)
		Component with context	N/A	Same with the location/ placement of the component	For ALL components (1 each)
	Special conditions (wrt Purpose)				
	Element:	Elevations	Select elements, with a comparative better condition instance: ELV (all visible sites) Top condition (2-4) Bottom condition (2-4)	N/A: Covered under "Element"	N/A: Covered under "Element"
	Element:	Top condition		N/A: Covered under "Element"	N/A: Covered under "Element"
	Element:	Bottom condition		N/A: Covered under "Element"	N/A: Covered under "Element"
	Detail:	Component with scale	Select areas/components with a comparative better condition instance.	N/A: Covered under "Element"	N/A: Covered under "Element"
				N/A: Covered under "Element"	N/A: Covered under "Element"
	Experiential				
		Key places in the site and the structure	as applicable (2-6 or more)	as applicable (2-6 or more)	as applicable (2-6 or more)
		Overall views	2-6 or more	Cardinal views (4)	cardinal views (4)
		Contextual (topography and site)	2-6 or more	All cardinal conditions (4)	All cardinal conditions (4)

Table 2: Documentation matrix for photography

We do not try to describe methods and techniques, but some important things to follow in field. Some may appear trivial, but make an immense impact in field by optimising effort and time and avoiding any redoing of things.

Methods

- **Grasp. Observe. Sketch and make notes.**
It is important that the architect managing the project at site is able to break down the entire project into subparts. Any given site does not always follow obvious patterns. Historical sites have accretive development, and one cannot distinguish one part from another. There are overlaps; there can be few floors of one era, rest of another! A first sketch holds dear till the end and provides instant orientation when putting all things together.

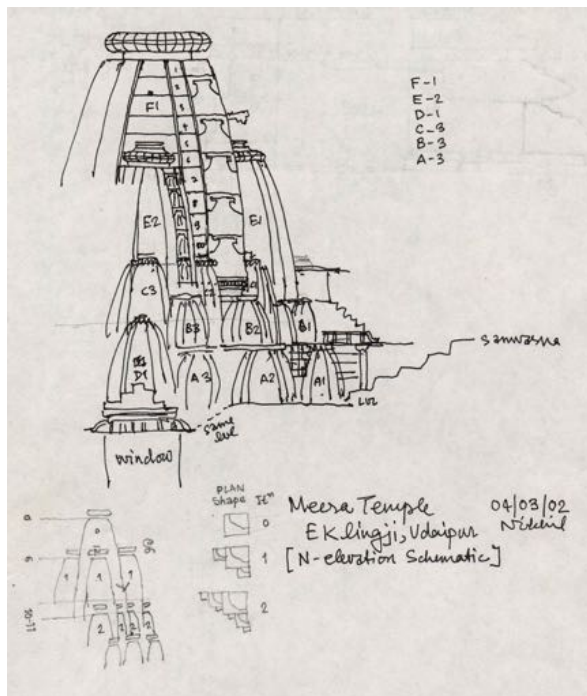


Fig. 1: An initial sketch to grasp the structure to establish naming and numbering conventions (drawing by author)

- **Structure out-to-in, whole to part**
A consistent rule is to always chart things out-to-in, even though development of the site or structure may be in-to-out. This allows for overviews, be able to get into details and zoom into areas. It is much

easier to comprehend a complex and then its individual structures than start from structures to assemble the complex.

- **Setup sequences for naming and labelling**
The first key map or chart with notes is an important step towards establishing the naming conventions and labelling. All subsequent details and parts derive from this established convention. As an example, during the course of work, we introduced levels in hill fort site by calling it lower level 1 and upper level 1.
- **Cover part by part to arrive/assemble the whole**
Once structured, the individual parts are documented and assembled into the whole in reference to the key map or chart

Technique | Photography

We do not try to describe photographic techniques, but some important things to follow in field:

- **Most optimal sequence,**
Fieldwork is physical exertion, and it is utmost necessary to do things with least physical movement. When covering a sequence, say a series of artefacts or a grid of ceiling paintings, the photographer should avoid moving back and forth for the sake of grid mathematics, but make a note and follow an s-pattern to cover things. A few extra photos to set context can help. See Table 3.
- **Cover all zoom levels and effects**
It is better to cover all required zoom levels from the same location than return to later. This also ensures pictures match in their light conditions. This is applicable for large geographical areas.
- **Choice of lenses and filters**
Change of lens (and filters) takes effort and time. One method is to use a single, wide zoom lens that requires no or very less change of lenses. Despite the point above, it is more efficient to move in a sequence with one lens and then repeat the sequence with another lens, than change lenses at each spot. This is applicable for smaller areas.

Technique | Drawing

We do not try to describe drawing techniques, but some important things to follow in field:

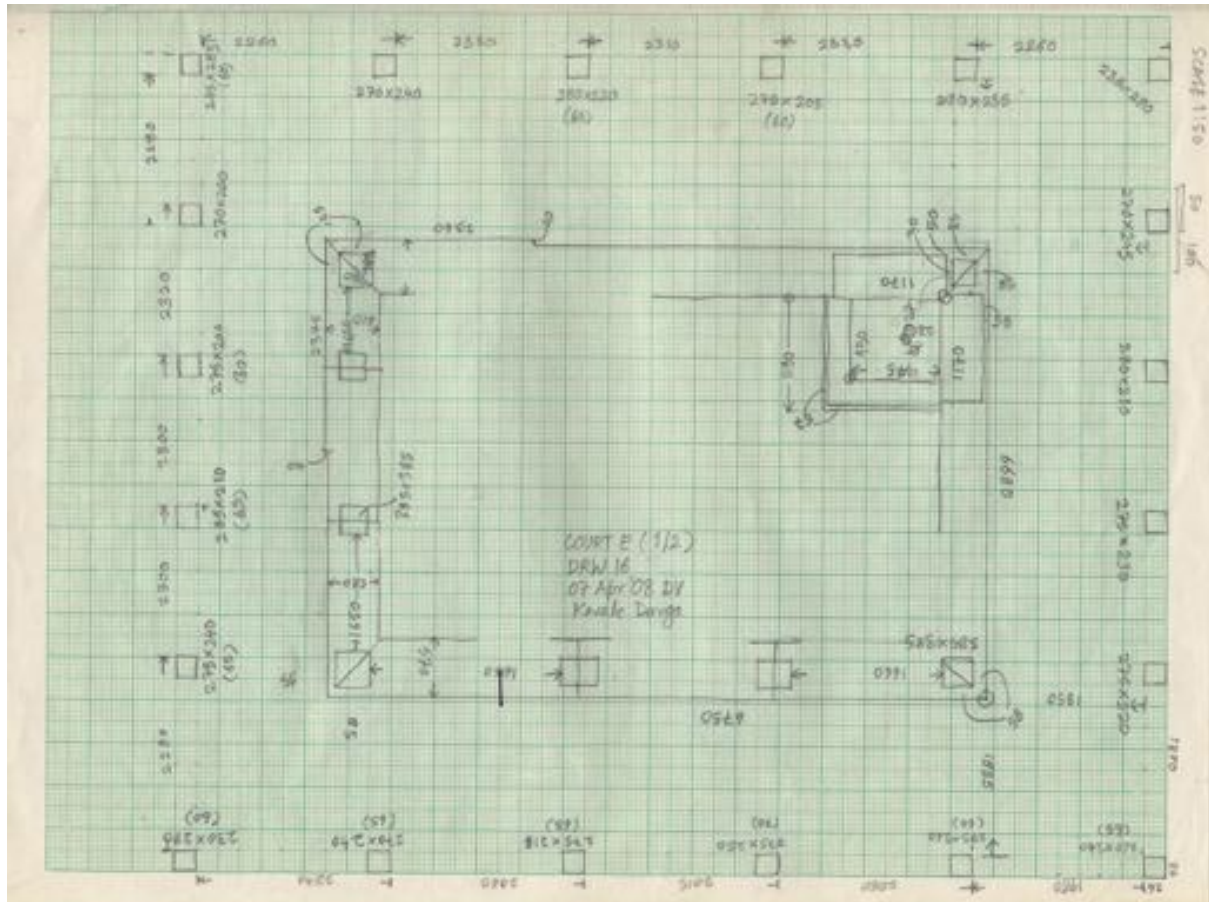


Fig. 2: An example of site drawing using the conventions described in the paper. (drawing from author's project by Devesh V)

- **Draft at site**

It is utmost important to draft to scale at site and not sketch a plan and add dimensions as free hand and draft later. It may appear to take more time on site, but drafting at site ensures drawings are true and do not require avoidable revisits. Invariably one missing dimension can stall a whole drawing, and returning to site for that one missing measure is not an option!

- **Draw to-scale**

Drawing at a chosen scale immediately filters out the details that need not be covered. Pencil drafted, not digital and CAD drawings, are the only reliable means.

- **Draw and mark measures**

Also, write the measures in the drafted drawing for later verification and use in digitization

- **Use check dimensions**

As a rule, sum of parts is greater than the whole. It is therefore necessary to mark out

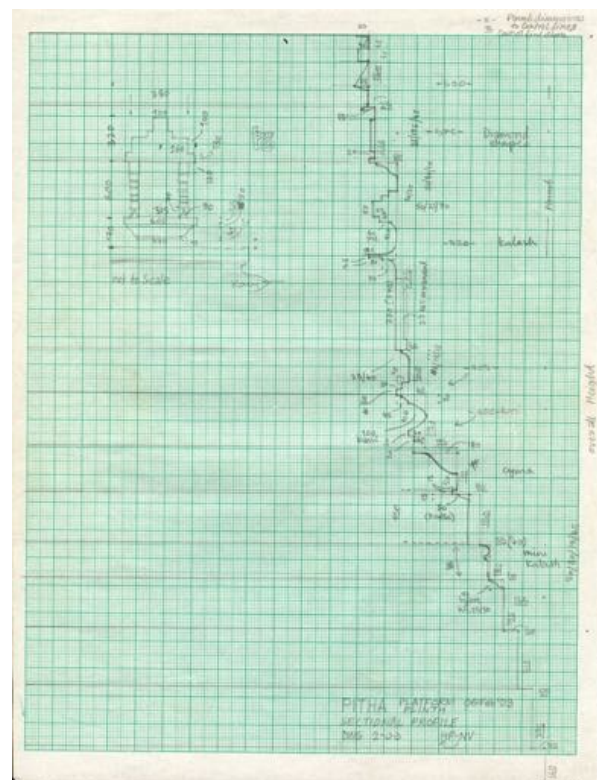


Fig. 3: An example of site drawing using the conventions described in the paper. Note the control dimensions for each band (drawing from author's project by Hetal)

long dimensions that control the spill-over due to this phenomenon.

- **Mark reference points to connect drawings**

Conventions | Documenting again and again

In practice or if we could call it, the discipline of “documentation”, where same type of tasks are done over and over again, where a project can last months and may be revisited after years, requires a level of consistency that ensures the recorded data in any medium is immediately readable and useful. Typically quick notes written as fragments without a ‘code’ to help deciphering it later, renders those valuable site notes useless. Such needs demand following conventions.

Conventions are realistic only if they work *efficiently* in the field, adapt to various types of structures and conditions, and are intuitive to grasp/learn, remember and follow. With no training required, one time experience should be enough to learn and follow conventions. Importance of this cannot be underestimated as teams change and work continues over months and years.

Following are the key conventions we have found to be useful to follow in documentation work:

Conventions | Drawings

- **Page size**
A successful size that one can handle on site and make copies as backup is A3 or A4. Sheets are easily available and easy to get local photo copy as backup during site work.
- **Paper**
Tracing or plain white. Card or textured paper is not recommended.
- **First Drawing**
Basic drawing is done in black or pencil with no colors.
- **Layered Info**
Subsequent information, like levels or corrections/additions to be added to basic

drawings in colors. Typically use red for corrections, blue for additions, green for sectional info in plan (levels)

Always include a nameplate to each sheet

- Structure Name(s)
- Structure purpose as understood (temple, store, bastion... or deity)
- Site name
- Author’s name(s) with helpers as compact initials
- Date
- Scale
- North pointer

Drawing name (section, elevation etc.)

Annotation

- Write measurements as text with logical orientation –verticals as vertical, horizontals as horizontal. For tiny dimensions use fly-out, but ensure the text direction makes it clear to what segment the dimension text is labelling. Invariably, many tiny dimensions come close by, and using this method of writing dimensions in drawings avoids later confusion.
- Legend out large notes
- Add small notes in context or with fly-outs

Conventions | Information hierarchy

Labels and Naming | Sequences

- Start with current natural visitor approach, not how the site must have got built in time. The purpose is to be able to refer and relate –should be independent of the historical meaning, which is yet to be researched
- Later additions, added with new or relative numbers or references, to other sequence numbers or names (e.g. above 1, below 3, between B and D, north of structure A)
- Later divisions or splits as relative or sequences (e.g. lower 1 and upper 1 or 1a, 1b)
- Water structures (exception), sequence top to down as flow of water. This can be most reliable if the key map is done well to establish the source and flow of water. See Figure 4.

- Loose artefacts: sequenced as found, located on a map. “As-found” allows us to relate with the natural sequence of photos. Trying to put any other forced logic of location or vicinity of structure is not found effective and leads to errors and issues in our experience.
- Repeated Elements (e.g. gates, wells):
 - o Sequence within a group or sub group
 - o Sequence in absolute (whole site)
- they go beyond technical documentation to bring out beauty. These can be taken independently and also intersperse in between the regular documentation picture sequences. Some light conditions are so unique that those pictures should be taken right then and there, even if in the middle of a sequence.
- Use color checker reference targets for key conditions to document true color

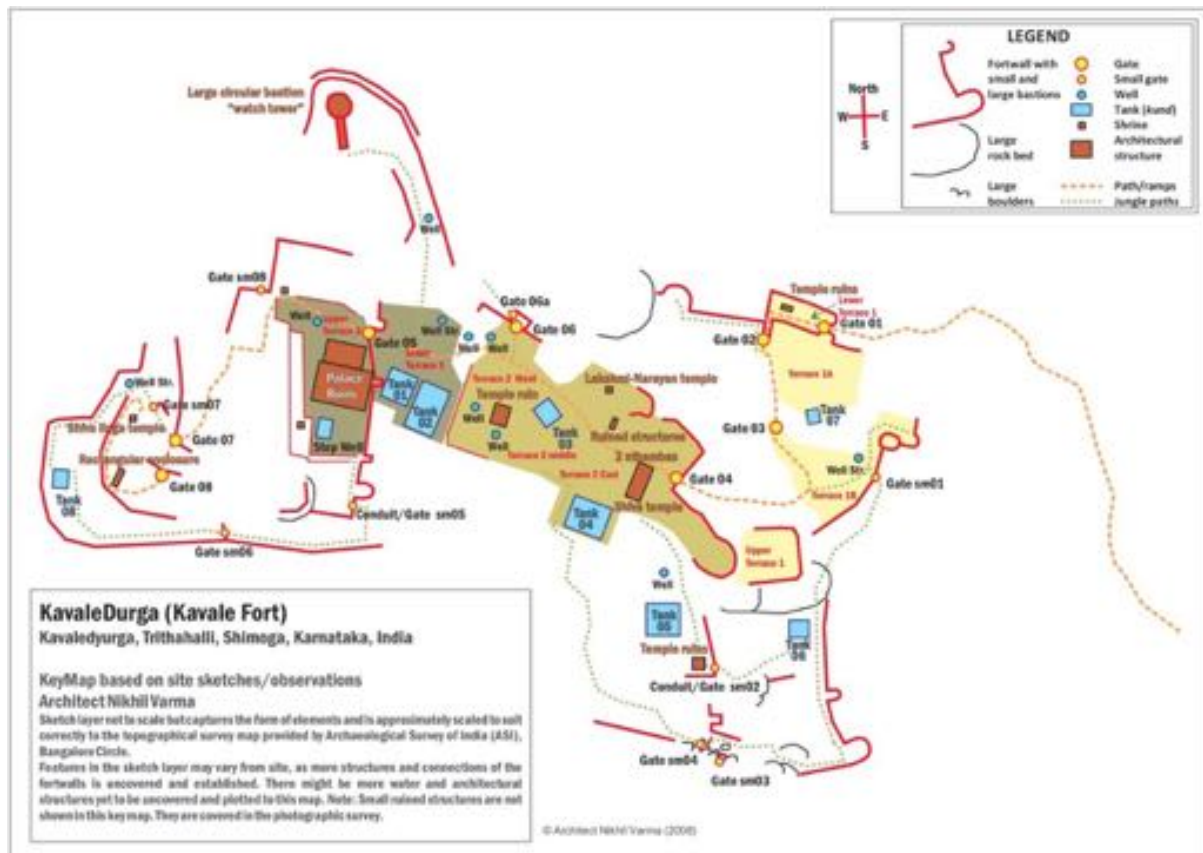


Fig. 4: An example following the naming and sequencing system as described in the paper (drawing by author)

Conventions | Photography Sequential

- Start with current natural visitor approach
This is the most logical and easy to remember and relate to in site work.
- Clockwise: It is important to stick to one flow consistently across, with exception only when geography or layout forbids.
- Always shoot out-to-in
- Grids: as row by row connected as C forms (not Z) See Table-3
- Panoramic and main shots
Panoramic and main shots are picturesque;

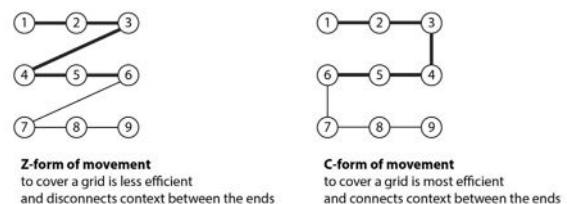


Fig. 5: Efficient movement pattern for photographic documentation of sites

Tagging | Pictures or any work product or research asset

Tagging is a crucial step in organizing digital assets. The logic can extend to digitized assets like notes, older reference documentations, documents or even publications. The method is to abstract out and identify to what category

the asset belongs to. The asset (like a photo) may belong to more than one category and therefore the use of tags. Most software applications allow for tags. Photographic images support tags and categories in their files – the metadata can be embedded as EXIF¹ data into files. A deliberate logic in creating tags will make tags much more effective for use in recalling and filtering assets as needed. For example, if a researcher needs to study only north elevations, only wells, or only details of windows, tags can bring those specific assets. More advanced and narrow searches are easily possible if tags are embedded in a planned manner.

Tagging system we have structured here is based on the logic of ‘why?’ and ‘where?’. Answer to these questions gives us the tag. The ‘why’ informs the intent of the asset, e.g. to document damage area, to document color, a motif etc. The ‘where’ informs the location of the part represented in the asset. It tells where the object seen or covered by the asset (as a

description, drawing or a note) is located within the site/structure. Additionally, tagging ‘how much’ of the part is represented or covered in the asset (picture or drawing or text description) helps searches later. For example, does the photograph cover the entire column or just the base? Is the photo of the gate, the complete gate or only its entablature?

This applies equally to any asset other than a photograph. A note made at site, can be with intent to note an observation relating to a particular part of a site or structure. That note as an asset, has both attributes: intent and location.

Syntax and tag hierarchy

The structure of the tags for location is done as a hierarchy of scale and can be applied to any type of structure – extant or excavated. Free lying artefacts can similarly be attributed location with an additional tag like “free artefact”. Tagging done as a structured hierarchy can also help create language descriptions (as sentences) following a set

1 Refer https://en.wikipedia.org/wiki/Exchangeable_image_file_format

The Tag Structure WHY (to depict/record)				
Asset type	photo/video	drawing/3D	notes	article/paper/book
depicting	view	view/sketch	condition	just a mention
	elevation	elevation	problems	associated dynasty
	detail	detail	key map	dates
	problem, a theme, a motif, etc...	plan	peculiarity	detail analysis
		key map	typical	problems
		problem areas		previous condition
				documentation
WHERE (located at/showing)				
of	Site	Site	Site	Site
		Structure	Structure	Structure
			Sub-structure	Sub-structure
				Element
				Sub-element
covering it				
	partially		secondarily	
	fully		primarily	

TAG examples of a photo:	Notes
Detail view	Overview/Panorama/ Full-view; or? Refer WHERE
E-elevation AND Front-elevation	Specific elevation: which elevation: N, S, E, W AND front, back, side)
refer WHERE (upto 5 main tags)	Detail of? name of detail
problem area	depicting a problem? further problem category tags could be added
The example photo shows a <view: DETAIL> <detail: E-ELEVATION> which is also the <detail: FRONT ELEVATION> of <site: TERRACE 2, KAVALEODURGA FORT, KARNATAKA, INDIA> <structure: SHIVA TEMPLE> <substructure: GATEWAY> <element: COLUMN> <subelement: CAPITAL> shown <FULLY>	
SITE	the place: location country, province, city/town/ village, Near landmark (optional), sub-area(e.g. terrace 3)
STRUCTURE	the building
SUB-STRUCTURE	the space or region (internal or external i.e. Enclosed or open to sky)
ELEMENT	Independent (free standing) or built (of the building) structure/structural part
SUB-ELEMENT	structural part
fully or partially?	focus/view the asset is recording or depicting

Table 3: Hierarchy structure for tagging assets

syntax. The example in Table-4 proposes the syntax structure using tags in lines as <tags> connected with words that result in a sentence to use by automated systems to add text descriptions to assets. It is important, as is known for tag hierarchy systems, to not repeat the same tag at various levels. In such instances, distinguishing word alternatives or marks should be used.

For example, the architectural element of <kalasha> can be on top of a <shikhara> of a <temple> or as a motif at the base of a <column>. Mere <kalasha> tag cannot help system to auto generate tags of its upper hierarchy. In order to do so, the tags must distinguish themselves. In this example tags could be <kalasha_shikhara>, or <kalasha_column>. The <kalasha_shikhara> should generate tags <shikhara> and <temple> automatically by inheritance, if we have structured hierarchy as <temple>/<shikhara>/<kalasha>.

Conclusion

This paper shared the current state of the model and details of the conventions we follow in the field as evolved in our own course of work. Though covering mainly measured drawing and photography we have tried to involve any form of asset of research work to make it searchable and useful following a tagging system. Specifically the documentation model incrementally grows to a detailed documentation. The level of documentation caters to the need – arrived from its perceived value and availability of funds. Each stage helps to further substantiate need. The model is designed to cater to any type or form of structure – from a complex Hindu temple to a simple pavilion. The model can be successfully deployed only when conventions of the disciplines are followed. Specific conventions and methods, derived from field experience and experimentation that help the process have been shared. The model is open for discussion and testing. It can be applied in other contexts and tested. It can be tweaked and adapted and through that learning we hope the model can be evolved further, to become more universal.

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Amrita Sher- Gil: Documenting museum collection through digital media

Ruchi Kumar

Abstract

The paper will focus on the methods and ways of digitally curating the exhibitions that form the core of collection management at various levels. As part of the birth centenary celebrations of the artist Amrita Sher-Gil (1913- 1941), the National Gallery of Modern Art in collaboration with UNESCO and Hungary, mounted a digital panel exhibition titled 'Remembering Amrita Sher-Gil' at Hungary, later displayed at NGMA, New Delhi. The exhibition focused on the dramatic persona of the remarkable artist along with a focus on her style of work, assimilated in a series of digital panels with core divisions in major sections. The artist's Personality is subtly linked to her art, which was highlighted in the digital versions of the curated exhibition. The exhibition explored Sher-Gil's art, life and character. Digital curating and documentation

of the museum repository can be seen as a major means to communicate with the visitor on a personal basis. In a curated 'fashion, the collection in its tangible form can be amalgamated with the intangible aspects forming a core of diverse interpretations. With a dedicated development and design, online exhibition curation and digital curation can be analysed as the modern means of representing our cultural heritage in diverse forms, which is directly accessible by the viewers. A case study of these digital panels will be analyzed in its curatorial and research driven approach NGMA archives. Each of the panels form a part with text and images comprising along with a reflection from the of a narrative introducing the subject with digital reproductions of her works of art highlighting the qualities of her persona. With rich extracts drawn from her diaries and letters compiled and edited by her nephew, artist Vivan Sundaram, corresponding visuals form the core of the digital exhibition. With this study, the exploration of digital media with varied challenges and experiences would be analyzed.

Amrita Sher- Gil (1913- 1941) was one of the modernists in the field of Indian art with an individualistic essence to her work as well as to her persona. Her impressive aptitude expresses the creative journey of the remarkable artist who tragically died so young. Born in Hungary in 1913, Amrita's diverse range of turmoil's through her lifespan counter as contrast to the days spent in Hungary which can be ascertained to be the most enjoyable days of her life. Her childhood diaries with their brightly lit forms and remarkable poetry define her keen sense of observation.

After her art training in Paris, her style of expression took a turn when she came to India in 1934. Her paintings from 1935 onwards showcased Indian people in rural surroundings with a distinct style inspired by the Ajanta and Mattancheri murals alongwith influences drawn from the Mughal, Rajput and Pahari miniatures. Streaks of vermillion, yellow and

greens define a new found India in her chosen subjects which are evident in the paintings. Her dramatic use of white colour scripted a new language in her artistic style. In a letter to Karl Khandalavala, she writes, *I don't think I shall paint at all in Europe. I can only paint in India. Elsewhere I am not natural, I have no self-confidence. Europe belongs to Picasso, Matisse, Braque, and many others. India belongs only to me.*¹

With the National Gallery of Modern Art, New Delhi, Ministry of Culture, Government of India celebrating the birth centenary celebrations of the artist, the documentation of museum's collection was defined through varied exhibitions organised during the year 2013-2014. The centenary celebrations were launched with an exhibition of artworks along with a release of a 'Special Cover' by the Department of Posts on 31st January 2013. Following it, a digital panel exhibition was organised at UNESCO House, Paris in collaboration with UNESCO and Hungary titled, *Remembering Amrita Sher-Gil*. The exhibition explored Amrita's art and life documenting her personal anecdotes alongwith her paintings and photomontages drawn from NGMA's repository and private collections. The text comprised a simple narrative introducing the subject, quotations from her biographers N. Iqbal Singh and Yashodhara Dalmia and from essays by art historians Partha Mitter and Deepak Ananth. To further illustrate, extracts were drawn from her diaries and letters compiled and edited by her nephew, artist Vivan Sundaram. The visuals included reproductions from her paintings in the NGMA collection, photomontages by Vivan Sundaram and photographs from the Estates of Amrita Sher-Gil to formulate an overview of the artist and her creative journey in an autobiographical account.

A selective journey of her memoirs was recreated in this exhibition with excerpts taken from the published writings of Vivan Sundaram, which originally form part of the estate of Amrita Sher- Gil. Her diaries were lit by striking formulations in watercolours

with handwritten fables appearing as colourful poetic imaginations, confining her fascination for fairy tales being illuminated in innumerable pages, gleaming with miracle trees and colourful fairies entwined within landscapes.

*Once upon a time there was a fairy and that fairy always wore a kind of peacock dress. Once blue, once pink and all kinds of colours. And she was very beautiful. And she always danced and was very happy...
...Once upon a time there was a tree. The tree had a young owner and that young owner was always like that miracle tree...²*

A special exhibition, *Amrita Sher-Gil: The Passionate Quest* was also organised on the closing of the birth centenary celebrations of the artist. This exhibition showcased for the first time, almost the entire NGMA repository including a large section of her paintings done in Europe, that were rarely displayed before. With the annotated documentation of Amrita Sher-Gil and her paintings, the NGMA documented the same in a layered formation.

- **Main Accession Register documentation:**
With the documentation of works of art in the main accession register, the information was sought regarding title, medium, artist, museum name, object type, date/ year of acquisition, mode of acquisition (Gift, purchase, loan), medium, measurements (with frame and without frame) with a brief description.
- **Annotated Catalogue documentation:**
Alongwith all the above information sourced from Main Accession Register, a detailed description of each painting and sketch was formulated with research undertaken on the various published/ non-published writings by scholars and experts on Amrita Sher- Gil over a period of time.
- **Information sourced from Archives, Publications, Autobiographical writings/letters, Estate of Amrita**

Sher- Gil, Private Collections

The time- periods of each painting and sketch, detailed description about the style of artist along with a comparative analysis with other artists and art movements of that era were analysed. Artist's biodata, country, origin place, detailed description with an amalgamation of autobiographical account and scholarly account was undertaken to document the museum repository with diverse angles.

Detailed information sourced from archives, publications, autobiographical writings/letters, Estate of Amrita Sher- Gil and private collections formed core of the NGMA documentation for the Amrita Sher- Gil repository. With the changing times, the museum repositories have become increasingly important modes of research and documentation. The aspects of preservation and restoration also form core of the role of a museum, through which the collection can be analysed by the succeeding generations. Dissemination of the research and documentation of the museum repository through the official digital portals in varied forms will also serve the future scholars and the common public alike to incorporate art in their lives with a better understanding. With the museums in the contemporary scenario becoming as catalysts for change for the development of the visual culture, it becomes extremely important to analyse the potential of the digitization and documentation of the repository.

NGMA Documentation- Amrita Sher- Gil



Endnotes

- 1 Sundaram, Vivan. Amrita Sher-Gil: a self-portrait in letters and writings, Vol II, 2010, Letter to Karl Khandalavala, April 1938, p. 49.
- 2 Sundaram, Vivan., Amrita Sher-Gil: a self-portrait in letters & writings, Vol I, 2010, Diary 1, December 1920-1924, Simla, 5.

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Integrating Archival Studies with Architectural Research: Occidental Impressions of the Sultanate Architecture of Chanderi

Sohini Singh

Abstract

The present paper endeavours to study the 15th - 16th century sultanate architecture of Chanderi through the 19th century drawings of Frederick Charles Maisey held by the Asia Pacific and Africa Collections department of the British Library, London. Chanderi, a town of historical importance situated in Madhya Pradesh, India, is interspersed with architectural remains that include tombs, step-wells, mosques and free-standing gateways. It is rather unfortunate that a majority of these edifices are in bad state of preservation. In this regard, the drawings of Frederick Charles Maisey have been instrumental in reconstructing the defaced architectonic and decorative features of these edifices. Further, they have contributed towards a holistic understanding of the architectural style at Chanderi, an area that is

so far fairly uncharted. The methodology followed in this paper entails juxtaposing Maisey's drawings of Chanderi's architectural edifices and architectural members with present day photographs of the same, thereby highlighting the pivotal role played by Maisey's documentation in the architectural analysis and appraisal of these edifices.

The pivotal role played by archival studies in facilitating and furthering architectural research of ancient and medieval edifices is undeniable. The fact that architectural edifices are prone to various agents of deterioration makes it imperative to record their structural attributes, embellishments (in the form of both sculptures and mouldings) and stylistic affiliations for the benefit of future researchers and, ultimately, posterity. It is, in this context, that the contribution of British residents and surveyors, to the creation of vast visual and textual archives on the history, archaeology, topography, demography etc of former British colonies, is of great significance. The present paper seeks to highlight the contribution of one such British resident, Lieutenant Frederick Charles Maisey (1825-1892 CE), to the study of the 15th-16th century Sultanate architecture of Chanderi, through his drawings and descriptive notes that are held by the Asia Pacific and Africa Collections department of the British Library, London.

This paper is the outcome of archival research conducted at the Asia Pacific and Africa Collections department of the British Library in March 2015. It is divided into three sections. The first section contains an overview of the history of Chanderi and discusses the salient features of the 15th-16th century sultanate architecture of Chanderi. The second section highlights the importance of the process of surveying and documenting, instituted by the British in India and carried out by a highly specialised class of military officers who were scholars in their own right. In an attempt to trace Frederick Charles Maisey's journey in Central India, this section

also includes excerpts from his handwritten manuscript housed at the British Library viz. *Mss. Eur D572/1 titled Descriptive List of Drawings Executed by Lt. F.C. Maisey, 67th Regiment Bengal Native Infantry*. The third section focuses on the analysis of Maisey's drawings of Chanderi's architectural edifices and select architectural members alongside their present photographs.

I

Chanderi (24.72°N 78.13°E), a small town ensconced in the Vindhya range and located in the Ashoknagar district of Madhya Pradesh, India, still retains its medieval splendour which is discernable in its cobbled streets and magnificent architectural edifices. Chanderi is divided by a fortification wall into the inner town (*andar shahr*) and outer town (*bahar shahr*) which are both composed of a labyrinth of lanes interspersed with architectural edifices of the sultanate era, datable from the 14th-16th centuries. The inner town, enclosed within the fortification wall, was home to the nobility during the sultanate period. It is replete with mansions and a grand bazaar, so much so that its prosperity has been highlighted by the Moorish traveller Ibn Battuta.¹ It also houses smaller mosques, tombs, step-wells and mansions. The foundation of the outer town is intimately linked with an increase in the influx of migrants from neighbouring areas. This subsequently led to the establishment of a township beyond the frontiers of the inner town to accommodate the burgeoning population. The outer town is marked by the Jama Masjid, the main congregational mosque. The outer town, like its inner counterpart, houses smaller mosques, tombs, step-wells and relatively modest dwellings.

As regards the history of Chanderi, the earliest evidence of imperial rule is that of the Gurjara - Pratihara.² The first Islamic incursion into Chanderi was led by Ghiyasuddin Balban in 1251 CE at the behest of Nasiruddin Mahmud, the then sultan of

Delhi. Chanderi was then annexed into the domains of the Delhi sultanate sometime before 1312 CE, during the reign of Allaudin Khalji.³ However, the glory of Chanderi as a place of architectural importance commenced with the establishment of the independent provincial sultanate of Malwa in 1401 CE by Dilawar Khan Ghorī (the former governor of Malwa) during the last decades of Tughlaq sovereignty. Chanderi was converted into a frontier outpost by the Malwa administration.⁴ The town gradually advanced into a thriving centre of trade and commerce and benefited immensely from the architectural patronage extended by the Malwa nobility. In this regard, sub-imperial patronage, implying patronage of the nobility in the fields of art and architecture is of great significance. While the Malwa Sultans undertook mammoth building projects in their first capital Dhar and later at Mandu, their nobles in the provinces (including Chanderi) were not far behind in asserting their authority and prestige through architectural enterprises, both religious and secular.

The 15th century in Chanderi was marked by prolific building activity. Most of the town's architectural edifices, attributable to the sultanate period, have been constructed during the 15th century and are similar with regard to both structure and ornament.⁵ They have been built primarily of local variety of sandstone quarried from the Vindhyan hills. The Indo-Islamic architecture of Chanderi forms an integral part of the architectural style of the provincial sultanate of Malwa.

The articulation of provincial architectural styles involved complex liaisons with native artisans who inevitably included indigenous architectural forms in structures that had hitherto been unknown to them. In this context, it is important to note that the prolific building tradition which existed in India before the advent of Islam was based on architectural treatises collectively known as the Śilpaśāstras. These prescribed detailed injunctions pertaining to the construction of religious and

secular edifices. With the advent of Islam and Islamic building techniques, Indian artisans, so well-trained in the trabeate mode of construction and accustomed to building towering temple spires (*śikharas*) were faced with a diametrically opposed system and tried their best to adapt to it. This led to the reconciliation of Indian and Islamic building techniques and culminated in a fruitful synthesis, resulting in the formation of the Indo-Islamic style, combining the indigenous trabeate mode with the Islamic arcuate mode.

Similarly, the sultanate architecture of Chanderi, comprising tombs, mosques, palaces, free-standing gateways and step-wells, is Indo-Islamic in character. While the Islamic arcuate mode is used in the construction of arches and domes in some buildings, the indigenous trabeate mode with its corbelled, flat and lantern ceilings, still persists. Indigenous surface mouldings including vegetal and foliage motifs exist alongside Islamic geometrical designs and patterns. Serpentine struts, which derive essentially from the ornamental arches of medieval Indian temple gateways, are a ubiquitous decorative feature and impart a degree of grace and elegance to the edifices at Chanderi. Arches, both true and ornamental exist alongside. They have an emphatic ogee curve and lotus rosette spandrels. The intrados of some of them are embellished with spearhead merlons.

The key to understanding many of the architectonic and decorative features of Chanderi's Indo-Islamic monuments, some of which are in a bad state of preservation, lies in the examination of the mid 19th century drawings and descriptive notes of Lieutenant Frederick Charles Maisey.

II

The visual and literary chronicles of British residents and surveyors in India comprise a reservoir of information on the historical, cultural, social and economic milieus of various territorial regions within the country.

Further, they contain a copious documentation of the art and architectural heritage these regions. A thorough study of this vast corpus comprising travelogues, archaeological survey reports, drawings, paintings and photographs has been instrumental in the reconstruction of the history and heritage of India. It is a well-known fact that these officers cum scholars were central to archaeological practices in the 19th century.

The creation of this enlightened class of officers is intimately linked with the cultural aspect of empire building in colonies acquired by the British. It was fuelled by a desire to know the history, heritage, religion and customs of the colonized which would help both in the governance of the colonies as well as in reconstructing their historical pasts. As a part of their training, cadets and civil servants were given a thorough grounding in drawing, which was deemed to be a professional requirement for many colonial administrators and soldiers.⁶ The nature of their military duties involved laying siege in remote areas and conducting expeditions aimed at subduing the indigenous population. It was during these expeditions that they encountered numerous inscriptions, coins, shrines, mosques, tombs, forts, architectural fragments, sculptures, relics etc. This piqued their interest in Indian antiquities and explorations and search of these gained considerable momentum. During the course of these explorations, officers recorded their findings in the form of drawings, copious descriptive notes, photographic prints, surveys, travelogues, memoirs etc. Subsequently, this broad spectrum of individual explorations was concretised in the form of an institution, the Archaeological survey of India (established in 1861), which was given the mandate to conduct extensive surveys, documentation and conservation of ancient buildings in a scientific manner. A logical outcome was the creation of systematised visual and textual archives to house the vast amount of material that was collected.

Lieutenant Frederick Charles Maisey (1825-1892 CE), who later rose to the rank of General, was one such officer who surveyed and documented the architectural heritage of central India in the mid 19th century. He conducted these surveys as a Lieutenant in the 67th Regiment of the Bengal Native Infantry, deputed on special duty. This is attested by the introductory pages of his handwritten manuscript *Mss. Eur D572/1* (of the India Office Library) presently in the Asia, Pacific and Africa Collections department of the British Library, London.⁷ Information gleaned from this manuscript reveals that it was damaged twice and was somehow salvaged and copied out for the third time. It is this third copy which is available today. It is rather unfortunate that some notes and drawings listed in this manuscript are now lost. This manuscript is signed from Shimla and the date mentioned is 1854.

An excerpt from the introductory note to the report by Maisey is as follows:

“The following report, with the exception of a few alterations was completed in the hot season of 1850 and submitted to the Secy. to the Governor Sir H.M. Elliot in October. As there were a few of its illustrated vignettes still to be completed, I obtained permission to take it (handwriting illegible) a second time to Sanchi for the purpose of completing the series of drawings and excavating the topes at other places.....I am now able to send with it 16 of its illustrative plates as also copies of all the Sanchi inscriptions and a list of the funeral relics excavated at Sanchi and elsewhere by Major A. Cunningham and myself. Having applied for permission to complete my drawings and reports, I hope soon to send in the remaining plates of Sanchi and relic series as well as the whole manuscript and drawings connected with the places previously visited, a list of which is appended to this report.”⁸

The list of illustrative plates appended to this manuscript mentions 55 drawings belonging to the *Sanchi Series*, 57 drawings belonging to the *Miscellaneous Series* and 27 drawings belonging to the *Relic Series*.⁹ It is unfortunate that out of the 57 drawings, 42 out of the

miscellaneous series were stated as not required. With regard to Chanderi, the list mentions drawings, which are not presently available. These include:

- Plate 10: *Plan of the Jama Masjid at Chanderi*
- Plate 11: *Sections of ditto and ornamental details*
- Plate 13: *Ornaments and mouldings of the Shazada's tomb*
- Plate 17: *Rough sketch of the Palace at Fatehabad*

It is possible that the missing drawings of Chanderi may have fallen into this category and may have as a result, succumbed to the ravages of time. This, however, cannot be established with certainty. Unfortunately, this manuscript doesn't even contain descriptive notes on the architectural edifices of Chanderi or on Chanderi's history whereas it contains notes on the history and heritage of various other sites that Maisey visited in central India such as Udayapur, Gyaspur, Pathari, Khajuraho etc. Nonetheless, it has been of great significance since it provides an insight into Maisey's understanding of Indian history, art, architecture and religion in general. With regard to its importance in analysing and reconstructing lost details of the architectural edifices at Chanderi, Maisey's description of select architectural members such as pillars at Kadwaha and Pathari (Hindu and Jain pilgrimage sites) have been crucial since they bear structural and stylistic affinities with those seen in the sultanate architecture of Chanderi. It is possible that these pillars were appropriated from the aforementioned sites as well as other Hindu pilgrimage sites and employed as structural expedients for the construction of early trabeate mosques at Chanderi. The note below supplies a general description of these pillars:

Note 34: "*Though, at a little distance, these capitals and pillars appear to have volutes, the real design is foliage falling in clusters over the edge of vase, which is usually adorned with lotus leaves. This order is very common in central India...*"¹⁰

The body of work contained in the *Mss. Eur D572/1* as well Maisey's published monographs titled *Description of the Antiquities at Kalinjar* (1848) and *Sanci and its Remains, complete with drawings, copious notes and measurements* (1898, published posthumously, with contributions from Alexander Cunningham), gives an insight into the painstaking process of surveying sites of archaeological importance in inhospitable terrains and climate. Further, it bears testimony to the phenomenal amount of research and archival work conducted by these officers before, during and after their surveys. It may be noted here that these officers, were in most part, assisted by indigenous linguists, scholars and draughtsmen in their surveys.

III

As regards Frederick Charles Maisey's drawings of Chanderi, they are eclectic in nature and include a gateway, the Jama Masjid, architectural members such as pillars and their constituent elements, cornices, niches and surface embellishments. Three out of these will be analysed alongside their present photographs. Maisey's drawings are mentioned as 'fig.' within parentheses while present day photographs taken by the author are mentioned as 'pl.' within parentheses.

Mosque at Chanderi, Drawing in pencil heightened with white, Frederick Charles Maisey, 1850 CE, Asia Pacific and Africa Collections (APAC), British Library, London © The British Library Board, Shelfmark WD3610 (fig. 1)

This folio titled '*Mosque at Chanderi*' is actually a gateway which is at present in a totally dilapidated condition as only fragments of its turrets survive (pl. 1a). This folio has proven to be a vital visual aid since the author of the paper has been able to identify this gateway only after scrutinizing it thoroughly. The merlon ornament (pl. 1b) embellishing the crown of one of the surviving turrets has been the guiding force behind the identification. The

emphatic ogee arches along with the cornice of the structure have succumbed to the ravages of time. Maisey has also drawn the different kinds of niches employed in the decoration of this gateway, circular rings of ornament adorning the terminal turrets, a detailed sketch of the spearhead merlon embellishing the crown of the arch and decorative motifs employed in the volute-edged corbels extending outwards that probably supported oriel windows.

Miscellaneous Series Plate 14, From a small building in the Fort above Chanderi depicting a Pillar and two styles of base, Pen and ink water-colour drawing by Frederick Charles Maisey, 1850 CE, Asia Pacific and Africa Collections (APAC), British Library, London © The British Library Board, Shelfmark WD546 (fig. 2)

This folio depicts the generic elevation of a pillar along with two styles of bases. The elevation appears to be a schematic rendition as surface embellishments have been omitted. The pillar has a square base, square shaft with central offsets and square capital surmounted by four-pronged brackets. The bases that flank this pillar in the folio depict decorative mouldings from the indigenous architectural repertoire, harking back to the surface ornamentation seen in North Indian temples. These include the half diamond motif (*ardharatna*), a motif composed of rosettes alternating with diamonds or *manibandha* (rendered in a reductionist manner here) and a perforated motif resembling an elephant's eye (*kunjaraksa*). A fringe of spearhead merlons adorns the upper part of one of the bases. It is probable that these are from the colonnade of Chanderi fort mosque (c. 15th century CE) as their elevation is similar to the one depicted in the folio and their pedestals are embellished with both the *ardharatna* and *kunjaraksa* motifs (pl. 2). A similar pillar with an embellished pedestal, base and capital and surmounted by four pronged-brackets has been drawn by Maisey in *Miscellaneous Series Plate 15* (Shelfmark: WD546).¹¹ This folio also includes a detailed drawing of decorative niches. It construes that both these folios serve

as models defining the generic make-up of pillars used in the construction of medieval trabeate edifices at Chanderi.

Miscellaneous Series Plate 12, Juma Masjid, Chanderi. Maisey in a top-hat sketching in the foreground, Pen and ink and wash drawing by Frederick Charles Maisey, 1847-1854 CE, Asia Pacific and Africa Collections (APAC), British Library, London © The British Library Board, Shelfmark WD546¹²

This folio is rather interesting as Maisey has drawn his own caricature engrossed in the task of sketching. It is an expression of how Maisey wanted himself to be viewed and understood as an explorer and artist, enamoured by the antiquities of India. The drawing depicts the Jama Masjid (built in the middle decades of the 15th century) from the south-east direction. Close attention has been paid to detail even though this seems to be a leisurely sketch and not one that has been done to scale. The three massive stilted domes along with their finials and the two vaulted ceilings wedged in between them have been depicted. This drawing indicates that the Jama Masjid was in quite a ruinous condition during the 19th century. It has, over the past years, been restored to its former glory through restoration and regular maintenance (pl. 3).

Figure 1 Mosque at Chanderi, Drawing in pencil heightened with white, Frederick Charles Maisey, 1850 CE, Asia Pacific and Africa Collections (APAC), British Library, London © The British Library Board, Shelfmark WD3610

Figure 2 Miscellaneous Series Plate 14, From a small building in the Fort above Chanderi depicting a Pillar and two styles of base, Pen and ink water-colour drawing by Frederick Charles Maisey, 1850 CE, Asia Pacific and Africa Collections (APAC), British Library, London © The British Library Board, Shelfmark WD546

Plates (Photographed by Sohini Singh.)
Plate 1a: Remnants of the turrets of a gateway of a mosque drawn by Maisey, sandstone, c.

Figures



Fig 1: Mosque at Chanderi, Drawing in pencil heightened with white, Frederick Charles Maisey, 1850 CE, Asia Pacific and Africa Collections (APAC), British Library, London © The British Library Board, Shelfmark WD3610

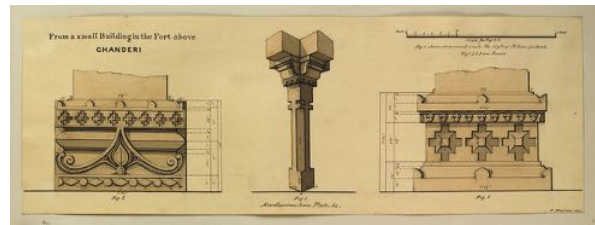


Fig 2: Miscellaneous Series Plate 14, From a small building in the Fort above Chanderi depicting a Pillar and two styles of base, Pen and ink water-colour drawing by Frederick Charles Maisey, 1850 CE, Asia Pacific and Africa Collections (APAC), British Library, London © The British Library Board, Shelfmark WD546

Plates (Photographed by Sohini Singh.)



Plate 1a: Remnants of the turrets of a gateway of a mosque drawn by Maisey, sandstone, c. 15th century CE, Chanderi, Madhya Pradesh, India

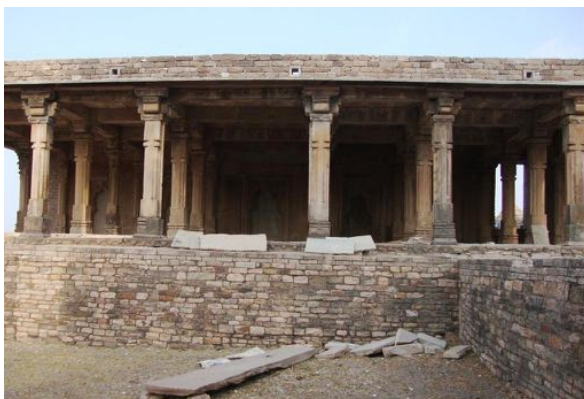


Plate 2: Pillars in the sanctuary of the fort mosque, sandstone, c. 15th century CE, Chanderi, Madhya Pradesh, India



Plate 1b: Detail of spearhead merlon embellishing a turret of the above gateway, c. 15th century CE, Chanderi, Madhya Pradesh, India



Plate 3: *Jama Masjid, sandstone, c. 15th century CE, Chanderi, Madhya Pradesh, India (viewed from the south-west)*

Endnotes

- 1 Iqtidar Husain Siddiqui, *Authority and Kingship under the Sultans of Delhi (Thirteenth-Fourteenth centuries)* (Delhi: Manohar, 2006), 243.
- 2 Andre Wink, *Al Hind, the Making of the Indo-Islamic World: Early Medieval India and the Expansion of Islam 7th - 11th Centuries* (Netherlands: E.J. Brill, 2002), 285. Inscriptional evidence establishes that Chanderi was part of the erstwhile Gurjara-Pratihara dominions in the early 10th century CE.
- 3 Peter Jackson, *The Delhi Sultanate A Political and Military History* (Cambridge: Cambridge University Press, 1999), 144-45.
- 4 Upendra Nath Day, *Medieval Malwa: A Political and Cultural History 1401-1562* (Delhi: Munshiram Manoharlal, 1965), 352.
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- 6 Hogler Hooock, *Empires of the Imagination: Politics, War, and, the Arts in the British World, 1750-1850* (London: Profile Books Ltd., 2010), 298-299.
- 7 Frederick Charles Maisey, Mss. Eur. D572/1 titled *Descriptive List of Drawings Executed by Lt. F.C. Maisey, 67th Regiment Bengal Native Infantry, India Office Library, Asia Pacific and Africa Collections, British Library, London, 1854*, p. 1.
- 8 *Ibid.*, p. 6.
- 9 *Ibid.*, p. 2.
- 10 *Ibid.*, note 34.
- 11 For image see: <http://www.bl.uk/onlinegallery/onlineex/apac/other/019wdz000000546u00028b00.html>
- 12 For image see: <http://www.bl.uk/onlinegallery/onlineex/apac/other/019wdz000000546u00027000.html>

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Recording and Documentation project of the local cultural heritage for the 'Ruricancho' permanent exhibition in San Juan de Lurigancho, the bigger district of Peru

Teresa Arias Rojas
Elena Molina Cerpa

Abstract

In November 2013, the first permanent exhibition about the local history of San Juan de Lurigancho was opened in this district. The exhibition narrates this history through the cultural testimonies the inhabitants were leaving during a long time, since the first settlements in this territory, in the pre-Hispanic era (12,000 B.C.), until our days. This work represented a hard process of research, including documenting bibliographic, oral and photographic information. It was necessary to look for individual and familiar collections from the local population (about one million inhabitants) and select representative persons to record their oral testimonies.

The principal goal was to put together tangible and intangible heritage, past with present, and tell a contemporary story showing how people live now with their monuments and interact with them, giving continuity to the construction of their culture, a contemporary one.

In this article, we will describe the recording process and the exhibition as the result, the activities organized around this exhibition, the achievements and the mistakes.

Our work is a community project because the population facilitated the access and diffusion of their collections. It was part of the cultural policy of the local government of Lima and mixed public policy with community participation.

The Context

In January, 2012, the Park Service of Lima, a public institution dedicated to the administration of metropolitan parks of the local government, give us the work of creating an exhibition project for the new Cultural Center in the Huiracocha Zonal Park located in the district of San Juan de Lurigancho to reinforce the local identity.

The Huiracocha Zonal Park was created on December 30th, 1971, as part of a metropolitan project to create and protect areas to be used in the future as metropolitan and zonal parks. These were going to be natural places for recreation and sports for an increasing population who came from different parts of the country to the capital of Peru, Lima, looking for opportunities. These parks began as places where young people went to play football in small courts, and then, they became symbols of a city of immigrants. The migration movements to the capital in Peru began in the sixties, and in the time the zonal parks were created there was already an important quantity of people who came from the other regions with all their cultural baggage, to the cosmopolitan city. This fact

causes different kinds of social confrontation, and the immigrants looked for places that remind them their local regions. The parks were perfect places for that, and they were named as the Incas from the Tahuantinsuyo Period, like Sinchi Roca, LloqueYupanqui, Manco Capac, Huascar and Huiracocha.

The Huiracocha Zonal Park has now broad green areas, a court food, a scenery for events, playgrounds, football and volleyball courts, a BMX track, an artificial lake for passive recreation and a complex of swimming pools.

The proposal of creating a cultural center for the park inside the Huiracocha Park in San Juan de Lurigancho, the most populated district of Lima, considered the cultural needs and characteristics of the local population. A library with books for readers animation, university texts and bibliography about the history of the district were included in the project, at the same time, a place for playing dedicated to the babyhood, a place for multiple purposes and two rooms for exhibitions: The Permanent Exhibition Room called “Ruricancho” and the Temporal Exhibition Rooms called “Florentino Jimenez Toma”, dedicated to the contemporary local art.

The construction of the idea: How to tell the history of the most populated district of Peru

San Juan de Lurigancho is known as the most populated district of all the country and also Latin America. Near one million of inhabitants live in this place, coming from different provinces of Peru. Many children and grandsons of the original immigrants also live here. Most of them, populated different urbanizations created in the seventy's, eighty's and ninety's decades, leaving behind their original places because of the armed conflict our country suffered in that period (see figure 1, San Juan de Lurigancho in 1960). This conflict was stronger in the south part of the Andean region, that's because most of the immigrants came from Huanta, a town located

in Ayacucho, whose inhabitants came to Lima and recreated their principal court and church in this new district. The immigrants kept with them their uses, traditions, patronal festivities, artistic technics, and other cultural expressions that, at the same time, they wanted to protect and transform. Nowadays, San Juan de Lurigancho is the district of Lima that has more population who speaks Quechua, one of the original languages of our country.

Today, the population of this new district is composed by recognized writers, musicians, artists of the retablos, ceramists, painters and sculptors.

In the last few years, different organizations of the civil society have contributed to the diffusion and preservation of the history of the district. They organize artistic activities for the strengthening of local identities, focusing in the expressions of proud because of living and being successful in the capital. This fact is very remarkable because in our local reality, people from province who speak Quechua are discriminated, and for that reason, most of Quechua speakers refuse to speak that language, and worst, they denied knowing it to avoid being discriminated.

The province clubs organize patronal festivities of crosses and virgins, these events are produced with donations of the local population, and they join a richness in dances and music from different places of the Andean Region like Cusco, Ayacucho, Junín and Cerro de Pasco. The educational centers have also recreated with the students, different kinds of festivities like the *Inti Raymi* (Fest of the Sun) in the archaeological centers of Mangomarca y la Fortaleza de Campoy, places that -in other period of time- were in risk of total destruction. (See Figure 2, representation of the *Inti Raymi*, the Sun Fest, from the pre-Hispanic tradition).

It was very important to take advantage of all the cultural initiatives of the local population, because there was not any cultural center or

museum dedicated to the local culture in San Juan de Lurigancho, until that time. The British –Peruvian Cultural Institute opened a gallery in 2009, but the exhibitions were related to individual proposals of contemporary artists without any link with the local community, the district or the local culture.

In that sense, we understood the proposal of the exhibition rooms in the Cultural Center of the Huiracocha Zonal Park as places dedicated to preserve and show the cultural heritage that the local population had the initiative to preserve and build. We share the idea of cultural heritage as a collective process:

“Nowadays, the concept of heritage is an open concept where many different possibilities have place. However, the medular conception of heritage continue being valid; the legacy of the ancestors; but, to be recognized, that past must be meaningful and recognized like that by a determined collective or society” (SANTACANA Y SERRAT, 2007:23)

We proposed to conceive the cultural center of the Huiracocha Zonal Park as a place of construction of local identities developed by the population, with museological, educational and recreational strategies. For that, we had the local population as principal partners for the recompilation of historic and cultural sources.

The project: A museographic script
The museographic script proposal for the Cultural Center of the Huiracocha Zonal Park integrated two transversal axis:

- **Democracy and historic memory**
We proposed a museographic script that represents a culturally and generationally diverse community. The project proposed, on one hand, the Permanent Exhibition about the history of the district, showing different kinds of representative objects from different times and documental material, and, on the other hand, the Temporal Exhibition about the local arts and artists, that represent different generations of artists, various technics, and

many cultural traditions.

To achieve this goal, we consulted local population by organizing them in focus groups. People gave their opinion, historic information and ideas about the topics presented in the museographic script, which proved to be very useful for the improvement of the script. These meetings also served us to program future temporal thematic exhibitions like The Hip Hop and the Urban Art in San Juan de Lurigancho, The Festivity of the Lord of Torrechayoq, Traditions of Huarochiri in our District, and others.

In this way, we constructed the history of the district and presented it through its own characters, as a history in construction.

- **Interculturalism and social inclusion**

The inclusion is the recognition of all the social sectors without any differentiation of the gender, precedence, ascendance, cultural background, physical capability or economical differences.

In the museographic script, we propose the integration of the different social groups, different regional associations and different generations.

The museographic proposal seek to be conciliatory and to reinforce the local identity in the district that is not homogeneous, but multiethnic, multigenerational and multigender. For this reason, collective senses based on social memory were used which proved useful to pen down the symbolic dimension of things and facts. We talk about a district of entrepreneurs, a district of immigrants, a district of artists, and a district in continuous construction. The museographic script proposed presented these ideas in permanent and temporal exhibitions.

With these two principle guidelines, the exhibitions were designed, incorporating local community from all ages.

The Permanent Exhibition

It exhibits the local history from the lithic period to present day. ; The collection is composed by the archaeological pieces donated by the Ruricancho Institute, a cultural association led by the archaeologist Julio Abanto. We have a Vessel of pottery Mamiforme Style, white on red, belonging to the Final Formative Period, that was found in La Vizcachera Site,ⁱ Figure 3, and different kind of vessels, pottery, wickerwork, tools and other historic objects. The exhibition tells this local history with a character, a bird called “Kanchu” in quechua, whose name is linked with the name of the district. This bird is represented in local archaeological sites, and we give it life to show the history as a story. A collection of photographic archives was created by the neighbors of the Lurigancho Town and the San Juan Millenium Archive. Most of the pictures belonged to the photographer Jorge Eduardo Martínez, an inhabitant of the district who collected pictures of important events like the first settlements of the urbanization process in that place.

This exhibition also considered the diffusion of the recreation of the Inti Raymi organized by the students in Campoy and Mangomarca through the exhibition of a film. These actions are relevant to show that the antique heritage of the district can also create new forms of cultural expressions, reinterpretations of the past generated by the local population, from all generations.

The Temporal Exhibition

It shows the creation of local contemporary artists from different generations (young and established ones), who develop different arts and techniques, coming from different traditions. We had in the same room expressions of art from Ayacucho (regional art) like the retables and the way passes through the expressions of the academic art, like sculptures, and expressions of the urban and contemporary art like graffiti and performances.

The diversity of this exhibition became the attraction in the opening event because it showed the place as a gallery opened to all different types of artistic manifestations that reflect the diversity of the district, a mixture of modernity and tradition in the arts and living culture.

The process: The recording and documenting of tangible and intangible heritage

Recovering visual records

To recover visual records from the population was hard because we had to find the strategic people who had recorded the most remarkable times of the district. We had to talk to many neighbors to find out finally a good collection of photographs of the first inhabitants, the first building in the district, the most important social and political events, public protests, marriages and family pictures. All of this registration made possible to reconstruct a recent past and to value the history of the district as part of the history of individuals. We can see in Figure 4 photography of the neighbors of the traditional town called “El Pueblito” in San Juan de Lurigancho District, which represents the recuperation of the visual memory from the first inhabitants of the district and comprehension of the development of the migration process. Like this picture, we show in the exhibition a collection of historic photographs creating a sense of collective identification. Local population feel represented with this pictures.

Documenting the living culture

One of the most difficult duties for us was the documentation of the living culture, because most of the time, it is separated from the recent and remote past. It was also a challenge to document intangible local heritage because of its particularity.

In this case, we interviewed the young and the oldest people in the district simultaneously, to recover the information about San Juan de Lurigancho, not only historic knowledge but

also anecdotes to help us discover the strong link between people from all generations and their heritage in the more wide sense. We interviewed Mrs. Libia Arias, the most aged woman of the district, who told us many histories of the district that she experienced firsthand (Figure 5).

We also contacted cultural associations, artistic collectives, cultural managers, professionals, merchants, and professors. They help us to construct all together a contemporary local history from different points of view, a history in which all population is included and everybody can be a character.

The activities: Activating and giving life to the exhibition

One of the purposes of the project was to make this exhibition interactive and alive as opposed to a rigid “not-touch” museum.. For this reason many activities were developed to get people involved with the place as a representation of its local culture. There were visits from the schools, who used the cultural center and the exhibitions as a resource of information and knowledge. Local people were also included in the exhibition and were required to collaborate with more information once the exhibitions opened. Sometimes symposiums or conferences about local history were programmed.

Some other activities are:

- Educational activity in the Permanent Exhibition Room called ‘Ruricancho’.
- Routes through the different archaeological sites of the district, as we can see in Figure 6 in a visit to the Mangamarca Archaeological Site. Another visits were organized to archaeological sites like Campoy Fortress.
- Guided visits in the Temporal and Permanent Exhibition Rooms, as we can see in Figure 7, at the Temporal Exhibition Room called “Florentino Jiménez Toma”

The achievements

The principal achievement of this process which took more than 6 months was that

through the recording process we were getting involved with the project, and a phenomenon of appropriation occurred not only with us as professionals in charge of the documentation, but also in population, in the local inhabitants, in neighbors.

However, the other important achievement of this project was the documenting process *'per se'* because we recollect and save important information from individuals to be systematized and put into the knowledge of local community, giving the acknowledgement to the neighbors who collaborated, printing their names in the exhibitions.

The last important achievement was that the project is now a model to be followed by other communities, the important transformation it generated in the feeling of the inhabitants, the intangible changes, that ones that most of the time you can't count them, but you can see them in the transformation of society.

Conclusions

First of all, the experience of recording cultural information of a very wide and diverse district was a real challenge. It was necessary to

get approach to the population, talk with them, learn from them and in a way, live with them.

With all the information collected from different kind of sources, we had to discriminate and systematize it to be shown in a non technical way. The museographic script constitutes an important tool for the selection of the data to create an exhibition where the entire population feel represented.

The neighbors have to be always the principal character of an exhibition about local identity. The heritage doesn't exist without the human being because we give the value and significance to things.

The photography was a very important tool for recording the important moments of the district, because the image is always a figurative expression of something. But the interviews let us discover an information that we could not find in the books and pictures, an information based on anecdotes that give an emotion to the cold words, and create an imaginary picture of a moment, maybe better, maybe worst, but also real.

The local identity is stronger when it is born in the local population, and not created from outside.

Figures



Fig. 1: View of the San Juan de Lurigancho District in 1960.



Fig. 2: View of the representation of the IntiRaymi, the Sun Fest from the pre-Hispanic tradition, developed in San Juan de Laurigancho District.



Fig. 3: Vessel of pottery Mamiforme Style, white on red, belonging to the Final Formative Period. Found in La Vizcachera Site



Fig. 4: Photographies from the neighbors of the twon called "El Pueblito" in San Juan de Lurigancho District.



Fig. 5: Mrs. Libia Arias, one of the most antique oldest inhabitants of the district



Fig. 6: Routes through the different archaeological sites of the district, Mangamarca Archaeological Site.



Fig. 7: Guided visit in the Temporal Exhibition Room "Florentino Jiménez Toma"

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Documenting Visual Traditions: Preserving Indic Heritage

The CA&A's Journey as a Research and Documentation Center since 1965

Vandana Sinha

Abstract

The Center for Art and Archaeology (CA&A), which was established in 1965, serves as the centerpiece of this paper. As part of the American Institute of Indian Studies, the Center has been dedicated to developing knowledge about India's rich visual traditions. The CA&A is an internationally recognized presence in the documentation of Indian and South East Asian art and architecture, having covered photographic records and architectural plans of more than 7,000 monuments and ancient buildings from all regions of India. More than 3,000 archaeological and historical sites are represented in the Photo-archives of the Center, and 350 museum collections are documented. The AIIS surveyors and draftsmen have prepared some 6,000 detailed measured line-drawings and sketches of the buildings in the Architectural archives based on

their on-the-spot surveys and measurements. These documents were made for scholarly purposes, and have been the basis of the Center's best known product, the multi-volume Encyclopedia of Indian Temple Architecture, and many other significant publications, including the highly regarded two-volume catalogue of the Allahabad Museum. The continuing mission of the CA&A is to support the importance of preserving and fostering knowledge about the visual traditions of India. The Center's archive is a demonstration of significant visual traditions, and finding ways to make it better utilized and known is one important task. This paper will discuss the CA&A's journey as a leader in India in the field of documentation of monuments and museum collections during last 50 years, with a focus on the documentation of special antiquity actions such as the Kabul Museum, Bhuj Museum and the Allahabad Museum covered by the CA&A documentation teams.

We all do documentation today. None of our touristy visits are complete without hundreds of photographs of monuments, sculptures or natural sites. Thanks to the social networking sites that willingly provide a free platform to share the images online with the bonus to have a global audience for their members to admire and use their products. A few months ago the Prime Minister of India Mr. Narendra Modi started a campaign 'Incredible India' to promote tourism in the country. He invited people through Twitter to send their best photographs of an Indian site to demonstrate what incredible places exist in this country; afterwards we witnessed an incessant stream of tweets containing photographs of 'Incredible places in India' by the PM for almost a month. He must have received tons of images from the Tweeters that allowed the PMO to sift out and use the best ones for the campaign. If we require an image to illustrate our paper, study a site or a sculpture, to include in a project or just to know about our heritage, a simple Google search would retrieve thousands of results. There is a possibility that in ninety

percent cases we get the image that we look for without making much effort. And, if the search is made intensive through an inquiry spread among your personal Facebook community of likeminded persons, ninety-nine percent chances are that you may get the required image by a FB friend. The social networking sites are flooded with photography groups, which are another great source of professionally photographed entities. While the above are some random sources of heritage documentation, there is no dearth of quality documentation online as in current times most cultural organizations have their online presence. Museums all over the world are uploading their collections online; many have made high-quality images free for download.

Compared to this, the scenario in mid-20th century was just the reverse when the AIIS documentation programmes were launched in India. The Center for Art and Archaeology (CA&A), established in 1965 serves as the centerpiece of this paper. This paper discusses the CA &A's journey as a leader in India in the field of documentation of monuments and museums during the last half a century. It also underscores the value of heritage documentation taken up as a research activity by the Center that contributed immensely to the management and upkeep of cultural heritage not only in India but also in South Asia because of its wealth of archival records on Indic culture covering the vast expanse of the Indian subcontinent as well as other South East Asian countries.

Approved together with its Bi-National Committee by Government of India, as part of the American Institute of Indian Studies, the CA&A has been dedicated to developing knowledge about India's rich visual traditions. The American Institute of Indian Studies (AIIS), a 53-year-old consortium of 80-world class American Universities, is promoting India and Indian studies in the United States of America since 1961. The CA&A is an internationally recognized presence in the

documentation of Indian and South East Asian art and architecture, having covered photographic records and architectural plans of more than 7000 monuments and ancient buildings in its archives. More than 3000 archaeological and historical sites are represented in the Photo-archives of the Center, and over 350 museums are documented. The AIIS surveyors and draftsmen have prepared some 6000 detailed measured line drawings and sketches of monuments, several of them never drawn before, in the Architectural archives based on their on-the-spot surveys and measurements. (Fig. 1)

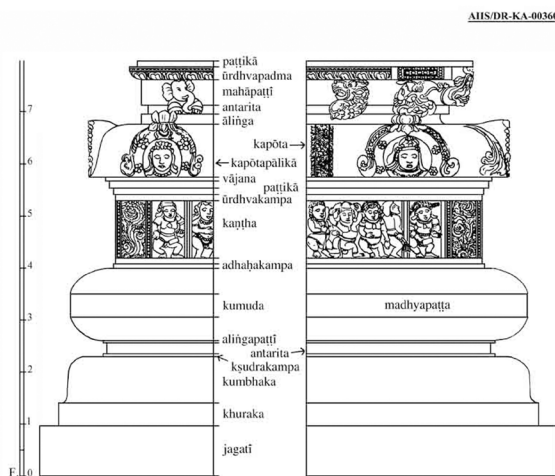


Fig. 1: Drawing of *Adbhithana* (basal mouldings), *Malegitti Sivalaya*, *Badami*, *Bijapur District*, *Karnataka*, *India*

The CA&A was established as a research and documentation center by a group of art historians in Varanasi, a big town of Uttar Pradesh located in north India, led by Dr. Pramod Chandra who was at that time teaching art history in Harvard University, USA. The Center, then named American Academy of Benares meant to create a visual archive of raw materials documenting built heritage and antiquities from all over the country for the academic communities, especially, for scholars of art history. There was a need for such an archive in mid-20th century as availability and access to visual materials was severely limited. The nodal cultural agencies like the Archaeological Survey of India conducted photographic surveys of monuments and antiquities in order for conservation and restoration activities. Their collections were accessible to the professional

staff of the ASI. Museums maintained inventories of their collections, which were corroborated by photographs in some cases. But, the photographs were generally not easily available to scholars or other users.

In a situation like this, a group of academicians who specialized in Indian art came up with the idea of establishing a visual resource in India to facilitate research. The CA&A's documentation was thus a result of scholarly quests for knowledge about aspects of Indian art and architecture that produced meticulous coverage of museum collections and historical buildings. The initial surveys included systematic and extensive photo-documentation of monuments and museum collections in Varanasi, architecture in coastal regions of India as well as temple architecture of the country under the supervision of specialists. (Figure 2)



Fig. 2 & 3: *CA&A* photographers doing field documentation: left-photographing a temple in *Khajuraho*, *Madhya Pradesh*, Right: Documenting antiquities in *Bharat Kala Bhavan*, *Banaras*

The specialists who led the earlier field-documentation tours such as Pramod Chandra and Jose Pareira who were teaching in leading international Universities or M. A. Dhaky and Pran Gopal Pal who were working as researchers in national and international cultural organizations. (Figure 3)

Several scholars from outside of the Center like Pratapaditya Pal, Michael Meister, Don Stadtner and Walter Spink also donated their photograph collections to the Center's photo-archive.

The photographs/negatives, which therefore currently number about 200,000, were 'created' according to high scholarly and technical standards by the field-experts. The documentation teams consisted of professionally trained draftsmen and photographers who worked under the guidance of the specialists. The nature of field coverage was based on the objects of the research projects undertaken by an expert. So, while the Baroque architecture of coastal India laid stress on capturing the general image of the exterior and interior of the structures, a detailed documentation of museum objects was made considering their shape, dimension and features necessary to allow their in-depth study. An emphasis on architectural traditions (built as well as rock-cut) developed from a major project directed by Padma Bhushan M.A.Dhaky, a noted scholar of architecture and literature who served for many years as director of this Center. Fourteen Volumes of the Encyclopedia of Indian Temple Architecture as well as a taxonomic glossary exploring the nature of temple forms resulted from CA&A's longest lasting project on temple documentation, steered by M. A. Dhaky.

The Encyclopedia volumes spearheaded an enquiry into the development of Indian Temple Architecture necessitating visual and architectural documentation of temples of different eras located in all regions of the country for supporting material. The project was formulated with the view of consolidating and bringing together at one place all essential historical and technical information relating to the Indian temples in their many regional and period styles. Also, an annotated and detailed glossary of architectural terms for ancient and medieval architecture was to be prepared. While the technical terms, mainly in Sanskrit, were being extracted from the many published and unpublished textual sources, their manifestations in ancient temples along with regional and temporal variations had to be produced for comparison with their citations from ancient and medieval Sanskrit works. Hence, unlike a regular documentation, which

would be made to create a simple listing of a building, this coverage aimed at creating a detailed study of a temple including recording of each architectural component of the building.

An exhaustive photography of temple segments from all angles was executed. This kind of coverage produced meticulous photo-records, numbering sometimes over 300 in case of large temple complexes like Borobudur. (Figure 4)

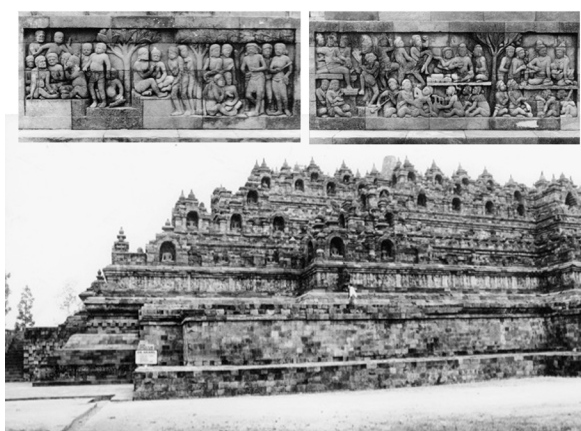


Fig. 3: Stupa and relief panels, east side, south wing, Borobudur, Central Java, Indonesia, 835 CE. Photo: AIIS

The physical database developed alongside included the historical (patron, style, date), geographical (provenance/site,) and physical details (monument, complex, type, material, inscription, direction and architectural/sculptural component) carefully noted per a system devised by the scholars involved in creation of the visual archives. The CA&A documentation team covered in this process temples and museum collections in twenty-two political states of the country.

The emphasis on creation of high-quality visual material motivated the decision to deploy the best professionals and equipment for field surveys. The CA&A used black and white film photography from its inception in 1966 for clarity and longevity. Also, large format camera such as Mamiya (RB 6x7, RZ 6x7, 645), Sinar view camera (8x10, 4x5), Rolleiflex Roll Film 120(2 1/4 x 2 1/4), Linhof Technika (4x5) and Nikon (F2, F3, D 70 and D 700) were used for photo-documenting buildings and antiquities. The negatives created through

documentation ranged between 2.25” to 10” on the longer side. A system for cataloguing of negatives was devised by the documentation experts wherein the large format negatives were accessioned and maintained in archival quality storage envelopes. A separate inventory of the negatives was maintained in climatically controlled negative archives whereas the prints were mounted, labeled, indexed and made freely accessible for the users in the photo-archive. In mid 60s, when access to antiquities housed in museums and built heritage was not easy, the CA&A's venture made possible creation of an open access visual archive with facilities to supply high-quality photo-prints to the users for study and publication purposes.

The photo-archives covered nearly all phases of ancient and medieval Indic art and architecture, rock-cut or built, including religious buildings pertaining to Hindu, Buddhist, Jain, Islamic and Christian architecture. The museum collections were documented with the view to supplement the architecture documentation; primarily the sculptures in varied medium like metal, stone and terracotta both in museums and insitu were included. The museum documentation aimed at compiling a collection of ancient Indian sculptures that were originally part of a monument, in order to contextualize them with their site of origin and facilitate their proper study. Other related materials from a site, such as numismatics and miniature paintings, housed in museums were also documented. In course of intensive documentation undertaken by the Center in last 50 years a substantial collection of museum objects was made. The CA&A holding include about 35000 records documenting museum objects in 350 museum collections in the country.

The museum covered by the CA&A included government and private museums, big and small repositories consisting of archaeological collections in the Indian sub-continent. An exhaustive photo-documentation of the entire sculpture collection of the Allahabad

Museum was carried out in several different phases between 1966-75 and a two-volume catalogue of stone-sculptures in Allahabad Museum was brought out. The CA&A re-documented museum's complete antiquity collection a third time between 2010-11 for the Government of India's National-Register of antiquities. However, the scope of initial documentation survey expanded gradually and other South Asian countries such as Indonesia, Sri Lanka and Afghanistan were contained in an effort to to cover the entire spread of Indic culture, beyond the current political boundaries of India. (Figure 5)



Fig. 4: Buddha seated in dhyana mudra, Gal Vihara, Polonnaruwa, North Central Province, Sri Lanka. Photo: AIIS

The CA&A experts documented the Kabul Museum, Afghanistan, Jakarta Museum, Indonesia and Ceylon Museum, Sri Lanka during 70s-80s.

A library of primary and secondary published resources on Sanskrit, Pali and Prakrit literature, epics and canonical texts, biographies and historical accounts, art, archaeology, architecture, sociology and epistemology was developed to support the archival collections and aid the researches

undertaken by CA&A scholars.

The CAA library is now one of the rare libraries of its kind in the world with 75,000 books, journals and report; it also consists of a collection of select rare books and journals numbering about 150 on art and architecture such as the ones on the Borobudur and Sanchi stupas.⁶ Also, the AIIS fellows and researchers from the field of art history, archaeology, architecture and sociology contributed their publications to the library for other users.

M.A. Dhaky's long association with the Center is vivid demonstration of cooperation among scholars, several nations and funding agencies that sustained a project that was beyond an individual effort. For initial several decades the affiliation with a foreign institution didn't go in favor of the Center; permissions to photograph the monuments and museums were difficult to obtain. To arrange the funding for running a project of this magnitude such as the Encyclopedia of Indian Temple Architecture was an equally challenging task for the Center. The CA&A would not have overcome these challenges had it not been for the strong administrative support of the AIIS, the parent organization of the CA&A. The Director General of the AIIS in those days, Dr. Pradeep Mehendiratta ensured that the Center is able to achieve its academic goals without any administrative hurdles. With the support of AIIS administration in India necessary clearances were successfully obtained. The AIIS also arranged long term and substantial funding from Institutions like Smithsonian and Ford-foundation that helped sustain the EITA project for thirty-six years and publication of 14 volumes on Indian Temple Architecture.

Although the CA&A documentation programmes were initiated to serve the scholarly communities with basic visual data on Indic art in the form of impeccable and detailed photographs of cultural heritage objects along with core research data, the

materials generated through documentation programmes nevertheless proved invaluable

for conservation and preservation needs. In 2003, Rajasthan police collected photographs of the central ceiling of Sas-temple in Nagada from the Center's archives to verify some stolen sculptures found with an antiquity smuggler. Due to the CA&A's intricate documentation of the temple the police was able to find ten carefully shot photographs of the ceiling with each sculpture recorded separately. The sculptures were retrieved based on this visual document that authenticated the original location of the artifacts in the temple. The Center's documentation of monuments and museums aided the restoration of earthquake damaged monuments of the Kutch region in Gujarat, brick temples of West Bengal, and Bamiyan and Kabul Museums that suffered irreparable damage in recent history due to manmade and natural disasters. In 1971 Walter Spink, professor, art history in Michigan University, surveyed Afghanistan on behalf of the Center and documented monuments in Bamiyan valley and the Kabul Museum. The Kabul Museum housed antiquities from ancient sites like Begram, Hadda, Kakrak, Bamiyan, Shotorak, Paitawa, Tape Marendjan, Mundigak, Foundukistan, Kandahar etc. all that were at that time in display, were photographed. Between 1971 till 2001, when the museum was finally looted and pillaged by Talibans, the Kabul Museum had already faced a series of theft and pilferage. The Talibans completely devastated the collection in 2001. Many objects dispersed due to vandalism and reached International market.¹ Few years later when scholars and activists were working on compilation of an inventory of the objects originally part of the Kabul Museum, they found the AIIS photo-archives of the Kabul Museum and the Bamiyan Buddhas as a major resource for identification of the antiquities.² (Figure 6)

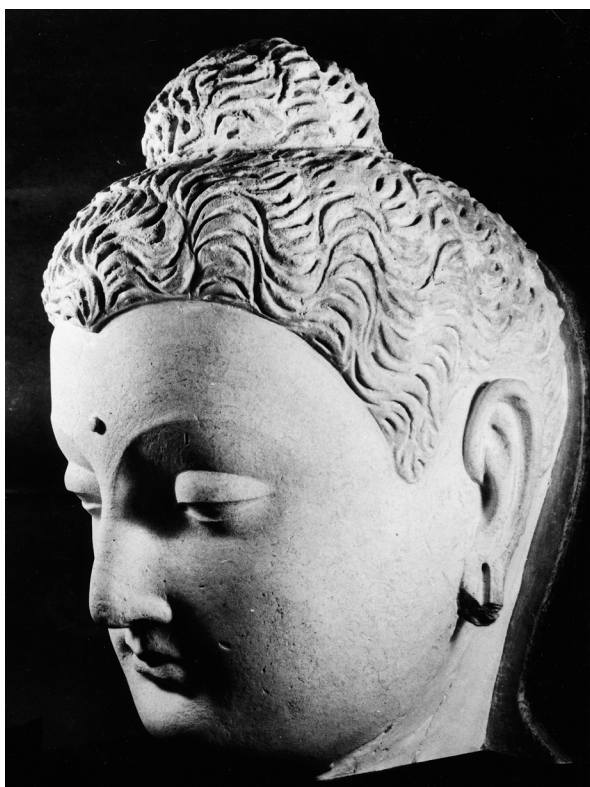


Fig. 5: *Buddha Head with Urna, Stucco, Kabul Museum, Afghanistan, 200-499 CE. Photo: W.Spink*

The online presence of the AIIS images have boosted the scholarship on Indian art and architecture is proven by several instances including this that report a group of scholars



Fig. 6: *Before and after the earthquake documentation of Puaresvara/Rani Rajai's temple, Puan-ra-no-gadh, Kachh/Bhuj, Gujarat, India, 975 CE. Photo: AIIS*

and conservators used the CA&A documentation for digital reconstruction of the Bamiyan Buddha images.

During the last decade, the CA&A has actively engaged in assisting the Government of India with its documentation expertise and archival collections. The Center was commissioned by the Government of Gujarat in 2004 to prepare a comparative study of the monuments damaged in the earthquake of 2001 for restoration purpose. The commission was largely granted due to the CA&A's documentation proficiency in addition to the existing archival resources that included coverage of the Kutch region in 1976 and 1987. In those two trips to the Kutch region, the Center had extensively documented monuments at 14 sites and the Bhuj Museum. The documentation in 2004 involved re-documentation and creation of measured elevation and floor plans of the earthquake damaged monuments. The earlier photographic records available in the archives of the CA&A supplemented the later coverage of the sites in Kutch. (Figure 7)

In 2006, the State department of Archaeology and Museums, West Bengal commissioned the CA&A to document state protected monuments and museums in the State of West Bengal. The Center, besides carrying out the documentation both photographically and architecturally also created archives of visuals and architectural drawings for the archives of the Directorate of Archaeology and Museums. The two-prong documentation programme aided the restoration and preservation activities of the State and also helped them create their first digital and physical photo-archive of built heritage and antiquities of the region. From 2006 onwards, the CA&A documentation programmes had completely switched to digital.

With the continuing mission to support the importance of preserving and fostering knowledge about the visual traditions of India, the CA&A however commenced digitization

of its archives in 1998. For the Center, finding ways to make the significant visual traditions preserved in archives, better used and known was one important task. The new generations of AIIS fellows who were associated with the Center as academic advisors like Frederick Asher and Catherine Asher, both India specialists, were mindful about of the need for the collections reaching out to people globally. In 1998 they organized for the Center collaborations with the leading libraries of the USA to digitize and disseminate the photo-archives online. The CA&A began digitization of its Photo-archives under the guidance of renowned American librarians Jim Nye and Devid Magier who had formed a consortium of digital libraries from all over the world in University of Chicago, available at <http://dsal.uchicago.edu.in> The Center joined the consortium and made available its archive online in the year 2000.

As the Center cannot be comprehensive, enriching its already strong areas of architectural documentation has been the high priority for any further documentation projects that have been undertaken. In addition to new material, accumulating further information about that already in the archive is considered essential. The CAA is now embarking on new projects and outreach programmes that reflect the broader awareness of the importance of visual traditions for understanding culture, both that of the past and of the present. This effort is directed at considering the needs of various audiences beyond traditional art historical ones. A series of travelling photo-exhibition drawn from its Photo-archives are designed by the Center in order to generate interest in visual traditions and to provide window into art history for lay audiences. Center's current documentation programmes also explore the possibilities of involving local communities, professionals of other related fields such as architects and teachers to raise public awareness about monuments. During a recent documentation of monuments along highways of medieval era such as the Agra-Lahore route developed by

Mughals to connect their two capital cities (Agra-Lahore), the Center engaged local communities of students and commoners alike to create a dialogue on heritage preservation. Such interactions are hoped to stimulate these groups to produce curriculum that highlights the value of documentation. Students will thus be able to learn to use and evaluate documents of primary evidence of the past through reading, maps, plans, and photographs as well as understanding architectural drawings.

In 2012 the Center for Art & Archaeology established a Virtual Museum of Images and Sounds (VMIS <http://vmis.in>). An online museum designed with the objectives of (a) creating greater awareness about the music and visual traditions of the country and (b) giving broader access to related materials housed in the archives of the two research centers of the AIIS - Center for Art & Archaeology (CA &A) and the Archives and Research Center for Ethnomusicology (ARCE), to users and visitors across the globe. The project was a result of the vast documentary wealth created by the research centers of the AIIS that till date are unparalleled in the country. This fact was acknowledged by the Government of India in form of a massive grant to the Center for Art and Archaeology by the Ministry of Culture in order to develop the VMIS for the people world over. Through the VMIS, the CA&A is actively engaged in creating knowledge about facets of Indian art, architecture and archaeology among audiences including scholars to lay persons. (Figure 8)

The VMIS project allowed the Center to update its existing digital cataloguing systems using the international standards and cutting edge technology for digitization of data. The CA&A's ongoing digitization is carried out in consultation with the professionals and colleagues at ArtStor and DSAL. The digitized data is migrated to an online CMS system, which is developed using open source software. With the mission to promoting knowledge collaboration and help develop the Web of Knowledge into a serious resource for

academic researchers and enthusiast alike the CA&A has collaborated with the University of Oxford and University of Chicago. Together we are working on linking and sharing of data

using new digital technologies such as the contextual ontology CIDOC-CRM. The CA&A will be a major contributor to this platform of mutual knowledge exchange.

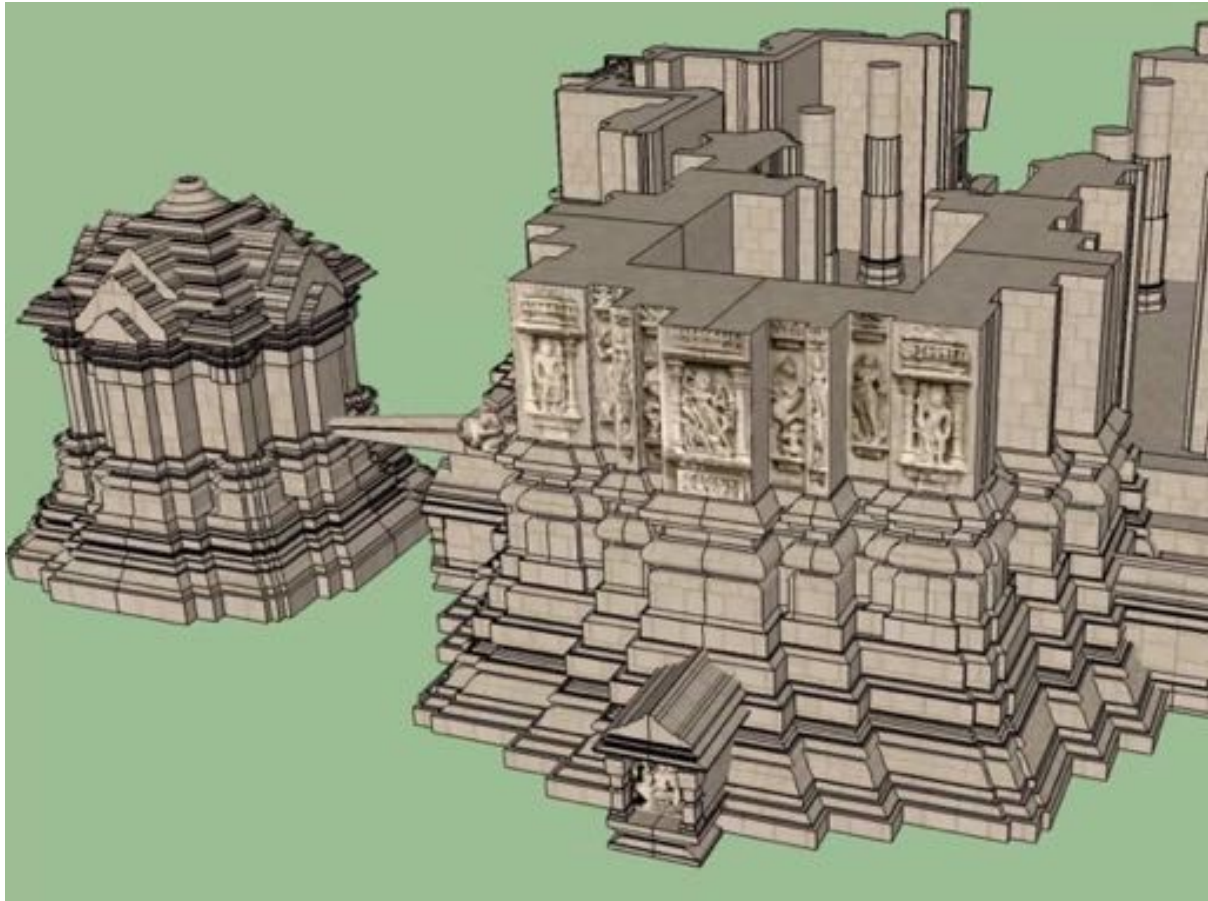


Fig. 7: A still shot of a 3D Temple model developed by CA&A draftsmen for the *Virtual Museum of Images and Sounds* website.

Endnotes

- 1 Joanie Meharry, *The National Museum of Afghanistan: In Times of War*, Levantine Cultural Center, 2010 <http://www.levantinecenter.org/arts/cultures/central-asia/afghan/national-museum-afghanistan-times-war>
- 2 Armin Grun, Fabio Remondino, Zhang Li, "Photogrammetric Reconstruction of the Great Buddha of Bamiyan, Afghanistan", *The Photogrammetric Record* 19, September 2004 http://www.idb.arch.ethz.ch/files/04_ag-remondino_zhang_photogr.record.pdf

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Successful adaptation: The Changing role and function of Synagogues remodelled as museums in Cochin, Kerala

Yong Sun Lee

Abstract

After the new state of Israel was established in 1948, a massive migration of Jewish community from Cochin to Israel happened, thereby disabling the surviving synagogues to perform their religious functions. Hence, two of the synagogues located in Chendamangalam and Parur in Cochin have been remodelled to museums under the Muziris Heritage Project by Government of Kerala with Kerala Council for Historical Research (KCHR).¹

The Chendamangalam Jewish museum is India's first Jewish museum, opened in February 2006. The Jewish museums display Jewish history and heritage through architecture and exhibition of ritual object. Preserving the Jewish heritage and tradition will enrich the awareness, responsibility and sense of belongingness among the Jewish as well as the non-Jewish community.

This paper will discuss how these two Jewish museums contribute to the Jewish heritage. This may, probably, give a new lease of life to the Jewish heritage and existing synagogues in India.

From synagogue to Museum

Cochin is undoubtedly the first and one of the best case studies to discuss the role of synagogues converted into museums in India. After the changing role and functions of synagogues as they have been remodelled into museums in Cochin, the architectures have to be re-examined in the context of memory and explore how new places have developed to allow a counter-memory to challenge the dominant narrative of museum in general. The historical authenticity of revival or restoration is a goal pursued in the synagogues converted into Jewish museums, in which the historical design is the most impressive element of the exhibition.

With the Muziris Heritage Project, a renaissance of the Jewish heritage in Cochin is taking place and synagogues are recovering their glory not regaining their prevailing role as a place of worship but as a public institution by being transformed into museums. Due to only a negligible percentage of Jewish community residing in Cochin now, there rise a tendency to change two of the synagogues into museums, depicting the history of the Jewish community through relevant sites and its objects, which act as expression of continuity of the Jewish heritage in Cochin. Slowly but surely, we are losing the sense of time and forget what happened with those places and memories. However, the landscapes can remain immutable by contrast memories or written materials. It leads the cultural self awareness with community engagement which could make surely on root basis connection.

Cochin Jews and their synagogues: Chendamangalam and Parur

The interest in reviving memories of Jews in Cochin came initially with Muziris Heritage Project, the four museums² envisaged during the first phase of this project; Chendamangalam and Parur are among them. Many anthropological works related to the Kerala Jews (called Cochin Jews) have been done by scholars from Israel, India and others but the transforming synagogue into a museum was not done yet.

There are five Jewish communities³ in India named Bene Israel, Baghdadi Jew, Cochin Jews, B'nai Menashe of North-Eastern part of India (also referred to as the Mizo- Kuku- Chin), and Bene Ephraim in a small village of Guntur district in Andhra Pradesh, southern India. While some synagogues were constructed over the centuries; India has thirty-six synagogues, some are functioning as synagogue, and some are not: the oldest synagogue is belonging to the Cochin Jews. Eight synagogues⁴ once functioned and belonged to the Cochin Jews and among two of them have been converted into museum, Chendamangalam and Parur. The Cochin Jewish community remains less than thirty in number; known as Paradesi Jews and local Cochin Jews.

A distinctive mode of architectural expression emerged from a broad range of natural conditions with available of materials, size of communities, architectural techniques in socio-economic considerations with religious practices of Cochin Jews. These architectures realized not by a homogeneous community of Jews but rather autonomous group having diverse backgrounds and origins. Synagogues were built in urban and rural areas in different styles, sizes and spatial arrangement influenced by surrounding architectural traditions and techniques in their considerable levels. Hence, a mode of vernacular architectural expression emerged not necessarily by architects but rather by

trained craftsmen with regional materials and environmental conditions.

Chendamangalam and Parur is typical Kerala small town, located twenty six kilometres north of Ernakulam, the central town of Cochin, and about forty kilometres from the north of Matanchery where the famous Paradesi synagogue is standing. The two synagogues, Chendamangalam and Parur, are located within three kilometre distance. Parur is known as the largest synagogue in Cochin, and it is architecturally distinctive from the other seven synagogue buildings. Depending on this structure of Parur, Jewish people may not have come to the synagogue primarily to pray or study, only. They conducted local business in the synagogue for the purpose of promoting their living standard and sharing their traditions. According to local legend and historian Prem Doss Yehudi, the first synagogue was built circa 750 C.E. and rebuilt in 1164 after the first building was destroyed by the Muslims persecution Jews in Cranganore therefore the Jews shifted to Parur and settled there. This story is generally accepted among the Jews and locals; the present building was built in early seventeenth century. The synagogue has been built using the traditional techniques and materials, depicting Portuguese colonial details such as thick wall, alette decoration (fan-shape decoration on the wall) and swirling rope patterns. The roof frame has been covered by clay roof tiles and exposed with local wood cut frame, and ceiling has been decorated with geometric and floral pattern in colourful paintings (this synagogue is not allowed photo in side). In the mid-1950s, most of the Parur Jews immigrated to Israel and since 1970s the synagogue was not an active place of worship. This synagogue building was not cared for properly until the implementation of Muziris Heritage Project..

Three kilometres from the Parur synagogue towards south is Chendamangalam synagogue, which has been rebuilt, over centuries, maintaining Kerala style of construction was. With white-washed walls on lateritic stone



Fig. 1: Parur Jewish museum, entrance



Fig. 2: Separate building of Parur Jewish museum

veneered in a polished lime plaster, Portuguese colonial style has been adopted such as painted panels, fan-shape alette on walls, roof was covered with clay tiles, large windows and doors deeply revealed into the thick walls. Locals narrated about this synagogue which was built in early fifteenth century, and was rebuilt in seventeenth century. However, archaeologists from Government of Kerala responsible for the restoration of the Chendamangalam synagogue in 2005 have slightly different opinions on the dates of the building. They believed that it was built around 1565 and repaired in 1621⁵. Until the 1990s, some elderly Jews stayed in this area but the rest had migrated to other places or died. The smallest synagogue among Cochin Jewish community, the Chendamangalam synagogue, followed other Kerala style in general has been transformed into museum in 2006. With intricate carved and painted teak Ark (Heckal: cabinet for Torah) and Bimah (or Tebah, stand for reading Torah), two pillars in the main chamber referred to the ancient Temple of

Jerusalem. It also has women's gallery separated by wood carved partition wall.

Now we have to forget the contradiction between the artistic value of synagogue with decorated inner space and its primary role in the functioning of the synagogue as a house of worship. The two converted into museums, former synagogue, have to be identified as museum and documented in the standard format, have to be interpreted in different ways and be produced different meaning and values to public not only Jews. As Spalding states that the challenge museums now face is to see themselves no longer as purveyors of the truth, but as seekers of truth on a journey they share with their visitors. When they do this, their whole scope of operation broadens and they can become genuinely inclusive once again (Spalding, 2002. p25).



Fig. 3: Outer wall of Chendamangalam Jewish museum



Fig.4: Gate, Chendamangalam Jewish museum



Fig. 5: Ark in Chendamangalam Jewish museum



Fig. 6: Ceiling panel in Chendamangalam Jewish museum

How to interpret and What we should document?

Understanding Jewish heritage and their spiritual memory, which is attached to the space or place is the primary role of new museum work. After this conceptual interpretation of Jewish wisdom and folkways by understanding, the hermeneutic and museum interpretation should be designed to communicate as well as improve the public values. The Jewish culture is that the totality of wisdom, practices, folkways and so forth; the content of all their texts, songs, poems, artwork, stories and axioms, that constitutes

what museum chose to remember and record or write of Jewish experience. Jews left Cochin and the synagogues remained a nostalgic yearning for Jewish folkways that once sustained Jews as people apart. Jewish ethnicity is what we think Jews have done, and what we may continue to do but with no transcendent purpose. The combination of practice and theory is an idea that explains transformation and then proves successful in bringing it about. Meaning comes about when our understanding meets the reality.

Memory requires a social framework to which they can attach themselves and from which they may be retrieved. This framework exists individually as a matrix of influences deriving from the various groups to which the individual belongs. Synagogue is a spiritual, cultural and communal centre of traditional Judaism and for Jews. The remodelled synagogues as museums should be understood with the memories of Jewish community and individual Jews. More layers have to be interpreted and the terminology should be unified on this work as well, for example, whether the museum documentation will take 'space or place', 'sacred or holy', 'bimah or tebah' etc., are concerned.

Building alliance among different but concerned group or institution should be work together from program to idea (what we do and why we do); from pragmatic to theology (which works and what counts); and structural change that responds to the deepest

theological considerations. It is a conscious theologizing of synagogue life in delicate process. The Jewish museum should encourage thinking about synagogue life through different lens, with understanding and new interpretation. Synagogue is thus re-thought as a place where people meet not just do business, but to break boundaries, study, pray and share the joys and sorrows and meaning of life together. This transformative change envisions that everything the synagogue does its related to a higher purpose, creating a community in which people can find connection with the sacred, a sense of life's purpose and meaning, and a place to connect with God and others who are on the same journey.

Conclusion

The Jewish Heritage Museum without Jews in Cochin has still many tasks to be done with Jewish communities in terms of cultural heritage of Cochin Jews. This heritage works like a triangle in constant motion, with each side responding to one another. The interplay might go something like the music-making; composer, performer and listener interpret are revolving the circle again. As this paper illustrates; synagogue, museum and visitors/ general public interpret museum and heritage with Jews, there is no single type of triangle or order of interaction that works for all scenarios. Hopefully these museums in Cochin will create the new connection and sharing our recollection for meaning making differently.

Endnotes

- 1 KCHR: Kerala Council for Historical Research, Thiruvananthapuram, Kerala, India
kchrtvm@gmail.com
Phone: +91-471-2310409 Fax: 6574988
- 2 The four museums under the Muziris Heritage Project: The historical museum at the Palium Dutch Museum, The ancient life style museum at the Palium Nalukettu, The Jewish migration Historical museum at the Parur Jewish synagogue, The Keralite Jewish Heritage museum at Chendamangalam synagogue
- 3 The five Jewish communities in India: Bene Israel: mainly settled in Maharashtra, Baghdadi Jews: Mumbai and Calcutta, Cochin Jews: Cochin (now Kochi), B'nai Maneshe: North-eastern states border with Myanmar, Bene Ephraim: Guntur, Andhra Pradesh
- 4 Eight synagogues in Cochin: Mala, Chendamangalam, Parur, Kadavumghavam (same name in different places: Mattanchery and Ernakulam), Thekumvaghham (same name in different places: Mattanchery and Ernakulam), Paradesi synagogue
- 5 Chendamangalam synagogue: the year of first synagogue building is not clear but generally accepted in locals and scholars

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- "Parur synagogue to be restored". The Hindu, March 16, 2010

Poster Presentations

Museum ke Sutradhar
Poonam Bahl, Namrata Sarmah and Saudiptendu Ray

Mapping of cultural heritage
located in Estonian landscapes
Jürgen Kusmin and Kaie Jeiser

There are plenty of objects in a
museum but story telling is rare
Kanika Mondal

Sharing Experiences: An Overview of Documenting
Unexplored Musical Traditions in India
Moumita Halder

Techniques and methods of documentation - After Death:
Documentation of the ancestral beliefs of Bhil tribe and its
varying visual culture
Ruchi Kumar

Introduction

Sutradhar: Narrator akshaya tritiya



Akshaya Tritiya

Mapping of cultural heritage located in Estonian landscapes

1 Kusmin - Estonian State Forest Management Centre (jurgen.kusmin@rmk.ee; Toompuiestee 24, Tallinn, Estonia, 10149)

Jeesser - The Committee of Collections of the Museum Consil at the Ministry of Culture (Suur-Karja 23, Tallinn, Estonia, 10148); City Museum (kaie.jeesser@gmail.com; Narva mnt 23, Tartu, Estonia, 51009)

ords: Cultural heritage, GIS, Estonian National Heritage Board, landscape analysis, national parks, museums

On the global scale, the most spectacular elements are included in UNESCO's World Heritage List. On national scale, a lot of cultural heritage is located in the landscape. On the global scale, the most spectacular elements are included in UNESCO's World Heritage List. On national scale, a lot of cultural heritage is located in the landscape. On the global scale, the most spectacular elements are included in UNESCO's World Heritage List. On national scale, a lot of cultural heritage is located in the landscape.

National registry of cultural monuments

The National Register of Cultural Monuments was established in 1994. The first attempts to connect our database were made in 1994. The new, web-friendly interface of the Database was created in May 2002. The National Register of Cultural Monuments is available to the public at the homepage of the Estonian National Heritage Board (register.muinas.ee). Users can register with a password and their ID document. The ID document is the main method for accessing the data-bases in Estonia. The database includes data on all monuments that have been listed as national monuments, including archaeological, architectural, art monuments, industrial heritage and heritage conservation areas. The data-base includes a large number of different searches. Public information includes data on monuments, lists of objects under temporary protection, on objects that have been deleted from the list of monuments. The public data-base also includes on licensed restorers, researchers, archaeologists. The register was linked to the cadastral map of the Land Board (geoportaal.maaamet.ee), the location of immovable objects.



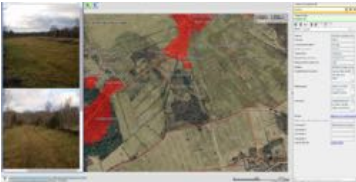
Figure 1: Detail view

different object types in June 2015				
type	Movable objects	Territory	Immovable	Total objects
total	3	-	1265	1268
architectural	1	1	6630	6632
archaeological	1	-	5260	5261
art	13140	-	293	13433
industrial	49	-	1	50
conservation	-	12	-	12
UNESCO World Heritage List	-	1	3	4
	13194	14	13452	26660

Database of cultural heritage

Estonians got the idea to map the out of use signs of human activities located in the landscape, i.e. heritage objects, that are not protected by national law from Sweden. It was a very innovative approach for landscape management that so far had only been regulated by the protective measures of heritage and natural values. In 2005, one of the administrators of state land, the State Forest Management Center, started methodically mapping heritage objects with the help from European Union funds (rmk.ee/for-a-heritage-culture). External financing made nationwide mapping possible regardless of the purpose and ownership of the land. Mappers were mainly from local communities and the work was municipality-based. By 2011, as a result of four projects all over Estonia, more than 35,000 objects had been mapped and entered, along with a photo and a short description, in the cultural heritage data application of the Estonian Land Board's Geoportal (geoportaal.maaamet.ee). Every year, new objects are added and existing information is updated. Data is divided between 153 different types of objects, in turn divided into six groups. 85% of the objects on the map are point spatial objects. Objects are described in a laconic manner to give the user of the data the primary information about the object and its location. Collected data is a source of information mainly to the property owners, but also to local researchers, people who are introducing local culture, and planners - for example, the heritage objects have been taken into account while planning the route corridor of Rail Baltic's railroad.

Object type	Forest land	Residential land	Agriculture	Natural grassland	Others	Total
Ancient farmsteads	1854	1663	238	1695	95	5545
Old place names	1252	167	281	361	516	2577
Cordons of guards	267	826	10	205	34	1342
Objects of manor architecture	232	668	27	179	70	1176
Schoolhouses	130	792	37	153	56	1168
Windmills	281	183	244	403	54	1165
Hereditary culture from the Soviet period	143	276	75	323	194	1011
Settlement farms	379	213	63	272	29	956
Sites of cottager saunas	355	163	50	329	18	915
Watermills	210	290	3	149	151	803
Others (143 types)	8102	4596	784	3618	2453	19553
Total	13205	9837	1812	7687	3670	36211



Map application "Memoriescapes"

The Estonian Environmental Board and Estonian Museum are commonly developing the Memoriescapes map that links oral history with specific locations (maastik). Since cultural heritage is one of the protection goals of Estonian national parks (that cover 3.7% of the area of the republic), the project mainly focuses on their territorial information on the map originates from texts collected in the Cultural History Archive of the Estonian Literary Museum (beginning of 20th century to up to this day) and from texts on local tradition, collected during fieldwork. The project evolved from a local initiative in Soomaa National Park. In 2008, the project extended to Karula and Lahemaa National Parks and in 2012, the first fieldworks took place in Maasilinna National Park. The collected text, video, photo, audio files are stored in the digital archives of the Estonian Literary Museum. They are also linked to the Estonian Board's Geoportal (geoportaal.maaamet.ee) through objects in the Memoriescapes of National Parks map application. To interpolate the exact history of a settlement, the map application can add the layers of heritage objects and place-names, and change the raster maps that function as base maps. From the perspective of cultural and landscape history, preserving and exhibiting kind of information is an important part of the continuing local identity and it forms the grounds for community environment protection. Informed population is a partner when it comes to realising the protection goals of preserving the natural environment.



All data on historical map: yellow - "Memoriescapes" object, red - object of cultural heritage and blue - object of National Registry of Monuments

National park	Photos	Sound files	Place names	Text files	Videos	Total
Soomaa	69	0	321	106	0	4
Lahemaa	100	0	110	870	0	10
Viljandi	256	5	1	184	4	4
Matsalu	366	59	11	419	23	8
Karula	256	0	0	283	0	5
Total	1047	64	443	1862	27	34

The examples presented are the three main cultural heritage GIS databases in Estonia. All of them are linked to the main web mapping service in Estonian Land Board's Geoportal, which has created an opportunity for the best public use of the data collections. On the other hand, this limits the user's options to the ones integrated in the platform: they can perform primary inquiries and create maps by comparing the data visually with different layers. When it comes more complicated geographical inquiries, the user should order a data collection and analyse it with more specialized software that has more options than needed for an average user.

Advanced map applications are linked to external databases to acquire additional information. The technical side of the databases is adequate, but functions related to user accessibility need further development. The biggest value of said databases is enabling their public use that increases public awareness and creates an opportunity for co-work between national authorities and citizens to conserve the cultural heritage.

Linking objects and/or geographical coordinates can be linked to photo and object collections in the future, showing their place of origin. This also creates an opportunity to analyse museum collections. A good example of that is a digital photo collection Ajapaik (Time-Place, www.ajapaik.ee). GIS format of the data collections enables us to integrate them to the map applications used in the field, which in turn enables introducing the heritage objects in the landscape. The data collected from the landscape through fieldwork is also more precise than the GIS data collections generated from other data sources, for example Google Maps.



Figure 2: 1 by Legend (N 58.79328, E 23.48238) Railroad bridge (N 59.10752, E 24.30154) Manor in North Estonia (N 59.53683, E 26.08410) Sacred place in South Estonia (N 58.10757, E 27.04968) Windmill ruins (N 59.44130, E 24.30154)

**'THERE ARE PLENTY OF OBJECTS IN
A MUSEUM BUT STORY TELLING IS RARE'**

Kanika Mondal

Abstract

The presentation emphasizes the importance of storytelling as a mode of learning. Museums and exhibitions are not only for children. Against the backdrop of the success and history of storytelling, it explains how this type of activity can be used by museums and galleries to reach older audiences. The presentation also illustrates this teaching examples of artifacts representing different time periods, themes and mediums housed in Baroda Museum and Picture Gallery, Vadodra, are included. These examples vividly demonstrate how different stories can be used effectively to engage children emotionally and intellectually. Further, the learning outcomes from storytelling are discussed in the context of Bloom's Taxonomy of Learning objectives to comprehend how stories can contribute to different levels of think/skill in children.

What is a story?

A story is a narrative or an account of event or series of events either real or fictitious. It is often a blend of facts, legends, myths, beliefs, feelings and emotions. The essential elements of a story include:

- A plot (storyline)
- Characters (real or imaginary)
- A narrative point of view (the perspective through which the story is communicated)

What is story telling?

Communication of events or happenings, real or imaginary using words, sounds, gestures and expressions.

What are the different types of stories?

- Fiction: Non-factual descriptions based upon the imaginations of the author
In museums: Fable, fairy tales, folklore, historical fiction, legend, mythology and science fiction
- Non-fiction: Factual description of real things, events or happenings

Examples from Baroda Museum and Picture Gallery:



1. Krishna Swallowing the Forest Fire
Bhagveta-purana; maratha; nagpur; c.1775-1800
Gouache On Paper; 36.0x12.0 Cms
Story type: Fiction (Mythological)

The painting, an illustration of the Bhagvata-Purana, narrates the episode of davanalapan, Krishna swallowing the forest fire. The story narrates an incident when on a hot summer afternoon, Krishna accompanied by other cowherds, had gone to the forest when a fire broke out. Krishna swallowed the fire and saved all his friends from being engulfed by it.



2. Bhairava
Gujarat, Ladoi; 11th Century
Stone; 112.0x31.0x6.5 cm s
Story type: Fiction (Mythological)

Bhairava, one of the incarnations of Shiva was cursed to live the life of a mendicant for cutting off Brahma's head until he was forgiven by Vishnu. To seek forgiveness, hungry Bhairava also killed Vishnu's gatekeeper for denying entry into Vishnu's home. As a result, his head was also chopped off and was told to survive on his own blood. But eventually, he received forgiveness from Vishnu after he visited Varanasi to expiate his sins and thus succeeded in appeasing the Lord.



3. Dana lila (pichhvais)
Rajasthan, Kishengarh; c. 1770
Gouche on cloth; 19.3.0 x 13.7 cms
Story type: Fiction (Mythological)

The pichhvais are large decorative temple hangings which serve as backdrop for temples of Shrinathji, a form of Lord Krishna. These paintings represented the mood of a particular season or the festival being celebrated.

The image in this particular pichhvai displays the festival of Dana-Ekadshi, and commemorates the day when Krishna demanded a toll (dana) of curds, milk and butter from the milkmaids.



4. Kama Shoots an Arrow at Shiva
Shiv Purana; Pahari; Kangra; C.18.15
 Gouache On Paper; 28.0x36.0 Cms
 Story type- Fiction (Mythological)

The story narrates an incident from the Shiva Purana. When creatures from the Earth visit Lord Indra to save themselves from the plight of demon Tanaka who had created havoc on Earth, Indra requested Kama, the lord of love to awaken Lord Shiva from his meditation as only a son born to him could kill the demon. Kama span his magical compass and the effect is seen on all the creatures, animate or inanimate, surrendering themselves to the overpowering yearning for love. The trees are shown bent down to the creatures, animals sought with their mates, lotus blossoms burst into bloom and the whole world takes on a wondrous beauty.

Tradition of story telling:

- Ancient art that predates writing
- Earliest evidences- Cave drawings, ancient scriptures, manuscripts (Alamirah image)
- Began with the purpose of entertaining the audience
- Became an aid in learning of moral values, mythology, traditions, languages, culture, history and about life and environment.
- Advent of technology improved impact

Why storytelling in museums?

Stories by themselves are interesting, but stories can have different purposes but in general, ;

- Aids in disseminating knowledge about museum's collection
- Presents ideas and thoughts in a delightful way
- Important means of tapping and holding the attention of listeners
- Connects people, fostering bonds between storyteller and listeners
- Contributes to overall development of children:
 - Starts up emotions, imaginations, creativity and expressions
 - Gain vocabulary, ideas and pronunciation
 - Improves upon their thought processes, listening skills, communication skills and concentration span
 - Develops critical and creative thinking
- Boosts their self-esteem about their world
- Creates positive attitudes towards stories and books and helps in improving reading skills

How to make stories engaging?

Story telling as a practice has existed since ages. It has helped in transferring of knowledge and experience from one generation to the other. But if used strategically, it can pass on wealth of knowledge encompassed in our museums. Below is a list of tips which can help in improving the impact of stories:

- Know the story well
- Selected the story that suits the age and interest of audience
- Use simple language
- Message to be conveyed should be clear
- Practice several times before actual session
- Use appropriate tone, voice and intersperse with proper gesture
- Questioning can be used as an important tool to know the impact
- If possible, use multimedia to prolong attention
- Present things in a convincing manner

Outcomes of Storytelling and Bloom's Taxonomy of Learning Objectives:

The learning outcomes from storytelling are many and can be studied in the context of Benjamin Bloom's Taxonomy of learning objectives:

Bloom's Objectives	Underlying Concept	During Storytelling	Activities		Outcomes of Storytelling
			Focus-up		
Knowledge	Observe, recall and remember	Listening Paying attention Remembering the story	Name the characters and main events Identify the characters or pictures in the work of art (painting)		Gain of information:- - Vocabulary and related concepts - Ability to understand and identify - Identification of vocabulary
Comprehension	Grasp, understand, relate, make meaning	Recalled facts	Find main ideas in the story Retate the events in your own words Locate places on a map Compare any two characters		Interpret information by - comparing and contrasting, and - showing relationships
Application	Use information in a different context	Encouraging questions	Reconstruct the story in the contemporary times Write a poem or draw an event from the story		Encourages imaginative and creative thinking
Analysis	Break information into parts to understand it	Discussions	Excerpt a play Classify the characters based on their characteristics Suggest an anticlimax Prepare a flow chart of events Analyze the work of art in terms of: - lines - colors - human forms etc.		Analyze evidences, find reasons and show relationships Improve understanding Clarifies and reinforces concepts
Synthesis	Use old ideas to create new ones; in-depth criticism	--	Create a story on a new work of art		Promotes abstract thinking
Evaluation	Compare, discriminate and assess	--	Critically assess the events and justify your answer		Learn to use a criteria and judge Develop logical and rational thinking Share personal views

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Sharing Experiences- An Overview of Documenting Unexplored Musical Traditions in India

by Moumita Halder,
Research Fellow, Department of Museology
National Museum Institute, New Delhi

Course of Action of an 'Institution'

Part 1

- ❖ Document the people/ family associated with the particular genre of music
- ❖ Intensive field work
- ❖ Find out the history of origin of a particular genre
- ❖ Photograph/ Video films of the performance
- ❖ Detail documentation of the musical instruments used
- ❖ Digitisation of song books, diaries, copies
- ❖ Document the dying technologies of music records
- ❖ Creating a good metadata



Part 2

- ❖ Share data among all the data interested institutions across the country, around the world.
- ❖ Create a website incorporating as much data as possible.
- ❖ Organise regular listening session
- ❖ Invited the performers to the institution

Theme 2: Techniques and method of Documentation

Ruchi Kumar

[illegible]



CIDOC 2015

Report

Documenting Diversity- Collections, Catalogues & Context

Annual Conference

New Delhi, India

5th-10th September, 2015

CIDOC 2015 Report

CIDOC (International Committee for Documentation of ICOM) annual conference for the year 2015 was held at New Delhi from 5th-10th September 2015. The conference was hosted by the National Museum Institute of History of Art, Conservation & Museology (NMI) New Delhi.

The theme of the conference was “Documenting Diversity – Collections, Catalogues & Context” which was subdivided into three sub-themes:

- Strategies and policies for documenting the diversity of culture
- Techniques and methods of documentation
- Access and Integration - working together with archives and other heritage institutions.

The CIDOC 2015 conference program focused on the challenges of documenting the diversity of cultural heritage in India and other countries, the collecting practices, cataloguing methods, and contextual information that are required to deal with varied collections, and the growing need for museums to work closely with archives, libraries and other cultural heritage institutions to achieve common goals.

The aim of the conference was to enable and encourage dialogue about information management between professionals working in different roles in museums: documentation, development, design or management.

The conference started with a series of workshops held on Saturday 5th and Sunday 6th of September 2015 at National Gallery of Modern Art and National Museum Institute, New Delhi. Parallel sessions on different conference themes took place on the following three days (7th to 9th September) at National Museum Institute and Vigyan Bhawan. Panel discussions and working group meetings were held from 7th to 9th September at different conference venues. On Thursday, 10th of September, the participants joined excursion to Taj Mahal, Agra.

The conference was inaugurated by Shri Narendra Kumar Sinha the then Secretary (Ministry of Culture) on Monday, 7th September 2015 at Auditorium, National Museum, New Delhi.



Registration:

Around 200 people from 36 countries participated in the conference. This included 169 registered delegates (including 82 individual paid, 25 bursary, 4 ICOM grantees and 58 nominated from various cultural organisations) and 32 Complimentary conference delegates (including keynote speakers, chairs and panelists).

Pre-Conference Sessions:

The conference started with a series of workshops on 5th & 6th September 2015 at the National Gallery of Modern Art and the National Museum Institute, New Delhi.

The workshops were held on various subjects and were open to all the participants. The workshop details are listed below:

The Role of CIDOC in International Humanitarian Programmes

Moderator: Nicholas Crofts and Dr. Manvi Seth

Date: 5th September 2015 & 6th September 2015

Venue: Conference Room, National Gallery of Modern Art, New Delhi

Organisation, The International Council of Museums (ICOM) already participates actively in a number of international programmes such as the Blue Shield, the Museums Emergency Programme, Art and Cultural Heritage Mediation, and contributes to the fight against illicit traffic through the “red lists” and the International Observatory on Illicit Traffic in Cultural Goods. Spanning more than 60 countries, CIDOC’s membership represents a unique network of expertise in documentation and information management. In this workshop, CIDOC’s potential impact and ways in which collective knowledge and resources can be mobilized, in support of international efforts to protect cultural heritage, was discussed.



Documentation Standards

Moderator: Jonathan Whitson Cloud Date: 5th September 2015
Venue: Conference Room, National Gallery of Modern Art, New Delhi

This workshop began with the questions: What is museum documentation? Why do we need it? How should we do it? Returning to documentation’s roots, participants designed their own documentation system. The workshop for the most part assumed a non-digital environment.



Exhibition and Performance Documentation

Moderator: Gabriel Bevilacqua
Date: 5th September 2015
Venue: Preview Theatre, National Gallery of Modern Art, New Delhi

The main objectives of the meeting were to present and discuss the proposal of a new CIDOC Working Group dedicated to the investigation of exhibition and performance documentation in museums. The long-term preservation and access of exhibitions and performances, the later more common in contemporary art institutions, usually present great challenges to museums and similar cultural organisations. Documentation gaps and the lack of specific procedures and protocols are usually the reality of most institutions. The complexity of contemporary practices and the use of new media and technologies also bring further difficulties to approach these issues.

Through a panel session with study cases, presentations and a public open debate, there was an exchange of experiences among professionals and to understand how the museum documentation community sees this new idea. The initiative was related to the Archiving Exhibitions Research Project based at the Royal College of Art (London, UK).



LIDO (Lightweight Information Describing Objects)

Moderator: Regine Stein

Date: 6th September 2015

Venue: Auditorium, National Gallery of Modern Art, New Delhi

This workshop offered a thorough introduction to the LIDO format and presented practical mapping exercises to the LIDO format. Participants were invited to bring their own examples for discussion.



CIDOC CRM / FRBROO++

Moderator: Christian – Emil Smith Ore

Date: 6th September 2015

Venue: Preview Theatre, National Gallery of Modern Art, New Delhi

CIDOC-CRM is a conceptual model or ontology developed by CIDOC and for information integration in the Cultural Heritage Sector. The CIDOC-CRM is event centric. The focus of CIDOC-CRM is on the context of our museum artefacts. The central idea is that historical context can be abstracted as things, people and ideas, meeting in space and time. A basic principle in the development has been to base the concepts in the model on empirical confirmation, that is, on evidence is found in the mapping of database schemata from different domains to the CIDOC-CRM and from actual harmonization efforts with other models. The workshop gave an introduction to the model and its use. Several examples were given, including brief introduction to the documentation of intangible cultural heritage.



Intangible Cultural Heritage Workshop

Moderator: Dr. Manvi Seth

Date: 6th September 2015

Venue: Conference Room, National Museum Institute

The CIDOC Intangible Cultural Heritage Working Group (CIDOC ICH WG) was set up in Dresden, Germany during the annual conference of CIDOC 2014. It aims to work towards greater documentation, easy retrieval, access and communication of ICH. Having conducted two meetings during the last conference, this year ICH WG conducted its third meeting. The focus of ICH WG for CIDOC 2015 was to explore the diversity of terminology as per the practice and understanding of various communities and cultures related to ICH around the world.





Conference Sessions

Keynotes and Special lectures:

Each conference day started with keynotes and special lectures delivered by renowned museologists, archaeologists and art historians.

Keynotes

Prof. Kishor K. Basa

Professor, Department of Anthropology,
Utkal University, Bhubaneswar, India

Date: 7th September 2015

Venue: Auditorium, National Museum,
New Delhi

Title: Museum, Community and Access:
Documenting Collection and Moving Beyond

Museum is in a way a biography of a nation. Although museum-like institutions existed during pre-colonial period, museum as an institution is basically a colonial construct. In a Third World context, the nature and ramification of museum as a cultural institution has undergone change from the colonial to the post-colonial period. This has become all the more evident in the context of a paradigm shift from a traditional museological to a 'new museology' discourse. The latter has brought community from the status of a passive recipient to an active agent and hence, to the centre stage of museological theory and practice. In this interface between museum and community, accessibility to museum and its collection has become an important issue. In the background of this

perspective, documenting collection is not just an objective and comprehensive account of the museum specimen; it is also a means of strengthening the interface between museum and community. There are different aspects of documentation. It could be descriptive. It could be multilayered. Software is also available for documentation. Documentation is also a combination of both etic and emic perspectives by incorporating both the curator's view as well as the viewpoint of community members. While there are some common aspects of documentation, different strategies are followed for documenting specimens of different types of museums. These days it is not enough to document the 'product' i.e. museum specimen, it is also equally important to document the 'process', especially with regard to anthropological collections. This involves moving beyond documentation in a conventional sense. Because, any museum specimen is in one sense a decontextualised entity. Hence documentation of its use/importance in an authentic community context helps the curator to contextualize the specimen.

Collection and its documentation is not always an innocent apolitical exercise; there could be political ramifications in terms of providing legitimacy to colonial hegemony and to the (post-colonial) nation state.



Prof. (Dr.) Kamal K. Mishra
Professor of Anthropology & Dean, School of
Social Sciences, University of Hyderabad,
Hyderabad, India

Date: 8th September 2015

Venue: Auditorium, National Museum, New
Delhi

Title: Context, Meaning and Politics of
Representation: An Anthropological Approach
to Museums

The politics of display and representation in Indian museums was cleanly dichotomized into 'high civilizations' and 'exotic indigenous cultures' at the formative phase of the museum movement, the legacy of which still continues. This division was manifested in glittering display of several objects of high royalty and their fancy tastes in arts and aesthetics, in contradistinction to what might be called an 'anthropology gallery' with a few ethnographic objects as cultural indices of the living traditions of the indigenous peoples of the country. This is nothing short of a hegemonic form of representation, which is perpetuated within the museum practice and discourse in many great museums, given the location and upkeep of these galleries. With the establishment of ethnographic or anthropological museums and the momentum gained by the New Museum Movement, these hegemonic ideologies of representation are being challenged with an alternative narrative or a perspective by 'others'. In fact, the New Museum Movement largely contemplated on the ideological and political agendas inherent in museum display, bringing in communities to museums and taking museums to communities. Like in mainstream anthropology, the ethnographic museums while objectifying national unity by their displays, celebrate cultural diversity with their culture-specific displays and participation of the indigenous communities in curating these exhibitions. The role of a museum curator here is that of a co-curator, learning the context and meaning

from the indigenous peoples, while designing exhibitions.

This perspective has given a new role to ethnographic museums. This role is gradually transforming an ethnographic museum to a contact zone (Clifford 1997) or a civic laboratory (Bennett 2005), besides its traditional role of a centre for edutainment. This essay corroborated these assertions with examples from Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal and several ethnographic museums of Anthropological Survey of India, as the author has familiarity with these museums.

Prof. Rajeev Lochan
Director, National Gallery of Modern Art,
New Delhi, India

Date: 9th September 2015

Venue: Auditorium, National Museum,
New Delhi

Title: Rethinking and Documenting Cultural
Diversity

It is a tremendous responsibility on any cultural institution to define the term diversity in consonance of its goals and missions. The address would encourage a dialogue for documenting diversity in India in its varied aspects. Drawing attention towards the outline of modern and contemporary visual culture in India, the address would also focus on developing a National inventory for annotated documentation of works of art of national importance in its totality and diversity. A sense of integration; community; engagement of diverse sensibilities and rejection of the phenomenon of "other", while analysing the documentation, preservation and presentation collections in the most effective manner form a core issue. With our goal to make museums accessible to all, a twofold process of documenting diversity has been adopted by the NGMA. One is to document the diverse aspects of visual culture including arts, architecture, design and mixed - media in the ever changing sphere of modern and contemporary art. The second aspect

documents NGMA's permanent collection while also making new acquisitions in our permanent repository. Effervescent nature of art and curation maintains the relevance of museums with its current time and space.



Special Lectures

Dr. R. S. Bisht (Padma Shri awardee)
Joint Director General (Retd), Archaeological
Survey of India
Date: 8th September 2015
Venue: Auditorium, National Museum, New
Delhi
Title: Documenting the Past for the Future

It is the bounden duty of the present generation to identify, document, preserve and scientifically, aesthetically or environmentally develop our precious heritage and then pass it on to the future generation. Comprehensive documentation of the heritage, tangible or intangible, standing or buried, in a cluster or as an individual or stray, movable or immovable, perishable or imperishable, is an essential duty to perform for its thorough documentation by way of survey, drawing, photography, downloading of imageries and cataloguing of all. Now, a number of advanced scientific technologies have made the task, whether in the field or in laboratories, much easier, accurate and faster. Likewise, there are much dependable methodologies to store them and easily exchange them among experts, researchers and the public at large.



Dr. Nick Merriman

Director, The Manchester Museum, University
of Manchester, United Kingdom
Date: 9th September 2015
Venue: Auditorium, National Museum, New
Delhi
Title: A Campaign for Collecting

A great deal of attention has been devoted to collections rationalisation and disposal in recent years. While this has been happening, however, most museums have seen a sharp decline in their collecting. This talk argued that there is a danger that collecting is seen as a luxury in recessionary times, rather than one of the fundamental roles of the museum. A new campaign for collecting is needed, and strategies developed which allow collecting to be undertaken by museums of all kinds. It will draw on new modes of collecting which accepts the partiality and subjectivity, and which stresses the importance of the process of collecting alongside the results, which will now include a plethora of digital materials.



Paper Presentations:

Papers were presented in the conference on related themes at the National Museum Institute, National Museum and Vigyan Bhawan, New Delhi from 7th – 9th September 2015. Each session had around 5 paper presentations followed by discussions on them. The total number of delegates who presented the papers on various themes was 93.

A total of 31 papers were presented on various topics related to the theme Strategies and policies for documenting the diversity of culture, 40 papers were presented on the theme Techniques and methods of documentation, and 22 papers were presented related to the theme Access and Integration - working together with archives and other heritage institutions.



Poster Presentations:

A total of 5 poster presentations were displayed on conference related themes at the National Museum Institute for the duration of the main conference event.

Museum ke Sutra Dhaar: Story tellers of the museum

Bahl, Poonam; Sarmah, Namrata and Ray, Saudiptendu

Museums are not just repositories of our heritage; in fact they can be great story-tellers or sutradhars for now and the future. Each object has a context and an environment entwined with it, which diminishes and at times completely disappears the moment it becomes a museum object. A museum object displayed without its context or environment loses its essence and value. Hence our attempt is to bring that context and environment of the object back into the museum through researched stories. Thorough research on the object vis-à-vis its historical importance and usage would be conducted and creative stories ought to be built on the object based on this research. These stories can be depicted in the form of dioramas, audio-visuals, wall texts, informative pamphlets and above all, the display of the objects should recreate the context, environment and history from where they have been resurrected. The inclusiveness of interpretations is also a vital factor. Linking the past, present and future of the museum objects by the important documentation tool of “story-telling” would be emphasized.

Sharing Experiences – An Overview of Documenting Unexplored Musical Traditions in India

Moumita Halder

India is a land with rich and diverse musical traditions. The vastness and variety of traditions of the land itself have constrained the possibility of exploring the musical

traditions of certain areas in totality. Therefore, in certain geographical areas, the rich repertoire of musical heritage has remained relatively untouched and unexplored – aloof from the purview of documentation. There have been initiatives undertaken by exponents, scholars and concerned individuals to document and preserve the rich heritage of music as a performing art. The poster focused on such scattered initiatives combined with innovative techniques adopted by the institutions responsible for documenting and preserving the same. At the same time, there are communities and ethnic groups who are aware of the dying musical tradition and practices of their own but do not have the knowledge, access or the luxury of approaching such organizations or institutions. In spite of such hindrances, communities are keen to preserve and document their musical traditions for future generations to explore. Combining personal experiences of working in an archive of Indian music and also in the National Museum Institute’s Intangible Cultural Heritage Project, the poster explored ideas to comprehensively document the relatively unexplored musical heritage of India. The poster shared the scope and purposes of documenting with collaboration with the community.

After Death: Documentation of the Ancestral Beliefs of Bhil tribe and its varying Visual Culture

Ruchi Kumar

As a universal phenomenon, the beliefs related with ancestors and fulfillment of their wishes after death form an integral part of ancestral beliefs. The realization of the wishes of the dead ancestors forms the core of a rich repository of intangible heritage, which is realized in tangible structures by tribes throughout the geographical domains of the world. The poster focused on the documentation of the beliefs associated with ancestors and the approach adopted by the Bhil tribe in Rajasthan and Madhya Pradesh,

for its realization in tangible aspects. An analysis of the visual culture of ancestral steles of Bhil tribe in India forms the core of the rediscovery and renewal of our rich tangible heritage. It has been observed during the primary sourcing that these visuals etched and sculpted on the stones of varying types reflect visuals of the modern times along with traditional elements. The journey of the departed soul is believed to travel in unknown domains. To ensure their peaceful journey and to garner their blessings for succeeding generations, they are acknowledged through steles along with dedicated rituals. These ritual practices have woven a rich fabric of intangible practices, furthermore representing them in their tangible presence, spanning across generations. The study also focuses on the amalgamation of ideas forming influences on the visual vocabulary of these beliefs. These find their representation in performative rituals and equestrian steles that are locally termed as cheerabawji and maatlog in southern Rajasthan and gatlas in Madhya Pradesh. Over the years, a visible change is evident in these steles. Further corroborating this journey, the social fabric of contemporary times finds its representation in majority of these steles. This has resulted in a varied visual vocabulary of indigenous along with contemporary elements, which needs to be documented, furthermore highlighting the aspect of diversity, renewal and rediscovery of our cultural heritage.

Mapping of cultural heritage located in Estonian landscapes

Jürgen Kusmin and Kaie Jeaser

Beside museums and archives, cultural heritage is also found in landscapes. The major part of this is united in the UNESCO World Heritage List. The National Heritage Board in Estonia ensures the preservation of nationally important objects. The board works in the framework of the Heritage Conservation Act. The register includes more than 26,500 entries. Immovable monuments have been entered in the GIS database. In 2005–2011, all the pieces

of land were mapped, where there were more than 35,000 cultural values with no state attention. State Forest Management Centre, with the help of EU support funds, was responsible for the mapping. The data collected are available for the public as a GIS database and helps to plan different works by saving the objects. In Estonia, there are five national parks. They cover 3.7% of the state area. The defence purpose of all national parks is also cultural heritage. In order to get a thorough overview, the Environmental Board has been conducting a project, “Memory Landscapes”, since 2006. The material collected (more than 3,400 entries) is preserved at the Estonian Literary Museum and is available through a map application as text, video or sound files. The poster presentation provided an overview of the GIS instruments created by the Estonian Land Board for highlighting the cultural values on landscapes. The GIS format of the data enables to integrate them to the map applications used in smart devices. The data have been checked in the actual landscape, offering alternatives to automatically generated map applications, such as Google Maps.

There are plenty of objects in a museum but story telling is rare

Kanika Mondal

The presentation emphasized the importance of storytelling as a mode of learning in museums and examined its impact on children. Against the backdrop of the concept and history of storytelling, it explained how this age-old art can be incorporated effectively in museums to contribute to the overall development of children. To illustrate this, teaching examples of artefacts representing different time periods, themes and mediums housed in Baroda Museum and Picture Gallery, Vadodara, were included. These examples vividly demonstrated how different stories can be used effectively to engage children emotionally and intellectually. Stories by themselves are interesting and

storytelling stirs up emotions, imaginations, creativity and expressions. It also improves upon children's thought processes, listening skills, communication skills and concentration span. As they listen to stories, they gain intellectually in several ways. They acquire language – vocabulary, ideas and pronunciation, which empower them to verbalize and express ideas and thoughts. They learn about moral values, culture, mythology and history and about life and environment. Interest in stories can also motivate children to read and develop reading skills. Further, the learning outcomes from storytelling were discussed in the context of Bloom's Taxonomy of learning objectives to comprehend how stories can contribute to different levels of thinking in children.

Panel Discussions:

6 Panel Discussions took place on the following themes at the National Museum Institute, Vigyan Bhawan, National Rail Museum and Nehru Memorial Museum, New Delhi from 7th – 9th September 2015.

Rediscovering Cultural Heritage,
Documentation and Mapping as an
investigative means

Date: 7th September 2015

Moderator: Mr. Nikhil Varma

Panelists: Prof. R.J. Vasavada, Prof. Miki Desai
and Kheyali Vaze

The aim of the discussion was to establish the need to document beyond a structure, to map the historical context, social, cultural and technological processes with their connection to society and architecture, and thereby allow investigative research to understand cultures and their values/significance. The panel presented examples from the field, the challenges in locating and recording concealed or otherwise obscured historical resources, as well as the existing living and historical heritage which are needed in the first place to establish the value of what may easily seem as a structure to document and conserve.



Role of Women in Documenting Diversity and their access to Heritage and Policy Dialogue

Date: 7th September 2015

Moderator: Shaguna V. N. Gahilote

Panelists: Molly Kaushal, Nausheen Nizami,
Pratibha Garg and Anubha Kakroo

This panel discussion focused on the role that women play in not just the furtherance of the diverse heritage of the world but in its documentation as well. How men and women perceive heritage and what they would document and preserve was explored through the discussion. The panel also emphasized on the access that women have to heritage and cultural diversity for its documentation and their role in drafting the policy dialogues and in related decision making.



Documentation of Industrial Heritage

Date: 8th September 2015

Moderator: T.R. Raghunandan

Panelists: Shri. J. L. Singh, Prof. Joydeep Dutta, Aditi Raja, Vikas Singh and Mayank Tiwari

The past few decades have witnessed a revolution in industrial processes and technological growth. Digitisation, computer aided design, material sciences and new processes such as 3D printing are revolutionizing manufacturing methods to Nano-technology, earlier generation industrial processes and technologies are rapidly becoming obsolete. In these circumstances, there is a growing need to identify, list, document, preserve, restore and present Industrial Heritage, cutting across countries, regions, cultures and people. While significant work has been done in this regard by the International Committee for the Conservation of Industrial Heritage (TICCIH) in terms of providing relevant charters defining the broad scope of Industrial Heritage and highlighting the need of identification, recording and research, in practice there are few case studies that provide practical examples in recognizing, classifying and documenting Industrial Heritage, and provide a template for more robust, similar efforts. The Panel Discussion focused on the demonstration of techniques, issues and challenges of documentation of Industrial Heritage.



How Can We Achieve GLAM? Understanding and Overcoming the Challenges to Integrating Metadata across Museums, Archives, and Libraries

Date: 8th September 2015

Moderators: David Farneth and Lorraine A. Stuart

Panelists: Gabriel Moore Forell Bevilacqua, Emanuelle Delmas-Glass, Monika Hagedorn-Saupe, Jennifer Riley, Regine Stein and Remigius Weda

For years, researchers, teachers and the general public have called for integrated access to collections and information found in museums, archives, libraries. Efforts to organize discussions at the professional organization level have failed thus far to yield tangible results beyond a few institutional projects to implement federating searching across an institution's various collections. This panel gave the practitioners a better understanding of the environmental challenges to integration and explore ways of working together from the ground up to yield results.

Archiving Contemporary India: New Challenges

Date: 9th September 2015

Venue: Seminar Room,

Nehru Memorial Museum and Library

Moderator: Dr. Hari Sen

Panelists: Mr. Aditya Arya,

Dr. Prabhu Mohapatra and Ms. Avehi Menon

India's diverse cultural heritage is intimately linked to its history and society in several ways. The rich heritages of different regions of the country deserve proper archiving and preservation. The new digital age is helping the challenges to systematic archiving and scientific preservation. The panel discussion helped to create awareness for the preservation of our heritage and also enabled the delegates to gain invaluable insights. The panel mostly focused on hitherto untapped sources, oral and visual as also important societal groups such as the business communities and labour.

Behind the Scene

Behind the Scene sessions were held on 7th September 2015 at four different institutions namely National Museum, Indira Gandhi National Centre for the Arts, National Archives of India and National Gallery of Modern Art, New Delhi

National Museum, New Delhi

JATAN is a Virtual Museum Builder Software. It has been designed by Centre for Development of Advance Computing (C-DAC), Pune with a vision to enable Museums across India, to digitize their collection and curate online galleries for public viewing. The process of digitization through this software has opened up opportunities for relooking at the history and background of the antiquities, their upkeep and photography. Approved by the Ministry of Culture, Government of India, JATAN software is presently installed in ten major museums across the country.

JATAN Virtual Museum Builder software was installed in 2014. The records of 16,172 antiquities have been digitized at the operator level and 8,494 records are available online for the public viewing as on 1st August, 2015.

National Archives of India, New Delhi

The premier Archival Institution in the country, National Archives of India plays a key role in guiding and shaping the development of Archives both at the National as well as the State (provincial) level. It is an attached office under the Union Ministry of Culture. Established on 11 March, 1891 at Kolkata (Calcutta) as the Imperial Record Department, it was shifted to New Delhi following the transfer of the capital from Calcutta to Delhi in 1911. The present building of the Department was constructed in 1926 which was designed by Sir Edwin Lutyens. Research and Consultations: National Archives is open to research scholars/users to consult records throughout the year where a team of officers provide all necessary support.

Digitization and Computerisation: The Department has launched a web portal "Abhilekh Patal" (<http://www.abhilekh-patal.in>) in March 2015 for the online access to the records holdings of the Department. As on date, reference media/catalogue of approx. 2.3 million records/files is available in this portal. The Department has also taken necessary steps for digital preservation of electronic records of Government of India for which it has signed a MOU with the Centre for Development of Advanced Computing (CDAC), Pune (sponsored by Department of Information Technology, Government of India). The CDAC has developed two softwares "Abhilekh Digitalaya" and "e- Rupantar" for the purpose.

Conservation and Preservation: The National Archives of India has a well-equipped Conservation Division which caters to the preservation of documents under its custody. Various techniques like full pasting, tissue

repair, map mounting etc. are carried out to preserve the documentary heritage.

National Gallery of Modern Art, New Delhi

National Gallery Modern Art (NGMA) fulfils its role as a centre for the arts, and has become a premier venue for specially curated exhibitions with interdisciplinary approach in the country. NGMA has also evolved as a space which has shown tremendous potential to present dynamic projects. One of the main objectives of the NGMA is to enable people to look at works of contemporary art with understanding and sensitivity. With an eclectic art collection of more than 17,000 works, including major collection of prints, photographs, paintings, sculpture, and installation art and mixed-media, the institution accomplishes itself to a rich and resplendent past while paying tribute to the present in its diverse aspects.

In its continuation with a distinctive character showcasing facets of modern and contemporary Indian art, architecture, design and outreach programs, NGMA affirms itself as a milestone in documentation and preservation of cultural repository. Uniquely positioned, it is a powerful synthesis of western aesthetic values, and conceptual elements of Indian art, of different mediums and sensibilities, of a long and vibrant history steeped in art, philosophy and culture. A guided walk to the rich repository was conducted for the delegates which was followed by a presentation by NGMA JATAN team reflecting upon the documentation module of NGMA, followed by brief discussion.

Indira Gandhi National Centre for the Arts,
New Delhi

The *Gīta Govinda* of Jayadeva is a celebrated (lyrical) Sanskrit poem of 12th Century. For eight centuries, painters, musicians and dancers have interpreted the verses of the poem in their diverse media. Because the literary text has several dimensions of meaning and expression, the Interactive Multimedia Presentation experience supports the multiple levels of access into the poem. For this presentation, it was possible to undertake an in-depth analysis of only six out of the twenty four songs of the *Gīta Govinda*, namely *Lalitlavaṅga*, *Haririhamugdha*, *Dhīrasamīre*, *Paśyati diśidiśi*, *Yāhi Mādhava* and *Kuru Yadunandana*.

This multimedia presentation offers a user with access to the performances of the diverse artistic genres at one location, and yet gives him/her a panoramic view of the phenomenal influence of this little great poem. Each song has been interpreted in roughly 19 artistic genres of painting, music and dance. The painting from the Jaur, Mewar, Bundi, Jaipur, Basohli, Kangra and Orissa schools, and music traditions of Hindustani and Carnatic style, singing of the poem in Radhakalyanam style, devotional singing in the Guruvayoor and Puri Temples are included in this presentation. The dance styles included are Bharatnatyam, Mohiniattam, Odissi, Manipuri and Kathak.

Curated Walk

Curated Walk of National Museum, New Delhi.

A 90-minute curated walk of the National Museum was organised on 6th September, 2015 for the CIDOC delegates. It introduced them to the highlights of the National Museum, through a brief description of the galleries and of the objects on display.

The National Museum, New Delhi is one of the largest museums in India. It was established on 15th August 1949. The Museum presently holds approximately 2,00,000 objects and covers a time span of more than five thousand years.

The museum collection is spread across twenty eight galleries and has additional galleries which showcase special exhibits every month. The National Museum had launched two volunteer guide programmes in 2013, namely, Path Pradarshak and Yuva Saathi for adults and young visitors respectively. These guides enable visitors to experience the museum and its objects through a curated walk.

Visit to Rashtrapati Bhawan:

The tour of Ashoka Hall and Durbar Hall of the Rashtrapati Bhawan and its Museum was held on 8th September 2015 followed by High Tea at Yellow Dining Hall. A group photo session with the then President of India, Shri Pranab Mukherjee also took place at the Rashtrapati Bhawan. The Rashtrapati Bhawan is the official residence of the President of India. Influenced by Indian and Western schools of architecture, the splendour of the Rashtrapati Bhawan is multi-dimensional. Home to the Viceroys of India under British rule, the edifice has endured a tussle and transfer of power that has only added to its already magnificent architecture.



Welcome Dinner:

A welcome dinner for the delegates was organised on 7th September, 2015 at Fountain Lawn, India International Centre, New Delhi. This was hosted by Dr. Mahesh Sharma, former Minister of State of Tourism and Culture (Independent Charge) and Civil Aviation, Government of India. Considered one of the country's premier cultural institutions, the India International Centre is a non-government institution widely regarded as a place where statesmen, diplomats, policymakers, intellectuals, scientists, jurists, writers, artists and members of civil society meet to initiate the exchange of new ideas and knowledge in the spirit of international cooperation. Its purpose, stated in its charter, was 'to promote understanding and amity between the different communities of world'. In short, the Centre stands for a vision that looks at India as a place where it is possible to initiate dialogues in an atmosphere of amity and understanding.

Farewell Dinner:

Farewell Dinner for the delegates was organised at Civil Services Officer's Institute, New Delhi on 9th September, 2015. This was hosted by Shri Sanjiv Mittal, the then Vice Chancellor, National Museum Institute, and Director General, National Museum, New Delhi.



Excursion to Taj Mahal:

An excursion was organised to the Taj Mahal, Agra on 10th September, 2015 for the CIDOC delegates. Built by the Mughal Emperor Shah Jahan (1628-1658), this monument is the mausoleum of Shah Jahan and his wife Mumtaz Mahal. It was completed in 1648 after being under construction for 17 years. Listed as a World Heritage Site, it is also one of the Seven Wonders of the World.

Key Takeaways

Theme: Strategies and policies for documenting the diversity of culture

- Special focus on the significance of diversity of context and diverse documentation needs and challenges of different cultures.
- Issues of art and its representation, exhibiting new art forms, engaging the community and initiating dialogue in presenting a broader picture of the heritage/a community
- Need of policy for economic and cultural diplomacy in not only unifying the nation, but also significantly contributing towards an international presence and influence
- Documentation of Tangible and Intangible Cultural Heritage as a collective social responsibility
- The deviant and respective documentation strategies of institutions at regional level, adopted to organise their collection in a structured form, stimulating the significance of each object and preserving the heritage
- Strategies for preserving textual heritage in the digital domain in developing economies
- Records management through online database
- Creating a national heritage inventory and Capacity building of staff in identifying and inventorying diverse forms of Intangible Cultural Heritage for posterity through using a collaborative community approach
- Capacity-building through multidirectional collaborations involving various knowledge-holders-local and international-modern communication and digital technology transfer
- Adopting strategies on national and institutional levels in order to support digitisation, interoperability and harmonisation of data on an infrastructure level
- Influence of museum strategies on the educational function and knowledge management, on the basis of documentation and customer orientation
- Challenges in the documentation of sacred ethnographic objects
- Barriers of implementing an Open Access System
- Museum documentation with community involvement
- Documenting the advantages of the collaboration between museum, academia and communities
- Problems and challenges of preservation of artists' legacy in India
- Prospects and constraints in digital documentation of Manuscripts

Theme: Techniques and Methods of Documentation

- Methods and techniques for creating modes of documentation for traditional and digital media environments – challenges and experiences
- Exploring how objects can find their own roots
- Documenting indigenous perception through children's drawing
- Understanding Archaeology through museums
- Digitisation of Intangible Cultural Heritage
- Risk of copyright infringement
- Documenting and preserving the endangered archives
- Problems and prospects in documenting the traditional knowledge systems with respect to the preservation of manuscripts
- Story telling with museum objects
- Need of scientific documentation of Modern and Contemporary Artworks
- Methods for documentation and exhibition of Urban Built Heritage
- 3D Documentation of Archaeological Sites
- Issues of the preservation management of the sports documentation
- Mapping of Cultural Heritage
- Documenting the role of community museums in inter-cultural dialogue
- Close-range 3D imaging for documenting and monitoring dynamic deterioration processes in wall paintings
- Capacity building in re-organisation of storage and implementation of documentation system
- Documentation practice of the intangible ethnographic heritage through tangible artefacts
- Issues involved in documenting a social history collection
- Role of community in documenting and presenting cultural diversity
- Ways to source data for natural history specimen in different contextual settings with community involvement
- Importance of ritual and festive performance, and the issues involved in documenting ethnic festivals
- Documentation in National Museums
- Documentation of Natural History Collection
- Collection, Documentation and Management of Anthropological Museums
- Documentation of Textiles and Costumes in Museums
- Documenting and Revitalizing Dying Communities
- Scope of Authenticity in Recording Oral Traditions
- Access to Online Museum Content through controlled vocabularies
- The future of classical museums in virtual form

Theme: Access and Integration – Working together with Archives and other Heritage Institutions

- Studying and Documenting Art, and Exhibiting Diversity
- Initiatives towards the Integrated Data Management in the Archaeological Site Museums of Archaeological Survey of India
- Archiving Hindu Sacred Places in India
- Evolution of the idea of Heritage and its documentation
- Documenting Church Archives in India
- The Importance of Oral Tradition in Bridging the Rural and the Commercial
- Preservation and Documentation of maritime archaeological findings recovered from marine environment in India
- Development of integrated work for the collection's research, preservation and communication in museums and archives
- Cross Linking and access to buildings Documentation by Colleges, National Student Bodies and Government Archives
- Partnering to Manage and Integrate Access across museum and archival collection
- Telling stories with Museum Objects
- Storytelling: Interaction, Methods & Interpretation
- Documentation, Data Analysis, & Interpretation using digital application in cave architecture in India
- Documenting museum collection through digital media
- The changing role and function of synagogues remodelled as museums in Cochin, Kerala
- Collaboration between archives and cultural institutions
- Documenting Diversity in Traditional Clothing as reflected in Museum Collections
- Copyright in the Digital Era: Access to Archival Sources
- Interconnecting Archival and Field Data to Understand Cultural Biography of Monuments
- Aggregating Free Access to Digitized Images and Counting
- Recording, Documenting, Researching, and Exhibiting Local Cultural Heritage with Community Participation
- Exploring Integrated Approaches to re-assess and authenticate museum documentation
- Integration of heritage institutions on a national level
- Literary Heritage Preservation
- Integrating Archival Studies with Architectural Research
- Documenting Visual Traditions in preserving Indic Heritage
- Documenting personal collections
- Architectural Documentation of Sites and Structures

The background features a minimalist design with two large teal-colored rectangles. One rectangle is in the top right corner, and the other is in the bottom left corner, creating a frame-like effect around the central text.

Glimpses from the **Conference**



Inauguration





Pre-Conference sessions

Workshops & Working Group Meetings









7th September, 2015









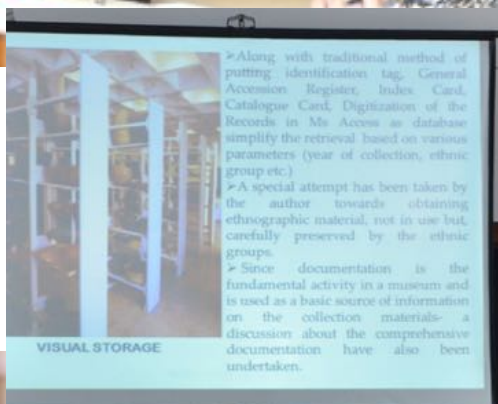
8th September, 2015







9th September, 2015









Rashtrapati Bhawan Visit







Farewell Dinner







Excursion to Taj Mahal





Manvi Seth

the convener of CIDOC Annual conference 2015, is the Professor, Head in the Department of Museology and Dean, National Museum Institute. Since August 2002 she has been teaching in the Department of Museology. Prior to this, she worked as the Curator, Decorative Arts, Maharaja Sawai Man Singh II Museum, City Palace, Jaipur from 2000-2002.

She has coordinated several international and national seminars and conferences, recent among which are 'Cosmopolitan Kalamkaris: Crafting connections through 17th century Figural Fabrics' in New Delhi and International Seminar on 'Museums and Changing Cultural Landscape' held in Ladakh. She has also curated many exhibitions. Amongst the various exhibitions she has curated, the prominent ones are – 'First Frames –In the Footsteps of Early Explorers'; an exhibition on the Photographic collection of J. Ph. Vogel from the Kern Institute, Leiden; a Tactile Exhibition titled 'Ehasas: Senses and Images' for the visually impaired section of Museum Target Audience; and 'Astitav-a search for our identity', an exhibition on heritage awareness. She is the chief co-ordinator of several Special Training Programmes conducted by Department of Museology, National Museum Institute. Prof. Seth has recently

conceptualised and has been coordinating series of museum outreach workshops titled 'Gandhi for All' being held all over India to commemorate 150th birth anniversary of Mahatma Gandhi. She has been organising outreach educational programmes like, 'Outreach to Villages' running in different regions of Ladakh and U.P., 'Museum goes to Hospital' is another museum outreach project coordinated by her. She has made documentaries on Losar Festival, Buddhist Chanting and Navruz festival and Weaving and Stone Carving of Ladakh, India.

She is also the chief co-coordinator of several National and International programmes being conducted by National Museum Institute. Her current duties involve, teaching master's classes and supervising PhD thesis and co-ordinating research projects amongst others.

Prof. Seth is the recipient of prestigious Nehru Trust UK Visiting Fellowship. She has successfully completed the Leadership Training Programme organised by Ministry of Culture, Government of India in collaboration with the British Museum. She is the Chair of CIDOC's Working Group for the Intangible Cultural Heritage.



Juhi Sadiya

is currently Assistant Professor in the Department of Museology at the National Museum Institute of History of Art, Conservation and Museology, New Delhi. Earlier she has worked as a Guest Lecturer in the Department of Museology, Aligarh Muslim University, Aligarh. She was a Research Fellow at the National Museum Institute under the project, 'Documentation of Intangible Cultural Heritage'. Ms. Sadiya has also worked at the National Children's Museum, New Delhi. She has presented papers in many national and international seminars and conferences.

Her current duties include teaching master's classes, guiding master's seminars and dissertations, coordinating departmental research projects, organising workshops, training programmes, seminars and conferences. She has also coordinated several outreach educational programmes for different target audience. Ms. Sadiya was a research team member in the project, 'Things Unbound, Things Encountered', awarded by the British Academy and UGC-UKIERI jointly to the department of Museology, NMI and University of Leicester, U.K., under which she researched visitors' engagement with museum objects in the museums of India and the U.K. She also participated in the training course in The Netherlands organised by Cultural Heritage Agency of The Netherlands and Reinwardt Academy, The Netherlands.



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National Museum, Jersey City, New Jersey 07310