

Prof. Manvi Sharma, National Museum Institute of History of Art, Conservation and Museology
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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 this year 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 working group meetings and 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 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 Hon’ble Secretary (Ministry of Culture) Shri Narendra Kumar Sinha on Monday, 7th September 2015 at National Museum, New Delhi.



Registration:

200 people from 36 countries participated in this year's 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 working group meetings and workshops on Saturday 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 at the National Gallery of Modern Art and the National Museum Institute, New Delhi. They were open to all the participants. The workshop details are listed below:

The Role of CIDOC in International Humanitarian Programmes

Moderator: Nickolas Crofts and Dr. Manvi Seth

Date: 5th September 2015 & 6th September 2015

Venue: Conference Room, National Gallery of Modern Art, New Delhi

Working in partnership with UNESCO, INTERPOL and the World Customs 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. But what of CIDOC itself? Should we be playing a more active role in international humanitarian programmes? Spanning more than 60 countries, CIDOC's membership represents a unique network of expertise in documentation and information management. In this workshop we will look at CIDOC's potential impact and discuss ways in which we can mobilise our collective knowledge and resources in support of international efforts to protect cultural heritage.



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 will design 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 we hope to exchange experiences with other professionals and understand how the museum documentation community sees this new idea. The initiative is 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



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 will be conducting its third meeting. The Working Group will limit its scope of work to the broad area of documentation of the ICH and its related fields. 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. Moreover, by

emphasising documentation both in terms of tangible and intangible heritage also enables one to appreciate the importance of the specimen in a holistic sense. Lastly, 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.



Shri 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 corroborates these assertions with examples from Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal and several

ethnographic museums of Anthropological Survey of India, as the author has some familiarity with these museums.



Prof. (Dr.) Rajeev Lochan

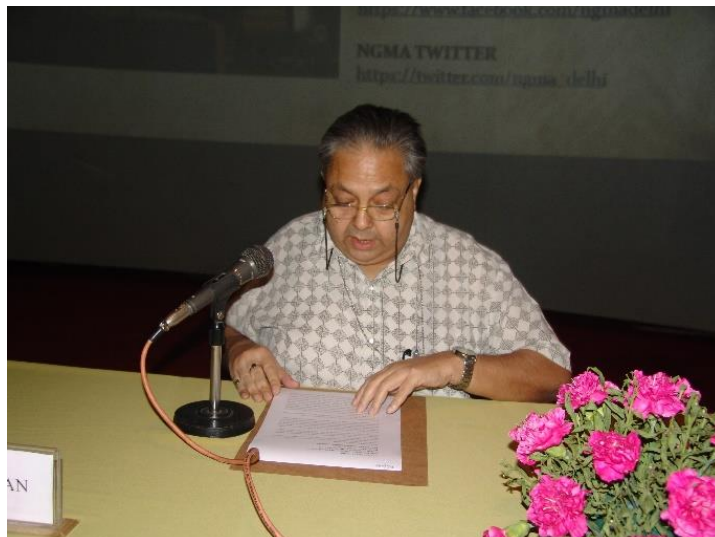
Director, National Gallery of Modern Art, New Delhi, India

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. Outlining issues of authenticity, condition reports with a regular updation and other relevant yardsticks, the dialogue would emphasize on development of a strategy for documentation of national treasures in a model specific to this region and the cross- pollination of ideas and sensibilities. The core issues of documentation module adopted by NGMA with an eclectic repository also forms a major point of discussion.



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

Time: 10:30am – 11:00 am

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 will argue 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 accept the partiality and subjectivity, and which stress the importance of the process of collecting alongside the results, which will now include a plethora of digital materials.'



Paper Presentations:

Papers were presented on conference 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 relating 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 relating to the theme *Access and Integration - working together with archives and other heritage institutions*.





Poster Presentations:

A total of 6 poster presentations were displayed on conference related themes at the National Museum Institute for the duration of the main conference event.

The Investigative objects, What if an object wants to find its own roots?

Agrawal, Manjari

“I was born to kill...” said the object from the arms and armour gallery.

If an object could tell a story, like an autobiography, and communicate about itself to the visitors, how would it be? What memories, records, sources and people’s voices it (object) would use? Where all would it (object) source its data from? What would be the narratives and how would it build those narratives? This poster attempts to understand the process of creating a story from the objects point of view. One object from the Sileh Khana (Arms and Armour gallery), City Palace Museum, Jaipur will be taken as a case study. The poster will also showcase different mediums that can be used to advocate such stories not only for the museum but also as educational resources.

Museum *ke Sutra Dhār*: 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

Halder, Moumita

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 paper will attempt to focus 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, this paper intends to explore ideas to comprehensively document the relatively unexplored musical heritage of India. The paper also attempts to share 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

Kumar, Ruchi

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. This paper focuses 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

Kusmin , Jürgen and Jeaser, Kaie

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 provides 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

Mondal, Kanika

The presentation emphasizes the importance of storytelling as a mode of learning in museums and examines its impact on children. Against the backdrop of the concept and history of storytelling, it explains 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, are included. These examples vividly demonstrate 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 are 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 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

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

7th September 2015

Moderator: Shaguna V N Gahilote

Panelists: Molly Kaushal, Nausheen Nizami, Pratibha Garg and Anubha Kakroo

This panel discussion focussed 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

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 focussed 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

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 helped practitioners better understand the environmental challenges to integration and explore ways of working together from the ground up to yield results.



Archiving Contemporary India: New Challenges

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 create awareness for the preservation of our heritage and also enabled the delegates to gain invaluable insights. The panel mostly focussed 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 after the technical sessions 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, 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, Harirhamugdha, 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. National Museum 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:

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. Group photo session with Hon. 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:

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, the Honourable 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, 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.



CIDOC 2015 focussed on the following:

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 constrains 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