

NATIONAL CULTURAL AUDIOVISUAL ARCHIVES

PROJECT PROGRESS REPORT (File No. 17/13/2013-SD/CIL)

MARCH 23rd 2015

**MINISTRY OF CULTURE
GOVERNMENT OF INDIA**

Indira Gandhi National Centre for the Arts

www.ignca.gov.in

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PROJECT PROGRESS REPORT

Ministry of Culture vide letter No. 16-34/2013-Akademies dated 3rd April, 2014 accorded sanction for setting up of the National Cultural Audiovisual Archives at IGNCA. The following are the objectives of the project:

- i) Identifying and preserving the cultural heritage of India available in audiovisual form in institutions across the country through a process of digitization and making it accessible to the people.
- ii) Instituting state-of-the-art digitization and storage systems through the aegis of IGNCA and its Partnering Institutions to preserve these audiovisual resources.
- iii) Setting up a dedicated website and a virtual network of these repositories and offering online access to their resources, programming schedules etc.
- iv) Standardization and periodic upgradation of the methods and technologies used in production, storage and retrieval of audiovisual resources. The genres to be covered will include oral traditions, traditional crafts and textiles, dance, music and theatrical practices, cultural practices and traditional knowledge.
- v) Capacity building in conservation, cataloguing, metadata creation, digitization and retrieval of audiovisual materials.
- vi) Instituting outreach and awareness programmes.

In the current phase, the project is to be completed by 31st March 2017 with the following as the main deliverables:

- i) Selection and digitization of around 10,000 hours of audio and video material.
- ii) Formulation of digitization and metadata standards for this project on an Open Archival International Standard model.
- iii) Creation of online catalogue of the cultural audiovisual materials of Partnering Institutions.

iv) Capacity building in the area of audiovisual conservation, documentation, digitization, storage and dissemination.

The project is being implemented by the IGNCA through a Project Management Unit (PMU), under the supervision of a Steering Committee and a National Monitoring Committee. The Steering Committee has held 4 meetings till now (22nd April 2014, 20th May 2014, 10th October 2014 and 3rd February, 2015) and the following are the key recommendations it has made and the actions that have been carried out in terms of the various project contours:

i) The PMU, consisting of a Project Manager & two Research Assistants, has been constituted. The Project Manager joined on 1st September 2014. One Research Assistant joined on 19th August 2014 and another one joined on 15th September 2014.

ii) As per the suggestion of the Ministry of Culture, a representative of UNESCO has been inducted into the Steering Committee in order to ensure that the project has an ongoing relationship with international developments in the field of audiovisual archiving & dissemination of material in the public domain.

iii) In keeping with the suggestion of the Ministry of Culture, it was recommended that the project be implemented through a consulting agency. Towards that end, an Expression of Interest document for shortlisting potential agencies was granted approval and published in leading English & Hindi dailies with a deadline of 25th July 2014. However, due to lack of responses, the project is now being implemented by the PMU at IGNCA, in close consultation with the Collaborating & Partnering Institutions of the project under the overall guidance of the Steering Committee.

iv) The Steering Committee constituted a Technical Sub-Committee for finalization of digitization and metadata standards for the project. This Sub-Committee, through two meetings (14th August 2014 & 19th September 2014) has finalized standards and suggested that they be reviewed following a survey of the potential Partnering Institutions and after a period of one year. Digitization and

metadata standards for the project have been approved by the Steering Committee and made available in the public domain.

v) Memorandum of Agreements have been signed with five Partnering Institutions already – Rupayan Sansthan (Jodhpur), Indira Gandhi Rashtriya Manav Sanghralaya (Bhopal), Natya Shodh Sansthan (Kolkata), Indian Council for Cultural Relations (Delhi) and Centre for Cultural Resources and Training (Delhi). Several other MoAs are in the pipeline.

vi) The PMU has been working to create metadata for various audiovisual collections by following the template approved by the Technical sub-committee. 608 metadata entries were created for the VAK Ranga Rao 78rpm spool collection, followed by 46 entries created for the Marie Theresa Dutta collection, and 28 entries for the Sadagopan collection from the Kalanidhi cultural archives collection at IGNCA. PMU is currently working to create metadata for the S. Natarajan music collection from the Kalanidhi cultural archives collection at IGNCA.

vii) With the help of the Technical Sub-Committee, the PMU has prepared a template survey form and collection assessment table to be used in carrying out preliminary surveys at the audiovisual archives of the Partnering Institutions. Towards this end, the PMU has already surveyed the audiovisual holdings of ICCR, SNA, Rupayan Sansthan and CCRT.

viii) Detailed discussions were held with the C-DAC team on 18th & 19th September 2014 for devising a flow diagram for online inputting of metadata from multiple locations vis-à-vis the Partnering Institutions. This was demonstrated at the third meeting of the Steering Committee held on 10th October 2014 and well-received by the members.

ix) The PMU in IGNCA is in constant touch with NIC for allocation of domain name and digital archive storage space. In this regard, NIC has been requested to provide the necessary digital archival space (in tune of 1.2 petabytes) through the Ministry of Culture.

x) Process has been initiated for the purchase of infrastructure required at IGNCA in terms of server & digital storage space for the installation of metadata application as well as integration of data.

xi) National as well as International digitization vendors like Prime Focus Technologies (India), Vectracom (France) and Memnon (Sweden) were identified to carry out mass-scale audiovisual digitization, keeping in mind the proposed project targets of 10,000 hours of audio and video material. They made presentations at the third meeting of the Steering Committee held on 10th October 2014.

xii) Audio and video material has been selected out of the holdings of IGNCA, CCRT and ICCR for sample digitization to assess the vendors' adherence to digitization and metadata standards being followed by the project. The attempt has been to cover audiovisual material across formats such as 78rpms, audio cassettes, U-matic, VHS, 35mm etc. for sample digitization.

xiii) Proposal to conduct training for the personnel of Partnering Institutions in collaboration with ARCE-AIIS was discussed in the fourth meeting of the Steering Committee held on 3rd February 2015 and would be submitted soon.

xiv) A meeting was held on 3rd March 2015 with representatives of Media Guru and Prime Focus Technologies to discuss the sample digitization of the audiovisual material from IGNCA, CCRT and ICCR. PMU is in constant touch with the vendors and proposals would be received from them by 23rd March 2015.

xv) Approval for setting up of the National Monitoring Committee has been received from the Ministry of Culture and the first meeting of the same is scheduled on 9th April 2015.

NATIONAL MONITORING COMMITTEE

A National Monitoring Committee has been set up by the Ministry of Culture to oversee the implementation of the Project.

Constitution

Secretary, Ministry of Culture

Chairperson

AS & Financial Advisor, Ministry of Culture	Member
Joint Secretary (Akademies), Ministry of Culture	Member
Joint Secretary, Ministry of Communication & Information Technology	Member
Director General, All India Radio	Member
Director General, Doordarshan	Member
Director General, NIC	
(Ms. Pratibha Singh, on behalf of DG, NIC)	Member
Chairperson, SNA	Member
Dr. Dinesh Katre, Associate Director, C-DAC	Member

IGNCA Representatives

Member Secretary, IGNCA	Member
Shri Raghu Menon	Member
(Chairperson of the Steering Committee of NCAA Project)	
Project Director NCAA	Member
Project Manager NCAA	Member

Terms of Reference

- i) To lay down broad policy framework for the project.
- ii) To oversee project implementation.
- iii) To facilitate inter-departmental coordination in order to achieve synergies.
- iv) To co-opt as its members special invitees/experts considered necessary for the guidance of the project.

Tenure

The tenure of the Committee would be for the duration of the Project.

STEERING COMMITTEE

A Steering Committee has been constituted to monitor and work out the details of activities to be undertaken by the project.

Constitution

Shri Raghun Menon, Retd. Secretary (Min. of I & B)	Chairperson
Member Secretary, IGNCA	Co-Chairperson
AS & FA, Ministry of Culture	Member
Joint Secretary (Akademies), Ministry of Culture	Member
Director General, NIC	Member
Director General, National Archives of India	Member
Dr. Amlan Das Gupta, Jadavpur University, Kolkata	Member
Dr. Shubha Chaudhuri, ARCE-AIIS, Gurgaon	Member
Dr. Sudha Gopalakrishnan, Sahapedia	Member
Secretary, Sangeet Natak Akademi	Member
Secretary, Rupayan Sansthan, Jodhpur	Member
Director, Kalakshetra Foundation, Chennai	Member
Dr. Dinesh Katre, NDPP, C-DAC, Pune	Member
Representatives from organizations such as IASA, SOIMA, ICCROM	Member
Project Director, NCAA	Secretary

Terms of Reference

- i) To select the Partnering & Collaborating Institutions for the Project.
- ii) To finalize the Digitization and Metadata standards for the Project, in accordance with established practice worldwide.
- iii) To prepare quality assurance guidelines for the Project.
- iv) To suggest timelines for completion of the Project milestones & their accompanying budgetary outlay.
- v) To accord approvals as and when required at various milestones of the Project.
- vi) Periodic review of the progress of the work and to suggest any mid-course correction that may be required for smooth functioning of the Project.

Tenure

The Tenure of the Committee is initially for a period of one year which may be extended as per the need.

TECHNICAL SUB-COMMITTEE

A Technical Sub-Committee has been constituted for working out the archival standards to be undertaken by the Project.

Constitution

Prof. Amlan Dasgupta, Director, School of Cultural Texts and Records, Jadavpur University	Chairperson
Dr. Shubha Chaudhari, ARCE-AIIS	Member
Shri S. Gopalakrishnan, Sahapedia	Member
Shri Raghavan Subramanian, External Expert	Member
Ms. Aparna Tandon, SOIMA, ICCROM	Member
Shri P. Jha, CIL-IGNCA	Member

Terms of Reference

It is the responsibility of the Technical Sub-Committee to formulate digitization and metadata standards for the Project in compliance with the Open Archival International Standard (OAIS) model.

Tenure

The Tenure of the Committee is initially for a period of one year which may be extended as per the need.

PROJECT MANAGEMENT UNIT

For successful implementation of the Project, IGNCA has constituted a Project Management Unit comprising of a Project Manager & two Research Assistants.

Project Manager

The Project Manager is entrusted with the implementation of the various project contours under the guidance of Director (CIL) and the Steering Committee of the Project. The work responsibilities of the Project Manager includes identification of & bringing on board the various Partnering & Collaborating Institutions; creating template formats for survey & collection assessment of the audiovisual holdings of Partnering Institutions; coordinating with large-scale national & international digitization agencies; convening meetings of the Steering Committee & Technical Sub-Committee of the Project; reviewing work of the Research Assistants; seeking administrative & financial approvals pertaining to the Project; and other miscellaneous Project-related responsibilities.

Research Assistants

The Research Assistants have been closely working with the Project Manager for the NCAA Project and hold multiple work responsibilities. These include compiling details of analog and digital video formats; creating metadata for audiovisual material across different formats and Partnering Institutions; conducting preliminary survey of the audiovisual holdings of the Partnering Institutions; preparing collection assessment reports; verifying and listing audiovisual material for sample digitization; and assisting the Project Manager with other miscellaneous tasks.

**PARTNERING INSTITUTION
&
COLLABORATING INSTITUTIONS**

**Memorandum of Agreement between
Indira Gandhi National Centre for the Arts, New Delhi
and ‘Partnering Institution’**

PROJECT: National Cultural Audiovisual Archives (NCAA)

Background

A large volume of India’s cultural wealth, created in the last six decades is stored in audiovisual form with various governmental and non-governmental institutions and private collections. The content of these holdings enshrines the creativity of some of India’s greatest artistic talents. This is an invaluable national heritage that needs to be preserved for all time and made accessible to the citizens of the country. In the absence of systematic and modern preservation technologies, lack of awareness and proper upkeep, as well as the fragility of the medium they are stored in, these materials are in imminent danger of being lost forever. Thus, preservation becomes critical.

Moreover, with frequent changes in hardware and advancements in technology, the playback of these audiovisual materials, which are mainly in analogue format and stored on different types of tapes, records, cylinders etc, has become extremely difficult. The machines to play these tapes etc. are no longer being manufactured. Therefore, even if such legacy material were preserved, playing and using the material due to hardware obsolescence has become a major challenge. This is a worldwide phenomenon. Given this background, the Ministry of Culture has entrusted the Indira Gandhi National Centre for the Arts (IGNCA) to set up the **National Cultural Audiovisual Archives.**

‘Partnering Institution’

(Brief background about ‘Partnering Institution’ and the nature & extent of its audiovisual collection)

Objectives

The objective of the project is to create digital archives of international standards through IGNCA and its Partnering and Collaborating Institutions identified for the purpose. In the current phase of the project (up until 31st March 2017), it is envisaged to devise a schema of standards (digitization & metadata), carry out digitization, provide access to an estimated 10,000 hours of audiovisual material and build capacity in the domain of audiovisual archiving.

Scope

The primary deliverables of the project are envisaged to be the following:

1. Setting up a digital repository of audiovisual material culled out of governmental and non-governmental institutions and individuals who agree to be a part of the project.
2. Setting digitization & metadata standards, as per internationally accepted norms, to be followed for the project.
3. Preparing suggested guidelines for the storage & preservation of audiovisual material in the different climactic zones of India.
4. Assisting in the digitization of select audiovisual holdings of Partnering Institutions and significant individual collections, totaling approximately 10,000 hours.
5. Identifying vendors who provide digitization services as per the technical standards approved for the project.
6. Assisting in the creation and online dissemination of the complete catalogues of Partnering Institutions and individuals who volunteer to become a part of the project.

7. Providing free accessibility of copyright-free audiovisual material and preparing suggested guidelines for obtaining IPR & Copyright clearance for copyrighted audiovisual material.

8. Making an attempt to create a pool of trained manpower through capacity building workshops, seminars, training sessions, etc. in the domain of audiovisual archiving covering storage, preservation, digitization, cataloguing and metadata creation.

Responsibilities

IGNCA will help 'Partnering Institution' in making their audiovisual collection accessible to the public at large on the following terms and conditions:

1. IGNCA will coordinate a preliminary survey of the audiovisual collection, IPR & Copyright status of the holdings and institutional capability assessment of 'Partnering Institution' as per the formats approved for the project.

2. IGNCA will assist in the creation of a catalogue of the complete audiovisual holdings of 'Partnering Institution' to be put online through the website dedicated for the project.

3. Based on the significance, condition and IPR & Copyright status, a part of the holdings of 'Partnering Institution' would be identified, in consultation with 'Partnering Institution', to be taken up for the current phase of the project.

4. IGNCA will extend support for metadata creation for the selected portion of the audiovisual collection of 'Partnering Institution' in the format approved for the project.

5. Selective digitization of the audiovisual collection of 'Partnering Institution' would be undertaken at the behest of the IGNCA. The digitization would be done by a third party agency selected through due processes.

6. Centralized public access of the digitized audiovisual material with metadata sourced from 'Partnering Institution' will be arranged by the IGNCA in collaboration with C-DAC, Pune.

7. IGNCA will undertake awareness programmes for wider outreach of the project in collaboration with 'Partnering Institution'.

8. IGNCA will conduct training & capacity building in the areas of documentation, including metadata creation, and handling of audiovisual materials.

On its part, 'Partnering Institution' would agree to the following:

1. Provide information about the institutional capability, preliminary survey and collection assessment of its audiovisual holdings.

2. Make the complete catalogue of their audiovisual holdings accessible in the public domain.

3. Help in the identification and prioritization of the whole or part of the collection that can be taken up for digitization and public access.

4. Identify personnel for metadata creation as per the guidelines approved for the project.

5. Identify a coordinator/point person to liaise with the digitization agency in order to ensure secure transportation and efficient digitization of the selected content as well as safety of the audiovisual materials.

6. Check the quality of the digitized data in line with the digitization standards and quality assurance guidelines of the project.

7. Take initiative in organizing training, awareness & outreach programmes.

8. Help in the identification significant collections beyond 'Partnering Institution', both in institutions and with individuals that form a part of the extended network of the 'Partnering Institution', and include them within the parameters of the project such as identification, cataloguing, metadata creation, digitization, etc.

Finance & Other Conditions

1. IGNCA will bear the expenditure on the following activities under the project:
 - (i) Personnel to be engaged for the catalogue/metadata creation by 'Partnering Institution'. The rates of payment to personnel against deliverables would be separately intimated.
 - (ii) The digitization of the select holdings of the 'Partnering Institution' to be put online.
 - (iii) Engaging a coordinator to ensure that the material digitized is as per standards approved for the project. (refer to points 5 & 6 within the aforementioned list of responsibilities of 'Partnering Institution').
 - (iv) Conducting workshops, seminars, capacity building etc. in the domain of audiovisual archiving for which payments would be worked out separately, based on the assessment of proposals submitted by 'Partnering Institution'.
 - (v) Wherever travel within the country of coordinator/point person is involved, IGNCA will bear actual expenses as per approved guidelines.

Payment Procedure

A payment procedure will be separately formulated to ensure that payments are streamlined and there are no delays on the part of either the IGNCA or 'Partnering Institution'.

Dispute Clause

Any dispute or difference or question which may arise at any time hereafter between the parties hereto or their representatives, touching these points or the subject matter thereof or arising out of, in relation thereto and as to the true construction of this MoA, or the role and responsibilities of the parties here shall be settled up the mutual consultation between the Member Secretary and the signatory of ‘Partnering Institution’, failing which, final decision on the matter would that of the Member Secretary, IGNCA.

This Memorandum of Agreement is made on ___ day in the month of March of the year two thousand fifteen between Indira Gandhi National Centre for the Arts, 11, Mansingh Road, New Delhi – 110001, which, unless repugnant to the context, would include their successors, assignees, agents and executors on one part and ‘Partnering Institution’, _____ on the other part.

Now, therefore, this Memorandum of Agreement is executed and signed on the day, month and year cited herein above.

Project Director, NCAA _____
For and on behalf of the IGNCA _____
11, Mansingh Road _____
New Delhi - 110001 _____

Witnesses

- 1. _____ 1.

- 2. _____ 2.

**Memorandum of Agreement between
Indira Gandhi National Centre for the Arts, New Delhi
and ‘Collaborating Institution’**

PROJECT: National Cultural Audiovisual Archives (NCAA)

Background

A large volume of India’s cultural wealth, created in the last six decades is stored in audiovisual form with various governmental and non-governmental institutions and private collections. The content of these holdings enshrines the creativity of some of India’s greatest artistic talents. This is an invaluable national heritage that needs to be preserved for all time and made accessible to the citizens of the country. In the absence of systematic and modern preservation technologies, lack of awareness and proper upkeep, as well as the fragility of the medium they are stored in, these materials are in imminent danger of being lost forever. Thus, preservation becomes critical.

Moreover, with frequent changes in hardware and advancements in technology, the playback of these audiovisual materials, which are mainly in analogue format and stored on different types of tapes, records, cylinders etc., has become extremely difficult. The machines to play these tapes etc. are no longer being manufactured. Therefore, even if such legacy material were preserved, playing and using the material due to hardware obsolescence has become a major challenge. This is a worldwide phenomenon. Given this background, the Ministry of Culture has entrusted the Indira Gandhi National Centre for the Arts (IGNCA) to set up the **National Cultural Audiovisual Archives.**

‘Collaborating Institution’

(Brief background about ‘Collaborating Institution’ and its expertise in the domain of audiovisual archiving)

Objectives

The objective of the project is to create digital archives of international standards through IGNCA and its Partnering and Collaborating Institutions identified for the purpose. In the current phase of the project (up until 31st March 2017), it is envisaged to devise a schema of standards (digitization & metadata), carry out digitization, provide access to an estimated 10,000 hours of audiovisual material and build capacity in the domain of audiovisual archiving.

Scope

The primary deliverables of the project are envisaged to be the following:

1. Setting up a digital repository of audiovisual material culled out of governmental and non-governmental institutions and individuals who agree to be a part of the project.
2. Setting digitization & metadata standards, as per internationally accepted norms, to be followed for the project.
3. Preparing suggested guidelines for the storage & preservation of audiovisual material in the different climactic zones of India.
4. Assisting in the digitization of select audiovisual holdings of Partnering Institutions and significant individual collections, totaling approximately 10,000 hours.
5. Identifying vendors who provide digitization services as per the technical standards approved for the project.
6. Assisting in the creation and online dissemination of the complete catalogues of Partnering Institutions and individuals who volunteer to become a part of the project.

7. Providing free accessibility of copyright-free audiovisual material and preparing suggested guidelines for obtaining IPR & Copyright clearance for copyrighted audiovisual material.

8. Making an attempt to create a pool of trained manpower through capacity building workshops, seminars, training sessions, etc. in the domain of audiovisual archiving covering storage, preservation, digitization, cataloguing and metadata creation.

Responsibilities

A. The 'Collaborating Institution' will be responsible for the following:

1. Developing a training module for the personnel of the Partnering Institutions of the project, in consultation with the PMU at IGNCA.

2. Conducting the training of the personnel of the Partnering Institutions of the project as per a mutually decided schedule along with the PMU at IGNCA.

And/Or

3. Assisting the PMU at IGNCA in organizing outreach & awareness programmes for the project.

B. IGNCA will work with the 'Collaborating Institution' in the domain of capacity building consisting of training, outreach & awareness programmes and will be responsible for the following:

1. Seeking approvals of the training module & its implementation schedule from the Steering Committee of the project.

2. Obtaining requisite administrative & financial approvals for the training module & its implementation schedule from the Competent Authority of IGNCA.

Finance & Other Conditions

1. IGNCA will bear the expenditure on the following activities under the project:
 - i) Designing of the training modules for the personnel of Partnering Institutions of the project.
 - ii) Conducting the training courses for the personnel of Partnering Institutions of the project, mutually decided by the PMU at IGNCA and the 'Collaborating Institution.'
 - iii) Travel & lodging expenses of the members of 'Collaborating Institution' involved in the training as well as the personnel of the Partnering Institutions attending the training as per approved guidelines.
 - iv) Costs incurred on the aforementioned items will be borne by the IGNCA as per guidelines formulated & an order which would be separately issued.

Payment Procedure

A payment procedure will be separately formulated to ensure that payments are streamlined and there are no delays on the part of either the IGNCA or 'Collaborating Institution'.

Dispute Clause

Any dispute or difference or question which may arise at any time hereafter between the parties hereto or their representatives, touching these points or the subject matter thereof or arising out of, in relation thereto and as to the true construction of this MoA, or the role and responsibilities of the parties here shall be settled up the mutual consultation between the Member Secretary and the signatory of 'Collaborating Institution', failing which, final decision on the matter would that of the Member Secretary, IGNCA.

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Now, therefore, this Memorandum of Agreement is executed and signed on the day, month and year cited herein above.

Project Director, NCAA	_____
For and on behalf of the IGNCA	_____
11, Mansingh Road	_____
New Delhi - 110001	_____

Witnesses

- | | |
|----|----|
| 1. | 1. |
| 2. | 2. |

**DIGITIZATION STANDARDS
&
METADATA STANDARDS**

DIGITIZATION STANDARDS

Analog Audio Digitization

The file with the following specifications will serve as the highest-quality archival master that will be maintained in perpetuity.

- BWF Format
- Encoded to Linear Pulse Code Modulation (LPCM)
- Sampling Frequency: 96 KHz/48 KHz (depending upon the source material)
- Bit Depth: 24-bit (original digital material of 16-bit will be kept as it is)
- Sound Field: as in the original recording

For access, MP3s of 128 kbps will be made available.

Analog Video Digitization

The file with the following specifications will serve as the highest-quality archival master that will be maintained in perpetuity.

- JPEG 2000 Format
- Wrapper: MXF
- Uncompressed 10-bit 4:2:2
- Frame Rate: 24/25/29.97 fps (depending on the source material)
- Video Bitrate: 27 MB/sec (approximate)
- Audio: BWF Format, 24-bit and 96 kHz/48kHz (depending upon the source material)

For access, MOV will be made available.

Digital Video Transfer

The goal in this case would be to match the original resolution and encoding specifications as closely as possible, if not exactly. This file will serve as the highest-quality archival master that will be maintained in perpetuity.

For example, a DV source would be captured as:

- PAL, 4:2:2, 10 bit
- Frame Size: 720x480
- Video Bitrate: 25 MB/sec (approximate)
- Audio: BWF Format, as high as 24-bit and 96 kHz

METADATA STANDARDS

(Based on Extended Dublin Core Metadata Schema)

S. No.	Element	Definition/Interpretation	
ADMINISTRATIVE			
1	Source	Name of the Partner Institution.	
	Collection	Name of the Collection.	
2	Identifier	Accession number.	
3	Title	The main title associated with the recording.	
	Alternative	Digital filename that will be alpha-numeric and will serve as the unique identifier.	
4	Medium	Format of original (analog) recording.	
	Extent/Original	The size or duration of the original recording.	
	Spatial	Recording location, including topographical coordinates to support map interfaces.	
	Temporal	Context in which the recording was made.	
	Created	Recording date.	
	Condition	Condition of the original (analog) material.	
5	Relation	Reference to related objects like agreement, associated files, reviews, photographs, etc.	
6	Rights	Information about rights held in & over the resource.	
DESCRIPTIVE			
7	Subject	Controlled list of content coverage.	
	Keywords	Hierarchical list detailing out subject listings & groups of keywords.	
8	Description	An abstract and/or description of environmental or cultural context, list of contents, etc.	
9	Creator	Director or entity primarily responsible for	

		making the recording.	
10	Publisher	Producer/Institution responsible for making the recording available.	
11	Contributor	An entity responsible for making contributions to the recording.	
		Artist(s)	
		Accompanying artist(s)	
		Recordist(s)	
		Composer(s)	
		Lyricist(s)	
		Any other	
12	Date	A point or period of time associated with an event in the lifecycle of the recording. (Not the recording or production date of the original but a date relating possibly to the broadcast & publication of the recording.)	
13	Type	The domain of the recording: audio/video.	
14	Coverage	The spatial or temporal topic of the recording, such as a cultural feature of traditional songs or a dialect.	
15	Language	Language(s) of the recording.	
TECHNICAL			
16	Format	Digital file format or dimensions of the resource.	
		Codec.	
		Bit-Rate/Bit-Depth.	
		Sampling Frequency.	

		Playback equipment used.	
17	Extent	Digital file size & duration.	
18	Date	Date of digitization.	
MISCELLANEOUS			
19	Remarks	Any additional information not covered under above headings.	

PROPOSED ACTIVITIES (2015-16)

- Receipt of proposals for digitization of sample audiovisual material from national & international digitization agencies
- Acquisition of server & digital storage at IGNCA
- Provision of sample audiovisual material from IGNCA, ICCR, & CCRT to the national & international digitization agencies
- Receipt of digitized sample audiovisual material from the national & international digitization agencies
- Three training modules/outreach & awareness programmes for the personnel of Partnering Institutions
- Tendering & finalization of digitization agency
- Integration of digitized audiovisual material with metadata
- Online accessibility of 3000 hours of digitized audiovisual material

ANNEXURES

**PROPOSAL FOR NATIONAL CULTURAL
AUDIOVISUAL ARCHIVES
(SFC FORMAT)**

1. Project identification

1.1 Title of the project/scheme

National Cultural Audiovisual Archives (NCAA).

1.2 Name of the sponsoring agency (Ministry/Department/Autonomous Body/Central PSE)

Ministry of Culture, Government of India.

1.3 Proposed duration of the project

Initially for 4 years. However, as explained later, this may have to be treated as Phase I of the project.

1.4 Total cost of the project over the proposed duration

Rs. 10 crores (as approved in the 12th Five Year Plan)

2. Project Status

2.1 Please indicate which category the project belongs to:

(a) Continuing scheme from past Plan periods and included in current Plan period

(b) New Plan Scheme included in the current Plan period

(c) New Plan scheme not included in the current Plan period

(d) RCE proposal

Project is a New Plan Scheme included in the current Plan period, under category (b) above. An excerpt from the 12th FYP is attached as Annexure-1.

2.2 If project pertains to category 2.1 (a), please summarise the benefits already accrued and expenditure already incurred along with an independent evaluation of the past performance of the project scheme.

Not applicable.

2.3 If the project pertains to category 2.1 (c), please indicate steps initiated for obtaining approval of Full Planning Commission.

Not applicable.

3. Justification for the project

3.1 The justification for taking up/ continuing the project or scheme may be provided.

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

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

There is no doubt that the scope and magnitude of the project is very vast, given the rich cultural diversity of India and the huge volumes of such material available in different institutions. However, this is a task that has to be undertaken in the national interest before this cultural heritage is irretrievably lost. It has to be taken up in a mission mode with earmarked financial resources, clear time lines and specific milestones. At present, the scheme is envisaged to be completed in the 12th Plan period with an outlay of Rs.10 crores. However, once the extent of cultural audiovisual holdings across the country is identified and quantified, it is possible that this may have to be treated as Phase I of the project and the project may have to be continued beyond the 12th Plan in order to reach fruition.

The vision and objective of the project is to create digital archives of international standards through IGNCA and partner institutions identified for the purpose. To achieve this task, an appropriate technological and institutional framework is required to be set up at IGNCA and 5-6 different Zonal centres. This project will result in creation of state-of-the-art audiovisual repositories and secured dissemination of the content as well as its long term preservation and accessibility. The process of Digitization will also entail identification and categorisation of all legacy material and creation of metadata for easy retrieval. Such an archive would be of great significance to lovers of the performing arts, historians, journalists, sociologists, scholars, researchers and aesthetes in general.

In this scenario, archives and collections the world over have successfully adopted the process of Digitization to preserve and re-purpose their holdings. A similar exercise is imperative for the audiovisual content available in our cultural institutions. While most audiovisual content is generated digitally today, which makes preservation of current material relatively easy, the critical task is to digitise the legacy material that are stored on different types of non-digital analog formats.

Once digitised, the content will be stored on file formats in servers without danger of deterioration or loss. Digitization also facilitates easier retrieval and dissemination of content, thus making it easier to use and to make it more widely accessible to the public and to future generations. The IGNCA, which has the experience of successfully completing the UNDP project titled “Strengthening National Facility for Interactive Multimedia Documentation” on behalf of the Ministry of Culture through its Cultural Informatics Laboratory, is ideally suited for undertaking this project. Apart from partner institutions, it will also use the services of archival experts who are well versed in archival administration, digital technology and establishment of archival libraries as members of the committees that will be set up to steer and monitor the project.

In order to kickstart the process, IGNCA convened a meeting of Experts on July 19, 2013 to generate informed opinion about the scope and contours of this project. Detailed discussions were held and the experts were unanimous that such a project was absolutely essential to preserve our cultural wealth, which is in imminent danger

of decay and destruction. The experts also gave valuable suggestions on the technical processes to implement the project and the proposed road map to make this project a reality at the earliest. A copy of the Minutes of the meeting is attached as Annexure - 2.

3.2 The alternatives that have been considered before firming up the design of the project may be stated. (This should also include alternate modes of project delivery, e.g. outsourcing PPP etc. that have been considered).

This project was approved in the 12th Five Year Plan of the Ministry of Culture, with a provision of Rs.10 crores for the Plan period. The Ministry of Culture via letter No F. 9-40/2012-P&B dated 13th February, 2013 indicated the inclusion of the provision of setting up of the “National Archives for the Cultural Audiovisual Materials” with the Plan grant of the IGNCA.

It may also be stated that in order to ensure long term preservation of audiovisual material, there is no alternative to Digitization. Legacy material like tapes, spools, records, films etc. are subject to deterioration and decay even if stored under optimal conditions. Thus, the project design necessarily has to be based on adopting the digital process to preserve this material over the long term. This task is proposed to be undertaken by IGNCA along with partner institutions to be identified for the purpose.

3.3 Please state whether the project proposal has objectives and coverage which overlap with projects/schemes being implemented by the same or another agency (Ministry/Department/State Government). In cases of overlap, please state why the project scheme needs to be considered as a separate stand alone effort.

There is no overlap in terms of objectives and coverage. The proposed project will serve as the primary mechanism at the national level for the preservation and accessibility of cultural audiovisual materials and their permanent availability.

4. Project objectives and targets

4.1 The objectives of the project may be mentioned. These objectives should flow from the project justification.

The main objectives of the project are follows:

- a) Identifying and preserving the cultural heritage of India available in audiovisual form in institutions across the country through a process of Digitization and making it accessible to the people.
- b) Instituting state-of-the-art Digitization and storage systems through the aegis of IGNCA and partner institutions to preserve these audiovisual resources.
- c) Setting up a dedicated website and a virtual network of these repositories and offering online access to their resources, programming schedules etc.
- d) Standardisation and periodic upgradation of the methods and technologies used in production, storage and retrieval of audiovisual resources. The genres to be covered will include oral traditions, traditional crafts and textiles, dance, music and theatrical practices, cultural practices and traditional knowledge.
- e) Capacity building in conservation, cataloguing, Digitization and retrieval of audiovisual materials.
- f) Instituting outreach and awareness programmes.

4.2 The expected date of project/ scheme completion may be stated. This should be realistic and supported with a chart indicating timelines for the important activities, with a critical path analysis, identifying the main constraints.

31st March 2017. However, as mentioned earlier, this would be the completion date within the current Plan period and the project will need to continue over the forthcoming Plan period.

4.3 The specific targets proposed to be achieved of the project/ scheme may be mentioned. These targets should be necessary measurable. These should also be monitor-able, against baseline data. The baseline may be indicated.

Given the fact that such holdings are available with a very large number of organisations/collections across the country, providing measurable baseline data and specific targets at this stage is obviously not possible. However, the data and baselines will be established through a detailed survey that will be undertaken to assess the physical targets, which will form a part of the DPR. The task of Digitization will commence only after full details of the baselines, scope of work, measurable targets, milestones in physical and financial terms etc are available and approved by the Monitoring Committee.

The main targets of the project are:

- a) Constituting a Project Management Unit under a Project Director along with a core team to run the project and preparing a detailed DPR to be considered and approved by the Monitoring Committee.
- b) Identifying organisations/collections having significant cultural audiovisual holdings with the assistance of experts in different fields of culture.
- c) Identifying various types of legacy machines to play back the content. The project scope will cover hire, purchase or repair of such equipment, wherever necessary.
- d) Preparation of a priority list of the content to be digitised, based on clear guidelines to be formulated for the purpose by the Steering Committee but ensuring that the most endangered material is digitised first.
- e) Establishing Digitization facilities/equipment at par with international standards at IGNCA and at 5-6 Zonal Centres to be run by partner institutions to complete the task of Digitization. The costs of Digitization at the Zonal Centres (partner institutions) will be based on transparent and realistic yardsticks and computed on a 'per job' basis.
- f) Ingestion of data from analogue to digital form as per international norms, along with relevant metadata and preserving the digitised material in file format on servers.
- g) Providing international standard storage for archiving the physical legacy audiovisual materials in at least at five major repositories in the country, with prescribed standards of temperature and humidity.

- h) Developing an appropriate IPR Policy based on relevant laws in force for use of the material.
- i) Establishing a dedicated website and publishing on-line catalogues of the cultural audiovisual materials available in cultural institutions/individual collections.
- j) Providing free accessibility of copyright free materials and payment based accessibility of copyrighted materials.
- k) Capacity building in the area of audiovisual Digitization, metadata creation, cultural dissemination, storage and conservation.
- l) Implementing outreach and awareness programmes in the field of audiovisual preservation.

5. Project design

5.1 Briefly explain the Project Design. This should include all components of the project.

A schematic diagram of the project is placed at Annexure 3. These are as follows:

- a) Digitization and ingestion of metadata under the project will be done in the Digitization centre at IGNCA and at selected major repositories of analogue/digital audiovisual materials across the country. Such institutions will be identified based on their track record, expertise and technical capabilities. The digitised material will be kept in servers at IGNCA and in the partner institutions with permission of the owners.
- b) A 'Trusted Digital Archive' will be set up at the IGNCA, as per the approved standards and in collaboration of the National Digital Preservation Program (NDPP), for long term availability of the digital materials.
- c) A dedicated website of NCAAA will be created to showcase the catalogues of the material after Digitization. Searchable metadata of the collections in standard format will be made available online, in the public domain, through this website.
- d) Web-based accessibility of this data, open or restricted, complete or partial, free or priced, based on the nature of collections, will be provided. However, these can be made accessible to the academic institutions, with the signing of MoUs with IGNCA.
- e) Capacity building workshops/trainings will be conducted periodically by IGNCA. Collaboration with reputed institutions like C-DAC, Digital Library of India,

IITs, NIITs etc. will be considered by the Monitoring Committee to ensure the best possible standards.

f) Awareness/outreach programmes will be conducted as a regular activity of the project.

g) Final decisions of the project design will be detailed in the DPR and approved by the Monitoring Committee.

5.2 In case the project or scheme is location specific, please state the basis for selection of such location.

Project is aimed to cover the whole of India.

5.3 If the project involves creation/ modification of structural and engineering assets or change in land use plans, disaster management concerns as brought out in OM no. 37(4)/PF-II/2003 dated 19-06-2009 should be assessed. A self-certification in this regard may be enclosed with the EFC memo.

Not applicable.

5.4 In case of beneficiary oriented project/ scheme, the mechanism for identification of the beneficiary and the linkage of beneficiary identification with UID numbers may be indicated as advised in O.M. No. 1(3)/PF-II/2001 dated 09.08.2010.

Not applicable.

5.5 Wherever possible, the mode of delivery should involve the Panchayati Raj Institutions and Urban Local Bodies. Where this is intended, the preparedness and the ability of the panchayats for executing the project may be indicated. If exceptions are to be made, the reasons may be explained.

Not applicable.

5.6 In case the project involves land acquisition or environmental clearances, the specific requirements and the status in this regard may be indicated.

Not applicable.

5.7 The legacy arrangements after the scheduled project duration may be mentioned. In case the project creates assets, arrangements for their maintenance and upkeep may be stated. (For example the project assets may be taken over and maintained by the State Government/PRI; ULBs).

Access will be provided to the digitised material through a dedicated website in compliance with IPR & Copyright laws.

5.8 Whether the guidelines of Bureau of Energy Efficiency and other related guidelines for energy efficient buildings etc. have been considered/complied with.

Not applicable.

5.9 Whether the project is secured against natural/ man-made disasters like floods, cyclones, earthquakes, tsunamis etc.

As part of digital archives, and for long term preservation of data, disaster-safe copies of the content created after Digitization will be stored in accordance with disaster management procedures.

6. Project/Scheme cost

6.1 Please provide the project cost estimate for its scheduled duration along with a break-up of year-wise, component-wise expenses segregated into non-recurring and recurring expenses. It may also be indicated whether land is needed, if so whether which agency is providing for it, and in case the cost of land is to be booked to the project, whether it has been included in the estimates.

6.2 Estimated expenditure on project administration (including expenses on consultants, etc.) may be separately indicated.

6.3 The basis of these cost estimates along with the reference dates for normative costing may be provided. The firmness of the estimate may be indicated along with the cost components that can vary, the factors that could cause the variation and the extent of the expected variation.

6.4 In case the project/scheme involves payout of subsidy, the year wise expected outgo, up to the last year of payout, may be indicated.

6.5 In case the project/scheme intends to create capital assets, employ specialised manpower or involves other activities that necessitate a Recurring Cost of Capital Expenditure (RCCE) (e.g., maintenance and upkeep costs of assets, salary costs of manpower, etc.) over the lifetime of the asset, such expenditures, on an annual basis, may be indicated in the project proposal.

6.6 It may also be stated whether the agency which would be assigned this legacy responsibility has been consulted and has agreed to bear the continuing recurring expenditure. (e.g., the State governments may need to incur the maintenance and upkeep costs of assets created under Plan schemes.

6.7 The cost towards salary/fees/emoluments of the project human resources as being proposed should be indicated (procedure for seeking approval of the human resource requirements is however detailed at para-7 below).

6.8 The component of the costs mentioned at 6.1-6.7, that will be shared by the state governments may be indicated.

6.9 In the event of fund transfer being made to State Govts./local bodies or other organisations, “grants for creation of capital assets” may be indicated separately.

While the project has been allocated Rs.10 crores in the 12th Plan, exact item-wise expenditure details will be spelt out in the “Detailed Project Report”, expected to be

ready by March 2014. A tentative estimate under each of the budget heads are indicated below:

S. No.	Budget Head	Estimated Cost (Rs. in crores)
1	Content 1. Digitization of analog materials (including purchase/upgrade of equipments, storage devices etc.) 2. Metadata creation	6.50
2	Dissemination (copyright-free and copyrighted data) through dedicated website & digital storage	1.00
3	Training, Workshops, Capacity Building & Awareness Programmes (National & International)	1.00
4	PMC, Administrative Expenditure, Hiring of Experts & Consultancy Agency	1.50
	TOTAL	10.00

7. Project Human Resources

7.1 Please indicate whether the nodal officer directly in charge of the project has been identified. Details about his status, past experience in executing similar projects and balance tenure left for steering the project may also be mentioned.

7.2 In case posts (permanent or temporary) are intended to be created, such proposal may be sent on file to Personnel Division of Department of Expenditure separately. Such proposals may be sent only after the overall project proposal is recommended by the appropriate appraisal body (SFC, EFC, etc.).

7.3 In case outsourcing of services or hiring of consultants is intended, brief details of the same may be indicated. It may also be certified that

the relevant GFR provisions will be followed which engaging the agency/consultant.

This matter was discussed during a meeting chaired by Secretary, Ministry of Culture on 5 November 2013 and it was decided that the implementation of the project would involve the following:

1. Setting up a Project Management Unit at the IGNCA consisting of:
 - (a) Project Director – Director (CIL), IGNCA would be the Project Director
 - (b) Project Manager – A Project Manager will be engaged for the project
 - (c) Research Assistants – Two research assistants would be engaged for the project
 - (d) Accounts & administrative support will be taken from the existing manpower at IGNCA

2. The actual implementation of the project, including carrying out collection assessments, preparation of a Detailed Project Report, coordinating with Partner Institutions and related activities of the project would be carried out by a consulting agency which would work in close coordination with the Project Management Unit at the IGNCA.

The terms of reference and work-plan for the consultancy agency are attached as Annexure-4.

7.4 In case additional manpower requirement, please indicate the phased requirement over the project timeline (i.e. year-wise break-up of the manpower requirement)

This is not a manpower centric project and no permanent posts are proposed to be created. Appointment of consultants/agencies will be done strictly in accordance with GFR provisions.

As indicated above, only a Project Manager and two research assistants will be engaged as part of the Project Management Unit at the IGNCA.

8. Project financing

8.1 The source of financing for the project may be indicated. In case of project already included in the FYP, the specific earmarking may be mentioned. In case of any deviations from this quantum, the sponsoring agency may indicate how the gap will be addressed.

8.2 The availability of funds in the budget of the present year and the requirements projected may be mentioned. In case of any deviations, please indicate how the gap will be addressed.

8.3 If external sources are intended, the sponsoring agency may indicate whether such funds have been tied up. In case firm commitment is not available, alternate plans for arranging funds may be indicated.

8.4 Whether the funding requirements have been fully tied up with Planning Commission may be indicated.

Ministry of Culture, Government of India has allocated Rs. 10 crores in the 12th Five Year Plan and Rs. 6.63 crores in the FY 2013-14. However, since the project has been given to IGNCA only in the current FY, a year would be devoted to the project preparation exercise and obtaining Government approvals.

The project will be implemented by the IGNCA through partner institutions. Agreements will be signed with the partner institutions for the work assigned to them. Payment will be released to them in installments, based on the deliverables clearly defined in the agreement. Partner institutions will submit monthly activity reports and quarterly progress reports (financial + technical) in the format prepared by the IGNCA. They will submit audited financial reports every financial year. They will be required to keep complete records of financial transactions and the same will be furnished to the IGNCA, on demand.

The estimated year-wise fund requirements would be as follows:

S. No.	Financial Year	Estimated Budget (in crores)
1	2013-14	0.20
2	2014-15	3.80
3	2015-16	3.50
4	2016-17	2.50
	TOTAL	10.00

9. Project viability

9.1 In case of projects which have identified stream of financial returns, the financial internal rate of return may be calculated. The hurdle rate is considered at 12%.

9.2 In case of projects where financial returns are not readily quantifiable (typically social development projects), the economic rate of return may be estimated.

Financial returns are not quantifiable in a project of this nature.

10. Project implementation and monitoring

10.1 The administrative structure for implementing the project may be stated. In case new structures/ entities etc. is by and large to be avoided. In case new structures are intended to be created for administering the scheme, the details of such structures and specific justification for the same may be provided. Such new structure should be proposed only it has been established after due analysis, that existing structures cannot be levered for the proposed/additional work.

10.2 A flow chart for the intended fund flow mechanism may be indicated. Funds flows for all schemes/projects in states should ordinarily be through the State Government.

10.3 The monitoring framework for the project/scheme may be indicated. The arrangements for audit of the project may also be stated.

The project will be monitored by the National Monitoring Committee headed by the Secretary, Ministry of Culture assisted by Member Secretary, IGNSA. For day-to-day project monitoring and implementation respectively, a Steering Committee of experts from various disciplines will be constituted. A draft structure for the same is available at Annexure-5. IGNSA's audit will also cover this project.

11. Project/Scheme sensitivities

11.1 Any foreseeable constraints/ uncertainties which can affect the technical design, costing and implementation of the project may be indicated.

11.2 The likely impact of these constraints/ uncertainties on the project parameters may be stated. In particular, the sensitivity of the project cost, project schedule and project viability towards the possible constraints/ uncertainties may be mentioned.

Not applicable.

12. Project period

12.1 The expected date of project completion may be stated. This should be realistic and supported with PERT chart of the important activities, with a critical path analysis, identifying the main constraints.

March 31, 2017.

12.2 The project closure date should be also indicated beyond which further government support/ disbursement of funds will not be required.

March 31, 2017.

12.3 A time line for the project deliverables (i.e. measurable deliverables phased year-wise) may be included.

Attached at Annexure-6.

13. RCE proposals

13.1 Details of physical progress achieved and expenditure incurred and commitment made so far may be given.

13.2 Date of latest approved, revised and proposed completion schedule of the project along with time overrun and reasons thereof may be elaborated.

13.3 Item-wise cost variance between approved (latest) cost and revised cost as propose may be given.

13.4 Reasons of increase in cost may be given in the following manner

- (a) Price Escalation**
- (b) Foreign Exchange variation**
- (c) Statutory levies**
- (d) Change in Scope**
- (e) Addition/deletion**
- (f) Under-estimation**
- (g) Others (to be specified)**

13.5 The underlying justification for increases in cost due to various factors may be explained.

13.6 Effect of revision in capital cost estimates on cost of production and profitability/viability with reference to earlier approved capital cost of the project.

13.7 Report of Standing Committee to fix the responsibility for cost and time overrun along with action taken report on its recommendations may be appended with the EFC/PIB memo.

Not applicable.

EXCERPTS FROM 12TH PLAN DOCUMENT OF MINISTRY OF CULTURE

Setting up of National Archives for Cultural Audiovisual Materials

Background

A large amount of cultural wealth created in the last 50 years or so is stored in the form of audiovisual materials available with various government and non-governmental institutions and private individuals. In the absence of systematic organization and periodic upgradation, these materials are fast deteriorating. To digitize them and to provide the wider public an easy access to these and to the new audiovisual resources being constantly generated, appropriate technological and institutional framework is urgently required.

The proposal

The National Archives for audiovisual materials will not be another 'National Archives of India'. It will only be a virtual network of cultural resources in audiovisual form that will involve:

1. Instituting state-of-the-art digitization and storage system for independent repositories of audiovisual resources.
2. Setting up a virtual network of these repositories and offering online access to their resources.
3. Standardization and periodic upgradation of the methods and technologies used in production, storage and retrieval of audiovisual resources. The genres to be covered will include oral traditions, traditional crafts and textiles, dance, music and theatrical practices, cultural practices and traditional knowledge.

Implementing Agency

This will be a Central Sector Scheme and will be implemented in a Mission mode. On the lines of National Mission for Manuscripts, the Scheme will be implemented by a National Mission on Audiovisual Archives which will be housed in SNA, IGNCAs or any other institution under the Ministry of Culture.

(Rs. in Lakh)

S. No.	NAME OF SCHEMES	2012-13	2013-14	2014-15	2015-16	2016-17	TOTAL
1		200.00	200.00	200.00	200.00	200.00	1000.00

The Working Group has recommended an outlay of Rs. 1000.00 lakh for the 12th Five Year Plan and Rs. 200.00 lakh for the Annual Plan 2012-13.

MINUTES OF THE FIRST MEETING OF EXPERTS ON “**NATIONAL CULTURAL AUDIOVISUAL ARCHIVES**” HELD ON 19TH JULY, 2013 AT IGNCA, NEW DELHI

A meeting was held on July 19, 2013 to seek the views and recommendations of Archival and Media Experts on the proposed project of the Ministry of Culture to establish the “National Cultural Audiovisual Archives” as a part of the 12th Plan.

The meeting was chaired by Ms. Dipali Khanna, Member Secretary, IGNCA and the following participated:

- 1) Sh. Raghu Menon, Principal Adviser (Archives), Prasar Bharati
- 2) Dr. Subroto Chattopadhyaya, Peninsula Foundation
- 3) Dr. Amlan Das Gupta, Jadavpur University, Kolkata
- 4) Dr. Shubha Chaudhuri, Archives and Research Centre for Ethnomusicology, AIIS, Gurgaon
- 5) Shri Uma Shankar, Archives and Research Centre for Ethnomusicology AIIS, Gurgaon
- 6) Dr. Sudha Gopalakrishnan, Sahapedia
- 7) Shri P. Joseph, Sangeet Natak Akademi, New Delhi
- 8) Shri Kuldeep Kothari, Rupayan Sansthan, Jodhpur
- 9) Shri G. Jayakumar, Kalakshetra Foundation, Chennai
- 10) Dr. Dinesh Katre, NDPP, C-DAC, Pune
- 11) Shri N.S. Mani, Micrographist (Retd), National Archives
- 12) Dr. Achal Pandya, IGNCA
- 13) Shri Basharat Ahmed, Controller (Media Centre), IGNCA
- 14) Shri Irfan Zuberi, IGNCA
- 15) Shri S. C. Gahlaut, FA and CAO, IGNCA
- 16) Mrs. Himani Pande, Dy. Archivist (Cultural Archives), IGNCA
- 17) Shri Pratapanand Jha, Director (CIL), IGNCA
- 18) Sumit Dey, SRF, CIL, IGNCA

1. Welcoming all the participants, the Chairperson apprised them on the background and proposed scope of the project. An allocation of Rs. 10 crores had been made available for the project in the 12th Plan period and the project would be implemented by IGNCA. She said the meeting had been convened to obtain the recommendations of experts in the field in order to conceptualize the project, identify the priorities and draw up a road map on the way forward, which would assist in formulating the SFC Note to be submitted to the Ministry. It was emphasized that the project would cover only audiovisual material having cultural content held by Governmental and non-Governmental organizations.

2. The experts unanimously welcomed this initiative of the Ministry of Culture, which had been long overdue, so that the cultural heritage of the country captured in audiovisual form over the decades by various institutions could be digitally preserved in servers on file format for posterity and made accessible to the people of India. It was felt that the name of the project is appropriate.

3. Thereafter, a presentation of the draft concept paper covering the salient aspects of the proposed project was made by Director (CIL).

4. After detailed discussions, the following views/recommendations were made by the Experts for consideration:

(a) The scope and magnitude of the project is huge – given the rich cultural diversity of the country as well as the large number of institutions having such priceless content - and it would be realistic to think of the 12th Plan project as Phase I because a period of three years is too a short to achieve archival quality digitization, which is a complex and time consuming process. Normally, only about 3 hours of audio material could be digitized in a day; for video, it was even lesser. Such an exercise, once approved and started, should have a broad and eclectic mandate covering audiovisual resources throughout the country that is considered to be culturally significant.

(b) Given the magnitude and importance of the project, it should be undertaken in a Mission Mode having a dedicated Monitoring Committee, a Steering

Committee and a Project Unit (PU) under a Project Director along with a small core team of professionals. The Project should have clear financial projections, milestones and time lines and the Steering Committee should be suitably empowered by the Ministry/IGNCA to take all critical decisions so as to avoid unnecessary bottlenecks and delays. The Steering Committee should, among others, have an international Archiving expert with experience of such projects, an IPR expert well versed with rights issues and a representative of the Planning Commission. Close collaboration of the PU with the International Association of Sound & Audiovisual Archives (IASA) would be advisable.

(c) Once the project was approved by SFC, the first task should be the identification of all cultural organizations, both Government and private, that have significant audiovisual collections. The participating experts would assist in identifying such organizations. A standard format should be developed to obtain all relevant information including the quantum as well as content of the holdings with each organization. Thereafter, a priority list of what material is to be digitized on priority should be prepared, which should be based on clear guidelines to be formulated by the Steering Committee, keeping in view that the most endangered material should get the highest priority. Moreover, there should be a judicious mix of Government and non-Government organizations, giving due regard to different cultures and regions.

(d) Along with the identifications of organizations/holdings, it is also essential to conduct a survey to identify various types of machines to play back the content, as analogue material would be in different formats like records, cassettes, spool tapes, Beta, VHS, film etc. This is a critical exercise, as it has become very difficult to find legacy machines, since they are no longer manufactured. The project scope should cover repair, hire or purchase of such equipment.

(e) It would be desirable to start the Digitization process simultaneously at a central facility like IGNCA and at 5-6 Zonal Centres, as transferring large volumes of fragile content and doing the work in only one centre is not possible. The Zonal Centres (ZC) would consist of partner institutions in different geographical regions. Such Centres should be carefully selected, based on track record, experience,

facilities, expertise etc. This was the model successfully adopted by the National Mission on Manuscripts.

(f) The costs for Digitization by the ZC's should be based on transparent and realistic yardsticks and computed on a per job basis. The ZC's ultimately could also act as repositories of the legacy material in vaults that meet international storage standards on a payment basis. Suitable budgets for providing essential Digitization infrastructure at the ZC's would have to be worked out.

(g) Digitization of analogue material should be of international archival standards and the parameters should be uniform across all Centres. Ingestion of metadata is also a critical task and there should be uniformity in format in this regard also. Moreover, even current born digital material has to be converted into file formats so that is permanently preserved.

(h) Since accessibility is one of the objectives of the project, IPR issues would have to be carefully considered and an IPR Policy based on the relevant laws should be formulated and put in place. For the present, placing catalogues online could be an option, while online access of content could follow at a later stage after IPR issues are settled. Another model whereby collections are brought digitized, and a copy given back to the owner in digital form along with the original physical copy should also be considered. No rights are transferred in this model – preservation is segregated from dissemination in this process.

(i) The Steering Committee may consider collaboration with initiatives like Digital Library of India, CDAC and other organizations who have done this kind of work.

(j) IITs/NIITs etc. where courses are being conducted on audio-video etc, apprenticeship can be done on this project

(k) Proper and optimum utilization of public money to obtain the best results without compromising on quality should be a guiding principle of the proposed project. The Steering Committee would have to put in place detailed guidelines for all

aspects of selection, funding, technical parameters etc. for this project as well as its continuation.

(l) On a query made, two organisations present in the meeting i.e. Sangeet Natak Akademi (SNA) and Kalakshetra Trust revealed that they had 8500 video, 8000 audio, 2.5 lakh images etc. in SNA and 750 hours of spool tapes, 300 hours of LP records and 600 hours of video in Kalakshetra. This illustrates that the magnitude of the holdings would be very large across the country.

(m) Once the project is approved, a separate website should be put up so that the catalogues of a few archives can at least be listed and shared in a survey mode – perhaps as a first deliverable/outcome. Moreover, the website would provide information about the project to owners of collections and enthruse them to join the project, some of which may be of immense cultural and heritage value.

(n) It was felt that since IGNCA itself has very significant content in its possession, its holdings should be given first priority in the project.

(o) Some essential human resources would need to be recruited and trained in a project of this size and type in order to make it successful. The requirements should be worked out in detail once the extent of the project is firmed up. Training programmes would need to be an integral component of this exercise – starting with ARCE; course on Digital Humanities at Jadavpur University etc. – so that supply of manpower for an effort of this kind is ensured and resource persons are available. National & international level workshops and training sessions should be integrated into the work plan.

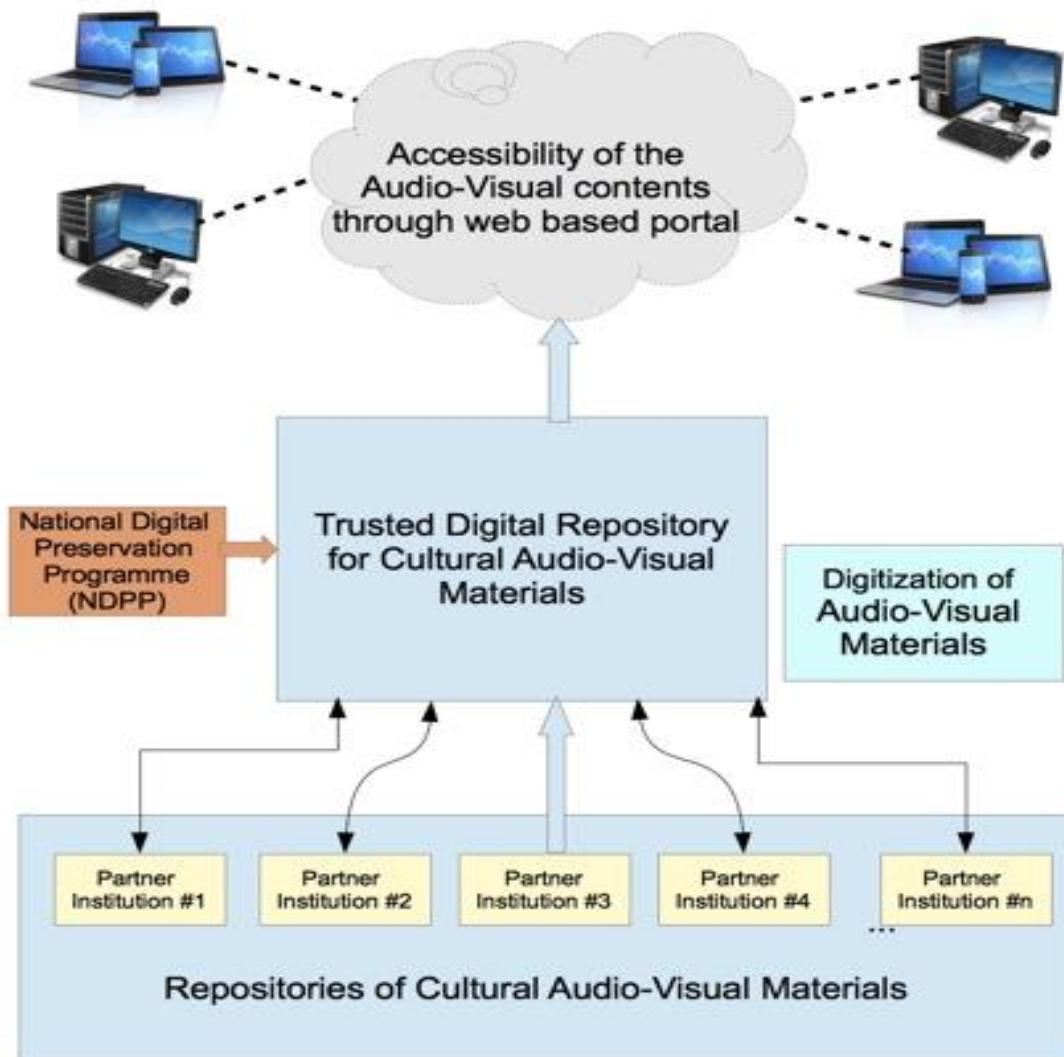
(p) As the 12th Plan is already well underway, the project should be put on a fast track mode so that the targets set could be achieved within the Plan period. The SFC processes should be completed within the next fortnight as no activity can start without SFC approval. The SFC note must include the structures of the Monitoring Committee, Steering Committee, PMC, and their TOR. Ministry of Culture should give adequate financial powers and other special dispensations to the Steering

Committee to ensure that time bound implementation of the project. PU will prepare a DPR within the next six months.

5. Dr. Dinesh Katre, Associate Director, C-DAC, Pune gave a presentation on NDPP (National Digital Preservation Programme) initiatives of the Government of India and IGNCA's collaboration in the project. He outlined the "Sanskriti Digitalaya" tool being developed for IGNCA for long-term preservation and accessibility of digital data. He reiterated the need for Digitalaya as a trustworthy and ISO certified aid towards building digital repositories which Government bodies like IGNCA and National Archives have been doing.

The meeting ended with a statement of thanks to the Chair.

National Cultural Audio-visual Archives (NCAA)



Schematic Diagram

Annexure-4

A **Project Management Cell** under the charge of Member Secretary IGNCAs assisted by a full-time Director would be set-up for day-to-day execution/implementation of the project. This cell, through a leading consultancy agency, will mainly focus on:

1. Coordination of the preparation of a detailed project report.
2. Relating the different contours of the project.
3. Coordination with the partner institutions.
4. Day-to-day monitoring of the project.
5. Suggesting the project management & implementation structure.
6. Monitoring timelines & deliverables periodically.

I. The consultancy agency will prepare a Detailed Project Report defining the scope of the project based on the condition assessment of the archives of the partner institutions on account of the following:

- (a) Quantum and details of audiovisual materials available,
- (b) Level of Digitization already done,
- (c) Condition of the materials including whether conservation/restoration is required before Digitization,
- (d) Level of knowledge and infrastructure; and
- (e) IPR audit of the audiovisual collections.

II. Based on the above, the agency will work on the following:

- (a) Prepare the guidelines for the Digitization of audiovisual material. As already indicated, Digitization is the major component of this project and out of Rs. 10 crores, 6.5 crores have been ear-marked for this activity.
- (b) Assist in preparation of tender document and the process of selection of vendor(s) depending upon the requirements.
- (c) Coordinate with the various partner institutions and design suitable archival storage as per the standards followed worldwide.
- (d) Prepare policy guidelines with reference to metadata standards and quality assurance measures to be adopted by the partner institutions and others.
- (e) Day-to-day monitoring of the project, checking of the digitized data and policy for their dissemination, based on the IPR and copyright status of the materials.

Annexure-5

The project will be executed by the Ministry of Culture, Government of India, through IGNCA and partner institutions to be identified by IGNCA. However, IGNCA will be primarily responsible for the successful completion of the project and will enjoy functional autonomy to accomplish this task. IGNCA will deal with all concerned institutions for the implementation of the project, keeping the Department of Culture fully informed. The NCAA will have a two-tier structure to facilitate quick decision-making and responsiveness. The management model will also ensure the right mix of freedom and consistency to the participating institutions.

National Monitoring Committee

The following composition is suggested for the National Steering Committee, which would be the apex body to guide the National Cultural Audiovisual Archives.

Secretary, Ministry of Culture	Chairman
Member Secretary, IGNCA	Member
Sh. Raghu Menon, Retd. Secretary (Min. of I & B) Presently Principal Adviser (Archives), Prasar Bharati	Member
AS & Financial Advisor, MoC	Member
Joint Secretary, MoC	Member
Jt. Secretary, Information Technology	Member
DG, All India Radio	Member
DG, Doordarshan	Member
DG, NIC	Member
Chairman, SNA	Member
Director, NCAA	Convener

The National Monitoring Committee is conceived as the highest policy making body of NCAA. The role of the Committee would be to lay down the broad objectives and enunciate appropriate policies for the Mission to achieve its objectives. It will facilitate inter-departmental coordination and achieve synergies. The Committee could co-opt as its member or special invitee any other individuals (like archivists, professionals), considered necessary for guidance of the NCAA.

Steering Committee

(The Committee will meet every six months or more depending on need)

The Steering Committee will be responsible for working out the details of activities to be undertaken by the National Cultural Audiovisual Archives (NCAA) in pursuance of its goals. It would be the duty of this Committee to define and assign the task of individual institutions. The suggested composition of the Committee is as follows:

Sh. Raghu Menon, Retd. Secretary (Min. of I & B)	Chairman
Presently Principal Advisor (Archives), Prasar Bharati	
Member Secretary, IGNCA	Co-Chair
Financial Advisor, Ministry of Culture	Member
Joint Secretary, Ministry of Culture	Member
Director General, NIC	Member
Director General, National Archives of India	Member
Dr. Amlan Das Gupta, Jadavpur University, Kolkata	Member
Dr. Shubha Chaudhuri, ARCE, AIIS, Gurgaon	Member
Mr. Uma Shankar, ARCE, AIIS, Gurgaon	Member
Dr. Sudha Gopalakrishnan, Sahapedia	Member
Secretary, Sangeet Natak Akademi	Member
Secretary, Rupayan Sansthan, Jodhpur	Member
Director, Kalakshetra Foundation, Chennai	Member
Dr. Dinesh Katre, NDPP, C-DAC, Pune	Member
Representatives from organizations such as IASA, SOIMA, ICCROM	Member
Director, NCAA	Secretary

The Terms of Reference (ToR) for the Steering Committee would be as follows:

- a) To identify and recommend either individuals and/or agencies for preparation of a Detailed Project Report.
- b) To select the partner institutions based on their expertise, experience of audiovisual Digitization, infrastructure and repositories based on their collection, infrastructure, manpower and their willingness to join the NCAA.

- c) To finalise the Digitization and metadata standards, as per established practice worldwide.
- d) To prepare quality assurance guidelines.
- e) To suggest timelines for completion of each of the milestones of the project.
- f) To recommend the estimated budget for each of the milestones of the project.
- g) To accord approvals as and when required at various milestones of the project.
- h) Periodic review of the progress of the work and to suggest any mid-course correction that may be required for smooth functioning of the project.

Annexure-6**Timeline:**

Year	Activity	Proposed date
First Year (2013-14)	Appointment of PMC Members & Consultants	Quarter 4
	Selection of & Meeting with Partner Institutions	Quarter 4
Second Year (2014-15)	Hiring of Consultancy Agency	Quarter 1
	National Workshop	Quarter 1
	Detailed Project Report	Quarter 2
	Scheduling of the Digitization Services	Quarter 3
	Exhibition of Audiovisual Archives	Quarter 3
	Trustworthy Digital Repository in collaboration with NDPP	Quarter 4
Third Year (2014-15)	Public Awareness Programme	Quarter 1
	International Workshop	Quarter 2
	Exhibition of Audiovisual Archives	Quarter 3
	Online Accessibility of Data (copyright-free)	Quarter 4
Fourth Year (2015-16)	Continuation of the Digitization Activities	
	Policy for long-term Digital Preservation	Quarter 2
	Proposal for Continuation of the Project in the next FYP	Quarter 3
	Exhibition of Audiovisual Archives	Quarter 3
	Final Project Report on National Cultural Audiovisual Archives for current FYP	Quarter 4

**SANCTION LETTER FROM THE MINISTRY OF
CULTURE**

F. No. 16-34/2013-Akademies
Government of India
Ministry of Culture

Shastri Bhawan, New Delhi
Dated the 3rd April, 2014

To
The Member Secretary
Indira Gandhi National Centre for the Arts
Janpath, New Delhi

Subject: Setting up of "National Cultural Audiovisual Archives" at IGNCA, New Delhi
Madam,

I am directed to refer to your letter No.F.17/13/2013-SD/CIL dated 7.2.2014 on the subject and to convey approval of the competent authority to the setting up of "National Cultural Audiovisual Archives" at IGNCA, New Delhi, at an outlay of Rs.10.00 crore (Rupees ten crores only) during the 12th Five Year Plan, with the following objectives:-

- i. Identifying and preserving the cultural heritage of India available in audiovisual form in institutions across the country through a process of digitization and making it accessible to the people.
- ii. Instituting state-of-the-art digitization and storage systems through the aegis of IGNCA and partner institutions to preserve these audiovisual resources.
- iii. Setting up a dedicated website and a virtual network of these repositories and offering online access to their resources, programming schedules etc.
- iv. Standardization and periodic upgradation of the methods and technologies used in production, storage and retrieval of audiovisual resources. The genres to be covered will include oral traditions, traditional crafts and textiles, dance, music and theatrical practices, cultural practices and traditional knowledge.
- v. Capacity building in conservation, cataloguing, digitisation and retrieval of audiovisual materials.
- vi. Instituting outreach and awareness programmes.

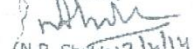
2. The following is also required to be kept in view while implementing the project:-

- i. The international organisations (such as UNESCO) may be roped in as potential advisers to the project.
- ii. A revenue sharing model with the partner institutions/collaborators may be evolved to facilitate long term growth of the activities.
- iii. A mechanism may be developed for careful selection of relevant material for the project.
- iv. The content that is made accessible online should be curated in such a way that the multiple levels of online referencing can be made with authentic material.
- v. Following the successful implementation of phase-I, the project could be considered for inclusion in the 13th Five Year Plan

3. The expenditure involved will be met out of annual Plan grants provided to IGNCA under Plan (General).

4. This issues with the concurrence of Integrated Finance Division (IFD) vide their Dy.No.1752/AS&FA/IFD/2014 dated 28.2.2014.

Yours faithfully


(N.P. Shukla) 3/4/14
Under Secretary to the Government of India
Tel.23384261

Under Secretary to the Government of India
Tel.23384261

Dy.No: 16/DIR(CIL)/2014
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**MINUTES OF THE FIRST MEETING OF THE
STEERING COMMITTEE OF THE NATIONAL
CULTURAL AUDIOVISUAL ARCHIVES (NCAA)
PROJECT HELD AT IGNCA ON 22 APRIL 2014**

The first Steering Committee meeting of the National Cultural Audiovisual Archives (NCAA) Project was held in the Conference Room, C. V. Mess Building, IGNCA on 22 April 2014 under the chairpersonship of Mr. Raghu Menon and the following members were present:

- 1) Mr. Pankaj Rag, JS, Ministry of Culture
- 2) Ms. Veena Joshi, JS, IGNCA
- 3) Dr. Sudha Gopalakrishnan, Sahapedia
- 4) Dr. Dinesh S. Katre, C-DAC
- 5) Ms. Helen Acharya, SNA
- 6) Mr. P. Joseph D. Raj, SNA
- 7) Mr. Umashankar Manthravadi, ARCE-AIIS
- 8) Mr. Kuldeep Kothari, Rupayan Sansthan
- 9) Ms. Pratibha Singh, NIC
- 10) Dr. M. A. Haque, National Archives
- 11) Dr. P. R. Goswami, Director (L & I), IGNCA
- 12) Mr. Basharat Ahmed, Controller (MC), IGNCA
- 13) Dr. Jayanta Kumar Ray, Director (Admin.), IGNCA
- 14) Mr. S. C. Gahlaut, FA & CAO, IGNCA
- 15) Mr. P. Jha, Director (CIL), IGNCA
- 16) Mr. Irfan Zuberi, Consultant, IGNCA

At the outset, the Chairperson, while welcoming the Members, said that approval of the Ministry of Culture for this significant and essential project was very heartening, as it would go a long way in preserving and disseminating India's rich cultural heritage across institutions. He added that IGNCA and the Steering Committee would have a critical role in ensuring that the project moved forward smoothly, with minimum administrative bottlenecks.

1) Presentation of the approved SFC note:

- a) Director (CIL) made a presentation of the project proposal approved by the Ministry of Culture (attached as Annexure-1).

- b) On the issue of the Ministry's suggestion to include UNESCO as potential advisers for the project, the Steering Committee took a decision to include a representative in the Steering Committee itself.
- c) On the issue of content coverage of the NCAA project, the Steering Committee felt that the scope could be widened in the future, if required, with the approval of the Ministry of Culture.
- d) On the issue of Copyright & IPR status of audiovisual materials to be included in the NCAA project, the Steering Committee suggested that a legal expert with expertise in this field may be inducted into the Steering Committee. This need was strongly felt, as dissemination is among the chief objectives of this project.
- e) On the issue of the ToR of the Steering Committee, the Members observed that it was fairly exhaustive but could be expanded with Ministry's approval, if and when required.

2) Setting up of the Project Management Unit (PMU) at IGNCA:

- a) The Steering Committee approved the structure proposed for the PMU with Director (CIL) as the Project Director.
- b) The Steering Committee granted approval for Dr. Sunil Abrol to be taken on as Consultant, for a period of 6 months with remuneration as per the DOPT payment norms. The tasks to be assigned to him were also approved.
- c) The Steering Committee observed that the work responsibilities of the two Research Assistants need to be detailed out properly before the advertisement is put out.
- d) The Steering Committee suggested that the PMU at IGNCA should be put in place at the earliest, preferably within 45 days' time (draft advertisements attached as Annexure 2).
- e) The Steering Committee granted post-facto approval to the appointment of Mr. Irfan Zuberi as Consultant, NCAA Project for a period of 3 months as an interim measure.
- f) The Steering Committee suggested that the age limit for the Project Manager and Research Assistants may be relaxed in exceptional cases and the period of appointment be extendable beyond one year, based on performance.

3) Issues and concerns related to identifying Partner Institutions:

- a) The Steering Committee desired that the draft MoU with Partner Institutions should be ready by 2nd May 2014 so that it can be sent out to identified institutions for their feedback, before it is finalised. It was also suggested that the template prepared for the institutional holdings and capability assessment of the Partner Institutions could be sent along with the draft MoU itself in order to expedite work on this front.
- b) The Steering Committee suggested the deadline of 31st May 2014 to finalize the MoU with potential Partner Institutions for Phase-1 of the project.

4) Activities and timelines for phase-1 of the project:

- a) The Steering Committee was of the opinion that the consulting agency that would be the implementing body of the project should be in place by 1st August 2014 in order to meet work deadlines in a timely manner.
- b) The Steering Committee suggested that timelines must be precise and may be worked out after the initial meetings for the project.

5) Discussion on guidelines for digitization and metadata standards for the project:

- a) The Steering Committee felt that a technical sub-committee may be set up to discuss and grant approvals on digitization and metadata standards for the project.
- b) The Steering Committee decided that the deadline for the draft Digitization and Metadata Standards Guidelines to be prepared for the feedback of the Steering Committee members would be May 15, 2014.

6) Online forum:

The Steering Committee approved a suggestion that an online forum be set up for the NCAA project to enable the Steering Committee members to share their thoughts, ideas and concerns with each other.

The meeting ended with thanks to the Chair and the Members.

**MINUTES OF THE SECOND MEETING OF THE
STEERING COMMITTEE OF THE NATIONAL
CULTURAL AUDIOVISUAL ARCHIVES (NCAA)
PROJECT HELD AT IGNCA ON 20 MAY 2014**

The second Steering Committee meeting of the National Cultural Audiovisual Archives (NCAA) Project was held in the Conference Room, C. V. Mess Building, IGNCA on 20 May 2014 under the chairpersonship of Mr. Raghu Menon and the following members were present:

- 1) Ms. Dipali Khanna, MS, IGNCA
- 2) Mr. Pankaj Rag, JS, Ministry of Culture
- 3) Ms. Veena Joshi, JS, IGNCA
- 4) Dr. Shubha Chaudhuri, ARCE-AIIS
- 5) Ms. Madhura Dutta, UNESCO
- 6) Ms. Pratibha Singh, NIC
- 7) Mr. T. Hussain, National Archives
- 8) Dr. Lesley Jacob, Sr. Programme Director (Scholarships), ICCR
- 9) Dr. P. R. Goswami, Director (L & I), IGNCA
- 10) Mr. Basharat Ahmed, Controller (MC), IGNCA
- 11) Dr. Jayanta Kumar Ray, Director (Admin.), IGNCA
- 12) Mr. B. S. Bist, Dy. FA & Sr. AO, IGNCA
- 13) Mr. P. Jha, Director (CIL), IGNCA
- 14) Mr. Irfan Zuberi, Consultant, IGNCA
- 15) Mr. Sumit Dey, SRF (CIL), IGNCA

At the outset, the Chairperson, while welcoming the Members, sought confirmation of the minutes of the first meeting of the Steering Committee. After confirmation of the minutes, the agenda proceeded as follows:

1. Update on the setting up of the Project Management Unit:

a) Director (CIL) informed the Steering Committee that a minor modification had to be made in calculating the remuneration offered to Research Assistants, as per the guidelines of IGNCA. The IGNCA offers Senior Research Fellows a consolidated remuneration of Rs. 23,000/- per month and Project Assistants, Rs. 30,000/- per month. The recommended scale for Research Assistants is Rs. 28,000/- per month which is neither in parity with SRF nor with Project Assistants. Thus, given that work experience is also required for the current project, the Steering

Committee recommended that the posts be advertised at the scale of Project Assistant with Rs. 30,000/- per month as the consolidated remuneration.

b) Clarification was also given by Director (CIL) for the calculation of the proposed remuneration for the Project Manager. Detailing out the job responsibilities, qualifications etc. of the Project Manager, it was necessary that a person of the level of Director to GoI was required for the position. As per the rules of the Central Government, the consolidated remuneration for this level is in the range of Rs. 1,13,000/- and a consolidated remuneration of Rs. 1,00,000/- has therefore been proposed for the Project Manager. This was agreed to and recommended by the Steering Committee.

c) The Chairperson felt that the process of putting into place the complete PMU at IGNCA at the earliest is of critical importance for moving the project forward. The deadline of 30 June 2014 was suggested for receiving applications for the posts advertised.

2. Formation of a Technical Sub-Committee:

a) The Steering Committee suggested that the CVs of the proposed members of the Technical Sub-Committee should be circulated over email for feedback, if any. The Steering Committee felt that this Sub-Committee should have as members both digitization as well as metadata experts.

b) In addition to the names already circulated, it was suggested that Mr. Umashankar Manthravadi, ARCE-AIIS and Mr. S. Gopalakrishnan, Sahapedia be also inducted into the Technical Sub-Committee given that both of them have significant experience in handling audiovisual material and inputting metadata. A person from Prasar Bharati with relevant work experience may also be inducted. IGNCA may finalize the composition of the Sub-Committee under advice to the Steering Committee.

c) The Steering Committee felt that since metadata creation is a continuing process, the Technical Sub-Committee would have to be the guiding force during the entire course of the Phase-1 of the project.

3. Induction of a legal expert into the Steering Committee:

a) It was recommended that a legal expert must be inducted into the Steering Committee to advise the project on IPR & Copyright issues.

- b) The names of Ms. Krishna Sarma & Mr. Pawan Duggal were suggested as potential legal experts given their expertise in the IPR domain.
- c) The Steering Committee suggested that Dr. Shubha Chaudhuri could also advise the legal expert from the perspective of interfacing with WIPO.
- d) The Chairperson suggested that IGNCA should contact the people recommended and finalize the name for advising the Steering Committee.
- e) The Steering Committee observed that as per the draft EoI, the project implementation agency will also be required to engage an IPR expert as part of their team.

4. Draft Memorandum of Agreement with Partner Institutions:

- a) Member Secretary, IGNCA clarified that the main focus of the project is the standardization of the procedures for metadata creation, digitization and dissemination. It is thus not possible to bring into its ambit the complete collections of Partner Institutions given the limited resources allocated for Phase-1 of the project. It would be better to accommodate a large number of institutions with selective audiovisual holdings that could be made accessible on the internet.
- b) The Steering Committee suggested that point number 1 in terms of the responsibility of the Partner Institution could be rephrased in the following way: “Sign an agreement with the IGNCA to be a part of the project and making their collection accessible on the internet.” This could then be structured in multiple ways such as streaming/downloadable/non-downloadable/free/paid etc. on a case-to-case basis.
- c) The Chairperson recommended that when selective material is culled out from Partner Institutions, it should be, as far as possible, a holistic representation of the institution’s holdings, both in terms of formats as well as aesthetic principles.

4. Expression of Interest document for hiring project implementation agency:

- a) Member Secretary, IGNCA clarified the role envisaged for the project implementation agency. This would be a consulting agency, with Project Management expertise and skills, which would bring in the necessary manpower, including domain experts, and help in implementing the project in a time-bound manner. She stated that this mode of implementation of the project was suggested by

the Ministry of Culture, considering that IGNCA does not have the necessary wherewithal. The implementing agency would work under close supervision of the PMU at IGNCA and under the overall guidelines of the Steering Committee. For instance, wherever considered necessary, technical matters would be reported to and endorsed by the technical sub-committee. Member Secretary, IGNCA further clarified that the implementing agency would not be the digitization organization, but would help the PMU at IGNCA in identifying such an organization following due processes.

b) The Steering Committee recommended that clauses 4 & 5 of the eligibility criteria should be removed from the EoI document since they are restrictive at this stage of the process and instead add another clause under 'Desirable' to read as under:

“It would be desirable if the agency has implemented at least 1 project management assignment in the area of art/culture or related sectors”

c) Director (CIL) clarified that Rs. 50 crores turnover of the implementing agency has been fixed keeping in view the cost of the project as well as the fact that it has to be an agency of repute which will be handling sensitive archival material of various institutions. There are several consulting agencies with turnover of Rs. 50 crores and above, so adequate competition will be ensured.

d) It was felt that the EoI document must be finalized and advertised as soon as possible to be able to move towards the RFP stage of the process.

5. Draft digitization and metadata standards:

The Steering Committee felt that it would be the mandate of the Technical Sub-Committee to work in this domain closely with the PMU at IGNCA. They may place their recommendations before the Steering Committee for requisite approvals.

6. Other issues:

a) The Steering Committee observed that NIC could assist the project by helping create an online forum for the Steering Committee members. Since this would require issuing NIC e-mail IDs to all members, it was then recommended that a Google Group could be created for the time being to enable faster communication.

The meeting ended with thanks to the Chair and the Members.

**MINUTES OF THE FIRST MEETING OF THE
TECHNICAL SUB-COMMITTEE OF THE
NATIONAL CULTURAL AUDIOVISUAL
ARCHIVES (NCAA) PROJECT HELD AT IGNCA
ON 14 AUGUST 2014**

The first meeting of the technical sub-committee was held on 14 August 2014 under the Chairpersonship of Prof. Amlan Dasgupta and the following were present:

- 1) Dr. Shubha Chaudhuri, ARCE-AIIS
- 2) Shri S. Gopalakrishnan, Sahapedia
- 3) Shri P. Jha, Director, CIL-IGNCA

Director (CIL) welcomed the members present and gave a brief overview of the National Cultural Audiovisual Archives (NCAA) project, along with the constitution of the Technical Sub-Committee for reference. The following issues were then taken up for discussion at the meeting:

1. Metadata guidelines (based on extended Dublin core) for the National Cultural Audiovisual Archives (NCAA) as proposed by the steering committee on 20th May 2014, was put forth for consideration to the Technical Sub-Committee.
2. The members emphasized that the format of the metadata be kept simple, so that partner institution will not have a problem providing required information. The format aims to cover different categories of audiovisual material and not merely music.
3. In particular, the need to start with minimum information (baseline) and at the time of implementation was emphasized upon. The need for finalization of digitization & metadata standards was also raised, keeping in mind the strict timelines for project implementation.

The meeting concluded with thanks to the Chairperson & other members.

**MINUTES OF THE SECOND MEETING OF THE
TECHNICAL SUB-COMMITTEE OF THE
NATIONAL CULTURAL AUDIOVISUAL
ARCHIVES (NCAA) PROJECT HELD AT IGNCA
ON 19 SEPTEMBER 2014**

The second meeting of the technical sub-committee was held on 19 September 2014 under the Chairpersonship of Prof. Amlan Dasgupta and the following members were present:

- 1) Dr. Shubha Chaudhuri, ARCE-AIIS
- 2) Shri S. Gopalakrishnan, Sahapedia
- 3) Shri P. Jha, Director, CIL-IGNCA
- 4) Shri Irfan Zuberi, Project Manager, NCAA
- 5) Ms. Aparna Subramanian, Research Assistant, NCAA
- 6) Ms. Priyam Ghosh, Research Assistant, NCAA

Director (CIL) and Project Manager (NCAA) welcomed the members present and gave a brief overview of the discussion at the previous meeting of the technical sub-committee for reference. In particular, the need for finalization of digitization & metadata standards was emphasized upon, keeping in mind the strict timelines for project implementation. The following issues were then taken up for discussion at the meeting:

1. The members suggested that Quick Time (MOV) format be used for access quality video files.
2. It was strongly recommended by the members that the Partner Institutions must get both the archival & access digital copies of their content following digitization.
3. The members emphasized that there is a need for deliberation on acquisition and dissemination of digital audio & video material as well. Director (CIL) opined that this would be taken up for consideration by the Steering Committee of the project at its next meeting.
4. It was suggested to look at details of the Endangered Archives Project of the British Library to be acquainted about centralized storage, contractual agreements and digitization standards followed by them.

5. The members suggested that the project should make an attempt to reach out to various private collectors who have significant holdings of audiovisual material in their possession, and consider making them a part of the project.
6. It was suggested by members that metadata must be categorized in three levels – administrative, descriptive & technical – for the sake of clarity.
7. It was suggested that the Keywords component of metadata can be detailed out in a hierarchical structure while the Subject component could be open-ended with broad categorization based on content coverage envisaged for the project.
8. It was discussed that perhaps the overall metadata structure could be at three levels i.e. collection, container and track, in a hierarchical format following the same order. This would mean that the container level would inherit collection level details, and the track level would inherit both collections as well as container level details. It was advised to ensure details at the first two levels – collection & container – and track level details could be incorporated based on availability of the same from Partner Institutions.
9. In terms of technical metadata, the members suggested that details of the codec, bit-rate/bit-depth, sampling frequency & playback equipment used should be included.
10. In terms of administrative metadata, it was recommended that the condition of the original carrier is an important component and should be included.

The members mutually decided to meet next either following the survey of the audiovisual holdings of Partner Institutions or after a year.

The meeting concluded with thanks to the Chairperson & other members.

**MINUTES OF THE THIRD MEETING OF THE
STEERING COMMITTEE OF THE NATIONAL
CULTURAL AUDIOVISUAL ARCHIVES (NCAA)
PROJECT HELD AT IGNCA ON 10 OCTOBER
2014**

The third meeting of the Steering Committee of the National Cultural Audiovisual Archives Project was held at the IGNCA on Friday, 10 October 2014 under the Chairpersonship of Ms. Dipali Khanna, Member Secretary IGNCA and the following members were present:

- 1) Dr. Pratibha Aggrawal, Natya Shodh Sansthan, Kolkata
- 2) Shri Padam Talwar, ICCR, New Delhi
- 3) Shri Hemant Bahadur Singh, IGRMS, Bhopal
- 4) Shri Kuldeep Kothari, Rupayan Sansthan, Jodhpur
- 5) Ms. Apoorva Jayaraman, Kalakshetra, Chennai
- 6) Dr. Sudha Gopalakrishnan, Sahapedia, New Delhi
- 7) Shri Umashankar Manthravadi, ARCE-AIIS, Gurgaon
- 8) Dr. Suvarnalata Rao, NCPA, Mumbai
- 9) Shri Sandeep Joshi, Saptak, Ahmadabad
- 10) Dr. Dinesh Katre, C-DAC, Pune
- 11) Ms. Pratibha Singh, NIC, New Delhi
- 12) Shri Pankaj Rag, Joint Secretary, Ministry of Culture, New Delhi
- 13) Ms. Veena Joshi, Joint Secretary, IGNCA, New Delhi
- 14) Shri S. C. Gahlaut, CAO, IGNCA, New Delhi
- 15) Shri Basharat Ahmed, Controller (Media Centre), IGNCA
- 16) Dr. P. R. Goswami, Director (L & I), IGNCA, New Delhi
- 17) Shri P. Jha, Director (CIL), IGNCA, New Delhi
- 18) Shri Irfan Zuberi, Project Manager NCAA, IGNCA, New Delhi
- 19) Ms. Aparna Subramanian, Research Assistant NCAA, IGNCA, New Delhi

The Chairperson Ms. Dipali Khanna, Member Secretary IGNCA, while thanking everyone present, emphasized the importance of the project as well as the various benefits that would accrue to the institutions which come on board as Partnering Institutions of the project. Following a round of introductions of the members present and the institutions they represent, the discussions commenced covering the following issues:

1. Outline of the National Cultural Audiovisual Archives Project:

Given that there were several new institutions represented at the meeting, the Project Manager NCAA presented the contours of the project that forms a part of the 12th Five Year Plan (till 31st March 2017). A copy of the presentation is attached as Annexure-I.

2. Update on the constitution of the Project Management Unit (PMU) at IGNCA:

The Project Manager informed the Steering Committee that the complete PMU has been constituted at the IGNCA, consisting of the Project Director, Project Manager and two Research Assistants, with effect from 1st September 2014.

3. Status of hiring a project implementation agency:

(i) The Project Manager submitted that an Expression of Interest was issued in leading English & Hindi dailies and also publicized widely over the internet to bring on board a project implementation agency to assist the PMU. However, it received poor response and was unable to move forward to the RFP stage.

(ii) Given this status, the Steering Committee observed that the PMU at the IGNCA will need to work in close coordination with Collaborating & Partnering Institutions of the project:

(a) Collaborating Institutions are defined as those institutions that have significant experience and expertise in the field of audiovisual archiving and can assist the PMU in various aspects of project implementation such as conducting survey of institutional holdings, devising training modules for digitization as well as metadata creation and furthering outreach & dissemination with regard to the project.

(b) Partnering Institutions are defined as those institutions that will primarily benefit from the process of project implementation in terms of getting select portions of their collections digitized, having metadata prepared for the select portions of their collections and participating in training and capacity building of their existing staff.

4. Digitization & Metadata Standards prepared by the Technical Sub-Committee:

(i) The Project Manager informed the Steering Committee that a Technical Sub-Committee had been set up to prepare digitization & metadata standards which would be followed for the project under the Chairpersonship of Prof. Amlan Das Gupta, Director, School of Cultural Texts & Records, Jadavpur University.

(ii) The digitization standards prepared by the Technical Sub-Committee for analog audio & video as well as for the transfer of digital audio & video are attached as Annexure-II.

(iii) The metadata standards prepared by the Technical Sub-Committee using the extended Dublin Core schema as its base are attached as Annexure-III. The following issues came up with regard to an unambiguous understanding of the mandatory and desirable fields within the metadata standards:

(a) Some members of the Steering Committee expressed that the number of fields and their nature might be a bit too technical for representatives of all potential Partnering Institutions. To this, Project Director responded by saying that the suggested template contains explanations of the fields and sample filled out forms would be provided alongside to assist understanding.

(b) It was also opined by some members of the Steering Committee that extensive metadata might not get prepared for complete institutional holdings in the stipulated time-period. Thus, a subset in terms of mandatory fields should be clearly identified in order for the institutional catalogues to get systematized towards metadata creation. This was accepted by the Project Director.

(c) The Chairperson informed the members of the Steering Committee that under the budgetary allocations of the project, assistance would be provided to the Partnering Institutions in terms of training workshops in metadata creation and supporting staff that would create metadata for the selected portion of their audiovisual holdings for the project.

5. Quantity & content coverage of audiovisual holdings with Partnering Institutions:

The Chairperson invited representatives from the potential Partnering Institutions to inform the Steering Committee about the quantity and content coverage of their collections:

(i) Kalakshetra Foundation, Chennai

The audiovisual collection of Kalakshetra Foundation comprises of music, dance, crafts, theatre etc. The collection available can be broadly categorized into three categories: deposited by the founder of Kalakshetra, events that have been documented over years at Kalakshetra, and material donated by private collectors/trusts/organizations. The digitization process began 3-4 years back and only 10-15% of content is digitized and is available with the Documentation Department. The Department is a two member team making it difficult to carry out documentation, digitization metadata creation of the material.

(ii) Indian Council for Cultural Relations, New Delhi

The material available with ICCR can be categorized in 3 categories – amateur, established and outstanding, in terms of the artists covered. Prioritization needs to be done for digitization across these categories in order to ensure that a representative set is selected for this project. The preliminary survey revealed that ICCR have VHS, audio-cassettes, metal spools and U-Matic as audiovisual formats.

(iii) Indira Gandhi Rashtriya Manav Sanghralaya, Bhopal

Being a traveling museum concerned with culture, IGRMS has been instrumental in documenting the classical, tribal and contemporary culture of India. The format of the audiovisual material available comprise of U-Matic, VHS, Betacam, MiniDV and a few digital formats. Approximately 15% of the material has been digitized and transferred to LTO for backup. Some of the key recordings in the collection include recordings done in the Naxalite area of Bastar. The total collection amounts to approximately 7600 hours of which approximately 50% is significant and needs to be digitized.

(iv) Rupayan Sansthan, Jodhpur

Established in the 1960, Rupayan Sansthan has been working in the field of archiving and digitization of folk art forms in Rajasthan. The available content with Rupayan Sansthan comprise of genres such as folk ballads; ethnographic – about gods, goddesses, folk epics, folk dramas, beliefs; devotional music; agricultural songs; performing communities like Kalbeliya, Langas & Manganiyars; Rajasthan music festivals etc. The material available with the institution comprise of spools, audiocassettes, VHS, SVHS, MiniDV and DV in terms of formats. Many researchers have also donated their material but that part of the collection has not yet been

catalogued. The quantum of the collection would be approximately 15,000 hours of which about 30% has been digitized.

(v) Natya Shodh Sansthan, Kolkata

Established in 1981, the institution has audiovisual holdings consisting of events on theatre, music, folk traditions, literature etc. Out of the total holdings of approximately 5000 hours on different analog formats, approximately 2000 hours have been digitized in-house and stored on CDs/DVDs. The collection has been properly catalogued and preliminary survey would reveal the coverage of material in terms of prioritization for inclusion in this project.

(vi) National Centre for Performing Arts, Mumbai

NCPA is a performing arts centre which holds 500-600 performances every year which includes classical music, dance, drama, theater, western music, etc. The holdings of NCPA include studio and field recordings. The total holdings amount to approximately 6200 hours out of which about 1500 hours have been digitized. The need to prioritize the digitization of the material according to physical status of the material was emphasized since some of the formats are going obsolete.

(vii) Saptak Archives, Ahmedabad

The collection of Saptak Archives comprises of Hindustani classical music only. Out of the total audio holdings of approximately 10,000 hours, 6100 hours have been digitized, while digitization is in progress for the remaining material. The video material comprise of 600+ hours out of which 500 hours is digitized and 100+ in progress. The original audio material is available on spools, LPs, audiocassettes, VHS etc.

(viii) Indira Gandhi National Centre for the Arts, New Delhi

The Media Centre of IGNCA has around 10000 hours of digitized video (and some audio) material from formats such Betacam, VHS, U-Matic and other formats. In addition, the Cultural Archives of IGNCA has approximately 2000 LPs, 2000 video tapes in VHS, Low Band and Hi Band formats which is yet to be digitized. It was also reported that Dr. Shubha Chaudhuri, member, Steering Committee had recently submitted an inventorization report of the collections at IGNCA, also covering the audiovisual holdings.

6. Survey of audiovisual holdings of Partnering Institutions:

- (i) The Project Manager presented the institutional survey form prepared by the PMU at IGNCA which is attached as Annexure-IV.
- (ii) An example of the filled out form for the case of ICCR was presented alongside to aid understanding.
- (iii) The Project Manager presented the collection assessment table prepared by the PMU at IGNCA which is attached as Annexure-V.
- (iv) An example of the filled out table for the case of ICCR was presented alongside to aid understanding.
- (v) It was suggested that the fields of the survey form and collection assessment table be explained properly and a filled out template example be sent along with the request for the potential Partnering Institutions to carry out this task at their respective institutions.
- (vi) Rights issues were discussed as an area of concern vis-à-vis the audiovisual holdings of most potential Partnering Institutions as a grey area, requiring proper attention. The Chairperson informed the gathering that the project will bring on board legal advisers to assist implementation.

7. Draft MoU for Partnering Institutions:

- (i) The benefits which would accrue to the Partnering Institutions which come on board for this project were highlighted and appreciated by institutional representatives.
- (ii) The Chairperson clarified that the project would financially support personnel hired by the Partnering Institutions as per the eligibility criteria drafted and approved by the Steering Committee. The work done by these personnel would be closely monitored by the PMU at IGNCA which would clearly define deliverables for stipulated time-frames.
- (iii) It was recommended that the draft MoU, which is attached as Annexure-VI, would be shared with potential Partnering Institutions to seek their feedback.

8. Online Metadata Creation by Partnering Institutions – Presentation by C-DAC:

- (i) Based on OAIS model, C-DAC has created an application that would enable online metadata creation by the Partnering Institutions of the project. For this

purpose, they have used the digitization and metadata standards prepared by the Technical Sub-Committee of the project, in close coordination with the PMU at IGNCA.

(ii) Director, C-DAC presented an overview of this application, highlighting the features and roles clearly assigned for metadata entry operators, archivists and management as a step-by-step process of approval for creating entries for the digitized content.

(iii) It was proposed that this application would be installed on two servers for the project – one at NIC and the other at IGNCA. Thus, the digitized audiovisual material would only be ingested from these two locations whereas the metadata for the material can be entered from multiple locations.

(iv) The members of the Steering Committee appreciated the potential of the application and placed on record an in-principle recommendation for its final-stage development.

9. Timelines for project implementation:

(i) It was recommended that the potential Partnering Institutions would be sent a formal letter from Member Secretary IGNCA requesting them to indicate their willingness to join the project.

(ii) Along with this letter, an outline of the project as well as the survey form and collection assessment table would be sent in order for the Partnering Institution to share the preliminary information with the PMU to enable further project implementation.

(iii) The members of the Steering Committee suggested that the final Partnering Institutions would be brought on board with detailed follow-up from the PMU at IGNCA and a date of 31st December 2014 was set as the last date for institutions to become formal partners of this project.

10. Presentation by large-scale digitization vendors:

(i) Prime Focus Technologies: Presentation by Shri Ankur Jain

(ii) Vectracom: Presentation by Shri Julien Gignoux

(iii) Memnon: Presentation by Shri Michel Merten

(iv) The Chairperson suggested that a pilot test could be carried out with the vendors using some of the IGNCA material in order to gauge the quality of work as well as adherence to digitization standards prescribed for the project.

The meeting concluded with a vote of thanks to the Chairperson and all members present.

**MINUTES OF THE FOURTH MEETING OF THE
STEERING COMMITTEE OF THE NATIONAL
CULTURAL AUDIOVISUAL ARCHIVES (NCAA)
PROJECT HELD AT IGNCA ON 3 FEBRUARY
2015**

The fourth meeting of the Steering Committee of the National Cultural Audiovisual Archives Project was held at the IGNCA on Tuesday, 3 February 2015 under the Chairpersonship of Shri Raghu Menon and the following members were present:

- 1) Ms. Dipali Khanna, MS, IGNCA
- 2) Shri Pankaj Rag, JS, Ministry of Culture
- 3) Ms. Veena Joshi, JS, IGNCA
- 4) Shri Harish Palsule, CCRT, New Delhi
- 5) Shri Padam Talwar, ICCR, New Delhi
- 6) Shri Kuldeep Kothari, Rupayan Sansthan, Jodhpur
- 7) Ms. Pratibha Singh, NIC
- 8) Dr. Sudha Gopalakrishnan, Sahapedia
- 9) Dr. Shubha Chaudhuri, ARCE-AIIS, Gurgaon
- 10) Shri Vikram Sampath, Executive Director IGNCA-SRC, Bengaluru
- 11) Shri Basharat Ahmed, Controller (Media Centre), IGNCA
- 12) Shri S. C. Gahlaut, FA & CAO, IGNCA
- 13) Shri P. Jha, Director (CIL), IGNCA
- 14) Shri Irfan Zuberi, Project Manager, NCAA, IGNCA
- 15) Ms. Aparna Subramanian, Research Assistant, NCAA
- 16) Ms. Priyam Ghosh, Research Assistant, NCAA

The Chairperson welcomed the members and asked the Project Manager, NCAA to put forward the agenda items and take them up serially for discussion.

1. Project Update

- (i) Modified versions of Memorandum of Agreements have been drafted, both for Partnering Institutions, as well as potential Collaborating Institutions of the Project.
- (ii) Memorandum of Agreements has been signed with Rupayan Sansthan (Jodhpur), Natya Shodh Sansthan (Kolkata) and Indira Gandhi Rashtriya Manav Sangrahalaya (Bhopal).
- (iii) Memorandum of Agreements are due to be signed with Indian Council for Cultural Relations (Delhi), Centre for Cultural Resources & Training (Delhi), Sangeet Natak Akademi (Delhi), National School of Drama (Delhi), Saptak Archives

(Ahmedabad), Kalakshetra Foundation (Chennai), Bharat Bhawan (Bhopal), Dakshinachitra Foundation (Chennai) and several Zonal Cultural Centres.

(iv) Collection assessment (consisting of an overview of the genre coverage of audiovisual holdings, audio & video formats and extent in terms of numbers/hours) has been carried out for Rupayan Sansthan, Indian Council for Cultural Relations and Sangeet Natak Akademi.

(v) Complete metadata has been created for the Shri V. A. K. Ranga Rao Collection at the Cultural Archives of IGNCA, consisting of a total of 608 detailed entries, corresponding to the same number of 78rpm records in the collection, in the format prescribed by the Technical Sub-Committee of the Project.

(vi) Based on the metadata standards set by the Technical Sub-Committee of the Project, C-DAC has created an application that is capable of being deployed at the Partnering Institutions enabling them to create metadata for the selected portion of their audiovisual holdings. The application is currently being tested on the IGNCA server before it can be made available online to the personnel of Partnering Institutions.

2. Setting up of the National Monitoring Committee

The Project Manager informed the Steering Committee that the National Monitoring Committee is envisaged to be the highest policy-making body of the National Cultural Audiovisual Archives Project, in accordance with the SFC Note which was approved by the Ministry of Culture. Member Secretary IGNCA recommended that Associate Director, C-DAC & Project Manager be added to the list of proposed members as per the SFC Note in order to ensure technical support and continuity between the Committee and the PMU at IGNCA.

3. Approval of MoAs for Partnering & Collaborating Institutions

(i) The Project Manager presented the revised draft of the MoA for the Partnering Institutions, detailing out the scope of the project and responsibilities of the PMU at IGNCA and the Partnering Institution, along with finance conditions, etc. The approved version of the MoA with Partnering Institutions is attached as Annexure-I.

(ii) The Project Manager next presented the draft of the MoA for the Collaborating Institutions, detailing out areas of collaboration such as training

modules & workshops, assistance with development of IPR guidelines, etc. The approved version of the MoA with Collaborating Institutions is attached as Annexure-II.

4. Approval of Guidelines for Hiring of Personnel by Partnering Institutions

- (i) The Project Manager proceeded to present the draft guidelines for hiring of personnel, identified as one of the areas under which financial support would be provided to the Partnering Institutions under the aegis of the Project.
- (ii) The possibility that some of the Partnering Institutions may already have personnel who could be supported through the Project was considered. It was opined that in such cases, the support would be extended by way of training modules & workshops which would be conducted under the aegis of the Project.
- (iii) For institutions with smaller collections, it was thought to be better that additional Project Assistants be taken on as part of the PMU at IGNCA and deputed at Partnering Institutions to achieve the specific task of metadata creation within a given timeframe.
- (iv) The approved version of the guidelines for hiring of personnel by Partnering Institutions is attached as Annexure-III.

5. Approval of the proposal of training programme for the personnel of Partnering Institutions in collaboration with ARCE, AIIS

- (i) Dr. Shubha Chaudhuri informed the Steering Committee that the proposal is being formulated and would be submitted soon.
- (ii) It was discussed that a total of 4 (four) training modules would be held over a period of 1 (one) year. The first one would be introductory in nature covering the various aspects of audiovisual archiving and would be kept open for the personnel hired for this Project as well as the Nodal Officers identified by the Partnering Institutions. The following 3 (three) would be focused on the tasks identified under the Project such as hands-on training in catalogue & metadata creation, digitization, IPR status of audiovisual holdings, upkeep of digitized audiovisual holdings, etc.
- (iii) It was also discussed that the first training module would be held at ARCE, AIIS and the following ones would be held in different zones, preferably hosted at the Partnering Institutions of the Project.

(iv) Dr. Shubha Chaudhuri was requested to take the aforementioned points under advisement while developing the proposal.

6. Update on deployment of metadata application developed by C-DAC

The Project Manager informed the Steering Committee that the application developed by C-DAC for online metadata creation is ready and will begin to be tested on the server being acquired by the PMU at IGNCA for the Project. Subsequently, it would be made available online through registered usernames & passwords to the personnel of Partnering Institutions for metadata creation.

7. Selection of Material from the holdings of IGNCA & ICCR for sample digitization

(i) The Project Manager presented a draft list of material identified from the Cultural Archives of IGNCA for sample digitization by the vendors who made presentations before the previous meeting of the Steering Committee held on 10th October 2014.

(ii) Shri Padam Talwar from ICCR requested the help of the PMU at IGNCA to identify material covering various audio & video formats for sample digitization. The Project Manager informed the Steering Committee that the Project Assistants of the Project would carry out this task within a week's time.

8. Arrangement of Digital Space either at NIC or IGNCA for the project

(i) Ms. Pratibha Singh informed the Steering Committee that the requested 1 Petabyte of offline archival data and 200 Terabyte of online access data is very high in volume, requiring investment in dedicated server & SAN storage facility. Project Director said that formal letters have been moved requesting this amount of digital space, along with a block diagram in terms of proposed system architecture.

(ii) Project Director mentioned that Associate Director, C-DAC would be in Delhi in the next few days and the system architecture proposed by him would be discussed with NIC officials.

9. Update on the proposal to be received from Sahapedia

Dr. Sudha Gopalakrishnan informed the Steering Committee that a draft of the proposal has been formulated and would be submitted in a month's time, after it has been vetted.

10. Any other issues taken up with the permission of the chair

(i) Member Secretary IGNCA mentioned that proposals submitted by ARCE, AIIS & Sahapedia would be circulated online to the members of the Steering Committee for suggestions.

(ii) Shri Harish Palsule from CCRT requested that the collection assessment of the audiovisual holdings of CCRT be done as soon as possible. The Project Manager informed the Committee that this would be carried out within a week's time.

(iii) The Chairperson mentioned that the sample digitization needs to be carried out on priority in order to expedite following stages of the Project.

(iv) Executive Director, IGNCA-SRC inquired about the role of the Southern Regional Centre as a part of the Project. Member Secretary IGNCA requested him to identify other institutions in the Southern part of the country apart from the ones with whom the PMU at IGNCA is already in touch.

The meeting concluded with a vote of thanks to the Chairperson and all members present.

**SURVEY FORM FOR PARTNERING
INSTITUTIONS**

Name of the Institution	:		
Address	:		
Phone Number	:		
Fax	:		
E-mail	:		
Website	:		
Official Signatory	:		
Nodal Officer	:		
Status/Type of Institution	:		
A Brief History of the Collection*	:		
Nature of Collection (Art Form(s))	:	Oral Traditions	Dance
		Music	Theatrical Practices
		Other Cultural Practices	Traditional Crafts
		Traditional Knowledge	Any Others – Seminars/ Workshops
Significant/Critical Collection(s)*	:		

Status of Material

Physical Condition	:	
Cataloguing/Listing/ Metadata	:	
Status of Digitization	:	
Storage Conditions	:	

Rights Information

Level of Permission :
granted
Degree of Access provided :

Services required by the Institution

Workshops :
Training :
Teaching :

**Additional information may be provided on separate sheets*

Table containing an overview of the audiovisual material is attached separately.

**COLLECTION ASSESSMENT TABLE FOR
PARTNERING INSTITUTIONS**

Art Form	Audio		Video	
	Numbers/Hours	Formats	Numbers/Hours	Formats
Oral Traditions				
Dance				
Music				
Theatrical Practices				
Cultural Practices				
Traditional Crafts				
Traditional Knowledge				
Any Others (Seminars/Workshop/ Lectures)				