

National Workshop on the Documentation and Promotion of the Intangible Cultural Heritage In India

4 - 13 January 2001
New Delhi, India

This is the final report of
the National Workshop on the Documentation and Promotion of
the Intangible Cultural Heritage
in New Delhi, India, 4 - 13 January 2001

Organised by
Centre for Cultural Resources and Training (CCRT), New Delhi, India
and
Asia/Pacific Cultural Centre for UNESCO (ACCU), Tokyo, Japan

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Foreword

The Asian and Pacific region is rich in a variety of intangible cultural heritage including dance, music, drama and other forms of cultural expression. Due to the rapid social changes taking place in many parts of the region, however, a significant part of this rich heritage is on the verge of extinction. It is therefore one of the most urgent and most important world-wide issues to conserve such intangible cultural heritage and hand it down to future generations.

Since 1993, the Asia/Pacific Cultural Centre for UNESCO (ACCU) has been implementing a programme for sending experts to a national workshop on the documentation and promotion of intangible cultural heritage. The aim of this workshop is to instruct concerned personnel in the skills required for documentation of intangible cultural heritage through audio-visual materials, as well as in techniques for recording the intangible cultural heritage which is about to disappear. ACCU has already organized four workshops of this kind, in Pakistan, Thailand, Viet Nam and Lao P.D.R.

The fifth workshop was jointly organized from 4 to 13 January 2001 in New Delhi, India, by ACCU and the Centre for Cultural Resources and Training (CCRT), New Dehli, India, in co-operation with UNESCO, the Indian National Commission for Co-operation with UNESCO, the Japanese National Commission for UNESCO and the Agency for Cultural Affairs, Japan.

Thanks to the invaluable contribution and devoted work of Mr. Surendra KAUL, Director-General, CCRT, and his excellent staff members, the workshop bore a lot of fruitful results. Hearty appreciation also goes to the mobile team of Japanese experts, Dr. YAMAGUTI Osamu, Mr. SUZUMURA Akira and Mr. TAKAHASHI Mitsunori, as well as many eminent experts of India.

We sincerely hope that this report will be a valuable help to the people who need to obtain new information and skills on the documentation of intangible cultural heritage, especially through audio-visual materials, and that its results will be utilized extensively.

Muneharu Kusaba
Director-General
Asia/Pacific Cultural Centre for UNESCO

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Chapter 1: Final Report of the Workshop

FINAL REPORT

1. Introduction

- 1.1 The Centre for Cultural Resources and Training (CCRT), the Government of India and the Asia/Pacific Cultural Centre for UNESCO (ACCU), Tokyo, Japan organized a “National Workshop on the Documentation and Promotion of the Intangible Cultural Heritage in India” in New Delhi, India, from 4 to 13 January, 2001.
- 1.2 The main objectives of the workshop were:
 - a) To recognize the importance of intangible cultural heritage in economic and social development in India.
 - b) To recognize the present situation regarding the intangible cultural heritage of various peoples in India and the measures for the documentation and promotion of them in current life.
 - c) To gain knowledge and skills on various methods of using audio-visual equipment for the documentation and promotion of intangible cultural heritage (mainly in the form of performing arts).
 - d) To document specific performing arts, which are in danger of dying out, on videos for the preservation of intangible cultural heritage.
- 1.3 The lecturers consisted of three Japanese experts and five Indian experts. The Japanese experts were Dr. YAMAGUTI Osamu, Professor in Musicology (specializing in traditional/folk music in Southeast Asia and Oceania), Osaka University; Mr. TAKAHASHI Mitsunori, Cameraman, President of Mitsu Productions; and Mr. SUZUMURA Akira, Technical Officer, Information and Documentation Centre, National Museum of Ethnology. The Indian experts were Prof. Kamalakar SONTAKKE, Dr. Ashok RANADE, Dr. Shubha CHAUDHURI, Dr. Vasant YAMADAGNI and Mr. Manohar LALAS.
- 1.4 Twenty-six participants from different organizations engaged in documentation work during this workshop. They were personnel who have been collecting data, researching, writing and engaging in the documentation and preservation of intangible cultural heritage. They were from eleven different States and one Union Territory of India.

2. Opening Ceremony

- 2.1 The opening ceremony was held at Dr. Ambedker Auditorium, Andhra Bhavan, New Delhi on 4 January, 2001.
- 2.2 Mr. Ananth KUMAR, Honourable Minister of Tourism and Culture, Government of India, inaugurated the Workshop and gave his key-note address. His Excellency Mr. HIRABAYASHI Hiroshi, Ambassador of Japan to India, Mr. SUZUKI Yoshimori, Director

of Cultural Affairs Department, ACCU, Mr. Ravi Bhushan WADHWAN, Chairman, CCRT and Mr. Surendra KAUL, Director-General, CCRT gave opening addresses at the ceremony (The speeches appear in Appendix).



Opening Ceremony

3. Lectures

The following lectures were given during the Workshop:

- 3.1 “The role of intangible cultural heritage in the development of our country” by Prof. Kamalakar SONTAKKE



Prof. Kamalakar SONTAKKE

3.2 “Audio-Visual documentation of intangible art forms” by Dr. Ashok RANADE



Dr. Ashok RANADE

3.3 “The basic of DIPA (Documentation Items of Performing Arts)” “Towards a harmonious interaction with reciprocity in video documentation activities” “Waza covering the four properties of culture: its implications for video documentation of Intangible Cultural Heritage” by Dr. YAMAGUTI Osamu



Dr. YAMAGUTI Osamu

3.4 “Documentation versus documentary in video programming” “How to evaluate video programmes from the viewpoint of documentation” “Practical approaches to video documentation” by Mr. TAKAHASHI Mitsunori



Mr. TAKAHASHI Mitsunori

3.5 “The Component of video document management” “Preservation of video tape” by Mr. SUZUMURA Akira



Mr. SUZUMURA Akira

4. Contents of the Lectures

- 4.1 Prof. Kamalakar SONTAKKE in his lecture emphasized that the South Pacific countries and India have close ties in terms of documentation of intangible art forms. Both the organizations who are aiming at this topic want the documentation to be ‘human-friendly’. He requested the documentalists to first appreciate the performance to be documented, so that the approach should come from the soul.
- 4.2 Dr. Ashok RANADE gave his lecture on ‘return of the composite’. He explained various terms relating to documentation, like document, documentalist, documentation and documentary. He further tried to deduce the various senses that are employed during the exercise of documenting and also pointed out that conceptual decisions are necessary before documentation can fruitfully be undertaken. He mentioned the following important features regarding this:
1. Prima facie documentation is, or should be, related to manifestations of the entire gamut.
 2. To be a life-enriching process, documentation should be cultural. In the present context, it means that it cannot be confined to arts, crafts and areas similarly identified.
 3. The concept of dynamic documentation is relevant, which means undertaking a full simultaneous mapping of “entities” to be documented to as the first step.
 4. It is of the utmost importance to document ideas or concepts, as they are the most durable of the forces to shape the culture of beings-which is much wider than human culture.
 5. In Indian conditions, it is advisable to keep the categorical pattern of Primitive, Folk, Religious, Art and Popular in mind for documenting ventures in any walk of life. These categories are experiential and structural and not producer-oriented-it must be stressed.
 6. In a country and culture in which oral tradition need not be understood as a tradition of preliterate or non-literate culture, it is necessary to take a closer look at the oral tradition, as cultural documentation as such cannot be described as an entirely new activity.

4.3 Dr. YAMAGUTI Osamu explained how to carry out documentation, especially written documentation, of intangible cultural heritage. He emphasized the importance of the following points in its implementation:

1. Interviewing the performer(s)
2. Taking notes on the background information of the intangible cultural heritage
3. Recording with audio-visual equipment

He clearly explained the method of doing written documentation through human relations and recording by using video documentation materials, and the various questions to be asked while interviewing such as when, what, how, where, why, etc. He suggested the participants take notes on all the lectures delivered by the experts.

4.4 Mr. TAKAHASHI Mitsunori gave a lecture on the methodology of video documentation. He clearly explained the difference between the terms “documentary” and “documentation” giving examples from his own video productions. He pointed out the following important aspects of video documentation:

1. In documentation we should try to record the phenomenon as exactly and accurately as possible without adding our opinions or feelings. Ideally, a kind of perfect copy.
2. Single versus multiple camera production.
3. In the documentation of music no narration or sound effect should be used, the continuity of time is the most essential factor. Nothing should be added or omitted.
4. Another important aspect of music documentation is the consideration of time and place to shoot the video.

He also raised important questions like whether it is possible for documentation to be purely objective in nature or not. He further emphasized the methods of proper documentation, like what should be done before filming in the open air or at the studio, what should be learnt for smooth filming, etc. He then explained the methods of editing. He suggested that the video tape editing in the workshop practice should follow SMPTE (Society of Motion Picture and Television Engineers) signal format.

He also explained about the difference of television signal such as PAL, SECAM, NTSC, and about the development of video formats such as U-matic, VHS, S-VHS, BETACAM in analog as well as D1, D2, digital BETACAM and DVCAM in digital formats. In his last lecture, he showed some videos in which scenes of filming traditional/folk music and dance were recorded, for the reference of the participants.

4.5 Mr. SUZUMURA Akira introduced in his lectures the proper ways to keep and manage the documented materials such as drawings, photos and audio/video cassettes. He summed up that all the documented materials on intangible cultural heritage should be kept at every phase, and from beginning to the end, and all events should be noted and kept in their proper place. He taught the participants how to put and keep the materials in a museum in good order. Regarding the keeping of video cassettes and maintenance of their quality, he said that their life span was 20-25 years and it was necessary to make a new master copy every 10 years. Lastly, he played a video tape which showed modern

ways of keeping documented materials in the national Museum of Ethnology in Osaka, how to access a document from the computer, etc.

5. Practices

All the participants were divided into three groups (A, B and C). Group A comprised 10 persons, Group B and C had 9 persons each in their respective groups. (The details appear in chapter 3)



Manganiyar singers



Data Collecting



Shooting

It was decided to conduct the shooting of traditional *Manganiyar* singers from Rajasthan, India, according to the following plan:

- a) Data Collection: Each group was assigned to collect their individual data
- b) Documenting the musical instruments and their explanation: Group A and B
- c) Interview of musicians (life style etc.): Group C
- d) Performance: Group A, B and C

Camera A and B	Camera C	Progress
Two High Band (PAL) cameras were connected to individual VTRs (High Band-PAL) with audio loops	The camera and recorder was in DVCAM format with NTSC system	1. Explanation of musical instruments and interview of musicians in the studio 2. Performances of musicians (A, B and C)

5.1 (Practice 1)

In the afternoon of 7 of January, a practice shooting of a performance of *Manganiyar* songs, a traditional/folk music of Rajasthan, India, was conducted at the auditorium of Bahawalpur House, New Delhi. Shooting and the collection of data of the performance and performers were practiced. Data collectors of group A, B and C collected data from the performers till 11:30 a.m. Then the members of Group C interviewed the musicians (recorded in video) until 3:30 p.m. After that all the groups (A, B and C) documented songs and instruments of the *Manganiyar* performers on video. The shooting was done with two cameras under the guidance of Mr. TAKAHASHI. Thereafter, Group A and B interviewed the musicians who explained about their musical instruments. All the members in each group assisted each other in the shooting work and enjoyed the practice very much.

5.2 In the morning of 8 January, each group started editing their video works of the *Manganiyar* songs and interviews of performers shot the day before, with the guidance of Mr. TAKAHASHI and Mr. SUZUMURA. The editing work included superimposing the title and captions of the performance in the video. Written documentation was also prepared by the participants with the assistance of Dr. YAMAGUTI.

5.3 In the evening of 8 January, Group A, B and C presented their video works. Dr. YAMAGUTI, Mr. TAKAHASHI and Mr. SUZUMURA evaluated them.



Editing the video



Evaluation

Their comments included such points as (Evolution 1):

- a) Dr. YAMAGUTI pointed out that although the participants have the data and an edited version of the performance, yet some intangible knowledge in the brain has to be clarified. It can be in the form of a report on the experiences of the performers' surroundings etc. He further commented that the camera should always do some kind of analysis with the music. If one does a proper segmentation of music then we can achieve a high level of camera work. Lastly, he pointed out that, though the groups had assigned producers and directors, a lack of co-ordination among the team members was observed.
- b) Mr. TAKAHASHI commented on the camera work and editing of group A & B. He mentioned the unsteady camera work. Too much zooming was used and he demonstrated how to frame proper. He also observed that we have to understand the

principal composition of the music such as an ‘alap’ and ‘gath’ in Indian music even though we are not musicians or scholars. In these types of compositions the cameraman should always think what will happen next and set his frames accordingly. In general he also pointed out that some part of the video was overexposed thus resulting in using of automatic iris. Lack of ‘head room’ and ‘nose room’ while taking interviews was also observed in certain cases. In terms of editing he emphasized that the principle of video editing should be to ‘cut’. Whatever effects such as dissolves, wipes are used, they should fit in with the concept and feel of the program. Effects should only be used for good reason.

5.4 (Practice 2)

On 9 January, fieldwork was carried out at Kusum Sarovar, Govardhan in Mathura District, Uttar Pradesh, approximately 150km south of Delhi. The subject of fieldwork was a performance of the traditional *Gaahya* dance of Brijbhumi, Uttar Pradesh.

Participants were divided into three groups:

- a) Group C was assigned to do interviews with the performers along with their musical instruments.
- b) Combined team of group A and B were to document the performance as well as explanations of the musical instruments.
- c) All the three video documentation groups were given the task of documenting the performance.

At 9:30 a.m. the data collectors started compiling background information on *Gaahya* dance from the performers at Kusum Sarovar. Meanwhile the video documentation groups set up audio-visual equipment at the scheduled place of performance. Around 1:30 p.m. video documentation groups started shooting the performance of *Gaahya* dance. After the shooting of the performance, the groups started interviewing the performers along with their musical instruments. The practical exercise was finished by 3:30 p.m.



Gaahya dancers



Interviewing

5.5 In the morning of 11 January, video documentation groups started editing their work and the data collectors finalized their individual reports on the information collected from the *Gaahya* dance troupe.

5.6 In the evening of 11 January, group A, B and C presented videos on *Gaahya* dance and the experts evaluated them.

The evaluations included such points as (Evolution 2):

- a) Dr. YAMAGUTI suggested that one should always remember that we are transforming a performance (in this case *Gaahya* dance) into video. In this process there is always a distance between us and the performers. One should remember this aspect while filming.

He also said that if a dance researcher wanted to use this *Gaahya* video, then it would not be good for that purpose, because the message was not clear. According to him, each 'frame' or shot (video image) should have some information. Insertion of scenes solely meant to be "entertaining" is not appropriate. He pointed out that it was necessary to have more in-depth interviews and it was also very important to understand the "text" in "context" while documenting both in video and in writing.

- b) Mr. TAKAHASHI observed that while showing (in edited version) the demonstration of a wind instrument (*been*) one should have included both the hands of the performer. This would have ensured that the audience did not miss any hand gesture or finger movements. Apart from this he also pointed out that the framing was too close, which excluded blowing of the instrument and other hand gestures. Excessive use of 'panning' and 'zooming' were also observed in the video presentation. He also explained that one should have valid reasons to use 'pan' and 'zoom' shots.

He also said that there was too much vacant space in the framing of the *Gaahya* performance. This dance was mainly concentrated at waist level so the camera should not have been so close, either.



Evolution session

- c) Mr. SUZUMURA gave a fine example of the need for documentation. He said though he was present at the location at the time of shooting, he could not see the performance properly, but the video screening made that possible. He further pointed out that while documenting the double flute (*algoza*) attention was paid only to the instrument itself. One has to see the instrument properly and how it was being played, how different fingers were used. It was also important to document the process of taking breath and the technique of blowing the instrument.

He also emphasized that when documenting a group dance the documentalist should always take note of the people who are actually giving the performance. One should

always show all the performers in the group. Nobody should be left out. Also while doing interviews more emphasis should have been given to the background rather than actual words.

In general it was agreed that more training was required for proper documentation. But the experts also appreciated the high level of understanding of shooting and editing of documentation achieved by most of the participants of the workshop. After the presentation and evaluation, general discussion was conducted between the experts and the participants.

In the morning of 10 January between 10:00 and 11:00 a.m., Group A, the interview group, presented written documentation on *Gaahya* dance.

6. Study Tour (1)

On 10 January, the participants were taken on a study tour to Indira Gandhi National Centre for Arts (IGNCA), Janpath, New Delhi. The participants looked into various activities of the centre like interactive multimedia documentation and in-depth analysis of cultural information, digital library projects and the Rock Art project.



At Indira Gandhi National Centre for Arts

7. Study Tour (2)



Tour to Archives and Research Centre for Ethnomusicology

On a study tour 12 January around 10:00 a.m., the participants went to Archives and Research Centre for Ethnomusicology (ARCE), Gurgaon, Haryana. Dr. Shubha CHAUDHURI, Director, AIIS, acquainted the participants with various activities of the institute. The institute is engaged in preservation of rare research work in audio/video and text format. (Detail is given in the Appendix.)

8. Discussions

8.1 (Group discussions)

Group discussions were conducted in the evening of 5 January on lectures given by the experts. In this discussion, all the participants eagerly took active part and enjoyed it.

8.2 (General discussion)

A general discussion was conducted at the last session on 12 January regarding the already completed proceedings of the workshop, including the two practices. All the experts and the participants attended this discussion.



General discussion

8.3 The comments made during the said discussions were as follows:

- a) It was a good opportunity to do written documentation of intangible cultural heritage with the assistance of Dr. YAMAGUTI in applying the methodology.
- b) The significance of teamwork among the documentation group members and of human relations between documentation group members and performer(s) was understood.
- c) It was observed that the exchange of ideas and information on the documentation and promotion of intangible cultural heritage among the personnel engaged in this field is very important.

Dr. YAMAGUTI emphasized as well, as he had done in his lectures, that in methods of documentation, human relations and recording with modern technology are very important.

Mr. TAKAHASHI commented on the essence of the video documentation and promotion of intangible cultural heritage. He stressed at the end that the cooperation between the group producing the video and the one collecting data should create new perspectives

for video documentation in the future.

9. Closing Ceremony

- 9.1 On 10 January at 3:00 p.m., the closing ceremony of the “National Workshop on the Documentation and Promotion of the Intangible Cultural Heritage of India” was held at the auditorium of the Centre for Cultural Resources and Training (CCRT), at Bahawalpur House, New Delhi.



Closing ceremony

- 9.2 Mr. M. A. MOEGIADI, Director and representative of UNESCO in India, was the chief guest of the valedictory function which was attended by Mr. Surendra KAUL, Dr. YAMAGUTI Osamu, Mr. TAKAHASHI Mitsunori, Mr. SUZUMURA Akira and Mr. HARAICAWA Keisuke, Program Specialist, ACCU.



Mr. M. A. MOEGIADI, Director and representative of UNESCO in India

In his welcome speech, Mr. KAUL emphasized the urgent need for documenting our intangible cultural heritage. He said that, perhaps India is the only country in the world that has an unbroken tradition of 5000 years of historical and cultural development. The intangible cultural heritage of this region also reflects this unique feature, so according to him it is of the utmost importance for all of us to document and preserve this heritage for our future generations.

Another important aspect he pointed out was that, with the introduction of modern technology and new economy, many societies and cultures within India are undergoing a major change. Folk cultures continue to die out or alter in order to survive in the changing environment. But a nation without its traditional culture will be a nation without a proper anchor. It is therefore the responsibility of the present generation to save these arts for posterity, document them and disseminate information on them. He also added that the work in this field done so far may be considered inadequate. Consequently, this “National Workshop on the Documentation and Promotion of the Intangible Cultural Heritage in India” is a timely step in the right direction. He further elaborated the yeomen task that CCRT has taken up in documenting and disseminating India's cultural heritage. CCRT was the first cultural organization to bring out a publication on a series of 18 World Heritage sites in India.

He also thanked UNESCO and ACCU for collaborating with CCRT in hosting this Workshop and stressed his willingness to take part in future activities of UNESCO.

- 9.3 On behalf of ACCU, Dr. YAMAGUTI expressed his appreciation to all who organized and supported the workshop, and staff members of CCRT, the experts from Japan as well as India, and all the participants who dedicated themselves to making the workshop a success. He expressed the hope that this workshop had been a step forward in promoting and documenting intangible cultural heritage of India.
- 9.4 Mr. MOEGIADI gave his key-note address before distributing the certificates to the participants. He said that conservation and preservation of cultural heritage is a top priority, there is no compromise about that, so we have to preserve our culture whether tangible or intangible. We cannot afford to leave and go back to the stone age where a lot of cultural heritage disappeared since it was not properly preserved, not properly protected and not systematically recorded, so it easily disappeared as if gone with the wind. So it is not desirable to repeat that mistake, particularly in this 21st century where the information technology is very advanced. So from time to time it is our obligation to update our record system, filing system and documentation system in line with the technological development.
- 9.5 On behalf of the organizers, Mr. S. BANNERJEE, Director, CCRT, presented the summary report on the results of the workshop. Mr. MOEGIADI and Mr. KAUL were requested to give the certificates of the workshop to each of the participants.



Certificate distribution

Chapter 2: Texts of the Lectures Delivered

**(1) The role of intangible cultural heritage
in the development of our country**

by Prof. Kamalakar SONTAKKE

(2) Audio-visual documentation of intangible art forms

by Dr. Ashok RANADE

(3) The basic of DIPA (Documentation Items of Performing Arts)

by Dr. YAMAGUTI Osamu

(4) Documentation versus documentary in video programming

by Mr. TAKAHASHI Mitsunori

(5) Practical approaches to video documentation

by Mr. TAKAHASHI Mitsunori

**(6) The management of intangible cultural heritage
- video documents**

by Mr. SUZUMURA Akira

(7) American Institute of Indian Studies

by Dr. Shubha CHAUDHURI

1. The role of intangible cultural heritage in the development of our country

Prof. Kamalakar SONTAKKE

I am really very happy to be here with you, Mr. SUZUKI Yoshimori, Director of Cultural Affairs Department, ACCU, Mr. Surendra KAUL, Director-General, CCRT and Mr. S. BANERJEE, Director, CCRT and the participants. Basically I have been a performer of Theatre art forms. I have the privilege of undergoing formal training at National School of Drama, New Delhi.

Today, when I recollect the time of my training in performing arts, I can only say that technical media may come and go but “Performing Art form” is always here to stay. This art form is first and foremost because it deals with the very existence of human beings since time immemorial. The main reason is of phenomena. It uses part and parcel of our daily life. If you analyze the cycle of performance of most of the traditional or folk art you will see that the time of their performance is always related to the happiness of human society as a whole. Mostly the period chosen for these performances used to be during the harvesting season, most fertile of all seasons of human society. In spite of the wide use of films, TV media or the electronic media only the performing media has really grown with human society.

The South Pacific countries and India have close ties because we do not believe in the physical existence or separate existence in compressing, clashing privileging and documenting of the art forms. All performing art forms survive from generation to generation. There was no formal training in old days, if you see the growth of performing art in this region, you find that it was the crown of *Gurukula* civilization (the master-disciple relationship). While in practice the situation in the society has always thrown up constant challenges to this phenomenon.

Today you seldom find any *tamasha* (a traditional Maharashtrian Folk art) in Pune, that is *tamasha* in its pure form. So it was rightly pointed out in the inaugural session by the Honourable Minister, Mr. Ananth KUMAR that our documentation should not be aimed at creating Museums. Today, both these organizations, CCRT and ACCU, who are aiming at this topic should give great importance to human society. They should aim at documentation which would be ‘human-friendly’.

Another major aspect is the “artistic community”, the real performers. Today, performing artists are rare because of the challenge of the modern society. Nowadays, we do not have people to manufacture the proper musical instruments. We have to engage the people in the ‘hardware’ but at the same time we should nurture those in the community who have the most sensitive mind.

Language theatre is popular in foreign countries as well in India and they have always provoked a sense of challenge to the younger generation. In 1986, India for the first time invited 700 artists to Delhi for *Apna Utsav* (Cultural Festival). According to history, once 2200 artists performed for three days during the reign of Emperor Akbar, the great Indian Monarch of Medieval India. And in 1986, 700 artists performed for a minimum of two and half hours daily in the *Apna Utsav* programme. This festival had created the possibility for a

great heritage for another 50 years to come. For example, tribal artists from Kerala (a South Indian State) performed their programme and all the scholars from different regions of India admired it. Then the performance of *Kongi*, a tribal dance form of Andaman Nicobar Island, was a massive success in *Apna Utsav*; but if you want to trace them today you'll see their performances have nearly vanished. Unfortunately, there was no proper documentation for these performances at that time.

Can you imagine a festival activity with 125 persons of the artistic community in Paris Mela ? It was another miracle which Mr. SUZUKI, who is present here today with us had witnessed. 3 to 4 lakhs of people attended the programme. Now coming back to our theatre artists in addition to their performance, they will have to be “vocal” and “active” in terms of preservation. Apart from their performances, they have to take up some documentation activities as well, maybe just still photographs, or audio, or maybe some video clippings of the programme. We may even train 10 performers (depending on the strength of the group) among us who will be responsible to promote and treat this documentation with some sensibility.

Nowadays it is a challenge to culture as opportunities are created to replace or convert culture into machines. If you want to remain natural you have to give the right source of atmosphere. I request, all of you, please do not appreciate art only for the sake of performance but ensure that you go deep into it and then appreciate it. Our approach should come from our soul.

Thank you.

2. Audio-visual documentation of intangible art forms

Dr. Ashok RANADE

Samuel Coleridge, the well-known English poet writer, pithily complained in the 19th century: “We are suffering from the tyranny of the eye.” I feel that the complaint is more valid today than ever before! Even if discussion is narrowed to the theme of performance-documentation as such, the bias in favor of eye, vision, visualization, writing, and the written become obvious. It is interesting to note that the technical terminology used continues to be tied to the medium of such as ‘*dastavaj tayar karna*’ or ‘*pralekhan*’, etc. when the activity is actually multi-media. In my opinion ‘*Sandarbhasahitya nirman*’ would be the correct term to reflect the thrust of the process.

In my opinion our exaggerated reliance on writing and the written is in need of some rethinking. Even the etymological evidence suggests that somewhere along the line we have unnecessarily narrowed scope and effect of concepts. For example, we can have a look at some terms used in the activity.

Document = An original piece of written or printed matter conveying authoritative information or evidence
To document = To supply with references and notes to authoritative material (i.e. to document a text)

Three supportive terms also need a look.

Documentalist = A specialist in the assembling, classifying and organizing of documents, an archivist with a special training in the field of documentation
Documentarian = One who believes in the importance and value of documents
Documentary = A motion picture film that records or exhibits a phase of regional social or cultural life with fictionalization

All terms are related to ‘documentation’ which means ‘a lesson’ and it is derived from ‘*decere*’ = to ‘teach’.

Record is often used as a synonymous term. It is traced back to *re* (again) + *cor, cordis* = mind, heart thus meaning ‘to call to mind’. This is an obvious act of memorizing.

Finally we come to the term archives, it means ‘a place where public records and historical documents are kept’. Etymology reveals the core-connection as: *archeion* = GK = a public office from *arche* = government.

A paradox is noteworthy. Contemporary technology is rapidly and inexorably moving in the direction of ‘faithfully catching’ multi-sensory aspects of reality while documentation, archiving and related processes are more or less clinging to eye-dominated modalities !

Even at the risk of being elementary let me begin from the beginning. We perceive the world around (and also within) through the windows of senses. (To make a poor joke:

these windows are not soft at the micro level!). At the primary level all documentation aims at ‘recording’ the entire palette of sensed reality. Therefore, basic questions are: How many senses do we have ? How many are employed to respond to external reality? At a later stage we will have to face one more question: How many of the available senses do we harness for the three acts of reaching out: namely, expression, communication and art?

The present position about the sensory gamut could briefly be tabulated as shown below:

Class	Senses included
Distance senses	Seeing, hearing
Touch senses	Touch, warmth, cold, pain & the closely related chemical senses of taste and smell
Deep senses	Posture, kinesthesia (motion of muscle joints), senses of equilibrium (vestibules), senses of the internal organs

On this background some basic statements about documentation need to be firmly made and thoroughly discussed. Conceptual decisions are necessary before documentation can fruitfully be undertaken. I sometimes wonder whether we are fighting shy of the hard thinking in this respect! I submit that the following observations require some serious discussion.

1. It is obvious that the entire gamut participate in creating the reality around us – through in varying degrees and according to changing demands of the occasion.
2. Prima facie documentation is, or should be, related to manifestations of the entire gamut.
3. To be a life-enriching process, documentation should be cultural. In the present context, it means that it cannot be confined to arts, crafts and areas similarly identified.
4. In fact, there is a chain of processes involved in what we are aiming at. Documentation, Archiving and Dissemination form a chain. None of these can singly become effective. Further, there is a follow-up chain of analysis, research and theory. Both chains have to become functional to derive full cultural benefit.
5. I have referred to the desirability of attending in documentation to the multi-sensory. The usual objection is that the present state of knowledge and technology does not allow such a venture. In brief, the response is that all sensory channels need not be documented at the same time. At this point the concept of Dynamic Documentation becomes relevant. It means undertaking a full simultaneous mapping of “entities” to be documented as the first step. This is followed later by actual and appropriate documentation of individual, specific aspects. This approach makes a qualitative difference in the initial documentation. (For example, awareness of the role of smell in a particular activity is noted in great detail in the mapping phase. It is later documented in an appropriate manner when the required technology etc. is available.)

6. It is clear at this stage that Performance, understood in a larger perspective poses definite problems due to its evanescence. All the modern technologies and equipment are being rightly evaluated on the basis of their innate capacity to record nuances of a performing situation. However, it is useful to note that documentation proceeds in three avenues-personalities, events and processes. I often feel that in the final analysis it is of utmost importance to document ideas or concepts, as they are the most durable of the forces to shape the Culture of Beings, which is much wider than Human culture.
7. It is high time to stress that documentation is not recreation of original experience etc! It is creation and systematization of contextual material, which has led to emergence of the documented entity. Such documentation may led to artistic recreation etc. or to enlargement of the knowledge-base.
8. In Indian conditions, it is advisable to keep the categorical pentad of Primitive, Folk, Religious, Art and Popular in mind for documenting ventures in any walk of life. These categories are experiential and structural and not producer-oriented-it must be stressed.
9. Very often documenting individuals and institutions appear to plunge into documentation without taking value-decisions. On account of various socio-cultural pressures they seem to defer taking such decisions or leave them to future generations/posterity etc. This is hardly defensible. It is necessary to allow greater role to value-disciplines such as Ethics, Philosophy, Aesthetics and Logic. Even though it is more or less true that there is no hierarchy in factual material, relevance matters as a criterion. It is symptomatic that too often documentation is sought to be justified through using apologetic terms such as 'preservation of tribal culture' or of 'dying forms'!
10. In a country and culture in which oral tradition need not be understood as a tradition of preliterate or non-literate culture, is it not necessary to take a closer look at the oral tradition, as cultural documentation as such cannot be described as an entirely new activity ?

Documentation Format

non-elite genres of music

record number	form name	regional name	category	language/dialect

etymology	country	alternative narration	region

non-elite genres of music

record number	form name	history	subtypes	special features

myth motif	myth narration	associated dialect	religion

non-elite genres of music

record number	form name	occasion/calibration	ritual motif	

symbolism	castes	patrons	literary context

non-elite genres of music

record number	form name	major texts	major composition	performing

major writer	performing	major performer	performances

non-elite genres of music

record number	form name	music/dance	performing	costumes

instruments	remuneration	recruitment	audience

non-elite genres of music

record number	form name	Miscellaneous

3. The basic of DIPA (Documentation Items of Performing Arts)

Dr. YAMAGUTI Osamu

This is the 2nd day of our workshop and we have already had different kinds of activities yesterday and particularly the two lectures, first by Prof. Kamalakar SONTAKKE and today the lecture by Dr. Ashok RANADE. They were theoretical and impressive. And now we will go into the real practical aspects, but this presentation of mine which I am going to do now is still a little theoretical and probably from this afternoon it goes more into practical aspects. From the materials which will be distributed, you can understand the basic points, the most important points of my talk and I will ask you to write down some notes during my talk on the sheets of paper distributed.

(Computer presentation)

DIPA stands for Documentation Items of Performing Arts. We can really go to the real aspects of the documentation, but here we are gradually going into the practical aspects. This is meant to be going for collecting, processing data through human relations with emphasis on audio-visual documentation. DIPA is my own theoretical framework which can be utilized in your activities for this workshop or for the future whenever you are engaged in some audio-visual documentation. Here you can see how the emphasis is given on the human relations. For example, in this kind of workshop, we are now establishing some kind of human relationship.

We can discuss the performing arts for the purpose of various innovations. The performing arts, when they are performed, gives the meaning to different kinds of individuals, different kinds of people. How significant is the performance itself ? The meanings (a) and (b) are:

- (a) perhaps the meaning in understanding the performing arts themselves as such, that means appreciation, you can appreciate music, dance and something artistic and sometimes religious. The performing arts have such meanings in themselves.
- (b) to attain something else to an understanding of performing arts. We can appreciate music at the same time through this appreciation and, at the same time, we are able to do something else.

On the other hand, we can distinguish the people who are concerned with these meanings, i.e. **X** who carry on their traditions and **Y** who are outsiders of the tradition concerned.

Suppose you are a performer of *kathak* dance and you are a part of that tradition, but I am not. This is a vital point and as you can see, we can have different kinds of communication.

If we take an example of permutation **AX**, then the tradition carriers themselves can understand that *kathak* dance because you know how to dance, the rhythm, music and everything. So you can judge how good the performance is. But in the case of **AY**, if there is *kathak* dance performance, I can appreciate it because I know *kathak* dance to some extent, but only to a limited extent. That means I cannot really judge *kathak* in a proper way. Perhaps

I can certainly make judgement through my limited experience, and somehow appreciate the performance in my own way.

There is a difference as to how we can understand the performance as an outsider or an insider. The degrees of “outsideness” vary even within India: some groups of Indian people like outstanding *kathak* dancers will judge the dance well, because they are much closer to the tradition compared to Japanese people.

The next combination **BX** is the case in which carriers of a tradition attain something else in understanding the performing arts. Here the insiders really enjoy themselves to a full extent and they would be satisfied with their performance, and they can attain something. For example, suppose you do some very modern contemporary dance, if you are creative enough, out of this experience, you create something new based on that experience, or, if you are acquainted with *bharatnatyam*, with its experience you do something else, again something new. You can make use of this performance by video tapes, make use of teaching materials for school education or for something else and make use of this experience for different purposes.

Say for example, myself or some Japanese dancers appreciate *kathak* dance and with this experience he/she may be inspired with the new techniques very new to them but not to Japanese. When new to an outsider, then we create something new or compared to the Japanese tradition and we think about something else.

India is a different country from Japan and that is why the dance, the technique, the idioms are so different. Then what I attain is the so-called cultural understanding, understanding of different cultures and this is very important in this modern international society and we try to understand each other in different ways. Each country or each culture has its own barrier system. If we do not understand different cultures, then some kind of misunderstanding takes place.

About the DIPA I will explain later in detail. From this part I have given a title that is, “Proposal for Applicative Culturology - Its implications in video technology”. When we apply something or I have something here and I have applied this idea to something else, that is ‘*application*’. And ‘*culturology*’ is a cultural study. Since we are all here to watch and present a video documentation. I would like you to suggest some theoretical thinking which can be applied to our workshop.

Let us discuss the point “how cultural is human”, in other words, “human culturology”. All human beings behave in different ways – eat, drink, sleep, get angry and do many other things. These are related to the culture of each individual and his/her behavior. As I have said before, between the cultures in India and those in Japan, there are differences. Of course there are similarities: basically we have two legs, eyes and same physical structure. But there are some differences too: what we do and how we behave is different. The fact that we have languages is common, but in reality we are speaking different languages. In Japan we have a fewer languages than in India, but many dialects. In addition, each individual has his own idiolect and individual characteristic of speaking. When my voice comes on the telephone, you immediately identify me even if I do not say my name: this is because I have often talked to you, so you understand my vocabulary, manner of speaking, etc.

Any way, every human being has his own cultural characteristic and these are reflected in performance. If I am a musician or a dancer and if I perform something, then there is some kind of style which is unique to me, and if a group of performers perform, that is unique to that specific group of people.

In culturology, the most important thing is “culture of today”. What kind of culture is happening right now is most important. But we also have to think of “culture of the past”, because it was formulated in the past out of some traditional transmissions. Even today’s culture is based on the past to some extent.

The video tapes presented this morning will be used in the next week. Whatever we do has much to do with our activities in the future. The future may be very near, that is, tomorrow, next week or next month or it may be after a long future, one century later. All of us today, our daughters, sons, etc. have chances to watch what we have done this time in New Delhi, and the people may be curious. We can see the videotapes, and maybe we hand them down to our sons and daughters and then to the next generation. They may be interested in the past. So there are three aspects of culture, Present, Past and Future.

There are some interesting questions that may come up about the ‘authenticity’ in culture. Some style, genuine, pure or authentic in the past may be changed today. The performers with Coca Cola bottles as we have seen in the video, have much to do with it. In the present situation and the past, and of course the future, how Coca Cola bottle performances can be accepted is a matter for future society.

If a *kathak* dance performance is performed here, we can see the movements of legs, formation and various other movements. This is present. “Culture of the future” means that we think of doing something in the future, and sometimes we throw away some of bad things, but sometimes we try to preserve something that is being neglected.

The basic idea of video documentation can be such that whenever we take a video, we focus on present situations that are important: we try to take the present patterns. Later you may regret and say we should have taken the missed movement which was very important at this stage. It is too late now since that is past. If we have enough material, enough cameramen, enough equipment and enough time, we can take everything in video. We must be satisfied with the documentation you have done.

There is some distinction between “documentation” and “documentary”. “Documentation” means to shoot the whole performance from different angles. We try to shoot the whole performance, even before the start of the performance, preparatory stage of a dance, for example, how *kathak* dance performers prepare themselves with their costumes and how make-ups are made, etc. Maybe that stage is also very important during documentation. So we should shoot all these things. The preparatory aspects as well as the performance what is taking place are also important. Then a complete documentation can be attained.

On the other hand, “documentary” means small programmes like films, TV shows, etc. We take only some parts of the performance and then edit them. This is documentary. So there are quite a lot of differences between “documentation” and “documentary”.

In the workshop we are here to achieve two things. One is the edited version of tape as complete as possible. If you want to add some subtitles, characters or short explanations on each piece, I think somebody can do it, for which you need a lot of information. That is the edited version. And the other thing is the written documents. We should try to reach forms as complete as possible. I am afraid that you may not be able to complete the whole thing, but you should try to come as close as possible to our objectives.

The work sheets for the lectures by Dr. YAMAGUTI Osamu

work sheet DIREM 1

<p style="text-align: center;">DIPA</p> <p style="text-align: center;">(<u>D</u>ocumentation <u>I</u>tems of <u>P</u>erforming <u>A</u>rts)</p>
<p style="text-align: center;">Framework for collecting/processing data through human relations: with emphasis on audiovisual documentation version 2001 January 山口 修 YAMAGUTI Osamu (Osaka University)</p>
<p style="text-align: center;">Workshop on Intangible Cultural Heritage by CCRT in collaboration with ACCU</p>

1-1 What is DIREM?

1-2 How can DIREM be made use of?

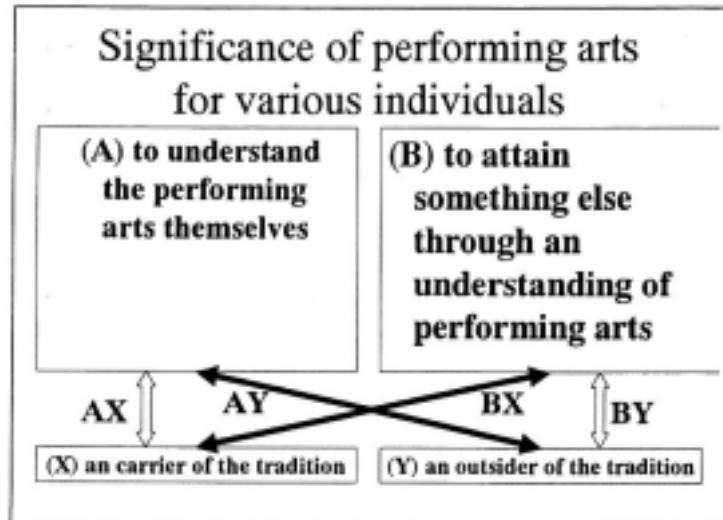
1-3 Why should the data be collected/processed?

1-4 How can data collecting/processing be done?

1-5 What is documentation?

1-6 Who should be responsible for the documentation?

work sheet DIREM 2



2-1 permutation

2-2 AX: how significant are the performing arts themselves to a carrier of the tradition?

2-3 AY: how significant are the performing arts themselves to an outsider of the tradition?

2-4 BX: what can a carrier of the tradition achieve through an understanding of the performing arts?

2-5 BY: what can an outsider of the tradition achieve through an understanding of the performing arts?

**National Workshop on the
Documentation and Promotion of the
Intangible Cultural Heritage in India**

-- by the ACCU and the CCRT --

**A proposal for
applicative culturology:
its implications for video technology**

山口 修 YAMAGUTI Osamu

from January 04 to 13, 2001 New Delhi

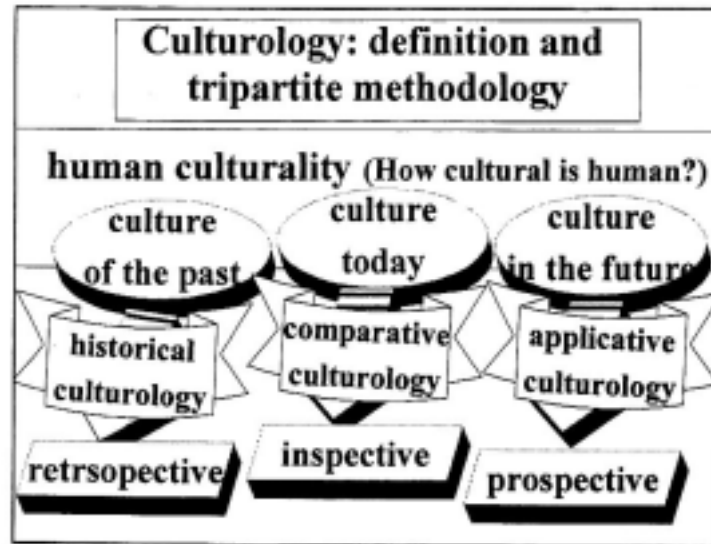
1-1 culturology (cultural studies)

1-2 application / applicative<->applied

1-3 significance of video documentation

1-4 intangible cultural heritage

1-5 workshop



2-1 definition

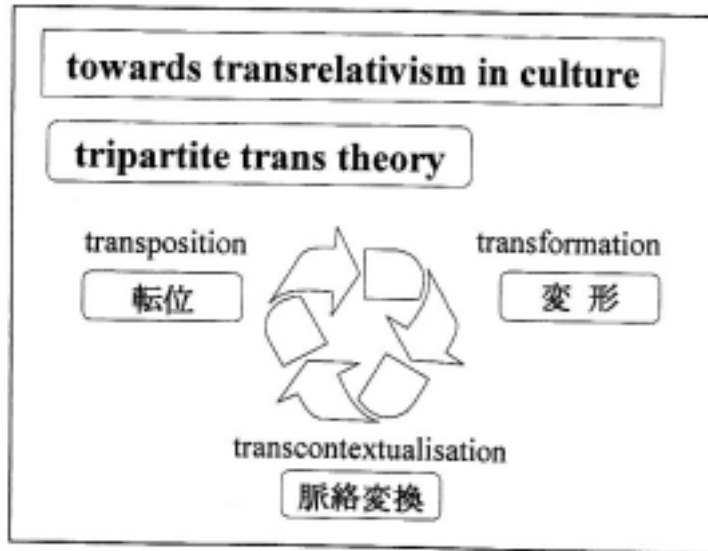
2-2 theory and method / methodology

2-3 tripartite methodology

2-4 historical / retrospective

2-5 comparative / inspective

2-6 applicative / prospective



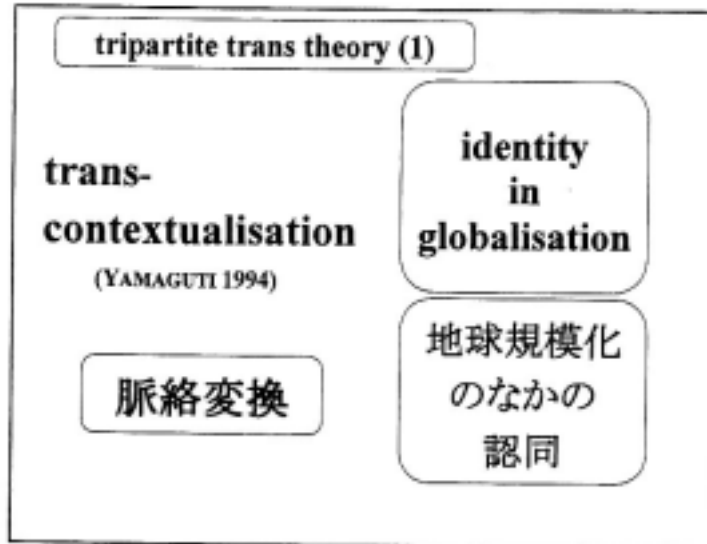
3-1 relativism / absolutism

3-2 cultural relativism

3-3 transrelativism (in culture)

3-4 tripartite trans theory

3-5 transcontextualisation / transposition / transformation



4-1 text (content)

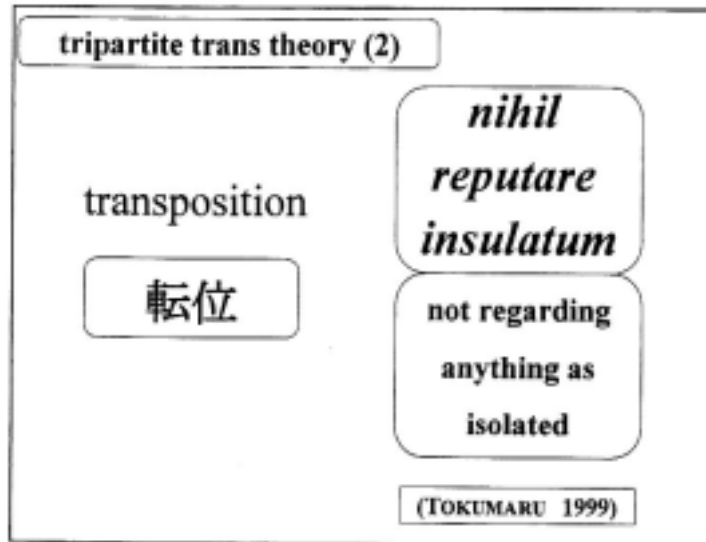
4-2 context

4-3 text / context

4-4 culture contact

4-5 globalisation

4-6 (cultural) identity



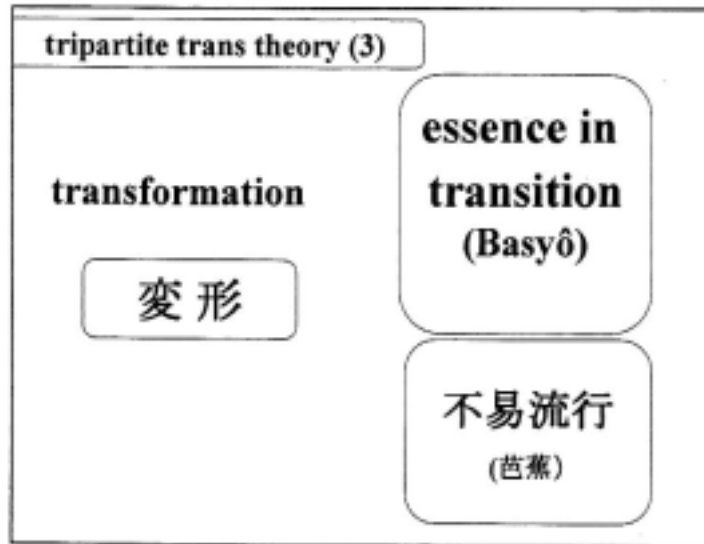
5-1 self / other

5-2 position(ing)

5-3 understanding the self

5-4 understanding the other

5-5 transposition



6-1 form

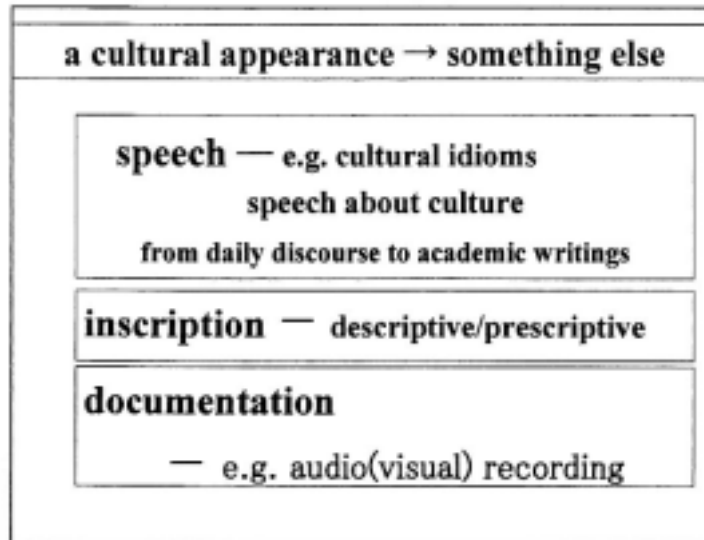
6-2 inform(ing)

6-3 information

6-4 essence

6-5 ⁴quality / literacy

6-6 essence in transition



7-1 appearance / phenomenon

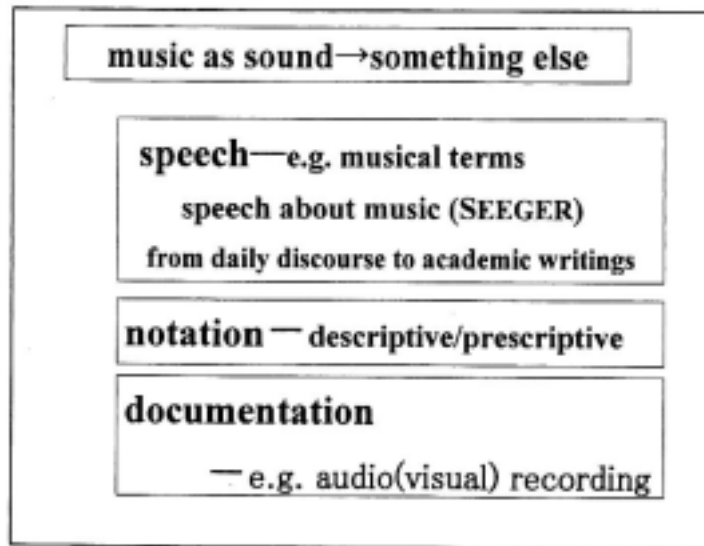
7-2 cultural phenomena

7-3 cultural appearances

7-4 verbalisation / speech

7-5 inscription / script

7-6 documentation



8-1 music as sound / text of music

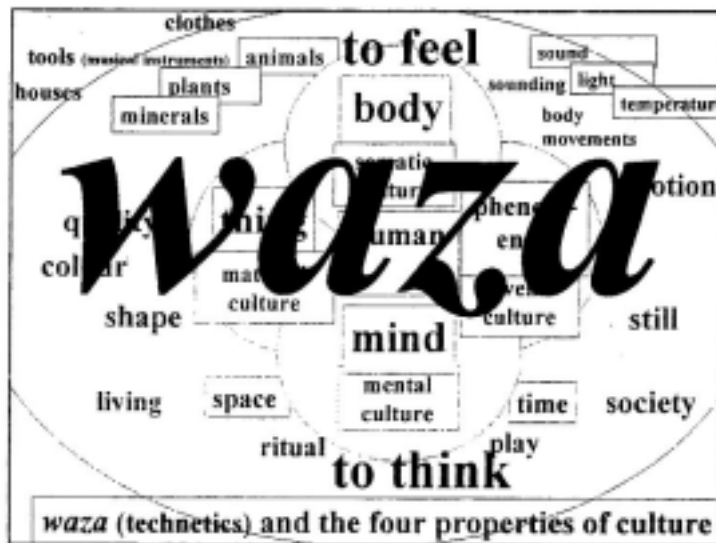
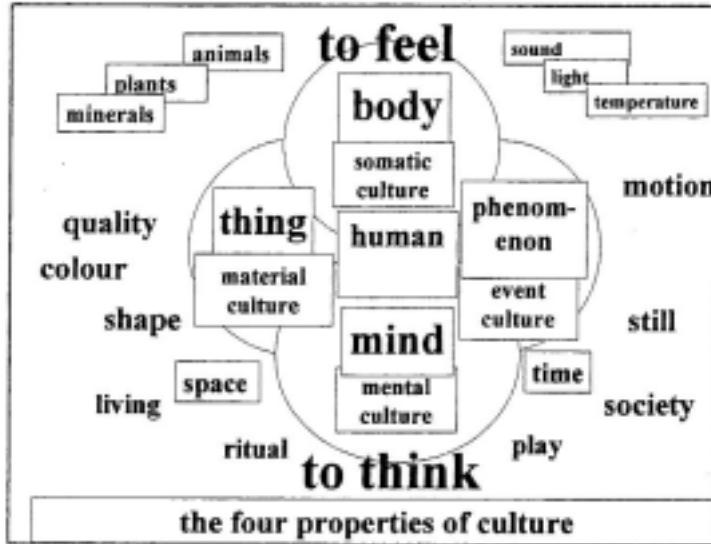
8-2 performance of music / context of music

8-3 speech about music

8-4 notation

8-5 documentation

8-6 musical time / segmentation



4. Documentation versus documentary in video programming

Mr. TAKAHASHI Mitsunori

During the past 25 years, I have produced a number of videos which focused on traditional performing arts in the Asian region. In those videos, music was usually the main topic. In this presentation, I will use several different types of video footage which I produced to enhance my explanation.

At first I would like to briefly comment about the difference between the terms “documentary” and “documentation”. The word documentary is generally understood to mean a recording of the facts. But in my opinion documentaries are an attempt to slightly alter facts or to visually create facts by a restructuring of the phenomenon. That’s why documentaries often include the strong opinions of not only the producer and director, but also sometimes include the feelings and thoughts of the support staff. On the other hand, documentation is an attempt to draw some universal conclusion through conscientious recording of whatever phenomenon is occurring. In documentation, we try to record the phenomenon as exactly and accurately as possible without adding our opinions or feelings. Ideally, it is a kind of perfect copy.

Therefore the production team must restrain itself. Then it is up to the people who see it and use it to extract the information or to react emotionally or form impressions from the audio-visual experience.

Now I’d like to show you the first video clip. This video concerns Japanese court music named *gagaku*. *Gagaku* was introduced from China into Japan between the fifth and eighth century, and passed down from generation to generation through Buddhist temples, Shinto shrines and the royal court of Japan.

Generally speaking, *gagaku* is divided into two categories depending on the performance. The first one is to play only the instruments which are named *kangen*. The other one is to perform the dance together with the music and this is called *bugaku*. So here is a clip of *etenraku* of *kangen*.

Gagaku - Etenraku: 12 min. 20 sec.

As you may know, we used five cameras to shoot this video. Such a large scale production required the use of a location vehicle. This sort of vehicle is also called a large mobile control room or location production unit. The unit provides a full broadcast standard production control centre with complete video and audio facilities. We dispatched the mobile control room to the Japanese Royal Palace in Tokyo in order to take this video.

I am afraid that some of you must have been a little bored watching this video. But this is the authentic way in which *kangen* is performed. At the beginning of the music, the part named *netori* was played. This is done in order to tune and introduce the instruments. Then the main piece which is called *toukyoku* was played. As you must have noticed, the same melody was repeated three times. I shot the entire musical performance for the video and you have seen all of it.

Nothing was subtracted and nothing was added. There was no narration and there were no sound effects. This is the basic and essential point of the documentation of music. As you may already be aware, the continuity of time is one of the most important elements or factors in the documentation of music. Even if the music which you want to record takes many hours to play, you have to record all of it. Even if the music constantly repeats the same pattern or melody, you must record it in its entirety. The value of documentation will suffer if you edit it, shorten it or change the order of the sequences. If it is tampered with, it will be impossible to do a comparative study in the future with the past form of playing that music.

Remember I told you that I used five cameras when I took it, I was in the mobile unit and had five simultaneous feeds coming in which were connected to five video recorders. During the performance I was able to switch cameras anytime and this instant editing was recorded on a separate video recorder. This kind of switching of VTRs is called “switching out VTR or Line out”.

So in total I ended up with six videos, five from the five separate cameras as well as one more which recorded my instant editing. The five video tapes were used for editing. Today I showed you the original switching out video tape before editing.

Now I would like to show you the next example. This is part of a 90 minute laser disc.

Ondekoza: 3 min. 50 sec.

As you already know, this is not documentation. This laser disc is designed to showcase the physical glamour of the musicians with a powerful and dynamic picture. This laser disc was produced for entertainment, and although the musicians are using traditional Japanese instruments, this is not traditional Japanese music.

It is very clear that the two videos which I have shown you so far are completely different. In the first one, I tried to explain the entire structure of the musical piece, what kind of instruments were used, how to play each instrument, how the sound overlaps and so on. But in the last one, I didn't give any consideration to such an analytical point of view. This is the biggest difference between documentation and other forms such as entertainment programmes on TV and films generated from Hollywood, Hong Kong and Mumbai. I like Indian films. In those films, a handsome young hero and beautiful heroine are very appealing on the screen and they sing many love songs. But we all know and can easily see that they are not really singing.

So, quite different from most Indian films, music documentation requires that visual and audio be synchronized perfectly with the original sound being reproduced as exactly as possible. Also there can be no narration or sound effects added. These are the fundamental points of music documentation.

The videos which you have seen so far were large-scale productions taken in Japan. However, if we tried to take such heavy equipment outside Japan or to remote areas, it would be far too expensive.

We also have to consider the influence of the area. The previous examples were stage performances in their original form. However, some performing arts include or are accompanied by religious rites or a rite of passage. If we only take one performance without understanding the cultural implications, there is the possibility of losing the true meaning or the chance of acculturation.

The next example was taken in this country. Some of you know *qawwali* well, but let me briefly explain for the overseas visitors who might not be familiar with it. *Qawwali* is the one of the popular music forms among Muslims in the Indian subcontinent. This was taken by one 16mm film camera at a Sufi festival called *Urs* held in Ajmer City in Rajasthan State. *Urs* is a festival that celebrates the anniversary of Saints Sufi's death.

In Ajmer there is the mausoleum of *Muin al-Din Cishti*, who was the founder of the *Cishti* school. For a believer of the *Cishti* school, listening to *qawwali* is one of the most important disciplines or ways to reach Allah.

Qawwali: 19 min. 18 sec.

Previously, I told you that in the case of music performance, to be considered documentation, all parts from the beginning to the end should be recorded. By this definition, this cannot be called documentation.

But realistically, it is impossible to make a recording of all the *qawwali* performances. This is because during the *Urs* which lasts continuously for almost one week, innumerable groups perform *qawwali* everywhere in the city of Ajmer. What I did in this video was to analytically record the social function and religious meaning of *qawwali* from sociological and ethnological viewpoints. And in this sense, this video can be categorized as documentation.

Now, let's go to the next example. This is modern dance designed and performed by Indonesian choreographer *Martinus Miroto*.

Penumbra - A version: 7 min. 10 sec.

It is said that in the case of dance documentation, the whole body of the dancer should always be in the picture. For this reason, this video was taken from the centre front, paying careful attention not to cut out any part of *Miroto*'s body. He gave three public performances. The first time I just observed it. During the second performance, I shot from the centre front, which was the video you have just seen. And in his third performance, I shot much closer from a side angle.

Penumbra - B version: 7 min. 10 sec.

In this video, you can see the detailed foot and hand movement that you could not see in the centre front shooting. Also, *Miroto*'s physical expression has been much more enhanced through the use of camera angles and other technical devices. So, this version has been influenced by me rather than being pure documentation.

Before closing my presentation, I would like us to once again think about what documentation is. At the beginning of this presentation, I said that documentation should be an objective recording which avoids personal subjectivity. However, is it possible to be purely objective ?

Historically saying, there was a time when the only objective way of recording was thought to be shooting with a fixed camera, without zooming or focussing, especially in the case of an ethnographic film. But still questions remain, such as who decides where the camera is set and when the recording should start and finish. Therefore, the cameraman's influence will always be felt to some extent. In other words, completely objective documentation can be said to be merely idealistic. Rather, it is better for us to think that adequate objectivity makes a subjective viewpoint. For example, many stringed instruments are played in the same manner, the left hand presses down on the strings and the right plucks or bows the strings. As far as I know, this is a transcultural phenomenon.

Also, in most cases music gives us a hint that the end is approaching by changing the musical atmosphere. So, if a cameraman has enough knowledge and experience concerning the universal structure of musical performances, an adequate viewpoint for documentation can be naturally determined with careful observation of the individual musical characteristics.

There has been rapid progress and expansion in the possibilities of an interactive video experience by new devices such as the DVD. Although similar in function to a CD-ROM, the DVD contains information from many cameras which allows us to choose which camera angle to view. Furthermore, it is also possible to create a kind of virtual image created from a few real images using computer graphics. Although this new technology offers us unlimited and intriguing possibilities, we must be sure not to forget that the person singing and playing the instrument is indispensable and the most important part of the equation.

5. Practical approaches to video documentation

Mr. TAKAHASHI Mitsunori

Image Documentation of Traditional Music and Dance

Definition:

Image documentation of traditional music and dance is the work of preserving traditional dance and music that has been developed in different cultural spheres and handed down from generation to generation, by using images, so that they could be reproduced, to the extent possible, for the future generation. Accordingly, the work should be valued preferring the future point of view rather than the present. Basically images, in the present times, are not more than secondary media and definitely not equal to actual music and dance performances. However, the actual performances of music and dance, known as time art performances, possess the basic characteristics of disappearing at the very moment of performance. It is for this very reason that there is a need for a method that can fix the presentation of such real performances in a secondary way, and that is image documentation.

- a) Documentation is totally different from documentary.
- b) Documentation is not an item of entertainment.
- c) It gives importance to future value rather than the present.

Conditions:

1. Complete synchronization of images and sound should be ensured.
2. Complete recording of the music piece or performance without break from the beginning till the end.
3. There should not be any other addition of any insert shot besides the actual performance that is going on at that particular time.
4. No narration or sound effect should be added beside the actual performance at that particular time.
5. Preserve the recorded mother tape along with complete captions.
6. Make a paper record of complete data related to musical and dance performances which are to be recorded (name of the musician, dancer, genre name and performance, melody name, piece name, composer name, recording date and time, place etc. are minimum requirements. Further data such as age, address, life history, education, performance history of the performer(s) is a must, except for those whose biography has been published and can be obtained easily. Again, it is also important to record the name of the image producer, cameraman, staff of light and sound, researcher who has contributed, and the person generating data, etc. It is desirable to state as far as possible, the authors' proximity right, as well as that of the players and performers' scope of copyright).

Media used in Image Documentation:

Any musical performance comes into existence only as an expression based on time continuity. If you try to stop the sound movements, you will only achieve silence as you can not freeze an instant of sound. This is why photographs, which fix a moment of time on a still picture, are not adequate to record music.

In order to record music as something 'living', we must use films or videos, which can fix a series of time continuities as a time cluster. Visual documentation of music was defined by Dr. YAMAGUCHI Osamu as "a documentation achieved in a manner as cool as possible of a given aspect of culture existing at a specific time in history. Therefore, the longer the documented form and the less interrupted by cutting, the more value will be found in it as 'documentation'" (YAMAGUCHI Osamu, *Applicative Musicology*, Hosodaigaku Kyouiku Shinkokai, 2000).

By this definition, the Image documentation that has music and dance as a title is not a still picture but has to be a moving image, namely film, video or any other new moving media.

Film and Video:

At present, the actual moving image media that we can use are either movie film or video, or DVD (Digital Versatile Disc) in the near future. First, when we compare the movie film and video, then the movie is a process where an image is being fixed chemically on the sensitizer known as film. However, for picture quality, HD video is being greatly used. But compared to video, its cost is high and the demerit is that the continuous filming time is limited.

Though the cost comparison is not a good thing, if we compare the cost of DVCAM format tape with the total cost of unused 16mm film including development cost, printing of rush films, then the difference works out to be about one hundredth. Therefore, from the cost point of view, the video is far more viable.

The next point is about the 'photography continuity time', in other words, the extent of time taken for continuous photography by one camera. In case of 16mm film use, the quantum of a film magazine of maximum size is 400 feet. If the filming is done at 1 sec./ 24 frame, it will last 12 minutes. But there will always be a loss when you finish winding the film. So the actual maximum time becomes only 11 min. 30 sec. On the contrary, in case of the DVCAM it is possible to use a maximum of 184-minute tape. In other words, you can record 17 times as much as a 16mm camera as a single cut. Moreover, if you use 2 VTRs as a matter of principle, then continuous recording for an unlimited length of time is possible. At this point it is important to note that when continuous recording for longer time is demanded then this skill of image documentation is extremely effective. From now onwards it is expected that the writing type DVD etc. will be used in camera also. Moreover, it is thought that longer time recording, higher picture and sound quality, lower cost, and smaller type will actually be realized.

6. The management of intangible cultural heritage - video documents

Mr. SUZUMURA Akira

1. The components of video document management



- 1-1 For what purpose is the management to be done ?
- 1-2 What kind of work is management ?
- 1-3 What should the person-in-charge of management consider ?

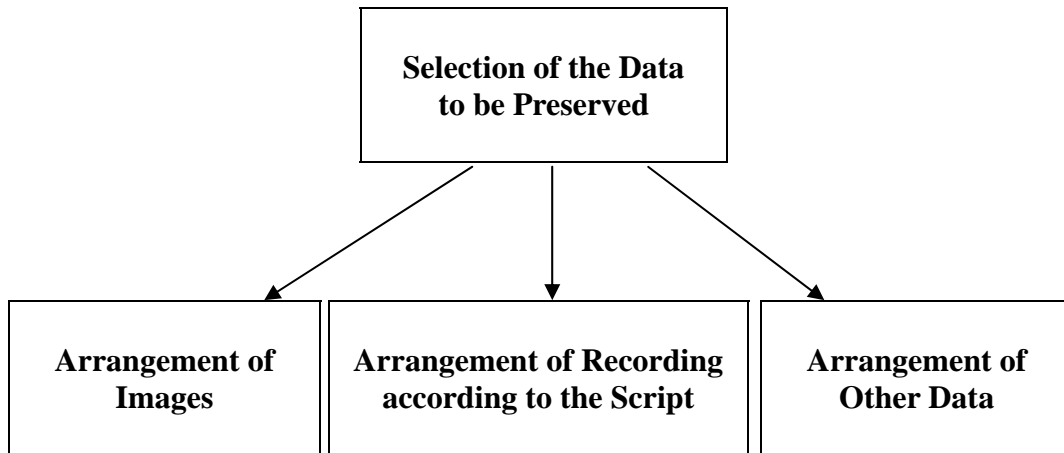
The ultimate goal in the management of intangible cultural heritage video documents is to preserve them in good condition for succeeding generations. And of course, the reason we wish to preserve them for future generations, is so that our descendants can use them for a variety of purposes, be it education, academic research or entertainment. The components of management can be summarized in the following three tasks.

- (1) Organization of both video and written documents
- (2) Preparation of video documents for storage, and storage management
- (3) Preparation of video documents for use, and user service video documents are left to posterity through the processes outlined above.

Video documents which have not been organized cannot be accessed while those which have not been appropriately stored will rapidly deteriorate, becoming useless. And if they are not utilized then the tasks of organization and storage lose their meaning. Video document management is thus an essential after-care service which facilitates the optimum use of these documents.

The processes involved in management are described in more detail hereunder.

2. Organization

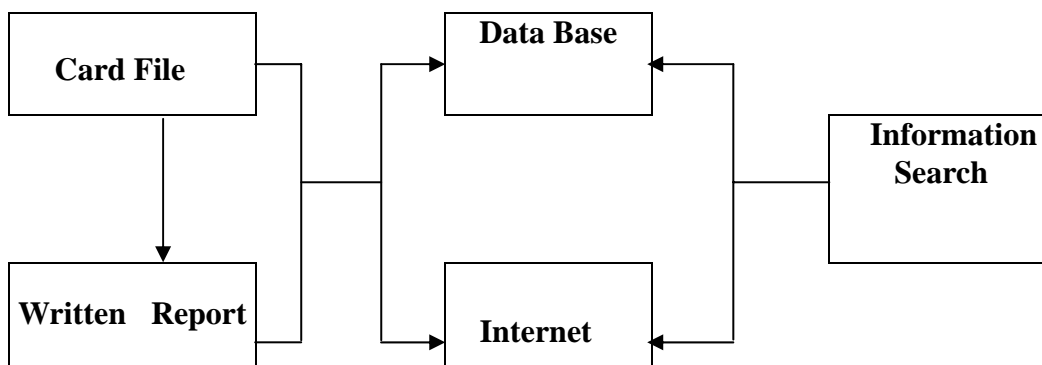


2-1 What is to be arranged ?

2-2 Why should original data be preserved ?

2-3 What is the purpose of arranging the data ?

(Method of Arrangement)



2-4 How to arrange the data ?

2-5 What is the arrangement of data for which computer has been used ?

2-6 What is the data base ?

2-7 What is Information Search ?

2-8 What is Application Method of the Internet ?

In video document management, it is not sufficient to organize the video documents alone. Rather, numerous written documents concerning each video must be organized at the same time. The first step in organization is to select which materials should be stored. The following types of materials are subject to this selection process.

(1) Videos

- The complete edited version of the video document and copies
- Materials used in filming (i.e. the original film)

(2) Written records

- Original study records
- Documents covering the context of the study records
- The script and data sheet
- Original material outlining film content (data sheet)
- Reference materials

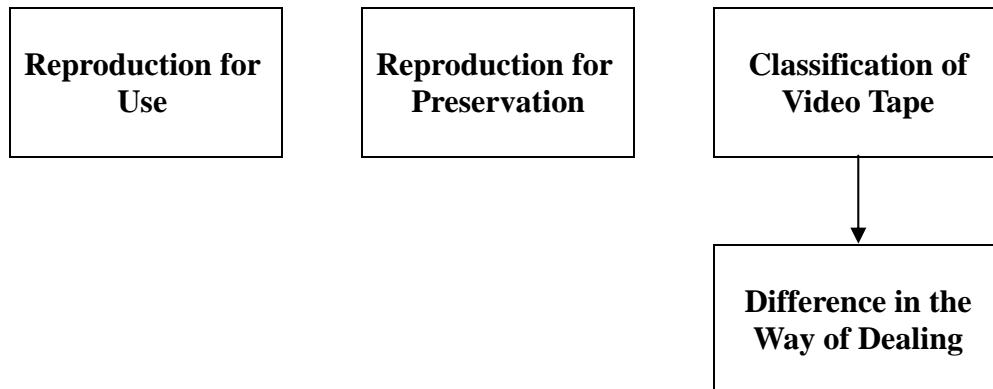
(3) Other

- Photographs taken during filming
- Costumes, tools, etc. and information concerning the same

Those involved in selection and organization begin by acquiring a comprehensive understanding of the various materials, and considering appropriate storage methods for each type. When videos and written documents are edited arranged, and compiled, portions may be lost or the perspective may be subjective, diminishing the quality of the final product. The fact that not only the completed video or document itself, but also all original materials are organized and stored indicates the latter's considerable value. No human being can perfectly perform the tasks of recording and arranging information. A shot take on the spur of the moment, or a memo that was not regarded as important at the time, may come to have great significance later on. That is what makes the selection of materials for storage so difficult. If it were possible, the ideal would be to preserve everything.

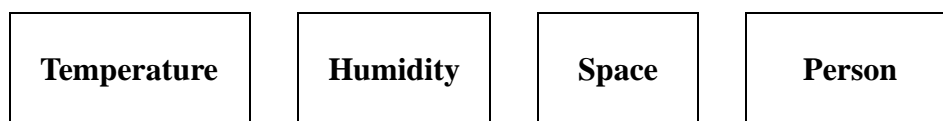
The method of organization will change completely depending upon the number of people involved, their experience and skill, available equipment, budget, etc. Card cataloguing, filing and computer input are all possible methods. The method used will also depend upon the type of service to be offered to the user. Each method must then be tested through repeated trial and error.

3. Preservation



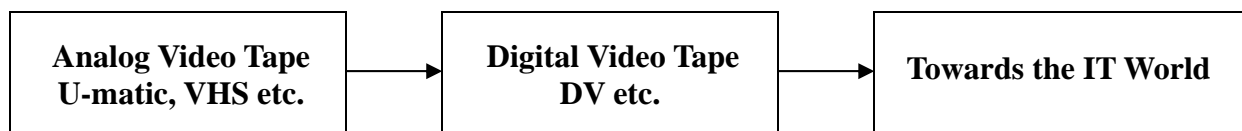
- 3-1 What is the life-span of the video tape ?
- 3-2 Points to be taken care of while dealing with video tape.
- 3-3 Why reproduction for use ?
- 3-4 What is reproduction for preservation ?

(Environment)



- 3-5 What is the appropriate environment for the preservation of video tape ?
- 3-6 What kind of changes may occur in the video tape ?

(The use of IT)



- 3-7 What is digital video tape ?
- 3-8 Why is digital video tape appropriate for preservation ?
- 3-9 Information Technology and Image Technology of the present time.
- 3-10 What is data base of Images ?

There are several points which must be given attention in the management of video documents. The life of a video tape is only twenty years and accordingly it is necessary to implement the following special measures.

(1) Making copies for the user

Although the maximum number of times a video can be used is about 100, we should expect video quality to decrease with each use. Therefore it is essential to make copies for the user in order to protect the original by using it as seldom as is possible. At least two copies should be made for storage, and these should be kept in separate buildings to ensure preservation from fire or other possible disaster.

(2) Copying the original at ten-year intervals

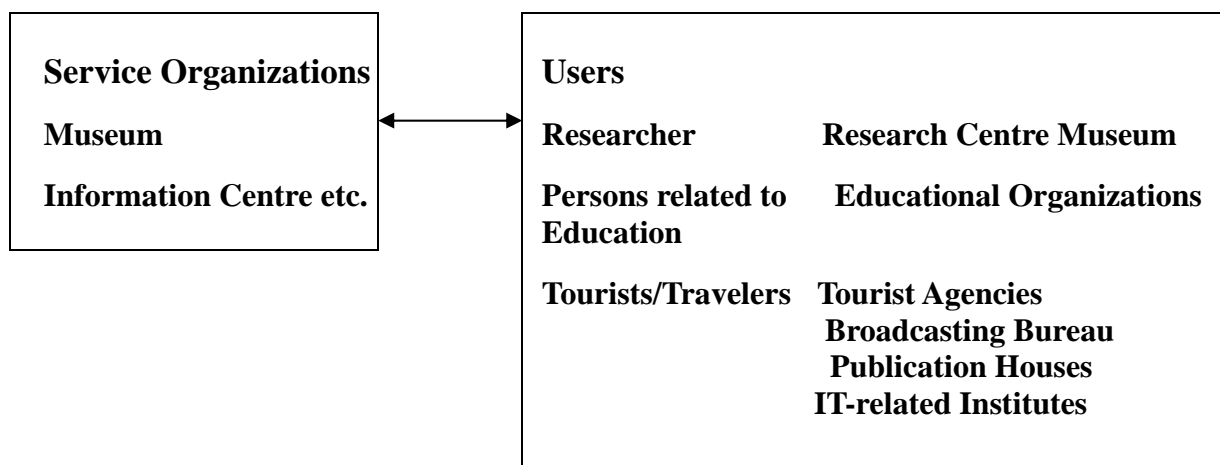
The life of a video tape is about twenty years, but we must expect the quality to decline with each passing year. Therefore it is advisable to make copies of the original after the first ten years, and at every subsequent ten-year interval. Of course, with each copy quality will decrease. This particular problem, however, will likely be resolved with the introduction of new digital technology.

(3) Selecting a cool, dry place for storage

Although there are no detailed data available, temperature and humidity are thought to affect the preservation of videos and therefore the facility in which they are stored must have environmental control equipment to keep the storage area as cool and dry as possible.

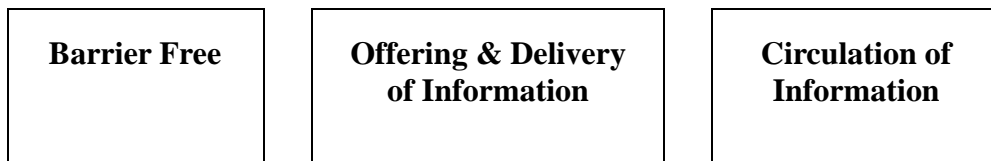
Despite its grave importance, lack of information makes it extremely difficult to accurately identify appropriate storage conditions for video documents. We can only fumble in the dark while keeping abreast of the latest technological developments concerning recorded media.

4. The use of the video documents



- 4-1 Who is the data user ?
- 4-2 What is the data user looking for ?
- 4-3 What is the method by which appropriate data is furnished to the user ?
- 4-4 What do you mean by selling data ?

(Information Service of IT time)



- 4-5 Application of IT technology.
- 4-6 What is video on demand system ? What is multi-media on demand system ?
- 4-7 Use of Internet.
- 4-8 Offering method of the data which has used Internet.
- 4-9 Points to be noted while using Internet.

It is difficult to postulate usage because there are so many different forms. Here we will consider the use of video documents at such facilities as museums and libraries.

(1) Visitor use

The most common usage is the presentation of video documents to visitors at museums, etc. When planning such a programme, content should be selected on the basis of whether the users are scholars or members of the general public. Related written documents should be offered at the same time.

(2) Sales

Copies of video documents can be sold. In addition to research facilities, libraries and schools throughout the world, copies could also be sold as souvenirs, etc. In either case, we must assume that re-editing from the original to suit the purpose of use will be required.

(3) Broadcasting

Use in television broadcasts is another usage for video documents. In this case, the user may wish to re-edit or use only one part of the film. In either case, image clarity is a

priority and we should anticipate that they may wish to utilize the original because the quality is better than the edited version.

I believe that the potential uses of video documents will expand with advances in broadcasting and audio-visual technology. Moreover, when the majority of people become aware of the importance of traditional intangible cultural heritage, the value of film documents will be recognized. Documentation is conducted both for present use and on the assumption of future use. Although each individual record is important, systematically collected records will come to have immeasurable importance, and therefore, I think that it is necessary to methodically pursue projects which span ten or twenty-year periods.

7. American Institute of Indian Studies

Dr. Shubha CHAUDHURI

The American Institute of Indian Studies (AIIS) was established in 1961. Its aim is to promote Indian Culture. We have a large collection of public recordings e.g. CDs, tapes, cassettes, video recordings all which have been given to us as voluntary deposit.

For the preservation of these recordings we have a lab, a library, a listening room and a commercial recording room. In the library, we have more than 8000 books on dance, music, Sufism, etc. and some rare books dating to 1891, newspaper cuttings, journals, research methodology, etc. The purpose is the study of ethnomusicology in India. We have large collection of published as well as unpublished recordings under one roof.

We have both audio and video films. Though mainly the recordings are in audio format. We have climate control wall to maintain the atmosphere. We try to maintain temperature on 16 to 18 degree centigrade for 24 hours. We have tried to attract foreign researchers in this area. We have made no attempt to get collection rather we welcome collections only in form of contribution given by individual researchers. Their collected material and recordings are only used for academic purpose. We have basically set up this organization for academic use. We enter into a legal agreement with every collector.

Material is available for research on our premises. We also allow a copy for one to five researches under certain restrictions. We don't have landing facilities.

We have a wide range of collections - Classical, Hindustani, Karnatik. We have different kinds of regional traditions from many parts of India.

People can use our facilities of membership. We just recommend the people in terms of dissemination. We do seminars and conferences from time to time in different areas. We also have been involved in running a network for different organizations where we hope to expand membership. We do 'workshops' and 'training programmes'. We also just put up a website – (www.archive-india.org). We really found it great. We hope to expand our activities more in the future.

Chapter 3: Reports of Group Works

(1) List of Group Members

(2) Data Collecting for Group Reports

(3) Information about the Intangible Cultural Heritage dealt with during the Workshop

- Practice 1. “*Manganiyar*”

- Practice 2. “*Gaahya*” dance

1. List of Group Members

Group for practical exercises

Group A

1. Ms. Himani PANDE (DC)
2. Ms. Upinder KAUR (DC)
3. Mr. I. J. GANDHI (CM)
4. Mr. P. Dhananjay SINGH (CM)
5. Mr. Harish PALSULE (SR)
6. Mr. Marchino B. OSTA (E)
7. Mr. Sumit TRISHI (DC)
8. Mr. Ashok NISHESH (D)

Group C

1. Ms. Mamta PATRA (DC)
2. Mr. Ramesh JASROTIA (DC)
3. Mr. Vinod Kr. UPADHYAY (CM)
4. Mr. P. Joseph Dhairia RAJ (CM)
5. Ch. Ram SUDHIR (SR)
6. Mr. Praveen BHATNAGAR (E)
7. Mr. Anoop THAKUR (DC)
8. Mr. Krishna Rao GANDHE (D)
9. Mr. Vasudao DHAMECHA (DC)

Group B

1. Mr. Harmeet BASUR (DC)
2. Mr. L. P. DWIVEDI (DC)
3. Mr. Satish KUMAR (CM)
4. Mr. Kaushik BRAHMBHATT (CM)
5. Mr. Ragesh Kr. PANDEY (SR)
6. Mr. S. B. VERMA (E)
7. Mr. Gyandev SINGH (DC)
8. Dr. Zeba KHAN (D)
9. Mr. Rajesh Kr. MANWANI (DC)

For Lighting

1. Mr. S. B. VERMA
2. Mr. P. Joseph Dhairia RAJ

(D) : Director
(DC) : Data Collection
(CM) : Cameraman
(SR) : Sound Recordist
(E) : Editor

2. Data Collecting for Group Reports

The Researchers (Data collectors) from all the groups were asked to collect the necessary data from the folk artists. They collected data about their personal life, native place, instruments, experience and practically everything about their culture, tradition, religion, etc. The data was given to the producer/director of their teams so that it becomes the data base for the productions.

Each of the groups was assigned the task of shooting/recording a practical exercise. Group C was assigned the task of conducting a biographical interview of the artists individually in order to elicit information about their place of living, the instruments they play, the songs they sing, their social role in the society, economic conditions, their families, religious information, social status and of course their artistic skills and experience, etc. A questionnaire was prepared for this purpose.

Though the questionnaire was more or less uniform for all the artists interviewed, the subsidiary and corollary questions were also asked based on their replies thereby making it a different schedule for each of them.

QUESTIONNAIRE

Following questions were asked to the musicians through the interview.

1. Introduce yourself: (a) Name (b) Address (c) Profession
2. What is your native place ?
3. What is your profession ?
4. Are you a performer ?
5. Which instrument do you play ?
6. Who makes this instrument ?
7. Who nurtured you, trained you, initiated you in to this profession ?
8. Say more about your experience of learning this art.
9. Your gurus, parents, relatives ?
10. Are you happy with your profession ?
11. Are you a vocal artist or instrument player ?
12. What and how many instruments can you play ?
13. How have you learned all these instruments ?
14. How many performances have you given outside India and when ?
15. Name some important performances in our country.
16. Who are your patrons at the local level ?
17. Do you depend solely on your art as a professional ?
18. Do you have any other business or agriculture ?
19. Do you have children ? Incase of yes, would you like to pass on this art to your children for continuity or do you think otherwise ?
20. Tell more about your art.
21. Vocal tradition: How do you select themes ?
22. Who will script your lyrics ?
23. Are there any changes incorporated over the years in the form of singing ?

3. Information about the Intangible Cultural Heritage dealt with during the Workshop

Practice 1. “*Manganiyar*”

Manganiyar is a community of professional musicians from the Jaisalmer and Barmer district of Rajasthan. Both regions are a part of Thar, the great Indian desert. Perhaps the lack of softness in the environment has given rise to a passion for music to these singers. They were patronized by individual Kings or *jajmans* (landlords) of those regions. If there happened to be any split in the *jajmans* family, then the new *jajmans* used to take some of the *Manganiyar* families along with them. *Manganiyar* is also known as *Mirases*, *Dholi*, etc., but their patrons chose to name them as *Manganiyar*. ‘*Mangana*’ literally means ‘to ask for’. *Manganiyar* gives their recitals or performance on special family occasions, such as childbirth, wedding or other festivals which are celebrated in their patrons’ house. In return they get remuneration in cash or kind form (gold, silver, camel, horse or grains, etc.) from their patrons. It is obligatory of his *jajmans* to pay for a *Manganiyar*’s livelihood.

Their traditional instrument is *kamaicha*, a string instrument played with a bow. This instrument is played exclusively in Rajasthan and some parts of Sindh in Pakistan. The instrument is made of mango wood. It is a pity that presently no craftsman can make this instrument. If the present trend follows, then *kamaicha* will decrease very soon and disappear from their tradition. All the musical instruments they play are 3-4 generation old.

Kamaicha has three main gut strings (main chords) which are made of goat’s intestine. They tune them in unison on the first note ‘*sa*’ and another on the fifth note i.e. ‘*pa*’. Every time they have to re-tune according to vocalist’s voice or pitch. In addition to the above three gut strings, the instrument also has 11,13,15 or 17 sympathetic stings (*Jhara/Jhee*). Use of these strings depends on the player’s excellence. Mostly this instrument is used as a vocal accompaniment, but few *Manganiyar* can also perform it as a solo instrument.

Manganiyar identifies themselves with their patrons and although they are Muslims they dress and follow the customs of their Hindu patrons. *Manganiyar* sings and plays together as professional musicians and has a sense of camaraderie. *Manganiyar* mostly sings in Marwari language (local dialect of Rajasthan).

Manganiyar are very good at rhythmic instruments like *dholak* and *khartal*. The musical compositions are very flexible, giving ample opportunity to the singer and the accompanist to improvise during the performance.

Manganiyar’s tradition of music is orally transmitted to their children. The training begins around the age of 6-8 years. Children pick up the songs and the technical finesse of playing the instruments mostly by hearing and listening processes. *Manganiyar* usually begins to train their children with simple songs called *Chota Gita* or songs with lesser rhythm and modular variations and as the child gains proficiency, they teach them more complicated rhythms and voice modulations known as *Mora Gita*. The repertoire of

Manganiyar includes songs of childbirth, weddings (the songs vary according to the different rituals and customs of the wedding).

Manganiyar has their own style of rendering their music. They follow the system of Indian classical *ragas*. *Talas* and *layas* (different musical notes) are followed with local and stylistic variations unique to their tradition. Their compositions are based on *ragas* (codified music) such as *Khamaichi*, *Soob*, *Maru*, *Bhairavi*, *Sorath*, *Samari*, *Goond malhar*, *Bilawal*, *Kalyan*, etc. Each song is followed by the *raga* and the complete form is called *doha* (text verse). Songs are also called by different names according to their devotional features. Most of the songs are composed by great poets and saints like Kabir, Meera, Surdas, etc. Sufi *Kalam* (devotional music) in Sindhior Sirayaki is also popular among *Manganiyar*. Among them, *Bullesnah* and *Latif's Kalam* are most popular among the general audience.

The artists who visited CCRT could not state how old the tradition of *Manganiyar* songs was, but they related a legend according to which their tradition is as old as the Lord Shiva, one of the trinity of Hindu Gods. The legend is that Shiva himself gave a *dhol* (musical drum) to the *Manganiyar* to carry the tradition of singing and playing. Even today when *Manganiyar* enter their patron's house, they greet them by saluting Lord Shiva by saying "*Jai Shiaraj*" (hail Lord Shiva).

The names of some of the *ragas* they sing are:

1. *Khanaichi*
2. *Soab*
3. *Maru*
4. *Sorath*
5. *Bilawal*
6. *Bhairavai*
7. *Sanire*
8. *Goond Malher*
9. *Kalyan*
10. *Soob*, etc.

***Manganiyar* performers**

1. Vocal : Barkat Khan
2. *Kamaicha* : Ghewar Khan
3. *Murali, Surnai* : Pempa Khan
4. *Khartal* : Gazi Khan
5. *Dholak* : Feroze Khan

The names of some of the songs they sing are as follows:

1. Classification of Song : Bidai Gita
Lyrics of the song : 'Aradi hele re'
Raga : Aradi
Tala : Keharva Aradi
Instruments : Dholak, kamaicha, vocal, khartal and surnai
2. Classification of Song : Swagat gita
Lyrics of the song : 'kesariyoa balam padharo mharo desh'
Raga : Maand
Instrument : Surnai
3. Classification of Song : Wedding song
Raga : Suhag
Tala : Beharva Sudh
Instruments : Been
4. Classification of Song : Wedding song
Lyrics of the song : 'Kesariyo hazari gularo phool'
Raga : Mallari
Tala : Keharva
Instruments : Dholak, kamaicha, khartal and vocal
5. Classification of Song : Heena song
Lyrics of the song : 'Dhudiya Bana'
Raga : Moravi
Instruments : Dholak, kamaicha, khartal, Surnai and vocal
6. Classification of Song : Chota geet
Lyrics of the song : 'Nimbura nimbura'
Raga : Bhairavi
Tala : Keharva
Instruments : Dholak, kamaicha, khartal, Surnai and vocal

Instruments

1. *Kamaicha*

Kamaicha is the traditional instrument of *Manganiyar*. This string instrument is made of mango wood which is carved out hollow and given a shape to prepare the body of the instrument which is identified with the anatomy of the human body by *Manganiyar*. It is classified into the different parts of the instruments as the head, mouth, neck and the belly. It is played with a bow, and the strings are made of horse tail hair. The three main strings of the *kamaicha* known as the *joda* are produced from three main *swaras* or the notes of *Shadaj (Sa)* and *Pancham (Pa)* and *Gandhara (Ga)*. The other 14 subsidiary strings are made of metal while the three main ones are made with the goat's intestine *gut* also

popularly known as the *roda ka tar*. The three main strings are tuned by turning and tightening of the *mornas* and for the lighter string tuning *mornis* are used. The strings are tied at the *peta* end to wooden piece called *ghodi*.

In the earlier days, the *kamaicha* players usually would play *kamaicha* as a solo instrument to entertain his patrons or the public but later other accompanists like the *dhol* or *dholak* players also started accompany him.

2. *Surnai*

Surnai is an instrument to be played during auspicious events. Most of the *Swagat* or welcoming songs/tunes and wedding receptions are accompanied by the *surnai* which is played like a *shehnai* (a single reed wind instrument). *Surnai* is an aero-phonic or wind blowing instrument with 9 *swaras* or notes. It is mostly accompanied by *dholak* (drum). It is made of teak wood.

3. *Dholak*

This percussion instrument is played with both hand palms and striking of fingers to produce varied rhythm patterns, made of wood and animal skin parchment. It is usually accompanies songs and other musical instruments but is also played solo.

4. *Sindhi Sarangi*

Sindhi Sarangi is a string instrument played by a bow or *gaz* while the fingers of the left hand are used to pull or press the strings. It is made of *tali* wood (a local tree). It is mainly used by the Langa community (singers) of Badmer (a district of Rajasthan) but now accompanies *Manganiyars* too.

5. *Murali*

Murali is a double reed aero-phonic instrument made of bamboo. Earlier *murali*, also known as *been*, *murala* and *pungi* was not an essential part of *Manganiyar*'s repertoire of musical instruments. One reed is used for seven notes and the other for blowing.

6. *Algoza*

Algoza is an aero-phonic instrument with two separate components played together. The long reed component is called as *nara* (male) while the smaller component is known as *mada* (female).

7. *Moorchang*

Moorchang is a small iron instrument with a wire. It is played by holding the pointed end between the teeth and striking the wire with the finger. The technique of inhaling a deep breath and exhaling while playing is unique of this instrument. It's one of the most popular musical instruments of *Manganiyar* musicians.

8. *Khartal*

Khartal (castanets) provides beats to the music by striking the two wooden pieces made of teak. One piece is held in the palm supported with the thumb while the other is held by the fore fingers. The fingers are moved to strike the place on the palm. Each hand holds the *khartal*. It is not a solo but accompanying instrument usually played with the *dholak* (drum). The range of sound or the beats are limited in *khartal* hence it is also known as the *adha vadya* or the half instrument.

Costumes

1. Traditional *Manganiyar* dresses

1. *Poty* (Headgear)

Manganiyar wear a headgear known as the *potyu* (*potiya* is plural) or *potdi*. It is like the *safa* or a headgear worn by wrapping many meters (usually 6 meters) of bright multi coloured cloth with typical Rajasthani textile prints.

2. *Chola* (Shirt)

Also known as the *angarakhi* or *puthiya* in the old days, or *ganji*.

3. *Tevto* (Dhoti)

The waist is tied with a white cloth wrapped like the *lungi*. *Manganiyar* wear it in the style of their *jajmans* or patrons by tucking one end at the back of the waist.

4. *Ajrakh* (Scarf)

A cotton cloth generally bright coloured placed around the neck like the *anga vastram*.

5. *Pagarakhi* (Shoes)

These are typical shoes from Rajasthan also known as *jutis* which are made of brown or black leather with plain tan, or sometimes with designs with a pointed toe curved up at the end.

2. Ornaments

1. Some Manganiyar wear ear rings
2. *Sankhari*: Ornamental shirt buttons made of silver with hanging bells.
3. *Zanjiri*: The chain of the *Sankhari* made of silver.

“A brief note on *Manganiyar*” by Mr. Manohar LAL (Research/Resource person)

Manganiyar performs at the time of marriages, births and other social events and gatherings. This tradition of music has no formal training or a written lore or notations to be taught. It is an oral tradition which is passed on from one generation to the other. The repertoire of *Manganiyar* is very vast and rich with thousands of songs for all social events and festivities such as for fixing the date of marriage, wedding, henna applying ceremony etc. The style of their singing is unique, interestingly they do not follow the Hindusthani classical style of music of rendering the *ragas*.

Manganiyar community hails from the deserts of Jaisalmer and Barmer districts of Rajasthan. *Manganiyar* has varied modulations in their *gayki* or style of singing.

Practice 2. “*Gaahya*” dance

Approximately 500 years ago, Vijay, a poet, started a new dancing style in Banchari village of Haryana. It is performed before and after harvest time beginning from *Vasant Panchami* (the starting of the spring in India) and ends in the month of *Chaitra*, month of the Lord Rama’s birth on the *Ramanavami*. It is taught by preceptor guru who imparts the art to his *Sishyas* (disciples). This dancing style is the traditional folk dance of Banchari village. It is accompanied by *nagada* (drum).

Nagada was played at the time of battle preparation in the times of the Rajputs, a warrior community. After the Rajput dynasties were over, it was adopted as a source of entertainment. *Nagada* in this style is approximately 65 cm. wide and 72 cm. high, weighs approximately 40 kg. , and is made of iron and it is only made in Banchari village. Buffalo skin is used for the head of this instrument.

Since *nagada* a large size percussion instrument placed on a wheel cart is the main instrument accompanying *Gaahya* dance it is also known as the *Chauphaiya* dance literally meaning on four wheels. *Nagada* was played initially to inspire the youth (particularly the soldiers) and Rajput Kings for war. Later it became a form of entertainment.

Presently other instruments are also played like *jhanj*, *khanjiri*, *khartal*, *chimta*, *been*, *algojha*, etc. To make this musical composition more interesting, song is also added to it.

The *Gaahya* dancers trace their history to Prithvi Raj Chauhan the famous Rajput King of India. This style of dance is performed in the Bharatpur and Alwar districts of Rajasthan particularly by the Rahas and Sisodiya communities. In Uttar Pradesh, it is performed at places like Aligarh, Bulundshahar and Mathura.

It begins with the presentation of a song called *Doha*. After that *Gaahya*, *Dhamar*, *Holi* and *Rasiya* are also sung and to make it more entertaining, dance is performed. This style is primarily based on the epics of Lord Krishna. After this *Chhand* (lyrics) are versed. The *Chhand* that is versed is based on the Lord Vishnu Puran.

Doha is presented in the form of a prayer. Afterwards the subject of the song is narrated in *Gaahya*. *Chhand* is presented after *Gaahya*, which contains the details of the subject narrated in *Gaahya*. It is in the form of poetry.

Rasiya comes after *Chhand*. *Dhamal* and *Holi* also get started with *Rasiya* accompanying all musical instruments. Dancing also starts simultaneously along with the playing of instruments. All these *Rasiya*, *Dhamal*, *Holi* etc. highlight the different stories of Lord Krishna.

Gaahya dance is performed during the spring season for about two months. It has its special importance on the occasion of the Holi festival. The singing style of *Gaahya* dance is performed in different states of Braj Region i.e. Uttar Pradesh and Rajasthan.

Only men participate in *Gaahya* dance. However on the onset of the spring season,

when the crop is ripe, this dance is performed by men and women in their houses and villages with great pomp and show. The dance is performed by about 15 artists at a time. Colour and Gulal are also used in this style as it has its special importance during the Holi (Festival of colour).

Location

The location selected for the documentation of *Gaahya* dance was the beautiful Kusum Sarover. Legend has it that the name 'Kusum Sarover' came with one of Radha's Sakhi's named 'Kusum'. It is even said that lord Krishna used to collect flowers and make garlands here for Radha. There used to be an auspicious lake here, which was reconstructed and renovated by the King of Orcha Shri Veer Naresh Sing Dev in the early 17th Century. Later King Surajmal of Deeg, Rajasthan, renovated the place and gave it its present artistic look.

***Gaahya* performers**

1. Guru Ranabir Singh disciple of Guru Tula Ram
2. Shri Gulab Singh : Nagada Players
3. Shri Amar Singh : Nagada Players
4. Shri Hawa Singh : Algoza Player
5. Shri Hawa Singh : Been Player
6. Shri Dhan Singh : Jhanjh Player
7. Shri Om Prakash : Thali

There were 18 artists who accompanied the group as dancers.

***Gaahya* songs**

- | | |
|-----------|--|
| 1. Chand | : <i>Mere Sada Bhavani Puja Mata Sada hare</i> |
| 2. Chand | : <i>Khili Gujari raat shyam</i> |
| 3. Holi | : <i>Mohan khelan Ayo Holi</i> |
| 4. Dhamal | : <i>Mohe Gari Dayi, Pichakari Deyi</i> |
| 5. Rasiya | : <i>Van mein Milo nanda Lal</i> |
| 6. Rasiya | : <i>Samjha le apne kanha</i> |

Instruments

Nagada

Nagada is a large percussion instrument made out of iron and on top is a stretched buffalo skin which is cleaned with *henna* and yogurt to remove the smell of the skin. The musician strikes the stretched skin with a wooden stick called *danka* tapering at the end and slightly curved. The instrument was mainly played during war times, for sending messages

across the villages and to inspire the Kings and the soldiers. Later it was used for accompanying *Gaahya* dance. Each *nagada* weighs 40-80 kg. and its radius is generally 36 inches. The instrument, earlier which used to be very huge in size, is now found in its reduced size for convenience and mobility.

2. *Chimta*

Made up of steel, *chimta* is used by striking its two parts together and the sound is produced by clashing of the small metal rings attached to the two tongs. This instrument has basically been inspired by the tongs used in the Indian Kitchen to turn the Indian bread (*roti*) on the iron plate on which it is cooked.

3. *Algoza*

Algoza is an aero-phonic instrument with two single reeds blown together. It is made out of bamboo and has a *nara* and *mada* i.e. The male and female counterparts both having five notes each. The notes of the *nara* or the male *algoza* are higher pitched than those of the *mada* or female counterpart.

4. *Thali*

Thali accompanies *Gaahya* dance music. It is a metal plate with depression, which is placed upside down on a metal bowl, and sound is produced by striking the *thali* with a light berry wood.

5. *Been*

Been is an aero-phonic instrument made out of dried Indian long gourd (*lauki*). There are nine notes (eight in a line and one at the back of the reed). There is a metal pipe attached to it. The pipe and the gourd are joined with wax.

Instruments not documented separately

Jhanjh: Two metal pieces slightly hollowed plates tied with a string are struck together to produce beats which accompany *Gaahya* dance.

Manjira: A small form of the *jhanjh*.

Khadtal: *Khadtal* is made out of a thin iron plate placed between two wooden thin blocks with metal rings on both sides of the plate. The wooden block is mobile and when struck with hands it produce beats because of the clashing of metal rings.

Jhanjar: A round metal ring with eight or more small metal rings loosely attached on the main ring. A multiple sound is produced by moving it back and forth.

Costumes

The *Gaahya* dancer's costume is simple. They wear a white *kurta* (shirt) and *dhoti* and tie a coloured wrapping around the waist. Their headgear is a colourful *safa* or *pugri*. They also wear a garland around their necks.

Chapter 4: Study Tours

(1) The Indira Gandhi National Centre for the Arts (IGNCA)

(2) Archives and Research Centre for Ethnomusicology (ARCE)

1. The Indira Gandhi National Centre for the Arts (IGNCA)

The Indira Gandhi National Centre for the Arts is visualized as a centre encompassing the study and experience of all the arts – each form with its own integrity, yet within a dimension of mutual interdependence, interrelated with nature, social structure and cosmology.

The view of the arts, integrated with, and essential to the larger matrix of human culture, is predicated upon Smt. GANDHI's recognition of the role of the arts as essential to the integral quality of person, at home with himself and society. It partakes of the holistic worldview so powerfully articulated throughout Indian tradition, and emphasized by modern Indian leaders from Mahatma GANDHI to Rabindranath TAGORE.

The arts are here understood to comprise the fields of creative and critical literature, written and oral; the visual arts, ranging from architecture, sculpture, painting and graphics to general material culture, photography and film; the performing arts of music, dance and theatre in their broadest connotation; and all else in fairs, festivals and lifestyle that has an artistic dimension. In its initial stages the Centre will focus attention on India; it will later expand its horizons to other civilizations and cultures. Through diverse programmes of research, publication, training, creative activities and performance, the IGNCA seeks to place the arts within the context of the natural and human environment. The fundamental approach of the Centre in all its work will be both multidisciplinary and interdisciplinary.

The centre has digitalised more than one lakh slides on Indian cultural heritage. It has published about 27 books in the field of ancient literature and they have their own website. The institute's main thrust of documentation is on recovering the lost ancient texts and bringing them to light and also procuring and documenting visual material connected with art, literature and archeology.

There were five wings at this Centre, namely

1. Kalakosh - Researching about Indian Arts
2. Kalanidhi - Acquiring the cultural materials
3. Kaladarshan - Exhibition and promotion of Indian Arts
4. Janpad Sampad - Documentation of Folk and Cultural Tradition
5. Computer Wing - Preparing specialized CDs and multimedia programmes on Art and Culture.

The IGNCA has been conceived with several concrete aims:

1. to serve as a major resource centre for the arts, especially written, oral and visual source materials;
2. to undertake research and publication programmes of reference works, glossaries, dictionaries and encyclopaedia concerning the arts and the humanities;

3. to establish a tribal and folk arts division with a core collection for conducting systematic scientific studies and for live presentations;
4. to provide a forum for a creative and critical dialogue through performances, exhibitions, multi-media projections, conferences, seminars and workshops between and amongst the diverse arts, traditional and contemporary;
5. to foster dialogue between arts and current ideas in philosophy, science and technology, with a view toward bridging the gap in intellectual understanding between modern sciences and arts and culture;
6. to evolve models of research programmes and arts administration more pertinent to the Indian ethos;
7. to elucidate formative and dynamic factors in the complex web of interactions between diverse social strata, communities and regions;
8. to promote an awareness of historical and cultural linkages between India and other countries;
9. to develop networks with national and international institutions; and
10. to conduct related research in the arts, humanities and culture.

2. Archives and Research Centre for Ethnomusicology (ARCE)

The Archival operations have been the focal points of ARCE activities. Collections deposited at ARCE before the arrival of its equipment are being mastered, and the collection, with its accompanying documentation, is being archived, providing easy access to interested scholars. It has also become possible for scholars now to avail themselves of the listening facilities, and to request copies of relevant material for purposes of research and teaching.

ARCE's main objective is to document rare cultural heritage in the form of audio/video tapes collected by individual researchers. Rare tapes are duplicated with sophisticated technology and preserved for future archival use. The users are mainly researchers working in the field of Culture. Presently a Digital wing has also been instituted for computing the materials.

The collections at ARCE are deposited under one of the following categories:

Option 1: **Restricted:** The collection is not available for reference for a fixed number of years, not exceeding 10 years.

Option 2: **Controlled:** The material is available for listening/referring to on ARCE premises, but no copies may be made available, except with the express permission of the Depositor.

Option 3: **Unrestricted:** Copies may be made available for research or teaching.

ARCE makes all attempts to safeguard the options of the depositor. All scholars requesting copies of material have to sign a legal request form to prevent misuse of the material. The contents of collections should be relevant to the study of Indian performing traditions for acceptance to the archives. However, collections must meet minimal standards of documentation and recording quality.

Taking into account the fact that the archives has limited resources, first priority is given to collections which are living India, and to collections which are threatened by physical deterioration.

Depositing a collection with ARCE does not necessitate donating of originals, but making them available to ARCE for copying, under one of the options mentioned above.

ARCE Discussion Group

ARCE, Delhi, has been, for the past two years, attempting to provide a forum for a small group of scholars interested in the field of ethnomusicology, This has also made it possible for visiting scholars to meet and exchange views on their areas of interest. Some of the discussions in the past have been: Karine Schomer on "The Alha and oral epic"; Lisa

Black on “The Sarangiyas of Delhi”; Susan Wadley “Dhola Maru – A folk epic”; Kathryn Hansen on “Nautanki”; Joan Erdman “Uday Shankar – A new Tradition in Music and Dance”.

Many of these talks and discussions have been taped, and are available at ARCE for listening. More recently, video viewing of archival holdings has also been arranged.

78 r.p.m. project

ARCE plans a project to record and preserve old 78 r.p.m. records. In accordance with its general policies, ARCE will not acquire collections but make copies of these on tape. Permission has been obtained from the Gramophone Company of India for archival copies of records to be stored on tape in the archives, and made available to scholars for listening.

Appendix 1

(1) Opening Addresses

(2) Closing Addresses

1. Opening Addresses

by Mr. **HIRABAYASHI Hiroshi**
Ambassador of Japan to India

Honourable Minister Mr. Ananth KUMAR, Dr. R.V.V. AYYAR, Secretary of Culture, Mr. Ravi Bhushan WADHAWAN, Chairman, CCRT, Mr. Surendra KAUL, Director-General, CCRT, Mr. SUZUKI Yoshimori, Director, ACCU, ladies and gentlemen. Namaste, good morning.

I have the pleasure to be amongst you today at this commencement of the National Workshop on Documentation and Promotion of Intangible Cultural Heritage in India, which has been jointly organised by the ACCU, Japan and the CCRT in India.

The Asia-Pacific region in general, India and Japan in particular, have a rich variety of intangible cultural heritage, which our ancestors, our fathers and mothers have left for us. It is imperative for us to preserve these treasures for our future generations. Unfortunately today some of these wonderful art forms are on the verge of extinction due to rapid social changes taking place in all parts of the world. So it is a matter of great urgency and significance that immediate steps should be taken to preserve these kinds of intangible cultural heritage and pass them down to our future generations.

I was told by the Director-General of ACCU and I am indeed proud to know that ACCU is determined to promote an aggressive campaign not only to preserve tangible cultural heritage, but also intangible cultural heritage for the future generation at a global level. So we are very happy to see that this Conference has been organised by such two institutions. It is now that India and Japan which are two great Asian nations, two great nations of the world, rich in cultural and spiritual heritage, are collaborating on this venture. Of course, in that sense Japan is the young brother, which has been inspired by India's long cultural and spiritual history. So this is a tremendous occasion for both our countries in the field of art and culture.

Our Prime Minister Mr. MORI Yoshiro also proclaimed together with Indian Prime Minister Mr. BAJPEYI that we are global partners. Being global partners means that we should not only work together for our mutual understanding but also for all the causes, right causes that should be promoted global-wide.

I think one of the most important areas is culture and arts. In this particular area ACCU has done a commendable job of sending experts to different countries in the Asia-Pacific region to address National Workshops on the Documentation and Promotion of Intangible Cultural Heritage. As the Ambassador of Japan to India, I am extremely pleased that this time here in India I am to be with the team of experts in this area. India is a treasure land. I have been telling everyone that had I not become a diplomat, I would have been an archaeologist or a physicist.

I am very happy with the enthusiasm that the Honourable Minister has shown in preserving art and cultural heritage, during his tenure in the Ministry of Tourism and Culture, Government of India, so I hope that this Seminar will be a big success, not only for

the preservation of Indian intangible culture and arts, but also as a milestone towards our future cooperation through global partnership.

Wishing all of you good luck and also wishing success to the Workshop in the new era, in the new millennium. Thank you.

by Mr. Ananth KUMAR
Honourable Minister for Culture and Tourism, India

Your Excellency Honourable Ambassador of Japan to India, Mr. HIRABAYASHI Hiroshi, the Director of ACCU, Mr. SUZUKI Yoshimori, Secretary, Culture, Dr. AYYAR, Chairman, CCRT, Mr. Ravi Bhushan WADHAWAN, Director-General of CCRT, Mr. Surendra KAUL, the visiting officers of ACCU, artists, dignitaries, art lovers, friends,

His Excellency Mr. HIRABAYASHI Hiroshi, Ambassador of Japan to India, in his warm address very generously mentioned that Japan is our younger brother. Younger brothers commensurate with love and affection, and this love and affection started centuries before with the help of the great religion of peace, harmony and love of Mahatma Buddha which went from India to Japan and pervaded it to such an extent that it has become part of Japan.

As I walked through the very beautifully conceived and designed exhibition entitled 'India – Continuity and Change', inaugurated by me, I mentioned that Indus Civilization is based around the great Indus. The Indus River is ever flowing and so is Indian Culture.

I do not think Indian culture is limited to geography or a community, or a particular language. Indian culture and its traditions are universal. Therefore, when you narrate, depict, disseminate, store, Indian culture, you are in fact narrating, depicting, storing and presenting the universal culture and tradition of '*Vasudaiva Kutumbakam*', the concept of the entire world as one family, the global family.

Indian culture and heritage is like the rays that fall from the heavens and becomes rivers and rivulets flowing to the Ocean. India never invaded another country in its history of ten thousand years. We always followed the universal values of tolerance, the live and let live policy and when I was looking at the Exhibition which is a beautiful matrix of various religions, languages, traditions merging into one universality, I was saluting Mother India, I congratulate CCRT on the aesthetically designed exhibition.

On the specific role of education in development of the personality – I am reminded of a Sanskrit *sloka* "*Swam Swam Charitram Shiksheran Krunvanto Vishwamaryam...*" roughly translated it conveys that "everyone should first educate himself and only then can one inspire the world to take up a noble cause".

CCRT is doing exemplary work in the area of education. Cultural education is more specific. It is like a living museum institution – though museums are the storehouses of our rich and ancient cultural heritage, CCRT is the repository of our Intangible Culture – its ideologies and values. CCRT is a dynamic institution that is promoting and disseminating the beauty in our cultural expressions through its research and training programmes, specially for those conducted for teachers.

As a trustee of the Ministry, I don't want to run culture. Culture should be run by the people, culture should be people-driven. The Government of India is only a promoter. I

have been told that there are twenty lakh teachers in the entire country in primary, middle and high schools. If you want to give the cultural perspective in our education, then Indian culture is to be propagated in the classroom through massive national level training programmes. There is a need to train the trainers – the teacher educators also, so that a larger number of teachers get the benefit of understanding Indian culture. I hope that CCRT will come out with a scheme for large scale training the trainers with the help of Teachers Training Institutions and their own trained teachers. I sincerely hope that CCRT will impart this training throughout the country from Kashmir to Kanyakumari and Kutch to Kohima.

I wish that your tribe may increase, meaning “the tribe of cultural trainers” and finally I wish to quote again from the vedas “*Krunvanto Viswamaryam*”, let us unite the entire world through our cultural endeavours.

Thank you.

by Mr. SUZUKI Yoshimori
Director, Cultural Affairs Department
Asia/Pacific Cultural Centre for UNESCO

His Excellency, Mr. Ananth KUMAR, Minister for Culture and Tourism, His Excellency, Dr. Vaidyanathan AYYAR, Secretary, Ministry of Culture and Tourism, His Excellency, Mr. HIRABAYASHI Hiroshi, Plenipotenciary Ambassador of Japan to India, Mr. Ravi WADHAWAN, Chairman of CCRT, distinguished guests and participants, ladies and gentlemen,

It is a great honour and pleasure to say a few words, on behalf of the Asia/Pacific Cultural Centre for UNESCO, on the occasion of the opening of the National Workshop on the Documentation and Promotion of the Intangible Cultural Heritage in India.

First of all, I should like to extend my sincere appreciation to all the distinguished participants who have come all the way to New Delhi from various parts of India.

I should also like to express my hearty gratitude to Mr. Surendra KAUL, Director-General of CCRT, and all the other organizations and people concerned, for their most generous and thoughtful arrangement of this important National Workshop.

During the past 30 years, ACCU has been carrying out a variety of programmes in many fields with the active cooperation of the UNESCO members in Asia and the Pacific.

Recently it has been strongly emphasized that intangible cultural heritage is in danger of dying out because of the rapid change of social situation and it is a most urgent and most important worldwide problem to preserve this intangible cultural heritage. And we must pass it down to future generations.

With this point in mind, ACCU decided to launch this programme of sending experts to a national workshop on Documentation and promotion of intangible cultural heritage. This programme was started in 1993, and it is aimed at contributing to a increase of training experience for a variety of personnel involved in documentation and promotion work.

I am very happy to say that this workshop is being held in this traditional and capital city of New Delhi and hosted by the CCRT which agreed willingly to jointly organize this workshop and serve as the host institution for the workshop.

I hope that this workshop will establish effective guidelines for future preservation in this field, as well as the future direction of this programme, and that all the participants who have rich experience in this field will actively contribute to the successful result of this workshop.

Thank you very much.

2. Closing Addresses

By Mr. Surendra KAUL
Director-General, CCRT

On behalf of the Centre for Cultural Resources and Training and Asia/Pacific Cultural Centre for Unesco, Tokyo, Japan, it is my great honour and privilege to welcome Professor M. A. MOEGIADI, Director and Representative of UNESCO in India who, in spite of his very busy schedule, is here with us to address the participants. It is very gracious of him to have accepted our invitation at very short notice. It shows his commitment to the cause of education and culture. Through his personality he reflects the vision of UNESCO's policy which affirms that it is the shared responsibility of all the countries in the world including India to preserve and promote the tangible as well as intangible arts of the country.

Sir, the Centre for Cultural Resources and Training, which was set up by the Ministry of Education and Culture, Government of India, in the year 1979 was a very small institution and today, it has become one of the premier institutions in the country and, perhaps one of its kind in the world which is working in the field of linking education with culture and providing methodologies by which culture can be used as a base for making education more meaningful for the children of the country. We have always realized the significance of culture in all the developmental activities which include science and technology, housing, medicine, agriculture, education, etc. It is with this aim that the Centre had the privilege of organising the National Seminar in collaboration with UNESCO during UNESCO's World Decade for Culture and Development about 5 years ago. I have been told that the report which was finally brought out by CCRT has become a very important document in shaping the future guidelines with regard to the subject.

India, with its rich cultural resources and different civilizations going back more than 5000 years, is going through a period of modernization and globalization. We all know that the effect of globalization and industrialization has affected the intangible art forms of India. Some of these performing arts are on the verge of extinction, some are struggling to survive and trying to retain their roots. At the same time, we know, there is an onslaught of satellite TV channels. The whole sky has been invaded by these television channels. Surprisingly, instead of playing a major role in promoting and disseminating the intangible art forms of India, these channels have become art-blind. So, as an institution and as documentalists, it is very important for all of us to realize the importance of documenting our art forms in a proper manner so that we are able to make them survive and are also able to tell our future generations about them.

I am very thankful to the ACCU for giving us this opportunity of organising the National Workshop in India. It shows the commitment of ACCU and the Government of Japan to promote cultural values and mutual understanding amongst various countries of Asia. I must thank the experts and the officials who came from Japan – Dr. YAMAGUTI Osamu, Mr. TAKAHASHI Mitsunori, Mr. SUZUMURA Akira and Mr. HARAIIKAWA Keisuke, who have been here with us for the last 10 days working very hard with the participants. They have shared their expertise and knowledge with them to make this Workshop a grand

success.

I hope that the participants, after the Workshop is over and when they go back to their respective institutions, will incorporate whatever they have learnt here into their daily activities.

May I with these words, once again welcome Prof. M. A. MOEGIADI.

Thank you.

by Mr. Shubhashish BANNERJEE
Director, CCRT

It is a privilege for me to present the concluding report of the National Workshop on the “Documentation and Promotion of the Intangible Cultural Heritage in India” that was jointly organized by the Centre for Cultural Resources and Training, Ministry of Tourism and Culture, and the Asia/Pacific Cultural Centre for UNESCO, popularly known as ACCU.

The workshop was inaugurated at Andhra Bhawan, New Delhi, on 4th of January by Mr. Ananth KUMAR, the Honourable Minister of Tourism and Culture, Government of India. On this occasion the Honourable Minister also released two video productions prepared by CCRT: ‘Gurukulas of Kerala’ and ‘Raas, a Manipuri Dance style’. This function was attended by His Excellency Mr. HIRABAYASHI Hiroshi, Ambassador of Japan to India, Dr. R. V. Vaidyanatha AYYAR, Secretary, Ministry of Culture, Government of India, Mr. SUZUKI Yoshimori, Director of Cultural Affairs Department of ACCU, and other distinguished guests.

The main objectives selected for this workshop were to recognize the importance of intangible cultural heritage within the economic and social development in India and to gain knowledge and skills on various methods of using audio-visual equipment for the documentation and promotion of intangible cultural heritage. I am sure the participants present here today have fulfilled these objectives very successfully.

The workshop was a great success with the able contributions made by Dr. YAMAGUTI Osamu, Professor in Musicology, Osaka University, Mr. TAKAHASHI Mitsunori, Cameraman, President of Mitsu Productions, and Mr. SUZUMURA Akira, Technical Officer, Information and Documentation Centre, National Museum of Ethnology, and also by Prof. Kamalakar SONTAKKE and Dr. Ashok RANADE. They were equally supported by our experts for the practical exercises, Dr. Vasant YAMADAGNI and Mr. Manohar LALAS.

26 participants from eleven different states and one U.T of India are attending this National Workshop. In order to facilitate the workshop proceedings the participants were divided into 3 groups and specific work like Data Collection, Direction, Camera, Editing and Sound Recording were assigned to them. I am happy to report that all the groups have successfully conducted their assignments and given satisfactory results.

The workshop comprised lectures from experts related to the documentation of intangible cultural heritage. Some important topics like “Needs for Documenting Body Movements and Sounds in Expressive Performance of Traditional Asian Cultures” or “The methodology of video documentation on the performing arts” and “The Management of Intangible Cultural Heritage Video Document” were taken up during the workshop.

As a part of workshop activity the participants visited the Indira Gandhi National Centre for the Arts and the American Institute of Indian Studies. Both these centres are doing a pioneering job in documenting and preserving intangible heritage of India. The participants enhanced their knowledge by visiting these organizations and taking account of their various activities.

A part of the participants' activity also comprised the practical exercise of shooting and editing two traditional performing arts of India. The first documentation was conducted in the studio as an indoor exercise, where *Manganiyar* singers from Rajasthan performed for the participants. Necessary background data was collected and the documentation was completed successfully. The final output of the participants was evaluated by the ACCU experts and an open discussion followed thereafter.

The second exercise was conducted at an outdoor location. The participants went to 'Kusum Sarovar' a place near Vrindavan, to document the *Gaahya* dance of Brij, that is Vrindavan. It was an on-the-spot field exercise for the participants where they spent the whole day with the performers, taking interviews, collecting data, and shooting the performances. The following day this work was also edited and evaluated by ACCU experts. The experts were satisfied with the participants' efforts and gave them a few more suggestions.

One more important aspect of this workshop was the open discussion forum where the participants and the experts exchanged their views regarding various aspects of documentation.

A report on the workshop will be prepared by the CCRT and finally published by ACCU, some time around the end of March 2001. We would like to present the final report to UNESCO when it is ready so that its recommendations can be taken into account whenever these types of activities are undertaken by UNESCO and other member countries.

Thank you.

Appendix 2

- (1) General Information**
- (2) Schedule**
- (3) List of Participants**
- (4) List of Experts and Organizers**

1. General Information

1. Background

The Asian-Pacific region is rich in intangible cultural heritage such as dance, music and drama. However, some of these are on the verge of extinction because of rapid social changes taking place in many parts of the region. It is one of the most urgent and most important world-wide issues to conserve these kinds of intangible cultural heritage and hand them down to future generations. In order to preserve intangible cultural heritage, it is imperative to retain accurate records of it, as well as to create awareness and concern regarding its significance.

In view of this, ACCU launched a program for sending experts to a national workshop on the documentation and promotion of the intangible cultural heritage and thereby has contributed to the preservation of the intangible cultural heritage of this category in the region.

The first workshop was jointly organized by Lok Virsa (National Institute of Folk Heritage, Pakistan) and ACCU in Islamabad, Pakistan, in February, 1994, the second by the Fine Arts Department, Ministry of Education and ACCU in Bangkok, Thailand, in December, 1994, the third by the Vietnam Institute of Culture and Arts Studies, Ministry of Culture and Information and ACCU in Hanoi, Viet Nam, in January, 1996 and the fourth by the Institute for Cultural Research, Ministry of Information and Culture and ACCU in Vientiane, Lao P.D.R., in January, 1997. This is the fifth national workshop.

2. Objectives

- (1) To recognise the importance of the intangible cultural heritage in the face of economic and social development in India.
- (2) To recognise the present situation regarding the intangible cultural heritage of various peoples in India and the measures for its documentation and promotion in present-day life.
- (3) To gain knowledge and skills on various methods of using audio-visual equipment for the documentation and promotion of intangible cultural heritage (mainly in the form of performing arts).
- (4) To document specific performing arts, which are in danger of dying out, on video for the preservation of intangible cultural heritage.

3. Organisers

Asia/Pacific Cultural Centre for UNESCO (ACCU)
Centre for Cultural Resources and Training (CCRT)
in cooperation with
UNESCO
Indian National Commission for Co-operation with UNESCO
Japanese National Commission for UNESCO
Agency for Cultural Affairs (Japan)

4. Duration

4 (Thursday) - 13 (Saturday) January 2001 (10 days)

5. Venue

Centre for Cultural Resources and Training (CCRT), New Delhi, India

6. Participants

26 Indian participants who are engaged in the documentation of intangible cultural heritage by means of audio-visual equipment

7. Contents

(1) Lecture

- a) Characteristics and the present situation of the intangible cultural heritage in India
- b) Importance of preservation and promotion of intangible cultural heritage
- c) Various methods of documentation of intangible cultural heritage using audio-visual equipment
- d) Preservation, management and effective utilization of the documented materials

(2) Practice

- a) Documentation of intangible cultural heritage by using audio-visual equipment
- b) Presentation and evaluation of the documented materials
- c) Group report

2. Schedule

DAY1 (4 January 2001)

- 10:30 ~ 11:30 Inaugural Function at Dr. Ambedkar Auditorium
- 12:30 ~ 13:30 Registration
Introduction of ACCU by Mr. SUZUKI Yoshimori, Director of
Cultural Affairs Department, ACCU
Self-introduction by the Japanese experts and the participants
- 13:30 ~ 14:10 Lunch Break
- 14:15 ~ 15:30 Lecture A “The role of the intangible cultural heritage in the
development of our country” (Prof. Kamalakar SONTAKKE)
- 15:30 ~ 16:00 Tea Break
- 16:00 ~ 18:00 Preview of programmes brought by participants
- 19:00 ~ 21:00 Reception hosted by ACCU
(at Hotel Nikko New Delhi, Bangla Sahib Road, New Delhi)

DAY2 (5 January 2001)

- 10:00 ~ 11:00 Lecture B “Audio-visual documentation of the intangible art forms”
(Dr. Ashok RANADE)
- 11:00 ~ 11:30 Tea Break
- 11:30 ~ 13:00 Lecture 1 “The Basics of DIPA (Documentation Items of
PerformingArts)” (Dr. YAMAGUTI Osamu)
- 13:00 ~ 14:00 Lunch Break
- 14:30 ~ 16:00 Lecture 2 “Documentation versus Documentary in Video
Programming” (Mr. TAKAHASHI Mitsunori)
- 16:00 ~ 16:15 Tea Break
- 16:15 ~ 17:45 Lecture 3 “The Component of Video Document Management”
(Mr. SUZUMURA Akira)
- 17:45 ~ 18:30 Discussion with the participants

DAY3 (6 January 2001)

- 10:00 ~ 11:00 Lecture 4 “Proposal for Applicative Culturology”
(Dr. YAMAGUTI Osamu)
- 11:00 ~ 11:30 Tea Break
- 11:30 ~ 13:00 Lecture 5 “Practical Approaches to Video Documentation”
(Mr. TAKAHASHI Mitsunori)
- 13:00 ~ 14:00 Lunch Break
- 14:00 ~ 16:00 Discussion, Sample Video, Scheduling for Day4
- 16:00 ~ 16:15 Tea Break
- 16:15 ~ 18:15 Lecture 6 “How to Evaluate Video Programmes from the Viewpoints
of Documentation” (Mr. TAKAHASHI Mitsunori)

DAY4 (7 January 2001)

Shooting 1 - Indoor exercise “*Manganiyar* songs - Folk music of Rajasthan”

- 9:00 ~ 11:00 Preparation and Data Collection
- 11:00 ~ 11:15 Lunch Break
- 11:15 ~ 13:00 Shooting of interviews (Group C)
- 13:00 ~ 14:00 Lunch Break
- 14:00 ~ 15:30 Shooting (Group A, B)
- 15:30 ~ 16:00 Tea Break
- 16:00 ~ 18:30 Shooting (Group A, B and C)

DAY5 (8 January 2001)

- 10:00 ~ 13:00 Editing of shooting 1
- 13:00 ~ 14:00 Lunch Break
- 14:00 ~ 16:00 Continued
- 16:00 ~ 18:30 Evaluation of shooting 1

DAY6 (9 January 2001)

- All Day Shooting 2 - Outdoor exercise at Mathura
“*Gaahya* dance - Folk dance of Mathura”
(at Kusum Sarovar Approx. 150kms from Delhi)

DAY7 (10 January 2001)

- 10:30 ~ 12:00 Lecture 7 “Towards a Harmonious Interaction with Reciprocity in Video Documentation Activities” (Dr. YAMAGUTI Osamu)
- 12:00 ~ 12:15 Tea Break
- 12:15 ~ 13:15 Evaluation of shooting 1
- 13:15 ~ 14:00 Lunch Break
- 14:20 ~ 15:45 Visiting Indira Gandhi National Centre for the Arts (IGNCA)
- 16:15 ~ 18:15 Lecture 8 “Preservation of Video Tapes” (Mr. SUZUMURA Akira)

DAY8 (11 January 2001)

- 10:00 ~ 13:00 Editing of shooting 2
- 13:00 ~ 14:00 Lunch Break
- 14:00 ~ 16:00 Continued
- 16:00 ~ 18:30 Evaluation of shooting 2

DAY9 (12 January 2001)

- 10:30 ~ 12:30 Lecture C “Preservation of documented material”
(Dr. Shubha CHAUDHURI)
at American Research Centre for Ethnomusicology (ARCE)
- 12:30 ~ 13:30 Back to CCRT
- 13:30 ~ 14:30 Lunch Break
- 14:30 ~ 16:00 Lecture 9 “Organization of Video Tapes and the Use of IT”
(Mr. SUZUMURA Akira)
- 16:00 ~ 16:30 Tea Break
- 16:30 ~ 17:30 Lecture 10 “WAZA - Covering the Four Properties of Culture:
Its Implications for Video Documentation of Intangible
Cultural Heritage” (Dr. YAMAGUTI Osamu)

DAY10 (13 January 2001)

- 10:00 ~ 13:00 Preparation of Final reports
- 13:00 ~ 14:00 Lunch Break
- 14:00 ~ 15:00 Final reports
- 15:00 ~ 16:00 Closing ceremony

3. List of Participants

1. Mr. Anoop **THAKUR**
National Open School (Media Unit)
New Delhi
2. Mr. Vinod Kumar **UPADHYAY**
National Open School (Media Unit)
New Delhi
3. Mr. Sunil **TRISHI**
Centre of Education & Voluntary
Action
Chandigarh
Punjab
4. Mr. Harmeet **BASUR**
Centre of Education & Voluntary
Action
Chandigarh
Punjab
5. Mr. Gyandev **SINGH**
Chandigarh Sangeet Natak Academy
Chandigarh
Punjab
6. Mr. Vasudao **DHAMECHA**
Folk Lok Kala Academy
Sagar
Madhya Pradesh
7. Mr. Rajesh Kumar **MANWANI**
Folk Lok Kala Academy
Sagar
Madhya Pradesh
8. Mr. Ashok **NISHESH**
Indira Gandhi National Open Univ.
EMPC
New Delhi
9. Mr. Ramesh **JASROTIA**
State Academy of Arts, Culture
& Languages
Himachal Pradesh
Shimla
10. Mr. Regesh Kr. **PANDEY**
Sangeet Natak Akademi
New Delhi
11. Mr. I. J. **GANDHI**
Sangeet Natak Akademi
New Delhi
12. Mr. P. Joseph Dhairia **RAJ**
Sangeet Natak Akademi
New Delhi
13. Mr. Praveen **BHATNAGAR**
West Zone Cultural Centre
Bagore Ki Haveli, Gangan Ghat
Udaipur
14. Ms. Himani **PANDE**
Indira Gandhi National Centre
for the Arts (IGNCA)
C. V. MESS
New Delhi
15. Mr. Ram Sudhir Ch.
EMRC, CIFFL
Hyderabad
16. Mr. Krishna Rao **GANDHE**
EMRC, CIFFL
Tarnaka–Osmania University
Hyderabad
17. Dr. Zeba **KHAN**
Electronic Media Production Centre
Indira Gandhi National Open Univ.
New Delhi
18. Mr. Satish **KUMAR**
CCRT
New Delhi
19. Mr. Marchino Bernard **OSTA**
Educational Media Research Centre
St. Xavier's College,
Calcutta

20. Mr. Pebam Dhananjoy **SINGH**
Manipur State Kala Akademi
Imphal
Manipur
21. Dr. Lalta Prasad **DWIVEDI**
N.C.Z.C.C. , 14-C.S.P.
Singh Marg
Allahabad
22. Ms. Mamata **PATRA**
Orissa Sangeet Natak Akademi
Orissa
23. Ms. Upinder **KAUR**
North Zone Cultural Centre
Sheesh Mahal
Patiala
24. Mr. S. B. **VERMA**
CCRT
New Delhi
25. Mr. Harish **PALSULE**
CCRT
New Delhi
26. Mr. Kaushik **BRAHMBHATT**
E.M.R.C., Guru Nanak Bhavan
Navrangpura, Ahmedabad
Gujarat

4. List of Experts and Organizers

Indian Experts

1. Prof. Kamalakar **SONTAKKE**
Natyashala Chairty Trust
Mumbai
2. Dr. Ashok **RANADE**
Mumbai
3. Dr. Shubha **CHAUDHURI**
Director (Research)
Archives and Research Centre for
Ethnomusicology (ARCE)
American Institute of Indian Studies
Haryana
4. Dr. Vasant **YAMADAGNI**
Uttar Pradesh
5. Mr. Manohar **LALAS**
Rajasthan

Japanese Experts

1. Dr. **YAMAGUTI Osamu**
Professor in Musicology
Osaka University
2. Mr. **TAKAHASHI Mitsunori**
Cameraman
President of Mitsu Productions
3. Mr. **SUZUMURA Akira**
Technical Officer
Information and Documentation Centre
National Museum of Ethnology

ACCU

1. Mr. **SUZUKI Yoshimori**
Director
Cultural Affairs Department
2. Mr. **HARAIKAWA Keisuke**
Programme Specialist
Cultural Affairs Division

CCRT

1. Mr. Surendra **KAUL**
Director-General
2. Mr. Shubhasish **BANERJEE**
Director
3. Mr. G. C. **JOSHI**
Deputy Director
4. Mr. Rishi **VASHIST**
Deputy Director
5. Mr. S. **BAA**
Deputy Director

Interpreters

(English - Japanese)

1. Dr. Unita **SACHIDANAND**
Department of Chinese and Japanese
Studies
University of Delhi
2. Dr. Nabin Kumar **PANDA**
Department of Chinese and Japanese
Studies
University of Delhi