

# **NATIONAL CULTURAL AUDIOVISUAL ARCHIVES**

## **PROJECT PROGRESS REPORT**

**1 May 2017**

**MINISTRY OF CULTURE  
GOVERNMENT OF INDIA**



**Indira Gandhi National Centre for the Arts**

[www.ignca.gov.in](http://www.ignca.gov.in)

## **List of Contents**

<b>S. No. &amp; Chapter</b>	<b>Page No.</b>
1. Project Outline	4
2. Project Progress Report	7
3. National Monitoring Committee	16
4. Steering Committee	18
5. Technical Sub-Committee	21
6. Tender Sub-Committee	23
7. Project Management Unit (PMU)	25
8. Partnering Institutions (PIs) and Collaborating Institutions	27
9. Training Programmes	40
10. Digitization and Metadata Standards	43
11. Project Timeline	48
12. Digitization Activity (Installments I-IV)	51
13. Internship Scheme	53
14. Metadata Verification & Enrichment	59
15. Work Flow	62
16. Data Flow	66
17. Intellectual Property Rights Advisory	70
18. ISO 16363 Audit	78
19. Scoping Survey	81
20. Project Activities for FY 2017-18	83
21. Standard Operating Procedures (SOPs) for PMU and PIs	86
22. Annexures	102
i) Minutes of the first meeting of the Steering Committee held on 22 April 2014	
ii) Minutes of the second meeting of the Steering Committee held on 20 May 2014	
iii) Minutes of the first meeting of the Technical Sub-Committee held on 14 August 2014	
iv) Minutes of the second meeting of the Technical Sub-Committee held on 19 September 2014	
v) Minutes of the third meeting of the Steering Committee held on 10 October 2014	

- vi) Minutes of the fourth meeting of the Steering Committee held on 3 February 2015
- vii) Minutes of the fifth meeting of the Steering Committee held on 28 April 2015
- viii) Minutes of the Southern Regional Centre's meeting held on 28 July 2015
- ix) Minutes of the sixth meeting of the Steering Committee held on 20 August 2015
- x) Minutes of the first meeting of the Tender Sub-Committee held on 27 August 2015
- xi) Minutes of the seventh meeting of the Steering Committee held on 30 September 2015
- xii) Minutes of the second meeting of the Tender Sub-Committee held on 18 December 2015
- xiii) Minutes of the third meeting of the Tender Sub-Committee held on 2 February 2016
- xiv) Minutes of the first meeting of Content Validation Committee held on 28 April 2016
- xv) Minutes of the eighth meeting of the Steering Committee held on 11 May 2016
- xvi) Minutes of the first meeting of National Monitoring Committee held on 7 September 2016
- xvii) Minutes of the first meeting of IPR Advisory Committee held on 18 October 2016
- xviii) Minutes of the ninth meeting of Steering Committee held on 29 November 2016
- xix) Minutes of the second meeting of Content Validation Committee held on 11 April 2017
- xx) Minutes of the tenth meeting of Steering Committee held on 13 April 2017
- xxi) Proposal for National Cultural Audiovisual Archives (in SFC Format)
- xxii) Sanction letter from the Ministry of Culture
- xxiii) Survey Form for Partnering Institutions
- xxiv) Collection Assessment Table for Partnering Institutions
- xxv) Request for Proposal (RFP) Document
- xxvi) Agreement signed with the Digitization Agency
- xxvii) Agreement signed with Centre for Internet and Society
- xxviii) Survey Forms & Collection Assessments Tables for Partnering Institutions

## **Project Outline**

The Ministry of Culture, vide letter No. 16-34/2013-Akademies, dated 3<sup>rd</sup> April 2014, accorded sanction for setting up of the National Cultural Audiovisual Archives (NCAA) at IGNCA. The objective of the Project is to create digital archives of international standards through IGNCA and its Partnering and Collaborating Institutions. In the current pilot phase of the Project, up until 31<sup>st</sup> March 2018, it is proposed that over 30,000 hours of audiovisual material would be made available in the public domain through the web portal of the NCAA Project.

## **Objectives**

The following are the objectives of the project:

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

## **Deliverables**

In the current pilot phase, the project is to be completed by 31<sup>st</sup> March 2018 with the following as the main deliverables:

- i) Selection and digitization of over 30,000 hours of audio and video material.
- ii) Formulation of digitization and metadata standards for this project on an Open Archival Information System model.
- iii) Creation of online catalogue of the cultural audiovisual materials of Partnering Institutions.
- iv) Capacity building in the area of audiovisual conservation, documentation, digitization, storage and dissemination.

## **Project Implementation**

The project is being implemented by the IGNCA through a Project Management Unit (PMU), under the supervision of the National Monitoring Committee and a Steering Committee.

The National Monitoring Committee has held one meeting, on 7<sup>th</sup> September 2016 and the Steering Committee has held ten (10) meetings till now – 22<sup>nd</sup> April 2014, 20<sup>th</sup> May 2014, 10<sup>th</sup> October 2014, 3<sup>rd</sup> February 2015, 28<sup>th</sup> April 2015, 20<sup>th</sup> August 2015, 30<sup>th</sup> September 2015, 11<sup>th</sup> May 2016, 29<sup>th</sup> November 2016 and 13<sup>th</sup> April 2017.

# **Project Progress Report**

## **Project Management Unit**

- i) At present, the Project Management Unit (PMU) consists of a Project Manager and four Research Assistants.
- ii) With the help of the Technical Sub-Committee, the PMU prepared a template survey form and collection assessment table to be used in carrying out preliminary surveys of the audiovisual holdings of the Partnering Institutions. Since then, the PMU has carried out surveys of the audiovisual holdings at all the Partnering Institutions.
- iii) Personnel at the PMU have created metadata for Indira Gandhi National Centre for the Arts, Centre for Cultural Resources and Training, Indian Council for Cultural Relations, Kalakshetra Foundation, Shri Kashi Sangeet Samaj, Sangeet Parishad Kashi and All India Kashiraj Trust.
- iv) The Technical Sub-Committee of the Project has overseen the finalization of the digitization and metadata standards being followed by the Project. The digitization standards are in parity with those followed by the International Association for Sound and Audiovisual Archives (IASA) and the metadata standards are modeled on the Dublin Core scheme, which is followed by leading institutions globally.
- v) As of 1 May 2017, four installments of the digitization activity have been completed and work has commenced on the fifth installment. The Partnering Institutions are creating draft metadata which is being sent to the PMU which is sending back feedback and further inputs for the Partnering Institutions to be able to finalize the metadata prior to the digitization activity. Subsequently, following the digitization activity, the metadata is being enriched and verified by the Partnering Institutions, in consultation with the PMU prior to it being considered final for online integration.

vi) Approximately 14,5000 hours of audiovisual material has been digitized and received by the PMU, NCAA Project. Sample checking of the digitized output and the checking of accompanying reports have been carried out by the PMU for all the four installments of the digitization activity. The access quality digitized output and metadata of the material digitized under Installment I has been integrated on to the web portal of the NCAA Project.

### **Partnering Institutions**

i) As on 1 May 2017, sixteen institutions (seven governmental and nine non-governmental) have signed Memorandum of Agreements with the IGNCA to submit select analog audiovisual materials for digitization under the aegis of the NCAA Project. Nodal Officers are assigned at each of the Partnering Institution to carry out collection assessments, monitor the process of metadata creation, carry out coordination for digitization and other Project-related activities.

ii) In the financial year 2014-15, Memorandum of Agreements were signed with five (5) Partnering Institutions – Rupayan Sansthan (Jodhpur), Indira Gandhi Rashtriya Manav Sanghralaya (Bhopal), Natya Shodh Sansthan (Kolkata), Indian Council for Cultural Relations (Delhi) and Centre for Cultural Resources and Training (Delhi).

iii) In the financial year 2015-16, Memorandum of Agreements were signed with seven (7) Partnering Institutions – Sahitya Akademi (Delhi), Cinema Vision India (Mumbai), Samvaad Foundation (Mumbai), Kerala Kalamandalam (Thrissur), Regional Resource Centre for Folk Performing Arts (Udupi), Kalakshetra Foundation (Chennai) and Saptak Archives (Ahmedabad).

iv) In the financial year 2016-17, Memorandum of Agreements were signed with three (3) Partnering Institutions – Shri Kashi Sangeet Samaj, Sangeet Parishad Kashi and All India Kashiraj Trust, all from Varanasi.

v) Rupayan Sansthan (Jodhpur), Natya Shodh Sansthan (Kolkata) and Indira Gandhi Rashtriya Manav Sangrahala (Bhopal) shortlisted and selected candidates

for engagement under the Project during May 2015 based on the guidelines issued to them.

vi) Three (3) Project Assistants were hired w.e.f 1 June 2015 for the period of one year, one each at Indira Gandhi Rashtriya Manav Sangrahalaya (Bhopal), Natya Shodh Sansthan (Kolkata) and Rupayan Sansthan (Jodhpur). The tenure of the Project Assistants at Indira Gandhi Rashtriya Manav Sangrahalaya and Rupayan Sansthan was subsequently extended till 31<sup>st</sup> December 2016 to enable metadata verification and enrichment.

vii) In the sixth Steering Committee meeting, held on 20<sup>th</sup> August 2015, it was agreed that the Partnering Institutions should give primacy to important and rare audiovisual material; audiovisual material for which the maximum metadata is available; and material that is a representative sample of the audiovisual archives of the Partnering Institutions. At the same time, it was accepted that long speeches, inaugural functions and other similar material would be avoided. Along the format parameter, the Steering Committee approved that a limited number of formats be dealt with in the current pilot phase of the Project: Spools, Audio Cassettes and DATs for audio; and Film Reel, U-Matic, Betacam, VHS, Mini DV and Hi-8 for video. Based on these guidelines, the Partnering Institutions began the process of creating metadata for select audiovisual materials to be digitized under the aegis of the NCAA Project.

### **Sample Digitization**

i) The PMU of the NCAA Project carried out a process of sample digitization in order to extract learnings with respect to the specificities of the digitization activity. In the fifth Steering Committee meeting, held on 28<sup>th</sup> April 2015, the Steering Committee directed the PMU to complete the exercise by 15<sup>th</sup> June 2015.

ii) Subsequently, sample analog audiovisual materials were collated from ICCR, CCRT and IGNCA. Non-disclosure agreements were signed with seven digitization agencies to carry out the process of sample digitization.

iii) The sample digitization process was carried out between 20<sup>th</sup> May 2015 and 15<sup>th</sup> June 2015. The Technical Sub-Committee met on 30<sup>th</sup> June 2015 to review the quality of the digitized audiovisual materials.

iv) The sample digitization exercise proved to be a successful one in terms of enabling the PMU's understanding of the issues involved and the processes thereof. It was learnt that some of the formats may not be fully retrievable due to the age/condition of the materials.

### **Training Programme**

i) Two training programmes of two days each have been conducted, on 13<sup>th</sup> & 14<sup>th</sup> July 2015 and 5<sup>th</sup> & 6<sup>th</sup> December 2016 for the Nodal Officers and Project Assistants of the Partnering Institutions of the NCAA Project.

ii) During the first training programme, on the first day, Dr. Shubha Chaudhuri conducted sessions on four themes: overview of audiovisual archiving; handling of audiovisual material; digitization as a method of preservation of audiovisual material and IPR issues related to legacy audiovisual material. On the second day, the sessions were conducted by the Project Manager and representatives from C-DAC, Pune which focused on the digitization standards and metadata schema finalized for the NCAA Project and hands-on training was given on metadata creation and application developed by C-DAC. In the Open Forum, queries raised by the Partnering Institutions were discussed and clarified.

iii) During the second training programme, on the first day, Prof. Amlan Dasgupta and Shri Subrata Sinha conducted sessions on three themes: overview of audiovisual archiving; handling of audiovisual material; digitization as a method of preservation of audiovisual material, Subsequently, Shri Sumandra Chattapadhyay and Ms. Anubha Sinha from Centre for Internet & Society conducted a session on IPR issues related to legacy audiovisual material. On the second day, the sessions were conducted by the Project Manager and representatives from C-DAC, Pune which focused on the digitization standards and metadata schema finalized for the NCAA Project and hands-on training was given on metadata creation and application

developed by C-DAC. In the Open Forum, queries raised by the Partnering Institutions were discussed and clarified.

### **Selection of Digitization Agency**

- i) At the fifth meeting of the Steering Committee held on 28<sup>th</sup> April 2015, the Project Manager presented a draft constitution of the Tender Sub-Committee which would be responsible for creating the RFP document for the tendering process, and overseeing the process of selection of the agency for digitization.
- ii) Based on the discussion of the sixth Steering Committee meeting, a meeting of Tender Sub-Committee was held on 27<sup>th</sup> August 2015 to finalise the draft RFP document for selection of agency for digitization of audiovisual materials. In accordance with the discussion and decisions taken in the Tender Sub-Committee meeting, a Tender document was prepared. On 15<sup>th</sup> September 2015, the Tender document was advertised through newspapers and on the IGNCA website calling for bidders for the digitization process.
- iii) The last date for submission of Request for Proposal (RFP) for selection of agency for digitization of audiovisual materials under NCAA Project was extended up to 26<sup>th</sup> October 2015 from the initial 9<sup>th</sup> October 2015 to receive the maximum number of bids.
- iv) Bids were received on the RFP for the selection of digitization agency for the NCAA Project from a total of 7 vendors. Subsequently, two vendors were found to be eligible for further technical evaluation. Pre-selected sample audiovisual materials were handed over to the two vendors on 3<sup>rd</sup> December 2015 for digitization for technical evaluation prior to their presentation before the Tender Sub-Committee for selection of the digitization agency for the NCAA Project.
- v) Both the vendors made their presentation before the Tender Sub-Committee of the NCAA Project at a meeting held on 18<sup>th</sup> December 2015. Both agencies highlighted the infrastructure and expertise they posses and the way in which they propose to carry out the digitization activity under the aegis of the NCAA Project.

Both proved to be eligible for the opening of the Financial Bids based on the criteria laid down in the RFP document and the same were opened on 28<sup>th</sup> December 2015.

vi) M/s Prime Focus Technologies Pvt. Ltd. quoted the lowest rate of Rs. 700/- per hour of audio digitization and Rs. 3300/- for per hour of video digitization, plus taxes as applicable. Being L-1, it was selected as the agency to carry out the digitization for the NCAA Project.

vii) A Letter of Intent was sent to M/s Prime Focus Technologies Pvt. Ltd. on 2 February 2016 and accordingly a Letter of Acceptance was received for the same on 16 February 2016. The Memorandum of Agreement was signed between IGNCA & M/s Prime Focus Technologies Pvt. Ltd. on 1 March 2016.

### **NCAA DIGITALAYA & Web Portal**

i) The NCAA Project server was installed during the last week of June 2015. From the day of the installation, the team from C-DAC, Pune started remote testing for the installation of the archival data management system developed for the Project.

ii) On behalf of the NCAA Project, C-DAC, Pune has developed and carried out several rounds of modifications to the NCAA DIGITALAYA system, which is being used for metadata as well as retrieval of access quality audiovisual materials which are hosted on the National Informatics Centre (NIC) cloud server.

iii) NIC has been requested to provide the necessary digital archival space through the Ministry of Culture. It has already allocated 5 terabytes of cloud storage space for hosting access-quality digitized output of the NCAA Project at <http://ncaa.gov.in> in the public domain.

### **Digitization Activity**

i) For Installment I of the digitization activity, a total of nine (9) Partnering Institutions, namely Centre for Cultural Resources & Training (Delhi), Cinema Vision

India (Mumbai), Indian Council for Cultural Relations (Delhi), Indira Gandhi National Centre for the Arts (Delhi), Indira Gandhi Rashtriya Manav Sangrahalaya (Bhopal), Natya Shodh Sansthan (Kolkata), Rupayan Sansthan (Jodhpur), Saptak Archives (Ahmedabad) and Samvaad Foundation (Mumbai), combined to give a total of 5011 items of analog audiovisual materials for digitization which amounted to approximately 4000 hours of digitized output.

- ii) For Installment II of the digitization activity, a total of four (4) Partnering Institutions, namely Sahitya Akademi (Delhi), Rupayan Sansthan (Jodhpur), Indira Gandhi Rashtriya Manav Sangrahalaya (Bhopal) and Centre for Cultural Resources & Training (Delhi), combined to give a total of 3394 items of analog audiovisual materials for digitization which amounted to approximately 4000 hours of digitized output.
- iii) For Installment III of the digitization activity, a total of four (4) Partnering Institutions, namely Cinema Vision India (Mumbai), Indian Council for Cultural Relations (Delhi), Kalakshetra Foundation (Chennai) and Rupayan Sanathan (Jodhpur), combined to give a total of 3622 items of analog audiovisual materials for digitization which amounted to approximately 3500 hours of digitized output.
- iv) For Installment IV of the digitization activity, a total of five (5) Partnering Institutions, namely Rupayan Sansthan (Jodhpur), Cinema Vision India (Mumbai), Indian Council for Cultural Relations (Delhi), Indira Gandhi Rashtriya Manav Sangrahalaya (Bhopal) and Indira Gandhi National Centre for the Arts (Delhi), combined to give a total of 3073 items of analog audiovisual materials for digitization which amounted to approximately 3000 hours of digitized output.

For Installment V of the digitization activity, a total of five (5) Partnering Institutions, namely All India Kashiraj Trust (Varanasi), Shri Kashi Sangeet Samaj (Varanasi), Sangeet Parishad Kashi (Varanasi), Kerala Kalamandalam (Thrissur) and Indira Gandhi National Centre for the Arts (Delhi) have combined to give a total of 5154 items of analog audiovisual materials for digitization which is expected to yield approximately 5000 hours of digitized output by the end of July 2017.

### **Intellectual Property Rights Advisory**

- i) In the eighth meeting of the Steering Committee, held on 11<sup>th</sup> May 2016, it was recommended that a tie-up should be explored with either a law university or a legal research institution to prepare an Intellectual Property Rights (IPR) advisory for the materials being digitized under the aegis of the NCAA Project. Accordingly, letters were sent to law universities and research institutions across the country along with a detailed Call for Proposal document.
- ii) Subsequently, representatives of five (5) institutions made presentations before the IPR Advisory Committee of the IGNCA based on which Centre for Internet & Society (CIS) was found to be ideally suited. Having quoted L-1 at INR 10,00,000/, the committee recommended that CIS take up this work for the NCAA Project.
- iii) To date, CIS has submitted draft versions of documents which are currently under review by the PMU, NCAA Project for inputs prior to finalization. Subsequently, final versions would be placed before the IPR Advisory Committee of the IGNCA before being placed for the consideration of the Steering Committee for approval.

## **National Monitoring Committee**

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

### **Constitution**

<b>Secretary, Ministry of Culture</b>	<b>Chairperson</b>
AS & Financial Advisor, Ministry of Culture	Member
Joint Secretary (Akademies), Ministry of Culture	Member
Joint Secretary, Ministry of Communication & Information Technology	Member
Director General, All India Radio	Member
Director General, Doordarshan	Member
Director General, NIC (Ms. Pratibha Singh, on behalf of DG, NIC)	Member
Chairperson, Sangeet Natak Akademi	Member
Dr. Dinesh Katre, Associate Director, C-DAC	Member
<b>IGNCA Representatives:</b>	
Dr. Sachidananda Joshi, Member Secretary, IGNCA	Member
Shri Raghu Menon (Chairperson of the Steering Committee of NCAA Project)	Member
Project Director NCAA	Secretary
Project Manager NCAA	Member

### **Terms of Reference**

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

### **Tenure**

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

## **Steering Committee**

A Steering Committee has been constituted to monitor and work out the details of activities to be undertaken under the NCAA Project.

### **Constitution**

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

### **Terms of Reference**

- i) To select the Partnering & Collaborating Institutions for the Project.
- ii) To oversee the finalization of the Digitization and Metadata standards for the Project, in accordance with established practice worldwide.
- iii) To prepare quality assurance guidelines for the Project.
- iv) To suggest timelines for completion of the Project milestones & their accompanying budgetary outlay.
- v) To accord approvals as and when required at various milestones of the Project.

vi) Periodic review of the progress of the work and to suggest any mid-course correction that may be required for smooth functioning of the Project.

**Tenure**

The Tenure of the Committee would be till 31<sup>st</sup> March 2018.

## **Technical Sub-Committee**

The Technical Sub-Committee has been constituted for carrying out periodic review of the preservation strategy and the archival standards followed by the Project.

### **Constitution**

<b>Prof. Amlan Dasgupta, Director, School of Cultural Texts and Records, Jadavpur University</b>	<b>Chairperson</b>
Shri Umashankar Manthravadi, Independent Expert	Member
Shri Neil Sadweikar, Independent Expert	Member
Ms. Aparna Tandon, SOIMA, ICCROM	Member
Shri P. Jha, CIL-IGNCA	Member

### **Terms of Reference**

1. To carry out a periodic review of the preservation strategy followed by the Project.
2. To formulate digitization and metadata standards for the Project in compliance with the Open Archival Information System (OAIS) model.
3. To review any potential hardware & software changes that might be required for the technical implementation of the Project.

### **Tenure**

The Tenure of the Committee would be till 31<sup>st</sup> March 2018.

## **Tender Sub-Committee**

A Tender Sub-Committee was constituted by the Steering Committee to oversee the process of selection of digitization agency for the NCAA Project.

### **Constitution**

<b>Ms. Veena Joshi, Joint Secretary, IGNCA</b>	<b>Chairperson</b>
Prof. Amlan Dasgupta, Jadavpur University	Member
Shri S. C. Gahlaut, FA & CAO, IGNCA	Member
Ms. Dipali Khanna, External Expert	Member
Ms. Somi Tandon, External Expert	Member
Dr. Dinesh Katre, C-DAC	Member
Ms. Pratibha Singh, NIC	Member
Shri Pratapanand Jha, Director (CIL), IGNCA	Member
Shri Irfan Zuberi, Project Manager (NCAA), IGNCA	Secretary

### **Terms of Reference**

- i) Preparation of draft tender document for the selection of the digitization agency.
- ii) Overseeing the process of finalization of the digitization agency.

### **Tenure**

The Tenure of the Committee was till the selection of the digitization agency and the signing of the Memorandum of Agreement between IGNCA & the digitization agency.

## **Project Management Unit**

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

### **Project Manager**

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

### **Research Assistants**

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

**Partnering Institutions**  
**&**  
**Collaborating Institutions**

Partnering Institutions of the National Cultural Audiovisual Archives (NCAA):

- i. Indira Gandhi National Centre for the Arts (IGNCA), 11, Mansingh Road, New Delhi – 110 001
- ii. Indian Council for Cultural Relations (ICCR), Azad Bhavan, I. P. Estate, New Delhi – 110 002
- iii. Centre for Cultural Resources (CCRT), Sector 7, Dwarka, Palam Colony, New Delhi – 110 075
- iv. Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS), Shamala Hills, Bhopal – 462 013, Madhya Pradesh
- v. Rupayan Sansthan, Paota, B/2 Road, Manji Ka Hatha, Jodhpur – 342 006, Rajasthan
- vi. Natya Shodh Sansthan (NSS), EE Block, Bidhan Nagar Salt Lake City, Kolkata – 700 091, West Bengal
- vii. Kalakshetra Foundation, Thiruvanmiyur, Chennai – 600 041, Tamil Nadu
- viii. Saptak Archives, Chimanlal Girdharlal Rd. Usmanpura, Ahmedabad – 380 014, Gujarat
- ix. Regional Resources Centre for Folk Performing Arts, MGM College Campus, Udupi – 576 102, Karnataka
- x. Samvaad Foundation, 201, Silver Baby CHSL, Sunder Nagar Road, No 2, Kalina, Santacruz (E), Mumbai – 400 098, Maharashtra
- xi. Cinema Vision India, Bungalow No. 179, Madha, near Versova Tel. Exchange Four Bungalows, Andheri (W), Mumbai – 400 053, Maharashtra
- xii. Sahitya Akademi, 35, Rabindra Bhawan, Ferozeshah Road, New Delhi – 110 001
- xiii. Kerala Kalamandalam, Deemed University for Art and Culture, Cheruthuruthy – 679 531 via Thrissur, Kerala
- xiv. Shri Kashi Sangeet Samaj, Chowkhamba, Varanasi – 221 001, Uttar Pradesh
- xv. Sangeet Parishad Kashi, Mehmoorganj, Varanasi – 221 010, Uttar Pradesh
- xvi. All India Kashiraj Trust, Kila Road, Ramnagar Crossing, Varanasi – 221 008, Uttar Pradesh

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

**PROJECT: National Cultural Audiovisual Archives (NCAA)**

**Background**

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

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

**Partnering Institution'**

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

## **Objectives**

The objective of the project is to create digital archives of international standards through IGNCA and its Partnering and Collaborating Institutions identified for the purpose. In the current phase of the project (up until 31<sup>st</sup> March 2018), it is envisaged to devise a schema of standards (digitization & metadata), carry out digitization, provide access to an estimated 30,000 hours of audiovisual material and build capacity in the domain of audiovisual archiving.

## **Scope**

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

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

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

## **Responsibilities**

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

1. IGNCA will coordinate a preliminary survey of the audiovisual collection, IPR & Copyright status of the holdings and institutional capability assessment of ‘Partnering Institution’ as per the formats approved for the project.
2. IGNCA will assist in the creation of a catalogue of the complete audiovisual holdings of ‘Partnering Institution’ to be put online through the website dedicated for the project.
3. Based on the significance, condition and IPR & Copyright status, a part of the holdings of ‘Partnering Institution’ would be identified, in consultation with ‘Partnering Institution’, to be taken up for the current phase of the project.
4. IGNCA will extend support for metadata creation for the selected portion of the audiovisual collection of ‘Partnering Institution’ in the format approved for the project.
5. Selective digitization of the audiovisual collection of ‘Partnering Institution’ would be undertaken at the behest of the IGNCA. The digitization would be done by a third party agency selected through due processes.
6. Centralized public access of the digitized audiovisual material with metadata sourced from ‘Partnering Institution’ will be arranged by the IGNCA in collaboration with C-DAC, Pune.

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

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

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

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

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

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

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

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

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

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

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

### **Finance & Other Conditions**

1. IGNCA will bear the expenditure on the following activities under the project:

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

### **Payment Procedure**

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

### **Dispute Clause**

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

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

Institution', \_\_\_\_\_ on the other part.

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

Project Director, NCAA

For and on behalf of the IGNCA

11, Mansingh Road

New Delhi - 110001

**Witnesses**

1.

1.

2.

2.

The following are the Collaborating Institutions of the National Cultural Audiovisual Archives (NCAA) Project:

- i. C-DAC, Pune
  - ii. NIC
  - iii. Centre for Internet and Society
- 

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

**PROJECT: National Cultural Audiovisual Archives (NCAA)**

### **Background**

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

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

## **'Collaborating Institution'**

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

## **Objectives**

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

## **Scope**

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

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

5. Identifying vendors who provide digitization services as per the technical standards approved for the project.
6. Assisting in the creation and online dissemination of the complete catalogues of Partnering Institutions and individuals who volunteer to become a part of the project.
7. Providing free accessibility of copyright-free audiovisual material and preparing suggested guidelines for obtaining IPR & Copyright clearance for copyrighted audiovisual material.
8. Making an attempt to create a pool of trained manpower through capacity building workshops, seminars, training sessions, etc. in the domain of audiovisual archiving covering storage, preservation, digitization, cataloguing and metadata creation.

## **Responsibilities**

- A. The ‘Collaborating Institution’ will be responsible for the following:
  1. Developing a training module for the personnel of the Partnering Institutions of the project, in consultation with the PMU at IGNCA.
  2. Conducting the training of the personnel of the Partnering Institutions of the project as per a mutually decided schedule along with the PMU at IGNCA.

And/Or

3. Assisting the PMU at IGNCA in organizing outreach & awareness programmes for the project.
- B. IGNCA will work with the ‘Collaborating Institution’ in the domain of capacity building consisting of training, outreach & awareness programmes and will be responsible for the following:

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

### **Finance & Other Conditions**

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

### **Payment Procedure**

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

### **Dispute Clause**

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

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

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

Project Director, NCCA \_\_\_\_\_

For and on behalf of the IGNCA \_\_\_\_\_

11, Mansingh Road \_\_\_\_\_

New Delhi - 110001 \_\_\_\_\_

### **Witnesses**

1.

1.

2.

2.

## **Training Programme**

## **A Report of the 1<sup>st</sup> and 2<sup>nd</sup> Training Programme for the Personnel of the NCAA Project**

**13-14 July, 2015 & 5-6 December, 2016**

One of the primary objectives of the National Cultural Audiovisual Archives (NCAA) Project is to create a pool of trained manpower across the country in the domain of audiovisual archiving through capacity building workshops and training programmes. One of the targets and deliverable of the project is to enable institutions to become more aware of the developments in the field of audiovisual archiving, and to train the personnel of the Partnering Institutions for better upkeep of their own audiovisual archives.

Keeping the above in mind and as per the directions of the members of the Steering Committee of the NCAA Project, two training programmes of two-days each were organized by the Project Management Unit of the NCAA Project on 13<sup>th</sup> and 14<sup>th</sup> of July 2015 and 5<sup>th</sup> and 6<sup>th</sup> December 2016 at Indira Gandhi National Centre for the Arts (IGNCA). Personnel from all the Partnering Institutions participated in the Training Programmes.

Both the Training Programmes were divided into theoretical and practical sessions.

### **Session 1**

The theoretical lectures covered the following issues:

- **An overview of audiovisual archiving;**
- **Handling of audiovisual material;**
- **Digitization as a method of preservation of audiovisual material;**
- **Metadata as a system of data enrichment;**
- **IPR issues related to legacy audiovisual material;**

### **Session 2**

- In the practical sessions the participants were familiarized with the front-end of the NCAA web portal. They were appraised about how the digitized audiovisual materials are uploaded on the web portal, how they appear on the front-end and how the material can be searched on the basis of various parameters on the web portal by the public.

- The functioning of NCAA *Digitalaya* from the backend, was also demonstrated. While locating the *Digitalaya* workflow, under the larger rubric of the work process that NCAA Project follows, it was demonstrated how metadata is integrated on to the portal by the Submission Information Package (SIP) creators; the same is then verified and approved by the Archivist, by referring to Archival Information Package (AIP); then the information is sent across to Project Director at the PMU and then upon receiving and verifying the data, the Dissemination Information Package is ready for upload and public viewing.
- Functionalities of the back end of the web portal were demonstrated practically, with the metadata creators and Nodal Officers of Partnering Institutions participating in the hands-on usage of the back-end of the NCAA *Digitalaya*.

On the whole, the Training Programmes of the NCAA Project came along well as they served the major purpose of imparting a wholesome knowledge of both theoretical and practical training on audiovisual archiving in general and of the NCAA Project in particular. Furthermore, positive feedback was received from the participants as well.

**Digitization**  
**&**  
**Metadata Standards**

## **DIGITIZATION STANDARDS**

### Analog Audio Digitization

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

- BWF-WAV Format
- Encoded to Linear Pulse Code Modulation (LPCM)
- Sampling Frequency: 96 KHz/48 KHz (depending upon the source material)
- Bit Depth: 24-bit (original digital material of 16-bit or 8-bit will be kept as it is)
- Sound Field: as in the original recording

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

### Analog Video Digitization

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

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

For access, MP4 encoded by H.264 codec will be made available.

### Digital Video Transfer

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

## METADATA STANDARDS

(Based on Extended Dublin Core Metadata Schema)

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

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

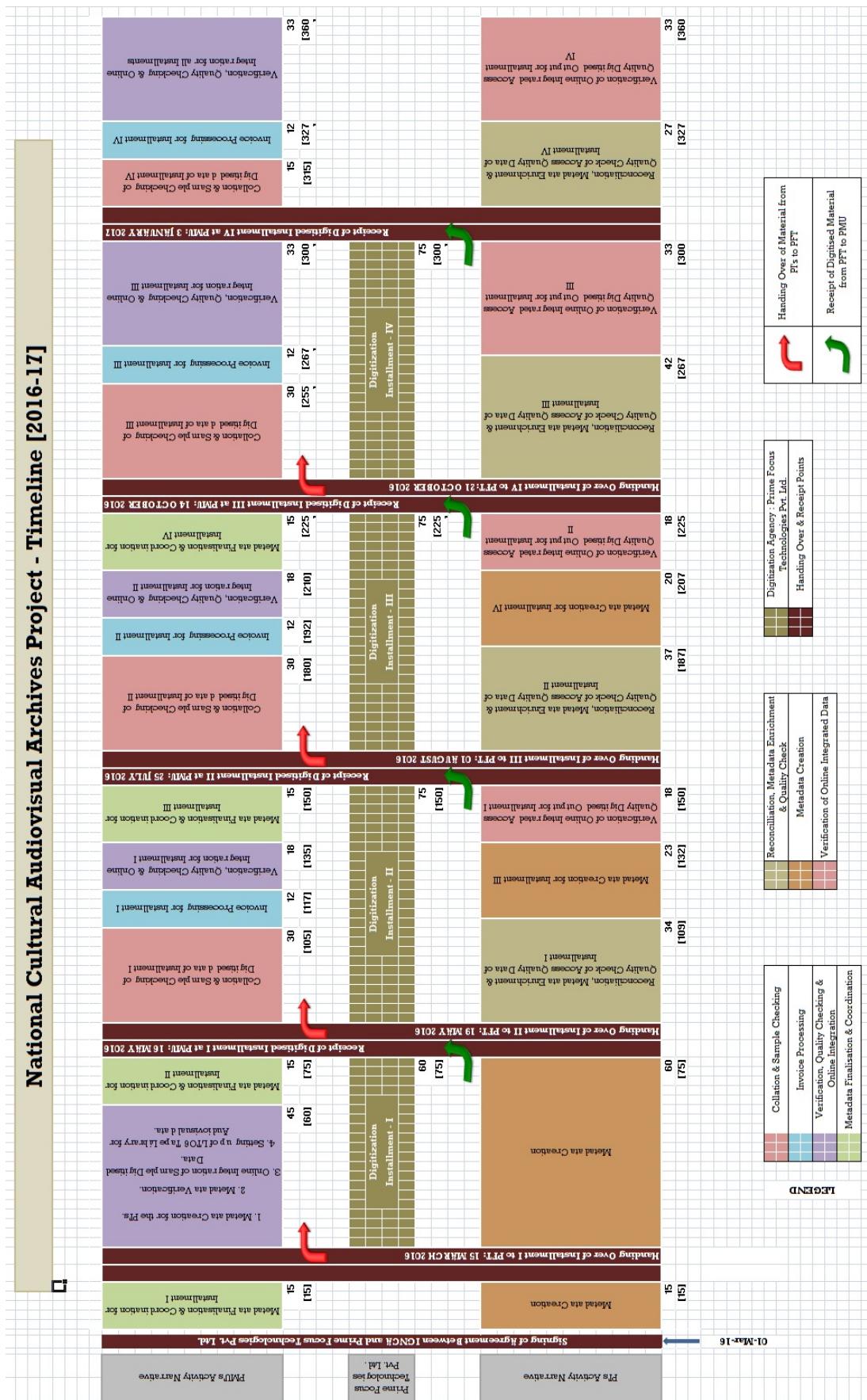
		Playback equipment used.	
17	A-to-D Convertor	Analog to digital convertor used (Make & model)	
18	<b>Extent</b>	Digital file size & duration.	
19	<b>Date</b>	Date of digitization.	
20	<b>LTO 6 Tape Number</b>	LTO6 tape number on which the digitized file is contained	
21	<b>HDD Number</b>	HDD number on which the digitized file is contained	

#### **MISCELLANEOUS**

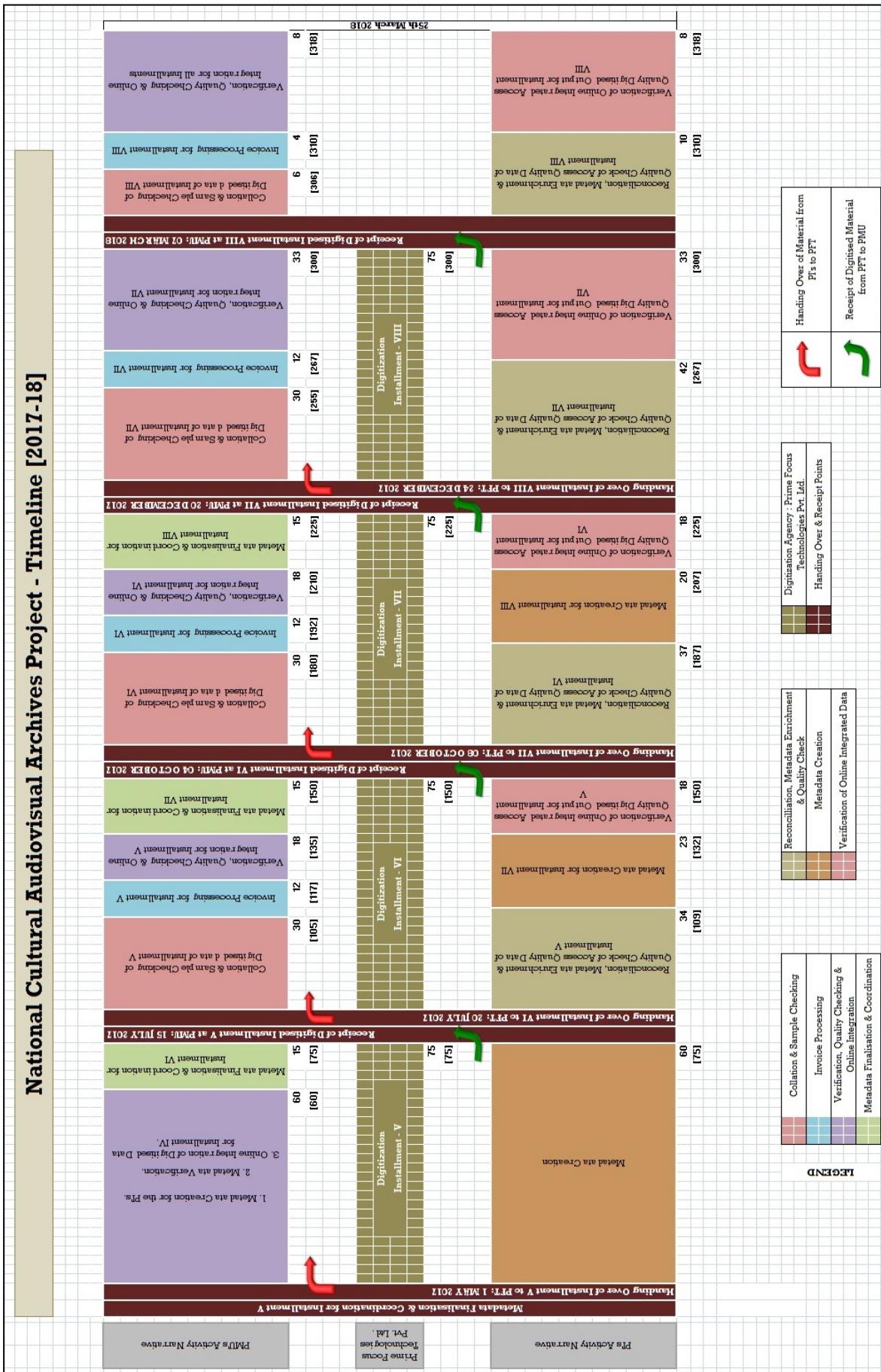
22	<b>Remarks</b>	Any additional information not covered under above headings.	
----	----------------	--	--

## **Project Timeline**

National Cultural Audiovisual Archives Project - Timeline [2016-17]



## National Cultural Audiovisual Archives Project - Timeline [2017-18]



## **Digitization Activity**

### **'fHbgU`a Yblg:=!\_=JŁ**

S. No.	Partnering Institution	Audiovisual Material Digitized (Hrs.) (HH:MM:SS)
1	Centre for Cultural Resources & Training (Delhi)	555:27:31
2	Cinema Vision India (Mumbai)	1095:01:34
3	Indian Council for Cultural Relations (Delhi)	4741:42:41
4	Indira Gandhi National Centre for the Arts (Delhi)	957:23:06
5	Indira Gandhi Rashtriya Manav Sangrahalaya (Bhopal)	1828:22:07
6	Kalakshetra Foundation (Chennai)	243:57:48
7	Natya Shodh Sansthan (Kolkata)	354:18:34
8	Rupayan Sansthan (Jodhpur)	1261:32:43
9	Saptak Archives (Ahmedabad)	38:38:25
10	Sahitya Akademi (Delhi)	2867:05:00
11	Samvaad Foundation (Mumbai)	236:58:23
	<b>Total</b>	<b>14,192 hours</b>

## **Internship Scheme**

## **Call for Internship**

### **National Cultural Audiovisual Archives (NCAA) Project, IGNCA**

**10 November 2016**

A large volume of India's cultural wealth, created in the last six decades, is stored in audiovisual form with various governmental and non-governmental institutions and private collections. The content of these holdings enshrines the creativity of some of India's greatest artistic talents. This is an invaluable national heritage that needs to be preserved for all time and also made accessible to the citizens of the country. In the absence of systematic and modern preservation technologies, lack of awareness and proper upkeep, as well as the fragility of the medium they are stored in, these materials are in imminent danger of being lost forever. Understanding the seriousness of the issue, the Ministry of Culture, in XII<sup>th</sup> Five Year plan proposed the setting up of a project for the archiving of cultural audiovisual materials. Subsequently, vide letter No. 16-34/2013/Akademies dated 3<sup>rd</sup> April 2014, the Ministry of Culture accorded sanction for the National Cultural Audiovisual Archives (NCAA) Project at the IGNCA.

### **NCAA Project: Objectives**

The following are the objectives of the project:

1. Identifying and preserving the cultural heritage of India available in audiovisual form in institutions across the country through a process of digitization and making it accessible to the people.
2. Instituting state-of-the-art digitization and storage systems through the aegis of IGNCA and its Partnering Institutions to preserve these audiovisual materials.
3. Setting up a dedicated website in the form of a virtual network of these repositories and offering online access to their select audiovisual materials.
4. Standardization and periodic upgradation of the methods and technologies used in production, storage and retrieval of audiovisual materials. The genres covered include oral traditions, traditional crafts and textiles, dance, music and theatrical practices, cultural practices and traditional knowledge systems.

5. Capacity building in preservation, cataloguing, metadata creation, digitization and retrieval of audiovisual materials.
6. Instituting outreach and awareness programmes.

### **NCAA Project: Targets**

The current, pilot phase of the Project is to be completed by 31<sup>st</sup> March 2018 with the following as the main deliverables:

1. Selection and digitization of around 30,000 hours of audiovisual materials.
2. Formulation of digitization and metadata standards for this Project in line with the Open Archival International Standards model.
3. Creation of an online catalogue of the cultural audiovisual materials of the Partnering Institutions of the Project.
4. Capacity building in preservation, cataloguing, metadata creation, digitization and retrieval of audiovisual materials.

The following guidelines were issued to the Partnering Institutions with regard to the selection of audiovisual materials for the NCAA Project:

#### **1. Content:**

- i. Preference needs to be given to audiovisual materials that are considered rare and significant.
- ii. Preference should be given to audiovisual material for which the maximum metadata is available.
- iii. It would be desirable if the selection is a representative sample of the holdings of the Partnering Institutions.
- iv. Long speeches, inaugural proceedings and other similar material should be avoided.

#### **2. Format:**

- i. Formats that are currently unplayable by the Partnering Institutions should be accorded a higher priority.

- ii. Audiovisual formats that have not been stored properly should be accorded preference.
- iii. Identified Audio formats: Audio Cassette, Audio Spool, DAT
- iv. Identified Video formats: Film Reel, U-Matic (Hi-Band & Low-Band), Betacam, VHS, Mini DV, Hi-8

## **Work Flow**

In terms of the work flow followed for the core activities of the NCAA Project, the following is a step-by-step description.

### Metadata Creation

1. Metadata is created for select analog audiovisual materials from the holdings of the Partnering Institutions and the corresponding audiovisual materials are physically segregated.
2. The draft metadata created by the Partnering Institutions is sent to the Project Management Unit (PMU), NCAA Project for feedback and inputs.
3. Based on the feedback and inputs received from the PMU, NCAA Project, the Partnering Institutions submit the revised metadata back to the PMU, NCAA Project.

### Digitization Process

1. Analog audiovisual materials from the Partnering Institutions are sent to the Digitization Agency for digitization along with the revised metadata, as received from the Partnering Institutions, from the PMU, NCAA Project.
2. This is followed by digitization of analog audiovisual materials and the creation of 3 accompanying information files – physical condition assessment report, technical Metadata and digitization quality check report – during a period of 75 days from the date of dispatch for each installment.
3. (a) The access-quality digitized output is delivered on HDDs to the respective Partnering Institutions. Furthermore, the archival-quality digitized output on LTO6 tapes (2 sets) and access-quality digitized output on HDDs are delivered to the PMU, NCAA Project along with physical condition assessment reports, technical metadata files and digitization quality check reports.  
(b) The analog audiovisual materials are delivered to the respective Partnering Institutions.

4. (a) Collation and sample checking of the digitized audiovisual materials are done by both, the Partnering Institutions and the PMU, NCAA Project.

(b) Collation and metadata enrichment is carried out by the Partnering Institutions, based on the access-quality digitized output received by them on HDDs.

5. Invoice, digitization status reports and documents indicating the physical movement of analog & digitized audiovisual materials from the Digitization Agency are received by the PMU, NCAA Project.

6. Digitization status reports are verified by the PMU, NCAA Project and a Certificate is issued which is followed by the payments to the Digitization Agency.

7. Enriched Metadata is submitted by the Partnering Institutions to the PMU, NCAA Project.

#### NCAA Web Portal

1. The access-quality digitized output received on HDDs from the Digitization Agency is uploaded to the NCAA DIGITALAYA on the NIC server by the PMU, NCAA Project.

2. In the NCAA DIGITALAYA archival data management system, the access-quality digitized output is integrated with the enriched metadata received from the Partnering Institutions.

3. The integrated record then moves to the digital archive from where it is published on the NCAA Project web portal at <http://ncaa.gov.in/repository>.

#### NCAA Archive

1. The archival-quality digitized output received on LTO6 tapes from the Digitization Agency are verified by the PMU, NCAA Project.

2. Subsequently, one set of LTO6 tapes are stored in an archival tape library at IGNCA, New Delhi and the second set is stored in an archival tape library at a remote location.

As of now, three instalments of digitization have been completed under the NCAA Project and more than 11,000 hours of audiovisual material have been digitized. The materials range from folk and classical performances of dance and music to documentation of festivals, community life and cottage industries, lectures, interviews,

recitations, oral history documentation, puppetry, theatre, martial arts etc. primarily in Hindi, English and other regional languages of the country.

### **NCAA Project: Internship**

#### **Eligibility Criteria**

1. Ongoing Bachelors or Masters degree in the Humanities;
2. Cursory knowledge about the Indian arts;
3. Generic knowledge of audiovisual archiving; and
4. Knowledge of English, Hindi and preferably at least one additional regional Indian language.

#### **Work Responsibilities**

Interns would be expected to:

1. Check internal consistency within the metadata created by the Partnering Institutions, and
2. Contribute in the process of verification and standardization of the spellings of art forms across the digitised content.

With effect from 3<sup>rd</sup> April 2017, two Interns have joined the PMU, NCAA Project for a period of three months for assisting with the task of metadata verification and enrichment.

## **Metadata Verification & Enrichment**

National Cultural Audiovisual Archives Project				
Format-wise analog audiovisual material details for First Installment				
S. No.	Partnering Institutions	Format	Number of Items Digitized	Number of Hours of Items Digitized
1	<b>Cinema Vision India (CVI)</b>	Betacam	112	105.57
		Mini Digital Video	2	01.10
		U-Matic	793	287.72
2	<b>Indian Council for Cultural Relations (ICCR)</b>	Audio Spool	140	90.00
		U-Matic	597	439.03
3	<b>Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS)</b>	Audio Spool	68	67.37
		Digital Audio Tape	103	101.97
		Betacam	312	179.82
		U-Matic	564	233.37
		Video Home System	80	158.05
		Film Reel	8	04.13
4	<b>Natya Shodh Sansthan (NSS)</b>	Audio Cassette	195	196.45
		Audio Spool	2	12.62
		Mini Digital Video	1	00.82
		Betacam	2	01.23
		Video Home System	66	143.20
5	<b>Rupayan Sansthan (RS)</b>	Audio Cassette	38	48.58
		Mini Digital Video	271	209.00
		High Quality Video 8	3	03.38
		Video Home System	25	52.00
6	<b>Indira Gandhi National Centre for the Arts (IGNCA)</b>	Audio Spool	217	903.83
7	<b>Saptak Archives (SA)</b>	Audio Cassette	29	38.63
8	<b>Samvaad Foundation (SF)</b>	Audio Cassette	102	122.60
		Audio Spool	36	103.06
		Video Home System	6	11.30
9	<b>Centre for Cultural Resources and Training (CCRT)</b>	Audio Spool	725	408.10
<b>Total</b>			<b>4497</b>	3921. 93 Hours

The following is the work flow that is being carried out to carry out metadata verification:

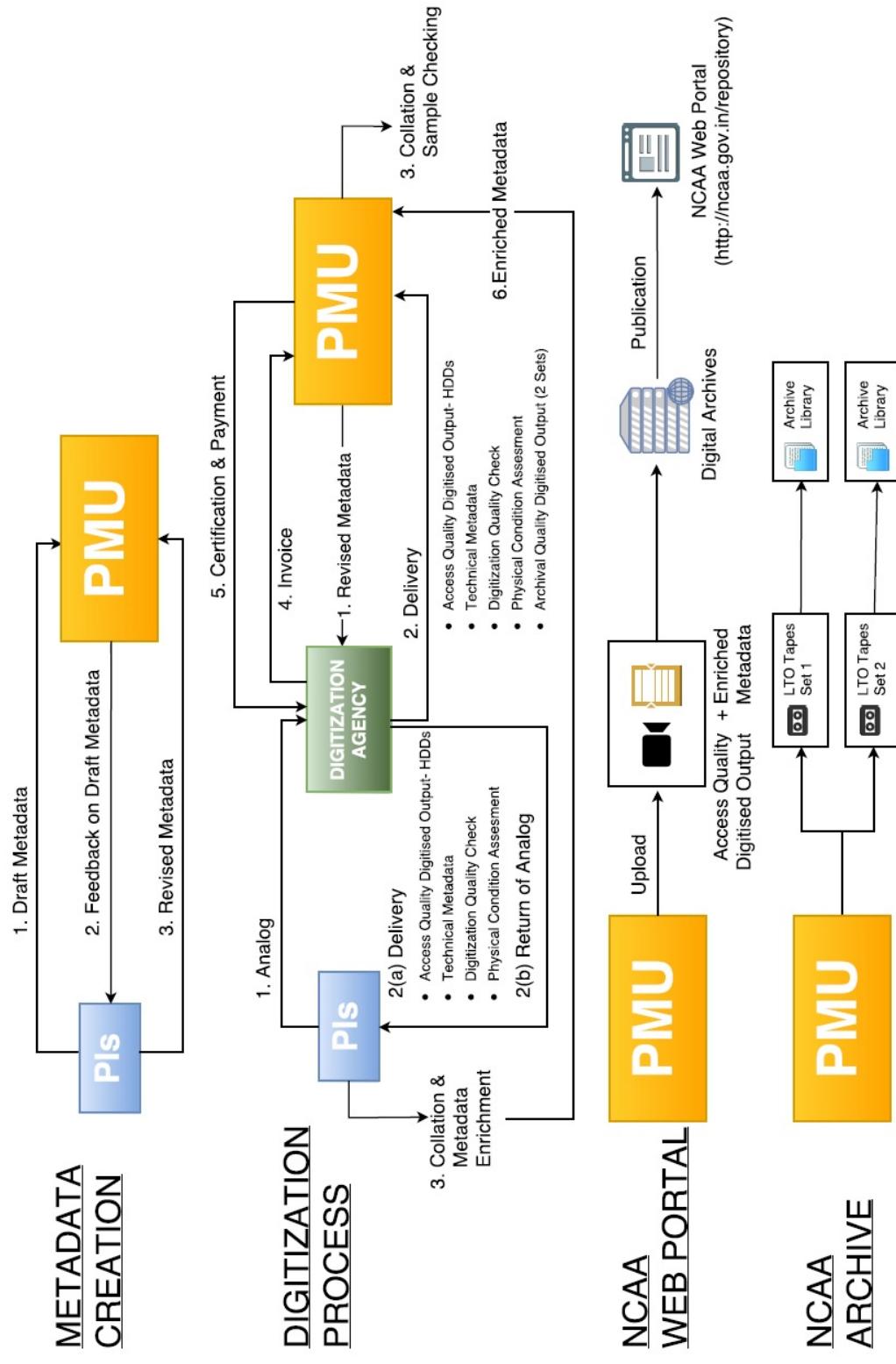
1. Metadata is synced with the number of items digitized per installment for each Partnering Institution.
2. Metadata is then segregated format-wise for each of the Partnering Institutions.
3. Metadata is printed out in the form of a consolidated catalog database entry.
4. Format-wise printed metadata is then assigned to the members of the Project Management Unit (PMU).
5. The corresponding access quality digitized media files are simultaneously made accessible to the members of the PMU.
6. Each media file is played in order to be checked against the accompanying Administrative and Descriptive metadata.
7. Deviations, if any, are highlighted in the hard copy.
8. Doubts with regards to metadata are cross verified with the Nodal Officers of Partnering Institutions.
9. Modifications made in the hard copy are then transferred to the soft copy.
10. The modified soft copy is then sent to the Partnering Institutions for approval.
11. The approved metadata is then considered ready for online integration on the NCAA Digitalaya.

This process has been completed for Installment I. Work has now commenced on Installment II.

<b>Format-wise analog audiovisual material details for Second Installment</b>				
<b>S. No.</b>	<b>Partnering Institutions</b>	<b>Format</b>	<b>Number of Items Digitized</b>	<b>Number of Hours of Items Digitized</b>
1	<b>Rupayan Sansthan (RS)</b>	Mini Digital Video	49	33.47
		Audio Cassette	279	315.82
2	<b>Sahitya Akademi (SAK)</b>	Audio Cassette	2296	2867.08
3	<b>Centre for Cultural Resources and Training (CCRT)</b>	U-Matic (Hi-Band)	203	129.3
		Betacam	32	18.05
4	<b>Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS)</b>	Video Home System	143	275.45
		Film Reel	47	19.42
		Mini Digital Video	98	94.63
		U-Matic	30	10.08
		Audio Cassette	90	109.33
<b>Total</b>			<b>3267</b>	<b>3872.63</b>

## **Work Flow**

## NCAA Project: Work Flow Diagram



## **Metadata Creation**

4. Metadata is created for select analog audiovisual materials from the holdings of the Partnering Institutions and the corresponding audiovisual materials are physically segregated.
5. The draft metadata created by the Partnering Institutions is sent to the Project Management Unit (PMU), NCAA Project for feedback and inputs.
6. Based on the feedback and inputs received from the PMU, NCAA Project, the Partnering Institutions submit the revised metadata back to the PMU, NCAA Project.

## **Digitization Process**

8. Analog audiovisual materials from the Partnering Institutions are sent to the Digitization Agency for digitization along with the revised metadata, as received from the Partnering Institutions, from the PMU, NCAA Project.
9. This is followed by digitization of analog audiovisual materials and the creation of 3 accompanying information files – physical condition assessment report, technical Metadata and digitization quality check report – during a period of 75 days from the date of dispatch for each instalment.
10. (a) The access-quality digitized output is delivered on HDDs to the respective Partnering Institutions. Furthermore, the archival-quality digitized output on LTO6 tapes (2 sets) and access-quality digitized output on HDDs are delivered to the PMU, NCAA Project along with physical condition assessment reports, technical metadata files and digitization quality check reports.  
(b) The analog audiovisual materials are delivered to the respective Partnering Institutions.
11. (a) Collation and sample checking of the digitized audiovisual materials are done by both the Partnering Institutions and the PMU, NCAA Project.  
(b) Collation and metadata enrichment is carried out by the Partnering Institutions, based on the access-quality digitized output received by them on HDDs.
12. Invoice, digitization status reports and documents indicating the physical movement of analog & digitized audiovisual materials from the Digitization Agency are received by the PMU, NCAA Project.

13. Digitization status reports are verified by the PMU, NCAA Project and a Certificate is issued which is followed by the payments to the Digitization Agency.

14. Enriched Metadata is submitted by the Partnering Institutions to the PMU, NCAA Project.

### **NCAA Web Portal**

4. The access-quality digitized output received on HDDs from the Digitization Agency is uploaded to the NCAA DIGITALAYA on the NIC server by the PMU, NCAA Project.

5. In the NCAA DIGITALAYA archival data management system, the access-quality digitized output is integrated with the enriched metadata received from the Partnering Institutions.

6. The integrated record then moves to the digital archive from where it is published on the NCAA Project web portal at <http://ncaa.gov.in/repository>.

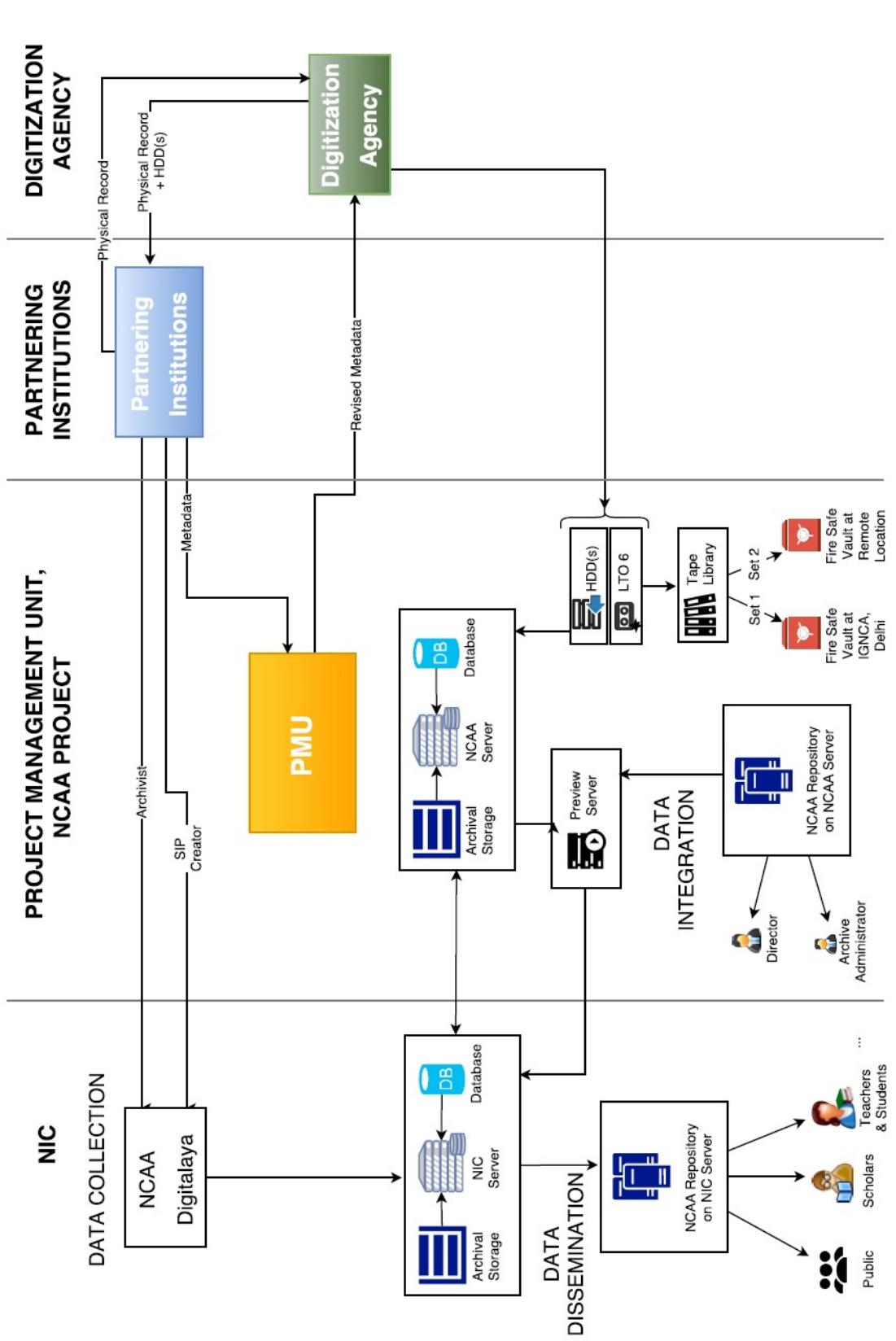
### **NCAA Archive**

3. The archival-quality digitized output received on LTO6 tapes from the Digitization Agency are verified by the PMU, NCAA Project.

4. Subsequently, one set of LTO6 tapes are stored in an archival tape library at IGNCA, New Delhi and the second set is stored in an archival tape library at a remote location.

## **Data Flow**

## NCAA Project: Data Flow Diagram



## **Role of the Project Management Unit, NCAA Project**

The Project Management Unit, NCAA Project is the nodal point between the Partnering Institutions, Digitization Agency and NIC. Prior to digitization, it validates and ratifies the metadata created by the Partnering Institutions for select analog audiovisual materials. At the time of digitization, it issues the revised metadata of each Partnering Institution to the digitization agency. Following the digitization activity, it collates, verifies and carries out sample checking of the digitized output and the accompanying reports. It then integrates the verified access quality digitized output into the NCAA digital archive and publishes it on <http://ncaa.gov.in> in the public domain. The archival quality digitized output, received on LTO6 tapes, is checked and one set placed in fire safe vaults at IGNCA, New Delhi Delhi and the other set is stored in an archival tape library at a remote location.

## **Role of Partnering Institutions**

Partnering Institutions create metadata for their select analog audiovisual material to be digitized. The metadata is then sent to the Project Management Unit for feedback and inputs. In the second stage, they rework on the metadata based on the feedback and inputs received from the PMU, NCAA Project and send it back to the PMU, NCAA Project. They then give the corresponding analog audiovisual materials to the Digitization Agency. Following the digitization process, they receive access-quality digitized output on HDDs along with Technical Metadata, Digitization Quality Check Reports and Physical Condition Assessment Reports for sample checking and metadata enrichment. This enriched metadata is sent to the PMU, NCAA Project. Prior to the publication of the integrated records on the NCAA Project web portal at <http://ncaa.gov.in>, the Partnering Institutions issue a final permission to the PMU, NCAA Project to place the audiovisual materials in the public domain.

## **Role of Digitization Agency**

Following the task of metadata creation and physical segregation of select audiovisual materials by the Partnering Institutions, the Project Management Unit,

NCAA Project coordinates with the digitization agency for the pick-up of materials from the different locations of the Partnering Institutions. The process of digitization, involving the creation of archival & access quality media files along with accompanying physical condition assessment reports, technical metadata and digitization quality check reports, gets completed within a period of 75 days per instalment. Subsequently, the digitization agency delivers the original analog materials to the respective Partnering Institutions along with access quality digitized output on one set of HDDs. Alongside, the digitization agency delivers archival quality digitized output to the Project Management Unit, NCAA Project on two sets of LTO6 tapes and access quality digitized output on one set of HDDs. This access quality digitized output undergoes a process of sample checking before it is uploaded on the NCAA DIGITALAYA and ingested into the archive.

### **Role of NIC**

NIC is responsible for hosting the NCAA DIGITALAYA back-end and the <http://ncaa.gov.in> front-end web portal. The NCAA DIGITALAYA has been developed by C-DAC, Pune and is a complete archival data management system with two roles at the level of the Partnering Institutions – **SIP Creator** (responsible for the task of metadata creation) and **Archivist** (responsible for the task of ratification of the metadata created by the SIP Creator). At the level of the Project Management Unit, NCAA Project, there are two additional roles – **Archive Administrator** (responsible for addition of Partnering Institutions and creation of metadata templates) and **Director** (responsible for publishing the material ingested into the archive on the front-end web portal).

## **Intellectual Property Rights Advisory**

# CALL FOR PROPOSALS

*Intellectual Property Rights:  
Issues and Resolutions  
for National Cultural Audiovisual Archives Project*

CONTENTS		
S.No.	Particulars	Page No.
<b>I</b>	<b>NCAA</b>	
1	Background	3
2	Objectives	3
3	Targets	4
<b>II</b>	<b>IPR: Issues &amp; Resolutions</b>	
1	Introduction	5
2	Objectives	6
3	Deliverables	6
3.1	Section I	7
3.2	Section II	8
3.3	Section III	9
3.4	Section IV	10
	Call for Proposal	11

## **BACKGROUND**

### **National Cultural Audiovisual Archives**

A large volume of India's cultural wealth, created in the last six decades, is stored in audiovisual form with various governmental and non-governmental institutions and private collections. The content of these holdings enshrines the creativity of some of India's greatest artistic talents. This is an invaluable national heritage that needs to be preserved for all time and also made accessible to the citizens of the country. In the absence of systematic and modern preservation technologies, lack of awareness and proper upkeep, as well as the fragility of the medium they are stored in, these materials are in imminent danger of being lost forever. Thus, preservation becomes critical. Understanding the seriousness of the issue, Ministry of Culture in 12th Five Year plan proposed a project for the archiving of the cultural audio-visual materials. Ministry of Culture vide letter dated 3<sup>rd</sup> April 2014 has accorded sanction for the National Cultural Audiovisual Archives (NCAA) project at the IGNCA.

## **OBJECTIVES**

### ***The Main objectives of the NCAA project are follows:***

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

## **TARGETS**

### ***The main targets of the NCAA project are:***

1. Setting up a digital repository of audiovisual material culled out of governmental and non-governmental institutions and individuals who agree to be a part of the project.

2. Setting digitization & metadata standards, as per internationally accepted norms, to be followed for the project.
3. Preparing suggested guidelines for the storage & preservation of audiovisual material in the different climactic zones of India.
4. Assisting in the digitization of select audiovisual holdings of Partnering Institutions and significant individual collections, totalling approximately 10,000 hours.
5. Identifying vendors who provide digitization services as per the technical standards approved for the project.
6. Assisting in the creation and online dissemination of the complete catalogues of Partnering Institutions and individuals who volunteer to become a part of the project.
7. Providing free accessibility of copyright-free audiovisual material and preparing suggested guidelines for obtaining IPR & Copyright clearance for copyrighted audiovisual material.
8. Making an attempt to create a pool of trained manpower through capacity building workshops, seminars, training sessions, etc. in the domain of audiovisual archiving covering storage, preservation, digitization, cataloguing and metadata creation.

## **IPR : ISSUES & RESOLUTIONS**

### **INTRODUCTION**

The project aims to “Identify and preserve the cultural heritage of India, available in audiovisual form, institute state of art digitisation and storage systems, set up a virtual network of repositories with online access to their resources, standardise and periodically upgrade methods and technologies used in the production, storage and retrieval of audiovisual resources.”

The core purpose of the NCAA is to ensure certainty of content ownership, initiate effective digitisation and improve accessibility-each of these is tied in intimately with the IPR regime, and any effort to preserve this heritage will necessarily involve a close inspection of the various rights associated with the works sought to be digitised. Digitisation raises certain fundamental intellectual property issues which should be identified and managed in consonance with the provisions of the law.

IPR issues that need to be addressed include the question of ownership of IP rights, moral rights, economic interests, problems of traceability of materials, accessibility to data, permissions etc. The proposal to highlight various issues related to intellectual property rights which are pertinent to the digitisation of audiovisual resources is thus invited.

### ***OBJECTIVES:-***

To establish IPR guidelines for the audiovisual material that comes under the purview of NCAA project. The chief objectives will be:

1. Drafting broad IPR policy for Indian A/v Archives which could evolve as a standard setting policy instrument for similar initiatives.
2. Traceability of cultural materials and protection of rights and interests of local and cultural communities, indigenous people with traditional knowledge and cultural practices.
3. Identifying participating-archive's rights and holding over the A/v material.
4. Locating questions relating to the terms of the copyright which permit the archive to share material with the public in the manner envisaged by the NCAA.
5. Developing stronger methodology to address folk music, and the utilisation/adaptation/exploration of folk music with benefits flowing back to the performers community.

### ***DELIVERABLES:-***

To adhere to myriad Intellectual Property Rights issues which might arise during the process of creation of the NCAA, suggesting the following as deliverables:

1. Memos mentioned in Section I, II and III.
2. Researching international conventions and best practices followed in various countries and drafting stronger IPR policy for the NCAA project.
3. Upon the identification of the rights, appropriate draft licences, assignment deeds, agreements, a Memorandum of Understanding and other such legal documents to be submitted.

### **SECTION - I**

#### **➤ *Memo on “Orphan Works” under the Indian Copyright Act, 1957.***

For the determination of status of copyright in the works with unreachable/ unknown right holders and finally to deal with and declare as Orphan Works.

#### **➤ *Memo on Government Copyright Under the India Copyright Act, 1957.***

Being granted sanction from Ministry of Culture, Govt of India, would this project and audiovisual material/ content therein inadvertently create a new or separate Government Copyright, or would it come under a Government copyright in any way possible?

➤ ***Comprehensive Takedown Notice and Disclaimers***

To create a comprehensive takedown notice and appropriate disclaimers exclusively for the web portal of NCAA clearly ensuring the reviewed removal of any material from public view/ access in case of copyright violation

➤ ***Memo on “Fair Dealing”/ “Fair Use” and its application under the India Copyright Act, 1957***

A “Fair Dealing”/ “Fair Use” memo/ policy explicitly explaining:

- due diligence and proper measures (to the extent possible) taken to identify/ reach the rights/ right holders,
- correct and competent material being placed on public portal,
- hope for proper and fair use, and
- no liability of NCAA,

to be prepared for exclusive use under the project.

➤ ***Memo on “Traditional/ Community Knowledge” under the India Copyright Act, 1957***

The content in the project being of high importance to tradition, culture, heritage and spiritual identity, containing knowledge and skills passed on from generations to generations, a layout of rights position in specific cases related to traditional and community knowledge to be clarified in the memo.

## **SECTION - II**

➤ ***Memo on Copyright Determination related to Archival – Global, and India***

A consultation legal of IPR in connection to use of/ for archival material/ purposes to be prepared clarifying the rule position for use of non published and rare/ uncommon archival material for public access.

➤ ***Memo on Acquisition of Content (including an analysis of already signed IGNCA MoUs)***

The rights position and highlights on transfer of rights in cases for material acquired on pure and complete payment basis and in other cases through MoUs to be detailed.

➤ ***Memo on Creative Commons Approach***

The applicability and implementation of Creative Commons Approach and its relative feasibility under the project be demonstrated and applied.

➤ ***Recommendations on Dissemination of Content & Possible Monetisation/ Revenue Sharing Agreement***

Clarification/ Advisory on implementation of a revenue generation/ sharing model for availability of the copyright material to public on monetary basis. For e.g. An agreement to be prepared for proper sharing and transfer of revenue to performers/ right holders via Project and Partnering Institutions with proper shares of three parties.

### **SECTION – III**

➤ ***Site Visits***

Site Visits to two Governmental and two Non Govt Partnering Institutions to study:

- Mandate of institutions to understand the vision mission objectives.
- To understand under what kind of projects or for what purpose were these recordings made.
- To check the competence of the paper work/formalities done at the time of recording
- To understand the possible use of the content.
- To determine the institutions' position/standing in respect to IPRs.

### **SECTION - IV**

➤ ***IPR Licencing Agreement***

A comprehensive IPR Licensing agreement for present use in case of NCAA project and for future use by IGNCA in upcoming projects to be prepared.

➤ ***Comprehensive IPR Policy for IGNCA/ NCAA & Partnering Institutions***

A model IPR policy addressing various issues and resolutions henceforth pertaining to archival of audiovisual material, for use under all other cultural institutions in the country.

➤ ***IPR Data Collection Form***

A fully drafted IPR Data Collection/ Rights assessment form for protection from copyright infringement of artists / right holders and to ease out archival process for institutions for use in further/ upcoming projects to be prepared.

➤ ***Policy Recommendation Brief to submit to Ministry of Culture to ease hurdles faced during this Project***

Recommendations on uncertainty around archiving legalities regarding collection of audiovisual material being collected for government activities along with proper legislative/ executive actions to ameliorate the situation be brought to light.

**CALL FOR PROPOSAL**

It is requested that a detailed project proposal be submitted based on the details given in the body of this document, covering the following:

1. Project Period: Within 4 months from the date of commencement.
2. Project Team: Consisting of team leader, research assistants and any other members as required.
3. Project Budget: Indicated clearly, section-wise, corresponding to the structure proposed in this document.

**ISO 16363 Audit conducted by Primary Trustworthy  
Authorization Body (PTAB)**

### Summary of findings of the 1<sup>st</sup> & 2<sup>nd</sup> stage ISO 16363 Audit

Metric No.	Supporting Text	Non-Conformity Grade	PTAB Comments	PMU, NCAA Remarks
3.1.2	<b>THE REPOSITORY SHALL HAVE A PRESERVATION STRATEGIC PLAN THAT DEFINES THE APPROACH THE REPOSITORY WILL TAKE IN THE LONG-TERM SUPPORT OF ITS MISSION</b>	MINOR	It is not clear that there is periodic review	An outline of the Preservation Plan would be put up for the perusal and comments of the Technical Sub-Committee in its next meeting.
3.1.2.1	<i>The repository shall have an appropriate, formal succession plan, contingency plans, and/or escrow arrangements in place in case the repository ceases to operate or the governing or funding institution substantially changes its scope.</i>	MINOR	Succession plan not fully documented; more thought is needed to ensure the data on LTOs are preserved	An outline of the Disaster Recovery Plan, including succession, would be put up for the perusal and comments of the Technical Sub-Committee in its next meeting.
3.3.1	<b>THE REPOSITORY SHALL HAVE DEFINED ITS DESIGNATED COMMUNITY AND ASSOCIATED KNOWLEDGE BASE(S) AND SHALL HAVE THESE DEFINITIONS APPROPRIATELY ACCESSIBLE.</b>	MAJOR	There is no written clear definition of Designated Community	The Partnering Institutions of the Project would be involved in the exercise to come up with a clear definition of the Designated Community.
3.3.2	<b>THE REPOSITORY SHALL HAVE PRESERVATION POLICIES IN PLACE TO ENSURE ITS PRESERVATION STRATEGIC PLAN WILL BE MET.</b>	MINOR	Preservation is missing as an objective in some documents	The vision, mission & objective statements of the Project would be appropriately adjusted to give equal weightage to preservation as well as access.
3.3.2.1	<i>The repository shall have mechanisms for review, update, and ongoing development of its Preservation Policies as the repository grows and as technology and community practice evolve.</i>	MINOR	Technical Committee ToR does not include preservation	A modified ToR of the Technical Sub-Committee is being put up for the approval of the Steering Committee.
3.4.3	<b>THE REPOSITORY SHALL HAVE AN ONGOING COMMITMENT TO ANALYZE AND REPORT ON RISK, BENEFIT, INVESTMENT, AND EXPENDITURE (INCLUDING ASSETS, LICENSES, AND LIABILITIES).</b>	MAJOR	Detailed Risk Register required	A template of the Risk Register would be put up for the perusal of the Technical Sub-Committee in its next meeting.
4.3.1	<b>THE REPOSITORY SHALL HAVE DOCUMENTED PRESERVATION STRATEGIES RELEVANT TO ITS HOLDINGS.</b>	MAJOR	Lacks documented preservation strategy for all the holdings including xlsx, docx etc. Related to Risk Register	The outline of the Preservation Plan and a template of the Risk Register would be put up for the perusal of the Technical Sub-Committee in its next meeting.

### Summary of findings of the 1<sup>st</sup> & 2<sup>nd</sup> stage ISO 16363 Audit

Metric No.	Supporting Text	Non-Conformity Grade	PTAB Comments	PMU, NCAA Remarks
4.6.2.1	<i>The repository shall record and act upon problem reports about errors in data or responses from users.</i>	MINOR	No procedure for follow-up of problem reports. Also need NCAA contact details on website	A 'Contacts' tab would be added on the NCAA web portal.
5.1.1.2	<i>The repository shall have adequate hardware and software support for backup functionality sufficient for preserving the repository content and tracking repository functions.</i>	MAJOR	No testing of restoring backup has been performed	Following the Data Integrity procedure, a randomised backup restoration would be carried out both for the archival as well as access-quality digitized data.
5.1.1.3.1	<i>The repository shall record and report to its administration all incidents of data corruption or loss, and steps shall be taken to repair/replace corrupt or lost data.</i>	MINOR	Procedure for recording and reporting to its administration all incidents of data corruption or loss, and steps shall be taken to repair/replace corrupt or lost data not documented	This is already in place in the NCAA Digitalaya and would be put in place for the offline data as well.
5.1.1.6	<i>The repository shall have identified and documented critical processes that affect its ability to comply with its mandatory responsibilities.</i>	MAJOR	Need Risk Register and Traceability Matrix	The draft of a Traceability Matrix would be put up for the perusal and comments of the Technical Subcommittee in its next meeting.
5.1.1.6.1	<i>The repository shall have a documented change management process that identifies changes to critical processes that potentially affect the repository's ability to comply with its mandatory responsibilities.</i>	MAJOR	No written process for this	The stakeholders, including MoC, would be consulted while coming up with a draft of the management processes pertaining to the long-term sustenance of the NCAA.
5.1.2	<b>THE REPOSITORY SHALL MANAGE THE NUMBER AND LOCATION OF COPIES OF ALL DIGITAL OBJECTS.</b>	MAJOR	The risk of loss of data by both sets of tapes being in one location is too great. Must move the 2nd group of tapes so that they are at least in a separate building in a fire safe	Following the Data Integrity procedure, one set of the LTO6 tape library would be moved to a strong room in the Southern Regional Centre of IGNCA in Bengaluru.

## **Scoping Survey**

# National Cultural Audiovisual Archives Project: Scoping Survey

300 km  
200 mi



## **Project Activities for FY 2017-18**

## **Project Implementation Plan for FY 2017-2018**

- Digitization of approximately 15,000 hours of audiovisual materials**

The metadata for Installment V has been created for the following Partnering Institutions:

- i. All India Kashiraj Trust, Varanasi
- ii. Indira Gandhi National Centre for the Arts – Cultural Archives, Media Centre and Eastern Regional Centre
- iii. Kerala Kalamandalam, Thrissur
- iv. Shri Kashi Sangeet Samaj, Varanasi
- v. Sangeet Parishad Kashi, Varanasi

The estimated digitized output from this installment of digitization activity would amount to approximately 5,000 hours.

- Completion of the IPR Advisory**

Site visits are in the process of getting planned and would be conducted at two governmental and two non governmental Partnering Institutions – Indira Gandhi Rashtriya Manav Sangrahlaya, Kalakshetra Foundation, Cinema Vision India, and Samvaad Foundation/Saptak Archives respectively.

In addition, all the documents listed in Sections I & II of the Memorandum of Agreement signed with Centre for Internet & Society would be finalized and put up for approval of the IPR Advisory Committee for the NCAA Project, prior to being integrated on the NCAA web portal.

- Finalization of ISO 16363 Audit Process**

All the major and minor non conformities that have been highlighted during the 2<sup>nd</sup> stage of ISO 16363 audit would be rectified and the final stage of the audit would be conducted around October 2017.

- **Metadata Verification**

All the metadata that has been created under Installments II, III, and IV of the digitization activity would be verified in consultation with the Partnering Institutions.

The digitized output under these three installments amounts to over 10,000 hours:

Installment II – 3,873 hours

Installment III - 3,609 hours

Installment IV - 2,776 hours

- **Integration within National Virutal Library of India**

National Virtual Library of India (NVLI) is a major project set up by the Ministry of Culture, Government of India, under the National Mission on Libraries (NML). The primary aim of the project is to create, collect, encode and collate various digital artifacts related to Indian culture, in the form of a portal to allow web access.

National Cultural Audiovisual Archives forms an important component of the NVLI project and given that the audovisual materials digitized under the NCAA are in a state of preparedness for integration within the overall architecture of NVLI.

**Standard Operating Procedures (SOPs)**

**for**

**Project Management Unit and Partnering**

**Institutions**

**Standard Operating Procedure: Project Management Unit of the National Cultural Audiovisual Archives (NCAA) Project**

**Project Highlights**

- 1) Under the Project, it is proposed to make 10,000 hours (approximately 5000 hours of audio & 5000 hours of video) of audiovisual materials accessible online.
- 2) The audiovisual formats which are being covered are:
  - i. Audio: Audio Cassette, Audio Spool, DAT
  - ii. Video: Film Reel, U-Matic (Hi-Band & Low-Band), Betacam, VHS, Mini DV, Hi-8
- 3) Some of the audiovisual materials across formats may not be fully retrievable due to the age/condition of the materials. Therefore, it is proposed that sufficient volume of the aforementioned audiovisual materials would be provided to the Agency for digitization to meet the proposed delivery of audiovisual materials in broad accordance with the following timeline:
  - i. By February 2016 – 3000 hours of output
  - ii. By April 2016 – 2000 hours of output
  - iii. By June 2016 – 3000 hours of output
  - iv. By September 2016 – 2000 hours of output
- 4) The audiovisual materials are located with the Partnering Institutions (PIs) of the Project across the country. Please refer to Annexure I for the list of PIs of the Project.

**Schematic Outline**

- 1) Based on the receipt from the PIs regarding the finalisation of metadata creation and segregation of the analog audiovisual materials for digitization, the Project Management Unit (PMU) will coordinate with the Agency via e-mail to pick up the same from the PIs within seven (7) days of intimation. In case the Agency is not able to make the collection within the prescribed period of seven (7) days, they may extend the process to a maximum of fourteen (14) days from the date of intimation. However, pick up of analog audiovisual materials from at least fifty (50) per cent of PIs is to be carried out within the prescribed period of seven (7) days. The

extended days beyond the prescribed period of seven (7) days would be adjusted against the sixty (60) days allocated for digitization.

2) The Handing Over column of Annexure II would be cross-signed by the representatives of the PIs as well as the Agency and the same would be intimated to the PMU on the same day as the dispatch of the audiovisual materials from the PIs.

3) The Agency is expected to complete the digitization activity, enrich Technical part of the metadata, create Physical Condition Assessment and Digitization/Quality Check reports for each audiovisual material received from the PIs and deliver the digitized output to the PIs as well as PMU within sixty (60) days from the day the respective PIs handed over the audiovisual materials.

4) Upon receipt of the analog audiovisual materials and the digitized output by the PIs, a scanned copy of cross-signed Annexure II is to be sent by the PIs to the PMU via e-mail on the same day.

5) The digitized output will be submitted on 2 sets of numbered LTO6 (open format; LTFS system) tapes and on a set of HDD(s) to the PMU by a representative of the Agency with data organized in the following manner:

i. The folders would be named after the unique alphanumeric IDs given in the metadata shared with them by the PIs; and

ii. The folders on LTO6 tapes would contain, depending on the original analog medium, audio in the .wav format and video in .mxf format; enriched metadata in .xlsx format; Physical Condition Assessment report in .docx format; and Digitization/Quality Check report in .pdf format.

iii. The folders on HDD(s) would contain, depending on the original analog medium, audio in the .mp3 format and video in .mp4 format; enriched metadata in .xlsx format; Physical Condition Assessment report in .docx format; and Digitization/Quality Check report in .pdf format.

6) The PMU would receive an invoice from the Agency(complete in all respect) for digitization work carried out along with the Certificates received as per Annexure II from the respective PIs, ensuring final figures reconcile.

7) Upon receipt of the Deliverables by the PMU, it would collate and sample check the digitized audiovisual materials in the format placed at Annexure III within fifteen (15) days of the receipt of digitized output.

- 8) Following the process of collation and sample checking, the PMU would issue a Certificate (Annexure IV) as a supporting document to the Invoices submitted by the Agency.
- 9) Upon the issuance of the Certification by the PMU, the Agency would be paid within a period of twelve (12) days, in accordance with the rates approved as part of the Financial Proposal submitted by the Agency.
- 10) A timeline, clearly indicating the steps outlined above is placed at Annexure V for reference.

## **Annexure I to SOP for PMU**

Partnering Institutions of the National Cultural Audiovisual Archives (NCAA):

- i. Indira Gandhi National Centre for the Arts (IGNCA), 11, Mansingh Road, New Delhi – 110 001
- ii. Indian Council for Cultural Relations (ICCR), Azad Bhavan, I. P. Estate, New Delhi – 110 002
- iii. Centre for Cultural Resources (CCRT), Sector 7, Dwarka, Palam Colony, New Delhi – 110 075
- iv. Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS), Shamala Hills, Bhopal – 462 013, Madhya Pradesh
- v. Rupayan Sansthan, Paota, B/2 Road, Manji Ka Hatha, Jodhpur – 342 006, Rajasthan
- vi. Natya Shodh Sansthan (NSS), EE Block, Bidhan Nagar Salt Lake City, Kolkata – 700 091, West Bengal
- vii. Kalakshetra Foundation, Thiruvanmiyur, Chennai – 600 041, Tamil Nadu
- viii. Saptak Archives, Chimanlal Girdharlal Rd. Usmanpura, Ahmedabad – 380 014, Gujarat
- ix. Regional Resources Centre for Folk Performing Arts, MGM College Campus, Udupi – 576 102, Karnataka
- x. Samvaad Foundation, 201, Silver Baby CHSL, Sunder Nagar Road, No 2, Kalina, Santacruz (E), Mumbai – 400 098, Maharashtra
- xi. Cinema Vision India, Bungalow No. 179, Madha, near Versova Tel. Exchange Four Bungalows, Andheri (W), Mumbai – 400 053, Maharashtra
- xii. Sahitya Akademi, 35, Rabindra Bhawan, Ferozeshah Road, New Delhi – 110 001
- xiii. Kerala Kalamandalam, Deemed University for Art and Culture, Cheruthuruthy – 679 531 via Thrissur, Kerala
- xiv. Shri Kashi Sangeet Samaj, Chowkhamba, Varanasi – 221 001, Uttar Pradesh
- xv. Sangeet Parishad Kashi, Mehmoorganj, Varanasi – 221 010, Uttar Pradesh
- xvi. All India Kashiraj Trust, Kila Road, Ramnagar Crossing, Varanasi – 221 008, Uttar Pradesh

## Transfer of A/v materials between \_\_\_\_\_ and Prime Focus Technologies Pvt. Ltd.

<b>Handing Over of Analog a/v Materials</b>			<b>Receipt of Analog a/v Materials</b>			<b>Receipt of Digitized a/v Materials</b>																																																							
Physical Materials:					Physical Materials:																																																								
I Audio					I Audio																																																								
<table border="1"> <thead> <tr> <th></th> <th>Format</th> <th>Quantity</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Audio Cassette</td> <td></td> </tr> <tr> <td>2</td> <td>Audio Spool</td> <td></td> </tr> <tr> <td>3</td> <td>DAT</td> <td></td> </tr> <tr> <td colspan="3">Total:</td></tr> </tbody> </table>						Format	Quantity	1	Audio Cassette		2	Audio Spool		3	DAT		Total:			<table border="1"> <thead> <tr> <th></th> <th>Format</th> <th>Quantity</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Audio Cassette</td> <td></td> </tr> <tr> <td>2</td> <td>Audio Spool</td> <td></td> </tr> <tr> <td>3</td> <td>DAT</td> <td></td> </tr> <tr> <td colspan="3">Total:</td></tr> </tbody> </table>				Format	Quantity	1	Audio Cassette		2	Audio Spool		3	DAT		Total:																										
	Format	Quantity																																																											
1	Audio Cassette																																																												
2	Audio Spool																																																												
3	DAT																																																												
Total:																																																													
	Format	Quantity																																																											
1	Audio Cassette																																																												
2	Audio Spool																																																												
3	DAT																																																												
Total:																																																													
II Video					II Video																																																								
<table border="1"> <thead> <tr> <th></th> <th>Format</th> <th>Quantity</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Film Reel</td> <td></td> </tr> <tr> <td>2</td> <td>U-Matic (Hi-Band)</td> <td></td> </tr> <tr> <td>3</td> <td>U-Matic (Low-Band)</td> <td></td> </tr> <tr> <td>4</td> <td>Betacam</td> <td></td> </tr> <tr> <td>5</td> <td>VHS</td> <td></td> </tr> <tr> <td>6</td> <td>Mini DV</td> <td></td> </tr> <tr> <td>7</td> <td>Hi-8</td> <td></td> </tr> <tr> <td colspan="3">Total:</td></tr> </tbody> </table>					Format	Quantity	1	Film Reel		2	U-Matic (Hi-Band)		3	U-Matic (Low-Band)		4	Betacam		5	VHS		6	Mini DV		7	Hi-8		Total:			<table border="1"> <thead> <tr> <th></th> <th>Format</th> <th>Quantity</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Film Reel</td> <td></td> </tr> <tr> <td>2</td> <td>U-Matic (Hi-Band)</td> <td></td> </tr> <tr> <td>3</td> <td>U-Matic (Low-Band)</td> <td></td> </tr> <tr> <td>4</td> <td>Betacam</td> <td></td> </tr> <tr> <td>5</td> <td>VHS</td> <td></td> </tr> <tr> <td>6</td> <td>Mini DV</td> <td></td> </tr> <tr> <td>7</td> <td>Hi-8</td> <td></td> </tr> <tr> <td colspan="3">Total:</td></tr> </tbody> </table>					Format	Quantity	1	Film Reel		2	U-Matic (Hi-Band)		3	U-Matic (Low-Band)		4	Betacam		5	VHS		6	Mini DV		7	Hi-8		Total:		
	Format	Quantity																																																											
1	Film Reel																																																												
2	U-Matic (Hi-Band)																																																												
3	U-Matic (Low-Band)																																																												
4	Betacam																																																												
5	VHS																																																												
6	Mini DV																																																												
7	Hi-8																																																												
Total:																																																													
	Format	Quantity																																																											
1	Film Reel																																																												
2	U-Matic (Hi-Band)																																																												
3	U-Matic (Low-Band)																																																												
4	Betacam																																																												
5	VHS																																																												
6	Mini DV																																																												
7	Hi-8																																																												
Total:																																																													
We, _____			We, _____			We, _____																																																							
have handed over the aforementioned analog audiovisual materials to M/s Prime Focus Technologies Pvt. Ltd on _____.			have received the aforementioned analog audiovisual materials in safe condition from M/s Prime Focus Technologies Pvt. Ltd. on _____.			have received digitized audiovisual materials on _____ number of HDD(s) on _____.																																																							
Signed by:			Signed by:			Signed by:																																																							
Nodal Officer, NCAA			Nodal Officer, NCAA			Head, Partnering Institution																																																							
Representative, Prime Focus Technologies Pvt. Ltd.			Representative, Prime Focus Technologies Pvt. Ltd.			Nodal Officer, NCAA																																																							

**Receipt of digitized A/v materials from Prime Focus Technologies Pvt. Ltd. by the NCAA Project**

<b>Handing Over of Analog a/v Materials</b>			<b>Receipt of Archival Quality Digitized Data</b>			<b>Receipt of Access Quality Digitized Data</b>																													
<b>I Audio</b>																																			
<table border="1"> <thead> <tr> <th></th> <th>Format</th> <th>Quantity</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Audio Cassette</td> <td></td> </tr> <tr> <td>2</td> <td>Audio Spool</td> <td></td> </tr> <tr> <td>3</td> <td>DAT</td> <td></td> </tr> <tr> <td colspan="2">Total:</td><td></td></tr> </tbody> </table>				Format	Quantity	1	Audio Cassette		2	Audio Spool		3	DAT		Total:																				
	Format	Quantity																																	
1	Audio Cassette																																		
2	Audio Spool																																		
3	DAT																																		
Total:																																			
<b>II Video</b>																																			
<table border="1"> <thead> <tr> <th></th> <th>Format</th> <th>Quantity</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Film Reel</td> <td></td> </tr> <tr> <td>2</td> <td>U-Matic (Hi-Band)</td> <td></td> </tr> <tr> <td>3</td> <td>U-Matic (Low-Band)</td> <td></td> </tr> <tr> <td>4</td> <td>Betacam</td> <td></td> </tr> <tr> <td>5</td> <td>VHS</td> <td></td> </tr> <tr> <td>6</td> <td>Mini DV</td> <td></td> </tr> <tr> <td>7</td> <td>Hi-8</td> <td></td> </tr> <tr> <td colspan="2">Total:</td><td></td></tr> </tbody> </table>				Format	Quantity	1	Film Reel		2	U-Matic (Hi-Band)		3	U-Matic (Low-Band)		4	Betacam		5	VHS		6	Mini DV		7	Hi-8		Total:								
	Format	Quantity																																	
1	Film Reel																																		
2	U-Matic (Hi-Band)																																		
3	U-Matic (Low-Band)																																		
4	Betacam																																		
5	VHS																																		
6	Mini DV																																		
7	Hi-8																																		
Total:																																			
<p>The aforementioned analog audiovisual materials was handed over by _____ to M/s Prime Focus Technologies Pvt. Ltd on _____.</p>			<p>We have received the aforementioned archival quality digitized audiovisual materials on _____ number of LTO6 tapes from M/s Prime Focus Technologies Pvt. Ltd on _____.</p> <p>Signed by: Project Manager, NCAA</p> <p style="text-align: right;">Representative, Prime Focus Technologies Pvt. Ltd.</p>			<p>We have received the aforementioned access quality digitized audiovisual materials on _____ number of HDD(s) from M/s Prime Focus Technologies Pvt. Ltd. on _____.</p> <p>Signed by: Project Manager, NCAA</p> <p style="text-align: right;">Representative, Prime Focus Technologies Pvt. Ltd.</p>																													

## **Annexure IV to SOP for PMU**

### **Certification by the PMU, NCAA**

National Cultural Audiovisual Archives hereby declares that Prime Focus Technologies Pvt. Ltd., Mumbai has digitized the following audiovisual materials as per the prescribed guidelines. The following are the details of the audio & video materials digitized by the Agency which have been Sample Checked by the PMU:

	Partnering Institution	Hours of Video	Hours of Audio
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
Total:			

Total hours of audio \_\_\_\_\_ \* Rs.700/- + Total hours of video \_\_\_\_\_ \* Rs.3300 + Taxes, as applicable (on proof of payment of tax) = INR \_\_\_\_\_ (amount in words).

The Agency has submitted \_\_\_\_\_ number of LTO6 tapes and \_\_\_\_\_ number of HDD(s) as mentioned in Annexure I (b).

It is now requested that the Invoice submitted by Prime Focus Technologies Pvt. Ltd. may kindly be processed.

Project Director, NCAA

Project Manager, NCAA

## Annexure V to SOP for PMU

### Project Activity Timeline

S. No.	Activity	Timeline (in no. of days)
1	Intimation of finalization of the metadata for the upcoming phase of digitization by the PIs to the PMU	Start of the timeline
2	Coordination between the PMU and the digitization agency and handing over of audiovisual materials by the PIs to the digitization agency	7-14
3	Receipt of digitized output(HDD(s) & LTO6 tapes) by the PMU	60 (67)
4	Receipt of invoices, complete in all respects, by the PMU*	
5	Collation and sample checking of digitized output by the PMU (this includes time required for point 4 above)	15 (82)
6	Processing of invoices submitted by the digitization agency to the PMU and the release of payment to the digitization agency	12 (94)
7	Receipt of verification of quality-checking of the access-quality digitized data from the PIs, online integration of access-quality digitized output& checking of LTO6 tapes containing archival-quality digitized output by the PMU	18 (112)
8	Repeat of the process from Sl. No. 1-7 for the next instalment of digitization activity	

\* This activity will not have a bearing upon the collation and sample checking of digitized output by the PMU, which would be carried out in parallel.

## **Standard Operating Procedure: Partnering Institutions of the National Cultural Audiovisual Archives Project**

### **Project Highlights**

- 1) Under the Project, it is proposed to make 10,000 hours (approximately 5000 hours of audio & 5000 hours of video) of audiovisual materials accessible online.
- 2) The audiovisual formats which are being covered are:
  - i. Audio: Audio Cassette, Audio Spool, DAT
  - ii. Video: Film Reel, U-Matic (Hi-Band & Low-Band), Betacam, VHS, Mini DV, Hi-8
- 3) Some of the audiovisual materials across formats may not be fully retrievable due to the age/condition of the materials. Therefore, it is proposed that sufficient volume of the aforementioned audiovisual materials would be provided to the Agency for digitization to meet the proposed delivery of audiovisual materials in broad accordance with the following timeline:
  - i. By February 2016 – 3000 hours of output
  - ii. By April 2016 – 2000 hours of output
  - iii. By June 2016 – 3000 hours of output
  - iv. By September 2016 – 2000 hours of output
- 4) The audiovisual materials are located with the Partnering Institutions (PIs) of the Project across the country. Please refer to Annexure I for the list of PIs of the Project.

### **Schematic Outline**

- 1) The Partnering Institutions (PIs) will prepare online metadata (containing, at the very least, the complete Administrative part) in accordance with the Project timelines indicated above.
- 2) The PIs would, in parallel with the task of metadata creation, physically segregate the audiovisual materials according to formats for which the metadata has been created.
- 3) Once the metadata has been created and the audiovisual materials have been physically segregated, the PIs would inform the Project Management Unit (PMU) that the audiovisual materials are ready for digitization under each instalment.

- 4) Following the receipt of intimation, the PMU will inform the Agency via e-mail to pick up the analog audiovisual materials from the PIs.
- 5) The Agency would pick up the analog audiovisual materials and the corresponding metadata(in Excel format) within seven (7) days of intimation. In case the Agency is not able to make the collection within the prescribed period of seven (7) days, they may extend the process to a maximum of fourteen (14) days from the date of intimation. However, pick up of analog audiovisual materials from at least fifty (50) per cent of PIs is to be carried out within the prescribed period of seven (7) days. The extended days beyond the prescribed period of seven (7) days would be adjusted against the sixty (60) days allocated for digitization.
- 6) The Agency would verify the audiovisual materials (vis-à-vis their formats and quantities) before receiving them from the PIs. In addition, a soft copy of the ratified metadata would be collected from the PIs, corresponding to each & every item of audiovisual materials received.
- 7) The Agency will bring the suitable packaging materials and properly pack the audiovisual materials. The representative(s) of the Agency would be required to pack the audiovisual materials according to formats in front of the representatives of the respective PIs.
- 8) Nodal Officers/Coordinators at the Partnering Institution will oversee the proper packaging of the materials before dispatching them for digitization.
- 9) The safety, security & integrity of the audiovisual materials outside of the premises of the Partnering Institutions of the Project will be the responsibility of the Agency.
- 10) The Handing Over column of Annexure II would need to be cross-signed by representatives of the respective PIs as well as the Agency, clearly indicating the handing over of audiovisual materials, along with their formats & quantities. The original copy of cross-signed Annexure II would be retained by the respective PIs and a photocopy of the same would be carried along by the Agency. A scanned copy of the cross-signed Annexure II is to be sent by the PIs to the PMU via e-mail on the same day as the dispatch of the audiovisual materials from the PIs.
- 11) The Agency is expected to complete the digitization activity, enrich Technical part of the metadata, create Physical Condition Assessment and Digitization/Quality Check reports for each audiovisual material received from the PIs and deliver the analog audiovisual materials as well as access-quality digitized output to the PIs

within sixty (60) days from the day the respective PIs handed over the audiovisual materials.

12) While the digitization of one set of analog audiovisual materials is being carried out by the Agency, the PIs would create the metadata (prioritizing administrative metadata) and segregate corresponding analog audiovisual materials within the same period of sixty (60) days in order to hand it over to the Agency for the next instalment.

13) Institution-specific digitized output would be submitted on 1 set of HDD(s) containing access quality digitized output, with data organized in the following manner:

- i. The folders would be named after the unique alphanumeric IDs given in the metadata shared with them by the PIs; and
- ii. The folders would contain, depending on the original analog medium, audio in the .mp3 format and video in .mp4 format; enriched metadata in .xlsx format; Physical Condition Assessment report in .docx format; and Digitization/Quality Check report in .pdf format.

14) The Receipt column of Annexure II would need to be cross-signed by representatives of the respective PIs as well as the Agency, clearly indicating the receipt of audiovisual materials, along with their formats & quantities. A scanned copy of Annexure II, duly cross-signed, will also be sent by e-mail to the PMU by the PIs on the same day as the receipt of audiovisual materials by the PIs. Upon receipt of the audiovisual materials and the corresponding digitized output by the respective PIs, the original copy of duly cross-signed Annexure II will be transferred to the representative of the Agency and the PIs may keep a photocopy of the same.

15) The Handing Over of the analog audiovisual materials and metadata for the next instalment will follow the same procedure as indicated at points 10-14 above.

16) The PIs would need to reconcile the analog audiovisual materials and carry out metadata enrichment and quality checking of the access-quality digitized output submitted to them by the Agency within twenty-seven (27) days from the day of receipt. Following the completion of this activity, the PIs would need to inform the PMU, by the 27<sup>th</sup> day, so that it can, in turn, initiate the process of online integration.

17) During the period that the PMU of NCAA Project would be carrying out the process of online integration, the PIs would be required to utilize the period of fifteen (15) days for metadata creation for the next instalment of digitization.

- 18) Once the access-quality digitized output is uploaded online by the PMU, the PMU will intimate the PIs about the same. The PIs would verify the content of the recordings within eighteen (18)days upon the intimation and any mismatch between the online audiovisual materials and the metadata would be informed by the Nodal Officers to the PMU for the necessary rectification.
- 19) Following the final instalment of digitization, the PIs would inform the PMU about the receipt of complete digitized output pertaining to their institution within a period of thirty (30) days.
- 20) A timeline, clearly indicating the steps outlined above is placed at Annexure III for reference.

## **Annexure I to SOP for PIs**

Partnering Institutions of the National Cultural Audiovisual Archives (NCAA):

- i. Indira Gandhi National Centre for the Arts (IGNCA), 11, Mansingh Road, New Delhi – 110 001
- ii. Indian Council for Cultural Relations (ICCR), Azad Bhavan, I. P. Estate, New Delhi – 110 002
- iii. Centre for Cultural Resources (CCRT), Sector 7, Dwarka, Palam Colony, New Delhi – 110 075
- iv. Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS), Shamala Hills, Bhopal – 462 013, Madhya Pradesh
- v. Rupayan Sansthan, Paota, B/2 Road, Manji Ka Hatha, Jodhpur – 342 006, Rajasthan
- vi. Natya Shodh Sansthan (NSS), EE Block, Bidhan Nagar Salt Lake City, Kolkata – 700 091, West Bengal
- vii. Kalakshetra Foundation, Thiruvanmiyur, Chennai – 600 041, Tamil Nadu
- viii. Saptak Archives, Chimanlal Girdharlal Rd. Usmanpura, Ahmedabad – 380 014, Gujarat
- ix. Regional Resources Centre for Folk Performing Arts, MGM College Campus, Udupi – 576 102, Karnataka
- x. Samvaad Foundation, 201, Silver Baby CHSL, Sunder Nagar Road, No 2, Kalina, Santacruz (E), Mumbai – 400 098, Maharashtra
- xi. Cinema Vision India, Bungalow No. 179, Madha, near Versova Tel. Exchange Four Bungalows, Andheri (W), Mumbai – 400 053, Maharashtra
- xii. Sahitya Akademi, 35, Rabindra Bhawan, Ferozeshah Road, New Delhi – 110 001
- xiii. Kerala Kalamandalam, Deemed University for Art and Culture, Cheruthuruthy – 679 531 via Thrissur, Kerala
- xiv. Shri Kashi Sangeet Samaj, Chowkhamba, Varanasi – 221 001, Uttar Pradesh
- xv. Sangeet Parishad Kashi, Mehmoorganj, Varanasi – 221 010, Uttar Pradesh
- xvi. All India Kashiraj Trust, Kila Road, Ramnagar Crossing, Varanasi – 221 008, Uttar Pradesh

## Transfer of A/v materials between \_\_\_\_\_ and Prime Focus Technologies Pvt. Ltd.

<b>Handing Over of Analog a/v Materials</b>			<b>Receipt of Analog a/v Materials</b>			<b>Receipt of Digitized a/v Materials</b>																																																																																																															
Physical Materials:			Physical Materials:			Digitized items:																																																																																																															
I Audio			I Audio			<table border="1"> <thead> <tr> <th></th><th>Format</th><th>Quantity</th></tr> </thead> <tbody> <tr> <td>1</td><td>Audio Cassette</td><td></td></tr> <tr> <td>2</td><td>Audio Spool</td><td></td></tr> <tr> <td>3</td><td>DAT</td><td></td></tr> <tr> <td colspan="3">Total:</td><td colspan="3"></td><td colspan="3"></td></tr> <tr> <td colspan="3">II Video</td><td colspan="3">II Video</td><td colspan="3"> <table border="1"> <thead> <tr> <th></th><th>Format</th><th>Quantity</th></tr> </thead> <tbody> <tr> <td>1</td><td>Film Reel</td><td></td></tr> <tr> <td>2</td><td>U-Matic (Hi-Band)</td><td></td></tr> <tr> <td>3</td><td>U-Matic (Low-Band)</td><td></td></tr> <tr> <td>4</td><td>Betacam</td><td></td></tr> <tr> <td>5</td><td>VHS</td><td></td></tr> <tr> <td>6</td><td>Mini DV</td><td></td></tr> <tr> <td>7</td><td>Hi-8</td><td></td></tr> <tr> <td colspan="3">Total:</td><td colspan="3"></td><td colspan="3"></td></tr> </tbody> </table> </td><td colspan="3"></td></tr> <tr> <td colspan="3">We, _____</td><td colspan="3">We, _____</td><td colspan="3">We, _____</td></tr> <tr> <td colspan="3">have handed over the aforementioned analog audiovisual materials to M/s Prime Focus Technologies Pvt. Ltd on _____.</td><td colspan="3">have received the aforementioned analog audiovisual materials in safe condition from M/s Prime Focus Technologies Pvt. Ltd. on _____.</td><td colspan="3">have received digitized audiovisual materials on _____ number of HDD(s) on _____.</td></tr> <tr> <td colspan="3">Signed by:</td><td colspan="3">Signed by:</td><td colspan="3">Signed by:</td></tr> <tr> <td colspan="3">Nodal Officer, NCAA</td><td colspan="3">Nodal Officer, NCAA</td><td colspan="3">Head, Partnering Institution</td></tr> <tr> <td colspan="3">Representative, Prime Focus Technologies Pvt. Ltd.</td><td colspan="3">Representative, Prime Focus Technologies Pvt. Ltd.</td><td colspan="3">Nodal Officer, NCAA</td></tr> </tbody> </table>		Format	Quantity	1	Audio Cassette		2	Audio Spool		3	DAT		Total:									II Video			II Video			<table border="1"> <thead> <tr> <th></th><th>Format</th><th>Quantity</th></tr> </thead> <tbody> <tr> <td>1</td><td>Film Reel</td><td></td></tr> <tr> <td>2</td><td>U-Matic (Hi-Band)</td><td></td></tr> <tr> <td>3</td><td>U-Matic (Low-Band)</td><td></td></tr> <tr> <td>4</td><td>Betacam</td><td></td></tr> <tr> <td>5</td><td>VHS</td><td></td></tr> <tr> <td>6</td><td>Mini DV</td><td></td></tr> <tr> <td>7</td><td>Hi-8</td><td></td></tr> <tr> <td colspan="3">Total:</td><td colspan="3"></td><td colspan="3"></td></tr> </tbody> </table>				Format	Quantity	1	Film Reel		2	U-Matic (Hi-Band)		3	U-Matic (Low-Band)		4	Betacam		5	VHS		6	Mini DV		7	Hi-8		Total:												We, _____			We, _____			We, _____			have handed over the aforementioned analog audiovisual materials to M/s Prime Focus Technologies Pvt. Ltd on _____.			have received the aforementioned analog audiovisual materials in safe condition from M/s Prime Focus Technologies Pvt. Ltd. on _____.			have received digitized audiovisual materials on _____ number of HDD(s) on _____.			Signed by:			Signed by:			Signed by:			Nodal Officer, NCAA			Nodal Officer, NCAA			Head, Partnering Institution			Representative, Prime Focus Technologies Pvt. Ltd.			Representative, Prime Focus Technologies Pvt. Ltd.			Nodal Officer, NCAA		
	Format	Quantity																																																																																																																			
1	Audio Cassette																																																																																																																				
2	Audio Spool																																																																																																																				
3	DAT																																																																																																																				
Total:																																																																																																																					
II Video			II Video			<table border="1"> <thead> <tr> <th></th><th>Format</th><th>Quantity</th></tr> </thead> <tbody> <tr> <td>1</td><td>Film Reel</td><td></td></tr> <tr> <td>2</td><td>U-Matic (Hi-Band)</td><td></td></tr> <tr> <td>3</td><td>U-Matic (Low-Band)</td><td></td></tr> <tr> <td>4</td><td>Betacam</td><td></td></tr> <tr> <td>5</td><td>VHS</td><td></td></tr> <tr> <td>6</td><td>Mini DV</td><td></td></tr> <tr> <td>7</td><td>Hi-8</td><td></td></tr> <tr> <td colspan="3">Total:</td><td colspan="3"></td><td colspan="3"></td></tr> </tbody> </table>				Format	Quantity	1	Film Reel		2	U-Matic (Hi-Band)		3	U-Matic (Low-Band)		4	Betacam		5	VHS		6	Mini DV		7	Hi-8		Total:																																																																																				
	Format	Quantity																																																																																																																			
1	Film Reel																																																																																																																				
2	U-Matic (Hi-Band)																																																																																																																				
3	U-Matic (Low-Band)																																																																																																																				
4	Betacam																																																																																																																				
5	VHS																																																																																																																				
6	Mini DV																																																																																																																				
7	Hi-8																																																																																																																				
Total:																																																																																																																					
We, _____			We, _____			We, _____																																																																																																															
have handed over the aforementioned analog audiovisual materials to M/s Prime Focus Technologies Pvt. Ltd on _____.			have received the aforementioned analog audiovisual materials in safe condition from M/s Prime Focus Technologies Pvt. Ltd. on _____.			have received digitized audiovisual materials on _____ number of HDD(s) on _____.																																																																																																															
Signed by:			Signed by:			Signed by:																																																																																																															
Nodal Officer, NCAA			Nodal Officer, NCAA			Head, Partnering Institution																																																																																																															
Representative, Prime Focus Technologies Pvt. Ltd.			Representative, Prime Focus Technologies Pvt. Ltd.			Nodal Officer, NCAA																																																																																																															

### **Annexure III to SOP for PIs**

#### **Project Activity Timeline**

S. No.	Activity	Timeline (in no. of days)
1	Finalisation of the metadata submitted by the Partnering Institutions and the segregation of the analog audiovisual materials for the upcoming phase of digitisation and the intimation of the same to the PMU	Start of the timeline
2	Coordination between the PMU and the digitization agency and handing over of audiovisual materials by the Partnering Institutions to the digitization agency  (Scanned copy of cross-signed Handing Over column of Annexure II will be sent to the PMU)	7/14  (Phase I – 23.02.2016)
3	Receipt of analog audiovisual materials and access-quality digitized output by the Partnering Institutions and delivery of next instalment by the Partnering Institutions  (Scanned copy of cross-signed Receipt Annexure II will be sent to the PMU)	45 (52)
4	Reconciliation, metadata enrichment and quality checking of the access-quality digitized output by the PIs and intimation of the same to the PMU	27 (79)
7	Intimation of online integration of access-quality digitised output by the PMU to the respective PIs	(80-95)
8	Verification of the online integrated access-quality digitised output by the PIs and intimation to the PMU	18 (97)
	TOTAL	97

## **Annexures**

**Minutes of the First Meeting of the Steering  
Committee of National Cultural Audiovisual Archives  
(NCAA) Project Held at IGNCA on 22 April 2014**

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

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

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

**1) Presentation of the approved SFC note:**

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

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

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

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

**3) Issues and concerns related to identifying Partner Institutions:**

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

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

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

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

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

**6) Online forum:**

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

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

## **Annexure! :=**

# National Cultural Audiovisual Archives (NCAA)

(a pilot project – Phase1 (till 31<sup>st</sup> March 2017))

April 22, 2014

Indira Gandhi National Centre for the Arts, New Delhi

[www.ignca.gov.in](http://www.ignca.gov.in)

# Excerpts from 12<sup>th</sup> Plan Document of Ministry of Culture

- A large volume of cultural audio-visual materials created in the last 50 years or so is available with various government and non-governmental institutions and private individuals. In the absence of systematic organization and proper upkeep, these materials are vanishing very fast.
- Also, with frequent change in the documentation format of these audio visual materials, the players (equipments) of the old records are not available easily.
- Today, majority of the data are generated digitally.
- To provide wider access and making these legacy data and the new audio-visual resources being constantly generated, preserved for posterity appropriate technological and institutional framework is urgently required.

# Objectives

NCAA will be a virtual network of cultural resources in audiovisual form, that will involve:

1. Instituting state-of-the-art digitization and storage system for independent repositories of audiovisual resources.
2. Setting up a virtual network of these repositories and offering online access to their resources.
3. Standardization and periodic up-gradation of the methods and technologies used in production, storage and retrieval of audiovisual resources.

## Additional suggestions given by the Ministry of Culture

1. The international organizations (such as UNESCO) may be roped in as potential advisers to the project.
2. A revenue sharing model with the partner institutions/collaborators may be evolved to facilitate long-term growth of activities.
3. A mechanism may be developed for careful selection of relevant material for the project.
4. The content that is made accessible online should be curated in such a way that the multiple levels of online referencing can be made with authentic material.
5. Following the successful implementation of phase-1, the project could be considered for inclusion in the 13<sup>th</sup> Five Year Plan.

# Content Coverage

The genres to be covered include:

1. Oral Tradition
2. Dance
3. Music
4. Theatrical practices,
5. Cultural practices
6. Traditional crafts and textiles, and
7. Traditional knowledge.

# Proposed Targets

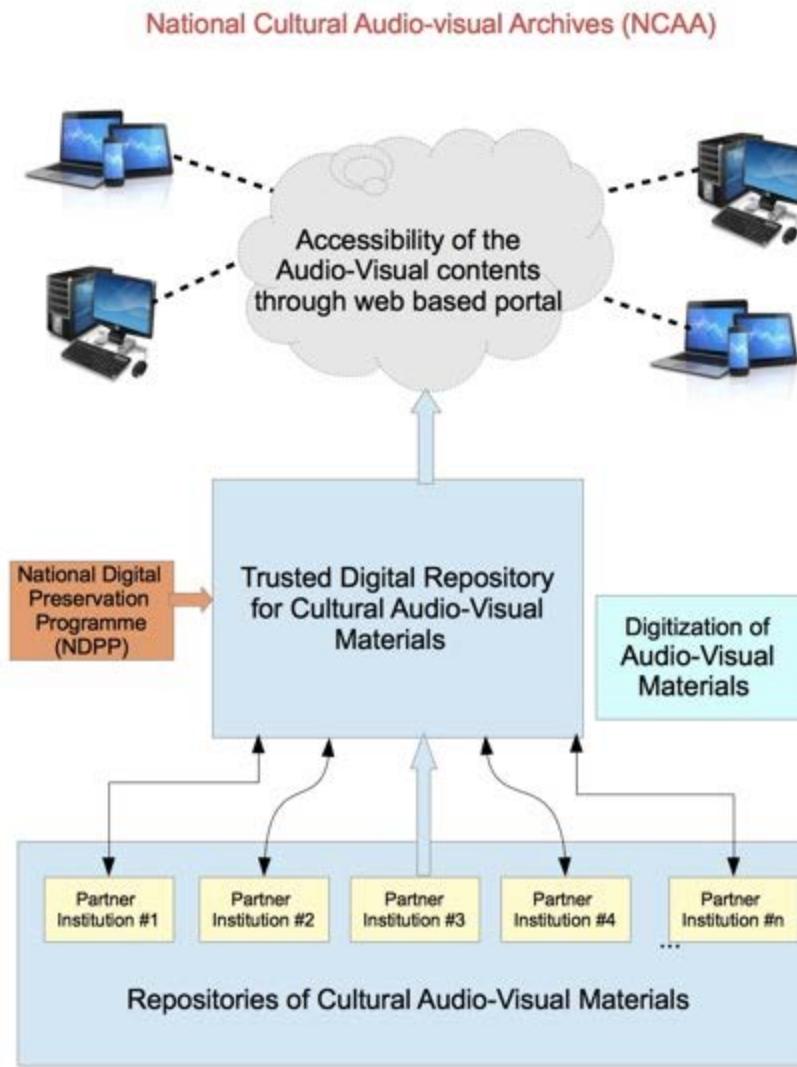
The main targets of the project (phase-1) are:

1. Selection and digitization of 10000 hours of audio and video materials for phase 1.
2. Formulation of digitization and metadata standards for this project on OAIS model.
3. Online catalogue of the cultural audio-visual materials available in any cultural institution/individuals.
4. Trusted Digital Archives for long-term availability of cultural audiovisual materials.
5. Public (online) accessibility of the audiovisual materials based on copyright of the content.
6. Capacity building in the area audiovisual conservation, documentation, digitization, storage and dissemination. Streamlining the procedure for the services of the activities mentioned above.
7. Outreach/Awareness programmes

# Methodology

- Selected repositories of audiovisual materials across the country will be made **Partner Institutions**.
- Formulation of digitization and metadata standards for this project on OAIS model in collaboration with international institutions.
- Metadata creation as per standards in collaboration with Partner Institutions.
- Digitization of materials by the agencies having expertise in executing jobs as per required standards.
- Trusted Digital Repository in collaboration with C-DAC for long term accessibility of the digital content.
- Online public accessibility of the digitized data based on prevailing copyright and IPR regimes.

# Project Design



*Schematic Diagram*

# Project Budget

S. No.	Budget Head	Estimated Cost (Rs. in crores)
1	Content 1. Digitisation of analog materials (including purchase/upgrade of equipments, storage devices etc.) 2. Metadata creation	6.50
2	Dissemination (copyright-free and copyrighted data) through dedicated website & digital storage	1.00
3	Training, Workshops, Capacity Building & Awareness Programmes (National & International)	1.00
4	PMC, Administrative Expenditure, Hiring of Experts & Consultancy Agency	1.50
	<b>TOTAL</b> 116	<b>10.00</b>

# Project implementation and Monitoring

The project will be executed by the Ministry of Culture, Government of India, through IGNCA. IGNCA, however, will be primarily responsible for the successful completion of the project and will enjoy functional autonomy to accomplish this task. IGNCA will deal with all concerned institutions for the implementation of the project, keeping the Ministry of Culture fully informed.

National Level Monitoring Committee  
Steering Committee  
Project Management Unit (PMU)

# National Level Monitoring Committee

The National Level Monitoring Committee, at the level of the Secretary, Ministry of Culture, will be the highest policy making body for the National Cultural Audiovisual Archives.

The role of the Committee will be to lay down the broad objectives and enunciate appropriate policies for the National Cultural Audiovisual Archives to achieve its objectives.

# Steering Committee

The Steering Committee will facilitate quick decision-making and responsiveness. The ToR for the Steering Committee are as follows:

- To identify agencies for preparation of a Detailed Project Report.
- To select the partner institutions based on experience of handling audiovisual materials, infrastructure and their willingness to join the NCAA.
- To finalise the digitisation and metadata standards, as per established practice worldwide.
- To ensure quality assurance.
- To suggest timelines and estimated budget for completion of each of the milestones of the project.
- To accord approvals as and when required at various milestones of the project.
- Periodic review of the progress of the work and to suggest any mid-course correction.

# Project Management Unit (PMU)

There will be a Project Management Unit (PMU) at the IGNCA. This unit, through a leading consultancy agency, will mainly focus on:

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

# ToR of the Consultancy Agency

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

# Initiatives taken by IGNCA

- Meeting of Experts on “NATIONAL CULTURAL AUDIO-VISUAL ARCHIVES” held on 19<sup>th</sup> July 2013 at IGNCA, New Delhi.
- Meeting chaired by Secretary (Culture) held on 6<sup>th</sup> August, 2013 at IGNCA.
- SFC note submitted to the Ministry of Culture on 4<sup>th</sup> September, 2013.
- Meeting chaired by Secretary (Culture) on 5<sup>th</sup> November, 2013.
- Meeting chaired by AS&FA, Ministry of Culture on 6<sup>th</sup> February, 2014.

**Minutes of the Second Meeting of the Steering  
Committee of National Cultural Audiovisual Archives  
(NCAA) Project held at IGNCA on 20 May 2014**

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

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

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

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

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

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

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

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

## **2. Formation of a Technical Sub-Committee:**

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

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

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

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

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

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

#### **4. Draft Memorandum of Agreement with Partner Institutions:**

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

#### **5. Expression of Interest document for hiring project implementation agency:**

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

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

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

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

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

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

## **6. Draft digitization and metadata standards:**

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

## **7. Other issues:**

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

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

**Minutes of the First Meeting of the Technical Sub-  
Committee of National Cultural Audiovisual Archives  
(NCAA) Project Held at IGNCA on 14 August 2014**

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

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

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

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

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

**Minutes of the Second Meeting of the Technical Sub-Committee of National Cultural Audiovisual Archives (NCAA) Project held at IGNCA on 19 September 2014**

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

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

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

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

5. The members suggested that the project should make an attempt to reach out to various private collectors who have significant holdings of audiovisual material in their possession, and consider making them a part of the project.

6. It was suggested by members that metadata must be categorized in three levels – administrative, descriptive & technical – for the sake of clarity.

7. It was suggested that the Keywords component of metadata can be detailed out in a hierarchical structure while the Subject component could be open-ended with broad categorization based on content coverage envisaged for the project.

8. It was discussed that perhaps the overall metadata structure could be at three levels i.e. collection, container and track, in a hierarchical format following the same order. This would mean that the container level would inherit collection level details, and the track level would inherit both collections as well as container level details. It was advised to ensure details at the first two levels – collection & container – and track level details could be incorporated based on availability of the same from Partner Institutions.

9. In terms of technical metadata, the members suggested that details of the codec, bit-rate/bit-depth, sampling frequency & playback equipment used should be included.

10. In terms of administrative metadata, it was recommended that the condition of the original carrier is an important component and should be included.

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

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

**Minutes of the Third Meeting of the Steering  
Committee of National Cultural Audiovisual Archives  
(NCAA) Project held at IGNCA on 10 October 2014**

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

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

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

## **1. Outline of the National Cultural Audiovisual Archives Project:**

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

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

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

## **3. Status of hiring a project implementation agency:**

- (i) The Project Manager submitted that an Expression of Interest was issued in leading English & Hindi dailies and also publicized widely over the internet to bring on board a project implementation agency to assist the PMU. However, it received poor response and was unable to move forward to the RFP stage.
- (ii) Given this status, the Steering Committee observed that the PMU at the IGNCA will need to work in close coordination with Collaborating & Partnering Institutions of the project:
  - (a) Collaborating Institutions are defined as those institutions that have significant experience and expertise in the field of audiovisual archiving and can assist the PMU in various aspects of project implementation such as conducting survey of institutional holdings, devising training modules for digitization as well as metadata creation and furthering outreach & dissemination with regard to the project.
  - (b) Partnering Institutions are defined as those institutions that will primarily benefit from the process of project implementation in terms of getting select portions of their collections digitized, having metadata prepared for the select portions of their collections and participating in training and capacity building of their existing staff.

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

- (i) The Project Manager informed the Steering Committee that a Technical Sub-Committee had been set up to prepare digitization & metadata standards which would be followed for the project under the Chairpersonship of Prof. Amlan Das Gupta, Director, School of Cultural Texts & Records, Jadavpur University.
- (ii) The digitization standards prepared by the Technical Sub-Committee for analog audio & video as well as for the transfer of digital audio & video are attached as Annexure-II.
- (iii) The metadata standards prepared by the Technical Sub-Committee using the extended Dublin Core schema as its base are attached as Annexure-III. The following issues came up with regard to an unambiguous understanding of the mandatory and desirable fields within the metadata standards:
  - (a) Some members of the Steering Committee expressed that the number of fields and their nature might be a bit too technical for representatives of all potential Partnering Institutions. To this, Project Director responded by saying that the suggested template contains explanations of the fields and sample filled out forms would be provided alongside to assist understanding.
  - (b) It was also opined by some members of the Steering Committee that extensive metadata might not get prepared for complete institutional holdings in the stipulated time-period. Thus, a subset in terms of mandatory fields should be clearly identified in order for the institutional catalogues to get systematized towards metadata creation. This was accepted by the Project Director.
  - (c) The Chairperson informed the members of the Steering Committee that under the budgetary allocations of the project, assistance would be provided to the Partnering Institutions in terms of training workshops in metadata creation and supporting staff that would create metadata for the selected portion of their audiovisual holdings for the project.

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

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

(i) Kalakshetra Foundation, Chennai

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

(ii) Indian Council for Cultural Relations, New Delhi

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

(iii) Indira Gandhi Rashtriya Manav Sanghralaya, Bhopal

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

(iv) Rupayan Sansthan, Jodhpur

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

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

(v) Natya Shodh Sansthan, Kolkata

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

(vi) National Centre for Performing Arts, Mumbai

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

(vii) Saptak Archives, Ahmedabad

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

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

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

## **6. Survey of audiovisual holdings of Partnering Institutions:**

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

## **7. Draft MoU for Partnering Institutions:**

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

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

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

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

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

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

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

## **9. Timelines for project implementation:**

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

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

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

## **10. Presentation by large-scale digitization vendors:**

- (i) Prime Focus Technologies: Presentation by Shri Ankur Jain
- (ii) Vectracom: Presentation by Shri Julien Gignoux
- (iii) Memnon: Presentation by Shri Michel Merten

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

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

## **Annexure I to the Third Steering Committee Meeting**

# National Cultural Audiovisual Archives (NCAA)

(a pilot project – Phase1 (till 31<sup>st</sup> March 2017))

Indira Gandhi National Centre for the Arts, New Delhi

[www.ignca.gov.in](http://www.ignca.gov.in)

# Excerpts from the 12<sup>th</sup> Five Year Plan Document

## by the Ministry of Culture

- A large volume of cultural audiovisual materials created in the last 50 years or so is available with various government and non-governmental institutions and private individuals. In the absence of systematic organization and proper upkeep, these materials are vanishing very fast.
- Also, with frequent change in the documentation format of these audiovisual materials, the players (equipments) of analog material are not available easily.
- To provide wider access and making this legacy data and the new audiovisual resources being constantly generated preserved for posterity, appropriate technological and institutional framework is urgently required.

# Objectives

NCAA is being implemented as a virtual network of cultural resources in audiovisual form, that involves:

1. Instituting a state-of-the-art digitization and storage systems for independent repositories of audiovisual resources.
2. Setting up a virtual network of these repositories and offering online access to the resources.
3. Standardization and periodic up-gradation of the methods and technologies used in production, storage and retrieval of audiovisual resources.

# Content Coverage

The genres that would be covered under NCAA includes:

1. Oral Traditions
2. Dance
3. Music
4. Theatrical practices
5. Cultural practices
6. Traditional crafts and
7. Traditional knowledge

# Proposed Targets

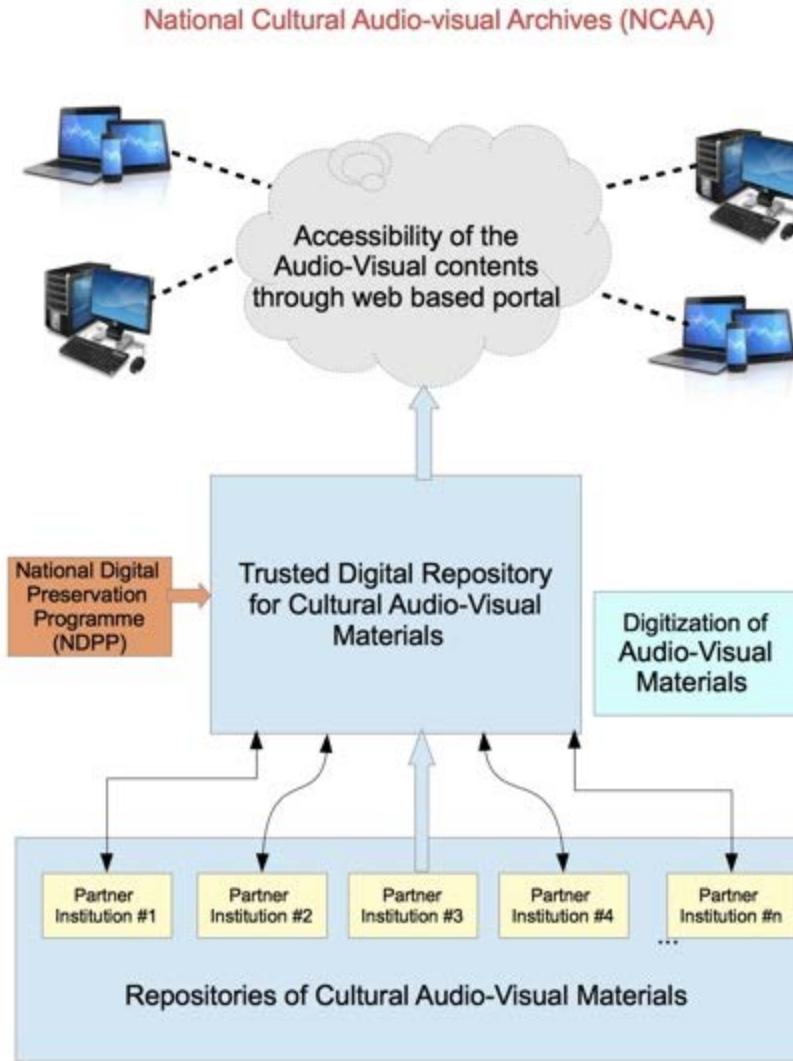
The main targets of the project (phase-1) are:

1. Selection and digitization of 10000 hours of audio and video materials.
2. Formulation of digitization and metadata standards for this project in OAIS (Open Archival Information System) model.
3. Online catalogue of the cultural audiovisual materials to be made available through select cultural institutions.
4. Trusted Digital Archives will be created for long term availability of cultural audiovisual materials.
5. Online accessibility of the audiovisual materials will be made available based on the copyright assessment of the content.
6. Capacity building will be done in the area of audiovisual digitization, metadata creation, storage, conservation and dissemination, along with streamlining the procedures for the services of the activities for the project.
7. Creating outreach and awareness programmes for archival research and dissemination.

# Methodology

- Selected repositories of audiovisual materials across the country will be made as Partner Institutions.
- Formulation of digitization and metadata standards for this project on OAIS model in collaboration with international institutions.
- Metadata creation as per standards in collaboration with Partner Institutions.
- Digitization of materials by the agencies having expertise in executing jobs as per required standards.
- Trusted Digital Repository in collaboration with C-DAC for long term accessibility of the digital content.
- Online public accessibility of the digitized data based on prevailing copyright and IPR regimes.

# Project Design



Schematic Diagram

# Project Implementation and Monitoring

- The project is being executed by the Ministry of Culture, Government of India, through IGNCA, which is primarily responsible for successful completion and will be functionally autonomous to accomplish the project goals.
- IGNCA is dealing with concerned partner institutions for implementation of the project, while keeping the Ministry of Culture fully informed.
- The project work is mainly being done and monitored by three main bodies as follows:
  1. National Level Monitoring Committee
  2. Steering Committee
  3. Project Management Unit (PMU)

# Progress Report

- A Project Management Unit is already been constituted comprising of a Project Manager along with a core team of two research assistants to facilitate the project.
- First meeting with potential Partner Institutions was held on August 12, 2014. Draft Memorandum of Agreement intended to be signed with the Partner Institutions was discussed in this meeting.
- Technical sub-committee of the project is meeting on 19<sup>th</sup> September, 2014 for finalizing digitization and metadata standards for the project.
- Two meetings of the steering committee have been held so far and important decisions have been taken for the project implementation. The third meeting of the steering committee would be held on 10<sup>th</sup> October, 2014, and in which potential partner institutions would also be represented.
- Discussion initiated with international and national agencies for digitization of audiovisual materials and presentations from some of them is expected in the next meeting of the Steering Committee.

## **Annexure II to the Third Steering Committee Meeting**

## **AUDIO & VIDEO DIGITIZATION STANDARDS FOR THE NATIONAL CULTURAL AUDIOVISUAL ARCHIVES PROJECT**

### Analog Audio Digitization

This file will serve as the highest-quality archival master that will be maintained in perpetuity for creating reproductions of the original recording.

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

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

### Analog Video Digitization

This file will serve as the highest-quality archival master that will be maintained in perpetuity for creating reproductions of the original recording.

- Wrapper: MXF
- Uncompressed 10-bit 4:2:2
- Frame size: 720x486
- Frame rate: 29.97 fps
- Video bitrate: 27 MB/sec fixed
- Audio: PCM, 24-bit and 96 kHz/48kHz (depending upon the quality of the source material)

For access, Quick Time files (.MOV) will be made available.

### Digital Video Transfer

This file will serve as the highest-quality archival master that will be maintained in perpetuity for creating reproductions of the original recording. The goal is to match the original resolution and encoding specifications as closely as possible, if not exactly.

For example, a DV source is captured as:

- PAL, 4:1:1, 8 bit
- Frame size: 720x480
- Video bitrate: 25 Mbps
- Audio: PCM, as high as 24-bit and 96 kHz

On the whole, applications like Avid Mojo that support simultaneous output in archival & access quality are recommended for use for the project.

## **Annexure III to the Third Steering Committee Meeting**

**METADATA STANDARDS FOR THE  
NATIONAL CULTURAL AUDIOVISUAL ARCHIVES PROJECT**

(Based on Extended Dublin Core)

<b>S. No.</b>	<b>Element</b>	<b>Definition/Interpretation</b>	
<b>ADMINISTRATIVE</b>			
1	<b>Source</b>	Name of the Partner Institution.	
2	<b>Identifier</b>	Accession number.	
3	<b>Title</b>	The main title associated with the recording.	
	<b>Alternative</b>	Digital filename.	
4	<b>Medium</b>	Format of original (analog) recording.	
	<b>extentOriginal</b>	The size or duration of the original recording.	
	<b>Spatial</b>	Recording location, including topographical coordinates to support map interfaces.	
	<b>Temporal</b>	Context in which the recording was made.	
	<b>Created</b>	Recording date & any other significant date in the lifecycle of the recording.	
	<b>Condition</b>	Condition of the original (analog) material.	
5	<b>Relation</b>	Reference to related objects like wrapper, agreement, associated files, reviews etc.	
6	<b>Rights</b>	Information about rights held in & over the resource.	
<b>DESCRIPTIVE</b>			
7	<b>Subject</b>	Controlled list of content coverage.	
	<b>Keywords</b>	Hierarchical list detailing out subject listings & groups of keywords to be created, as per Library of Congress subject headings guidelines.	
8	<b>Description</b>	An abstract and/or description of environmental or cultural context, list of contents, etc.	
9	<b>Creator</b>	Director or entity primarily responsible for making the recording.	
10	<b>Publisher</b>	Producer/Institution responsible for making the recording available.	
11	<b>Contributor</b>	An entity responsible for making contributions to the recording.	

		Artist(s)	
		Accompanying artist(s)	
		Recordist(s)	
		Composer(s)	
		Lyricist(s)	
		Any other	
12	<b>Date</b>	A point or period of time associated with an event in the lifecycle of the recording. (Not the recording or production date of the original but a date relating to the recording itself.)	
13	<b>Type</b>	The domain of the recording: audio/video.	
14	<b>Coverage</b>	The spatial or temporal topic of the recording, such as a cultural feature of traditional songs or a dialect.	
15	<b>Language</b>	Language(s) of the recording.	
<b>TECHNICAL</b>			
16	<b>Format</b>	Digital file format or dimensions of the resource.	
		Codec	
		Bit-rate/Bit-depth	
		Sampling frequency	
		Playback equipment used	
	<b>Extent</b>	Digital file size & duration.	
<b>MISCELLANEOUS</b>			
17	<b>Remarks</b>	Any additional information not covered under above headings.	

## **Annexure IV to the Third Steering Committee Meeting**

### **National Cultural Audiovisual Archives**

#### Partner Institution Holdings

<b>Name of the Institution</b>	:								
<b>Address</b>	:								
<b>Phone Number</b>	:								
<b>Fax</b>	:								
<b>E-mail</b>	:								
<b>Website</b>	:								
<b>Official Signatory</b>	:								
<b>Nodal Officer</b>	:								
<b>Status/Type of Institution</b>	:								
<b>A Brief History of the Collection*</b>	:								
<b>Nature of Collection (Art Form(s))</b>	: <table border="1"><tr><td>Oral Traditions</td><td>Dance</td></tr><tr><td>Music</td><td>Theatrical Practices</td></tr><tr><td>Other Cultural Practices</td><td>Traditional Crafts</td></tr><tr><td>Traditional Knowledge</td><td>Any Others – Seminars/ Workshops</td></tr></table>	Oral Traditions	Dance	Music	Theatrical Practices	Other Cultural Practices	Traditional Crafts	Traditional Knowledge	Any Others – Seminars/ Workshops
Oral Traditions	Dance								
Music	Theatrical Practices								
Other Cultural Practices	Traditional Crafts								
Traditional Knowledge	Any Others – Seminars/ Workshops								
<b>Significant / Critical Collection(s)*</b>	:								

#### **Status of Material**

<b>Physical Condition</b>	:
<b>Cataloguing/Listing/ Metadata</b>	:
<b>Digitization</b>	:

Storage :

### **Rights Information**

Level of Permission :  
granted

Degree of Access provided :

### **Services required by the Institution**

Workshops :

Training :

Teaching :

*\*Additional information may be provided on separate sheets*

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

**Annexure V to the Third Steering Committee Meeting**

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

## **Annexure VI to the Third Steering Committee Meeting**

**DRAFT**

### **Memorandum of Agreement between Indira Gandhi National Centre for the Arts and 'Partnering Institution'**

#### **PROJECT: National Cultural Audiovisual Archives (NCAA)**

This Memorandum of Agreement is made on \_\_\_ day in the month of October of the year two thousand fourteen between Indira Gandhi National Centre for the Arts, 11, Mansingh Road, New Delhi – 110001, hereinafter referred to as “IGNCA”, which, unless repugnant to the context, would include their successors, assignees, agents and executors on one part and (name & address of the Partner Institution) on the other part.

WHEREAS THE IGNCA has been entrusted by the Ministry of Culture with the setting up of the National Cultural Audiovisual Archives with the chief objective of identifying and preserving the cultural heritage of India available in audiovisual form in institutions across the country through a process of digitization and making it accessible to the people. Part of this work would include instituting state-of-the art digitization and digital storage systems through the aegis of IGNCA and its Partnering Institutions to preserve these audiovisual resources. It is envisaged that a dedicated website and a virtual network of these repositories, offering online access to their resources, programming schedules etc. would be set up. The genres to be covered will include oral traditions, traditional crafts and textiles, dance, music and theatrical practices, cultural practices and traditional knowledge. Finally, instituting outreach and awareness programmes and building capacity in conservation, cataloguing, digitization and retrieval of audiovisual materials will also be a major thrust area of the project.

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

1. IGNCA will coordinate a survey of the audiovisual collection, IPR & Copyright status of the holdings and institutional capability of the Partnering Institution.
2. Based on the significance, condition and IPR & Copyright status, all or a part of the holdings of the Partnering Institution would be identified to be taken up for the current phase of the project.
3. IGNCA will extend support for metadata creation for the selected portion of the audiovisual collection of the Partnering Institution in the format approved for the project.

4. Selective digitization of the audiovisual collection of the Partnering Institution would be undertaken at the behest of the IGNCA. The digitization would be done by a third party agency selected through due processes.
5. Centralized public access of the digitized collection and metadata sourced from the Partnering Institution will be arranged by the IGNCA in collaboration with C-DAC, Pune.
6. IGNCA will undertake awareness programmes for wider outreach of the project in collaboration with the Partnering Institution.
7. IGNCA will conduct training & capacity building efforts in the areas of documentation, including metadata creation, and handling of audiovisual materials.

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

- a. Sign an agreement with the IGNCA to be a part of the project and making their collection accessible in the public domain.
- b. Facilitate physical condition assessment of its audiovisual collection to IGNCA and the third party agency that will undertake the digitization.
- c. Help in the identification and prioritization of the whole or part of the collection that can be taken up for digitization and immediate public access.
- d. Identifying in-house personnel for metadata creation as per the standards approved for the project.
- e. Identifying a coordinator/point person to liaise with the digitization agency in order to ensure efficient digitization of the selected content as well as security of the audiovisual materials.
- f. Checking the quality of the digitized data in line with the digitization standards and quality assurance guidelines of the project.
- g. Actively participating in organizing training, awareness & outreach programmes.

#### **FINANCE & OTHER CONDITIONS:**

- i. The IGNCA will bear the expenditure involved in digitization and support required for metadata creation for making the selected audiovisual holdings of the Partnering Institution accessible in the public domain.
- ii. Any dispute or difference or question which may arise at any time hereafter between the parties hereto or their representatives, touching these points or the subject matter thereof or arising out of, in relation thereto and as to the true construction of this MoA, or the role and responsibilities of the parties

here shall be settled up the mutual consultation between the Member Secretary and the head of the Partner Institution, failing which, final decision on the matter would that of the Member Secretary, IGNCA.

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

Director (Administration)  
For and on behalf of the IGNCA  
C. V. Mess Building,  
Janpath,  
New Delhi - 110001

---

---

---

---

---

Witnesses:

1.

1.

2.

2.

**Minutes of the Fourth Meeting of the Steering  
Committee of National Cultural Audiovisual Archives  
(NCAA) Project held at IGNCA on 3 February 2015**

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

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

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

## **1. Project Update**

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

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

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

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

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

## **2. Setting up of the National Monitoring Committee**

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

## **3. Approval of MoAs for Partnering & Collaborating Institutions**

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

(ii) The Project Manager next presented the draft of the MoA for the Collaborating Institutions, detailing out areas of collaboration such as training modules & workshops, assistance with development of IPR guidelines, etc. The

approved version of the MoA with Collaborating Institutions is attached as Annexure-II.

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

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

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

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

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

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

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

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

- (i) The Project Manager presented a draft list of material identified from the Cultural Archives of IGNCA for sample digitization by the vendors who made presentations before the previous meeting of the Steering Committee held on 10<sup>th</sup> October 2014.
- (ii) Shri Padam Talwar from ICCR requested the help of the PMU at IGNCA to identify material covering various audio & video formats for sample digitization. The Project Manager informed the Steering Committee that the Project Assistants of the Project would carry out this task within a week's time.

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

- (i) Ms. Pratibha Singh informed the Steering Committee that the requested 1 Petabyte of offline archival data and 200 Terabyte of online access data is very high in volume, requiring investment in dedicated server & SAN storage facility. Project Director said that formal letters have been moved requesting this amount of digital space, along with a block diagram in terms of proposed system architecture.
- (ii) Project Director mentioned that Associate Director, C-DAC would be in Delhi in the next few days and the system architecture proposed by him would be discussed with NIC officials.

## **9. Update on the proposal to be received from Sahapedia**

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

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

- (i) Member Secretary IGNCA mentioned that proposals submitted by ARCE, AIIS & Sahapedia would be circulated online to the members of the Steering Committee for suggestions.
- (ii) Shri Harish Palsule from CCRT requested that the collection assessment of the audiovisual holdings of CCRT be done as soon as possible. The Project Manager informed the Committee that this would be carried out within a week's time.
- (iii) The Chairperson mentioned that the sample digitization needs to be carried out on priority in order to expedite following stages of the Project.
- (iv) Executive Director, IGNCA-SRC inquired about the role of the Southern Regional Centre as a part of the Project. Member Secretary IGNCA requested him to identify other institutions in the Southern part of the country apart from the ones with whom the PMU at IGNCA is already in touch.

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

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

**PROJECT: National Cultural Audiovisual Archives (NCAA)**

**Background**

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

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

**'Partnering Institution'**

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

**Objective**

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

**Scope**

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

1. Setting up a digital repository of audiovisual material culled out of governmental and non-governmental institutions and individuals who agree to be a part of the project.

2. Setting digitization & metadata standards, as per internationally accepted norms, to be followed for the project.
3. Preparing suggested guidelines for the storage & preservation of audiovisual material in the different climactic zones of India.
4. Assisting in the digitization of select audiovisual holdings of Partnering Institutions and significant individual collections, totalling approximately 10,000 hours.
5. Identifying vendors who provide digitization services as per the technical standards approved for the project.
6. Assisting in the creation and online dissemination of the complete catalogues of Partnering Institutions and individuals who volunteer to become a part of the project.
7. Providing free accessibility of copyright-free audiovisual material and preparing suggested guidelines for obtaining IPR & Copyright clearance for copyrighted audiovisual material.
8. Making an attempt to create a pool of trained manpower through capacity building workshops, seminars, training sessions, etc. in the domain of audiovisual archiving covering storage, preservation, digitization, cataloguing and metadata creation.

## **Responsibilities**

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

1. IGNCA will coordinate a preliminary survey of the audiovisual collection, IPR & Copyright status of the holdings and institutional capability assessment of ‘Partnering Institution’ as per the formats approved for the project.
2. IGNCA will assist in the creation of a catalogue of the complete audiovisual holdings of ‘Partnering Institution’ to be put online through the website dedicated for the project.
3. Based on the significance, condition and IPR & Copyright status, a part of the holdings of ‘Partnering Institution’ would be identified, in consultation with ‘Partnering Institution’, to be taken up for the current phase of the project.
4. IGNCA will extend support for metadata creation for the selected portion of the audiovisual collection of ‘Partnering Institution’ in the format approved for the project.
5. Selective digitization of the audiovisual collection of ‘Partnering Institution’ would be undertaken at the behest of the IGNCA. The digitization would be done by a third party agency selected through due processes.

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

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

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

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

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

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

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

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

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

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

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

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

#### **FINANCE & OTHER CONDITIONS:**

1. IGNCA will bear the expenditure on the following activities under the project:

(i) Personnel to be engaged for the catalogue/metadata creation by 'Partnering Institution'. The rates of payment to personnel against deliverables would be separately intimated.

(ii) The digitization of the select holdings of the 'Partnering Institution' to be put online.

(iii) Engaging a coordinator to ensure that the material digitized is as per standards approved for the project. (refer to points 5 & 6 within the aforementioned list of responsibilities of 'Partnering Institution').

(iv) Conducting workshops, seminars, capacity building etc. in the domain of audiovisual archiving for which payments would be worked out separately, based on the assessment of proposals submitted by 'Partnering Institution'.

(v) Wherever travel within the country of coordinator/point person is involved, IGNCA will bear actual expenses as per approved guidelines.

### **Payment Procedure**

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

### **Dispute Clause**

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

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

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

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

---

---

---

Witnesses:

1.  
2.

1.  
2.

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

**PROJECT: National Cultural Audiovisual Archives (NCAA)**

**Background**

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

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

**‘Collaborating Institution’**

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

**Objective**

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

**Scope**

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

1. Setting up a digital repository of audiovisual material culled out of governmental and non-governmental institutions and individuals who agree to be a part of the project.
2. Setting digitization & metadata standards, as per internationally accepted norms, to be followed for the project.
3. Preparing suggested guidelines for the storage & preservation of audiovisual material in the different climactic zones of India.
4. Assisting in the digitization of select audiovisual holdings of Partnering Institutions and significant individual collections, totalling approximately 10,000 hours.
5. Identifying vendors who provide digitization services as per the technical standards approved for the project.
6. Assisting in the creation and online dissemination of the complete catalogues of Partnering Institutions and individuals who volunteer to become a part of the project.
7. Providing free accessibility of copyright-free audiovisual material and preparing suggested guidelines for obtaining IPR & Copyright clearance for copyrighted audiovisual material.
8. Making an attempt to create a pool of trained manpower through capacity building workshops, seminars, training sessions, etc. in the domain of audiovisual archiving covering storage, preservation, digitization, cataloguing and metadata creation.

## **Responsibilities**

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

1. Developing a training module for the personnel of the Partnering Institutions of the project, in consultation with the PMU at IGNCA.
2. Conducting the training of the personnel of the Partnering Institutions of the project as per a mutually decided schedule along with the PMU at IGNCA.

And/Or

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

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

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

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

### **FINANCE & OTHER CONDITIONS:**

IGNCA will bear the expenditure on the following activities under the project:

(i) Designing of the training modules for the personnel of Partnering Institutions of the project.

(ii) Conducting the training courses for the personnel of Partnering Institutions of the project, mutually decided by the PMU at IGNCA and the 'Collaborating Institution.'

(iii) Travel & lodging expenses of the members of 'Collaborating Institution' involved in the training as well as the personnel of the Partnering Institutions attending the training as per approved guidelines.

(iv) Costs incurred on the aforementioned items will be borne by the IGNCA as per guidelines formulated & an order which would be separately issued.

### **Payment Procedure**

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

### **Dispute Clause**

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

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

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

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

---

---

---

---

Witnesses:

1.  
2.

1.  
2.

**Indira Gandhi National Centre for the Arts  
(An Autonomous Organization under the Ministry of Culture, Govt. of India)  
11, Mansingh Road, New Delhi – 110 001**

The Indira Gandhi National Centre for the Arts (IGNCA), an autonomous institution under the Ministry of Culture, Govt. of India is visualized as a Centre encompassing the study of all arts, especially in their dimension of interrelationship and mutual interdependence. 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 is multi-disciplinary and holistic.

The NCAA Project has been instituted for creation of state-of-the-art audiovisual repositories and secured dissemination of the content as well as its long-term preservation and accessibility. The scheme and structure of the project is being planned with the help of experts who will entail in the identification and categorization of all legacy material and creation of metadata for easy retrieval.

The IGNCA is looking for hiring of Project Assistant to support those Partnering Institutions that need help for working with the National Cultural Audiovisual Archives Project. The Project Assistant will be responsible for metadata creation, database management and systematization of the audiovisual holdings selected from the Partnering Institutions as part of the National Cultural Audiovisual Archives (NCAA) Project.

**Project Assistant – One Position**

**ELIGIBILITY CRITERIA:**

- 1) Masters Degree from a recognised University or Bachelors Degree along with 3 years of experience in a relevant field.
- 2) Functional knowledge of the English language.
- 3) Familiarity with the audiovisual field, preferably audiovisual archiving.
- 4) Knowledge of computers, with specific reference to database management systems.
- 5) Technical capability in dealing with the software application developed for the NCAA project.
- 6) Willingness to undergo training in domain of audiovisual archiving.
- 7) Knowledge of the holdings of the Partnering Institution.

**DELIVERABLES:**

Along with a monthly work report of the work done, the following are envisaged as deliverables as a requirement before the emoluments are released:

**Quarter 1:** Collection assessment report and the complete listing of holdings of the Partnering Institution, in the format followed by the Partnering Institution.

**Quarter 2:** Metadata creation in the format & standard developed by the NCAA project.

**Quarter 3:** Submission of detailed metadata for 2/3<sup>rd</sup> of the selected holdings of the Partnering Institution for the NCAA project.

**Quarter 4:** Completion of metadata creation for the selected holdings of the Partnering Institution and further metadata enrichment and, if possible, continuation of the same for the complete collection of the Partnering Institution.

**AGE LIMIT:**

Not more than 40 years as on 1.1.2015.

**TENURE:**

Initially for one year, and extendable if the work requires.

**REMUNERATION:**

A consolidated amount of Rs. 25,000/- per month.

**TRAVEL:**

S/he will be eligible to travel within India in connection with his/her work.

S/he will be eligible for TA/DA as per IGNCA Rules.

**LEAVE:**

S/he will be entitled for leave @ two and a half days for each completed calendar month of service. The leave of one calendar year will not be carried forward for the next calendar year. No other kind of leave shall be admissible under any circumstances.

**MODE OF SELECTION:**

Screening of eligibility followed by an interview.

**PLACE OF POSTING:**

S/he will be posted at the location of the Partnering Institution.

**APPLICATION:**

Candidates are requested to apply in the prescribed form given below, supported by attested copies of testimonials, addressed to the Nodal Officer (NCAA Project), (Name of Partnering Institution), (Address of Partnering Institution) to reach on or before \_\_\_\_\_ 2015.

**Minutes of the Fifth Meeting of the Steering  
Committee of National Cultural Audiovisual Archives  
(NCAA) Project held on 28 April 2015 at IGNCA**

The fifth meeting of the Steering Committee for the National Cultural Audiovisual Archives (NCAA) Project was held in the Conference Room, C. V. Mess Building, IGNCA on 28 April 2015 under the Chairpersonship of Mr. Raghu Menon and the following members were present:

1. Mr. Pankaj Rag, JS, Ministry of Culture
2. Ms. Dipali Khanna, Co-Chairperson of the NCAA Project Steering Committee
3. Ms. Veena Joshi, JS, IGNCA
4. Dr. Sudha Gopalakrishnan, Sahapedia
5. Mr. Kuldeep Kothari, Rupayan Sansthan
6. Mr. Girish C. Joshi, CCRT
7. Mr. Harish Palsule, CCRT
8. Mr. Padam Talwar, ICCR
9. Prof. Amlan Das Gupta, Jadavpur University
10. Dr. Arun Kumar Chakraborty, National Mission on Libraries
11. Dr. P. R. Goswami, Director (L & I), IGNCA
12. Mr. Basharat Ahmed, Controller (MC), IGNCA
13. Mr. P. Jha, Director (CIL), IGNCA
14. Mr. Irfan Zuberi, Project Manager, NCAA
15. Ms. Aparna Subramanian, Research Assistant, NCAA
16. Ms. Priyam Ghosh, Research Assistant, NCAA

At the outset, the Chairperson, while welcoming the Members, reiterated the need to strictly adhere to the timelines of the Project, and asked the Project Manager, NCAA Project to take up the agenda items serially for discussion.

## **1. Assessment of the proposals received from Memnon, Vectracom & Prime Focus Technologies for digitization of sample audiovisual holdings of IGNCA, CCRT & ICCR**

- (i) The Project Manager informed the Steering Committee that, based on the inputs received from experts, three digitization vendors – Memnon (Belgium), Vectracom (France) and Prime Focus Technologies (India) – had been invited to make presentations before the 3<sup>rd</sup> Meeting of the Steering Committee on 10 October 2014. Proposals were subsequently invited from them for carrying out sample digitization of select audiovisual material (comprising of a total of 40-50 hours of

audio & 40-50 hours of video) from IGNCA, ICCR and CCRT. Memnon and Vectracom have proposed that they would be carrying out the sample digitization in their headquarters i.e. in Belgium and France respectively, since the selected material for sample digitization is too small for them to shift base to India. However, the Project Director informed the Steering Committee that once the bid for tender is finalized and if any of the vendors based overseas are selected for the task of 10,000 hours of digitization, the vendors have conveyed that they would consider establishing a digitization facility in India.

(ii) In addition to these three vendors, the Project Management Unit (PMU) of the NCAA has identified four additional vendors based in India from whom proposals have been invited for the digitization of sample audiovisual material from the holdings of IGNCA, ICCR & CCRT. The Project Manager further informed the members that the purpose of the sample digitization exercise is seen as a learning experience by the Project Management Unit (PMU) to understand the digitization workflow as well as the quality of digitization.

(iii) The Project Manager proceeded to present the summary of proposals received by the PMU from the three digitization vendors. He informed the Steering Committee that while Vectracom and Prime Focus Technologies have quoted packaging, handling and transportation costs for the selected material, Memnon has quoted a total of 5000 USD comprising of postage, handling as well as digitization charges. He informed the members that the PMU has requested Memnon to give a breakdown of the costs except the cost of digitization but it has yet to receive the same. The Chairperson emphasized on the need for signing a non-disclosure agreement between the digitization vendors for settling any legal disputes that may arise during the process of digitization. He further added that for the sample digitization, no costs need be incurred on digitization per se and expenses should only be incurred on heads such as transportation costs, insurance, duties, etc. and any other incidental expenses that may arise in the process.

(iv) The Chairperson requested the representatives of the Partnering Institutions to share their views regarding the sample digitization process. Shri Girish C. Joshi, Director, CCRT and Shri Padam Talwar, ICCR informed the Steering Committee that

their respective institutions have no issues with sending their material overseas for sample digitization.

(v) The Steering Committee recommended that the sample material should be identified and sent for sample digitization to all vendors by 15 May 2015 and digitized material should be received by 15 June 2015. Subsequently, a meeting of the Technical Sub-Committee of the Project would be convened to assess the quality of the digitized material.

## **2. Initiation of tendering process of selection of agency/agencies for the digitization of the proposed 10,000 hours of audiovisual material**

i) The Project Manager put forth the next agenda on the list, i.e., the initiation of tendering process of selection of agencies for digitization of a total of 10,000 hours of audiovisual material. He presented a draft constitution of the Tender Sub-Committee that would be responsible for creating the RFP document for the tendering process, and overseeing the process of selection of the agency/agencies for digitization. The constitution of the Tender Sub-Committee is placed at Annexure I.

ii) The Co-Chairperson suggested that while meetings of the Tender Sub-Committee can be held whenever feasible, substantial amount of work on the tender document can be done by circulation over e-mail amongst the members, as this would save time and expenses. Once the draft is finalised by the Tender Sub-Committee, it would be placed before the Steering Committee for approval.

iii) The Steering Committee recommended that the final tender should be issued latest by 15 August 2015.

## **3. Locating intellectual property issues in the creation of the NCAA: A Proposal from Sahapedia**

i) The Project Manager next presented a summary of the proposal submitted by Sahapedia regarding various issues related to IPR in a manner that would enable public outreach of audiovisual material through the aegis of the NCAA Project.

- ii) Dr. Sudha Gopalakrishnan emphasized that there is a need to work on the IPR policies for the NCAA Project in such a way that it can set a benchmark as a standard-setting policy instrument for similar initiatives.
- iii) The Chairperson enquired whether the lawyers working with Sahapedia to develop legal aspects of the IPR policy for the NCAA Project would also be surveying the material available with the Partnering Institutions of the Project. He emphasized that while general guidelines may be developed as a standard policy benchmark, the emphasis should be on developing a project specific manual for the NCAA Project. He stressed the need for creation of a methodology related to IPR clauses by Sahapedia in such a way that once the digitized material is hosted online, it should not attract any legal issues, etc.
- iv) Prof. Amlan Das Gupta stated that even if stronger IPR clauses are developed for the NCAA Project, if the material is hosted online, it is always under the threat of being illegally downloaded. He added that the NCAA Project can follow the ‘take down’ policy, where if the administrator receives a complaint about any of the digitized material, the complaint would be reviewed and, upon verification of the legitimacy of the complaint, the audiovisual material would be taken down from the Project website. He also emphasized the need for giving due credit to the performers besides mentioning the Partnering Institution from where the material was culled out. According to him, this itself may obviate many potential problems.
- v) The need for recruiting an intern or a Research Scholar to carry out research and survey of the material available with the Partnering Institutions and submit a report that can further aid in the creation of IPR clauses for the NCAA Project was also proposed for consideration.
- vi) The Co-Chairperson suggested that a small group consisting of herself and the PMU of NCAA Project could meet Dr. Sudha Gopalakrishnan at the earliest convenience to work out the modified contours of the proposal before circulating it amongst the members of the Steering Committee for approval.

#### **4. Update on the purchase of hardware and installation of Software for NCAA project**

- i) The Project Manager informed the Steering Committee that the application developed by C-DAC for online metadata creation was ready and would be tested on the NCAA Project server during May & June 2015. Subsequently, it would be made available online through registered usernames & passwords to the personnel of Partnering Institutions for metadata creation.
- ii) The Project Director informed the Steering Committee that the PMU is in constant touch with NIC to obtain a storage space of 1.2 Petabytes for the project.
- iii) The Steering Committee emphasized that the personnel hired by the Partnering Institutions should stick to the timelines and deliverables proposed for the Project.

#### **5. Development of a training programme for personnel of Partnering Institutions of the Project**

- i) The Project Manager presented an overview of a two-day training module developed by the PMU for the personnel as well as the nodal officers of the Partnering Institutions. The module, to be implemented by the PMU, is designed in such a way that it includes hands-on training in metadata creation and uploading the metadata on the NCAA Project server. An overview of the training module is placed at Annexure II.
- ii) The Chairperson recommended that the training module should utilize the expertise of scholars who have worked in the field of audiovisual archiving, such as Dr. Shubha Chaudhuri & Prof. Amlan Das Gupta.
- iii) The Project Director informed the Steering Committee that the reference material collated for the training module would also be made available online, with inputs received from subject experts.
- iv) The Steering Committee stressed on the need to ensure that the personnel dedicated to the NCAA Project at the Partnering Institutions be in place by 1 June 2015 for the first training module later in the same month.

## **6. Timelines for the NCAA project for 2015-2016**

- i) The Project Manager presented proposed timelines to be adhered to during the year 2015-16. The approved timelines are attached as Annexure III.
- ii) The Steering Committee asked the PMU to ensure that the proposed tasks get carried out in accordance with the approved timelines.

## **7. Any other issues taken up with the permission of the chair**

- i) The Steering Committee emphasized on the need for sending a letter from the Ministry of Culture to organizations such as Sangeet Natak Akademi, Kalakshetra, National School of Drama and others who have not yet signed the MoA to become Partnering Institutions of the NCAA Project. The Steering Committee was especially concerned with Sangeet Natak Akademi not yet signing the MoA since, among the governmental institutions; it has among the most important audiovisual holdings.
- ii) The Steering Committee suggested that the first Meeting of the National Monitoring Committee should be held at the earliest following the committee's notification from the office of the Joint Secretary, IGNCA.
- iii) The Steering Committee emphasized on the need for making provisions for hosting catalogues of all repositories online along with the contact details of the individual or the institution, so that users can access it easily. Prof. Amlan Das Gupta agreed to prepare a draft note requesting individuals/institutions to submit information on their holdings, which would be advertised through the media.

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

## **Annexure I to the Fifth Steering Committee Meeting**

### **Tender Sub-Committee for the preparation of RFP Document for Digitization of Audiovisual Material from the Partnering Institutions of the NCAA Project**

#### **Constitution**

- i. Ms. Veena Joshi, Joint Secretary, IGNCA
- ii. Prof. Amlan Dasgupta, Jadavpur University
- iii. Shri S.C. Gahlaut, FA & CAO, IGNCA
- iv. Ms. Dipali Khanna, External Expert
- v. Ms. Somi Tandon, External Expert
- vi. Dr. Dinesh Katre, C-DAC
- vii. Ms. Pratibha Singh, NIC
- viii. Shri Pratapanand Jha, Director (CIL), IGNCA
- ix. Shri Irfan Zuberi, Project Manager (NCAA), IGNCA

#### **Terms of Reference**

- 1. Preparation of draft tender document for the selection of the digitization agency.
- 2. Overseeing the process of finalization of the digitization agency.

## **Annexure II to the Fifth Steering Committee Meeting**

### **Overview of the training programme for the personnel of Partnering Institutions of the NCAA Project**

#### **Day 1**

- Overview of audiovisual archiving
- Digitization as a method of preservation of audiovisual material
- Metadata as a system of data enrichment & various metadata schemas
- Handling of audiovisual material
- IPR issues related to legacy audiovisual material

#### **Day 2**

- Overview of the NCAA Project in terms of scope & targets
- Digitization standards & Metadata schema finalized for the NCAA Project
- Hands-on training on the Metadata application developed by C-DAC
- Open Forum

### **Annexure III to the Fifth Steering Committee Meeting**

#### **Proposed Timeline of activities under the aegis of the NCAA Project during 2015-16**

- Provision of sample audiovisual material from IGNCA, ICCR, & CCRT to the digitization vendors: 15<sup>th</sup> May 2015
- Acquisition of Project server & 50 TB digital storage space at IGNCA: 15<sup>th</sup> May 2015
- Appointment of personnel for metadata creation for the NCAA Project by the Partnering Institutions: 1<sup>st</sup> June 2015
- Receipt of digitized sample audiovisual material from the digitization vendors: 15<sup>th</sup> June 2015
- First training module for the personnel of Partnering Institutions: June 2015; subsequently, preferably one in each quarter
- Selection of 3000 hours of audiovisual material from the holdings of the Partnering Institutions: 31<sup>st</sup> July 2015
- Tendering & finalization of digitization vendor/vendors: 15<sup>th</sup> August 2015
- Online accessibility of select digitized audiovisual material received from the digitization vendors following sample digitization: 30<sup>th</sup> September 2015
- Outreach & awareness event around the International Day for Audiovisual Archives on 23<sup>rd</sup> October 2015
- Tie-up with NIC for the provision of online & offline digital storage space in a phased manner: 30<sup>th</sup> November 2015
- Metadata creation of 3000 hours of audiovisual material: 31<sup>st</sup> December 2015
- Receipt of 3000 hours of digitized audiovisual material from the digitization vendors: 31<sup>st</sup> January 2016
- Integration, metadata validation and dissemination of the 3000 hours of digitized audiovisual material: 31<sup>st</sup> March 2016

**Minutes of the Southern Regional Centre's meeting of  
the National Cultural Audiovisual Archives (NCAA)  
Project held on 28 July 2015 at Conference Hall, Indira  
Gandhi National Centre for the Arts, Southern  
Regional Centre, Bangalore**

**Following members were present in the meeting:-**

- i. Shri Pratapanand Jha, Director, Cultural Informatics, IGNCA, New Delhi
- ii. Shri Vikram Sampath, Executive Director, IGNCA, SRC
- iii. Shri Rangabhashyam, South Zone Cultural Centre, Thanjavur
- iv. Shri Heranje Krishna Bhatt, Director, Regional Resource Centre for Folk and Performing Arts, Mangalore
- v. Dr. Babu Gopalakrishnan, Director, Centre for Development for Imaging Technology, Kerala
- vi. Shri Sundareshan, Registrar, Kerala Kalamandalam, Kerala
- vii. Shri Lovilin, Programme Officer, Kerala Folklore Academy, Kerala
- viii. Shri M. R. Hari, Managing Director, Invis Multi Media, Kerala
- ix. Shri K. N. Valsa Kumar, JRO, IGNCA, SRC
- x. Shri K. M. Chandrashekhar, Programme Officer, IGNCA, SRC

**Gist of discussion is as follows:-**

1. Shri Vikram Sampath, initiated the meeting with the welcome note and introduced the various activities of the Centre to the Members with a short Video about SRC. He brought to the notice of the members that the digitized data can be shared with the public. He also mentioned about Prasar Bharati, where audio and video content is getting digitized and made accessible to public at large. Since NCAA is a Govt. of India, Ministry of Culture initiated non-commercial project there shouldn't be any problem of sharing the data. In case of selected audiovisual materials, data may be allowed for downloading on payment basis, Shri. Vikram expressed.

2. Shri Pratapanand Jha, Director (CIL) took the members through the mammoth plan that Ministry of Culture has entrusted on IGNCA to bring all the Audiovisual content under one canopy with the collaborating institutions from across the Country.

Shri P. Jha expressed that the present phase of the project is pilot initiative and aimed at making the 10,000 hours of audiovisual data available in public domain for the present / future generations. Based on the success of this pilot phase, we are

expecting a nationwide movement beyond March, 2017. The project is being executed under the supervision of the National Monitoring Committee and Steering Committee, constituting a team of experts to run this project successfully.

He brought to the notice of the members that the IGNCA, Delhi has good collection of audiovisual materials and a part of this collection will be digitized under this project to make the same accessible for the scholars and public at large.

There will be no financial burden on any of the partnering institution and the entire expenditure related to the activities of the project will be taken care by NCAA. He also urged the members to develop a database in the proposed Metadata format. NCAA can provide manpower and training for creating the database. It is a very good opportunity for the Partnering Institutions to showcase their collection online, in line with the International standards. Financial support will be extended for digitization of minimum 500 to 600 hours of the audiovisual materials of each of the partnering institution in the pilot phase.

Training and capacity building is one of the major goals of this project. Staff of the Partnering Institutions will be trained by IGNCA through workshops and seminars at different locations. First training programme held at New Delhi, last month. We may plan the next training in South India, preferably at SRC, once all of you join the project.

Digitization will be done as per the approved standards of this project. High (archival) quality digitized data will be kept offline, while the access quality will be made available online after integration with the metadata. C-DAC, Pune has developed the application for the same.

Shri P. Jha, while clarifying the query by Shri. Lovilin, brought to the notice the members that the digitization and metadata standards approved under the project, are in compliance with the International Standards.

To become the Partnering Institutions of NCAA, Institutions need to send the signed MOU printed on a 100 rupees stamp paper with a survey form, completed in all respect. A member from PMU will visit to guide the partnering institution for selection of materials, metadata creation, scheduling the training etc.

While discussing the Legal and Copyright issues, Mr. Jha stressed that this is the most crucial part of the project and we should avoid making any copy-righted data online in the public domain without the proper approval from the artists/communities. We are working on a research project, through which we will be able to provide guidelines to the partnering institutions in dealing with the copyrighted materials. It is proposed to select copy-right free materials for the pilot phase of the NCAA.

Shri P. Jha said that the agency, having expertise in handling and digitization of audiovisual materials, will be selected for the digitization of the audiovisual materials from the partnering institutions. They keep the analog materials (tapes/cassettes/spools etc) into proper environment for sometime before digitization to get the maximum out of the analog materials.

Shri P. Jha requested all the members to expedite the process and become the partners at the earliest.

3. **Shri. Lovilin, Programme Officer, Kerala Folklore Academy**, enquired about the legal aspects involved in this respect.

4. **Shri. Rangabasyam, Unit Officer, South Zone Cultural Centre**, requested to initiate training programmes.

5. **Shri. Heranje Krishna Bhatt** while introducing Regional Resource Centre, said that the centre is training nearly 40 scholars from different parts of the state and also has 10 scholars from USA. The centre posses Video Documentation of different art form, 6,000 hours of Audiovisual Documentation and Slides. He also requested to send an expert team to their centre.

6. **Dr. Babu Gopalakrishnan, Director, C- DIT** enquired about the conservation of the analog materials. C DIT presented a video about their activities and training.

The meeting ended with a Vote of Thanks by Shri. Vikram Sampath.

**Minutes of the Sixth Meeting of the Steering  
Committee of National Cultural Audiovisual Archives  
(NCAA) Project held on 20 August 2015 at IGNCA**

The sixth meeting of the Steering Committee for the National Cultural Audiovisual Archives (NCAA) Project was held in the Conference Room, C. V. Mess Building, IGNCA on 20<sup>th</sup> August 2015 under the Chairpersonship of Mr. Raghu Menon and the following members were present:

1. Mr. Pankaj Rag, Joint Secretary, Ministry of Culture
2. Ms. Dipali Khanna, Co-Chairperson of the NCAA Project Steering Committee
3. Ms. Veena Joshi, Joint Secretary, IGNCA
4. Dr. Shubha Chaudhuri, ARCE-AIIS
5. Dr. Sudha Gopalakrishnan, Sahapedia
6. Ms. Pratibha Singh, NIC
7. Mr. Kuldeep Kothari, Rupayan Sansthan
8. Ms. Nehaa Chaudhari, IPR Lawyer – Mudita Advisory
9. Ms. Sowmya Rao, IPR Lawyer – Mudita Advisory
10. Dr. P. R. Goswami, Director (L & I), IGNCA
11. Mr. Basharat Ahmed, Controller (MC), IGNCA
12. Shri. S. C. Gahlaut, FA & CAO, IGNCA
13. Mr. P. Jha, Director (CIL), IGNCA
14. Mr. Irfan Zuberi, Project Manager (NCAA)
15. Mr. Sumit Dey, Research Assistant (NCAA)
16. Ms. Aparna Subramanian, Research Assistant (NCAA)

At the outset, the Chairperson, while welcoming the members of the Steering Committee, reiterated the importance of circulating detailed agenda notes at least a week prior to the meeting and desired that this should be ensured henceforth. He then requested the Project Manager (NCAA) to take up the agenda items for discussion. The Project Manager made a note of the comments given by the Chairperson and commenced the presentation of the listed agenda items.

i. **Update on the training programme conducted for the personnel of the Partnering Institutions of NCAA Project**

- i) The Project Manager informed the Steering Committee that a training programme was held at IGNCA for the Nodal Officers and Project Assistants of the Partnering Institutions of NCAA Project on 13<sup>th</sup> & 14<sup>th</sup> July 2015. On the first day, Dr. Shubha Chaudhuri conducted sessions on 4 themes: Overview of audiovisual

archiving; Handling of audiovisual material; Digitization as a method of preservation of audiovisual material; and IPR issues related to legacy audiovisual material. On the second day, the sessions were conducted by the Project Manager and representatives from C-DAC, Pune. The second day was focused on the digitization standards and metadata schema finalized for the NCAA Project and hands-on training on the metadata application developed by C-DAC. During an Open Forum, towards the end of the second day, specific queries & issues raised by the Nodal Officers and Project Assistants of the Partnering Institutions were addressed and discussed.

- ii) Seven institutions, namely, Natya Shodh Sansthan (Kolkata), Indira Gandhi Rashtriya Manav Sangrahalaya (Bhopal), Rupayan Sansthan (Jodhpur), Saptak Archives (Ahmedabad), Centre for Cultural Resources & Training (Delhi), Indian Council for Cultural Relations (Delhi) and Indira Gandhi National Centre for the Arts (Delhi) were represented at the workshop.
- iii) The Steering Committee observed that a follow-up workshop needs to be organized at a later date to see how the metadata entries are being done by the different Partnering Institutions, as well as for the benefit of new Partnering Institutions which have just come on board and are expected to become partners in the near future.

## **2. Engagement of IPR lawyers for preparing the Guidelines for the NCAA Project**

- (i) Project Manager (NCAA) presented the case of engagement of lawyers for preparing the IPR Guidelines for the NCAA Project. He brought out the following facts:-

1. The Steering Committee recognised the need for IPR issues to be studied as part of the NCAA project. Accordingly, in the second meeting of the Steering Committee, held at IGNCA on 20<sup>th</sup> May 2014, the names of Ms. Krishna Sharma and Mr. Pawan Duggal were suggested as legal experts in the IPR domain for consultation with regard to the NCAA Project. Accordingly, the Project Manager contacted them: while Mr. Duggal refrained from answering any communication, Ms. Sharma sent a representative to meet the Project Manager. However, after discussing the contours of the IPR issue pertaining to the NCAA Project, no further

communication was received from Ms. Sharma's office. The matter was once again taken up in the fourth meeting of the Steering Committee, held on 3<sup>rd</sup> February 2015, in which Sahapedia indicated its interest in taking up a research project on IPR, as they also deal with the same issue. Sahapedia informed the Committee that they would table a proposal for consideration.

2. Accordingly the Steering Committee approved that the NCAA PMU team under supervision of Mrs. Dipali Khanna, Co-Chair, Steering Committee, to look closely into the matter and come up with a meaningful proposal for consideration.

3. Subsequently two meetings were held on 7 May 2015 & 3 August 2015 during which revised versions of the proposal were placed by Sahapedia for consideration. Minutes of the meetings are placed at **Annexure-Ia** and **Annexure-Ib**. The issues discussed in the meetings are briefly as under:-

- a) It was suggested that the IPR policy for the NCAA Project should be worked out in such a way that it can set a benchmark as a standard-setting policy instrument for similar initiatives.
- b) Creation of an advisory/ guidelines by conducting IPR reviews of audiovisual collections in selected Partnering Institutions of the NCAA Project, covering both governmental and non-governmental institutions.
- c) Devising comprehensive guidelines on the various licensing arrangements and policies that could be followed by the Partnering Institutions of the NCAA Project to determine the underlying copyright ownership issues.
- d) At the second meeting of the Sub-Committee, Sahapedia expressed their inability to take up the project, due to their own rules and regulations. However, they are keen to work on this study project and their services will be provided pro bono.
- e) Sahapedia suggested the name of Mudita Advisory (consisting of IPR lawyers Nehaa Chaudhari and Sowmya Rao) on nomination basis for the consideration of the Steering Committee.
- f) Sahapedia suggested tripartite agreement between IGNCA (NCAA), Mudita Advisory and Sahapedia for implementation of this research proposal.

g) Sahapedia's role would be to monitor the progress of the work done by Mudita Advisory and vet the documents submitted by them to the NCAA Project as well as facilitating discussions between Mudita Advisory and the NCAA Project Management Unit.

h) A total budget of Rs. 8.8 Lakhs was submitted for the implementation of the proposal by Mudita Advisory.

i) A brief profile of Mudita Advisory and lawyers are placed as under:-

**Mudita Advisory** is a Partnership Firm, governed by the Indian Partnership Act, 1932. The firm operates from its office in Jangpura, New Delhi, and offers its clients a range of services. The firm seeks to create value for clients by engaging and advising on cutting-edge, emerging, law and policy issues. The firm is represented by its Founding Partner, Sowmya Rao, and its Senior Consultant, Nehaa Chaudhari.

**Nehaa Chaudhari** (NALSAR, Hyderabad) is a lawyer with an abiding interest in law at the intersection of technology, development and society. Through her work on intellectual property law with the Centre for Internet and Society in New Delhi / Bangalore, she has been a part of negotiations at the World Intellectual Property Organization, helped draft the Open Access Policy for the Department of Science and Technology and the Department of Bio-technology, is on the Ministry of Information and Broadcasting's Expert Committee on Broadcasting and regularly works with the government on other intellectual property issues. She also has an independent legal and policy practice focussing on free speech, intellectual property law, technology regulation and gender.

**Sowmya Rao** is a dual-qualified lawyer (India & U.K.). She has been practicing law and financial regulatory advisory since 2009. Sowmya began her career with Luthra & Luthra, New Delhi, before moving to Clifford Chance LLP, one of the world's most prestigious law firms, working with them in London and Singapore for nearly 2.5 years. To sustain her deep interest in governance and policy, she moved to Delhi in 2012 to work on the Financial Sector Legislative Reforms Commission under retired Supreme Court Justice, Shri B.N. Srikrishna. For the last couple of years, she has been engaged in private policy advisory and social sector consultancy in India. She focuses on emerging technology and IPR regulation, cutting-edge financial

regulation, governance and legislative reform, and smart policy design. She is the founding partner of her law firm, Mudita Advisory, a Partnership Firm based in New Delhi.

- (ii) Nehaa Chaudhari and Sowmya Rao made a presentation before the Steering Committee, outlining the different phases of work required and the deliverables envisaged in a time-frame of 6 months. The presentation is available at **Annexure Ic**.
- (iii) Based on the details placed before them as above and the presentation made by Mudita Advisory, the Steering Committee recommended the following:
  - a) In principle approval for the engagement of IPR lawyers, based on their experience, on nomination basis, at a cost of Rs.8.8 lakhs, keeping in view the efforts made to locate suitable lawyers and the work already done in this regard and also keeping in view of the facts brought out above.
  - b) The Project Manager to examine the proposal closely in follow up meetings with Mudita Advisory and Sahapedia. Deliverable-based payment has to be finalized in these meetings and a draft MoA between NCAA Project, Sahapedia and Mudita Advisory would be prepared.
  - c) Final proposal based on the above meetings will be reviewed in a meeting chaired by Ms. Dipali Khanna with representatives from PMU, Mudita Advisory, Sahapedia and Dr. Shubha Chaudhuri before it is tabled in the next Steering Committee meeting, scheduled on 30 September 2015.

### **3. Update on the new Partnering Institutions of the NCAA Project**

- i. Kalakshetra Foundation has recently come on board as a Partnering Institution of the NCAA Project. It is currently undergoing the process of taking on a Project Assistant with the support of the NCAA Project in order to streamline its participation in the Project.
- ii. The Project Director informed the Steering Committee that he had recently attended a meeting at the Southern Regional Centre of IGNCA in Bengaluru and is hopeful that a few organizations present at the meeting would become Partnering

Institutions. In this regard, he mentioned Kerala Kalamandalam, South Zone Cultural Centre, Regional Resource Centre for Folk & Performing Arts and Centre for the Development of Imaging Technology as potential Project partners.

- iii. Shri Pankaj Rag, Joint Secretary, Ministry of Culture informed the Steering Committee that he is working on pursuing Sangeet Natak Akademi and National School of Drama to be a part of NCAA Project at the earliest.

#### **4. Update on the installation of NCAA Project server and the deployment of the metadata application developed by C-DAC for NCAA Project**

i) The Project Manager informed the Steering Committee that the NCAA Project server was installed during the last week of June 2015. From the day of the installation itself, the team from C-DAC started remote testing towards the installation of the metadata application developed for the Project.

ii) The metadata application was installed and tested during the first week of July 2015 and it was utilized through the server for the second day of the training programme for the NCAA Project personnel on 14<sup>th</sup> July 2015.

iii) The audiovisual material received through the process of sample digitization is currently being integrated on the metadata application and will be made accessible by the second week of September 2015.

iv) It is expected that the metadata application would be made available to the Project personnel of NCAA Project at the Partnering Institutions by the second week of September 2015. This would help towards streamlining the metadata entries directly on the application instead of them being currently done in Microsoft Excel.

#### **5. Report of the sample digitization exercise of select audiovisual material from IGNCA, ICCR & CCRT's holdings**

i) The Project Manager informed the Steering Committee that the sample digitization exercise had been a successful one in terms of the NCAA PMU understanding the issues involved and the processes thereof.

ii) The lesson learnt has been that no one digitization agency is able to competently adhere to the standards approved for the Project across the different audio and video formats.

iii) The vendor-wise sample digitization assessment reports, as discussed with Shri Umashankar Manthravadi (audio expert) and Shri Neil Sadwelkar (video expert), are placed at **Annexures-IIa, b, c, d & e.**

## **6. Engagement of personnel at the Partnering Institutions and the PMU of NCAA Project**

i) The Project Manager informed the Steering Committee that 3 Project Assistants have been hired w.e.f. 1<sup>st</sup> June 2015, one each at Indira Gandhi Rashtriya Manav Sangrahalaya (Bhopal), Natya Shodh Sansthan (Kolkata) and Rupayan Sansthan (Jodhpur).

ii) The process of hiring 3 additional Project Assistants, one each for Indian Council for Cultural Relations (Delhi), Centre for Cultural Resources & Training (Delhi) and Kalakshetra Foundation (Chennai), has been initiated.

iii) The Steering Committee also recommended the hiring of 2 more Research Assistants to further strengthen the PMU, in view of the technical requirements of coordination of audiovisual digitization and integration of digitized data into the metadata application to make the material accessible in the public domain.

## **7. Guidelines for selection of audiovisual material from the Partnering Institutions**

i. The Project Manager presented suggested guidelines along content and format parameters for the selection of material for digitization by the Partnering Institutions of the NCAA Project.

ii. Along the content parameter, it was agreed that the Partnering Institutions should give primacy to important and rare audiovisual material, audiovisual material for which the maximum metadata is available and material that is a representative sample of the archive of the Partnering Institution. At the same

time, it was accepted that long speeches, inaugural functions and other similar material would be avoided.

iii. Along the format parameter, the Steering Committee approved that a limited number of formats be dealt with in the current phase of the Project:

(a) Audio: Spool, Cassette, DAT

(b) Video: Film Reel, U-Matic, Betacam, VHS, Hi-Band, Low-Band, Mini DV, Hi-8

## **8. Discussion on the draft tender document for the selection of digitization agency for NCAA Project**

(i) The Project Manager informed the Steering Committee that the NCAA PMU had two rounds of consultations with Ms. Somi Tandon, on the basis of which the second draft of the RFP document has been made, which is placed at **Annexure IIIa.**

(ii) The Project Director mentioned that communication had been received from the office of the Secretary, Ministry of Culture asking the NCAA Project to raise its targets from the proposed 10,000 hours to 1,00,000 hours within the same budget. The scan of the letter received from the Ministry of Culture is placed at **Annexure IIIb.**

(iii) The Project Manager stated that a reply stating that the maximum number of hours would be striven for during the process of tendering was sent to the Ministry of Culture. The scan of the letter sent to the Ministry of Culture is placed at **Annexure IIIc.**

(iv) The Project Manager informed the Steering Committee that based on the experience of the sample digitization exercise and discussions with insurance companies, it has been learnt that insurance companies can only insure the physical medium, but not the content of the audiovisual material. In addition, given that the players for most audiovisual material are not available with the Partnering Institutions of the Project, the insurance of only the carrier would defeat the purpose of the insurance. The Steering Committee desired that the Tender Sub-Committee

may recommend suitable measures to be taken in such a situation before finalizing the tender document.

(v) The Steering Committee opined that the first meeting of the Tender Sub-Committee be scheduled at the earliest to take the process forward and the approved draft from the Sub-Committee be circulated via e-mail to the members of the Steering Committee for ratification.

#### **9. Any other issues to be taken up with the permission of the Chair**

The next meeting of the Steering Committee was suggested to be scheduled on 30<sup>th</sup> September 2015.

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

## **Annexure Ia to the Sixth Steering Committee Meeting**

### **Minutes of the Sub-Committee Meeting for IPR Advisory & Policy Drafting for the National Cultural Audiovisual Archiving Project held at IGNCA on 7 May 2015**

A meeting, chaired by Ms. Dipali Khanna, Co-Chairperson of the Steering Committee for the National Cultural Audiovisual Archives (NCAA) Project, was held on 7 May 2015 and the following members were present:

1. Dr. Sudha Gopalakrishnan, Sahapedia
2. Ms. Sowmya Rao, Legal Expert
3. Ms. Neha Paliwal, Sahapedia
4. Shri P. Jha, Director (CIL), IGNCA
5. Shri Irfan Zuberi, Project Manager (NCAA), IGNCA
6. Ms. Priyam Ghosh, Research Assistant (NCAA), IGNCA

Welcoming everyone present, the Project Manager (NCAA) requested the members of the Sahapedia team to present the proposal for IPR Advisory & Policy Drafting for the NCAA Project.

1. Sahapedia submitted a new proposal incorporating the points raised in the last meeting of the Steering Committee held on 28 April 2015. Ms. Sowmya Rao made a brief presentation that covered the myriad issues related to Intellectual Property Rights in the manner envisaged by the NCAA Project. The deliverables of the new proposal are as under:
  - (i) Creation of an advisory by conducting IPR reviews of audiovisual collections in 2-3 Partnering Institutions of the NCAA Project, covering both governmental and non-governmental institutions.
  - (ii) Devising comprehensive guidelines on the various licensing arrangements and policies that could be followed by the Partnering Institutions of the NCAA Project to determine the underlying copyright ownership issues.

(iii) Drafting a data-collection template to assess audiovisual material and its related IPR policy ramifications for dissemination that could be followed by the Partnering Institutions of the NCAA Project.

(iv) Devising a methodology for the creation of guidelines on IPR issues involved in mass digitization, such as IPR issues in traditional cultural practices, copyright in orphan works, works in the public domain and the applicability or non-applicability of the Indian Copyright Act of 1957.

(v) Drafting a comprehensive licensing approach or agreement that can be adopted for easier content dissemination under the NCAA Project.

(vi) Researching international conventions and best practices followed in various countries and drafting stronger IPR policy for the NCAA Project.

2. At the outset of the discussion, the Chairperson emphasized the need to work on the IPR policy for the NCAA Project in such a way that it can set a benchmark as a standard-setting policy instrument for similar initiatives.

2. The Sub-Committee stressed the need for the IPR team working through Sahapedia to carry out an IPR review of 2-3 Partnering Institutions of the NCAA Project, i.e., at least one governmental and one non-governmental institution. Sangeet Natak Akademi (New Delhi), Rupayan Sansthan (Jodhpur) and IGRMS (Bhopal) were identified for the IPR review to identify copyright-related issues in the audiovisual collections held by the Partnering Institutions. For this task, a representative of the Project Management Unit would accompany the IPR review team to the Partnering Institutions for better coordination and synergy with the NCAA Project.

3. The Project Manager requested the IPR team to earmark watershed case studies as part of their deliverables, such as copyright infringement issues in the NCPA-Sony collaboration, the version recordings case of T-Series etc., as a useful learning experience for understanding IPR and its related issues.

4. On the matter of the budget, Dr. Sudha Gopalakrishnan explained that the major component of the cost will be the fee to be paid to the lawyers Sahapedia will engage for the project. She stated that lawyers well versed with IPR issues are few

and not easy to bring on board. It was agreed in the meeting that Sahapedia will give the broad details of the man-hours required for the deliverables that have been mutually agreed upon. The rates of payment to be made to the lawyers by Sahapedia will also be given along with the rationale for doing so.

5. A revised proposal would be submitted by Sahapedia team that would reflect the changes proposed by the Sub-Committee, along with a detailed breakdown of the budget proposed by Sahapedia for the project. The meeting concluded with a vote of thanks to the Chairperson and all members present.

## **Annexure Ib to the Sixth Steering Committee Meeting**

### **Minutes of the Sub-Committee Meeting for IPR Advisory & Policy Drafting for the National Cultural Audiovisual Archiving Project held at IGNCA on 3 August 2015**

A meeting, chaired by Ms. Dipali Khanna, Co-Chairperson of the Steering Committee for the National Cultural Audiovisual Archives (NCAA) Project, was held on 3rd August 2015 and the following members were present:

1. Ms. Veena Joshi, Joint Secretary, IGNCA
2. Dr. Sudha Gopalakrishnan, Sahapedia
3. Ms. Neha Paliwal, Sahapedia
4. Shri P. Jha, Director (CIL), IGNCA
5. Shri B. S. Bist, IGNCA
6. Shri Irfan Zuberi, Project Manager (NCAA), IGNCA
7. Shri Sumit Dey, Research Assistant (NCAA), IGNCA

Welcoming everyone present, the Project Manager (NCAA) requested the members of the Sahapedia team to present the modified proposal for IPR Advisory & Policy Drafting for the NCAA Project.

1. At the outset of the discussion, Ms. Dipali Khanna emphasized the need to work on the IPR policy for the NCAA Project in such a way that it can set a benchmark as a standard-setting policy instrument for similar initiatives. She also stressed on researching international conventions and best practices followed in various countries and drafting stronger IPR policy for the NCAA Project.
2. Sahapedia submitted a new proposal incorporating the points raised in the last meeting of the Sub-Committee held on 7<sup>th</sup> May 2015.
3. Dr. Sudha Gopalakrishnan made a few comments that covered the myriad issues related to Sahapedia Intellectual Property Rights in the manner envisaged by the NCAA Project. She explained that the role of Sahapedia in the new proposal would be as under:

(i) Sahapedia will facilitate the IPR Research required for the NCAA project. Their services would be available free of cost to the NCAA Project. For the lawyers, Nehaa Chaudhari and Sowmya Rao, who have worked with Sahapedia on IPR issues, a budget of Rs 8.80 Lakhs has been proposed for an estimated 220 hours of work at the rate of Rs. 4000/- per hour. She stated that this rate is reasonable considering that lawyers well versed in IPR issues are few and not easy to bring on board apart from the fact that reputed law firms are also too expensive.

(ii) Dr. Sudha Gopalakrishnan explained that the only component of the cost will be the fee to be paid to the lawyers who will work on the project. Sahapedia will work pro bono on this project.

(iii) She suggested the execution of an agreement between IGNCA, Sahapedia and the lawyers.

(iv) The lawyers will help devise comprehensive guidelines on the various licensing arrangements and policies that could be followed by the Partnering Institutions of the NCAA Project to determine the underlying copyright ownership issues.

4. Shri Bist indicated that it will be better for IGNCA to deal with a single entity for purposes of the Tripartite Agreement. Ms. Neha Paliwal assured to look into the matter and find out if both the lawyers, functioning as a company can be engaged as a single entity.

5. Rather than an advance payment, Ms. Dipali Khanna suggested a deliverables-based payment system for the lawyers. She also mentioned that the material submitted by the lawyers would first need to be vetted by Sahapedia before its submission to the PMU of the NCAA Project, as a necessary pre-condition before the payments to the lawyers are processed.

6. Ms. Dipali Khanna asked the Sahapedia team to inform the lawyers to make a comprehensive presentation on the proposal before the NCAA Steering Committee on the occasion of its the next meeting. Based on the recommendation of the Steering Committee, the file would then be put up for approval of the Competent Authority at the IGNCA.

7. Ms. Dipali Khanna also suggested a monthly review meeting to monitor the progress on this sub-project of the NCAA Project.

8. Ms. Dipali Khanna stated that the Agenda note for the Steering Committee may be brought out in detail and may also include efforts made by the Project Team in locating experts on IPR.

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



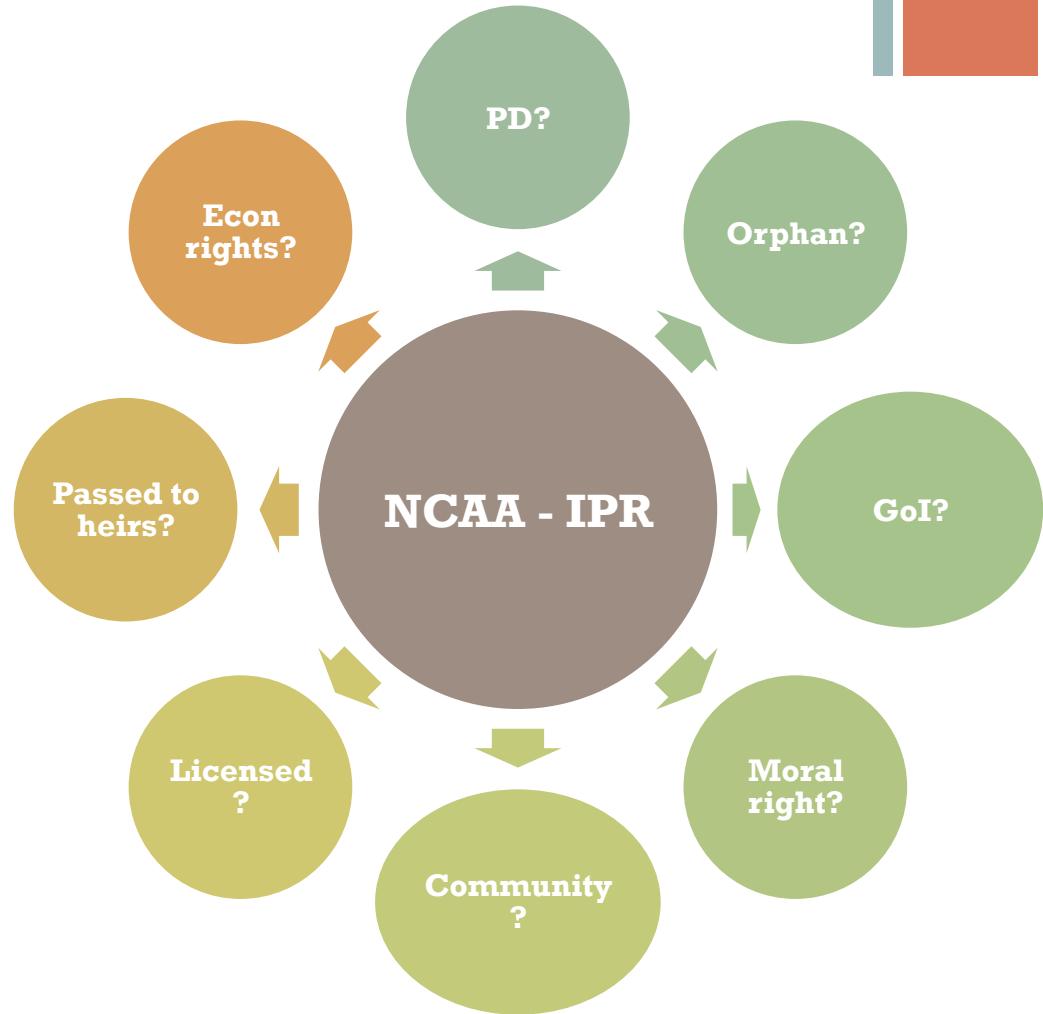
# IPR ISSUES: NCAA MANDATE

Sowmya Rao, Founding Partner, Mudita Advisory  
Nehaa Chaudhari, Senior Consultant, Mudita Advisory



# IPR is a core element of NCAA mandate

- “Identifying and preserving the cultural heritage of India available in audio-visual form in institutions across the country through a process of **digitization**, and making it **accessible** to the people”
- Digitization = making a copy in eyes of law
- Accessible = acquiring and disseminating content in eyes of law
- To conceptualise either: Need complete clarity on underlying IPR





# Archival IPR issues abound

- No audiovisual archive compulsory deposit in India – print works ,yes.
- EU: “EC Recommendations on digitisation and online accessibility of cultural material and digital preservation (2006/585/EC) for Europeana”
- USA: American Memory Project / Google Books digitization case
- UK : “Copyright and Rights in Performances (Extended Collective Licensing) Regulations 2014”
- Others = French Gallica project / National Digital Library of China / National Library of Sweden / Japanese Diet Library
- UN: Supports CCAAA : “exemptions are an essential feature of a legislative regime which reflects a considered balance of interests between commercial activities on the one hand, and public interest on the other”
- WIPO - Negotiations

عربي 中文 English



The banner features the United Nations logo on the left and the text "World Day for Audiovisual Heritage" in large blue letters, followed by "27 October". Below the text is a stylized globe graphic.

# + Copyright Act, 1957

- Involves addressing rights through sections 13, 14(d) or 14(e) of Copyright Act
  - Depending on whether the work is a sound recording or cinematographic film, read also with sections 22, 23, 24, 26, 27, 31 (compulsory license where works have been withheld from the public, 31A)
  - Section 37 - broadcast reproduction right, 25 years
  - Section 38 - performers right, 50 years
  - Section 38A - exclusive rights of performers
  - Section 38B - moral rights of performers
  - Section 39 lists out what acts are not to be infringement of these rights
- Archiving is not specifically mentioned as an exemption, but “solely for the purpose of research or teaching” is mentioned as an exemption.
- This is separate from questions of ‘community knowledge’, ‘oral and cultural heritage’ rights.



# Our objectives

- **First priority: How to make integrated digitization possible by NCAA with least opportunity costs / most dissemination**
- Second priority:
  - Issues relating to ownership of intellectual property in original source materials, and the ability to create digitized archival copies, esp for PD + orphan;
  - Traceability of cultural materials and the protection of rights and interests of local communities and indigenous people with traditional knowledge;
  - Moral rights in the content;
  - Economic interests of developers of digitized contents; and
  - Medium of dissemination.
- Third priority:
  - Best-practices re IPR for other archival projects / artists / centres in India;
  - Best-practices for training / conservation / digitization; and
  - Revenue-sharing of digitized data, if required.



# Enquiry into underlying

Three broad levels of IPR enquiry

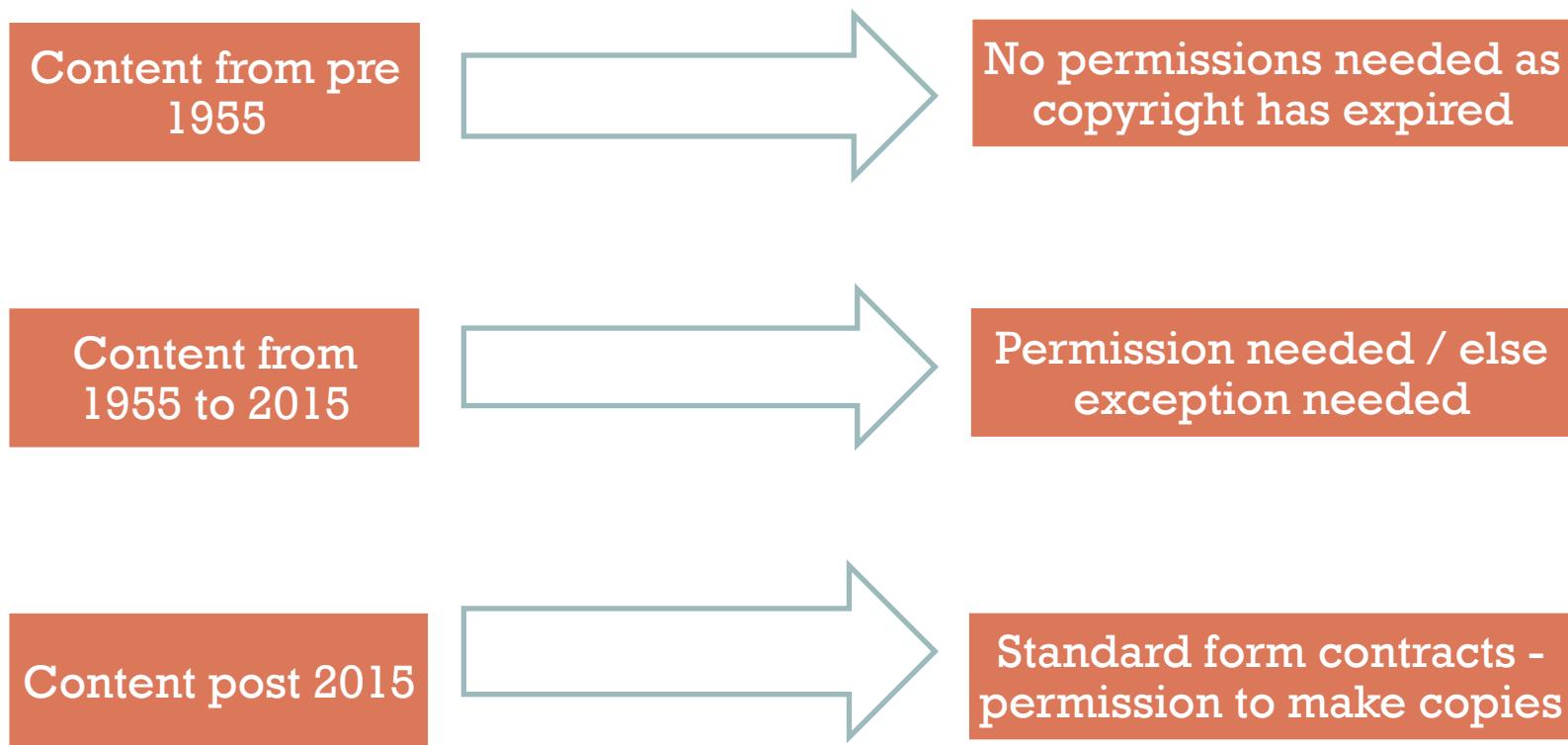


- We need to ask (and know!):
  - Who owns the underlying copyright in the material sought to be archived?
  - How do we find out?
  - What is the standard of best efforts?
  - How does NCAA get it from the rights-holder/ licensing body?
  - How does NCAA put out the material, if at all?



# Content is key

Three broad levels of content classification





# Solutions in threes

- Three solutions based on our content classification

Pre 1955

- **How:** De facto PD classification
- **So:** Copyright not an impediment
- **Become:** Phase – 1 of NCAA's project
- **Advantages:** Get going quickly / no objections from partners / save most in need

1955 - 2015



Post 2015

- **How:** Standard form contracts w permission clause for archival
- **So:** Copyright not an impediment
- **Become:** Phase – 2 of NCAA's project
- **Advantages:** Future archivals easy



# Addressing 1955 – 2015 AV works

- Challenging; NCAA joins ranks of archivists globally
- Compulsory Licence?
- Exploring concept of sovereign immunity / national interest as in the Google Books case, USA
- Exploring archiving as fair use
- Flexible takedown policy that accommodates requests of rights-holders if required
- Tightly controlled dissemination, or none, until PD
- Aid partners in digitizing (as fair use).
- Collect year-by-year as works enter PD. NCAA becomes a 60 year project, or until legislative exemption / WIPO advisory, whichever sooner.



# Dissemination: key factor

## ■ How:

- Need to ensure widest possible access to widest possible audience
- What medium is best adopted? This will drive onward IPR questions.

## ■ Which:

- How do select nature of content?
- Creative commons/ GoI copyright/ other licensing

## ■ Who:

- Institutional access v individual access



# Clear path ahead

- **Conceptualise:** NCAA initial project plans from IPR perspective
- **IPR advisory:** On allied issues, such as Google Books
- **Advisory:** On rights-determination questions in partners' content
- **Drafting and advisory:** Effective right-in-out policy giving you flexibility in dealing with various types of institutions and input-output licences
- **Drafting:** Standard-forms for IPR, licences, IPR-sharing agreements, Akademi contracts
- **Drafting:** Comprehensive, robust and access-friendly IPR policy
- **Drafting and advisory:** If Creative Commons/monetisation are good approaches for dissemination
- **Support / workshop:** If endorsed by NCAA, can be adopted by partner institutions – creating a standard IP acquisition culture in India for AV arts



# Details of Deliverables (subject to Committee's inputs)

Memo on Copyright Determination related to Archival – Global, and India	Memo on “Orphan Works and PD works” under the India Copyright Act, 1957
Brief Memo on the T-Series/ NCPA other key copyright cases in India	Case-study of an Archival Project - details to be determined
Memo on the Google Books case	Memo on Acquisition of Content (Government Copyright - Applicable)
Memo on “Traditional/Community Knowledge” under the India Copyright Act, 1957	Memo on Acquisition of Content (Where Government Copyright - Not Applicable)
Brief Memo on “Fair-dealing” and its application under the India Copyright Act, 1957	Recommendations on Dissemination of Content (Government Copyright, or otherwise)
IPR Licencing / Assignment Agreement	Memo on the Creative Commons Approach
IPR Policy + Takedown Notice + Monetisation Policy	Memo on Future Licencing Arrangements and IPR Policies of Partner Institutions

# Timelines and Budget

- 6 months, with staggered deliverables. Each deliverable will go through Draft 1, Draft 2 and Final Draft process, and comments and feedback may be provided on each stage by appropriate persons.
- The estimate of fees charged is 9 lakhs plus. The details are in attached proposal note.
- The estimated number of hours for IPR expert advisory is around 245 hours. Accordingly, monetary considerations have been made on 245 hours as the base.
- The hours include time spent on discussions, meetings and phone calls, in addition to the time allocated for research, drafting and advisory.
- Our value-add is our legal expertise, depth of awareness of intellectual property issues, including specific questions around digitization and archiving; our experience and expertise in policy formulation and implementation and our ability to formulate solutions to complex legal questions.



# About us

- **Sahapedia:** Recognised and accredited institution promoting Indian cultural heritage; partnering with experts and knowledge institutions from across India.
- **Mudita Advisory:** A partnership firm governed by the Indian Partnership Act, 1932. The firm operates from its office in Jangpura, New Delhi, and offers its clients a range of services. The firm, represented by its Founding Partner, Sowmya Rao, and its Senior Consultant, Nehaa Chaudhari, is here today.
- **Sowmya Rao:** NALSAR (2009); Luthra & Luthra Law Offices, Delhi (2009); Clifford Chance LLP (2009 – 2012) (London, Singapore); Finance Ministry Consultant on reform and policy/ NIPFP / FSLRC (2012 – 2013); Amarchand & Mangaldass spin-off (2013-2014); Private Practice (2014 – current)
- **Nehaa Chaudhari:** NALSAR (2013); Center for Internet and Society (2013 – current), CIS Rep at WIPO Standing Committee on Copyright and Related Rights, CIS Rep on Expert Committee of Ministry of I&B on Broadcast Treaty; Helped draft Open Access Policy for Dept of Sci & Tech

## **Annexure IIa to the Sixth Steering Committee Meeting**

### **AVIT DIGITAL-SONY**

#### **Sample digitization assessment by the Technical Sub-Committee on 30<sup>th</sup> June 2015**

##### **AUDIO**

###### **Audio cassette**

- Playback equipment not mentioned
- The digitized file shows loss of High Frequency
- Cleaning is not required during/after the process of digitization

###### **Spool**

- Rumble and electronic noise
- A to D conversion error – Peaks are discernible
- A to D conversion error – Artefacts have been created in the digitized file
- The cleaned digitized files have a larger frequency range as compared to the uncleaned ones
- Bit depth is 44.1 KHz and not 48 KHz as envisaged in the digitization guidelines
- A to D conversion error – A noise peak has been created at about the 18 KHz mark
- Cleaning is not required during/after the process of digitization

##### **VIDEO**

- Video digitization is not satisfactory

**Annexure IIb to the Sixth Steering Committee Meeting**

**MEMNON ARCHIVING SERVICES SA-MEDIAGURU**

**Sample digitization assessment by the Technical Sub-Committee on 30<sup>th</sup>  
June 2015**

**AUDIO**

- Audio cassette – In adherence with prescribed standards
- 78rpm – In adherence with prescribed standards
- Spool – Peak at 40 KHz is an issue

**VIDEO**

- Film and VHS – In adherence with prescribed standards
- U-matic – In adherence with prescribed standards; great compression for the access quality file

**Annexure IIc to the Sixth Steering Committee Meeting**

**PRIME FOCUS TECHNOLOGIES PVT. LTD.**

**Sample digitization assessment by the Technical Sub-Committee on  
30<sup>th</sup> June 2015**

**AUDIO**

- Playback equipment for 78rpm and audio cassette have not been mentioned
- Audio cassette – Peaks are being created at around the 11 KHz mark
- Spool – Poor quality digitization

**VIDEO**

**Betacam**

- Digitization process errors
- Interlacing problems
- Field order inversion problem

**Film**

- Colour calibration problems

**VHS**

- Minor technical glitches in the digitization process

**Mini DV**

- Technical glitches & interlacing problems

**Annexure II<sup>d</sup> to the Sixth Steering Committee Meeting**

**ULTRA MEDIA & ENTERTAINMENT PVT. LTD.**

**Sample digitization assessment by the Technical Sub-Committee on 30th**

**June 2015**

**AUDIO**

- LP player is not up to the mark
- A to D converter seems to be inadequate
- Audio cassette player is not up to the mark

**VIDEO**

- Film – Technical specifications are fine but the digitized file stops at certain points
- VHS & U-matic – Results are satisfactory
- Betacam – Satisfactory; interlace corrections have been carried out

**Annexure IIe to the Sixth Steering Committee Meeting**

**VECTRACOM-FALCON TECHNOLOGIES PVT. LTD.**

**Sample digitization assessment by the Technical Sub-Committee on 30<sup>th</sup>**

**June 2015**

**AUDIO**

- Audio Cassette – Good results
- Spool – Good results
- 78rpm – Sound has been over-processed during the process of digitization

**VIDEO**

- Film – Good results
- VHS, U-matic & Betacam – Satisfactory results

**Annexure IIIa to the Sixth Steering Committee Meeting**

**REQUEST FOR PROPOSAL**

Selection of agency for the digitization of audiovisual material under the  
National Cultural Audiovisual Archives Project

***Ref. No.17/13/2013-SD/CIL***

**August 2015**

**Indira Gandhi National Centre for the Arts**

11, Mansingh Road, New Delhi – 110001

[www.ignca.gov.in](http://www.ignca.gov.in)

## **Table of Contents**

- 1. Project details**
- 2. Scope of Work**
- 3. Project Deliverables**
- 4. Timeline**
- 5. Bidding Details**
  - 5.1 Bidding Schedule
  - 5.2 Eligibility criteria
  - 5.3 Pre-bid Meeting with the Bidders
  - 5.4 Bid Preparation Costs
  - 5.5 Right to terminate the Process
  - 5.6 Venue and deadline of the submission
  - 5.7 Late bids
  - 5.8 Earnest Money Deposit
  - 5.9 Conflict of Interest
  - 5.10 Consortium
- 6. Format of Bid Submission**
  - 6.1 Format of Submission
  - 6.2 Documents comprising the bid
  - 6.3 Validity of Bids
  - 6.4 Language of the bids
  - 6.5 Non Conforming Bids
  - 6.6 Disqualification

6.7 Modification and withdrawal of bids

**7. Bid Opening & Evaluation**

7.1 Bid opening sessions

7.2 Opening of Technical Bid

7.3 Evaluation of Technical Bids

7.3.1 Technical Bid Part I

7.3.2 Technical Bid Part II

7.4 Technical Evaluation Criteria

7.5 Evaluation of Commercial Bids

**8. Contract Finalization and Award**

8.1 Award Criteria

8.2 Notification of Award

8.3 Signing of Contract

8.4 Performance Bank Guarantee

Annexure 1 : Digitization Standards of NCAA Project

Annexure 2 : Metadata Standards of NCAA Project

Annexure 3 : Technical Bid Format

: Cover Letter

: Self Declaration Not Blacklisted

: Particulars of the bidder

: Bidder's Authorisation Certificate

: Certificate of Conformity and Non-Deviation

: Format for fairness of documents

: Undertaking on Conflict of Interest

: Undertaking on Pricing of Items of Technical Response

- : Undertaking on Technology Information Provided
  - : Technical Details
  - : Technical Bid Part I
  - : Technical Bid Part II
  - : Details of un-priced bill of material for all software and hardware components which would be used for this project
- Annexure 4 : Financial Bid Format
- Annexure 5 : List of Partnering Institutions

## **1. Project Details**

Indira Gandhi National Centre for the Arts (IGNCA), New Delhi is a premier institute set-up by the Government of India for research, documentation, preservation and dissemination of Indian arts and to provide a holistic understanding of Indian culture. A large volume of India's cultural wealth, created in the last six decades, is stored in audiovisual form with various governmental and non-governmental institutions and private collections. The content of these holdings enshrines the creativity of some of India's greatest artistic talents. This is an invaluable national heritage that needs to be preserved for all time and also made accessible to the citizens of the country. In the absence of systematic and modern preservation technologies, lack of awareness and proper upkeep, as well as the fragility of the medium they are stored in, these materials are in imminent danger of being lost forever. The IGNCA has been entrusted by the Ministry of Culture to implement the National Cultural Audiovisual Archives project.

The following are the objectives of the project:

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

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

- i. Selection and digitization of approximately 10,000 hours of audio and video material.
- ii. Formulation of digitization and metadata standards for this project on an Open Archival International Standard model.
- iii. Creation of online catalogue of the cultural audiovisual materials of Partnering Institutions.
- iv. Capacity building in the area of audiovisual conservation, documentation, digitization, storage and dissemination.
- v. Identifying vendors who provide digitization services as per the technical standards approved for the project
- vi. Assisting in the creation and online dissemination of the complete catalogues of Partnering Institutions and individuals who volunteer to become a part of the project.
- vii. Providing free accessibility of copyright-free audiovisual material and preparing suggested guidelines for obtaining IPR & Copyright clearance for copyrighted audiovisual material.
- viii. Making an attempt to create a pool of trained manpower through capacity building workshops, seminars, training sessions, etc. in the domain of audiovisual archiving covering storage, preservation, digitization, cataloguing and metadata creation.

## **2. Scope of work**

This RFP has been prepared to invite proposals (in separately sealed technical and financial envelops) for the selection of an agency for digitization of audiovisual material. The duration of the assignment is 15 months.

The major objectives for undertaking this exercise are as follows:

- i. Under the project, it is proposed to make 10,000 hours of audiovisual material accessible online.
- ii. However, the volume of work can be increased up to 50% over the one year period and the agency should be willing to carry out digitization of the additional audiovisual material at the quoted rate. The time frame for that additional work will be separately determined.
- iii. The formats which would be covered are:
  - a. Audio: Audio Cassette, Audio Spool, DAT

b. Video: Film Reel, U-Matic, Betacam, VHS, Hi-Band, Low-Band, Mini DV, Hi-

8

- iv. Some of the above mentioned formats may not be fully retrievable due to the age/condition of the materials. Therefore sufficient volume of the aforementioned audiovisual material will be provided to the agency for digitization to meet the proposed target as follows:
  - a. By December 2015 – 3000 hours
  - b. By March 2016 – 2000 hours
  - c. By June 2016 – 3000 hours
  - d. By September 2016 – 2000 hours
- v. The audiovisual material is located with the Partnering Institutions of the project across the country. List of the Partnering Institutions is enclosed at Annexure 5.
- vi. Within the above timelines, the Partnering Institutions under supervision of IGNCA will intimate the availability of selected audiovisual material to the agency. The agency will collect the pre-selected audiovisual material from the Partnering Institutions of the project and return the material back along with digitized data after the process of digitization.
- vii. The digitization will be done as per the approved standards for the project, a copy of which is available at Annexure 1.
- viii. While the Administrative and Descriptive Metadata will be prepared by the Partnering Institutions, the Technical Metadata will be prepared by the agency and submitted in the form of an Excel sheet or xml or Online. The complete set of metadata fields is available at Annexure 2.
- ix. The digitized data (in archival & access quality), as per the prescribed standards, will be made accessible at IGNCA for integration and online access.
- x. Suitable guidelines will be prepared and provided to the Partnering Institutions for measures to be taken for safeguarding of their audiovisual materials.
- xi. The safety, security & integrity of the audiovisual material outside of the premises of the Partnering Institutions of the project will be the responsibility of the agency.
- xii. Co-ordinators at the Partnering Institution will oversee the proper packaging of the materials before sending for digitization.

### **3. Project Deliverables**

1. The vendor will digitize 10,000 hours of audiovisual material, 5000 each of audio and video formats. The percentage of each formats under audio and video will be provided at the time of pre-bid meeting.
2. The digitized data would be delivered in 2 sets each (archival & access):
  - a. The archival quality data would be delivered on 2 sets of numbered LTO 6 tapes along with technical metadata entries in the metadata sheet.
  - b. The access quality data would be delivered on 2 sets of numbered HDDs along with Technical metadata entries in the metadata sheet/online. The HDDs will contain digitized audiovisual files in folders named as per the unique alphanumeric ID of each item and the technical metadata sheets pertaining to each item will be copied in their respective folders.
  - c. Nomenclature of the directory/file name is case sensitive (lower case only)
  - d. One set of HDDs would be handed over to the concerned Partnering Institution & the other set of HDDs (along with 2 sets of numbered LTO 6 tapes) would be handed over to the IGNCA.
3. The technical metadata, as indicated in Annexure 2, would be updated by the agency after digitization and submitted (Online or xml or in Excel sheet) in accordance with the prescribed digitization standards in Annexure 1.
4. The agency would be required to submit physical assessment, digitization & quality check reports pertaining to each item.

### **4. Timeline**

The duration of this Project will be 15 months from the date of signing of the Contract. The aforementioned audiovisual material in sufficient volume is proposed to be handed over to the digitization agency to produce an approximate output, in a phased manner as follows:

By December 2015 – 3000 hours

By March 2016 – 2000 hours

By June 2016 – 3000 hours

By September 2016 – 2000 hours

1. The agency will deliver the digitized data, along with the original audiovisual material, within 45 days of receipt of the material from the Partnering Institutions, in line with the deliverables indicated above.
2. For each Quarter of work done, the agency will submit invoices (on the basis of output generated) to the IGNCA, along with a certificate from the Partnering Institutions indicating the receipt of original & digitized audiovisual material.
3. The IGNCA will release payment within 15 days after receipt of invoices, complete in all respect and digitized data, accompanied by certifications by the Partnering Institutions, as indicated at point number 2 above.

## **5. Bidding Details**

### **1. Bidding Schedule**

<b>S. No.</b>	<b>Title</b>	<b>Remarks</b>
1	Name of the buyer	IGNCA
2	Name of the contact person(s)	Mr. P. Jha, Director (CIL)  Mr. Irfan Zuberi, Project Manager (NCAA)
3	Tender inviting authority	Member Secretary, IGNCA

4	Project name	Selection of agency for the digitization of audiovisual material under the National Cultural Audiovisual Archives Project
5	RFP reference number	17/13/2013-SD/CIL
6	Cost of tender document	Nil
7	Validity of proposals	180 days from the date of submission
8	Date of issue of RFP	15/09/2015
9	Date of Pre- Bid Meeting	01/10/2015
10	Last date of bid submission	09/10/2015 4 pm
11	Earnest money deposit	INR 20,00,000/-
12	Opening of technical bids	09/10/2015 5 pm
13	Technical presentation	18/11/2015
14	Opening of financial bids	01/12/2015

## 5.2 Eligibility Criteria

The applicant Consultant agency should meet the following requirements:

- i. The agency should be registered as a company in India.
- ii. The agency should have an annual turnover of INR 10 Crores or more during each of the last 3 financial years ending 31st March 2013, 2014, 2015.
- iii. The agency should have implemented at least 3 assignments involving audiovisual digitization, each of the value of INR 50 Lakhs or above during the last three years.

## 5.3 Pre-bid Meeting with the Bidders

A pre-bid meeting with the bidders would be held on 29.09.2015.

Based on the feedback/suggestions received, if necessary, this RFP document will be suitably modified by the Tender Sub-Committee.

#### **5.4 Bid Preparation Costs**

The bidder shall be responsible for all costs incurred in connection with participation in the RFP process and all such activities related to the bid process.

#### **5.5 Right to terminate the process**

IGNCA may terminate the RFP process at any time and without assigning any reason.

#### **5.6 Venue and deadline of the submission**

The venue and the deadline of the submission shall be as per the data sheet (Clause 5.1).

#### **5.7 Late bids**

Bids received after the due date and the specified time for any reason whatsoever, shall be rejected.

#### **5.8 Earnest Money Deposit**

- i. A bid security of INR 20,00,000/- (INR Twenty Lakhs only) must be submitted with the bid in the form of a bank guarantee issued by any nationalised/scheduled bank and shall be valid for 120 days beyond the validity of the bid in the favour of Indira Gandhi National Centre for the Arts, New Delhi.
- ii. The bid security of all unsuccessful bidders would be refunded by the IGNCA within 30 days of the bidder being notified by IGNCA as being unsuccessful. The bid security, for the amount mentioned above, of successful bidder would be returned upon submission of the performance bank guarantee.
- iii. The EMD shall be denominated in INR only. No interest will be payable to the bidder on the amount of the EMD. Bids submitted without bid security, as mentioned above, will be liable for rejection without providing any opportunity to the bidder concerned.

- iv. The EMD shall be submitted with the technical bid in a separately sealed envelope as mentioned in this section. Bids submitted without adequate EMD will be liable for rejection.

**The EMD may be forfeited:**

- i) If a Bidder withdraws the bid or increases the quoted prices during the period of bid validity or its extended period, if any; or
- ii) In the case of a successful bidder, if the bidder fails to sign the contract or to furnish performance bank guarantee within specified time in accordance with the format given in the RFP.
- iii) During the bid process, if a bidder indulges in any such deliberate act as would jeopardize or unnecessarily delay the process of bid evaluation and finalization. The decision of the IGNCA regarding forfeiture of the bid security shall be final & shall not be called upon question under any circumstances.
- iv)** During the bid process, if any information found wrong/manipulated/hidden in the bid. The decision of the IGNCA regarding forfeiture of the bid security and rejection of bid shall be final & shall not be called upon question under any circumstances.

## **5.9 Conflict of Interest**

IGNCA considers a conflict of interest to be a situation in which a party has interests that could improperly influence that party's performance of official duties or responsibilities, contractual obligations, or compliance with applicable laws and regulations. A bidder may be considered to be in a conflict of interest with one or more parties in the bidding process if, including but not limited to:

- i)** have controlling shareholders in common; or
- ii)** receive or have received any direct or indirect subsidy from any of them; or
- iii)** have the same legal representative for purposes of the bid; or
- iv)** have a relationship with each other, directly or through common third parties, that puts them in a position to have access to information about or influence on the bid of another bidder, or influence the decisions of the tendering authority regarding this bidding process; or
- v)** a bidder participates in more than one bid for the same package in this bidding process; participation by a bidder in more than one bid for the same package will result in the disqualification of all bids in which it is involved; or

- vi)** a bidder or any of its affiliates participated as a consultant in the preparation of the design or technical specifications of the goods and services that are the subject of the bid.

## **5.10 Consortium**

A consortium would be permitted only on the basis of a signed agreement between the parties bidding for this tender. The tender must include the agreement between the parties clearly outlining the work undertaken under the project and financial sharing (in %age). The experience & capability of the primary agency responsible for the execution of the project will be considered during the evaluation of the bid. Not more than 25% of quoted cost by the primary agency will be allowed for the outsourcing Partner.

### **iv. Format of Bid Submission**

The bids must be direct, concise, and complete. All information not directly relevant to this RFP should be omitted. The IGNCA will evaluate the bid based on its clarity and the correctness of its response to the requirements of the project as outlined in this RFP. To assist in the preparation of proposal, The IGNCA is making available an electronic version of this RFP on its website at [www.ignca.gov.in](http://www.ignca.gov.in).

## **6.1 Format of Submission**

The submission for this RFP is through a two-cover system:

- i) The technical bid and financial bid of the RFP should be placed in separate sealed covers with the wordings “Technical Bid” and “Financial Bid” respectively super-scribed on them.
- ii) Please note that prices must not be indicated in the technical bid and must only be indicated in the financial bid.
- iii) The cover indicating the “NCAA Project” which includes a technical bid and a financial bid put together must be put in another envelope (bid cover).
- iv) The bid cover should be super-scribed with the project name, RFP number, due date and the wordings “Do not open before 15:00 hours on <<date of submission>> as given in Clause 5.1”

- v) The cover thus prepared should also indicate clearly the name, address and telephone number of the bidder to enable the bid to be returned unopened in case it is declared "Late".
- vi) The technical bid and financial bid should be complete documents and should be bound as volumes separately. The documents should be page numbered, signed (on each page) and appropriately flagged and contain a list of contents with page numbers. Bidders are required to submit all details as per the formats given in the RFP document only. Any deficiency in documentation may result in the rejection of the bid.

#### **6.2 Documents comprising the bid**

The bid submitted by the bidder shall comprise the following:

- i. Technical bid in the format as specified below and in Annexure-3 of this RFP document.
- ii. Financial bid in the format as specified in Annexure-4 of this RFP document.
- iii. Earnest money deposit as specified in **Clause 5.8** of this RFP document.

#### **6.3 Validity of Bids**

- i. All bids must be valid for 180 days from the last date of submission of bids. A bid valid for a shorter period may be may lead to disqualification of the bidder. The IGNCA reserves the right to take appropriate action in this regard. On completion of the validity period, unless the bidder withdraws his bid in writing, it will be deemed to be valid until such time that the bidder formally (in writing) withdraws his bid.
- ii. In exceptional circumstances, at its discretion, the IGNCA may solicit the bidder's consent for an extension of the validity period. The request and the responses thereto shall be made in writing (or by fax/e-mail).

#### **6.4 Language of the bids**

All the bids submitted shall be written in English language.

## **6.5 Non Conforming Bids**

A bid may be construed as a non-conforming bid and ineligible for consideration:

- i. If it does not comply with the requirements of this RFP document.
- ii. If it fails to comply with the technical requirements, and acknowledgment of receipt of amendments.
- iii. If a bid does not follow the format requested in this RFP document or does not appear to address the particular requirements.

## **6.6 Disqualification**

The bid is liable to be disqualified in the following cases or in case bidder fails to meet the bidding requirements as indicated in this RFP document:

- i. Bid not submitted in accordance with the procedure and formats prescribed in this RFP document or treated as non-conforming bid.
- ii. During the validity of the bid, or its extended period, if any, the bidder increases his quoted prices.
- iii. The bidder qualifies the bid with his own conditions.
- iv. Bid is received in an incomplete form.
- v. Bid is received after due date and time.
- vi. Bid is not accompanied by all the requisite documents.
- vii. If the bidder provides quotation only for a part of the project.
- viii. Information submitted in technical bid is found to be misrepresented, incorrect or false, accidentally, unwittingly or otherwise, at any time during the processing of the contract (no matter at what stage) or during the tenure of the contract including the extension period if any.
- ix. Financial bid is enclosed with the same envelope as the technical bid.
- x. Bidder tries to influence the bid evaluation process by unlawful/corrupt/fraudulent means at any point of time during the bid process.
- xi. In case any one party submits multiple bids or if common interests are found in two or more bidders, the bidders are likely to be disqualified, unless additional bids/bidders are withdrawn upon notice immediately.

- xii. Bidder fails to deposit the performance bank guarantee or fails to enter into a contract within 15 working days of the date of notice of award of contract or within such extended period, as may be specified by the IGNCA.

## **6.7 Modification and withdrawal of bids**

No bid may be modified or withdrawn in the interval between the deadline for submission of bids and the expiration of the validity period specified by the bidder on the bid form. Entire bid security may be forfeited if any of the bidders withdraw their bid during the validity period.

## **v. Bid Opening & Evaluation**

### **7.1 Bid opening sessions**

The bids will be opened, in two sessions, one each for technical and financial, in the presence of bidders' representatives who choose to attend the bid opening sessions on the specified date, time and address. In the event of the specified date of bid opening being declared a holiday for IGNCA, the bids shall be opened at the same time and location on the next working day.

During the bid opening, preliminary scrutiny of the bid documents will be made to determine whether they are complete, whether required bid security has been furnished, whether the documents have been properly signed, and whether the bids are generally in order. Bids not conforming to such preliminary requirements will be *prima facie* rejected.

### **7.2 Opening of Technical Bid**

The RFP document fees/EMD will be opened, by a Bid Opening Committee appointed by the IGNCA, in the presence of bidders' representatives who choose to attend the session on the specified date, time and address. The envelopes of respective stages will be opened again in the presence of the representative as per details given in clause 5.1 above.

### **7.3 Evaluation of Technical Bids**

The evaluation of the technical bids will be carried out in the following manner:

#### **7.3.1 Technical Bid Part -I**

- i.** Bidders will need to submit the following details:

<b>S. No.</b>	<b>Mandatory Requirements</b>	<b>Documents Required</b>
1	Memorandum of Agreement/Registration Certificate	Memorandum of Agreement/Registration Certificate
2	PAN& TIN details	Scans of PAN & TIN cards
3	Turnover  The agency should have an annual turnover of INR 10 Crores or more during each of the last 3 financial years ending 31st March 2013, 2014, 2015.	Balance sheet for the last 3 years duly signed by a Chartered Accountant
4	The bidder should deposit earnest money along with the technical bid. The bid received without the same will be summarily rejected.	Earnest money deposit as per the details mentioned in Clause 5.2.7
5	The bidder shall not be under a declaration of ineligibility for corrupt or fraudulent practices with any Government/agencies/ministries or PSUs and ones not blacklisted.	Declaration from authorised signatory as mentioned in Annexure-3 of RFP
6	The bidder must have prior experience of handling at least 3 similar	Details of the project specified in

	assignments involving audiovisual digitization, each of the value of INR 50 lakhs or above in the last 3 years.	form, along with contract/work order and the client certificate
7	Duly executed Power of Attorney in favour of authorized signatory of the bidder or copy of board resolution duly authorizing signatory for signing this bid	Duly executed Power of Attorney in favour of authorized signatory of the bidder or copy of board resolution duly authorizing signatory for signing this bid

- ii.** Only those bids fulfilling all the mandatory requirements listed out in technical bid Part I will be considered for technical evaluation of technical bid Part II.

#### **7.3.2 Technical Bid Part II**

- i.** The bidders' technical bids proposed in the bid document will be evaluated by the Technical Evaluation Committee as per the requirements specified in this RFP document. The bidders are required to submit all required documentation in support of the evaluation criteria specified (e.g. detailed project citations and completion certificates, client contact information for verification, profiles of project resources and all others) as required for the technical evaluation.
- ii.** The bidders' meeting is a mandatory requirement. As listed in Technical Bid Part I, the bidders will be provided with pre-selected audiovisual material from the Partnering Institutions of the project for sample digitization in order to enable them to demonstrate their capability of digitization which would then need to be presented before the Technical Sub-Committee of the project.
- iii.** The bidders shall make a technical presentation of the proposed solution as per time and venue decided by the IGNCA. In case of any change in date, time and venue of the presentation, the same will be intimated to all bidders.
- iv.** In the technical bid, the bidder is also required to supply an un-priced bill of material for all software and hardware components which would be used for this project.

#### **7.4 Technical Evaluation Criteria**

<b>S. No.</b>	<b>Evaluation Criteria</b>	<b>Marks</b>
1	<p><b>Adequacy of the proposed methodology</b></p> <p>Write ups on</p> <ul style="list-style-type: none"> <li>i. Understanding of the objectives of the assignment &amp; compliance with standards (as per Annexures 1 &amp; 2) (10)</li> <li>ii. Completeness and responsiveness (5)</li> <li>iii. Project plan and execution strategy (5)</li> </ul>	20
2	<p><b>Quality &amp; competency of key professional staff proposed</b></p> <p>(Bio-data with qualifications of key Personnel to be made available)</p> <ul style="list-style-type: none"> <li>i. Project Manager (5)</li> <li>ii. Audio Digitization Expert (2)</li> <li>iii. Video Digitization Expert (3)</li> </ul>	10
3	<p><b>Infrastructure &amp; capacity to digitize multiple formats of audiovisual material</b></p> <p>(Details to be furnished to establish the capability to undertake the digitization of multiple format of audio visual materials given below)</p> <p>Audio: Audio Cassette, Spool, DAT</p> <p>Video: Film Reel, U-Matic, Betacam, VHS, Hi-Band, Low-Band, Mini DV, Hi-8</p> <ul style="list-style-type: none"> <li>i. All 11 formats (25)</li> <li>ii. 8-11 formats (20)</li> <li>iii. 5-8 formats (15)</li> </ul>	25
4	<p><b>Previous project experience</b></p> <p>The bidder should have prior experience of handling similar assignments of audiovisual digitization during the last 3 years.</p>	20

	<ul style="list-style-type: none"> <li>i. More than 10 projects (20)</li> <li>ii. More than 5 projects (15)</li> <li>iii. More than 3 projects (10)</li> </ul>	
5	<p><b>Technical presentation</b></p> <p>The presentation will focus on the understanding of the objectives of the project, implementation methodology, qualifications and experience of the professionals deputed for execution, quality of sample digitization of audiovisual material and other items indicated above.</p>	25
6	<b>TOTAL</b>	<b>100</b>

Bidders will need to score at least 80% or more points in the technical evaluation by the Technical Sub-Committee so as to be considered technically qualified.

## 7.5 Evaluation of Commercial Bids

- i. The financial bids of only the technically qualified bidders will be opened for evaluation.
- ii. The financial bid should be firm and final.
- iii. The cost quoted by the bidder must be inclusive of carriers (LTO & HDD), packaging of material, transportation, insurance, taxes, levies, customs duties and all other expenses incurred.
- iv. Some of the audiovisual formats may not be fully retrievable due to the age/ condition of the materials. While quoting rates which are based on actual output generated, bidders should take into account all factors.
- v. Rates are being separately sought for 5000 hours of audio and 5000 hours of video. Please refer Annexure-4. The bid will be assessed based on the overall cost quoted by the bidders.

## **vi. Contract Finalization and Award**

### **8.1 Award Criteria**

The technically qualified bidder quoting the lowest rate would be declared as the successful bidder.

### **8.2 Notification of Award**

- i. IGNCA will notify the successful bidder that its bid has been accepted.
- ii. The notification of award will bind the parties to the formation of the contract.
- iii. Upon the successful bidder furnishing the performance bank guarantee, the IGNCA will promptly notify each unsuccessful bidder and will discharge its bid security/EMD.

### **8.3 Signing of Contract**

- i. The IGNCA will send the bidder the Contract, incorporating all agreements between the parties.
- ii. Within 15 working days of the date of notice of award of contract, the successful bidder shall sign and date the Contract and return it to the IGNCA.
- iii. In case the Contract is not signed by stipulated date, the buyer may forfeit the EMD as per terms and conditions mentioned in clause 5.8 above.

### **8.4 Performance Bank Guarantee**

Prior to the signing of the contract, the successful bidder shall furnish the performance bank guarantee in accordance with the conditions of the Contract.

- i. This performance bank guarantee for the satisfactory discharge of the Contract will be for an amount equal to 10% of the bid value, which shall be submitted by the successful bidder prior to signing the contract. This performance bank guarantee shall be valid from date of acceptance of LOI, till 60 days after the completion of the project. All incidental charges whatsoever such as premium; commission etc. with respect to the performance bank guarantee shall be borne by the bidder. The

performance bank guarantee may be discharged/returned by the IGNCA upon being satisfied that there has been due performance of the obligations of the bidder under the contract. However, no interest shall be payable on the performance bank guarantee. The performance bank guarantee will need to be extended if the contract is extended beyond 15 months.

- ii. In the event of the bidder being unable to service the contract for whatever reason, the IGNCA would invoke the performance bank guarantee. Notwithstanding and without prejudice to any rights whatsoever of the IGNCA under the Contract in the matter, the proceeds of the performance bank guarantee shall be payable to the IGNCA as compensation for any loss resulting from the bidder's failure to perform/comply with its obligations under the Contract.
- iii. In case the project is delayed beyond the project schedule as mentioned in this RFP document, the performance bank guarantee shall be accordingly extended by the bidder for the duration equivalent to the delays caused in the project.
- iv. The performance bank guarantee may be forfeited if the IGNCA determines at any time that representatives of the bidder were found engaged in corrupt, fraudulent, collusive or coercive practices during the selection process or the execution of the Contract.

## **ANNEXURES**

## **ANNEXURE-1**

### **AUDIO & VIDEO DIGITIZATION STANDARDS FOR THE NATIONAL CULTURAL AUDIOVISUAL ARCHIVES PROJECT**

#### Analog Audio Digitization

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

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

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

#### Analog Video Digitization

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

- i. JPEG 2000 Format
- ii. Wrapper: MXF
- iii. Uncompressed 10-bit 4:2:2
- iv. Frame Rate: 24/25/29.97 fps (depending on the source material)
- v. Video Bitrate: 27 MB/sec (approximate)

vi. Audio: BWF Format, 24-bit and 96 kHz/48kHz (depending upon the source material)

For access, MP4 will be made available.

#### Digital Video Transfer

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

For access, MP4 will be made available.

## ANNEXURE-2

**METADATA STANDARDS FOR THE**  
**NATIONAL CULTURAL AUDIOVISUAL ARCHIVES PROJECT**  
(Based on Extended Dublin Core Metadata Schema)

<b>S. No.</b>	<b>Element</b>	<b>Definition/Interpretation</b>	
<b>ADMINISTRATIVE</b>			
1	<b>Source</b>	Name of the Partnering Institution	
	<b>Collection</b>	Name of the Collection (if any)	
2	<b>Identifier</b>	Accession number	
3	<b>Title</b>	The main title associated with the recording	
	<b>Alternative</b>	Digital filename, that will be alpha-numeric and will serve as the unique identifier	
4	<b>Medium</b>	Format of original (analog) recording	
	<b>extentOriginal</b>	The size or duration of the original recording	
	<b>Spatial</b>	Recording location, including topographical coordinates to support map interfaces	
	<b>Temporal</b>	Context in which the recording was made	
	<b>Created</b>	Recording date	
	<b>Condition</b>	Condition of the original (analog) material	
5	<b>Relation</b>	Reference to related objects like agreement, associated files, reviews, photographs, etc	
6	<b>Rights</b>	Information about rights held in & over the resource	

<b>DESCRIPTIVE</b>			
7	<b>Subject</b>	Controlled list of content coverage	
	<b>Keywords</b>	Hierarchical list detailing out subject listings & groups of keywords	
8	<b>Description</b>	An abstract and/or description of environmental or cultural context, list of contents, etc	
9	<b>Creator</b>	Director or entity primarily responsible for making the recording	
10	<b>Publisher</b>	Producer/Institution responsible for making the recording available	
11	<b>Contributor</b>	An entity responsible for making contributions to the recording	
		Artist(s)	
		Accompanying artist(s)	
		Recordist(s)	
		Composer(s)	
		Lyricist(s)	
		Any other	
12	<b>Date</b>	A point or period of time associated with an event in the lifecycle of the recording  (Not the recording or production date of the original but a date relating possibly to the broadcast& publication of the recording)	
13	<b>Type</b>	The domain of the recording: audio/video	
14	<b>Coverage</b>	The spatial or temporal topic of the recording, such as a cultural feature of traditional songs or a	

		dialect	
15	<b>Language</b>	Language(s) of the recording	
	<b>Dialect</b>	Dialect(s) of the language(s) of the recording	
<b>TECHNICAL</b>			
16	<b>Format</b>	Digital file format or dimensions of the resource	
		Codec	
		Bit-Rate/Bit-Depth	
		Sampling Frequency	
		Playback equipment used (Make & model)	
17	<b>A-to-D Convertor</b>	Analog to digital convertor used (Make & model)	
18	<b>Extent</b>	Digital file size & duration	
19	<b>Date</b>	Date of digitization	
20	<b>LTO 6 Tape Number</b>	LTO 6 tape number on which the digitized file is contained	
21	<b>HDD Number</b>	HDD number on which the digitized file is contained	
<b>MISCELLANEOUS</b>			
22	<b>Remarks</b>	Any additional information not covered under above headings	

**Note:** Digitization agency had to fill up only the technical metadata part. Other fields will be filled up by the Partnering Institutions.

## **ANNEXURE-3**

### **Technical Bid Formats**

#### **Cover Letter**

To:

<Location, Date>

Sh. P. Jha

Director (CIL)

Cultural Informatics,

IGNCA

New Delhi

**Subject:** Submission of the Technical bid for “Selection of agency for the digitization of audiovisual material under the National Cultural Audiovisual Archives Project”

Dear Sir/Madam,

We, the undersigned, offer to provide Audio-Video Digitization Services to the IGNCA in response to the RFP for Selection of agency for the digitization of audiovisual material under the National Cultural Audiovisual Archives Project.

We are hereby submitting our Proposal, which includes the Technical bid and the Financial Bid sealed in a separate envelope.

We hereby declare that all the information and statements made in this Technical bid are true and accept that any misinterpretation contained in it may lead to our disqualification.

We undertake, if our Proposal is accepted, to initiate the Implementation services related to the assignment not later than the date indicated in Fact Sheet.

We agree to abide by all the terms and conditions of the RFP document. We would hold the terms of our bid valid for 180 days as stipulated in the RFP document.

We understand you are not bound to accept any Proposal you receive.

Yours sincerely,

Authorized Signature [*In full and initials*]: \_\_\_\_\_

Name and Title of Signatory: \_\_\_\_\_

Name of Firm: \_\_\_\_\_

Address: \_\_\_\_\_

Address: \_\_\_\_\_

## **Form Tech 3.1    Self Declaration: Not Blacklisted**

To,

P. Jha

Director (CIL)

Cultural Informatics,

IGNCA

Sir,

In response to the Tender Ref. No. XXX dated XXX for RFP titled “Selection of agency for the digitization of audiovisual material under the National Cultural Audiovisual Archives Project”, as an owner/ partner/ Director of, I/ We hereby declare that presently our Company/ firm is having unblemished record and is not declared ineligible for corrupt & fraudulent practices, blacklisted either indefinitely or for a particular period of time, or had work withdrawn, by any State/ Central government/ PSU.

If this declaration is found to be incorrect then without prejudice to any other action that may be taken, my/ our security may be forfeited in full and the tender if any to the extent accepted may be cancelled.

Thanking you,

Name of the Bidder: .....

Authorised Signatory:.....

Signature:

Seal:

Date:

Place:

**Form Tech 3.2 Particulars of the bidder**

<b>S. No.</b>	<b>Information Sought</b>	<b>Details to be Furnished</b>
1	Name and address of the bidding company	
2	Incorporation status of the firm (public limited/ private limited,	
3	Year of Establishment	
4	Date of registration	
5	ROC Reference No.	
6	Details of company registration	
7	Details of registration with appropriate authorities for service	
8	Name, Address, email, Phone nos. and Mobile number of Contact Person	

### **Form Tech 3.3   Bidder's Authorisation Certificate**

(Company letterhead)

To,

Sh. P. Jha

Director (CIL)

Cultural Informatics,

IGNCA

New Delhi

<Name>, <Designation> is hereby authorized to attend meetings & submit technical & commercial information as may be required by you in the course of processing the above said Bid. For the purpose of validation, his/ her verified signatures are as under.

Thanking you,

Name of the Bidder: - Verified Signature:

Authorised Signatory: -

Seal of the Organization: -

Date:

Place :

## **Form Tech 3.4 Certificate of Conformity and Non-Deviation**

(Company letterhead)

To,

Sh. P. Jha

Director (CIL)

Cultural Informatics

IGNCA,

New Delhi

### **CERTIFICATE**

**Sir,**

This is to certify that, the specifications of Audio-Video Digitization Services which I/ We have mentioned in the Technical bid, and which I/ We shall supply if I/ We am/ are awarded with the work, are in conformity with the specifications of the Tender document and that there are no deviations of any kind from the requirement specifications.

Also, I/we have thoroughly read the tender document and by signing this certificate, we hereby submit our token of acceptance to all the tender terms & conditions without any deviations. I/ We also certify that the price I/ we have quoted is inclusive of all the cost factors involved in the execution of the project, to meet the desired Standards set out in the Tender Document.

Thanking you,

Name of the Bidder: -

Authorised Signatory: -

Seal of the Organization: -

Date:

Place:

## **Form Tech 3.5 Format for fairness of documents**

(Company letterhead)

To,

Sh. P. Jha

Director (CIL)

Cultural Informatics,

IGNCA

New Delhi

Sir,

In response to the Tender Ref. No. XXX dated XXX for RFP titled “Selection of agency for the digitization of audiovisual material under the National Cultural Audiovisual Archives Project”

As an owner/ partner/ Director of....., I/ We hereby declare that any documents or information submitted under this bid is without any doubt, true and fair, to the best of my/our knowledge.

If this declaration is found to be incorrect then without prejudice to any other action that may be taken, my/ our security may be forfeited in full and the tender if any to the extent accepted may be cancelled.

Thanking you,

Name of the Bidder: -

Authorised Signatory: -

Seal of the Organization: -

Date:

Place:

## **Form Tech 3.6 Undertaking on Conflict of Interest**

(Company letterhead)

To,

Sh. P. Jha

Director (CIL)

Cultural Informatics,

IGNCA

New Delhi

Subject: Undertaking on Conflict of Interest

Sir,

I/We hereby undertake that there is, absence of, actual or potential conflict of interest on the part of the SI or any prospective subcontractor due to prior, current, or proposed contracts, engagements, or affiliations with IGNCA.

I/We also confirm that there are no potential elements (time frame for service delivery, resource, financial or other) that would adversely impact the ability of the SI to complete the requirements as given in the RFP.

We undertake and agree to indemnify and hold IGNCA harmless against all claims, losses, damages, costs, expenses, proceeding fees of legal advisors (on a reimbursement basis) and fees of other professionals incurred (in the case of legal fees & fees of professionals, reasonably) by IGNCA and/or its representatives, if any such conflict arises later.

Thanking you,

Name of the Bidder: -

Authorised Signatory: -

Seal of the Organization: -

Date:

Place:

## **Tech 3.7 Undertaking On Pricing of Items of Technical Response**

(Company letterhead)

[Date]

To

Sh. P. Jha

Director (CIL)

Cultural Informatics,

IGNCA

New Delhi

Subject: Undertaking on Clarifications

Sir,

I/We do hereby undertake that Commercial Proposal submitted by us is inclusive of all the items in the technical proposal and is inclusive of all the clarifications provided/may be provided by us on the technical proposal during the evaluation of the technical offer. We understand and agree that our Commercial Proposal is firm and final and that any clarifications sought by you and provided by us would not have any impact on the Commercial Proposal submitted by us.

Thanking you,

Name of the Bidder: -

Authorised Signatory: -

Seal of the Organization: -

Date:

Place:

## **Form Tech 3.8 Undertaking On Technology Information Provided**

(Company letterhead)

To

Sh. P. Jha

Director (CIL)

Cultural Informatics,

IGNCA

New Delhi

Subject: Undertaking on Technology Information Provided

Sir,

1. I/We confirm that all the commercial / proprietary / licensed software, platforms and tools that are required to either further customize, test, maintain, enhance, and deploy the software, i.e., future developments or enhancements or defect fixes or quality assurance tests on the software and deploying the software in a development or quality or training or production environment have been disclosed in the technical bill of material. The costs for the same have been quoted in the Commercial Proposal as required. In case IGNCA or a third party identified by IGNCA finds any additional such requirement that has a commercial impact either through license fees or such, the same shall be provided to IGNCA or any agencies at the State or Centre or Private Partner identified for implementation at the State free of cost for full and unlimited usage.

2. The software and the underlying technology and tools shall not restrict to the deployment to any specific hardware platform and will be capable of operation on multiple hardware platforms from all the leading systems vendors.

Thanking you,

Name of the Bidder: -

Authorised Signatory: -

Seal of the Organization: -

Date:

Place:

## **Form Tech 3.9 Technical Details**

### **3.9.1 Technical Bid Part I**

Bidders will need to submit the following details:

<b>S. No.</b>	<b>Mandatory Requirements</b>	<b>Documents Required</b>
1	Memorandum of Agreement/ Registration Certificate	Memorandum of Agreement/Registration Certificate
2	PAN & TIN details	Scans of PAN & TIN cards
3	Turnover  The agency should have an annual turnover of INR 10 Crores or more during each of the last 3 financial years ending 31st March 2013, 2014, 2015.	Balance sheet for the last 3 years duly signed by a Chartered Accountant
4	The bidder should deposit earnest money along with the technical bid. The bid received without the same will be summarily rejected.	Earnest money deposit as per the details mentioned in Clause 5.2.8
5	The bidder shall not be under a declaration of ineligibility for corrupt or fraudulent practices with any Government/agencies/ ministries or PSUs and ones not blacklisted.	Declaration from authorised signatory as mentioned in Annexure-3 of RFP
6	The bidder must have prior experience of handling at least 3 similar assignments involving audiovisual digitization each of the value of Rs 50 Lakhs & above in the last 3 years.	Details of the project specified in form, along with contract/work order and the client certificate

7	Duly executed Power of Attorney in favour of authorized signatory of the bidder or copy of board resolution duly authorizing signatory for signing this bid	Duly executed Power of Attorney in favour of authorized signatory of the bidder or copy of board resolution duly authorizing signatory for signing this bid
---	---	---

### **3.9.2 Technical Bid Part II**

<b>S. No.</b>	<b>Evaluation Criteria</b>
1	<p><b>Adequacy of the proposed methodology</b></p> <p>Write ups on</p> <ul style="list-style-type: none"> <li>i. Understanding of the objectives of the assignment &amp; compliance with digitization &amp; metadata standards</li> <li>ii. Completeness and responsiveness</li> <li>iii. Project plan and execution strategy</li> </ul>
2	<p><b>Quality and competency of key professional staff proposed</b></p> <p>(Bio-data of key personnel will need to be made available)</p> <ul style="list-style-type: none"> <li>i. Project Manager</li> <li>ii. Audio Digitization Expert</li> <li>iii. Video Digitization Expert</li> </ul>
3	<p><b>Infrastructure &amp; capacity to digitize multiple formats of audiovisual material</b></p> <p>(Details to be furnished to establish the capability to undertake the digitization of multiple format of audio visual materials given below)</p> <p>Audio: Audio Cassette, Spool, DAT</p> <p>Video: Film Reel, U-Matic, Betacam, VHS, Hi-Band, Low-Band, Mini DV, Hi-8</p> <ul style="list-style-type: none"> <li>i. All 11 formats</li> <li>ii. 8-11 formats</li> </ul>

	iii. 5-8 formats
4	<p><b>Previous project experience</b></p> <p>The bidder should have prior experience of handling similar assignments of audiovisual digitization during the last 3 years.</p> <ul style="list-style-type: none"> <li>i. More than 10 projects</li> <li>ii. More than 5 projects</li> <li>iii. More than 3 projects</li> </ul>
5	<p><b>Technical presentation</b></p> <p>The presentation will focus on the understanding of the objectives of the project, implementation methodology, qualifications and experience of the professionals deputed for execution, quality of sample digitization of audiovisual material and other items indicated above.</p>
6	<b>TOTAL</b>

**Form Tech 3.10: Details of un-priced bill of material for all software  
and hardware components which would be used for  
this project**

## ANNEXURE-4

### **Format of Financial Bid**

<b>S. No.</b>	<b>Description</b>	<b>Per Hour output Rate</b>	<b>Total Price (INR)</b>	<b>Taxes &amp; Other Duties</b>	<b>Total Amount (INR)</b>	<b>Total Amount (INR) in words</b>
<b>A</b>	<b>Digitization Services</b>  For 5000 hours of output for audio					
<b>B</b>	<b>Digitization Services</b>  For 5000 hours of output for Video					
	<b>Grand Total Cost</b>					

Note: The financial Bid should be firm and fixed as per details given in para 5.7 of the RFP

## **ANNEXURE-5**

### **List of Partnering Institutions**

1. Indira Gandhi National Centre for the Arts (IGNCA)  
11, Man Singh Road  
  
New Delhi – 110 001
2. Indian Council for Cultural Relations (ICCR)  
Azad Bhavan, I.P. Estate  
  
New Delhi – 110 002
3. Centre for Cultural Resources (CCRT)  
Sector 7, Dwarka, Palam Colony  
  
New Delhi – 110 075
4. Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS)  
Shamala Hills, Bhopal – 462 013
5. Rupayan Sansthan  
Village Moklawas, Jodhpur – 342 006
6. Natya Shodh Sansthan (NSS)  
EE Block, Bidhan Nagar  
  
Salt Lake City, Kolkata – 700 091
7. Saptak Archives  
Chimanlal Girdharlal Rd  
  
Usmanpura, Ahmedabad – 380 014
8. Kalakshetra  
Thiruvanmiyur, Chennai – 600 041

**NOTE:** In future, there may be more Partnering Institutions added to the project.

## Annexure IIIb to the Sixth Steering Committee Meeting

MOST IMMEDIATE

No. 8-35/2015-Akad  
Government of India  
Ministry of Culture

CSL, Shastri Bhavan,  
New Delhi - 110001  
Dated the 18<sup>th</sup> June, 2015  
Jyaistha 28, Saka 1937

To,

✓ The Member Secretary,  
IGNCA  
Janpath, New Delhi-110001

SUBJECT: Increasing the hours of digitization under National  
Cultural Audio Visual Archives Project - regarding.

Madam,

I am directed to refer to the proceedings of the review meeting taken by the Secretary (Culture) on 8.6.2015 on the issues pertaining to the Akademi Division, Ministry of Culture and to say that the issue relating to the digitization hours to be covered under the above indicated project also came up for discussion. Secretary(Culture) desired that the proposed 10,000 hours of digitization to be covered under the grant of Rs.10 crores should be increased to 1,00,000 hours, in accordance with the decision taken earlier in this regard.

2. It is, therefore, requested that immediate action may please be taken on the above lines under intimation to this Ministry.

Yours faithfully,

(N.P.Shukla)

Under Secretary to the Government of Bharat  
Tel.23384261

Copy to : PS to JS(Akad)

22/6/15 for immediate reply.  
Dir(cil) Dptt. 22/6/15  
PM (NLAAK)

### **Annexure IIIc to the Sixth Steering Committee Meeting**

IRFAN ZUBERI  
PROJECT MANAGER (NCAA)  
Tel. No: 011 – 23387498  
E-Mail: izuberi@gmail.com  
F.NO: 17/13/2013-SD/CIL (Vol.II)  
Dated: 23<sup>rd</sup> June, 2015

सूत्रधार  
इन्दिरा गान्धी  
राष्ट्रीय कला केन्द्र  
INDIRA GANDHI  
NATIONAL CENTRE FOR THE ARTS  
JANPATH, NEW DELHI - 110001  
GRAMS : KALASAMPADA  
FAX : 91-11-23388280  
website : www.ignca.nic.in

Dear Shri Shukla Ji,

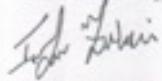
This has reference to your letter bearing File No. 8-35/2015-Akad dated 18<sup>th</sup> June, 2015 regarding increase in volume of digitization of Audiovisual material under National Cultural Audiovisual Archives (NCAA) Project.

Secretary (Culture) suggested to increase the volume upto 1,00,000 hours in Digital India Week meeting, held on 12<sup>th</sup> May, 2015. He was informed that the Indira Gandhi National Centre for the Arts (IGNCA) is in a process of inviting tenders for outsourcing the digitization of materials under the project. Based on the rates received, the volume can be extended to accommodate maximum possible data within the approved budget of the pilot phase of the project.

In the last meeting of the Steering Committee of the NCAA project, held on 28<sup>th</sup> February, 2015, a Committee has been constituted to prepare and over-view the tendering process for the digitization under the project. IGNCA is committed to utilize the proposed budget for maximum volume and greater coverage of Institutions (Partner) within the scheme.

With regards,

Yours sincerely,



(IRFAN ZUBERI)

Shri N.P. Shukla  
Under Secretary to the  
Govt. of India,  
Ministry of Culture,  
Central Secretariat Library (CSL),  
Shastri Bhawan,  
New Delhi – 110001.  
  
*otc*

**Minutes of the First meeting of the Tender Sub-  
Committee of the National Cultural Audiovisual  
Archives (NCAA) Project held on 27 August 2015**

The meeting, chaired by Ms. Veena Joshi, Joint Secretary, IGNCA was held to discuss the tender document for selection of agency for the digitization of audiovisual materials under National Cultural Audiovisual Archives Project.

The following members participated in the meeting:

1. Ms. Veena Joshi, Joint Secretary, IGNCA
2. Ms. Dipali Khanna, Co-Chairperson of Steering Committee (NCAA)
3. Ms. Somi Tandon, External Expert
4. Ms. Pratibha Singh, NIC
5. Mr. S. C. Gahlaut, FA & CAO, IGNCA
6. Mr. P. Jha, Project Director (NCAA)
7. Ms. Aparna Subramanian, Research Assistant (NCAA)

Following points were discussed in the meeting:

1. Members suggested the following modifications in the Tender Document:
  - i. Inclusion of the list of Partnering Institutions as an Annexure for reference to the Vendors, as they have to collect the audiovisual materials from the various locations.
  - ii. Based on our past experience, it is learnt that some of the above mentioned formats may not be fully retrievable due to the age/condition of the materials. Therefore to produce output of 3000 hours by December 2015 sufficient volume of the audiovisual material will be provided to the agency for digitization to meet the targets.
  - iii. Date of Pre-bid Meeting to be included in Page 10.
  - iv. Criteria and marks associated need to be removed before publishing it online for vendors.
  - v. For each Quarter of work done, the agency will submit invoices to the IGNCA (point 5.2) on basis of output generated.
  - vi. Following suggestions for Evaluation of Commercial Bids (7.5)
    - a) Rates quoted must be Firm & Final
    - b) Inclusive of all taxes
    - c) Inclusive of carrier costs (LTO & HDD)
    - d) Inclusive of packaging, transportation, insurance or any other costs incurred.

e) Payment will be based on actual output generated. Material is age & condition prone, so not all of it will be retrievable. Even the risk cost is to be included in the overall cost.

f) Rates are being separately sought for audio (approximately 5000 hours) and video (approximately 5000) hours. The bid will be assessed based on the overall cost quoted by the bidder.

g) While quoting the rates, bidders are requested to consider all the above factors.

2. Members suggested including the volume of data for audio and video separately. Accordingly, it was finalized to digitize approximately 5000 hours of audio and 5000 hours of video out of total proposed 10000 hours output in the pilot phase. An approximate percentage for each format of audio and video will be prepared based on the survey documents of the partnering institutions. The volume for each format is to be finalized before having pre-bid meeting.

3. Based on the experience of the sample digitization exercise and discussions with the Insurance Companies, it was revealed that the Insurance companies can insure only the physical medium, but not the content of the tape. Majority of the materials are not preserved in proper condition. Also, in most of the cases we don't have players to play the tape/analog material. Therefore, the committee felt the insurance of only the carrier will defeat the purpose of the insurance and recommended the following measures for the safeguard and security of the materials:

i. Preparing comprehensive guidelines (with checklist) for Partnering Institutions for handing-over and taking-over of the materials to the Vendors.

ii. To take photographs of each tape to recognize its condition before handover as a record.

iii. to ensure the proper packaging of the materials by the vendor,

iv. safe and secure transportation arrangement of the materials by the vendor, and

v. Project Coordinator of the partnering institutions will be made responsible to oversee this process.

4. Partnering Institutions need to work in co-ordination under supervision of PMU, to handover the audiovisual material to the Vendor. They also have to abide by timelines set for the same.

5. It has been decided that single agency will be selected for the digitization of audiovisual materials under the project. In such case and as suggested by the members, it is possible that Technical Metadata can be filled by the Vendor online, in the Metadata application. For this some changes in the application flow will be discussed with the C-DAC.

6. Tender paragraphs must be numbered instead of bullet points.

The meeting ended with the vote of thanks to the Chair.

**Minutes of the Seventh Meeting of the Steering  
Committee of National Cultural Audiovisual Archives  
(NCAA) Project held on 30 September 2015 at IGNCA**

The Seventh Meeting of the Steering Committee for the National Cultural Audiovisual Archives (NCAA) Project was held in the Board Room, 11, Mansingh Road Building, IGNCA on 30 September 2015 under the Chairpersonship of Shri Raghu Menon and the following members were present:

1. Ms. Dipali Khanna, Co-Chairperson, NCAA Project Steering Committee
2. Shri Pankaj Rag, Joint Secretary, Ministry of Culture
3. Ms. Veena Joshi, Joint Secretary, IGNCA
4. Dr. Shubha Chaudhuri, ARCE-AIIS
5. Dr. Sudha Gopalakrishnan, Sahapedia
6. Shri Kuldeep Kothari, Rupayan Sansthan
7. Dr. Arun Kumar Chakraborty, RRLF
8. Shri Padam Talwar, ICCR
9. Shri P. Joseph D. Raj, Sangeet Natak Akademi
10. Dr. P. R. Goswami, Director (L & I), IGNCA
11. Shri Basharat Ahmed, Controller (MC), IGNCA
12. Shri S. C. Gahlaut, FA & CAO, IGNCA
13. Shri P. Jha, Director (CIL), IGNCA
14. Shri Irfan Zuberi, Project Manager (NCAA)
15. Shri Sumit Dey, Research Assistant (NCAA)
16. Ms. Aparna Subramanian, Research Assistant (NCAA)

The Chairperson Shri Raghu Menon, while welcoming everyone present, appreciated the fact that the Request for Proposal for selection of agency for the digitisation of audiovisual material had been published in the newspapers as well as IGNCA's website in accordance with the deadline suggested for it. He then asked the Project Manager to take up the agenda items for discussion serially.

#### **1. Action Taken Report on the Sixth Meeting of the Steering Committee held on 20 August 2015**

- a) The Chairperson enquired about the coming on board of National School of Drama (NSD) and Sangeet Natak Akademi (SNA) as Partnering Institutions of the Project. Shri Pankaj Rag, Joint Secretary, Ministry of Culture, informed the members that he had spoken to Prof. Waman Kendre, Director, NSD who said that they would come on board as a Partnering Institution of the Project. Shri P. Joseph D. Raj,

Sangeet Natak Akademi attended the second half of the meeting and informed the Steering Committee that the General Council of SNA would meet during the last week of October 2015 and would take up the matter of the institution becoming a Partnering Institution of the Project.

- b) The Project Manager informed the Steering Committee that the guidelines for content selection for digitization of audiovisual materials have been issued to the Partnering Institutions of the Project.
- c) Other points of the Action Taken Report were noted as being in line with discussions held during the Sixth Meeting of the Steering Committee.

## **2. Update on the RFP notification for the selection of agency for the digitization of audiovisual material under the NCAA Project**

- a) The Project Manager informed the Steering Committee that the RFP for the selection of agency for the digitization of audiovisual material under the NCAA Project was published in multi-city editions of 2 English and 2 Hindi national dailies, apart from being notified on the website of the IGNCA on 16 September 2015.
- b) The Steering Committee recommended that the last date for submission of the bids be extended up to 16 October 2015 and the same also be published in the newspapers and put up on the website of the IGNCA.
- c) The Chairperson advised the PMU to be well prepared for varied questions that may be raised by the vendors to ensure maximum responses.

## **3. Discussion on the Draft MoA for IPR Advisory for the NCAA Project submitted by Mudita Advisory & Sahapedia**

- a) During the previous meeting of the Steering Committee, held on 20 August 2015, it had been suggested that Mudita Advisory should submit a draft MoA that may be looked at in a smaller group chaired by Ms. Dipali Khanna. Based on the draft MoA submitted by Mudita Advisory on 20 September 2015, a meeting was held on 24 September 2015 to discuss it in detail. Taking the suggestions proposed at the meeting into account, Mudita Advisory submitted a revised draft MoA on 28 September 2015 for the consideration of the Steering Committee.

b) The Project Director made the following points with regard to the revised draft MoA submitted by Mudita Advisory:

(i) The proposed site visits must cover the specific cases of IGRMS (Bhopal), Rupayan Sansthan (Jodhpur) and IGNCA.

(ii) For the outstation site visits, a total overall cap on expenditure incurred should be fixed at Rupees 1 Lakh and the travel and stay allowance of the lawyers matched with that of the Project Manager, being reimbursed as per actuals.

(iii) Reference to the total number of hours of work should be deleted from the revised draft MoA given that it might lead to computation problems at a later stage.

(iv) The role of Sahapedia in terms of the value addition to be provided by them may be clearly indicated.

The Steering Committee concurred with the observations of the Project Director and directed the PMU of NCAA Project to convey the same to Mudita Advisory.

c) Ms. Dipali Khanna emphasized the need for constant communication between the PMU of NCAA Project and Mudita Advisory, especially given the tight timeline of the proposed sub-project and the interpretation of the deliverables proposed.

d) It was felt by the Steering Committee members that there should be a “delay clause” on the part of Mudita Advisory as well, given that they have stipulated the right to stop work in the case of delayed payments on the part of IGNCA. Shri S. C. Gahlaut, FA & CAO, IGNCA assured that he would frame this clause in keeping with the SoPs issued by IGNCA.

#### **4. Update on the Metadata Application deployment process**

a) The Project Manager informed the Steering Committee that on 12 October 2015, a day-long consultative meeting has been organized with representatives from C-DAC and NIC. Dr. Shubha Chaudhuri was requested to attend the meeting.

b) The Project Director informed the Steering Committee that talks are in progress with C-DAC to take a call on whether the vendor selected for digitization

gets online access to integrate Technical Metadata generated by them during the process of digitization.

c) The Project Manager also informed the Steering Committee that the Metadata Application developed by C-DAC will be made available to the Partnering Institutions once all the final changes are made and hosted at NIC server.

## **5. Second Training Programme to be conducted for the personnel of the Partnering Institutions of NCAA Project during November 2015**

The second Training Programme is proposed during the month of November 2015. It would be attended by the personnel (Nodal Officers & Project Assistants) of the new Partnering Institutions, as well as the new Research Assistants & Project Assistants hired under the Project. It was suggested that an expert like Prof. Amlan Dasgupta be invited to conduct the first day of the programme covering the following themes:

- Overview of audiovisual archiving
- Handling of audiovisual material
- Digitization as a method of preservation of audiovisual material
- IPR issues related to legacy audiovisual material

The second day of the training programme would be conducted by representatives from C-DAC & the PMU of NCAA Project as a hands-on exercise on the Metadata Application.

## **6. Update on the new Partnering Institutions of the NCAA Project**

a) The Project Manager informed the Steering Committee that Regional Resources Centre for Folk Performing Arts, Udupi has come on board as a new Partnering Institution of the NCAA Project.

b) The Project Director informed the Steering Committee that it is expected that Kerala Kalamandalam and the South Zone Zonal Cultural Centre will also come on board as Partnering Institutions of the NCAA Project.

c) The Project Manager briefed the Steering Committee that the PMU of NCAA Project held a meeting with Shri Siddharth Kak of the Surabhi Foundation. All

relevant documents pertaining to the Project, including the draft Memorandum of Agreement (MoA) for Partnering Institutions have been handed over to him.

## **7. Any other issues to be taken up with the permission of the Chair**

- a) Dr. Shubha Chaudhuri's concerns, conveyed via e-mail on 21 August 2015, regarding dissemination & usage of content submitted to IGNCA for the NCAA Project were taken up for discussion. It was suggested that it would be worthwhile to require Mudita Advisory to draft a side-agreement with the Partnering Institutions covering these issues.
- b) Ms. Dipali Khanna suggested that the PMU should discuss the contours of the draft side agreement with the IPR lawyers and give them a list of issues that it should cover. It was decided that the lawyers may cite instances from other countries in matters of publishing audiovisual material online in the public domain for access.
- c) Ms Veena Joshi, JS, IGNCA suggested that, as a model, the example of National Manuscript Mission may perhaps be taken into consideration to ensure that issues pertaining to access are dealt with in detail through the draft side agreement.
- d) Shri P. Joseph D. Raj, Sangeet Natak Akademi, informed the Steering Committee that the Akademi's Advisory Committee will hold a meeting on 24<sup>th</sup> and 25<sup>th</sup> October 2015 during which the issue of becoming a Partnering Institution of the NCAA Project would be taken up for consideration.
- e) Shri S. C. Gahlaut, FA & CAO, IGNCA, explained to the Steering Committee that a total of Rupees 3 Crores has been earmarked for expenditure on account of the NCAA Project during the FY 2015-16 and the PMU should ensure that it is utilized so funds are not surrendered. The Project Manager informed the Steering Committee that Rupees 38 Lakhs had been spent so far during the FY 2015-16. Following the finalisation of the digitization tender, the PMU is hopeful of meeting both the physical as well as financial deliverables of the Project.

The meeting ended with a vote of thanks to the Chair & all the members of the Steering Committee.

**Minutes of the Second Meeting of the Tender Sub-  
Committee of National Cultural Audiovisual Archives  
(NCAA) Project held on 18 December 2015**

The meeting was chaired by Ms. Somi Tandon, External Expert, and was attended by the following members:

1. Ms. Pratibha Singh, NIC
2. Prof. Amlan Das Gupta, Jadavpur University
3. Shri B. S. Bist, Dy. FA, IGNCA
4. Shri Pratapanand Jha, Dir. (CIL), IGNCA
5. Sh. Irfan Zuberi, Project Manager (NCAA), IGNCA

The following points were discussed in the meeting:

1. Both parties, i.e. M/s Ultra Media & Entertainment Pvt. Ltd. & M/s. Prime Focus Technologies Pvt. Ltd., made their presentation before the members of Tender Sub-Committee, highlighting the infrastructure & digitization activity under the aegis of the NCAA Project.
2. Both the parties were found to be technically qualified for the opening of Financial Bids, based on the criteria laid down in the RFP document.
3. The committee recommended that the Financial Bids of both parties be opened in the presence of representatives of both parties by the members of Internal Committee which opened the Technical Bids.

The meeting ended with thanks to the Chair and all members present.

**Minutes of the Third Tender Sub-Committee Meeting  
for the Finalization of the Digitization Agency held at  
IGNCA on 2 February 2016**

A meeting, chaired by Somi Tandon, External Expert, was held on 2<sup>nd</sup> February 2016 and the following members were present:

1. Ms. Pratibha Singh, Sr. Technical Director, NIC
2. Shri B. S. Bist, IGNCA
3. Shri P. Jha, Director, CIL, IGNCA
4. Shri Irfan Zuberi, Project Manager (NCAA), IGNCA
5. Shri Sumit Dey, Research Assistant (NCAA), IGNCA
6. Ms. Sruti M. D., Project Assistant (NCAA), IGNCA

The following points were discussed at the meeting:

1. Following the technical bid assessment for the selection of the digitization agency, two bidders – Ultra Media Entertainment Private Limited and Prime Focus Technologies Private Limited – were found to be eligible for the opening of the financial bid. On 28 December 2015, an internal committee of the IGNCA opened the financial bid of both the vendors. The comparative chart of the same is placed at Annexure I.
2. It is evident from Annexure I that it is Prime Focus Technologies Pvt. Ltd. is L-1. The committee recommended for placing the order with M.s Prime Focus Technologies Pvt. Ltd. for digitization of audiovisual material under the Project @ Rs. 700/- per hour for audio and Rs. 3300/- per hour for video, plus taxes as applicable. A draft of Letter of Intent to be sent to Prime Focus Technologies Pvt. Ltd. is placed at annexure II.
3. A detailed discussion was held regarding the draft agreement prepared by the PMU, to be signed by IGNCA and Prime Focus Technologies Pvt. Ltd. The suggestions made by the members of the Tender Sub-Committee would be incorporated into the agreement. Subsequently it would be put up for approval by the Competent Authority.

**Minutes of the First Meeting of Content Validation  
Committee held at IGNCA on 28 April 2016**

**Minutes of the Content Validation Committee meeting held at IGNCA  
on 11 April 2017**

The Content Validation Committee of the National Cultural Audiovisual Archives Project met at IGNCA on 11 April 2017. It was chaired by Prof. Krishna Bisht, Ex-Dean, Faculty of Music & Performing Arts, University of Delhi and attended by the following members:

1. Shri R. Srinivasan, Programme Executive, Prasar Bharti
2. Dr. Prakriti Ranjan Goswami, Director (L & I), IGNCA
3. Shri Pratapanand Jha, Director (CIL), IGNCA
4. Shri Irfan Zuberi, Project Manager, NCAA, IGNCA

The members at the committee were briefed about the content selection guidelines issued to the partnering institutions of the project in accordance with the material had been selected.

At the meeting the complete sets of administrative and descriptive metadata pertaining to audiovisual material which has been digitized for third as well as the fourth instalments<sup>w</sup>as presented to the members of the committee.

Metadata of the fifth instalment which would go for digitization was also presented to the members of the Committee.

The Committee ratified the selection of the audiovisual content and found it to be in keeping the content selection guidelines of the project.

Shri R. Srinivasan,  
(Programme Executive,  
Prasar Bharti)

Prof. Krishna Bisht  
(Ex-Dean, Faculty of Music  
and Preforming Arts, University of Delhi)

Shri Pratapannad Jha  
Dir. (CIL), IGNCA

Dr. P. R. Goswami  
Dir. (L & I), IGNCA

Shri Irfan Zuberi  
(Project Manager, NCAA, IGNCA)

**Minutes of the Eighth Meeting of the Steering  
Committee of National Cultural Audiovisual Archives  
(NCAA) Project held on 11 May 2016 at IGNCA**

The eighth meeting of the Steering Committee for the National Cultural Audiovisual Archives (NCAA) Project was held in the Conference Room, C. V. Mess Building, IGNCA on Wednesday, 11 May 2016 under the Chairpersonship of Shri Raghu Menon and the following members were present:

1. Ms. Dipali Khanna, Co-Chairperson, NCAA Project Steering Committee
2. Ms. Shefali Shah, Joint Secretary, Ministry of Culture
3. Ms. Veena Joshi, Joint Secretary, IGNCA
4. Dr. Shubha Chaudhuri, ARCE-AIIS
5. Dr. Sudha Gopalakrishnan, Sahapedia
6. Shri Kuldeep Kothari, Rupayan Sansthan
7. Prof. Waman Kendre, National School of Drama
8. Shri Santanu Bose, National School of Drama
9. Ms. Pratibha Singh, NIC
10. Dr. Gautam Chatterjee, Dy. Controller (MC), IGNCA
11. Shri B. S. Bist, Dy. FA & CAO, IGNCA
12. Shri P. Jha, Director (CIL), IGNCA
13. Shri Irfan Zuberi, Project Manager (NCAA), IGNCA
14. Shri Sumit Aggarwal, Research Assistant (NCAA), IGNCA
15. Shri Deepak Dudawat, Research Assistant (NCAA), IGNCA
16. Shri Yasir Anwar, Research Assistant (NCAA), IGNCA
17. Shri Sumit Dey, Research Assistant (NCAA), IGNCA
18. Ms. Sruti M. D., Project Assistant (NCAA), IGNCA

The Chairperson, while welcoming all members, expressed appreciation that the Project has entered the critical implementation phase of its mandate, with digitization activity in full swing, prior to the material being made accessible in the public domain through the Project website. Thereafter, he asked the Project Manager to take up the Agenda Items serially and make his presentation.

## **1. Action Taken Report on the seventh meeting of the Steering Committee held on 30<sup>th</sup> September 2015**

- (i) The Chair requested Ms. Shefali Shah, Joint Secretary, Ministry of Culture to persuade Sangeet Natak Akademi and National School of Drama to become Partnering Institutions of the Project. It was mentioned that representatives from both institutions have attended Steering Committee meetings in the past and it has been noted that select audiovisual material from their repositories would be welcome additions to the Project.
- (ii) The Project Manager requested NIC to give the necessary space required to integrate the NCAA Web Portal online. Ms. Pratibha Singh informed that the formalities have not been finalized yet, but she promised to provide the minimum of 30 TB suggested by Shri P. Jha as the basic requirement to begin the process of uploading the materials online. The Chair suggested that the PMU put up a draft letter to go from the Joint Secretary (Akademies), Ministry of Culture to NIC, explaining the criticality of the time factor and seeking necessary space at the earliest.
- (iii) The Project Manager proposed that the second Training Programme be conducted in July 2016 since six (6) more Partnering Institutions have joined the Project since the last training programme was conducted. Dr. Shubha Chaudhuri was requested to be a resource person for the training programme, along with Prof. Amlan Dasgupta.

## **2. Update on the hiring of new personnel in the Project Management Unit**

The Project Manager informed the Steering Committee that, following the recommendation made during the sixth meeting of the Steering Committee held on 20 August 2015, two (2) Project Assistants & three (3) Research Assistants joined the PMU w.e.f. 19 January 2016 & 1 February 2016 respectively to further strengthen the process of Project implementation.

### **3. Update on the selection of Digitization Agency for the digitization of audiovisual material**

The Chairperson asked whether any sample checking was done following Instalment I so that feedback can be given to M/s Prime Focus Technologies Pvt. Ltd. The Project Manager explained the detailed manner in which the checking was done following digitization of Instalment I.

### **4. Metadata creation and digitization of audiovisual material in the first instalment**

(i) The Project Manager informed the Steering Committee that metadata had been created for approximately 5,000 items of audiovisual materials as part of the first instalment for which nine (9) Partnering Institutions handed over material for digitization during the first week of March 2016. The corresponding digitized output for the aforementioned material was received by the Partnering Institutions and the PMU during the first week of May 2016, in keeping with timelines set forth for digitization.

(ii) The Co-Chair enquired whether M/s Prime Focus Technologies Pvt. Ltd. creates separate metadata sheets or adds information to the metadata provided to them. It was clarified by Shri P. Jha that the agency creates separate technical metadata based on the prescribed format, which is later integrated in the NCAA DIGITALAYA with the metadata created by the Partnering Institutions.

(iii) The Co-Chair also wanted to know if there had been any discrepancies with regard to the metadata created by the Partnering Institutions and the digitized output. The Project Manager clarified that, as an example, several Partnering Institutions did not know the duration of the analog audiovisual material and only an estimate was provided in the metadata. However, with the receipt of the digitized output such discrepancies have been duly rectified. In cases where there are issues with regard to the content differing from what has been indicated in the metadata, the respective Partnering Institutions have been informed to make necessary modifications in the metadata before resubmitting it to the Project.

(iv) The Chair & Co-Chair emphasized the responsibility of the Partnering Institutions in terms of appropriate metadata enrichment following the process of

digitization of their audiovisual material in order to ensure that accurate information is reflected on the Project web portal.

(v) The Project Manager informed the Steering Committee that metadata had been created for over 3,400 items of audiovisual materials as part of the second instalment for which four (4) Partnering Institutions would be handing over material for digitization.

(vi) Shri P. Jha mentioned that it would be possible to digitize up to 20,000 hours of audiovisual materials within the budget allocated for the Project, if the Ministry of Culture grants an extension to the Project. He also clarified that the digital storage space requested from NIC is for 20,000 hours when Ms. Pratibha Singh asked if more space would be required.

(vii) The Chair asked for a brief on the logistics and safety procedures followed by M/s Prime Focus Technologies Pvt. Ltd. The Project Manager explained that the agency has a nation-wide partnership with logistics partners who arrive at the premises of the Partnering Institutions with appropriate and relevant packaging materials and handle the audiovisual materials carefully in the presence of the respective Nodal Officers. Further, the Committee was informed about the paper work that reflects the movement of material from the Partnering Institutions to the agency and back following the process of digitization as a mechanism to keep a check that stipulated timelines are strictly followed.

(viii) Dr. Shubha Chaudhuri enquired whether M/s Prime Focus Technologies Pvt. Ltd. has climatic control facilities to stabilize analog audiovisual materials prior to digitization. The Project Manager clarified that, in the bid submitted by them, they have mentioned climatic control facilities and added that it would be checked when a visit is made to the agency during the first week of June 2016.

## **5. Constitution of the Content Validation Committee**

(i) Ms. Veena Joshi explained the need for the formation of a Content Validation Committee and stated that although the responsibility of the selection of audiovisual material lies with the Partnering Institutions, it is also the responsibility of the IGNCA to validate the content before it was hosted on the NCAA web portal. It was informed that audiovisual material submitted as part of Instalments I & II has already been validated by the Content Validation Committee.

(ii) The Chair enquired as to how the validation process works. The Project Manager explained that the validation was done on the basis of checking whether the content selection guidelines (along both content & format parameters) fell in line with the content selected for digitization, based on the administrative & descriptive metadata prepared and submitted by the Partnering Institutions.

## **6. Update on the NCAA Web Portal**

(i) The Project Manager screened a few snippets of digitized material from the NCAA DIGITALAYA and presented the proposed structure of the NCAA web portal to the members of the Committee.

(ii) Dr. Shubha Chaudhuri asked whether the people who have access to the access-quality digitized material would be interested in the original analog medium/source. Other members of the Committee also opined that the word ‘medium’ is confusing when read along with the words ‘advanced’ and ‘basic’ referring to the search options. It was decided that the word ‘format’ would replace ‘medium’ and the Project Manager informed the Committee that this change would be communicated to the team at C-DAC entrusted with the responsibility of developing the NCAA Web Portal.

(iii) Ms. Dipali Khanna suggested that a short write up on archival audiovisual content be made available on the NCAA Web Portal. Shri P. Jha suggested that Dr. Shubha Chaudhuri submit a proposal regarding this and other resource-related links for the NCAA Web Portal so that it can be taken forward officially.

(iv) Ms. Dipali Khanna also said a clarificatory note needs to be put up on the Web Portal which pre-empts criticism, stating the difficulties in digitization of analogue content and the inherent nature of the archival content, especially indicating its uneven audiovisual quality.

(v) Ms. Dipali Khanna recalled that one of the identified mandates of the Project at the time of its conceptualization had been to host catalogues of audiovisual material available with various institutions and important individual collectors in the country on the Web Portal. Towards this end, it was suggested that a basic template be prepared that could be advertised in the public domain to invite such contributions from willing institutions and individuals.

## **7. Extension for Project Assistants at Partnering Institutions**

- (i) Ms. Shefali Shah asked whether any administrative problems were being faced with the personnel at the Partnering Institutions and if their services were being used for other work beside the NCAA Project work. The Project Manager said that this has not been a problem given that their output has been in line with suggestions made by the Project Management Unit. Apart from that, it was also clarified that they submit monthly work reports and consolidated work reports every quarter which allows the Project Management Unit to keep a track of their work.
- (ii) The Steering Committee recommended the proposal to extend the tenure of the Project Assistants at IGRMS and Rupayan Sansthan for another six months, until 31<sup>st</sup> December 2016, to enable appropriate metadata enrichment pertaining to the digitized output received in these two institutions.

## **8. Training Programme to be conducted for the personnel of the Partnering Institutions of NCAA Project**

- (i) The proposal that the second training programme of the NCAA Project be held in the month of July was approved by the Steering Committee.
- (ii) The Chair suggested that Dr. Shubha Chaudhuri and Prof. Amlan Dasgupta be requested to participate as instructors in the training programme. The Project Manager assured that dates of the training programme would be finalized only after consultations with the experts.

## **9. Legal advisory for the NCAA Project**

- (i) Dr. Sudha Gopalakrishnan informed the Steering Committee that Mudita Advisory lawyers had verbally informed her about their inability to work with the NCAA Project.
- (ii) Ms. Shefali Shah proposed an alternative tie up be explored with a law university to take up the research on IPRs. She emphasized the need for the Project Management Unit to clearly indicate its requirements in this domain in the form of a call for proposal which could then be sent to institutions such as National Law

University, National Law School and others and also put in newspapers inviting applications for it in the form of a research project within the NCAA Project.

(iii) The Chair suggested that the possibility of carrying out this project within the aegis of the NCAA Project should be scoped out carefully. He also opined that if the idea of working this out as a research project does not pan out as planned, a law firm may need to be engaged to cater to the specific and immediate requirements of the Project to avoid potential legal problems.

## **10. Any other issues to be taken up with the permission of the Chair**

(i) Shri P. Jha mentioned that post facto approval would be taken from the Ministry of Culture for the extension of the tenure of the Steering Committee which was initially approved only for one year.

(ii) Shri P. Jha also mentioned that it is expected that the NCAA Web Portal would go live in June 2016 at which point a meeting of the National Monitoring Committee of the NCAA Project would be requested from the office of Secretary, Ministry of Culture.

The meeting ended with a vote of thanks to the Chair & all the members of the Steering Committee.

**Minutes of the First Meeting of the National  
Monitoring Committee of the National Cultural  
Audiovisual Archives (NCAA) Project held on 7  
September 2016**

The first meeting of the National Monitoring Committee of the National Cultural Audiovisual Archives Project was chaired by Shri Narendra Kumar Sinha, Secretary, Ministry of Culture, Government of India and the following members were present:

Shri Pranav Khullar, Joint Secretary (Akademis), Ministry of Culture

Ms. Bandana Banerjee, Deputy Secretary, Ministry of Culture

Dr. Dinesh Katre, C-DAC, Pune

Ms. Pratibha Singh, NIC

Shri J. S. Ramakrishnan, Prasar Bharti

Dr. Rita Swami Choudhary, Secretary, Sangeet Natak Akademi

Shri P. Joseph D. Raj, Sangeet Natak Akademi

Dr. Sachchidanand Joshi, Member Secretary, IGNCA

Ms. Veena Joshi, Joint Secretary, IGNCA

Shri Raghu Menon, Chairperson, NCAA Project Steering Committee

Shri P. Jha, Director (CIL), IGNCA

Shri Irfan Zuberi, Project Manager, NCAA

Shri Sumit Dey, Research Assistant, NCAA

Chair and the members of the National Monitoring Committee were briefed about the objectives, targets, and achievement made so far by the Project Manager.

**Gist of the discussions is placed below:**

1. The Ministry of Culture, vide letter no. 16-34/2013/Akademies dated 3<sup>rd</sup> April 2014, accorded sanction for the setting up of the National Cultural Audiovisual Archives (NCAA) Project at IGNCA.
2. The objectives of the project are:

- a) Identifying and preserving the cultural heritage of India available in audiovisual form in institutions across the country through a process of digitization and making it accessible to the people
- b) Instituting state-of-the-art digitization and storage systems through the aegis of IGNCA and its Partnering Institutions to preserve these audiovisual materials
- c) Setting up a dedicated website in the form of a virtual network of these repositories and offering online access to their select audiovisual materials
- d) Standardization and periodic upgradation of the methods and technologies used in production, storage and retrieval of audiovisual materials
- e) Capacity building in preservation, cataloguing, metadata creation, digitization and retrieval of audiovisual materials and instituting outreach and awareness programmes

The genres being covered by the Project include oral traditions, traditional crafts and textiles, dance, music and theatrical practices, cultural practices and traditional knowledge systems.

**3. The targets of the project are:**

- a) Selection and digitization of around 10,000 hours of audiovisual materials
- b) Formulation of digitization and metadata standards for this Project in line with the Open Archival International Standards model
- c) Creation of an online catalogue of the cultural audiovisual materials of the Partnering Institutions of the Project
- d) Capacity building in preservation, cataloguing, metadata creation, digitization and retrieval of audiovisual materials

**The Chairperson commented that it is important to assess the volume of audiovisual material available all over the country. Joint Secretary, IGNCA said that a survey on the volume of audiovisual material present in government institutions can perhaps be done. Director (CIL), IGNCA said that a format can be created on the basis of which a survey can be done to come up with approximate volumes.**

**4. The Project Management Unit (PMU) at IGNCA implements the National Cultural Audiovisual Archives Project under the overall guidance of the National Monitoring Committee and the Steering Committee. The PMU coordinates with 13 Partnering Institutions across the country, selected audiovisual material from which is undergoing a process of digitization under the aegis of the Project with an intention of making the material accessible online in the public domain.**

5. There are a total of 13 Partnering Institutions of the National Cultural Audiovisual Archives (NCAA) Project, of which 6 are governmental institutions and 7 are non-governmental organisations. They are:

- h. Indira Gandhi National Centre for the Arts
- i. Indian Council for Cultural Relations
- j. Centre for Cultural Resources
- k. Indira Gandhi Rashtriya Manav Sangrahalaya
- l. Rupayan Sansthan
- m. Natya Shodh Sansthan
- n. Kalakshetra Foundation
- o. Saptak Archives
- p. Regional Resources Centre for Folk Performing Arts
- q. Samvaad Foundation
- r. Cinema Vision India
- s. Sahitya Akademi
- t. Kerala Kalamandalam

**Director (CIL), IGNCA informed the committee that Kashi Sangeet Samaj, Sangeet Parishad and a few other music festival organizers such as Sawai Gandharva Mahotsav and Dover Lane Music Conference have also been approached to become Partnering Institutions of the Project.**

**The Chairperson insisted that Sangeet Natak Akademi and National School of Drama must become Partnering Institutions of the Project. Joint Secretary (Akademis) agreed to follow up on this front.**

6. On being asked about the benefits the Partnering Institutions are deriving out of the Project, Shri Raghu Menon said that their material is being digitized free of cost. Joint Secretary, IGNCA mentioned that a catalogue in a uniform metadata scheme is being generated as part of the capacity building process with the Partnering Institutions on board. The Project Manager explained that there is a provision under the Project of hiring Project Assistants as and when needed by the Partnering Institutions for the task of metadata creation for selected audiovisual materials.

**The Chairperson stressed upon provision of a back-end payment gateway model such that the people accessing the digitized material on the web portal would have to pay for streaming copyrighted material online. Towards this end, the Chairperson**

**suggested for making necessary changes to Dr. Dinesh Katre since C-DAC is managing the NCAA DIGITALAYA system.**

7. The following guidelines were issued to the Partnering Institutions with regard to the selection of audiovisual materials for the NCAA Project:

Content parameter:

- a. Preference needs to be given to audiovisual materials that are considered rare and significant
- b. Preference should be given to audiovisual material for which the maximum metadata is available
- c. It would be desirable if the selection is a representative sample of the holdings of the Partnering Institutions
- d. Long speeches, inaugural proceedings and other similar material should be avoided

Format parameter:

3. Formats that are currently unplayable by the Partnering Institutions should be accorded a higher priority
4. Audiovisual formats that have not been stored properly should be accorded preference
5. Identified Audio formats: Audio Cassette, Audio Spool, DAT
6. Identified Video formats: Film Reel, U-Matic (Hi-Band & Low-Band), Betacam, VHS, Mini DV, Hi-8

On being asked about the rationale behind selecting these formats only, the Project Manager explained that these formats have been given preference on the basis of the available formats at the Partnering Institutions. An average, 20-25% of the actual holdings of audiovisual material of the Partnering Institutions are being digitized under the Project at the moment.

8. Metadata Creation and Enrichment: Metadata is created for select analog audiovisual materials from the holdings of the Partnering Institutions and the corresponding audiovisual materials are physically segregated. Analog audiovisual materials from the Partnering Institutions are sent to the Digitization Agency for digitization along with the revised metadata, as received from the Partnering Institutions, from the PMU, NCAA Project. This is followed by digitization of analog audiovisual materials and the creation of 3 accompanying information files – physical condition assessment report, technical Metadata and digitization quality check report. The access-quality digitized output is delivered on HDDs to the respective Partnering Institutions. The analog audiovisual materials are delivered to the respective

Partnering Institutions. Collation and metadata enrichment is carried out by the Partnering Institutions, based on the access-quality digitized output received by them on HDDs. Enriched Metadata is submitted by the Partnering Institutions to the PMU for uploading on the NCAA portal.

9. The NCAA DIGITALAYA has been developed by C-DAC, Pune and is a complete archival data management system with two roles at the level of the Partnering Institutions – **SIP Creator** (responsible for the task of metadata creation) and **Archivist** (responsible for the task of ratification of the metadata created by the SIP Creator). At the level of the Project Management Unit, NCAA Project, there are two additional roles – **Archive Administrator** (responsible for addition of Partnering Institutions and creation of metadata templates) and **Director** (responsible for publishing the material ingested into the archive on the front-end web portal). C-DAC, Pune has also helped in making the front end web portal for NCAA portal.
10. Digital Storage: NIC has been requested to provide 1.2 PB of digital storage space (estimated for 20,000 hours of a/v materials) for storing the digital data of the project. Based on the discussions with NIC team, they agreed to provide online storage space for access quality data (in tune of 120 TB) of the project free of cost on their cloud and suggested to make alternate arrangement for offline data (which is in tune of one PB). Accordingly, Preservation quality data is being stored offline in LTO 6 Tapes (in duplicates).
11. Digitization of A/V materials: M/s Prime Focus Technologies Pvt. Ltd. was selected to carry out digitization for the NCAA Project through a process of tendering. Following the task of metadata creation and physical segregation of select audiovisual materials by the Partnering Institutions, the digitization agency pick-up materials from the Partnering Institutions. The process of digitization, involving the creation of archival & access quality media files along with accompanying physical condition assessment reports, technical metadata and digitization quality check reports, gets completed within a period of 75 days per installment. Subsequently, the digitization agency delivers the original analog materials to the respective Partnering Institutions along with access quality digitized output on one set of HDDs. Alongside, the digitization agency delivers archival quality digitized output to the Project Management Unit, NCAA Project on two sets of LTO 6 tapes and access quality digitized output on one set of HDDs.

For Installments I & II of the digitization process, personnel at the Partnering Institutions and at the PMU have created metadata for 5011 & 3394 analog audiovisual materials respectively, both of which are well above the targets set for installment-wise digitization work. Approximately 8000 hours of audiovisual material has been digitized and received by the PMU, NCAA Project. Out of this, approximately 4000 hours of audiovisual material has

already been integrated on the NCAA web portal following a thorough process of sample checking, collation & verification of content.

- 12. Online Access:** WWW.NCAA.GOV.IN has been registered by NIC as the domain name for NCAA portal. The access-quality digitized audiovisual materials is uploaded to the NCAA DIGITALAYA. In the NCAA DIGITALAYA archival data management system, the access-quality digitized output is integrated with the enriched metadata received from the Partnering Institutions. The integrated record then moves to the digital archive from where it is published on the NCAA Project web portal at HYPERLINK "http://ncaa.gov.in/repository" http://ncaa.gov.in/repository. The Partnering Institutions issue a final permission to the PMU, before publishing the audiovisual materials in the public domain. This can be accessed by the public at large.

The Chairperson suggested to take necessary measures to ensure that there is no misuse of the material digitized and uploaded under the Project. He also enquired about the copyright and IPR policies being followed in the Project.

**The Project Manager assured the Committee that an IPR Advisory will be in place in due course of time.** Director (CIL), IGNCA added that there is a section on copyright on the front end of the web portal to be seen by visitors and that there is a provision for a statutory disclaimer on the copyright issue on the web portal.

**On being asked if transcription of the content of the digitized output is possible, the Project Manager responded that it is not possible under the present budget allocation. The Chairperson urged C-DAC to research on how to embed transcription and time stamping to enable advanced search by particular words or phrases on the web portal.**

- 13. ISO 16363 Certification of the project is also under consideration to make the archive a “Trusted Audiovisual Archive”.**

- 14. Achievements :** A total of 7806.76 hours of audiovisual material have been digitized so far and an estimate of 7295.00 hours of audiovisual material will be digitized during the ongoing third and forthcoming fourth installment, taking the estimated total to 15,101.76 hours by 31<sup>st</sup> March 2017.

- 15. It is estimated that a total of Rs. 5,23,05,461.00** (Rupees Five crores, Twenty three lakhs, Five thousand, Four hundred and sixty one only) would

be spent by 31<sup>st</sup> March 2017. Of the **Rs. 10,00,00,000.00** (Rupees Ten crores only) sanctioned by the Ministry of Culture for the Project, **Rs. 6,63,00,000.00** (Rupees Six crores, Sixty three lakhs only) have been received by the IGNCA. The balance amount of **Rs. 3,37,00,000.00** (Rupees Three crores, Thirty seven lakhs only) is due to be received from the Ministry of Culture.

**16. National Monitoring Committee extended the following approvals, as proposed in the meeting:**

- a) Extension of the Project till 31.03.2018:

During the extended period of the Pilot Phase of the NCAA Project, that is, till 31<sup>st</sup> March 2018, 15,000 more hours of analog audiovisual materials will be digitized and subsequently made accessible on the web portal. Thus, a total of 30,000 hours of analog audiovisual materials would have been digitized under the Pilot Phase of the NCAA Project by then. No extra budget allocation will be needed for the extended period.

- b) Extension of the tenure of the Steering Committee:

The National Monitoring Committee also approved the extension of the tenure of the Steering Committee till the extended duration of the Project, that is, 31.03.2018.

- c) Formal launch of the Project web portal:

Suitable date and occasion will be finalized by the Ministry.

**The meeting ended with thanks to the Chairperson and all the members of the Committee.**

**Minutes of the First Meeting of the IPR Advisory  
Committee held at IGNCA on 18 October 2016**

**Minutes of the IPR Advisory Committee meeting for NCAA Project held on  
18 October 2016 at IGNCA, held under the chairpersonship of Ms. Veena  
Joshi, Joint Secretary IGNCA**

The following members were present in the meeting:

1. Prof. A. Damodaran, MHRD IPR Chair, IIM-B, External Expert
2. Dr. Advaitavadini Kaul, IGNCA
3. Shri P. Jha, IGNCA
4. Shri Irfan Zuberi, IGNCA

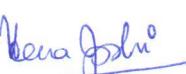
1. Based on the call for proposals issued to various academic legal institutions, proposals were received from the following institutions:

- i. NALSAR University of Law, Hyderabad
- ii. National Law School of India University, Bengaluru
- iii. West Bengal National University of Juridical Sciences, Kolkata
- iv. Centre for Internet & Society, Bengaluru
- v. National Law University, Jodhpur

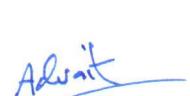
2. Representatives from these institutions presented their proposal in front of the Committee. The proposal submitted by National Law School of India University, Bengaluru was considered on the basis of the presentation slides submitted by them in absentia since their representative was not physically present.

3. The Committee reviewed the proposals based on their presentations and further discussions with the representatives following the presentations. Based on the understanding of scope of the project, prior relevant experience and methodological rigour proposed, the Committee recommended that the Centre for Internet & Society, Bangalore may be shortlisted for carrying out the project which would be developed based on further discussions.

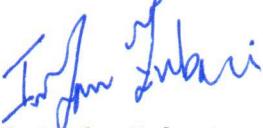
The meeting ended with thanks to the Chair and the members.

  
(Ms. Veena Joshi  
JS, IGNCA)

  
(Prof. A. Damodaran,  
External Expert)

  
(Dr. Advaitavadini Kaul,  
IGNCA)

  
(Shri Pratapanand Jha,  
IGNCA)

  
(Shri Irfan Zuberi,  
IGNCA)

**Minutes of the Ninth Meeting of the Steering  
Committee for the National Cultural Audiovisual  
Archives (NCAA) Project held at IGNCA on 29  
November 2016**

**Minutes of the Ninth Meeting of the Steering Committee for the NCAAA  
Project held at IGNCA on 29 November 2016**

The ninth meeting of the Steering Committee of the NCAA Project was held on 29 November 2016 in the Conference Room, C. V. Mess Building, IGNCA under the chairpersonship of Shri Raghu Menon & the following members were present at the meeting:

1. Dr. Sachchidanand Joshi, Member Secretary, IGNCA
2. Ms. Bandana Banerjee, Deputy Secretary, Ministry of Culture, Government of India
3. Shri Kanwarjeet Singh, Ministry of Culture, Government of India
4. Dr. Shubha Chaudhuri, Director, ARCE-AIIS
5. Dr. Rita Swami Choudhary, Secretary, Sangeet Natak Akademi
6. Shri Sanjay Kumar, Sangeet Natak Akademi
7. Shri Milind Kapre, Senior Programmer, C-DAC, Pune
8. Dr. P. R. Goswami, Director (L & I), IGNCA
9. Shri P. Jha, Director (CIL), IGNCA
10. Shri Irfan Zuberi, Project Manager, NCAA Project, IGNCA
11. Shri Sumit Aggarwal, Research Assistant, NCAA Project, IGNCA
12. Shri Deepak Dudawat, Research Assistant, NCAA Project, IGNCA
13. Shri Yasir Anwar, Research Assistant, NCAA Project, IGNCA
14. Shri Sumit Dey, Research Assistant, NCAA Project, IGNCA
15. Ms. Sruti M. D., Project Assistant, NCAA Project, IGNCA

The Chairperson, while welcoming the Steering committee members, reported to them about the first meeting of the National Monitoring Committee of the NCAA Project held on 7<sup>th</sup> September 2016. He informed that approval was granted for the extension of the Pilot Phase of the NCAA Project by one year, i.e., until 31<sup>st</sup> March 2018, by which time an additional 15,000 hours of analogue audiovisual material would be digitized without the requirement of any further budgetary allocation. The Chairperson then requested the Project Manager to commence his presentation.

## **1. Action Taken Report on the Eighth Meeting of the Steering Committee held on 11<sup>th</sup> May 2016**

- i. The first meeting of the National Monitoring Committee was attended by Secretary, Sangeet Natak Akademi. During the meeting, Secretary, Ministry of Culture insisted that Sangeet Natak Akademi and National School of Drama become Partnering Institutions of the Project. The Joint Secretary (Akademies) is following up on this front. The Chairperson of the Steering Committee added that if Sangeet Natak Akademi comes on board with the NCAA Project, both the parties would be mutually benefitted. It was proposed that the Project Manager make a presentation to Sangeet Natak Akademi advisory board to pursue them to come on board.
- ii. The PMU, NCAA Project is working towards bringing Shri Kashi Sangeet Samaj, Kashi Sangeet Parishad and Banaras Hindu University on board as Partnering Institutions of the Project.
- iii. Several Partnering Institutions have undertaken the task of metadata enrichment within the stipulated timelines. However, a Call for Internship has also been developed to standardize spellings, carry out metadata verification and check internal consistency within the metadata created by the Partnering Institutions.
- iv. In order to oversee the facilities and digitization work carried out by M/s Prime Focus Technologies Pvt. Ltd., the digitization agency for the NCAA Project, the Chairperson, Project Director and Project Manager visited the agency's Mumbai-based digitization facility on 4<sup>th</sup> June 2016. They were satisfied with the processes followed by the agency and the work-flow explained by the project team members

who are in constant touch with the PMU, NCAA Project. Following the visit and based on discussions with the personnel of the digitization agency, the period of each instalment was increased up to 75 days from 60 days to ensure that the analogue material be kept in climate controlled storage for 15 additional days for stabilization in order to derive the best quality output.

v. As suggested by the Steering Committee, the word ‘medium’ has been replaced with the word ‘format’ on the NCAA Web Portal. A list of important links pertaining to the domain of audiovisual archiving is under the process of being compiled. Subsequently, it would be put up to the Steering Committee for feedback before integrating it on the NCAA Web Portal. A write-up on the quality of the content hosted on the NCAA Web Portal would be developed along with the fair-use policy for the Web Portal, in consultation with the IPR advisory team of the Centre for Internet & Society (CIS). In order to initiate work towards hosting complete catalogues of the Partnering Institutions of the NCAA Project, the complete listing of audiovisual holdings of the IGNCA is in the process of being hosted on the NCAA Web Portal. It would subsequently serve as a template for the submission of other such institutional & individual catalogues.

vi. A training programme for the personnel of the Partnering Institutions of the NCAA Project has been scheduled for 5 & 6 December 2016. Prof. Amlan Dasgupta, Director, School of Cultural Texts & Records, Jadavpur University and a member of the Steering Committee, would lead the sessions on overview of audiovisual archiving, handling of audiovisual material and digitization as a method of preservation of audiovisual material on 5<sup>th</sup> December 2016. The Chairperson suggested that a representative from Centre for Internet & Society (CIS) could be invited for a presentation on IPR issues pertaining to legacy audiovisual materials. Representatives from C-DAC, Pune and the PMU, NCAA Project would conduct sessions on 6<sup>th</sup> December 2016.

vii. A Call for Proposal was developed and sent to 12 legal academic institutions. Proposals were received from 5 institutions – Centre for Internet & Society (Bengaluru), NALSAR University of Law (Hyderabad), National Law School of India University (Bengaluru), National Law University (Jodhpur), and National University of Juridical Sciences (Kolkata). A meeting of the IPR Advisory Committee for the NCAA Project was held on 18 October 2016 and Centre for Internet & Society was shortlisted for carrying out the IPR advisory for the NCAA Project. Subsequently a

Letter of Intent was issued by the IGNCA to the Centre for Internet and Society on 11<sup>th</sup> November 2016 and a Letter of Acceptance was received on 16<sup>th</sup> November 2016. The draft agreement between IGNCA & CIS was put up as an agenda note.

viii. The National Monitoring Committee, in its first meeting held on 7<sup>th</sup> September 2016, approved extension of the time period of the Project and the tenure of the Steering Committee till 31<sup>st</sup> March 2018.

ix. The Web Portal has already gone live with the digitized output from the first instalment amounting to approximately 4000 hours of digitized audiovisual materials covering 9 Partnering Institutions. However, there are still minor modifications to be made to its back-end in preparation for the ISO 16363 audit. In the first meeting of the National Monitoring Committee, the Secretary, Ministry of Culture observed that a suitable date and occasion will be finalized for the formal launch of the Project.

## **2. Project Progress Report**

i. The Project Manager informed the Steering Committee that the total audiovisual material digitised for 11 Partnering Institutions under Instalments I, II and III of the NCAA Project is **11,417.76 hours**. The total number of analog audiovisual material **sent for digitization** in Instalment I, II and III is **11,996**. The total number of analog audiovisual material **digitized** in Instalment I, II and III is **11,306**. Thus, the **success rate of digitization** in Instalments I, II and III is **94.25%**. The digitized output for Instalment IV (which is underway) would amount to approximately 3600 hours, thus completing the stipulated target of 15,000 hours for a total of 4 instalments.

ii. The Chairperson pointed out that audiovisual material of IGNCA has not been adequately represented in the present instalments of digitisation. The Project Manager informed him that a meeting under the chairpersonship of the Member Secretary, IGNCA was held on 11<sup>th</sup> November 2016 for short-listing the audiovisual material of IGNCA and it was decided that the IGNCA material, amounting to 3000-3500 hours of audiovisual material will be given priority in Instalment V, which would commence from around 1<sup>st</sup> April 2017. It was reiterated that IGNCA, being the

implementing institution should select the best possible material in such a manner that sets a benchmark for other Partnering Institutions.

### **3. Update from the National Monitoring Committee Meeting**

- i. National Monitoring Committee extended the period of the Pilot Phase of the NCAA Project by one year, i.e., till 31<sup>st</sup> March 2018. During the extended period, 15,000 additional hours of analog audiovisual materials would be digitized and subsequently made accessible on the Web Portal with no extra budgetary allocation. Thus, a total of 30,000 hours of analog audiovisual materials would be digitized under the Pilot Phase of the NCAA Project.
- ii. The National Monitoring Committee also approved the extension of the tenure of the Steering Committee till 31<sup>st</sup> March 2018.
- iii. A suitable date and occasion for Formal Launch of the NCAA Project Web Portal would be finalized by the Ministry of Culture, Government of India.
- iv. The Project Director informed the Steering Committee that ISO 16363 Certification of the project is under consideration to make the archive a 'Trusted Digital Repository', prior to the launch of the Web Portal.
- v. The Chairperson of the National Monitoring Committee commented that it is important to assess the volume of audiovisual material available all over the country. Joint Secretary, IGNCA said that a survey on the volume of audiovisual material present in government institutions can perhaps be done. Director (CIL), IGNCA said that a format can be created on the basis of which a survey can be done to come up with approximate volumes.
- vi. The Chairperson stressed on the provision of a back-end payment gateway model such that the people accessing the digitized material on the Web Portal would have to pay for streaming copyrighted material online. Towards this end, the Chairperson suggested for making necessary changes to Dr. Dinesh Katre since C-DAC who is managing the NCAA DIGITALAYA. This was followed up during a meeting between PMU, NCAA Project and Shri Milind Kapre on 17<sup>th</sup> November 2016.

### **4. IPR Advisory for the Project**

- i. The meeting of the IPR Advisory Committee for NCAA Project was held on 18<sup>th</sup> October 2016 at IGNCA under the chairpersonship of Ms. Veena Joshi, Joint Secretary IGNCA. The meeting was attended by Prof. A. Damodaran, MHRD IPR Chair, IIM-B. Based on the Call for Proposals issued to various academic legal institutions, proposals were received from Centre for Internet & Society (Bengaluru), NALSAR University of Law (Hyderabad), National Law School of India University (Bengaluru), West Bengal National University of Juridical Sciences (Kolkata) and National Law University (Jodhpur).
- ii. Representatives from these institutions presented their proposal in front of the Committee. The Committee reviewed the proposals based on the presentations and the following discussions.
- iii. Based on the understanding of scope of the project, prior relevant experience and methodological rigour proposed, the Committee recommended that the Centre for Internet & Society, Bengaluru be shortlisted for carrying out the project. Following the decision made by the Committee, a Letter of Intent was sent to Shri Sumandro Chattapadhyay, Research Director, CIS on 11<sup>th</sup> November 2016 stating that Centre for Internet & Society has been shortlisted for carrying out the IPR advisory for the NCAA Project. Subsequently a Letter of Acceptance was submitted by Shri Sumandro Chattapadhyay on 16<sup>th</sup> November 2016.
- iv. The Draft Agreement, to be signed between the Indira Gandhi National Centre for the Arts and Centre for Internet & Society, was put up for perusal of the Steering Committee.
- v. Dr. Shubha Chaudhuri urged the Project Manager to incorporate the issue of Performer's Rights in the MoA and the point was noted for necessary action.
- vi. The Chairperson enquired about the methods of drafting the agreement. The Project Manager said that it has been drafted on the basis of the Standard Operating Procedure followed by the IGNCA in signing MoAs.
- vii. As the Chairperson asked if the MoA was drafted in consultation with Prof. A Damodaran, the Member Secretary said that Prof. A Damodaran has been nominated as a consultant to the IGNCA for providing guidance on matters of IPR. The Chairperson also suggested that a provision for additional work should be incorporated in the MoA. This point was also noted for necessary action.

## **5. Call for Internship for Metadata Verification**

- i. The procedure for recruiting interns to carry out the metadata verification process has begun. Personnel at the PMU, NCAA Project have compiled a list of Subjects, Genres and Languages of the audiovisual cultural material covered under Instalments I, II and III.
- ii. Based on the Subjects, Genres and Languages covered under the NCAA Project, a Call for Internship document was drafted which proposes “that **a total of 5 interns** be taken on board as per the Internship Guidelines issued by IGNCA **for a period of 3 months**. As per the IGNCA Internship norms, each intern would be paid INR 10,000/month.” Thus, the total cost to be incurred by the NCAA Project for hiring 5 interns for a period of 3 months would be INR 1,50,000.
- iii. The following arts, culture and humanities departments were identified from the National Capital Region:

- School of Arts and Aesthetics, Jawaharlal Nehru University
  - Dept. of Music and Fine Arts, University of Delhi
  - School of Culture & Creative Expressions, Ambedkar University
  - Dept. of Art, Design and Performing Arts, Shiv Nadar University
  - School of Fine Arts, Noida International University
  - Jindal School of Liberal Arts and Humanities, O. P. Jindal Global University
  - Visual Arts, Maharishi Dayanand University
- iv. The Call for Internship document was sent to the heads of the above mentioned departments via e-mail asking if the respective departments and the students would be interested in this internship programme. Members of the PMU, NCAA Project are following up with the institutions to hold meetings with the heads of the departments and take this initiative forward.
  - v. The members of the committee suggested that the Call for Internship should be sent to reputed academic Institutions beyond the NCR region, like Benaras Hindu University, Visva Bharati, etc. for better response.
  - vi. The Project Manager clarified, responding to a question by the Chairperson, that the student interns will not create or enrich the metadata, rather they would

work towards standardization of words, names, etc. used in the already verified and enriched metadata. The Project Director clarified that the term ‘enrichment’ is used for research purposes.

vii. Dir. (L & I), IGNCA added that a glossary or a thesaurus must be used for the purpose of standardization.

viii. Dr. Shubha Chaudhuri suggested that NCAA can follow ARCE’s method for standardization of spellings and words by creating its own glossary by referring published material on specific subjects and genres. She also suggested that Partnering Institutions should be consulted for this task because it is their metadata that is being enriched.

ix. The Project Director briefly described the process of metadata enrichment and the Content Selection Guidelines issued to the Partnering Institutions. He added that a Content Validation Committee works towards validating contents of the audiovisual material to be digitized and uploaded.

## **6. Nation-wide Scoping Survey**

i. In the first meeting of the National Monitoring Committee of the NCAA Project Chaired by the Secretary, Ministry of Culture held on 7<sup>th</sup> September 2016, the Chairperson commented that it is important to assess the volume of audiovisual material available all over the country. Following which the PMU, NCAA Project is in the process of developing a Pilot Scoping Survey.

ii. The Scoping Survey is envisaged as a mapping exercise. Institutional as well as individual holdings of significant audiovisual material would be listed in a uniform format detailed out in the template. This would help us reach out to the collection holders during the next phase of the Project. At a later stage, a detailed collection measurement may be carried out in the format approved for the NCAA Project.

iii. It was suggested that a pilot scoping survey be carried out in one city. Following its successful completion, it can be extended to other cities across the country. Towards that end, INR 15,00,000/- (Rupees Fifteen Lakhs only) has been allocated in the budget during the financial year 2017-18. Based on the successful implementation of this pilot scoping survey in Varanasi, around twenty cities would be identified nationwide for a similar exercise. This would aid us in providing

potential nationwide figures of institutional as well as individual audiovisual holdings as desired by Secretary, Ministry of Culture.

iv. Dr. P.R Goswami, Director (L & I), IGNCA suggested that surveys similar to the NCAA Scoping Survey should be searched among the surveys carried out by the National Sample Survey Organisation. Even if there are surveys available only for specific Subjects or Genres, it would be useful for the NCAA Scoping Survey.

v. The Co-Chairperson said that this Scoping Survey should be widely publicized. He suggested that cities should be classified into 3 categories on the basis of the estimated volume of audiovisual cultural material for ease of implementation of the Project.

vi. The Chairperson explained that the aim of the Scoping Survey as proposed by the Secretary, Ministry of Culture is about extrapolating the scope of the Project itself, so that many more institutions and individuals could come on board in the future.

vii. Dr. Shubha Chaudhuri said that a good mix of northern and southern cities should be represented in the Scoping Survey.

viii. The Project Manager requested the Secretary, Sangeet Natak Akademi to provide a list of institutions she is familiar with to ensure a wider coverage of the Scoping Survey.

## **7. Second Training Programme for the Personnel of the NCAA Project**

i. A two-day Training Programme has been organized for 5<sup>th</sup> and 6<sup>th</sup> December 2016 to carry out capacity building on the various nuances of Audiovisual Archiving in India and the best practices all over the world for the NCAA Project staff. This is in continuation with the first Training Programme, held on 13<sup>th</sup> & 14<sup>th</sup> July 2015 at IGNCA. The Training Programme is being organized as one of the mandates of the NCAA Project, i.e., to create trained manpower in the domain of audiovisual archiving in India to enable capacity building within the country. All the Nodal Officers and Project Assistants of the Partnering Institutions as well as members of the PMU, NCAA Project will be attending the Training Programme.

ii. Prof. Amlan Dasgupta, Director, School of Cultural Texts and Records, Jadavpur University and a Member of the NCAA Steering Committee has been invited given his vast knowledge and experience in the field of audiovisual archiving in India. He would be conducting sessions on the following five themes with the assistance of Shri Subrata Sinha, ARCE, Gurgaon:

- An overview of audiovisual archiving;
- Handling of audiovisual material;
- Metadata as a system of data enrichment;
- Digitization as a method of preservation of audiovisual material
- IPR issues related to legacy audiovisual material.

iii. On the second day, Shri Milind Kapre, Senior Programmer, C-DAC, Pune will familiarize the Project Personnel with NCAA DIGITALAYA.

iv. The Chairperson suggested that a representative from Centre for Internet and Society can also conduct a session on the second-day of the Training Programme on IPR issues. This would enable the Partnering Institutions to clarify intellectual property rights related doubts and work towards the proposed site visits to two governmental and two non-governmental Partnering Institutions.

v. The Chairperson opined that representatives from Sangeet Natak Akademi should attend for the Training Programme. The Project Director welcomed the idea and requested the Secretary, Sangeet Natak Akademi to send their representatives to attend the training.

## **8. ISO16363 Audit of the NCAA DIGITALAYA**

i. In the National Monitoring Committee Meeting, chaired by Secretary, Ministry of Culture, on 7<sup>th</sup> September 2016, it was proposed to make the NCAA as a “Trusted Audiovisual Archives”. Subsequently, while approving the Minutes of Meeting, Joint Secretary (Akademies), Ministry of Culture highlighted this as one of the points for review.

ii. Towards this end, the NCAA will go through an ISO 16363 audit certification process. The International Organization for Standardization published *Audit and Certification of Trustworthy Digital Repositories* as ISO 16363 in February 2012. An ISO 16363 audit includes a period of preparation by the digital repository and a site

visit by an audit team, resulting in a formal report to the digital repository and, if appropriate, issuance of certification to the digital repository. ISO standards are part of a suite of standards at the repository, national, and international levels that demonstrate trustworthy and responsible data management and stewardship.

iii. ISO Primary Trustworthy Digital Repository Authorising Body (ISO-PTAB, UK), in collaboration with C-DAC, Pune, is organizing a three-day training course on ISO 16363 for auditors and managers of Digital Repositories. The course will be held during 11-13 January 2017. Three members of the PMU will attend the course.

iv. In preparation for the ISO 16363 Audit, to make the NCAA DIGITALAYA a “Trusted Audiovisual Archives”, Shri Milind Kapre, Senior Programmer, C-DAC, Pune visited the PMU on 17 November 2016 and discussed different aspects of both the front and the back ends of the NCAA DIGITALAYA. He also discussed various steps towards the aforesaid course and the subsequent audit. It was decided by the Project Director and Shri Kapre that the PMU, NCAA Project and C-DAC, Pune will jointly compile all the necessary documents and reports in preparation for the audit.

v. The Project Manager clarified that the audit is not of the quality of the content of the material featured; rather, it is about the various processes that the Project follows. This has bearing upon the Project Management Unit and not on the Digitization Agency as the provisos of the audit do not take into account any third party. The Project Director clarified that M/s Prime Focus Technologies Private Limited is already an ISO Certified company and therefore it does not require any further certification.

vi. Shri Milind Kapre explained that C-DAC is conducting the Training Programme in this field for the first time with the help of international experts in this area.

vii. Responding to a question asked by the Chairperson, the Project Manager said that this audit will serve as an example for any other similar initiative in the country in future.

## **9. Extension of the Project Assistants at Partnering Institutions**

i. Extension was sought for the tenure of the two Project Assistants – Shri Ravindra Rathore and Shri Vickey Siddharth respectively at Rupayan Sansthan and

IGRMS – till 31<sup>st</sup> March 2017 as their services would be required for the enrichment of metadata for the material digitized in instalments I and II of the digitization cycle.

ii. Smt. Sanitha Panikkar has joined as Project Assistant at Kerala Kalamandalam. Her tenure would be till 31<sup>st</sup> March 2017. She would be creating metadata and enrich the same for the analogue audiovisual materials of Kerala Kalamandalam.

## **10. Any other issues to be taken up with the Permission of the Chair**

i. In anticipation of the extension for the NCAA Project by one year (up to 31<sup>st</sup> March 2018), the PMU had sent letters on 1<sup>st</sup> July 2016 inviting the following institutions to come on board as Partnering Institutions of the Project:

1. Sawai Gandharv Bhimsen Mahotsav, Pune
2. Harballabh Sangeet Sammelan, Jalandhar
3. Sankat Mochan Sangeet Samaroh, Benares
4. ITC Sangeet Research Academy, Kolkata
5. Dhrupad Sansthan, Bhopal
6. The Dover Lane Music Conference, Kolkata
7. Jawahar Kala Kendra, Jaipur
8. Shri Kashi Sangeet Samaj, Benares

ii. Subsequently the PMU received a letter from Shri Kashi Sangeet Samaj, dated 22<sup>nd</sup> August 2016, indicating their willingness to participate in the Project. In Shri Krishna Kumar Rastogi's estimation, the complete collection of Shri Kashi Sangeet Samaj has approximately 15,000 hours of analog audiovisual material, consisting primarily of audio material. He indicated that the material has not yet been systematically catalogued. Thus, in order to bring Shri Kashi Sangeet Samaj on board as a partnering institution of the NCAA Project, the first task would be to initiate systematic cataloguing in the format approved for the NCAA Project. In order to carry out this work in a time-bound manner, it is proposed that two personal from the PMU, NCAA Project be deputed in Varanasi for a period of one month. The Steering Committee approved the proposal understanding the importance of the collection of Shri Kashi Sangeet Samaj.

iii. The Project Director proposed an increment in the remuneration of the members of the Project Management Unit of NCA Project during the FY 2017-18. The Chairperson and co-chairperson agreed with the proposal and approved a 10% increment to be done in accordance with IGNCA's norms.

The meeting ended with thanks to the Chairperson, co-chairperson and all the members of the Steering Committee.

**Minutes of the Second Meeting of the Content  
Validation Committee held at IGNCA on 11 April  
2017**

## **Minutes of the Content Validation Committee meeting held at the IGNCA on 28 April 2016**

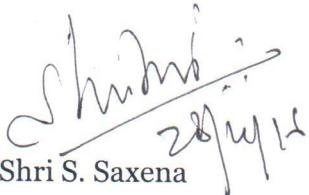
The Content Validation Committee of the National Cultural Audiovisual Archives Project met at the IGNCA on 28 April 2016. It was chaired by Shri Basharat Ahmed, Ex-Controller, Media Centre, IGNCA and was attended by the following members:

1. Shri Shrikant Saxena, Programme Executive, Prasar Bharati Archives
2. Dr. Prakriti Ranjan Goswami, Director (L & I), IGNCA
3. Shri Irfan Zuberi, Project Manager, NCAA, IGNCA

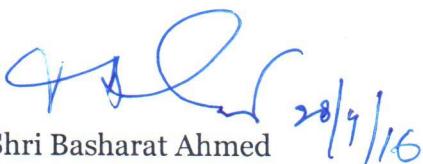
Prof. Krishna Bisht, ex-Dean, Faculty of Music & Performing Arts, University of Delhi could not attend the meeting due to personal reasons.

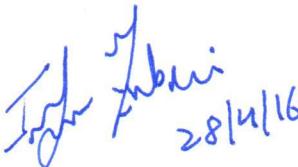
At the meeting, the complete sets of administrative and descriptive metadata pertaining to audiovisual material given for digitization for the first as well as the second instalment were presented to the members of the committee. In addition, they were also briefed about the content selection guidelines issued to the partnering institutions of the project in accordance with which the material had been selected.

The committee ratified the selection of the audiovisual content and found it to be in keeping with the content selection guidelines of the project.

  
Shri S. Saxena  
(Programme Executive,  
Prasar Bharati Archives)

  
Dr. P. R. Goswami  
Dir. (L & I), IGNCA

  
Shri Basharat Ahmed  
(Ex-Controller, Media Centre,  
IGNCA)

  
Shri Irfan Zuberi  
(Project Manager, NCAA, IGNCA)

**Minutes of the Tenth Meeting of the Steering  
Committee for the National Cultural Audiovisual  
Archives (NCAA) Project held at IGNCA on 13  
April 2017**

The tenth meeting of the National Cultural Audiovisual Archives Project's Steering Committee was held in the Conference Room, C. V. Mess Building, IGNCA on 13 April 2017 under the co-chairpersonship of Shri Raghu Menon & Dr. Sachchidanand Joshi, Member Secretary, IGNCA and the following members were present:

1. Shri N. T. Paite, Deputy Secretary (Akademies), Ministry of Culture, Government of India
2. Shri Kuldeep Kothari, Rupayan Sansthan
3. Dr. Sudha Gopalakrishnan, Sahapedia
4. Dr. Tassadaque Hussain, Deputy Director, National Archives of India
5. Dr. P. R. Goswami, Director (L & I), IGNCA
6. Shri P. Jha, Director (CIL), IGNCA
7. Shri Irfan Zuberi, Project Manager, NCAA Project, IGNCA
8. Shri Sumit Dey, Research Assistant, NCAA Project, IGNCA
9. Shri Sumit Aggarwal, Research Assistant, NCAA Project, IGNCA
10. Shri Deepak Dudawat, Research Assistant, NCAA Project, IGNCA
11. Shri Yasir Anwar, Research Assistant, NCAA Project, IGNCA

Shri Raghu Menon, Chairperson, NCAA Project Steering Committee welcomed everyone and asked the Project Manager to commence his presentation and the members to contribute their views on the agenda items.

#### **10. Action Taken Report on the Ninth Meeting of the Steering Committee held on 29 November 2016**

The following actions were reported on the basis of minutes of meeting of the Ninth Meeting of the Steering Committee held on 29 November 2016:

- i. The Project Manager made a presentation before the Executive Board of the Sangeet Natak Akademi on 8 February 2017. Since then, despite follow-up, SNA is yet to come on board as a Partnering Institution of the Project. The Project Manager requested Shri N. T. Paite to take this issue up at the level of the Ministry of Culture to bring Sangeet Natak Akademi and National School of Drama on board as Partnering Institutions of the Project.
- ii. IGNCA has prioritized the selection of content from the Cultural Archives, Media Centre and the IGNCA Regional Centre Varanasi, amounting to approximately 4000 hours of audiovisual materials, for Installment V of the digitization activity.
- iii. A memo on Performer's Rights has been included in the list of deliverables from Centre for Internet & Society as part of the IPR Advisory for the NCAA Project.
- iv. It was proposed by members of the Steering Committee to modify the IGNCA internship scheme in order to accommodate potential interns from outstation institutions.
- v. The Partnering Institutions are being kept involved in the work flow of metadata verification and a final approval is also being sought from them prior to its publication on the NCAA web portal.
- vi. Among the 22 cities that have been shortlisted for the scoping survey, there is a judicious mix from northern, southern, eastern, western, north-eastern and central India. While approving the list of cities, the Co-Chairperson of the Steering Committee opined that Imphal should be included in the list, given its cultural significance.
- vii. Shri Sumandro Chattapadhyay and Ms. Anubha Sinha conducted a session on IPR issues affecting legacy audiovisual materials during the second day of the training programme.
- viii. Two representatives of Sangeet Natak Akademi – Shri Shailendra Vadan and Shri Rajesh Gaur – attended the training programme on both days.
- ix. Metadata has been created for the complete audiovisual holdings of Kerala Kalamandalam and they would be sent for digitization as part of Installment V.
- x. Shri Sumit Dey, Research Assistant, was in Varanasi for 3 months and created metadata for select audiovisual holdings of Shri Kashi Sangeet Samaj, Sangeet Parishad Kashi, All India Kashiraj Trust and IGNCA Eastern Regional Centre.
- xi. Internal approval has been received on a 10% increment for the Project staff during the FY 2017-18 though the members of the Project Management Unit are yet to receive office orders reflecting the same.

## **11. Consolidated Project Progress Report for FY 2016-17**

The Project Manager briefed the members of the Steering Committee about the activities carried out during the FY 2016-17:

- i. Approximately 15,000 hours of audiovisual material from 11 Partnering Institutions of the Project, namely – Centre for Cultural Resources & Training, Cinema Vision India, Indian Council for Cultural Relations, Indira Gandhi National Centre for the Arts, Indira Gandhi Rashtriya Manav Sangrahalaya, Kalakshetra Foundation, Natya Shodh Sansthan, Rupayan Sansthan, Saptak Archives, Sahitya Akademi and Samvaad Foundation – have been digitized.
- ii. Keeping in mind the directions of the Steering Committee of the NCAA Project and to create a pool of trained manpower across the country in the domain of audiovisual archiving, a two-day Training Programme was organized by the PMU of the NCAA Project on the 5<sup>th</sup> & 6<sup>th</sup> December 2016 at IGNCA. The forenoon session of the first day of the Training Programme was conducted by Prof. Amlan Dasgupta, Director, School of Cultural Texts and Records, Jadavpur University followed by two afternoon sessions which were conducted by Shri Subrata Sinha, ARCE-AIIS Gurgaon, and Shri Sumandro Chattopadhyay and Ms. Anubha Sinha, Centre for Internet and Society, Bangalore. On the second day, sessions were jointly conducted by Shri Milind Kapre, Senior Programmer, C-DAC, Pune and Shri Irfan Zuberi, Project Manager, NCAA. The Training Programme aimed at linking the theoretical discussions on metadata creation, digitization and IPR issues with the everyday practices of Project followed at the Project Management Unit as well as at the Partnering Institutions. Furthermore, the participants were familiarized with the functioning of the *NCAA Digitalaya*.
- iii. The Memorandum of Agreement was signed with Centre for Internet and Society (CIS) during the month of January 2017 as per the directions of the Steering Committee of the NCAA Project. Thus far, the drafts of all the documents mentioned in Section I of the MoA have been submitted by CIS and the same are under review at the Project Management Unit, NCAA. Furthermore, the dates for site visits are in the process of being finalized in consultation with the Nodal Officers of the Partnering Institutions where they are planned to be conducted.
- iv. The 1<sup>st</sup> & 2<sup>nd</sup> stage audit under the ISO 16363 standard was conducted on 20<sup>th</sup> & 21<sup>st</sup> March 2017 by Dr. David Giaretta and Mr. John Garrett from the Primary Trustworthy Digital Repository Authorising Body Ltd, UK (PTAB-UK) under the supervision of two

assessors as Observers from the National Accreditation Board for Certification Bodies, India. The audit process highlighted a few non-conformities which are in the process of being rectified.

v. Three institutions signed the Memorandum of Agreement and came on board as Partnering Institutions. These are – All India Kashiraj Trust, Shri Kashi Sangeet Samaj and Sangeet Parishad Kashi.

vi. Metadata verification was carried out for approximately 4000 hours of audiovisual material digitized under Installment I of the digitization activity. This meant playing all media files to ensure that there is a sync with the metadata, consultation with the Partnering Institutions in case of doubts, cross-checking spellings of genre, subject, artiste names and a generic systematization across metadata from different Partnering Institutions. The members of the committee appreciated the efforts of PMU in terms of the value addition in metadata created.

vii. The NCAA web portal has undergone several iterations in terms of design and presentation of content along with its accompanying metadata. Further suggestions to make it more user-friendly were discussed during the ISO 16363 audit process and they are in the process of being implemented.

## **12. Project Implementation Plan for FY 2017-18**

The Project Implementation Plan for the FY 2017-18 was then presented to the Steering Committee:

vi. The metadata for Installment V has been created for the following Partnering Institutions: All India Kashiraj Trust, Indira Gandhi National Centre for the Arts – Cultural Archives, Media Centre and Eastern Regional Centre, Kerala Kalamandalam, Shri Kashi Sangeet Samaj and Sangeet Parishad Kashi. The estimated digitized output from this installment of digitization activity would amount to approximately 5,000 hours.

vii. Site visits are in the process of being planned and would be conducted at two governmental and two non-governmental Partnering Institutions – Indira Gandhi Rashtriya Manav Sangrahlaya, Kalakshetra Foundation, Cinema Vision India, and Samvaad Foundation/Saptak Archives respectively. In addition, all the documents listed in Sections I & II of the Memorandum of Agreement signed with the Centre for Internet & Society would be finalized and put up for approval of the IPR Advisory Committee for the NCAA Project,

prior to being integrated on the NCAA web portal. The Chairperson suggested that CIS should make a presentation in the next Meeting of the Steering Committee.

viii. All the major and minor non-conformities that have been highlighted during the 2<sup>nd</sup> stage of ISO 16363 audit would be rectified and the final stage of the audit would be conducted around October 2017.

ix. All the metadata that has been created under Installments II, III, and IV of the digitization activity would be verified in consultation with the Partnering Institutions. The digitized output under these three installments amounts to over 10,000 hours: Installment II – 3,873 hours; Installment III - 3,609 hours; Installment IV - 2,776 hours. On his query, the Project Manager informed the Chairperson that the target of putting up approximately 10,000 hours of digitized audiovisual materials on the NCAA web portal would possibly be met by July 2017.

x. The National Virtual Library of India (NVLI) is a major project set up by the Ministry of Culture, Government of India, under the National Mission on Libraries (NML). The primary aim of the project is to create, collect, encode and collate various digital artifacts related to Indian culture, in the form of a portal, to allow web access. National Cultural Audiovisual Archives forms an important component of the NVLI project and given that the audiovisual materials digitized under the NCAA are in a state of preparedness for integration within the overall architecture of NVLI, it is proposed that the future plans of NCAA be tied up with NVLI. The Chairperson enquired about the nature of NVLI and whether it has audiovisual materials from other sources apart from the NCAA Project. The Project Director clarified that the audiovisual component of the NVLI only has the audiovisual materials digitized under the NCAA Project.

### **13. New Partnering Institutions of the Project**

Shri Kashi Sangeet Samaj, Sangeet Parishad Kashi and All India Kashiraj Trust, all based in Varanasi, came on board as Partnerining Institutions of the Project during the FY 2016-17.

i. Shri Kashi Sangeet Samaj was set up in 1906 by Raja Munshi Madhav Lal, Shri Purushottam Das Rastogi, Shri Purushottam Das Kalkattawale and other noted members of the civil society. They have a collection of approximately 2000 hours of audiovisual materials of which approximately 900 hours would be digitized under the NCAA Project.

ii. Sangeet Parishad Kashi is a 70 year old association in Varanasi run by the august denizens of the city. It used to organize classical music festivals and conferences, annually or once in two years, featuring almost all important musicians of the country. They have a

collection of approximately 1500 hours of audiovisual materials of which approximately 500 hours would be digitized under the NCAA Project.

iii. All India Kashiraj Trust was formed under the patronage and guidance of Dr. Vibhuti Narayan Singh, the erstwhile Maharaja of Kashi. The Trust has been organizing annual Dhrupad Mela at Tulsi Ghat, Varanasi for more than 40 years. The Trust has a significant collection of the recordings of Dhrupad Mela covering about 700 hours.

It was suggested by the Steering Committee that DD Bharati may be considered as a potential Partnering Institution since they have a large volume of important cultural audiovisual materials. The Co-chairperson informed the members of the committee that IGNCA would soon be signing a Memorandum of Agreement with DD Bharati and a possible partnership may subsequently be conceived between the NCAA Project and DD Bharati.

#### **14. Status Report of the IPR Advisory by Centre for Internet & Society**

The Project Manager briefed the Steering Committee about the status of the IPR Advisory being carried out by Centre for Internet & Society (CIS) for the NCAA Project. The deliverables of CIS are:

Section I: Memo on “Orphan Works” under the Indian Copyright Act, 1957; Memo on Government Copyright Under the India Copyright Act, 1957; Comprehensive Takedown Notice and Disclaimers; Memo on “Fair Dealing”/“Fair Use” and its application under the India Copyright Act, 1957; Memo on “Traditional/Community Knowledge” under the India Copyright Act, 1957; IPR Data Collection Form; Memo on Copyright Determination related to Archival – Global, and India; Memo on Acquisition of Content; Memo on Creative Commons Approach.

Section II: IPR Licencing Agreement; Comprehensive IPR Policy for IGNCA/NCAA & Partner Institutions; Recommendations on Dissemination of Content & Possible Monetisation/Revenue Sharing Agreement; Policy Recommendation Brief to submit to Ministry of Culture to ease hurdles faced during this Project; Memo on Performer's Rights under the Indian Copyright Act, 1957; Memo on Principles of GLAM and Access to Knowledge; Memo on Curation, Access and Usage of Digital

Archives; Memo on Cultural Analytics and Digital Humanities; Catalogue of Existing GLAM and/or Open Digital Archives for Different Genres of Materials.

- i. In addition to the above, site visits have been proposed to be conducted at Indira Gandhi Rashtriya Manav Sangrahalaya (Bhopal) and Kalakshetra Foundation (Chennai) in terms of governmental institutions and Cinema Vision India (Mumbai) and either Samvaad Foundation (Mumbai) or Saptak Archives (Ahmedabad) in terms of non-governmental institutions.
- ii. Draft documents have been received from Centre for Internet & Society for the items listed in Section I above. The documents are under review and a modified structure has been suggested for re-submission.
- iii. Following the site visits and the receipt of the complete final set of documents, they would be put up for the perusal and comments of the IPR Advisory for the NCAA Project.

The Chairperson requested that the project team from CIS should make a presentation before the next meeting of the Steering Committee to highlight some of the key aspects which have been brought out in the IPR Advisory for the NCAA Project.

## **15. Summary of findings of the first-stage of ISO 16363 audit conducted by Primary Trustworthy Digital Repository Authorisation Body, U. K.**

The Project Manager reported to the Steering Committee that Primary Trustworthy Authorization Body (PTAB), UK conducted the first and second stage audit of the NCAA Project towards its consideration for the ISO 16363 certification. During the audit, which was conducted on 20 & 21 March 2017 in the presence of representatives from the National Accreditation Board for Certification Bodies (NABC), a total of eight major and four minor non-conformities were found. On the

basis of these findings, the PMU, NCAA Project has listed the following as action points:

- i. An outline of the Preservation Plan would be put up for the perusal and comments of the Technical Sub-Committee in its next meeting.
- ii. An outline of the Disaster Recovery Plan, including succession, would be put up for the perusal and comments of the Technical Sub-Committee in its next meeting.
- iii. The Partnering Institutions of the Project would be involved in the exercise to come up with a clear definition of the Designated Community.
- iv. The vision, mission & objective statements of the Project would be appropriately adjusted to give equal weightage to preservation and access.
- v. A modified Terms of Reference of the Technical Sub-Committee is being put up for the approval of the Steering Committee.
- vi. A template of the Risk Register would be put up for the perusal of the Technical Sub-Committee in its next meeting.
- vii. The outline of the Preservation Plan and a template of the Risk Register would be put up for the perusal of the Technical Sub-Committee in its next meeting.
- viii. A 'Contacts' tab would be added on the NCAA web portal.
- ix. Following the Data Integrity procedure, randomized backup restoration would be carried out both for the archival as well as access-quality digitized data.
- x. The draft of a Traceability Matrix would be put up for the perusal and comments of the Technical Sub-Committee in its next meeting.
- xi. The stakeholders, including Ministry of Culture, would be consulted while coming up with a draft of the management processes pertaining to the long-term sustenance of the NCAA.
- xii. Following the Data Integrity procedure, one set of the LTO6 tape library would be moved to a strong room in the Southern Regional Centre of IGNCA in Bengaluru.

The Chairperson felt that if the PMU, NCAA Project gets too involved in the processes of the ISO audit, the work of metadata creation and verification might get hampered. The Committee was of the view that an external expert may be consulted to prepare proper documents in response to the major & minor non-conformities pointed out by PTAB, UK. The Project Manager suggested the name of Dr. Mukul Sinha for consideration as an expert in this domain. The Co-chairperson mentioned

that it would be very useful to have an expert like Dr. Mukul Sinha on board for advising the NCAA Project on the audit front.

## **16. Progress of metadata verification under the Project**

The work flow that is being followed to carry out metadata verification was then reported to the Steering Committee:

- i. Metadata is synced with the number of items digitized per installment for each Partnering Institution.
- ii. Metadata is then segregated format-wise for each of the Partnering Institutions.
- iii. Metadata is printed out in the form of a consolidated catalog database entry.
- iv. Format-wise printed metadata is then assigned to the members of the Project Management Unit (PMU).
- v. The corresponding access quality digitized media files are simultaneously made accessible to the members of the PMU.
- vi. Each media file is played in order to be checked against the accompanying Administrative and Descriptive metadata.
- vii. Deviations, if any, are highlighted in the hard copy.
- viii. Doubts with regards to metadata are cross verified with the Nodal Officers of Partnering Institutions.
- ix. Modifications made in the hard copy are then transferred to the soft copy.
- x. The modified soft copy is then sent to the Partnering Institutions for approval.
- xi. The approved metadata is then considered ready for online integration on the NCAA Digitalaya.

This process has been completed for Installment I, covering 3922 hours of audiovisual material. Work has now commenced on Installment II covering 3873 hours of audiovisual material. The members of the Steering Committee appreciated the systematic process being undertaken for the task of metadata verification.

**17. The Committee was appraised on the release of a sum of INR 81,36,137/- towards paying M/s Prime Focus Technologies for Installment IV**

The Committee was appraised that a sum of INR 81,36,137/- was paid to M/s Prime Focus Technologies Pvt. Ltd. for Installment IV of the digitization activity, covering 803.03 hours of audio and 1973.57 hours of video materials from a total of 5 Partnering Institutions of the Project, as per the rates approved for digitization.

**18. The Steering Committee approved the re-constitution and extension of tenure of the Technical Sub-Committee of the Project till 31<sup>st</sup> March 2018, as per the following:**

- (i) The Technical Sub-Committee, constituted for carrying out periodic review of the preservation strategy and the archival standards followed by the Project is chaired by Prof. Amlan Dasgupta, Director, School of Cultural Texts and Shri Umashankar Manthravadi, Shri Neil Sadweilkar, Ms. Aparna Tandon & Shri P. Jha, Director, CIL, IGNCA are its members.
- (ii) The following are the terms of reference of the committee: To carry out a periodic review of the preservation strategy followed by the Project; to formulate digitization and metadata standards for the Project in compliance with the Open Archival Information System (OAIS) model; and, to review any potential hardware & software changes that might be required for the technical implementation of the Project.

**19. The Steering Committee gave in principle approval to the proposal of M/s Prime Focus Technologies Pvt Ltd. for Data Integrity Checks**

- i. M/s Prime Focus Technologies Pvt. Ltd. has quoted a sum of INR 13,41,880/- for carrying out two data integrity checks – MD5 & SHA1 – for the LTO6 tape library consisting of 634 tapes that have been delivered so far as part of Installments I-IV.

The expenditure will be managed from the outlay of the Project for the FY 2017-18 as archival data integrity forms a mandatory responsibility as well as a requirement for ISO 16363 certification. However, the order will be placed on the firm only after ensuring that the other proposed activities of the Project will not have a resource crunch.

The meeting ended with thanks to the Chair and the members present.

---

**Proposal for National Cultural Audiovisual  
Archives  
(SFC Format)**

## **1. Project identification**

### **1.1 Title of the project/scheme**

National Cultural Audiovisual Archives (NCAA).

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

Ministry of Culture, Government of India.

### **1.3 Proposed duration of the project**

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

### **1.4 Total cost of the project over the proposed duration**

Rs. 10 crores (as approved in the 12<sup>th</sup> Five Year Plan)

## **2. Project Status**

### **2.1 Please indicate which category the project belongs to:**

- (a) Continuing scheme from past Plan periods and included in current Plan period**
- (b) New Plan Scheme included in the current Plan period**
- (c) New Plan scheme not included in the current Plan period**
- (d) RCE proposal**

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

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

Not applicable.

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

Not applicable.

**3. Justification for the project**

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

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

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

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

this may have to be treated as Phase I of the project and the project may have to be continued beyond the 12<sup>th</sup> Plan in order to reach fruition.

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

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

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

In order to kickstart the process, IGNCA convened a meeting of Experts on July 19, 2013 to generate informed opinion about the scope and contours of this project. Detailed discussions were held and the experts were unanimous that such a project was absolutely essential to preserve our cultural wealth, which is in imminent danger of decay and destruction. The experts also gave valuable suggestions on the technical processes to implement the project and the proposed road map to make this project a reality at the earliest. A copy of the Minutes of the meeting is attached as Annexure 2.

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

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

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

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

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

## **4. Project objectives and targets**

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

The main objectives of the project are follows:

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

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

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

### **4.3 The specific targets proposed to be achieved of the project/ scheme may be mentioned. These targets should be necessary measurable. These**

**should also be monitor-able, against baseline data. The baseline may be indicated.**

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

The main targets of the project are:

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

- g) Providing international standard storage for archiving the physical legacy audiovisual materials in at least at five major repositories in the country, with prescribed standards of temperature and humidity.
- h) Developing an appropriate IPR Policy based on relevant laws in force for use of the material.
- i) Establishing a dedicated website and publishing on-line catalogues of the cultural audiovisual materials available in cultural institutions/individual collections.
- j) Providing free accessibility of copyright free materials and payment based accessibility of copyrighted materials.
- k) Capacity building in the area of audiovisual Digitization, metadata creation, cultural dissemination, storage and conservation.
- l) Implementing outreach and awareness programmes in the field of audiovisual preservation.

## **5. Project design**

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

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

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

can be made accessible to the academic institutions, with the signing of MoUs with IGNCA.

e) Capacity building workshops/trainings will be conducted periodically by IGNCA. Collaboration with reputed institutions like C-DAC, Digital Library of India, IITs, NIITs etc. will be considered by the Monitoring Committee to ensure the best possible standards.

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

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

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

Project is aimed to cover the whole of India.

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

Not applicable.

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

Not applicable.

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

Not applicable.

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

Not applicable.

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

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

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

Not applicable.

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

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

## **6. Project/Scheme cost**

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

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

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

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

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

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

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

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

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

While the project has been allocated Rs.10 crores in the 12<sup>th</sup> Plan, exact item-wise expenditure details will be spelt out in the “Detailed Project Report”, expected to be ready by March 2014. A tentative estimate under each of the budget heads are indicated below:

<b>S. No.</b>	<b>Budget Head</b>	<b>Estimated Cost (Rs. in crores)</b>
1	Content <ul style="list-style-type: none"><li>1. Digitization of analog materials (including purchase/upgrade of equipments, storage devices etc.)</li><li>2. Metadata creation</li></ul>	6.50
2	Dissemination (copyright-free and copyrighted data) through dedicated website & digital storage	1.00
3	Training, Workshops, Capacity Building & Awareness Programmes (National & International)	1.00
4	PMC, Administrative Expenditure, Hiring of Experts & Consultancy Agency	1.50
	<b>TOTAL</b>	<b>10.00</b>

**7. Project Human Resources**

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

**7.2 In case posts (permanent or temporary) are intended to be created, such proposal may be sent on file to Personnel Division of Department of Expenditure separately. Such proposals may be sent only after the**

**overall project proposal is recommended by the appropriate appraisal body (SFC, EFC, etc.).**

**7.3 In case outsourcing of services or hiring of consultants is intended, brief details of the same may be indicated. It may also be certified that the relevant GFR provisions will be followed which engaging the agency/consultant.**

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

3. Setting up a Project Management Unit at the IGNCA consisting of:
  - (a) Project Director – Director (CIL), IGNCA would be the Project Director
  - (b) Project Manager – A Project Manager will be engaged for the project
  - (c) Research Assistants – Two research assistants would be engaged for the project
  - (d) Accounts & administrative support will be taken from the existing manpower at IGNCA
4. The actual implementation of the project, including carrying out collection assessments, preparation of a Detailed Project Report, coordinating with Partner Institutions and related activities of the project would be carried out by a consulting agency which would work in close coordination with the Project Management Unit at the IGNCA.

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

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

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

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

## **8. Project financing**

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

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

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

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

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

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

will be required to keep complete records of financial transactions and the same will be furnished to the IGNCA, on demand.

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

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

## **9. Project viability**

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

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

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

## **10. Project implementation and monitoring**

**10.1 The administrative structure for implementing the project may be stated. In case new structures/ entities etc. is by and large to be avoided. In case new structures are intended to be created for administering the scheme, the details of such structures and specific justification for the**

**same may be provided. Such new structure should be proposed only if it is has been established after due analysis, that existing structures cannot be levered for the proposed/additional work.**

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

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

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

## **11. Project/Scheme sensitivities**

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

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

Not applicable.

## **12. Project period**

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

March 31, 2017.

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

March 31, 2017.

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

Attached at Annexure-6.

### **13. RCE proposals**

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

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

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

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

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

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

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

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

Not applicable.

## **Annexure I to the Proposal for National Cultural Audiovisual Archives**

### **EXCERPTS FROM 12<sup>TH</sup> PLAN DOCUMENT OF MINISTRY OF CULTURE**

#### **Setting up of National Archives for Cultural Audiovisual Materials**

##### **Background**

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

##### **The proposal**

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

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

##### **Implementing Agency**

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

**(Rs. in Lakh)**

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

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

## **Annexure II to the Proposal for National Cultural Audiovisual Archives**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

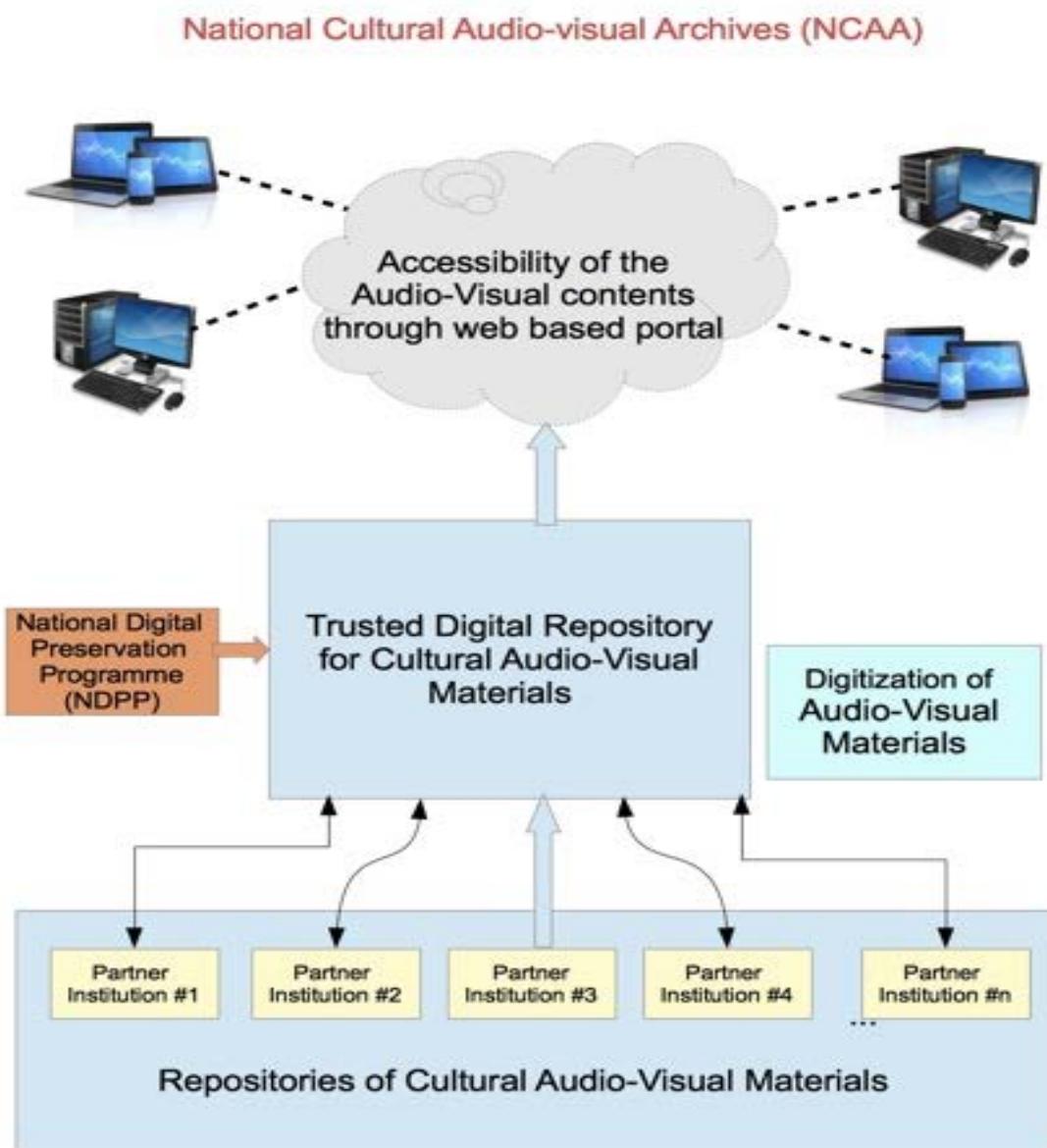
18. As the 12<sup>th</sup> Plan is already well underway, the project should be put on a fast track mode so that the targets set could be achieved within the Plan period. The SFC processes should be completed within the next fortnight as no activity can start without SFC approval. The SFC note must include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

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

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

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

### Annexure III to the Proposal for National Cultural Audiovisual Archives



Schematic Diagram

## **Annexure IV to the Proposal for National Cultural Audiovisual Archives**

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

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

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

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

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

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

## **Annexure V to the Proposal for National Cultural Audiovisual Archives**

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

### National Monitoring Committee

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

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

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

### Steering Committee

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

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

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

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

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

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

## **Annexure VI to the Proposal for National Cultural Audiovisual Archives**

### **Timeline:**

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

## **Sanction Letter from the Ministry of Culture**

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

Shastri Bhawan, New Delhi  
Dated the 3<sup>rd</sup> April, 2014

To

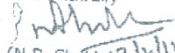
The Member Secretary  
Indira Gandhi National Centre for the Arts  
Janpath, New Delhi

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

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

- i. Identifying and preserving the cultural heritage of India available in audiovisual form in institutions across the country through a process of digitization and making it accessible to the people.
  - ii. Instituting state-of-the-art digitization and storage systems through the aegis of IGNCA and partner institutions to preserve these audiovisual resources.
  - iii. Setting up a dedicated website and a virtual network of these repositories and offering online access to their resources, programming schedules etc.
  - iv. Standardization and periodic upgradation of the methods and technologies used in production, storage and retrieval of audiovisual resources. The genres to be covered will include oral traditions, traditional crafts and textiles, dance, music and theatrical practices, cultural practices and traditional knowledge.
  - v. Capacity building in conservation, cataloguing, digitisation and retrieval of audiovisual materials.
  - vi. Instituting outreach and awareness programmes.
2. The following is also required to be kept in view while implementing the project:-
- i. The international organisations (such as UNESCO) may be roped in as potential advisers to the project.
  - ii. A revenue sharing model with the partner institutions/collaborators may be evolved to facilitate long term growth of the activities.
  - iii. A mechanism may be developed for careful selection of relevant material for the project.
  - iv. The content that is made accessible online should be curated in such a way that the multiple levels of online referencing can be made with authentic material.
  - v. Following the successful implementation of phase-1, the project could be considered for inclusion in the 13<sup>th</sup> Five Year Plan
3. The expenditure involved will be met out of annual Plan grants provided to IGNCA under Plan (General).
4. This issues with the concurrence of Integrated Finance Division (IFD) vide their Dy.No.1752/AS&FA/IFD/2014 dated 28.2.2014.

Yours faithfully

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

## **Survey Form for Partnering Institutions**

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

### **Status of Material**

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

## **Rights Information**

Level of Permission :

granted

Degree of Access provided :

## **Services required by the Institution**

Workshops :

Training :

Teaching :

*\*Additional information may be provided on separate sheets*

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

## **Collection Assessment Table for Partnering Institutions**

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

## **Request for Proposal (RFP) Document**

**REQUEST FOR PROPOSAL**

Selection of agency for the digitization of audiovisual material under the  
National Cultural Audiovisual Archives Project

***Ref. No.17/13/2013-SD/CIL***

**September 2015**

**Indira Gandhi National Centre for the Arts**

11, Mansingh Road, New Delhi – 110001

[www.ignca.gov.in](http://www.ignca.gov.in)

## **Table of Contents**

<b>1.</b>	<b>Project details</b>	<b>4</b>
<b>2.</b>	<b>Scope of Work</b>	<b>6</b>
<b>3.</b>	<b>Project Deliverables</b>	<b>8</b>
<b>4.</b>	<b>Timeline</b>	<b>9</b>
<b>5.</b>	<b>Bidding Details</b>	<b>10</b>
5.1	Bidding Schedule	<b>10</b>
5.2	Eligibility criteria	<b>10</b>
5.3	Pre-bid Meeting with the Bidders	<b>11</b>
5.4	Bid Preparation Costs	<b>11</b>
5.5	Right to terminate the Process	<b>11</b>
5.6	Venue and deadline of the submission	<b>11</b>
5.7	Late bids	<b>11</b>
5.8	Earnest Money Deposit	<b>11</b>
5.9	Conflict of Interest	<b>12</b>
5.10	Consortium	<b>13</b>
<b>6.</b>	<b>Format of Bid Submission</b>	<b>13</b>
6.1	Format of Submission	<b>14</b>
6.2	Documents comprising the bid	<b>14</b>
6.3	Validity of Bids	<b>15</b>
6.4	Language of the bids	<b>15</b>
6.5	Non Conforming Bids	<b>15</b>
6.6	Disqualification	<b>16</b>
6.7	Modification and withdrawal of bids	<b>16</b>
<b>7.</b>	<b>Bid Opening &amp; Evaluation</b>	<b>16</b>
7.1	Bid opening sessions	<b>16</b>
7.2	Opening of Technical Bid	<b>17</b>
7.3	Evaluation of Technical Bids	<b>17</b>
7.3.1	Technical Bid Part I	<b>17</b>
7.3.2	Technical Bid Part II	<b>18</b>
7.4	Technical Evaluation Criteria	<b>19</b>
7.5	Evaluation of Commercial Bids	<b>20</b>

<b>8.</b>	<b>Contract Finalization and Award</b>	<b>21</b>
8.1	Award Criteria	21
8.2	Notification of Award	21
8.3	Signing of Contract	21
8.4	Performance Bank Guarantee	21
Annexure 1 : Digitization Standards of NCAA Project		24
Annexure 2 : Metadata Standards of NCAA Project		26
Annexure 3 : Technical Bid Format		29
	: Cover Letter	29
	: Self Declaration Not Blacklisted	31
	: Particulars of the bidder	32
	: Bidder's Authorisation Certificate	33
	: Certificate of Conformity and Non-Deviation	34
	: Format for fairness of documents	35
	: Undertaking on Conflict of Interest	36
	: Undertaking on Pricing of Items of Technical Response	37
	: Undertaking on Technology Information Provided	38
	: Technical Details	40
	: Technical Bid Part I	40
	: Technical Bid Part II	41
	: Details of un-priced bill of material for all software and hardware components which would be used for this project	43
Annexure 4	: Financial Bid Format	44
Annexure 5	: List of Partnering Institutions	45

## **1. Project Details**

Indira Gandhi National Centre for the Arts (IGNCA), New Delhi is a premier institute set-up by the Government of India for research, documentation, preservation and dissemination of Indian arts and to provide a holistic understanding of Indian culture. A large volume of India's cultural wealth, created in the last six decades, is stored in audiovisual form with various governmental and non-governmental institutions and private collections. The content of these holdings enshrines the creativity of some of India's greatest artistic talents. This is an invaluable national heritage that needs to be preserved for all time and also made accessible to the citizens of the country. In the absence of systematic and modern preservation technologies, lack of awareness and proper upkeep, as well as the fragility of the medium they are stored in, these materials are in imminent danger of being lost forever. The IGNCA has been entrusted by the Ministry of Culture to implement the National Cultural Audiovisual Archives project.

The following are the objectives of the project:

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

- vi) Instituting outreach and awareness programmes.

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

- i) Selection and digitization of approximately 10,000 hours of audio and video material.
- ii) Formulation of digitization and metadata standards for this project on an Open Archival International Standard model.
- iii) Creation of online catalogue of the cultural audiovisual materials of Partnering Institutions.
- iv) Capacity building in the area of audiovisual conservation, documentation, digitization, storage and dissemination.
- v) Identifying vendors who provide digitization services as per the technical standards approved for the project
- vi) Assisting in the creation and online dissemination of the complete catalogues of Partnering Institutions and individuals who volunteer to become a part of the project.
- vii) Providing free accessibility of copyright-free audiovisual material and preparing suggested guidelines for obtaining IPR & Copyright clearance for copyrighted audiovisual material.
- viii) Making an attempt to create a pool of trained manpower through capacity building workshops, seminars, training sessions, etc. in the domain of audiovisual archiving covering storage, preservation, digitization, cataloguing and metadata creation.

## **2. Scope of work**

This RFP has been prepared to invite proposals (in separately sealed technical and financial envelops) for the selection of an agency for digitization of audiovisual material. The duration of the assignment is 15 months.

The major objectives for undertaking this exercise are as follows:

- i. Under the project, it is proposed to make 10,000 hours of audiovisual material accessible online.
- ii. However, the volume of work can be increased up to 50% over the one year period and the agency should be willing to carry out digitization of the additional audiovisual material at the quoted rate. The time frame for that additional work will be separately determined.
- iii. The formats which would be covered are:
  - a. Audio: Audio Cassette, Audio Spool, DAT
  - b. Video: Film Reel, U-Matic, Betacam, VHS, Hi-Band, Low-Band, Mini DV, Hi-8
- iv. Some of the above mentioned formats may not be fully retrievable due to the age/condition of the materials. Therefore sufficient volume of the aforementioned audiovisual material will be provided to the agency for digitization to meet the proposed target as follows:
  - a. By December 2015 – 3000 hours
  - b. By March 2016 – 2000 hours
  - c. By June 2016 – 3000 hours
  - d. By September 2016 – 2000 hours
- v. The audiovisual material is located with the Partnering Institutions of the project across the country. List of the Partnering Institutions is enclosed at Annexure 5.
- vi. Within the above timelines, the Partnering Institutions under supervision of IGNCA will intimate the availability of selected audiovisual material to the agency. The agency will collect the pre-selected audiovisual material from the

Partnering Institutions of the project and return the material back along with digitized data after the process of digitization.

- vii. The digitization will be done as per the approved standards for the project, a copy of which is available at Annexure 1.
- viii. While the Administrative and Descriptive Metadata will be prepared by the Partnering Institutions, the Technical Metadata will be prepared by the agency and submitted in the form of an Excel sheet or xml or Online. The complete set of metadata fields is available at Annexure 2.
- ix. The digitized data (in archival & access quality), as per the prescribed standards, will be made accessible at IGNCA for integration and online access.
- x. Suitable guidelines will be prepared and provided to the Partnering Institutions for measures to be taken for safeguarding of their audiovisual materials.
- xi. The safety, security & integrity of the audiovisual material outside of the premises of the Partnering Institutions of the project will be the responsibility of the agency.
- xii. Co-ordinators at the Partnering Institution will oversee the proper packaging of the materials before sending for digitization.

### **3. Project Deliverables**

1. The vendor will digitize 10,000 hours of audiovisual material, 5000 each of audio and video formats. The percentage of each formats under audio and video will be provided at the time of pre-bid meeting.
2. The digitized data would be delivered in 2 sets each (archival & access):
  - a. The archival quality data would be delivered on 2 sets of numbered LTO 6 tapes along with technical metadata entries in the metadata sheet.
  - b. The access quality data would be delivered on 2 sets of numbered HDDs along with Technical metadata entries in the metadata sheet/online. The HDDs will contain digitized audiovisual files in folders named as per the unique alphanumeric ID of each item and the technical metadata sheets pertaining to each item will be copied in their respective folders.
  - c. Nomenclature of the directory/file name is case sensitive (lower case only)
  - d. One set of HDDs would be handed over to the concerned Partnering Institution & the other set of HDDs (along with 2 sets of numbered LTO 6 tapes) would be handed over to the IGNCA.
3. The technical metadata, as indicated in Annexure 2, would be updated by the agency after digitization and submitted (Online or xml or in Excel sheet) in accordance with the prescribed digitization standards in Annexure 1.
4. The agency would be required to submit physical assessment, digitization & quality check reports pertaining to each item.

## **5. Timeline**

The duration of this Project will be 15 months from the date of signing of the Contract. The aforementioned audiovisual material in sufficient volume is proposed to be handed over to the digitization agency to produce an approximate output, in a phased manner as follows:

By December 2015 – 3000 hours

By March 2016 – 2000 hours

By June 2016 – 3000 hours

By September 2016 – 2000 hours

1. The agency will deliver the digitized data, along with the original audiovisual material, within 45 days of receipt of the material from the Partnering Institutions, in line with the deliverables indicated above.
2. For each Quarter of work done, the agency will submit invoices (on the basis of output generated) to the IGNCA, along with a certificate from the Partnering Institutions indicating the receipt of original & digitized audiovisual material.
3. The IGNCA will release payment within 15 days after receipt of invoices, complete in all respect and digitized data, accompanied by certifications by the Partnering Institutions, as indicated at point number 2 above.

## **5. Bidding Details**

### **5.1 Bidding Schedule**

<b>S. No.</b>	<b>Title</b>	<b>Remarks</b>
1	Name of the buyer	IGNCA
2	Name of the contact person(s)	Mr. P. Jha, Director (CIL) Mr. Irfan Zuberi, Project Manager (NCAA)
3	Tender inviting authority	Member Secretary, IGNCA
4	Project name	Selection of agency for the digitization of audiovisual material under the National Cultural Audiovisual Archives Project
5	RFP reference number	17/13/2013-SD/CIL
6	Cost of tender document	Nil
7	Validity of proposals	180 days from the date of submission
8	Date of issue of RFP	15/09/2015
9	Date of Pre- Bid Meeting	01/10/2015
10	Last date of bid submission	09/10/2015 4 pm
11	Earnest money deposit	INR 20,00,000/-
12	Opening of technical bids	09/10/2015 5 pm
13	Technical presentation	18/11/2015
14	Opening of financial bids	01/12/2015

### **5.2 Eligibility Criteria**

The applicant Consultant agency should meet the following requirements:

- i. The agency should be registered as a company in India.
- ii. The agency should have an annual turnover of INR 10 Crores or more during each of the last 3 financial years ending 31st March 2013, 2014, 2015.

- iii.** The agency should have implemented at least 3 assignments involving audiovisual digitization, each of the value of INR 50 Lakhs or above during the last three years.

### **5.3 Pre-bid Meeting with the Bidders**

A pre-bid meeting with the bidders would be held on 29.09.2015.

Based on the feedback/suggestions received, if necessary, this RFP document will be suitably modified by the Tender Sub-Committee.

### **5.4 Bid Preparation Costs**

The bidder shall be responsible for all costs incurred in connection with participation in the RFP process and all such activities related to the bid process.

### **5.5 Right to terminate the process**

IGNCA may terminate the RFP process at any time and without assigning any reason.

### **5.6 Venue and deadline of the submission**

The venue and the deadline of the submission shall be as per the data sheet (Clause 5.1).

### **5.7 Late bids**

Bids received after the due date and the specified time for any reason whatsoever, shall be rejected.

### **5.8 Earnest Money Deposit**

- i. A bid security of INR 20,00,000/- (INR Twenty Lakhs only) must be submitted with the bid in the form of a bank guarantee issued by any nationalised/scheduled bank and shall be valid for 120 days beyond the validity of the bid in the favour of Indira Gandhi National Centre for the Arts, New Delhi.

- ii. The bid security of all unsuccessful bidders would be refunded by the IGNCA within 30 days of the bidder being notified by IGNCA as being unsuccessful. The bid security, for the amount mentioned above, of successful bidder would be returned upon submission of the performance bank guarantee.
- iii. The EMD shall be denominated in INR only. No interest will be payable to the bidder on the amount of the EMD. Bids submitted without bid security, as mentioned above, will be liable for rejection without providing any opportunity to the bidder concerned.
- iv. The EMD shall be submitted with the technical bid in a separately sealed envelope as mentioned in this section. Bids submitted without adequate EMD will be liable for rejection.

**The EMD may be forfeited:**

- i. If a Bidder withdraws the bid or increases the quoted prices during the period of bid validity or its extended period, if any; or
- ii. In the case of a successful bidder, if the bidder fails to sign the contract or to furnish performance bank guarantee within specified time in accordance with the format given in the RFP.
- iii. During the bid process, if a bidder indulges in any such deliberate act as would jeopardize or unnecessarily delay the process of bid evaluation and finalization. The decision of the IGNCA regarding forfeiture of the bid security shall be final & shall not be called upon question under any circumstances.
- iv. During the bid process, if any information found wrong/manipulated/hidden in the bid. The decision of the IGNCA regarding forfeiture of the bid security and rejection of bid shall be final & shall not be called upon question under any circumstances.

## **5.9 Conflict of Interest**

IGNCA considers a conflict of interest to be a situation in which a party has interests that could improperly influence that party's performance of official duties or responsibilities, contractual obligations, or compliance with applicable laws and regulations. A bidder may be considered to be in a conflict

of interest with one or more parties in the bidding process if, including but not limited to:

- i.** have controlling shareholders in common; or
- ii.** receive or have received any direct or indirect subsidy from any of them; or
- iii.** have the same legal representative for purposes of the bid; or
- iv.** have a relationship with each other, directly or through common third parties, that puts them in a position to have access to information about or influence on the bid of another bidder, or influence the decisions of the tendering authority regarding this bidding process; or
- v.** a bidder participates in more than one bid for the same package in this bidding process; participation by a bidder in more than one bid for the same package will result in the disqualification of all bids in which it is involved; or
- vi.** a bidder or any of its affiliates participated as a consultant in the preparation of the design or technical specifications of the goods and services that are the subject of the bid.

#### **5.10 Consortium**

A consortium would be permitted only on the basis of a signed agreement between the parties bidding for this tender. The tender must include the agreement between the parties clearly outlining the work undertaken under the project and financial sharing (in %age). The experience & capability of the primary agency responsible for the execution of the project will be considered during the evaluation of the bid. Not more than 25% of quoted cost by the primary agency will be allowed for the outsourcing Partner.

### **6. Format of Bid Submission**

The bids must be direct, concise, and complete. All information not directly relevant to this RFP should be omitted. The IGNCA will evaluate the bid based on its clarity and the correctness of its response to the requirements of the project as outlined in this RFP. To assist in the preparation of proposal, The IGNCA is making available an electronic version of this RFP on its website at [www.ignca.gov.in](http://www.ignca.gov.in).

## **6.1 Format of Submission**

The submission for this RFP is through a two-cover system:

- i. The technical bid and financial bid of the RFP should be placed in separate sealed covers with the wordings “Technical Bid” and “Financial Bid” respectively super-scribed on them.
- ii. Please note that prices must not be indicated in the technical bid and must only be indicated in the financial bid.
- iii. The cover indicating the “NCAA Project” which includes a technical bid and a financial bid put together must be put in another envelope (bid cover).
- iv. The bid cover should be super-scribed with the project name, RFP number, due date and the wordings “Do not open before 15:00 hours on <<date of submission>> as given in Clause 5.1”
- v. The cover thus prepared should also indicate clearly the name, address and telephone number of the bidder to enable the bid to be returned unopened in case it is declared “Late”.
- vi. The technical bid and financial bid should be complete documents and should be bound as volumes separately. The documents should be page numbered, signed (on each page) and appropriately flagged and contain a list of contents with page numbers. Bidders are required to submit all details as per the formats given in the RFP document only. Any deficiency in documentation may result in the rejection of the bid.

## **6.2 Documents comprising the bid**

The bid submitted by the bidder shall comprise the following:

- i. Technical bid in the format as specified below and in Annexure-3 of this RFP document.
- ii. Financial bid in the format as specified in Annexure-4 of this RFP document.
- iii. Earnest money deposit as specified in **Clause 5.8** of this RFP document.

### **6.3 Validity of Bids**

- i. All bids must be valid for 180 days from the last date of submission of bids. A bid valid for a shorter period may be may lead to disqualification of the bidder. The IGNCA reserves the right to take appropriate action in this regard. On completion of the validity period, unless the bidder withdraws his bid in writing, it will be deemed to be valid until such time that the bidder formally (in writing) withdraws his bid.
- ii. In exceptional circumstances, at its discretion, the IGNCA may solicit the bidder's consent for an extension of the validity period. The request and the responses thereto shall be made in writing (or by fax/e-mail).

### **6.4 Language of the bids**

All the bids submitted shall be written in English language.

### **6.5 Non Conforming Bids**

A bid may be construed as a non-conforming bid and ineligible for consideration:

- i. If it does not comply with the requirements of this RFP document.
- ii. If it fails to comply with the technical requirements, and acknowledgment of receipt of amendments.
- iii. If a bid does not follow the format requested in this RFP document or does not appear to address the particular requirements.

### **6.6 Disqualification**

The bid is liable to be disqualified in the following cases or in case bidder fails to meet the bidding requirements as indicated in this RFP document:

- i. Bid not submitted in accordance with the procedure and formats prescribed in this RFP document or treated as non-conforming bid.
- ii. During the validity of the bid, or its extended period, if any, the bidder increases his quoted prices.
- iii. The bidder qualifies the bid with his own conditions.

- iv. Bid is received in an incomplete form.
- v. Bid is received after due date and time.
- vi. Bid is not accompanied by all the requisite documents.
- vii. If the bidder provides quotation only for a part of the project.
- viii. Information submitted in technical bid is found to be misrepresented, incorrect or false, accidentally, unwittingly or otherwise, at any time during the processing of the contract (no matter at what stage) or during the tenure of the contract including the extension period if any.
- ix. Financial bid is enclosed with the same envelope as the technical bid.
- x. Bidder tries to influence the bid evaluation process by unlawful/corrupt/fraudulent means at any point of time during the bid process.
- xi. In case any one party submits multiple bids or if common interests are found in two or more bidders, the bidders are likely to be disqualified, unless additional bids/bidders are withdrawn upon notice immediately.
- xii. Bidder fails to deposit the performance bank guarantee or fails to enter into a contract within 15 working days of the date of notice of award of contract or within such extended period, as may be specified by the IGNCA.

## **6.7 Modification and withdrawal of bids**

No bid may be modified or withdrawn in the interval between the deadline for submission of bids and the expiration of the validity period specified by the bidder on the bid form. Entire bid security may be forfeited if any of the bidders withdraw their bid during the validity period.

# **7. Bid Opening & Evaluation**

## **7.1 Bid opening sessions**

The bids will be opened, in two sessions, one each for technical and financial, in the presence of bidders' representatives who choose to attend the bid opening sessions on the specified date, time and address. In the event of the specified date of bid opening being declared a holiday for IGNCA, the bids shall be opened at the same time and location on the next working day.

During the bid opening, preliminary scrutiny of the bid documents will be made to determine whether they are complete, whether required bid security has been furnished, whether the documents have been properly signed, and whether the bids are generally in order. Bids not conforming to such preliminary requirements will be *prima facie* rejected.

## **7.2 Opening of Technical Bid**

The RFP document fees/EMD will be opened, by a Bid Opening Committee appointed by the IGNCA, in the presence of bidders' representatives who choose to attend the session on the specified date, time and address. The envelopes of respective stages will be opened again in the presence of the representative as per details given in clause 5.1 above.

## **7.3 Evaluation of Technical Bids**

The evaluation of the technical bids will be carried out in the following manner:

### **7.3.1 Technical Bid Part -I**

- i.** Bidders will need to submit the following details:

<b>S. No.</b>	<b>Mandatory Requirements</b>	<b>Documents Required</b>
1	Memorandum of Agreement/Registration Certificate	Memorandum of Agreement/Registration Certificate
2	PAN& TIN details	Scans of PAN & TIN cards
3	Turnover  The agency should have an annual turnover of INR 10 Crores or more during each of the last 3 financial years ending 31st March 2013, 2014, 2015.	Balance sheet for the last 3 years duly signed by a Chartered Accountant
4	The bidder should deposit earnest money along with the technical bid.	Earnest money deposit as per the details mentioned in Clause 5.2.7

	The bid received without the same will be summarily rejected.	
5	The bidder shall not be under a declaration of ineligibility for corrupt or fraudulent practices with any Government/agencies/ministries or PSUs and ones not blacklisted.	Declaration from authorised signatory as mentioned in Annexure-3 of RFP
6	The bidder must have prior experience of handling at least 3 similar assignments involving audiovisual digitization, each of the value of INR 50 lakhs or above in the last 3 years.	Details of the project specified in form, along with contract/work order and the client certificate
7	Duly executed Power of Attorney in favour of authorized signatory of the bidder or copy of board resolution duly authorizing signatory for signing this bid	Duly executed Power of Attorney in favour of authorized signatory of the bidder or copy of board resolution duly authorizing signatory for signing this bid

- ii. Only those bids fulfilling all the mandatory requirements listed out in technical bid Part I will be considered for technical evaluation of technical bid Part II.

### 7.3.2 Technical Bid Part II

- i. The bidders' technical bids proposed in the bid document will be evaluated by the Technical Evaluation Committee as per the requirements specified in this RFP document. The bidders are required to submit all required documentation in support of the evaluation criteria specified (e.g. detailed project citations and completion certificates, client contact information for verification, profiles of project resources and all others) as required for the technical evaluation.

- ii. The bidders' meeting is a mandatory requirement. As listed in Technical Bid Part I, the bidders will be provided with pre-selected audiovisual material from the Partnering Institutions of the project for sample digitization in order to enable them to demonstrate their capability of digitization which would then need to be presented before the Technical Sub-Committee of the project.
- iii. The bidders shall make a technical presentation of the proposed solution as per time and venue decided by the IGNCA. In case of any change in date, time and venue of the presentation, the same will be intimated to all bidders.
- iv. In the technical bid, the bidder is also required to supply an un-priced bill of material for all software and hardware components which would be used for this project.

#### **7.4 Technical Evaluation Criteria**

<b>S. No.</b>	<b>Evaluation Criteria</b>	<b>Marks</b>
1	<p><b>Adequacy of the proposed methodology</b></p> <p>Write ups on</p> <ul style="list-style-type: none"> <li>i. Understanding of the objectives of the assignment &amp; compliance with standards (as per Annexures 1 &amp; 2) (10)</li> <li>ii. Completeness and responsiveness (5)</li> <li>iii. Project plan and execution strategy (5)</li> </ul>	20
2	<p><b>Quality &amp; competency of key professional staff proposed</b></p> <p>(Bio-data with qualifications of key Personnel to be made available)</p> <ul style="list-style-type: none"> <li>i. Project Manager (5)</li> <li>ii. Audio Digitization Expert (2)</li> <li>iii. Video Digitization Expert (3)</li> </ul>	10
3	<p><b>Infrastructure &amp; capacity to digitize multiple formats of audiovisual material</b></p> <p>(Details to be furnished to establish the capability to undertake the digitization of multiple format of audio visual materials given below)</p> <p>Audio: Audio Cassette, Spool, DAT</p>	25

	Video: Film Reel, U-Matic, Betacam, VHS, Hi-Band, Low-Band, Mini DV, Hi-8 <ul style="list-style-type: none"> <li>i. All 11 formats (25)</li> <li>ii. 8-11 formats (20)</li> <li>iii. 5-8 formats (15)</li> </ul>	
4	<b>Previous project experience</b> The bidder should have prior experience of handling similar assignments of audiovisual digitization during the last 3 years. <ul style="list-style-type: none"> <li>i. More than 10 projects (20)</li> <li>ii. More than 5 projects (15)</li> <li>iii. More than 3 projects (10)</li> </ul>	20
5	<b>Technical presentation</b> The presentation will focus on the understanding of the objectives of the project, implementation methodology, qualifications and experience of the professionals deputed for execution, quality of sample digitization of audiovisual material and other items indicated above.	25
6	<b>TOTAL</b>	<b>100</b>

Bidders will need to score at least 80% or more points in the technical evaluation by the Technical Sub-Committee so as to be considered technically qualified.

## 7.5 Evaluation of Commercial Bids

- i. The financial bids of only the technically qualified bidders will be opened for evaluation.
- ii. The financial bid should be firm and final.
- iii. The cost quoted by the bidder must be inclusive of carriers (LTO & HDD), packaging of material, transportation, insurance, taxes, levies, customs duties and all other expenses incurred.

- iv. Some of the audiovisual formats may not be fully retrievable due to the age/ condition of the materials. While quoting rates which are based on actual output generated, bidders should take into account all factors.
- v. Rates are being separately sought for 5000 hours of audio and 5000 hours of video. Please refer Annexure-4. The bid will be assessed based on the overall cost quoted by the bidders.

## **8. Contract Finalization and Award**

### **8.1 Award Criteria**

The technically qualified bidder quoting the lowest rate would be declared as the successful bidder.

### **8.2 Notification of Award**

- i. IGNCA will notify the successful bidder that its bid has been accepted.
- ii. The notification of award will bind the parties to the formation of the contract.
- iii. Upon the successful bidder furnishing the performance bank guarantee, the IGNCA will promptly notify each unsuccessful bidder and will discharge its bid security/EMD.

### **8.3 Signing of Contract**

- i. The IGNCA will send the bidder the Contract, incorporating all agreements between the parties.
- ii. Within 15 working days of the date of notice of award of contract, the successful bidder shall sign and date the Contract and return it to the IGNCA.
- iii. In case the Contract is not signed by stipulated date, the buyer may forfeit the EMD as per terms and conditions mentioned in clause 5.8 above.

### **8.4 Performance Bank Guarantee**

Prior to the signing of the contract, the successful bidder shall furnish the performance bank guarantee in accordance with the conditions of the Contract.

- i. This performance bank guarantee for the satisfactory discharge of the Contract will be for an amount equal to 10% of the bid value, which shall be submitted by the successful bidder prior to signing the contract. This performance bank guarantee shall be valid from date of acceptance of LOI, till 60 days after the completion of the project. All incidental charges whatsoever such as premium; commission etc. with respect to the performance bank guarantee shall be borne by the bidder. The performance bank guarantee may be discharged/returned by the IGNCA upon being satisfied that there has been due performance of the obligations of the bidder under the contract. However, no interest shall be payable on the performance bank guarantee. The performance bank guarantee will need to be extended if the contract is extended beyond 15 months.
- ii. In the event of the bidder being unable to service the contract for whatever reason, the IGNCA would invoke the performance bank guarantee. Notwithstanding and without prejudice to any rights whatsoever of the IGNCA under the Contract in the matter, the proceeds of the performance bank guarantee shall be payable to the IGNCA as compensation for any loss resulting from the bidder's failure to perform/comply with its obligations under the Contract.
- iii. In case the project is delayed beyond the project schedule as mentioned in this RFP document, the performance bank guarantee shall be accordingly extended by the bidder for the duration equivalent to the delays caused in the project.
- iv. The performance bank guarantee may be forfeited if the IGNCA determines at any time that representatives of the bidder were found engaged in corrupt, fraudulent, collusive or coercive practices during the selection process or the execution of the Contract.

## **ANNEXURES**

## **ANNEXURE-1**

### **AUDIO & VIDEO DIGITIZATION STANDARDS FOR THE NATIONAL CULTURAL AUDIOVISUAL ARCHIVES PROJECT**

#### **Analog Audio Digitization**

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

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

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

#### **Analog Video Digitization**

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

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

For access, MP4 will be made available.

## Digital Video Transfer

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

For access, MP4 will be made available.

## ANNEXURE-2

**METADATA STANDARDS FOR THE  
NATIONAL CULTURAL AUDIOVISUAL ARCHIVES PROJECT**  
**(Based on Extended Dublin Core Metadata Schema)**

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

		environmental or cultural context, list of contents, etc	
9	<b>Creator</b>	Director or entity primarily responsible for making the recording	
10	<b>Publisher</b>	Producer/Institution responsible for making the recording available	
11	<b>Contributor</b>	An entity responsible for making contributions to the recording	
		Artist(s)	
		Accompanying artist(s)	
		Recordist(s)	
		Composer(s)	
		Lyricist(s)	
		Any other	
12	<b>Date</b>	A point or period of time associated with an event in the lifecycle of the recording  (Not the recording or production date of the original but a date relating possibly to the broadcast& publication of the recording)	
13	<b>Type</b>	The domain of the recording: audio/video	
14	<b>Coverage</b>	The spatial or temporal topic of the recording, such as a cultural feature of traditional songs or a dialect	
15	<b>Language</b>	Language(s) of the recording	
	<b>Dialect</b>	Dialect(s) of the language(s) of the recording	
<b>TECHNICAL</b>			
16	<b>Format</b>	Digital file format or dimensions of the resource	

		Codec	
		Bit-Rate/Bit-Depth	
		Sampling Frequency	
		Playback equipment used (Make & model)	
17	<b>A-to-D Convertor</b>	Analog to digital convertor used (Make & model)	
18	<b>Extent</b>	Digital file size & duration	
19	<b>Date</b>	Date of digitization	
20	<b>LTO 6 Tape Number</b>	LTO 6 tape number on which the digitized file is contained	
21	<b>HDD Number</b>	HDD number on which the digitized file is contained	
<b>MISCELLANEOUS</b>			
22	<b>Remarks</b>	Any additional information not covered under above headings	

**Note:** Digitization agency had to fill up only the technical metadata part. Other fields will be filled up by the Partnering Institutions.

## **ANNEXURE-3**

### **Technical Bid Formats**

#### **Cover Letter**

To:

<Location, Date>

Sh. P. Jha  
Director (CIL)  
Cultural Informatics,  
IGNCA  
New Delhi

**Subject:** Submission of the Technical bid for “Selection of agency for the digitization of audiovisual material under the National Cultural Audiovisual Archives Project”

Dear Sir/Madam,

We, the undersigned, offer to provide Audio-Video Digitization Services to the IGNCA in response to the RFP for Selection of agency for the digitization of audiovisual material under the National Cultural Audiovisual Archives Project.

We are hereby submitting our Proposal, which includes the Technical bid and the Financial Bid sealed in a separate envelope.

We hereby declare that all the information and statements made in this Technical bid are true and accept that any misinterpretation contained in it may lead to our disqualification.

We undertake, if our Proposal is accepted, to initiate the Implementation services related to the assignment not later than the date indicated in Fact Sheet.

We agree to abide by all the terms and conditions of the RFP document. We would hold the terms of our bid valid for 180 days as stipulated in the RFP document.

We understand you are not bound to accept any Proposal you receive.

Yours sincerely,

Authorized Signature [*In full and initials*]: \_\_\_\_\_

Name and Title of Signatory: \_\_\_\_\_

Name of Firm: \_\_\_\_\_

Address: \_\_\_\_\_

Address: \_\_\_\_\_

### **Form Tech 3.1    Self Declaration: Not Blacklisted**

To,  
P. Jha  
Director (CIL)  
Cultural Informatics,  
IGNCA

Sir,

In response to the Tender Ref. No. XXX dated XXX for RFP titled “Selection of agency for the digitization of audiovisual material under the National Cultural Audiovisual Archives Project”, as an owner/ partner/ Director of, I/ We hereby declare that presently our Company/ firm is having unblemished record and is not declared ineligible for corrupt & fraudulent practices, blacklisted either indefinitely or for a particular period of time, or had work withdrawn, by any State/ Central government/ PSU.

If this declaration is found to be incorrect then without prejudice to any other action that may be taken, my/ our security may be forfeited in full and the tender if any to the extent accepted may be cancelled.

Thanking you,

Name of the Bidder: .....

Authorised Signatory:.....

Signature:

Seal:

Date:

Place:

**Form Tech 3.2 Particulars of the bidder**

<b>S. No.</b>	<b>Information Sought</b>	<b>Details to be Furnished</b>
1	Name and address of the bidding company	
2	Incorporation status of the firm (public limited/ private limited,	
3	Year of Establishment	
4	Date of registration	
5	ROC Reference No.	
6	Details of company registration	
7	Details of registration with appropriate authorities for service	
8	Name, Address, email, Phone nos. and Mobile number of Contact Person	

### **Form Tech 3.3 Bidder's Authorisation Certificate**

(Company letterhead)

To,  
Sh. P. Jha  
Director (CIL)  
Cultural Informatics,  
IGNCA  
New Delhi

<Name>, <Designation> is hereby authorized to attend meetings & submit technical & commercial information as may be required by you in the course of processing the above said Bid. For the purpose of validation, his/ her verified signatures are as under.

Thanking you,

Name of the Bidder: - Verified Signature:

Authorised Signatory: -

Seal of the Organization: -

Date:

Place :

## **Form Tech 3.4 Certificate of Conformity and Non -Deviation**

(Company letterhead)

To,  
Sh. P. Jha  
Director (CIL)  
Cultural Informatics  
IGNCA,  
New Delhi

### **CERTIFICATE**

**Sir,**

This is to certify that, the specifications of Audio-Video Digitization Services which I/ We have mentioned in the Technical bid, and which I/ We shall supply if I/ We am/ are awarded with the work, are in conformity with the specifications of the Tender document and that there are no deviations of any kind from the requirement specifications.

Also, I/we have thoroughly read the tender document and by signing this certificate, we hereby submit our token of acceptance to all the tender terms & conditions without any deviations. I/ We also certify that the price I/ we have quoted is inclusive of all the cost factors involved in the execution of the project, to meet the desired Standards set out in the Tender Document.

Thanking you,

Name of the Bidder: -

Authorised Signatory: -

Seal of the Organization: -

Date:

Place:

## **Form Tech 3.5 Format for fairness of documents**

(Company letterhead)

To,  
Sh. P. Jha  
Director (CIL)  
Cultural Informatics,  
IGNCA  
New Delhi

Sir,

In response to the Tender Ref. No. XXX dated XXX for RFP titled “Selection of agency for the digitization of audiovisual material under the National Cultural Audiovisual Archives Project”

As an owner/ partner/ Director of....., I/ We hereby declare that any documents or information submitted under this bid is without any doubt, true and fair, to the best of my/our knowledge.

If this declaration is found to be incorrect then without prejudice to any other action that may be taken, my/ our security may be forfeited in full and the tender if any to the extent accepted may be cancelled.

Thanking you,

Name of the Bidder: -

Authorised Signatory: -

Seal of the Organization: -

Date:

Place:

## **Form Tech 3.6 Undertaking on Conflict of Interest**

(Company letterhead)

To,  
Sh. P. Jha  
Director (CIL)  
Cultural Informatics,  
IGNCA  
New Delhi

Subject: Undertaking on Conflict of Interest

Sir,

I/We hereby undertake that there is, absence of, actual or potential conflict of interest on the part of the SI or any prospective subcontractor due to prior, current, or proposed contracts, engagements, or affiliations with IGNCA.

I/We also confirm that there are no potential elements (time frame for service delivery, resource, financial or other) that would adversely impact the ability of the SI to complete the requirements as given in the RFP.

We undertake and agree to indemnify and hold IGNCA harmless against all claims, losses, damages, costs, expenses, proceeding fees of legal advisors (on a reimbursement basis) and fees of other professionals incurred (in the case of legal fees & fees of professionals, reasonably) by IGNCA and/or its representatives, if any such conflict arises later.

Thanking you,

Name of the Bidder: -

Authorised Signatory: -

Seal of the Organization: -

Date:

Place:

## **Tech 3.7 Undertaking On Pricing of Items of Technical Response**

(Company letterhead)

[Date]

To

Sh. P. Jha

Director (CIL)

Cultural Informatics,

IGNCA

New Delhi

Subject: Undertaking on Clarifications

Sir,

I/We do hereby undertake that Commercial Proposal submitted by us is inclusive of all the items in the technical proposal and is inclusive of all the clarifications provided/may be provided by us on the technical proposal during the evaluation of the technical offer. We understand and agree that our Commercial Proposal is firm and final and that any clarifications sought by you and provided by us would not have any impact on the Commercial Proposal submitted by us.

Thanking you,

Name of the Bidder: -

Authorised Signatory: -

Seal of the Organization: -

Date:

Place:

## **Form Tech 3.8 Undertaking On Technology Information Provided**

(Company letterhead)

To

Sh. P. Jha

Director (CIL)

Cultural Informatics,

IGNCA

New Delhi

Subject: Undertaking on Technology Information Provided

Sir,

1. I/We confirm that the all the commercial / proprietary / licensed software, platforms and tools that are required to either further customize, test, maintain, enhance, and deploy the software, i.e., future developments or enhancements or defect fixes or quality assurance tests on the software and deploying the software in a development or quality or training or production environment have been disclosed in the technical bill of material. The costs for the same have been quoted in the Commercial Proposal as required. In case IGNCA or a third party identified by IGNCA finds any additional such requirement that has a commercial impact either through license fees or such, the same shall be provided to IGNCA or any agencies at the State or Centre or Private Partner identified for implementation at the State free of cost for full and unlimited usage.
  
2. The software and the underlying technology and tools shall not restrict to the deployment to any specific hardware platform and will be capable of operation on multiple hardware platforms from all the leading systems vendors.

Thanking you,

Name of the Bidder: -

Authorised Signatory: -

Seal of the Organization: -

Date:

Place:

## **Form Tech 3.9 Technical Details**

### **3.9.1 Technical Bid Part I**

Bidders will need to submit the following details:

<b>S. No.</b>	<b>Mandatory Requirements</b>	<b>Documents Required</b>
1	Memorandum of Agreement/ Registration Certificate	Memorandum of Agreement/Registration Certificate
2	PAN & TIN details	Scans of PAN & TIN cards
3	Turnover  The agency should have an annual turnover of INR 10 Crores or more during each of the last 3 financial years ending 31st March 2013, 2014, 2015.	Balance sheet for the last 3 years duly signed by a Chartered Accountant
4	The bidder should deposit earnest money along with the technical bid. The bid received without the same will be summarily rejected.	Earnest money deposit as per the details mentioned in Clause 5.2.8
5	The bidder shall not be under a declaration of ineligibility for corrupt or fraudulent practices with any Government/agencies/ministries or PSUs and ones not blacklisted.	Declaration from authorised signatory as mentioned in Annexure-3 of RFP
6	The bidder must have prior experience of handling at least 3 similar assignments involving audiovisual digitization each of the value of Rs 50 Lakhs & above in the last 3 years.	Details of the project specified in form, along with contract/work order and the client certificate
7	Duly executed Power of Attorney	Duly executed Power of Attorney

	in favour of authorized signatory of the bidder or copy of board resolution duly authorizing signatory for signing this bid	in favour of authorized signatory of the bidder or copy of board resolution duly authorizing signatory for signing this bid
--	---	---

### 3.9.2 Technical Bid Part II

S. No.	Evaluation Criteria
1	<p><b>Adequacy of the proposed methodology</b></p> <p>Write ups on</p> <ul style="list-style-type: none"> <li>i. Understanding of the objectives of the assignment &amp; compliance with digitization &amp; metadata standards</li> <li>ii. Completeness and responsiveness</li> <li>iii. Project plan and execution strategy</li> </ul>
2	<p><b>Quality and competency of key professional staff proposed</b> (Bio-data of key personnel will need to be made available)</p> <ul style="list-style-type: none"> <li>i. Project Manager</li> <li>ii. Audio Digitization Expert</li> <li>iii. Video Digitization Expert</li> </ul>
3	<p><b>Infrastructure &amp; capacity to digitize multiple formats of audiovisual material</b></p> <p>(Details to be furnished to establish the capability to undertake the digitization of multiple format of audio visual materials given below)</p> <p>Audio: Audio Cassette, Spool, DAT</p> <p>Video: Film Reel, U-Matic, Betacam, VHS, Hi-Band, Low-Band, Mini DV, Hi-8</p> <ul style="list-style-type: none"> <li>i. All 11 formats</li> <li>ii. 8-11 formats</li> <li>iii. 5-8 formats</li> </ul>
4	<p><b>Previous project experience</b></p> <p>The bidder should have prior experience of handling similar assignments of audiovisual digitization during</p>

	<p>the last 3 years.</p> <ul style="list-style-type: none"> <li>i. More than 10 projects</li> <li>ii. More than 5 projects</li> <li>iii. More than 3 projects</li> </ul>
5	<p><b>Technical presentation</b></p> <p>The presentation will focus on the understanding of the objectives of the project, implementation methodology, qualifications and experience of the professionals deputed for execution, quality of sample digitization of audiovisual material and other items indicated above.</p>
6	<b>TOTAL</b>

**Form Tech 3.10: Details of un-priced bill of material for all software and hardware components which would be used for this project**

## **ANNEXURE-4**

### **Format of Financial Bid**

<b>S. No.</b>	<b>Description</b>	<b>Per Hour output Rate</b>	<b>Total Price (INR)</b>	<b>Taxes &amp; Other Duties</b>	<b>Total Amount (INR)</b>	<b>Total Amount (INR) in words</b>
<b>A</b>	<b>Digitization Services</b>  For 5000 hours of output for audio					
<b>B</b>	<b>Digitization Services</b>  For 5000 hours of output for Video					
	<b>Grand Total Cost</b>					

Note: The financial Bid should be firm and fixed as per details given in para 5.7 of the RFP

## **ANNEXURE-5**

### **List of Partnering Institutions**

1. Indira Gandhi National Centre for the Arts (IGNCA)  
11, Man Singh Road  
New Delhi – 110 001
2. Indian Council for Cultural Relations (ICCR)  
Azad Bhavan, I.P. Estate  
New Delhi – 110 002
3. Centre for Cultural Resources (CCRT)  
Sector 7, Dwarka, Palam Colony  
New Delhi – 110 075
4. Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS)  
Shamala Hills, Bhopal – 462 013
5. Rupayan Sansthan  
Village Moklawas, Jodhpur – 342 006
6. Natya Shodh Sansthan (NSS)  
EE Block, Bidhan Nagar  
Salt Lake City, Kolkata – 700 091
7. Saptak Archives  
Chimanlal Girdharlal Rd  
Usmanpura, Ahmedabad – 380 014
8. Kalakshetra  
Thiruvanmiyur, Chennai – 600 041

**NOTE:** In future, there may be more Partnering Institutions added to the project.

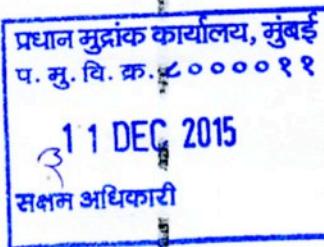
**Agreement signed between IGNCA and M/s  
Prime Focus Technologies Pvt. Ltd.**



महाराष्ट्र MAHARASHTRA

● 2015 ●

NN 751477



श्री. रा. कृ. पोटले

THIS STAMP PAPER SHALL FORM PART OF AGREEMENT  
BETWEEN INDIRA GANDHI NATIONAL CENTRE FOR THE  
ARTS (IGNCA) AND PRIME FOCUS TECHNOLOGIES PRIVATE  
LIMITED DATED 1<sup>ST</sup> MARCH 2016



02838

जोडपत्र-१/Annexure-१  
फक्त प्रतिशापनासाठी /Only For Affidavit  
मुद्रांक विक्री नोंदवणी अनु. क्रमांक-/दिनांक  
(Serial No./Date)

22 DEC 2015

Prime Focus Technologies Private Limited  
North, Plot No. 63, Road No. 13,  
Near Tunga Paradise, Opp. TV 9, MIDC,  
Andheri (E), Mumbai-400 093.

मुद्रांक विकात खेण्याचे नांव, रहिवासाचा पत्ता व सही  
(Stamp Purchaser's Name, Place of residence & Signature)  
परवानाधारक मुद्रांक विक्री लागू नाही  
व परवाना करण्यात आवश्यक नाही. (राज्य अदेश दि. ०१/०७/२००५ मुसारा  
परवाना क्रमांक ६०००५३  
मुद्रांक विक्रीचे ठिकाण पत्ता सो. कर्मचार हर्षद बोगाटे  
शोप नं. १०, कोटीसोर, ए. बी. आर्थ, बोगे पुर्व, मुंबई-४०००५१.  
शासकीय कायलायासपार/न्यायालयासपार प्रविशापत्र सादर करणेसाठी मुद्रांक  
नागदाची आवश्यकता नाही. (राज्य अदेश दि. ०१/०७/२००५ मुसारा  
वा शारणासाठी ज्यांनी मुद्रांक उंचाव केला ताती — राजासाठी गां

Amrit



**AGREEMENT**

**between**

**Indira Gandhi National Centre for the Arts (IGNCA)**

**and**

**Prime Focus Technologies Pvt. Ltd.**

**for**

**the Digitization of Audiovisual Materials**

**under the**

**National Cultural Audiovisual Archives (NCAA) Project**

**(On Non-judicial Stamp Paper)**

**PREAMBLE**

Under this Agreement, on behalf of the Indira Gandhi National Centre for the Arts (IGNCA), under National Cultural Audiovisual Archives (NCAA) Project, Prime Focus Technologies Private Limited is implementing the digitization activity of audiovisual materials. Prime Focus Technologies Pvt. Ltd. is expected to collect audiovisual materials from various Partnering Institutions (PIs) of the National Cultural Audiovisual Archives (NCAA) Project, digitize the materials alongside enriching the Technical part of the metadata, and submit reports of the physical condition assessment and digitization/quality check of the audiovisual materials in accordance with the standards approved for the Project. The overall time period for the implementation of this process, consisting of several installments, is one year from the effective date of this agreement. The digitization activity will be based on the scope of work incorporated in the Request for Proposal that was issued by the NCAA Project, IGNCA and will entirely be funded by funds allocated for the Project.

This Project represents the first such initiative to digitize analog audiovisual materials available from various governmental and non-governmental cultural institutions across India. The aim is to identify and preserve audiovisual materials of cultural heritage of the country through a process of digitization and making it accessible to people by setting up a dedicated website and a virtual network of these significant repositories. The Partnering Institutions of the Project are expected to shortlist audiovisual materials from within their archives and create the administrative and descriptive metadata for the corresponding materials. Prime Focus Technologies Pvt. Ltd. will further enrich the metadata by adding technical details and digitize the audiovisual materials.

Experts will oversee the digitization activity of the audiovisual materials and simultaneously carry out physical condition assessment and digitization/quality check of the various formats of the audio and video materials digitized. The deliverables will be submitted to the IGNCA and Partnering Institutions in the format prescribed by the Project. The digitization activity is being funded by the



NCAA Project, IGNCA through payments and the same will be released in installments after the completion of the digitization activity. Prime Focus Technologies Pvt. Ltd., being an agency providing service for digitizing audiovisual materials, is covered under Finance Act, 1994. Digitization costs incurred will be accounted to the IGNCA by way of submission of invoices along with other relevant documents associated in this agreement as per the rates quoted by Prime Focus Technologies Pvt. Ltd. and approved by the IGNCA. The intellectual property rights to materials generated during the digitization activity will remain with the Partnering Institutions of the Project.



## Table of Contents

<b>I. Memorandum of Agreement</b>	<b>1</b>
<b>II. General Conditions of Agreement</b>	<b>1</b>
1. General Clauses	3
2. Commencement, Completion, Modification and Termination of Agreement	8
3. Obligations of the Agency	13
4. Agency's Personnel	15
5. Obligations of the Client	16
6. Payments to the Agency	17
7. Fairness and Good Faith	19
8. Settlement of Disputes	19
9. Liquidated Damages	20
10. Performance Guarantee	21
11. Stage Wise Reporting	22
12. Taxes	23
13. Agreement Price	23
14. Transfer of Agreement	23
15. Miscellaneous Provisions	24
<b>III. APPENDICES</b>	<b>25</b>
Appendix A: Terms of Reference	26
Appendix B: Activities and Deliverables	29
Appendix C: Total Cost of the Project	34
Appendix D: Reporting Requirements and Templates	35
Appendix E: Non-Disclosure Clauses	40
Appendix F: Digitization and Metadata Standards	43
Appendix G: Model Bank Guarantee	47



## I. MEMORANDUM OF AGREEMENT

This Agreement is signed in New Delhi on the 1<sup>st</sup> March 2016 between the **Indira Gandhi National Centre for the Arts (IGNCA)**, an autonomous organization under the Ministry of Culture, Government of India, having its office at 11, Man Singh Road, New Delhi – 110001 (hereinafter called the '**Client**', which term shall include its successor, administrator and permitted assigns) of the **First Part**, and **M/s Prime Focus Technologies Private Limited**, an Agency, registered under the Companies Act, 1956 (No. 1 of 1956), having its registered office at 'True North', 63, Road No. 13, MIDC, Andheri (East), Mumbai - 400 093, (hereinafter called '**Agency**', which term shall include its successor, administrator and permitted assigns) of the **Second Part**.

### WHEREAS

- (a) The Agency, having represented to the Client that it has the required professional skills, personnel and technical resources, has offered to implement the digitization activity for the Project in response to the tender notice called the 'Request for Proposal' (RFP) dated 16 September 2015 issued by the Client;
- (b) The Agency, vide Letter of Acceptance dated 16<sup>th</sup> February 2016 has agreed to implement the digitization activity for the Project on the terms and conditions set forth in this Agreement.

**NOW, THEREFORE IN CONSIDERATION OF THE MUTUAL COVENANTS HEREIN CONTAINED, IT IS HEREBY AGREED** between the Parties as follows:

#### **1. GENERAL CONDITIONS OF AGREEMENT:**

- 1) The digitization activity of the Project shall be performed by the Agency during a period of one (1) year on a Payment upon completion of tasks basis. In order to receive the Payments, the Agency shall submit Invoices and other relevant documents outlined in this Agreement to the Client and claim the Payment.



2) The following Agreement documents shall be deemed to form an integral part of this Agreement:

- (a) General Conditions of the Agreement;
- (b) The following appendices:

Appendix A: Terms of Reference containing the description of the Project and Scope of Work

Appendix B: Activities and Deliverables as linked with Payments based on the Invoices submitted by the Agency

Appendix C: Total Cost of the Project, as described in the Financial Proposal

Appendix D: Reporting Requirements and Templates: The stage wise reporting required to be done by the Agency to the Client.

Templates:

- I. (a) Handing Over & Receipt of Analog audiovisual materials and Receipt of Digitized audiovisual materials by the Partnering Institutions of the Project; and (b) Receipt of Archival Quality & Access Quality Digitized Data from the Agency to the PMU, NCAA Project
- II. Invoice to be submitted by the Agency to the Client; and
- III. Certification by the PMU, NCAA Project of the work done by the Agency.

Appendix E: Non-Disclosure clauses of the Agreement

Appendix F: Digitization and metadata standards approved for the Project.

Appendix G: Model Performance Bank Guarantee.

3) The mutual rights and obligations of the Client and the Agency shall be as set forth in the Agreement, in particular:



- (a) The Scope of Work shall be as per the terms of reference, Section I, of Appendix A.
- (b) The work plan indicating the activities schedule against the Deliverables shall be described in Appendix B.
- (c) The Agency shall implement the digitization activity for the Project within the period of one (1) year from the date of signing of Agreement.
- (d) The total volume (output) of the Project shall be ten thousand (10,000) hours of audiovisual materials and the same will be digitized at INR 700 (Rupees Seven Hundred Only) per hour of digitization of audio and INR 3300 (Rupees Three Thousand Three Hundred Only) per hour of digitization of video. This amount is exclusive of taxes which would be levied as applicable. The amount is to be released in four quarterlies in the one (1) year period of the Project upon the completion of quarterly targets of digitization as laid out in this Agreement. The Client shall release the Payment to the Agency in accordance with the provisions of the Agreement to pay for the completed task of the Project as indicated in Clause 6 of this Agreement.
- (e) Detailed terms and conditions of the Agreement are contained in the Agreement documents mentioned in this Agreement. The same are to be read harmoniously with the clauses enshrined in this Agreement.
- (f) Additional volume (output) of five thousand (5000) hours of audiovisual materials may be assigned to the Agency at the same rate and terms and conditions by mutual exchange of letters after completion of the present assignment.

**1.1. Definitions:** Unless the context otherwise requires, the following terms whenever used in this Agreement shall have the following meanings:

- i. "Agreement" means this Agreement signed by the Parties and includes all the Agreement documents listed in Section I of this Agreement. However, in case of any inconsistency between the stipulation of this Agreement and the documents listed in Section I of this Agreement, the covenants of this Agreement shall prevail.
- ii. "Agency" means Prime Focus Technologies Private Limited which has been selected to perform the digitization activity for the Project under this Agreement.
- iii. "Applicable Law" means the laws and any other instruments having the force of law in India.



- iv. "Client" means the IGNCA, with which the Agency signs this Agreement for the implementation of digitization activity for the Project.
- v. "Day" means working days of the calendar.
- vi. "Deliverables" refers exclusively to:
- (a) LTO6 tapes (open format; LTFS system) containing archival quality digitized output of each and every digitized audio in the .wav format and digitized video in .mxf format;
  - (b) Hard Disk Drive(s) (HDD(s)) containing access quality digitized output of each and every digitized audio in the .mp3 format and video in .mp4 format;
  - (c) The corresponding enriched Technical metadata in .xlsx format;
  - (d) Physical Condition Assessment report in .docx format; and
  - (e) Digitization/Quality Check report in .pdf format.
- vii. "Effective Date" means the date on which this Agreement comes into force, i.e. the date of signing this Agreement.
- viii. "GCA" means the General Conditions of Agreement.
- ix. "Indian Currency", "Local Currency" and "INR" means Indian rupees.
- x. "Installment" refers to the division in time within the duration of the Project period.
- xi. "Invoice" refers to the statement of expenditure required to be submitted by the Agency upon completion of digitization specified for each Installment.
- xii. "In Writing" means communicated in written form with proof of receipt. Email correspondence shall suffice as a general rule, exceptions to which shall be made in the case of financial matters, in which case official notification shall be made by the authorized representatives on the letterhead of either the Client or the Agency as the case may be.
- xiii. "Letter of Acceptance" (LoA) is the letter issued by the Agency in answer to the Letter of Intent issued by the Client.
- xiv. "Letter of Intent" (LoI) means the letter issued by the Client conveying its acceptance of the Proposal of the successful tenderer (Agency).
- xv. "Rights" herein shall illustratively mean the intellectual property rights and copyrights on the audiovisual materials that are held with the Partnering Institutions of the Project from whom the audiovisual materials originate.



- xvi. "Partnering Institutions" (PIs) includes all the institutions that are in partnership with the Client to carry out the NCAA Project, specified under Appendix A.
- xvii. "Party" means the Client or the Agency, as the case may be, and "Parties" means both of them.
- xviii. "Payment" means the amount, in INR, to be delivered by the Client to the Agency based on the Invoices provided by the Agency to the Client along with other relevant documents as outlined in the Agreement and approved by the Client after the completion of tasks for each Installment.
- xix. "Performance Bank Guarantee" means the bank guarantee defined under Clause 9 of the Agreement of INR 22,80,000/- (Rupees Twenty Two Lakh Eighty Thousand Only) to be provided by the Agency.
- xx. "Personnel" means professionals and support staff engaged by the Agency and assigned to perform the Project or any part thereof; "Key Personnel" means the Project team of the Agency.
- xxi. "Project" means the National Cultural Audiovisual Archives (NCAA) Project of the Indira Gandhi National Centre for Arts (IGNCA). For the purposes of this Agreement, the work to be carried out by the Agency, under the aegis of the Project, is more fully described in Appendix A.
- xxii. "Project Management Unit" (PMU) is made up of the key personnel of the Project; consisting of the Project Director, Project Manager, Research Assistants and Project Assistants.
- xxiii. "Proposal" includes both the "Technical Proposal" and the "Financial Proposal".
- xxiv. "RFP" means the Request for Proposal prepared by the Client for the selection of the Agency.
- xxv. "Sample Checking" means a process of random checking of at least 10% of the digitized audiovisual materials submitted by the Agency to the Client.
- xxvi. "Steering Committee" is a committee duly constituted by the IGNCA with the approval of Ministry of Culture (MoC), Government of India for overseeing the implementation of the NCAA Project.

**1.2. Relationship between the Parties:** Nothing contained herein shall be construed as establishing a relationship of master and servant or of principal and



agent as between the Client and the Agency. The Agency has complete charge of Key Personnel (including title, qualification, job profile, job duration, salary and remuneration) performing the Project and shall be fully responsible for the project performed by them on its behalf. The Agency shall use its discretion to pay remuneration and salary to its Key Personnel as part of the total cost of the Project.

**1.3. Law governing Agreement:** This Agreement, its meaning and interpretation, and the relation between the Parties shall be governed by the Indian Applicable Law.

**1.4. Headings:** The headings shall not limit, alter or affect the meaning of this Agreement.

**1.5. Notices:**

1.5.1. Any notice, request or consent required or permitted to be given or made pursuant to this Agreement shall be In Writing. Any such notice, request or consent shall be deemed to have been given or made when delivered against acknowledgement to an authorized representative of the Party to whom the communication is addressed or when sent by registered post to the addresses specified below.

Director (Admin.),  
IGNCA,  
11, Mansingh Road,  
New Delhi – 110001

Vice President & Head Sales - APAC,  
Prime Focus Technologies Pvt. Ltd.,  
'True North' 63,  
Road no. 13,  
MIDC, Andheri (East),  
Mumbai – 400 093

1.5.2. A Party may change its address by giving the other Party notice In Writing of such change.

**1.6. Location:** Digitization of the audiovisual materials collected from the Partnering Institutions from across India would be carried out at the centralized



location of the Agency (Prime Focus Technologies Pvt. Ltd., 'True North' 63, Road no. 13, MIDC, Andheri (East), Mumbai – 400 093).

**1.7. Authorized representatives:** Any action required or permitted to be taken, and any document required or permitted to be executed under this Agreement, or any amendment thereof by the Client or the Agency, may be taken or executed by the officials specified below.

Director (Admin.), IGNCA, 11, Mansingh Road, New Delhi – 110001	Vice President & Head Sales - APAC Prime Focus Technologies Pvt. Ltd., 'True North' 63, Road no. 13, MIDC, Andheri (East), Mumbai - 400 093
--	--

**1.8. Taxes and duties:** The Agency shall be liable to pay any taxes under Indian Applicable Law during the tenure of the Agreement.

#### **1.9. Fraud and corruption**

**1.9.1. Definitions:** It is the Client's policy to require that the Client as well as the Agency observe the highest standard of ethics during the execution of the Agreement. In pursuance of this policy, the Client defines, for the purpose of this provision, the terms set forth as follows:

- i. "corrupt practice" means the offering, receiving or soliciting, directly or indirectly, of anything of value (whether in cash or kind) to influence the action of any official/person in the selection process or the Agreement execution;
- ii. "fraudulent practice" means a misrepresentation or omission of facts in order to influence selection process, or Agreement or contract execution;
- iii. "collusive practices" means a scheme or arrangement between two or more agencies/persons, with or without the knowledge of the Client, designed to establish prices at artificial, non-competitive levels;



iv. "coercive practices" means harming or threatening to harm, directly or indirectly, persons or their properties to influence their participation in a procurement process or affect an agreement or a contract execution.

#### **1.9.2. Measures to be taken by the Client**

(a) The Client, after issuing a show cause notice to the Agency, may terminate the Agreement if it comes to know at any point of time that representatives of the Agency were engaged in corrupt, fraudulent, collusive or coercive practices during the selection process or the execution of the Agreement, without the Agency having taken timely and appropriate action to the satisfaction of the Client to remedy the situation after receipt of notice.

(b) The Client, after issuing a show cause notice to the Agency, may also impose sanction against the Agency, declaring the Agency ineligible, either indefinitely or for a stipulated period of time, to be awarded an agreement or a contract, if it at any point of time comes to know that the Agency has, directly or through an agent, engaged in corrupt, fraudulent, collusive or coercive practices in competing for or in executing any agreement or contract financed by and the Client shall be free to place the same in the public domain .

### **2. COMMENCEMENT, COMPLETION, MODIFICATION AND TERMINATION OF AGREEMENT**

**2.1 Effective Date of Agreement:** This Agreement shall come into force and effect on the date it is signed by authorized representatives of both the Client and the Agency. Prior to the signing of the Agreement the agency shall furnish the Performance Bank Guarantee of ten percent (10%) of the cost of the Agreement as per details given in clause 10 below.

**2.2 Commencement of the Project:** The Agency shall begin work on the digitization activity immediately from the Effective Date.



**2.3. Completion of Agreement:** Unless terminated earlier pursuant to clause 2.8. or extended pursuant to clause 5.1 (c) hereof, the Agency shall complete the entire Project in one (1) year from the Effective Date, unless the duration of the Project is extended In Writing at the discretion of the Client. The time schedule for completion of work shall be as described in Appendix B.

**2.4. Entire Agreement:** This Agreement contains all covenants, stipulations and provisions agreed by the Parties. No agent or representative of either Party has authority to make, and the Parties shall not be bound by or be liable for, any other statement, representation, promise or agreement not set forth herein.

**2.5. Modifications or variations:**

- (a) Any modification or variation to the terms and conditions of this Agreement and its documents, including any modification or variation of the Scope of Work, may only be made by written agreement between the Parties. Pursuant to clause 7.2. hereof: however, each Party shall give due consideration to any Proposals for modification or variation made by the other Party and the cost implication thereof.
- (b) In cases of substantial modifications or variations, a supplementary agreement between the Client and Agency would be required.

**2.6. Force Majeure**

**2.6.1. Definition**

- (a) For the purposes of this Agreement, "Force Majeure" means an unexpected and uncontrollable event, beyond the reasonable control of a Party, which is not foreseeable, is unavoidable, and not brought about by or at the instance of the Party claiming to be affected by such events, which has caused the non-performance or delay in performance, and which makes a Party's performance of its obligations hereunder impossible or so impractical as reasonably to be considered impossible in the circumstances, and includes, but is not limited to, war, riots, civil disorder, earthquake, fire, explosion, storm, flood or other extreme adverse weather conditions, strikes, lockouts or other industrial action (except where such strikes,



lockouts or other industrial action are within the power of the Party invoking Force Majeure to prevent), confiscation or any other action by government agencies.

(b) Force Majeure shall not include (i) any event which is caused by the negligence or intentional action of a Party, or by or of such Party's agents or employees, nor (ii) any event which a diligent Party could reasonably have been expected both to take into account at the time of the signing of the Agreement, and avoid or overcome with utmost persistent effort in the carrying out of its obligations hereunder.

(c) Force Majeure shall not include insufficiency of funds or manpower, or inability to release a Payment required for the execution of the Project under this Agreement.

**2.6.2. No breach of Agreement:** The failure of a Party to fulfill any of its obligations hereunder shall not be considered to be a breach of or default under this Agreement insofar as such inability arises from an event of Force Majeure, provided that the Party affected by such an event has taken all possible precautions, due care and all measures, with the objective of carrying out the GCA.

**2.6.3. Measures:**

(a) A Party affected by an event of Force Majeure shall continue to perform its obligations under the Agreement as far as is reasonably practical and shall take all reasonable measures to minimize the consequences of any event of Force Majeure.

(b) A Party affected by an event of Force Majeure shall notify the other Party of such event as soon as possible and in any case, not later than ten (10) Days following the occurrence of such an event, providing sufficient and satisfactory evidence of the nature and cause of such event, and shall similarly give written notice of the restoration of normal conditions as soon as possible.

(c) Any period within which a Party shall, pursuant to this Agreement, complete any action or task, shall be extended for a period equal to the time during which such Party was unable to perform such action as a result of Force Majeure.

(d) During the period of their inability to execute the Project as a result of an event of Force Majeure, the Agency, upon written instructions from the Client, shall either: (i) stop with the Project for the time being, until further instructions from the



Client, or (ii) continue with the Project to the extent possible, in which case the Client on being satisfied shall continue to pay proportionately to the Agency and on pro rata basis, under the terms of this Agreement.

(e) In the case of a disagreement between the Parties as to the existence or extent of Force Majeure, the matter shall be settled according to clause 8 hereunder.

**2.7. Suspension:** The Client may by written notice of suspension to the Agency, suspend the release of Payments to the Agency hereunder, if the Agency fails to perform any of its obligations under this Agreement including carrying out the Project, provided that such notice of suspension (i) shall specify the nature of the failure, and (ii) shall allow the Agency to remedy such failure, if capable of being remedied, within a period not exceeding fifteen (15) Days after receipt by the Agency of such notice of suspension.

**2.8. Termination:**

**2.8.1. By the Client:** The Client may terminate this Agreement in case of the occurrence of any of the events specified in paragraphs (a) through (g) of this clause.

- (a) If the Agency fails to remedy a failure in the performance of its obligations hereunder, as specified in a notice issued by the Client, within fifteen (15) Days of receipt of such notice or within such further period as the Client may have subsequently approved In Writing.
- (b) If the Agency becomes insolvent or goes into compulsory liquidation.
- (c) If the Agency, in the judgment of the Client, has engaged in corrupt or fraudulent practices in competing for or in executing this Agreement.
- (d) If the Agency submits to the Client a false statement which has a material effect on the rights, obligations or interests of the Client.
- (e) If the Agency places itself in a position of conflict of interest or fails to disclose promptly any conflict of interest to the Client.
- (f) If the Agency fails to meet the standard of quality envisaged under this Agreement and does not rectify the work referred back by the Client. The Client may make judgment regarding the poor quality of the Project, the reasons for which shall



be recorded In Writing. The Client shall thereafter give the Agency one reasonable opportunity to rectify its quality and improve its performance.

(g) If, as the result of Force Majeure, the Agency is unable to take remedial measures in terms of delivery of envisaged Deliverables within a period of not less than sixty (60) Days.

**2.8.2. By the Agency:** The Agency may terminate this Agreement, provided the Agency gives the Client a written notice of not less than fifteen (15) Days, in case of the occurrence of any of the events specified in paragraphs (a) through (c) of this clause.

(a) If the Client fails to pay any money due to the Agency pursuant to this Agreement and not subject to dispute pursuant to clause 8 hereof within ten (10) Days/twelve (12) working days, whichever is more, after receiving written notice from the Agency that such Payment is due.

(b) If the Client fails to comply with any final decision reached as a result of mediation pursuant to clause 8 hereof.

(c) If the Client is in material breach of its obligations pursuant to this Agreement and has not remedied the same within thirty (30) Days or such longer period as the Agency may have subsequently approved In Writing following the receipt by the Client of the Agency's notice specifying such a breach.

**2.8.3. Cessation of rights and obligations:** Upon termination of this Agreement pursuant to this clause hereof or upon expiration of this Agreement pursuant to clause 2.4. hereof, all rights and obligations of the Parties hereunder shall cease, except (i) such rights and obligations as may have accrued on or before the date of termination or expiration, (ii) the obligation of confidentiality set forth in clause 3.3. hereof, (iii) the Agency's obligation to permit inspection, copying and auditing of their accounts and records as set forth in clause 3.4.hereof, and (iv) any right which a Party may have under Applicable Law.

**2.8.4. Payment upon termination:** Upon termination of this Agreement pursuant to clauses 2.8.1. or 2.8.2. hereof, the Client shall attempt to take the following action with reference to the Payments given:



- (a) If the Agreement is terminated pursuant of clause 2.8.1(a) to (g), the Agency shall not be entitled to receive any further Payments upon the termination of the Agreement. However, the Client may consider adjusting Payments due for the part satisfactorily performed on the basis of quantum merit as assessed by it, if such part is of economic utility to the Client, subject to recovery of its dues, as permissible.
- (b) In the event of termination under clause 2.8.1(g), the Payment schedule as specified in this Agreement shall not apply and the cost of work completed by the Agency shall be mutually decided and paid by the Client to the Agency.

**2.8.5. Disputes about events of termination:** If either Party disputes whether an event specified in clause 2.8.1.(a) to (g), or in clause 2.8.2. hereof has occurred, such Party may, within forty-five (45) Days after receipt of notice of termination from the other Party, seek settlement under clause 8 hereof.

### **3. OBLIGATIONS OF THE AGENCY**

#### **3.1. General:**

**3.1.1. Standard of performance:** The Agency shall implement the Project and fulfill its obligations hereunder with all due diligence, efficiency and economy, in accordance with generally accepted professional standards and practices, and shall observe sound management practices and achieve the standard of performance expected by the Client, including the Steering Committee and the Project Management Unit of the National Cultural Audiovisual Archives Project. The Agency shall always act, in respect of any matter relating to this Agreement or the Project, as faithful advisor to the Client, and shall at all times support and safeguard the Client's legitimate interests in any dealings with Third Parties.

**3.2. Conflict of interest:** The Agency shall hold the Client's interests paramount, without any consideration for future work, and strictly avoid conflict of interest with other projects or their own corporate interests. If during the period of this Agreement, a conflict of interest arises for any reasons, the Agency shall promptly disclose the same to the Client and seek its advice for compliance.



**3.2.1. Prohibition of conflicting activities:** The Agency or its Personnel, shall not engage, either directly or indirectly, in any business or professional activities that would conflict with the activities undertaken by it under this Agreement.

**3.3. Confidentiality:** Except with the prior written consent of the Client, the Agency and its Personnel shall not at any time communicate to any person or entity any information acquired in the course of the Project, nor shall the Agency and its Personnel make public the recommendations formulated in the course of the award of Agreement and its execution. At the same time, information relating to the content of the digitized audiovisual materials shall not be disclosed to agency(ies) or person(s) not officially concerned with the digitization activity. The undue use by either Party of confidential information related to the digitization activity may result in the termination of this Agreement and may be subject to the provisions of the Client's antifraud and corruption policy. The extended terms and conditions related to confidentiality are attached at Appendix E as the Non-Disclosure clauses of the Agreement.

**3.4. Accounting:** The Agency (i) shall keep accurate and systematic accounts and records in respect of the Project implemented hereunder, in accordance with the prevalent standard accounting principles and practices and in such form and detail as shall clearly identify all relevant time charges and costs, and (ii) if so required by the Client, shall undertake to provide such information as the Client may determine as necessary in relation to the Project implemented.

**3.5. Agency's actions requiring the Client's prior intimation or approval:**

(a) The Agency shall intimate the Client In Writing before making any changes or additions to the Key Personnel, after the commencement of the Agreement as more fully described in clause 4.

(b) The Agency shall seek the approval of the Client before making any changes, for whatever reason, to the list of Key Personnel, after the list as submitted as part of the Request For Proposal issued by the Client, as more fully described in clause 4.



3.6. **Submission of Deliverables:** The Agency shall submit to the Client the Deliverables within the time periods set forth in Appendix B.

3.7. **Status of Deliverables and analog audiovisual materials:** The content generated for the Project by the Agency, which refers to the Deliverables outlined in the Agreement shall remain the property of the Partnering Institutions.

#### **4. AGENCY's PERSONNEL**

4.1. **General:** The Agency shall employ for the Project such qualified and experienced Personnel of proven integrity and credentials for the successful implementation of the Project as reflected in the bid submitted in response to the Request For Proposal issued by the Client to implement the Project.

##### **4.2. Description of Key Personnel:**

(a) The Agency has indicated in their Technical Proposal the Key Personnel for the Project (including title, job description, qualifications and duration at the job): Project Manager, Audio Digitization Expert and, Video Digitization Expert.

(b) If required to comply with the provisions of clause 3.1.1. hereof, adjustments with respect to the job duration of Key Personnel may be made by the Agency In Writing to the Client, provided that such adjustments shall not alter the originally estimated period of engagement of any individual by more than 10% (ten percent) or one week, whichever is longer. Any other such adjustments shall only be made with the Client's written approval.

4.3. **Approval of Personnel:** The Agency has indicated in their Technical Proposal the Key Personnel as part of their bid document who would be in-charge of project implementation. In respect of any additional Personnel which the Agency proposes to use in implementing the Project, the Agency shall provide the Client with their curriculum vitae (CVs) and inform the Client about their appointment In Writing.



#### **4.4. Removal and/or replacement of Personnel:**

- (a) In the case of changes to the Key Personnel, the Agency shall intimate the Client, in keeping with clause 1.2. If, for any reason beyond the reasonable control of the Agency such as retirement, death, medical incapacity and termination of employment with the Agency by its employee, among others, it becomes necessary to replace any of the Personnel, the Agency shall forthwith provide as a replacement a person of equivalent or better qualifications and experience.
- (b) If the Agency and Client find that any of the Personnel has committed serious misconduct or has been charged with having committed a criminal action, the Agency shall, after informing the Client In Writing specifying the grounds therefore, forthwith provide as a replacement a person with equivalent or better qualifications and experience.

### **5. OBLIGATIONS OF THE CLIENT**

**5.1. Assistance and exemptions:** Unless otherwise specified, the Client shall use its best efforts to ensure that it shall:

- (a) Notify the Agency to collect audiovisual materials from various PIs upon being informed by the PIs that the metadata for the audiovisual materials are ready and they are physically segregated according to their different formats.
- (b) Provide to the Agency and its Personnel with any such other assistance to facilitate performance of the Agreement.
- (c) In the case the Client takes fifteen (15) Days or more to fulfill its obligations under this clause, it shall result in automatic extension of the Project timelines by an equivalent period following written notification by the Agency.

**5.2. Change in Applicable Law related to taxes and duties:** This Agreement is applicable to service tax as the service to be provided by the Agency falls under the definition of "Service" under the Finance Act 1994. However, in case of a change in law which renders the above position obsolete or the exemptions granted or any increase/decrease in the rate of tax, as mentioned, are rescinded, the



same shall be discussed with the Client and appropriate amendments shall be made to this Agreement to accommodate the applicability of tax.

5.3. **Payment:** In consideration of the project executed by the Agency under this Agreement, the Client shall pay to the Agency such monies and in such manner as is provided by clause 6 of this Agreement.

## 6. PAYMENTS TO THE AGENCY

6.1. **Total Cost of the services:** The total cost of the Project is set forth in Appendix C.

6.2. **Funding for the Project:** The expenditure incurred by the Agency to implement the Project shall be released by the Client in the form of Payments on the submission of Invoices and other relevant documents as outlined in this Agreement after the completion of the digitization allocated for each Installment.

6.2. **Currency of Payment:** All Payments shall be made in Indian Currency/ INR.

6.3. **Schedule and terms of Payments:** The release of the funding to facilitate the Project shall be made as follows:

- (a) The Client shall make the Payment to the Agency after the completion of each Installment of the digitization activity and the submission of Deliverables set forth in Appendix B within the (1) year period of the project.
- (b) Upon receipt of Invoices (complete in all respect) by the Client along with the Deliverables, the Client would carry out collation of the Deliverables as well as their Sample Checking within a period of 15 (fifteen) Days.
- (c) From the time that the process of collation and Sample Checking of the Deliverables concludes, the Agency would be paid within a period of 10 Days, in accordance with the rates approved under the aegis of the bidding process.



- (d) Tax Deducted at Source (TDS) @ 2% (two percent), as applicable from time to time, will be deducted by the Client from all the payments made to the Agency (excluding Service Tax reimbursements). Any increase/decrease in the rate of service tax beyond the date of the quote will be included/excluded from the cost of the project.
- (e) The Agency shall systematically keep and maintain bills and vouchers against the annual audited statement of expenditure, which the Agency shall make available to the Client to inspect if the Client feels the need and after it has given the Agency general notice In Writing of seven (7) Days.
- (f) All Payments under this Agreement shall be made to a bank account of the Agency designated for the exclusive purpose of the Project. The Client can request the details of the workings of the bank account, if required, by submitting a request In Writing at least fifteen (15) Days from the end of a particular Installment period which the Agency may then provide to the Client.
- (g) If the Deliverables submitted at regular intervals by the Agency as described in the Appendix B issued by the Client are not acceptable to the Client, reasons for such non-acceptance shall be recorded In Writing, the Client shall not release Payments to the Agency without prejudicing the Client's right to encash the Performance Bank Guarantee under clause 10. Future Payments shall be made only after the Deliverables are resubmitted and are accepted by the Client.
- (h) The release of Payment after every Installment, made to the Agency shall constitute neither the acceptance of the Deliverables, nor relieve the Agency of any obligations hereunder, unless the acceptance has been communicated by the Client to the Agency In Writing, and the Agency has made necessary changes as per the comments and suggestions of the Client communicated to the Agency.
- (i) In case of the earlier termination of the Agreement, the Payment shall be made to the Agency as mentioned here with: assessment should be made about work done from the previous milestones, and Deliverables and related content, for which the Payment is made or to be made till the date of the termination. The Agency shall provide the details of the Personnel who have reasonably worked during this period with supporting documents.



## **7. FAIRNESS AND GOOD FAITH**

**7.1. Good faith:** The Parties undertake to act in good faith with respect to each other's rights under this Agreement and to adopt all reasonable measures to ensure the realization of the objectives of this Agreement.

**7.2. Operation of the Agreement:** The Parties recognize that it is impractical in this Agreement to provide for every contingency which may arise during the life of the Agreement, and the Parties hereby agree that it is their intention that this Agreement shall operate fairly as between them, and without detriment to the interests of either of them, and that, if during the term of this Agreement either Party believes that this Agreement is operating unfairly, the Parties shall make their best efforts to agree on such action as may be necessary to remove the cause or causes of such unfairness, but no failure to agree on any action pursuant to this clause may give rise to a dispute subject to mediation/conciliation in accordance with clause 8 hereof.

**7.3.** This Project depends on the individual contribution of a large number of professionals from different fields. In the event an individual expert, project manager or any other Key Personnel dies or if he/she is rendered medically incapacitated, preventing the performance of a part or all of his/her assignment in relation the Project, and if, in the rarest or rare cases, the Agency is unable to retrieve the situation such as recovering and building on part or all of his/her work, the Agency shall discuss the matter with the Client to come to a mutually acceptable decision.

## **8. SETTLEMENT OF DISPUTES**

**8.1. Amicable settlement:** Execution of the Agreement is governed by the GCA, in case of dispute arising between the Parties regarding any matter under the Agreement, either Party of the Agreement may send a written notice of dispute to the other Party. The Party receiving the notice of dispute shall consider the notice and respond to it In Writing within fifteen (15) Days after receipt. If that Party fails to respond within fifteen (15) Days, or the dispute cannot be amicably settled within



thirty (30) Days following the response of that Party, clause 8.2. shall become applicable.

**8.2. Mediation:** In the case of a dispute arising upon or in relation to or in connection with the Agreement between the Client and the Agency, which has not been settled amicably, the dispute shall be referred to the Member Secretary of the Client, who shall act as a mediator. The decision of the Mediator shall be binding on both the parties. The mediation proceedings shall be held at IGNCA, New Delhi.

**8.3. Arbitration:** In case of any difference/dispute arising in relation to this Agreement during the course of its execution, the matter will be referred to the Arbitrator to be appointed by the Member Secretary, IGNCA, and the Arbitrator shall be an officer not below the rank of Joint Secretary. The Arbitration shall be held at New Delhi. The law governing the arbitration proceedings would be the Arbitration and Conciliation Act, 1996, as amended from time to time.

8.4. Notwithstanding any references to mediation/arbitration, the Parties shall continue to perform their respective work/obligations under the Agreement.

## **9. LIQUIDATED DAMAGES**

9.1. The Parties hereby agree that due to negligence of act of any Party, if the other Party suffers losses and damages, the quantification of which may be difficult, hence the amount specified hereunder shall be construed as reasonable estimate of the damages, and the Parties agree to Pay such LD, as defined hereunder as per the provisions of the Agreement.

9.2. The amount of LD for delay by the Agency under this Agreement shall not exceed 10% (ten percent) of the total value of the Agreement.

9.3. The LD for the delay by the Agency shall be applicable under following circumstance.



- (a) The Deliverables are not completed as per schedule, the Agency shall be liable to pay 1% (one percent) of the proportionate cost of the services related to these Deliverables for delay of each week or part thereof subject to clause 9.2.
- (b) If the Deliverables are not acceptable to the Client and defects are not rectified to the satisfaction of the Client within thirty (30) Days of the receipt of the notice, the Agency shall be liable for LD for an amount equal to 1% (one percent) of the proportionate cost of the services related to these Deliverables for every week or part thereof for the delay subject to clause 9.2.
- (c) Notwithstanding, anything mentioned above, the Agency shall not be made liable for any delay due to non-availability of materials for digitization as per prescribed schedule.

## **10. PERFORMANCE GUARANTEE**

10.1. For the due performance of the Project, the Agency shall provide the Client with a performance guarantee in the form of an irrevocable and unconditional Performance Bank Guarantee for the amount of Rs. 22,80,000/- (Rupees Twenty Two Lakh Eighty Thousand Only) which is ten (10) per cent of the total cost of the Project at outlined in Appendix C, prior to the signing of the Agreement.

10.2. This Performance Bank Guarantee shall be in favor of the "Indira Gandhi National Centre for the Arts" issued by the State Bank of India or any nationalized or scheduled commercial Indian bank approved by the Reserve Bank of India. The Performance Bank Guarantee shall be in the performa acceptable to the Client as specified in Appendix G.

10.3. It is expressly understood and agreed that this Performance Bank Guarantee is intended to secure the performance of the entire Agreement. It is also expressly understood that the Client reserves the right to invoke this Performance Bank Guarantee to cover the extent of any lapse that may happen during the course of the project. In case of the Performance Bank Guarantee being invoked, the Agency shall take steps to replenish the amount of the bank guarantee to Rs. 22,80,000/- (Rupees Twenty Two Lakh Eighty Thousand Only) or provide a fresh performance guarantee



of Rs. 22,80,000/- (Rupees Twenty Two Lakh Eighty Thousand Only) in case the entire amount is exhausted.

10.4. This Performance Bank Guarantee shall be valid for three (3) months after successful completion of the one (1) year period of the Project. It shall be discharged by the Client and returned to the Agency not later than three (3) months following the date of completion of the Agency's obligations under the Agreement.

10.5. Should the Project period, for whatever reason be extended, the Agency shall at its own cost get the validity period of this Performance Bank Guarantee extended, and shall furnish the extended/revised Performance Bank Guarantee to the Client before the expiry date of the previous Performance Bank Guarantee.

## **11. STAGE WISE REPORTING**

(a) Before collecting audiovisual materials from the PIs, the representative of the Agency would verify the number of audiovisual materials (vis-à-vis their formats and quantities). In addition, a soft copy of the ratified metadata would be collected from the PIs, corresponding to each & every item of audiovisual materials received. The Handing Over column of Annexure I (a) under Appendix D would need to be cross-signed by representatives of the respective PIs as well as the Agency, clearly indicating the dispatch/handing over of audiovisual materials, along with their formats & quantities. The representative(s) of the Agency would be required to pack the audiovisual materials according to formats in front of the representatives of the respective PIs. The Agency as well as the PIs would inform the PMU, In Writing, the dispatch/collection of audiovisual materials from their premises and share a soft copy of the cross-signed document.

(b) The Agency is expected to complete the digitization activity, return the original audiovisual analogs to the respective PIs along with the HDD(s) containing the specific PIs' digitized audiovisual material and submit the Deliverables to the Client within the Installment period of forty five (45) Days. The Agency would report to the Client the completion of the digitization activity and notify the time within which the Deliverables, Invoices and other relevant documents will reach the Client.



- (c) Upon completion of the digitization activity, return of the audiovisual analogs and submission of its corresponding digitized audiovisual materials to the specific PIs, both the Receipt columns of Annexure I (a) (referred in 11 (a)) would need to be cross signed by the representatives of the respective PIs as well as the Agency; clearly indicating the return/collection of audiovisual materials, along with their formats & quantities. The Agency as well as the PIs would inform the PMU, In Writing, the return/collection of audiovisual materials and share a soft copy of the cross-signed document.
- (d) The Agency is expected to submit Invoices in the format placed at Annexure II while delivering the Deliverables to the Client. The Invoice must include the number of hours of digitized audiovisual materials in the prescribed format and signed by the head of the Agency.

## **12. TAXES**

The Agency has represented to the Client that it is liable to pay service tax on this Agreement, as the nature of work qualifies under the definition of "Service" under the Finance Act 1994. Thus, the Agency has included service tax @ fourteen percent (14%) as applicable on the date of quote in the total cost of the project. The service tax paid by the Agency to the Government will be reimbursed by the Client only on submission of the proof of payment. Any increase/decrease in the rate of service tax beyond the date of the quote will be included/excluded from the cost of the project. In case, there is a change in the above position, due to change of law or negotiation of the exemption granted, the Agency shall discuss with the Client and suitable amendments to this agreement will be incorporated as necessary.

## **13. AGREEMENT PRICE**

The Agreement price i.e. the ceiling cost of the Project (INR 700 (Rupees Seven Hundred Only) for the digitization of per hour of audio and INR 3300 (Rupees Three Thousand Three Hundred Only) for the digitization of per hour of video, plus the taxes as applicable) shall remain firm and fixed for the entire Agreement period, except changes in the Indian Applicable Law, as covered by Clause 5.2.



## **14. TRANSFER OF AGREEMENT**

The Agency shall not assign or transfer the Agreement or any part thereof to any other Party.

## **15. MISCELLANEOUS PROVISIONS**

- i. "Nothing contained in this Agreement shall be construed as establishing or creating between the Parties, a relationship of master and servant or principal and agent.
- ii. Any failure or delay on the part of any Party to exercise right or power under this Agreement shall not operate as waiver thereof.
- iii. The Agency shall notify the Client of any material change in its status as legal entity, in particular, where such change or winding up proceeding which would impact on performance of obligations under this Agreement.
- iv. The Agency shall at all times indemnify and keep indemnified the Client against any and all claims by employees, workers, consultants, suppliers, agents, employed engaged or otherwise working for the Agency, in respect of their wages, salaries, remuneration, compensation or the like.
- v. The Agency shall also at all times indemnify and keep indemnified the Client against any claims made by anyone in terms of the alleged breach of the provisions of the Copyright Act or the provisions of Intellectual Property Rights in relation to any aspect of the work/output of the Project.
- vi. All claims regarding indemnity shall survive the termination or expiry of the Agreement.
- vii. Change in management with respect to both Parties shall not affect the terms and conditions of this Agreement.
- viii. Any dispute arising out of or in relation to the present Agreement shall be subject to the jurisdiction of courts at New Delhi only to the exclusion of all other courts.



IN WITNESS WHEREOF, the Parties hereto have caused this Agreement to be signed in their respective names as of the day and year first above written.

Signed by:

डा. जयन्ता कुमार रे

Dr. Jayanta Kumar Ray

निदेशक (प्रशासन) / Director (Adm:n.)

आई.जी.एन.सी.ए., जनपथ / IGNCA, Janpath

नई दिल्ली-110001 / New Delhi-110001

1. For and on behalf of IGNCA

In presence of

(Witnesses)

(i)

(ii)

[Authorized Representative]

2. For and on behalf of Prime Focus Technologies Pvt. Ltd.

In presence of

(Witnesses)

(i) ROHIT RONAK (RSM)

(ii) Ranjit Maharashtra (So. System En. IT)



[Authorized Representative]

### **III. APPENDICES**

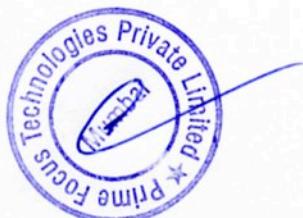
#### **APPENDIX A: TERMS OF REFERENCE**

##### **(Description of the Project and scope of work)**

##### **TERMS OF REFERENCE**

Indira Gandhi National Centre for the Arts (IGNCA), New Delhi is a premier institute set-up by the Government of India for research, documentation, preservation and dissemination of Indian arts and to provide a holistic understanding of Indian culture. A large volume of India's cultural wealth, created in the last six decades, is stored in audiovisual form with various governmental and non-governmental institutions and private collections. The content of these holdings enshrines the creativity of some of India's greatest artistic talents. This is an invaluable national heritage that needs to be preserved for all time and also made accessible to the citizens of the country. In the absence of systematic and modern preservation technologies, lack of awareness and proper upkeep, as well as the fragility of the medium they are stored in, these materials are in imminent danger of being lost forever. The IGNCA has been entrusted by the Ministry of Culture to implement the National Cultural Audiovisual Archives (NCAA) Project.

The main objective of the project is to identify and preserve the cultural heritage of India available in audiovisual form from institutions across the country through the activity of digitization and making it accessible to the people is the key objective of the Project. The Project target is to digitize approximately ten thousand (10,000) hours of the state-of-the-art audio and video materials through the aegis of IGNCA and its Partnering Institutions to preserve these audiovisual resources. In addition, formulation of digitization and metadata standards for this project on an Open Archival International Standard model and creation of online catalogue of the cultural audiovisual materials of Partnering Institutions are also envisaged as Project targets.



Alongside, the Project will set up a dedicated website, envisaged as a virtual network of these repositories and offer online access to the digitized audiovisual materials from the Partnering Institutions of the Project. Periodic standardization and upgradation of the methods and technologies used in production, storage and retrieval of audiovisual resources would be carried out as well. The genres being covered include oral traditions, traditional crafts and textiles, dance, music and theatrical practices, cultural practices and traditional knowledge.

The Project also aims to create capacity in conservation, cataloguing, metadata creation, digitization and retrieval of audiovisual materials. As part of this endeavor, the Project aims to make an attempt to create a pool of trained manpower through capacity building workshops, seminars, training sessions, etc. in the domain of audiovisual archiving covering storage, preservation, digitization, cataloguing and metadata creation.

## I. Scope of Work

The major objectives for undertaking this exercise are as follows:

- i. Under the Project, it is proposed to make 10,000 hours (approximately 5000 hours of audio & 5000 hours of video) of audiovisual materials accessible online.
- ii. However, the volume of work can be increased up to fifty percent (50%) over the one (1) year period and the Agency should be willing to carry out digitization of the additional audiovisual materials at the quoted rate. The time frame for that additional work will be separately determined.
- iii. The formats which would be covered are:
  - (a) Audio: Audio Cassette, Audio Spool, DAT
  - (b) Video: Film Reel, U-Matic (Hi-Band & Low Band), Betacam, VHS, Mini DV, Hi-8
- iv. Some of the above mentioned formats may not be fully retrievable due to the age/condition of the materials. Therefore sufficient volume of the aforementioned audiovisual materials will be provided to the Agency for digitization to meet the proposed target as follows:
  - (a) By February 2016 – 3000 hours of output
  - (b) By April 2016 – 2000 hours of output



- (c) By June 2016 – 3000 hours of output
  - (d) By September 2016 – 2000 hours of output
- v. The audiovisual materials are located with the Partnering Institutions of the Project across the country. List of the Partnering Institutions is enclosed at Appendix B.
- vi. Within the above timelines, the Partnering Institutions, under supervision of IGNCA, will intimate the availability of selected audiovisual materials to the Agency. The Agency will collect the pre-selected audiovisual materials from the Partnering Institutions of the Project and return the materials back along with digitized data after the digitization activity.
- vii. The digitization will be done as per the approved standards for the Project, a copy of which is available at Appendix F.
- viii. While the Administrative and Descriptive Metadata will be prepared by the Partnering Institutions, the Technical Metadata will be prepared by the Agency and submitted in the form of an Excel sheet (.xlsx file). The complete set of metadata fields, along with their interpretation, is available at Appendix F.
- ix. The digitized data (in archival & access quality), as per the prescribed standards, will be made accessible at IGNCA for integration and online access.
- x. The safety, security & integrity of the audiovisual materials outside of the premises of the Partnering Institutions of the Project will be the responsibility of the Agency.
- xi. Nodal Officers/Coordinators at the Partnering Institution will oversee the proper packaging of the materials before sending for digitization.



## **APPENDIX B: ACTIVITIES AND DELIVERABLES**

**(As linked with Payments based on the Invoices submitted by the Agency)**

1. Under the Project, it is proposed to make 10,000 hours of audiovisual materials accessible online.
2. However, the volume of work can be increased up to fifty percent (50%) over the one (1) year period and the Agency should be willing to carry out digitization of the additional audiovisual materials at the quoted rate. The time frame for that additional work will be separately determined.
3. The formats which would be covered area:
  - i. Audio: Audio Cassette, Audio Spool, DAT
  - ii. Video: Film Reel, U-Matic (Hi-Band & Low Band), Betacam, VHS, Mini DV, Hi-8

The following table contains an estimated percentage-wise break-up of the audiovisual formats:

<b>Audio Formats</b>	<b>Percentage (Approximate)</b>
Audio Cassette	70%
Audio Spool	25%
DAT files	5%
<b>Video Formats</b>	<b>Percentage (Approximate)</b>
U-Matic (Hi-Band & Low Band)	20%
Betacam	5%
VHS	35%
Mini DV	25%
Reel & Hi-8	15%

However, the above estimate may vary by +/- 5% depending upon the selection of audiovisual materials by the Partnering Institutions, under the aegis of the Project.

4. Some of the above mentioned formats may not be fully retrievable due to the age/condition of the materials. Therefore sufficient volume of the aforementioned audiovisual materials will be provided to the Agency for digitization to meet the proposed target as follows:

- i. By February 2016 – 3000 hours of output
- ii. By April 2016 – 2000 hours of output



- iii. By July 2016 – 3000 hours of output
  - iv. By September 2016 – 2000 hours of output
5. The audiovisual materials are located with the following Partnering Institutions of the Project across the country:
- i. Indira Gandhi National Centre for the Arts (IGNCA) 11, Mansingh Road, New Delhi – 110 001
  - ii. Indian Council for Cultural Relations (ICCR) Azad Bhavan, I. P. Estate, New Delhi – 110 002
  - iii. Centre for Cultural Resources (CCRT) Sector 7, Dwarka, Palam Colony, New Delhi – 110 075
  - iv. Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS) Shamala Hills, Bhopal – 462 013, Madhya Pradesh
  - v. Rupayan Sansthan, Paota, B/2 Road, Manji Ka Hatha, Jodhpur – 342 006, Rajasthan
  - vi. Natya Shodh Sansthan (NSS) EE Block, Bidhan Nagar Salt Lake City, Kolkata – 700 091, West Bengal
  - vii. Kalakshetra Foundation, Thiruvanmiyur, Chennai – 600 041, Tamil Nadu
  - viii. Saptak Archives, Chimanlal Girdharlal Rd. Usmanpura, Ahmedabad – 380 014, Gujarat
  - ix. Regional Resources Centre for Folk Performing Arts, MGM College Campus, Udupi – 576 102, Karnataka
  - x. Samvaad Foundation, 201, Silver Baby CHSL, Sunder Nagar Road, No 2, Kalina, Santacruz (E), Mumbai – 400 098, Maharashtra
  - xi. Cinema Vision India, Bungalow No - 179, Madha, near Versova Tel. Exchange Four Bungalows, Andheri (W), Mumbai – 400 053, Maharashtra
  - xii. Sahitya Akademi, 35, Rabindra Bhawan, Ferozeshah Road, New Delhi – 110 001

NOTE: In future, there may be more Partnering Institutions added to the project.

6. The Partnering Institutions (PIs) will submit draft metadata (containing, at the very least, the complete Administrative part) to the Project Management Unit (PMU) for verification and subsequent ratification In Writing.
7. If there are no changes required, the PMU will approve the metadata as being ready for digitization. In case there is a need for changes, the PMU will send the



metadata back to the PIs with queries till they are satisfactorily resolved and the metadata is ratified, also In Writing.

8. The PIs would, in parallel with the task of metadata verification and ratification, physically segregate the audiovisual materials according to formats for which the metadata has been created and informed the PMU In Writing regarding the completion of segregation.

9. Once the metadata has been ratified and the audiovisual materials have been physically segregated, the PMU would inform the Agency In Writing to pick up the audiovisual materials from the various PIs.

10. Within the above timelines, the Partnering Institutions under supervision of PMU, NCAA Project will intimate the availability of selected audiovisual materials to the Agency.

11. The Agency would verify the volume of audiovisual materials (vis-à-vis their formats and quantities) before receiving them from the PIs. In addition, a soft copy of the ratified metadata would be collected from the PIs, corresponding to each & every item of audiovisual materials received.

12. The Handing Over column of Annexure I (a) under Appendix D would need to be cross-signed by representatives of the respective PIs as well as the Agency, clearly indicating the handing over of audiovisual materials, along with their formats & quantities. The original cross-signed copy of Annexure I (a) will be retained by the respective PIs and a photocopy of the same would be taken along with the analog audiovisual material and metadata by the representative of the Agency. A scanned copy of the cross-signed Annexure I (a) is to be sent by the PI to PMU by e-mail.

13. The representative(s) of the Agency would be required to pack the audiovisual materials according to formats in front of the representatives of the respective PIs. The safety, security & integrity of the audiovisual materials outside of the premises of the Partnering Institutions of the Project will be the responsibility of the Agency.

14. The digitization will be done as per the approved standards for the Project, a copy of which is available at Appendix F.

15. The Agency is expected to complete the digitization activity, consisting of the following within forty-five (45) Days from the day the PIs handed over the audiovisual materials:

- i. Digitization of the each analog audiovisual materials, in accordance with the standards approved for the Project;



- ii. Enrichment of Technical part of the metadata shared, in accordance with the standards approved for the Project;
- iii. Physical Condition Assessment reports corresponding to each analog audiovisual materials; and
- iv. Digitization/Quality Check reports corresponding to the digitized files of each analog audiovisual material.
- v. The digitized output, consisting of the aforementioned list of items will be submitted on 2 sets of numbered LTO6 (open format; LTFS system) tapes to the PMU by a representative of the Agency with data organized in the following manner:
  - (a) The folders would be named after the unique alphanumeric IDs given in the metadata shared with them by the PIs; and
  - (b) The folders would contain, depending on the original analog medium, audio in the .wav format and video in .mxf format; enriched metadata in .xlsx format; Physical Condition Assessment report in .docx format; and Digitization/Quality Check report in .pdf format.
- vi. Complete digitized output, paralleling the contents of the numbered LTO6 (open format; LTFS system) tapes, would be submitted by a representative of the Agency on 1 set of numbered HDD(s) to the PMU with data organized in the following manner:
  - a) The folders would be named after the unique alphanumeric IDs given in the metadata shared with them by the PIs; and
  - b) The folders would contain, depending on the original analog medium, audio in the .mp3 format and video in .mp4 format; enriched metadata in .xlsx format; Physical Condition Assessment report in .docx format; and Digitization/Quality Check report in .pdf format.
- vii. Institution-specific digitized output would be submitted on 1 set of HDD(s) containing access quality digitized output; to the respective PIs with data organized in the following manner:
  - (a) The folders would be named after the unique alphanumeric IDs given in the metadata shared with them by the PIs; and
  - (b) The folders would contain, depending on the original analog medium, audio in the .mp3 format and video in .mp4 format; enriched metadata in .xlsx format; Physical Condition Assessment report in .docx format; and Digitization/Quality Check report in .pdf format.



16. The Receipt column of Annexure I (a) under Appendix D would need to be cross-signed by representatives of the respective PIs as well as the Agency, clearly indicating the receipt of audiovisual materials, along with their formats & quantities. At this point of time, the original cross-signed copy of Annexure I (a), upon the return of analog audiovisual materials and its corresponding access-quality digitized output to the respective PIs, would be carried by the representative of the Agency. A scanned copy of the cross-signed Annexure I (a) is to be sent by the PIs to PMU by e-mail.

17. The Agency would submit an Invoice (template of which is available as Annexure II under Appendix D) to the PMU for digitization work carried out along with the Certificates received as per Annexure I (a) under Appendix D from the respective PIs, ensuring final figures reconcile.

18. Upon receipt of the Deliverables by the PMU, it would collate audiovisual materials digitized from the holdings of the individual PIs in the format placed at Annexure I (b) under Appendix D.

19. Subsequently, a process of Sample Checking of the Deliverables received by the PMU would be carried out, following which the PMU would issue a Certificate (Annexure III under Appendix D) as a supporting document to the Invoices submitted by the Agency.

20. Upon receipt of Invoices by the Client, the PMU would take 15 Days for satisfactory collation and Sample Checking of the Deliverables. Once this activity has been completed, the Agency would be paid within a period of 10 Days, in accordance with the rates approved as part of the Financial Proposal submitted by the Agency.



## APPENDIX C: TOTAL COST OF THE PROJECT

**(As described in the Financial Proposal)**

Description	Per Hour Output Rate	Total Price (INR)	Taxes and Other Duties	Total Amount (INR)	Total Cost	Grand Total Cost
Digitization Services (For 5000 hours of output for audio)	700	35,00,000	14% service tax	39,90,000	Thirty Nine Lakhs and Ninety Thousand Only	Two Crores Twenty Eight Lakhs Only
Digitization Services (For 5000 hours of output for video)	3300	165,00,000	14% service tax	1,88,10,000	One Crore Eighty Eight Lakhs and Ten Thousand Only	

The total cost of the project, i.e. Rupees Two Crores Twenty Eight Lakhs only, as indicated in the table above, and as quoted in the financial bid includes service tax @ fourteen percent (14%). Any increase/decrease in the rate of service tax beyond the date of the quote will be included/excluded from the total cost of the project. Tax will be deducted at source (TDS) @ 2% (two percent).



## **APPENDIX D: REPORTING REQUIREMENTS AND TEMPLATES**

**(The stage wise reporting required to be done by the Agency to the Client)**

**Annexure I (a) to Appendix D**

**Annexure I (b) to Appendix D**



## Annexure I (a) under Appendix D: Transfer of A/v materials between \_\_\_\_\_ and Prime Focus Technologies Pvt. Ltd.

Handing Over of Analog a/v Materials			Receipt of Analog a/v Materials			Physical Materials:			Receipt of Digitized a/v Materials		
Physical Materials:			Digitized items:			Format			Quantity		
I Audio	Format	Quantity				1	HDD (along with ID number)		1	HDD (along with ID number)	
1	Audio Cassette	1				(i)	Folders containing digitized audio, physical condition assessment report, digitization/quality check report and enriched metadata				
2	Audio Spool	2				(ii)	Folders containing digitized video, physical condition assessment report, digitization/quality check report and enriched metadata				
3	DAT	3									
	Total:										
II Video	Format	Quantity									
1	Film Reel	1									
2	U-Matic (Hi-Band)	2									
3	U-Matic (Low-Band)	3									
4	Betacam	4									
5	VHS	5									
6	Mini DV	6									
7	Hi-8	7									
	Total:										
We, _____											
have handed over the aforementioned analog audiovisual materials to M/s Prime Focus Technologies Pvt. Ltd on _____.											
Signed by:											
Nodal Officer, NCAA											
Representative, Prime Focus Technologies Pvt. Ltd.											
We, _____											
have received the aforementioned analog audiovisual materials in safe condition from M/s Prime Focus Technologies Pvt. Ltd. on _____.											
Signed by:											
Nodal Officer, NCAA											
Representative, Prime Focus Technologies Pvt. Ltd.											
We, _____											
have received digitized audiovisual materials on _____ number of HDD(s) on _____.											
Signed by:											
Head, Partnering Institution											
Nodal Officer, NCAA											
Representative, Prime Focus Technologies Pvt. Ltd.											
Nodal Officer, NCAA											
Head, Partnering Institution											
Nodal Officer, NCAA											
Representative, Prime Focus Technologies Pvt. Ltd.											



Representative,  
Prime Focus Technologies Pvt. Ltd.

Nodal Officer,  
NCAA

Annexure I (b) under Appendix D: Receipt of digitized A/v materials from Prime Focus Technologies Pvt. Ltd. by the NCAA Project

Handing Over of Analog a/v Materials		Receipt of Archival Quality Digitized Data		Receipt of Access Quality Digitized Data	
Audio	Format	Quantity	Format	Quantity	Format
1	Audio Cassette	1	LTO06 tapes (along with ID number)	1	HDD (along with ID number)
2	Audio Spool	(i)	Folders containing digitized audio, physical condition assessment report, digitization/quality check report and enriched metadata	(i)	Folders containing digitized audio, physical condition assessment report, digitization/quality check report and enriched metadata
3	DAT	Total:			
II Video		Format	Quantity	Format	Quantity
1	Film Reel	(ii)	Folders containing digitized video, physical condition assessment report, digitization/quality check report and enriched metadata	(ii)	Folders containing digitized video, physical condition assessment report, digitization/quality check report and enriched metadata
2	U-Matic (Hi-Band)				
3	U-Matic (Low-Band)				
4	Betacam				
5	VHS				
6	Mini DV				
7	Hi-8	Total:			

The aforementioned analog audiovisual materials was handed over by \_\_\_\_\_ to M/s Prime Focus Technologies Pvt. Ltd on \_\_\_\_\_.

We have received the aforementioned archival quality digitized audiovisual materials on \_\_\_\_\_ number of LTO06 tapes from M/s Prime Focus Technologies Pvt. Ltd on \_\_\_\_\_.

Signed by: \_\_\_\_\_

Signed by: \_\_\_\_\_

Signed by: \_\_\_\_\_

Project Manager,  
NCAA

Project Manager,  
NCAA

Representative,  
Prime Focus Technologies Pvt. Ltd.

Representative,  
Prime Focus Technologies Pvt. Ltd.

Representative,  
Prime Focus Technologies Pvt. Ltd.

Prime Focus Technologies Pvt. Ltd., Mumbai  
(On Company Letterhead)

**Annexure II to Appendix D**

**Invoice**

Prime Focus Technologies Pvt. Ltd., Mumbai hereby declares that the following audiovisual materials have been digitized as per the guidelines prescribed by the National Cultural Audiovisual Archives project.

	Partnering Institution	Video (No. of Hours)	Audio (No. of Hours)
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
Total:			

Total hours of audio \_\_\_\_\_ \* Rs.700/- + Total hours of video \_\_\_\_\_ \*  
Rs.3300 + Taxes (on proof of payment of tax), as applicable = INR  
\_\_\_\_\_ (amount in words)

Signed by,

Head,

Prime Focus Technologies Pvt. Ltd., Mumbai



**Annexure III to Appendix D****Certification by the PMU, NCAA**

National Cultural Audiovisual Archives hereby declares that Prime Focus Technologies Pvt. Ltd., Mumbai has digitized the following audiovisual materials as per the prescribed guidelines. The following are the details of the audio & video materials digitized by the Agency which have been Sample Checked by the PMU:

	Partnering Institution	Hours of Video	Hours of Audio
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
Total:			

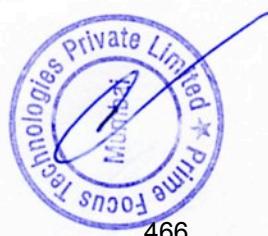
Total hours of audio \_\_\_\_\_ \* Rs.700/- + Total hours of video \_\_\_\_\_ \*  
Rs.3300 + Taxes, as applicable (on proof of payment of tax) = INR  
\_\_\_\_\_ (amount in words).

The Agency has submitted \_\_\_\_\_ number of LTO6 tapes and \_\_\_\_\_ number of HDD(s) as mentioned in Annexure I (b).

It is now requested that the Invoice submitted by Prime Focus Technologies Pvt. Ltd. may kindly be processed.

Project Director, NCAA

Project Manager, NCAA



## **Appendix E: Non-Disclosure Clauses: Combined Responsibility of both the Parties**

### **1. Definition of Confidential Information**

- (a) For purposes of this Agreement, "Confidential Information" means any data or information that is proprietary to a First Party and not generally known to the public, whether in tangible or intangible form, whenever and however disclosed and/or shared, including, but not limited to: (i) any marketing strategies, plans, financial information, or projections, operations, sales estimates, business plans, trade secrets, products, services and performance results relating to the past, present or future business activities of such party, its affiliates, subsidiaries and affiliated companies; (ii) plans for products or services, and customer or supplier lists; (iii) any scientific or technical information, invention, design, process, procedure, formula, improvement, technology or method; (iv) any concepts, idea, reports, data, know-how, works-in-progress, designs, development tools, specifications, computer software, source code, object code, flow charts, databases, inventions, information and trade secrets; and Provided that, Confidential Information need not be novel, unique, patentable, copyrightable or constitute a trade secret in order to be designated Confidential Information. The Second Party acknowledges that the Confidential Information is proprietary to the First Party, has been developed and obtained through great efforts by the First Party and the First Party regards all of its Confidential Information as trade secrets.
- (b) Notwithstanding anything in the following to the contrary, Confidential Information shall not include information which: (i) was known by a Party prior to receiving the Confidential Information from the First Party; (ii) becomes rightfully known to the Second Party from the third-party source; (iii) is in public domain or becomes publicly available through no fault of or failure or act of the Second Party; (iv) is required to be disclosed in a judicial or administrative proceeding, or is otherwise directed by law (v) is or has been independently developed by employees, consultants or agents of the Second Party without violation of the terms of this Agreement or reference or access to any Confidential Information.



## **2. Disclosure of Confidential Information**

From time to time, a First Party may disclose Confidential Information to the Second Party. The Second Party will: (a) limit disclosure of any Confidential Information to its employed directors/officers and representatives who have a necessity to know such Confidential Information for the contemplated business purposes; (b) disclose information only with confidentiality obligations as of this Agreement: and (c) prevent any further unauthorized disclosures. Each party shall be responsible for the acts and conducts of their respective personnel.

## **3. Use of Confidential Information**

The Second Party agrees to use the Confidential Information solely for the intents contemplated under this Agreement, and shall not for any purpose other than as expressly provided herein, without prior written consent of the First Party. No other right or license, whether expressed or implies, in the Confidential Information is implied to transferred and title to such Confidential Information shall always vest solely to the First Party.

## **4. Return of Confidential Information**

Second Party shall immediately return, redeliver or on prior written approvals dispose on certificate, the all tangible materials embodying the Confidential Information of the other party, alongwith all notes, summaries, memoranda, drawings, manuals, records, excerpts or derivative information stored/copied in any drawings, manuals, records, excerpts or derivative information stored/copied in any media or form or process of image, data concerned with the Confidential Information, upon the expiry or earlier terminations or at such time as the parties may mutually decide; provided however that the Second Party may retain such of its documents as is necessary to enable it to comply with its document retention policies.

## **5. Notice of Breach**

Second Party shall notify the First Party immediately upon discovery of any unauthorized use or disclosure of Confidential Information or any other breach of this Agreement as the Second Party or at any other third parties, and will cooperate



in regaining the possession of Confidential Information and prevent its further unauthorized use.

**6.** Along with the delivery of the digital files and analog material, the Second Party will have to delete the digital files generated from their hard drive(s) and/or server.

**7. Copyright**

Copyright of the materials, lie with the Partnering Institutions of NCAA Project from where the materials are culled out.



## **APPENDIX F: DIGITIZATION AND METADATA STANDARDS**

### **1. AUDIO & VIDEO DIGITIZATION STANDARDS FOR THE PROJECT**

**1.1 Analog Audio Digitization:** The file with the following specifications will serve as the highest-quality archival master that will be maintained in perpetuity.

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

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

**1.2 Analog Video Digitization:** The file with the following specifications will serve as the highest-quality archival master that will be maintained in perpetuity.

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

For access, MP4 will be made available.

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

For access, MP4 will be made available.



## 2. METADATA STANDARDS FOR THE PROJECT

(Based on Extended Dublin Core Metadata Schema)

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



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



		Sampling Frequency	
		Playback equipment used (Make & model)	
17	<b>A-to-D Convertor</b>	Analog to digital convertor used (Make & model)	
18	<b>Extent</b>	Digital file size & duration	
19	<b>Date</b>	Date of digitization	
20	<b>LTO 6 Tape Number</b>	LTO6 tape number on which the digitized file is contained	
21	<b>HDD Number</b>	HDD number on which the digitized file is contained	
<b>MISCELLANEOUS</b>			
22	<b>Remarks</b>	Any additional information not covered under above headings	



## **APPENDIX G: MODEL BANK GUARANTEE**

### **(Format for Bank Guarantee/Performance Guarantee)**

Bank Guarantee No.	
Date of Issue	
Amount	Rs. 22.80 Lakhs
Date of Expiry	
Date of Claim Expiry	

This Deed of Guarantee executed by the \_\_\_\_\_ (Bank's name) constituted under the \_\_\_\_\_ (RBI Act) having its branches all over India and amongst other places a branch at \_\_\_\_\_, (hereinafter referred to as 'the Bank') in favour of Indira Gandhi National Centre for the Arts, 11, Man Singh Road, New Delhi-110 001 (hereinafter referred to as 'the Beneficiary') for an amount not exceeding Rs. 22,80,000/- (Rupees Twenty Two Lakh Eighty Thousand Only) at the request of \_\_\_\_\_ (agency's name, hereinafter referred to as 'Agency') on account of the Performance Guarantee Deposit to secure the performance of the entire Project "**The Digitization of Audiovisual Materials under the National Cultural Audiovisual Archives (NCAA)**" as per the Agreement signed between the Client and Agency on \_\_\_\_\_ and in accordance with the Section 1-5 of Clause 10 of the Agreement. Details of the Bank of the beneficiary are hereunder:

Name and address of the Bank	Canara Bank, Govt. Business Branch, National Archives Building, New Delhi – 110 001
Account No.	0143101008365
IFSC code	CNRBo003525

This Guarantee is issued subject to the condition that the liability of the Bank under this Guarantee is limited to a maximum of Rs. 22, 80, 000/- (Rupees \_\_\_\_\_)



and the Guarantee shall remain in full force up to \_\_\_\_\_ (90 days beyond the date of completion of the project) and cannot be invoked otherwise than by a written demand or claim under this Guarantee served by the beneficiary on the Bank on or before the \_\_\_\_\_ (90 days beyond the date of completion of the project).

We, the \_\_\_\_\_ (Bank's name), do hereby undertake to pay the amounts due and payable under the guarantee without any demur, merely on a demand from the beneficiary stating that the amount claimed is due by way of loss or damage caused to or would be caused to or suffered by the beneficiary by reasons of any breach by the said Agency of any of the provisions of the said Agreement. Any such demand made on the Bank shall be conclusive as regard the amount due and payable by the Bank under this guarantee. However, our liability under this guarantee shall be restricted to an amount not exceeding Rs. \_\_\_\_\_ (Rupees \_\_\_\_\_).

We \_\_\_\_\_ (Bank's name) lastly undertake not to revoke this guarantee during this currency except with the previous consent of the beneficiary in writing.



**Agreement signed between IGNCA and Centre  
for Internet & Society**

**Memorandum of Agreement between  
Indira Gandhi National Centre for the Arts, New Delhi  
and the Centre for Internet and Society (CIS), India**

**IPR Guidelines for the National Cultural Audiovisual Archives (NCAA) Project**

**Background**

A large volume of India's cultural wealth, created in the last six decades is stored in audiovisual form with various governmental and non-governmental institutions and private collections. The content of these holdings enshrines the creativity of some of India's greatest artistic talents. This is an invaluable national heritage that needs to be preserved for all time and made accessible to the citizens of the country. In the absence of systematic and modern preservation technologies, lack of awareness and proper upkeep, as well as the fragility of the medium they are stored in, these materials are in imminent danger of being lost forever. Thus, preservation becomes critical. Moreover, with frequent changes in hardware and advancements in technology, the playback of these audiovisual materials, which are mainly in analogue format and stored on different types of tapes, records, cylinders etc., has become extremely difficult. The machines to play these tapes etc. are no longer being manufactured. Therefore, even if such legacy material were preserved, playing and using the material due to hardware obsolescence has become a major challenge. This is a worldwide phenomenon. Given this background, the Ministry of Culture has entrusted the Indira Gandhi National Centre for the Arts (IGNCA) to set up the **National Cultural Audiovisual Archives**.

**The Centre for Internet and Society (CIS), India**

The Centre for Internet and Society (CIS), established in 2008, is a non-profit organization that undertakes interdisciplinary research on internet and digital technologies from policy and academic perspectives. The areas of focus include digital accessibility for persons with diverse abilities, access to knowledge, intellectual property rights, openness (including open data, free and open source software, open standards, open access, open educational resources, and open video), internet governance, telecommunication reform, digital privacy, and cyber-security. The academic research at CIS seeks to understand the reconfiguration of social processes and structures through the internet and digital media

technologies, and vice versa. Through its diverse initiatives, CIS explores, intervenes in, and advances contemporary discourse and practices around internet, technology and society in India, and elsewhere.

We have worked extensively in the areas of access to knowledge and openness, as well undertaking the first study of mapping digital humanities practices and initiatives in India. We collaborate with and augment the activities of the Indic Wikipedia chapters; comment on and support implementation of open access and open data policies; have undertaken studies on how intellectual property regimes shape and hinder affordability of mobile hardware, software, and content; and have mapped digital media and news industries in India, as well as digital practices in arts and humanities scholarship.

## **Objectives**

The Indira Gandhi National Centre for the Arts (IGNCA) has conceptualized the National Cultural Audiovisual Archives (NCAA) project as an expansive, dynamic, and interactive digital repository of Indian cultural knowledge, spanning over diverse genres and several periods of time. The IPR guidelines for such an initiative should therefore reflect a wider understanding of how a digital archive of the envisaged scope and objectives may function, its challenges and possibilities, and how it would lend itself to wider research and creative practices.

A perusal of the proposal reveals the importance that the IGNCA lays on maximizing the reach of the NCAA, in terms of both affordability and accessibility, which is most commendable. Thus, the legal perspective must be informed by the larger discourse around access to knowledge, open knowledge within the GLAM (Galleries, Libraries, Archives, and Museums) sector as a whole, and a robust architecture for responsible preservation, archiving, sharing, and re-usage of cultural artifacts. Such a perspective will have to be developed in consonance with the National IPR Policy, 2016 which envisions a framework for the benefit and advancement of arts and culture, traditional knowledge, and biodiversity resources. The Policy categorically states that “knowledge owned” must be transformed into “knowledge shared.” Thus, the legal perspective should espouse vital principles of access to knowledge and openness. Furthermore, it would be imperative to draw from emerging global developments in archival practice and cultural analysis, and new fields such as digital humanities. Finally, availability of national cultural artifacts

online raises questions of ownership, privacy, accessibility, and rights, which cannot be separated from the cultural and technological concerns of the project.

This project involves development of legal memos and guidelines for the various IPR issues related to the NCAA project. These memos and guidelines need be developed through close collaboration and conversation with the NCAA project manager and staff, as well as the partner organization to the project (from which the audiovisual materials are being sourced). Along with legal memos and guidelines, a set of memos on digital archives and cultural analysis will also developed so that the interpretation and implementation of IPR concerns can happen keeping in mind the new possibilities of archiving, access, and use of cultural artifacts engendered by digital media technologies.

## **Scope of Work**

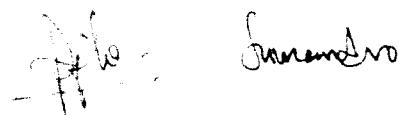
The primary deliverables of the project are envisaged to be the following:

- **Section I (to be submitted by February 15, 2017)**
  1. **Memo on “Orphan Works” under the Indian Copyright Act, 1957:** The document will comparatively study the existing global models for use of orphan works, and further examine the formulation of a process to clear the rights, in the case of identifiable copyright holders.
  2. **Memo on Government Copyright Under the India Copyright Act, 1957:** The document will study the possibility of the works gaining government copyright in the case of ownership transfer and/or archiving of orphan works.
  3. **Comprehensive Takedown Notice and Disclaimers:** The document will propose design for a mechanism to execute takedowns of infringing content in a fair, efficient and transparent manner.
  4. **Memo on “Fair Dealing”/“Fair Use” and its application under the India Copyright Act, 1957:** The document will study the law and the judicial history of the provision, and its applicability to archiving of works.

5. **Memo on “Traditional/Community Knowledge” under the India Copyright Act, 1957:** The document will study the applicability of the Act to Traditional/Community Knowledge within the works, along with allied acts.
6. **IPR Data Collection Form:** The form will be drafted in consultation with legal practitioners and the IGNCA team.
7. **Memo on Copyright Determination related to Archival – Global and India:** The document will study best legal practices and processes associated with determining copyright to develop a rule position on unpublished and/or rare works for archiving.
8. **Memo on Acquisition of Content (including an analysis of already signed IGNCA MoUs):** The document will study prevailing methods and practices of acquiring archival content.
9. **Memo on Creative Commons Approach:** The document will identify potential solutions to licensing via the Creative Commons model and additionally study other open access approaches for the Project.
10. **Site Visits:** The project team will visit four organizations involved in the NCAAA project to better understand their concerns, questions, and challenges related to IPR. These organization include IGNCA and another government organization, as well as two non-governmental partners of the project.

- **Section II (to be submitted by March 15, 2017)**

1. **IPR Licensing Agreement:** The agreement will be drafted in consultation with legal practitioners and the IGNCA team.
2. **Comprehensive IPR Policy for IGNCA/ NCAA & Partnering Institutions:** The policy will comprehensively address all issues pertaining to archiving of works in India, for the benefit and guidance of other institutions in the country.



**3. Recommendations on Dissemination of Content & Possible Monetization**

**/ Revenue Sharing Agreement:** The document will present feasible monetizing solutions to enable affordable access to the works.

**4. Policy Recommendation Brief to submit to Ministry of Culture to ease hurdles faced during this Project:**

The recommendations will be informed by the findings of various memos prepared as a part of the Project. We intend to consult international experts to inform the recommendatory brief.

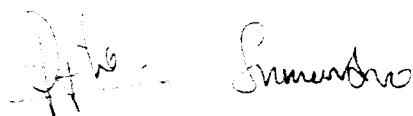
**5. Memo on Performer's Rights:** This document will illustrate who comprise the term 'performer' and to what extent performers have rights over recording their performance and recordings of their performance.

**6. Memo on Principles of GLAM and Access to Knowledge:** This document will outline principles drawn from prominent GLAM and Open Knowledge initiatives across the world. It will also outline the need for appropriate conditions and modes of access to knowledge as imperative to preservation of cultural heritage.

**7. Memo on Curation, Access and Usage of Digital Archives:** This document will cover global best practices and key debates in archival management/practices to outline challenges in curation of cultural artifacts in the digital archive, their access and use in external research and practice.

**8. Memo on Cultural Analytics and Digital Humanities:** This document will introduce the fields of Digital Humanities and Cultural Analytics, to highlight key questions in these fields and their implications for designing and developing a digital archive of cultural artifacts, and to specifically enable use of computational methods in archival research and practice.

**9. Catalogue of Existing GLAM and/or Open Digital Archives for Different Genres of Materials:** This document will comprise of an overview of existing initiatives in the above areas as models to draw from, and will cover oral traditions, traditional crafts and textiles, dance, music and theatrical practices, cultural practices and traditional knowledge.



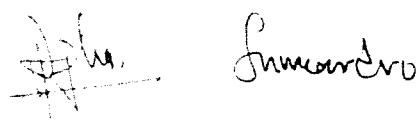
In case any additional work arises during the course of this IPR advisory, it would be taken up following a mutual exchange of letters.

## **Responsibilities**

- A. The Centre for Internet and Society (CIS) will be responsible for the following:
  1. Developing the memos and guidelines on topics related to IPR and digital archives, as listed above, in close consultation with the PMU at IGNCA.
- B. IGNCA will work with the Centre for Internet and Society (CIS) in the domain of capacity building consisting of a detailed IPR advisory meant specifically for implementation under the aegis of the NCAA Project and will be responsible for the following:
  - i) Seeking approvals of the set of documents to be created as part of the IPR advisory & its implementation schedule from the Steering Committee of the project.
  - ii) Obtaining requisite administrative & financial approvals for the IPR advisory & its implementation schedule from the Competent Authority of IGNCA.

## **Finance & Other Conditions**

1. IGNCA will bear the expenditure on the following activities under the project:
  - i) Payments to CIS staff and consultants, if any, contributing to the development of the memos and guideline documents listed above in the Scope of Work section.
  - ii) Travel expenses incurred by CIS staff and consultants, if any, during the site visits, as mutually decided by CIS and IGNCA and approved by IGNCA.
  - iii) Research, production, and office expenses incurred by CIS as part of this project, as well as institutional overhead.



## **Payment Procedure**

The payment procedure will be deliverable-based and would be separately formulated to ensure that payments are streamlined and there are no delays on the part of either the IGNCA or the Centre for Internet and Society (CIS). The payments and details of Work Schedule has been put together in a separate document and attached herewith as Annexure.

## **Dispute Clause**

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

This Memorandum of Agreement is made on \_\_\_ day in the month of January of the year two thousand seventeen between Indira Gandhi National Centre for the Arts, 11, Mansingh Road, New Delhi – 110001, which, unless repugnant to the context, would include their successors, assignees, agents and executors on one part and the Centre for Internet and Society (CIS), No. 194, 2nd ‘C’ Cross, Domlur, 2nd Stage, Bengaluru, 560071, on the other part.

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

Project Director, NCCA

For and on behalf of the IGNCA  
11, Mansingh Road  
New Delhi - 110001

*Sumandro Chattapadhyay*

Research Director, CIS  
For and on behalf of the CIS  
No. 194, 2nd ‘C’ Cross  
Domlur, 2nd Stage  
Bengaluru, 560071

## **Witnesses**

Sheet 1

**Work & Payment Schedule – IPR Guidelines for NCAA**  
**Timeline of Deliverables tied to Payments**

S. No.	Particulars	Draft	Final	Payments (in INR)
I	<b>Section I (Submission Deadline: 28 February 2017)</b>			
1	Memo on "Orphan Works" under the Indian Copyright Act, 1957	31 Jan	15 Feb	
2	Memo on Government Copyright Under the India Copyright Act, 1957	31 Jan	15 Feb	
3	Comprehensive Takedown Notice and Disclaimers	31 Jan	15 Feb	
4	Memo on "Fair Dealing"/"Fair Use" and its application under the India Copyright Act, 1957	31 Jan	15 Feb	
5	Memo on "Traditional/Community Knowledge" under the India Copyright Act, 1957	31 Jan	15 Feb	
6	IPR Data Collection Form	31 Jan	15 Feb	
7	Memo on Copyright Determination related to Archival – Global and India	31 Jan	15 Feb	
8	Memo on Acquisition of Content (including an analysis of already signed IGNCA MoUs)	31 Jan	15 Feb	
9	Memo on Creative Commons Approach	31 Jan	15 Feb	
10	Site Visits		28 Feb	
	<b>Total</b>			<b>5,00,000.00</b>
II	<b>Section II (Submission Deadline: 25 March 2017)</b>			
1	IPR Licensing Agreement	1 Mar	25 Mar	
2	Comprehensive IPR Policy for IGNCA/NCAA & Partner Institutions	1 Mar	25 Mar	
3	Recommendations on Dissemination of Content & Possible Monetisation/Revenue Sharing Agreement	1 Mar	25 Mar	
4	Policy Recommendation Brief to submit to Ministry of Culture to ease hurdles faced during this Project	1 Mar	25 Mar	
5	Memo on Performer's Rights under the Indian Copyright Act, 1957	1 Mar	25 Mar	
6	Memo on Principles of GLAM and Access to Knowledge	1 Mar	25 Mar	
7	Memo on Curation, Access and Usage of Digital Archives	1 Mar	25 Mar	
8	Memo on Cultural Analytics and Digital Humanities	1 Mar	25 Mar	
9	Catalogue of Existing GLAM and/or Open Digital Archives for Different Genres of Materials	1 Mar	25 Mar	
	<b>Total</b>			<b>5,00,000.00</b>
	<b>GRAND TOTAL</b>			<b>10,00,000.00</b>

Surveendu

**Survey Forms & Collection Assessments Tables  
for Partnering Institutions**

1.

## Centre for Cultural Resources and Training (CCRT)

<b>Name of the Institution</b>	:	Centre for Cultural Resources and Training (CCRT)								
<b>Address</b>	:	15-A, Sector -7, Dwarka, New Delhi - 110075								
<b>Phone Number</b>	:	011-25088638, 25309300								
<b>Fax</b>	:									
<b>E-mail</b>	:	<a href="mailto:dir.ccrt@nic.in">dir.ccrt@nic.in</a> <a href="mailto:prod.ccrt@nic.in">prod.ccrt@nic.in</a> <a href="mailto:pub.ccrt@nic.in">pub.ccrt@nic.in</a>								
<b>Website</b>	:	<a href="http://ccrtindia.gov.in/">http://ccrtindia.gov.in/</a>								
<b>Official Signatory</b>	:	Shri G.C Joshi, Director, CCRT								
<b>Nodal Officer</b>	:	Shri Harish Palsule, Deputy Director								
<b>Status/Type of Institution</b>	:	Autonomous Organization, Govt. of India (Ministry of Culture)								
<b>A Brief History of the Collection</b>	:									
<b>Nature of Collection (Art Form(s))</b>	:	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px; width: 50%;">Oral Traditions✓</td> <td style="padding: 5px; width: 50%;">Dance✓</td> </tr> <tr> <td style="padding: 5px;">Music✓</td> <td style="padding: 5px;">Theatrical Practices✓</td> </tr> <tr> <td style="padding: 5px;">Cultural Practices✓</td> <td style="padding: 5px;">Traditional Crafts✓</td> </tr> <tr> <td style="padding: 5px;">Traditional Knowledge✓</td> <td style="padding: 5px;">Any Others✓</td> </tr> </table>	Oral Traditions✓	Dance✓	Music✓	Theatrical Practices✓	Cultural Practices✓	Traditional Crafts✓	Traditional Knowledge✓	Any Others✓
Oral Traditions✓	Dance✓									
Music✓	Theatrical Practices✓									
Cultural Practices✓	Traditional Crafts✓									
Traditional Knowledge✓	Any Others✓									
<b>Significant/Critical Collection(s)</b>	:	NIL								

### **Status of Material**

Physical Condition	<ul style="list-style-type: none"> <li>➤ Analog audio: Audio reels</li> <li>➤ Analog video: Betacam, U-Matic</li> </ul>
Cataloguing/Listing/ Metadata	<p>Listing done over period of 35 years, on the basis of looking at labels on material and equipment issues-playback of data for veracity of content and listing done at collection level (item level not known).</p>
Status of Digitization	<ul style="list-style-type: none"> <li>➤ 725 audio spools have been digitized under NCAA project.</li> </ul>
Storage Conditions	<ul style="list-style-type: none"> <li>➤ The video production room stock U-matic and Beta cam tapes, magnetic spools, deck equipment, photographs etc.</li> </ul>

- The items are listed by their accession numbers. However, some video items are listed by their original numbers.

### **Rights Information**

Level of Permission granted : Archivist (Nodal Officer) CCRT

Degree of Access provided : Open to all

### **Services required by the Institution**

Workshops : Yes

Training : Yes

Mata Data Creation : Yes

### **COLLECTION ASSESSMENT TABLE**

<b>Art Form</b>	<b>Audio</b>	<b>Video</b>		
	<b>Formats</b>	<b>Numbers</b>	<b>Formats</b>	<b>Numbers</b>
<b>Oral Traditions</b>	Audio Reels	15		
<b>Dance</b>	Audio Reels	89	U-Matic (Hi-Band)	63 (27 hrs)
<b>Music</b>	Audio Reels	472	U-Matic (Hi-Band)	84 (42 hrs)
<b>Theatrical Practices</b>	Audio Reels	97	U-Matic (Hi-Band)	24 (18 hrs)
<b>Cultural Practices</b>				
<b>Traditional Crafts</b>				
<b>Traditional Knowledge</b>	Audio Reels	37	U-Matic (Hi-Band)	92 (130 hrs)
<b>Any Others (Seminars/ Workshops/Lectures)</b>	Audio Reels	285	U-Matic (Hi-Band) Betacam tapes	103 30 (53 hrs)
<b>Total</b>	Audio Reels	995	U-Matic (Hi-Band)	366 (270 hrs)

## 2. Cinema Vision India (CVI)

<b>Name of the Institution</b>	:	Cinema Vision India
<b>Address</b>	:	Bungalow No. 179, RSC2, Survey No. 120, S.V.P. Nagar, Mhada, Near Versova Telephone Exchange, Four Bunugalows, Andheri (W), Mumbai – 400 053
<b>Phone Number</b>	:	022 6551 4723-25
<b>Fax</b>	:	022 2636 6642
<b>E-mail</b>	:	<a href="mailto:cvioffice@gmail.com">cvioffice@gmail.com</a>
<b>Website</b>	:	<a href="http://www.indiasurabhi.com">www.indiasurabhi.com</a>
<b>Official Signatory</b>	:	Shri Siddharth Kak, Founder Trustee
<b>Nodal Officer</b>	:	Ms. Veena Nene
<b>Status/Type of Institution</b>	:	Proprietorship
<b>A Brief History of the Collection*</b>	:	##
<b>Nature of Collection (Art Form(s))</b>	Oral Traditions	Dance
	Music	Theatrical Practices
	Cultural Practices	Traditional Crafts
	Traditional Knowledge	Any Others
	:	550Hrs (The content includes almost all the above categories in different proportion pertaining to the U-Matic footages.)

### Status of Material

Physical Condition	:	The tapes of older age (Hi-Band, Low Band) are critical while the latter formats are relatively better. Majority of tapes are in running condition. However, timely conversion is required.
Cataloguing/Listing/ Metadata	:	The listing has been done in order to find the tapes conveniently. Unique codes have been assigned to every tape along with categorised physical arrangement. A Soft copy as well as hardcopy of the classification is maintained.
Status of Digitization	:	The digitization has been done at occasions but for purposes of TV broadcast by the respective parties who used the footage from the library of Cinema Vision India. There are no digitised copies available in the public domain or with the Cinema Vision India audio video library except for current footage (approx 700 Hrs).

**Storage Conditions** : The material has been maintained in a separate space where a dedicated librarian looks after it. Cleaning, preservation, humidity control, temperature control & related precautions for physical damage are duly undertaken. Some of the footage is infected with fungus. (The footage has been preserved from 1990 onwards, i.e. for the last 25 years).

### **Rights Information**

**Level of Permission granted** : 75% of rights of the entire material are with Surabhi Foundation and CVI while 25% are with respective concerned parties which can be acquired after discussion as and when required.

**Degree of Access provided** : The access provided so far has been subject to the purpose of the approaching party. The footage has been used by National geographic Channel, Discovery Channel, Surabhi Foundation & Cinema Vision India itself. On occasions, it has been offered on cordial basis to researchers.

### **Services required by the Institution**

**Workshops** : Required

**Training** : Required

**Teaching** : Not Required

## Cinema Vision India's Surabhi World Audio Archive, which started over two decades ago in 1990, is India's largest private collection that houses over 15000 hours of professionally filmed video footage, providing rare and fascinating glimpses of culture, places, communities. Tribal societies, villages, cuisines, festivals, fairs, archaeological sites, arts and crafts, old forms of martial arts, famous personalities, dance and music, etc. not only from India, but also from other parts of Asia and Africa.

Apart from a number of culture-based award winning Television Shows like Surabhi, Bhoomi, Colours of India, Ways of Knowing, etc, (adding up to over 10,000 episodes), Cinema Vision India has also produced more than a hundred documentary films in the past three decades. Some of these series and films have won National and International Awards and have been shot in the extreme corners of the country in as early as the 1990s like Ladakh, Kashmir, Kutch, North East India and even tribal forests in the Andaman and Nicobar Islands.

Cinema Vision India has preserved these documentary films and TV programmes for the past 25 years, along with their rushes and raw footage, in the original format.

Cinema Vision India's strength lies in its ability to put together meaningful content beautifully through the audio visual medium, having journeyed across India and other parts of the world. And today, this is still a live archive, as footage continues to be added every year and keeps this rich treasure of audiovisual heritage growing.

This extensive Archive offers and opportunity, post digitisation, for engagement, enlightenment, and enjoyment, across multi screen video and website portal options, and can be used as a Cultural Gateway to India for a Global audience.

**COLLECTION ASSESSMENT TABLE**

<b>Art Form</b>	<b>Audio</b>		<b>Video</b>	
	<b>Formats</b>	<b>Numbers</b>	<b>Formats</b>	<b>Numbers</b>
<b>Oral Traditions</b>				
<b>Dance</b>				
<b>Music</b>				
<b>Theatrical Practices</b>				
<b>Cultural Practices</b>				
<b>Traditional Crafts</b>				
<b>Traditional Knowledge</b>				
<b>Any Others (Seminars/Workshops /Lectures)</b>	Audio Cassette	1141	Betacam	114
			Film Reel	8
	Audio Spool	4	Mini DV	36
			DV Cam	15
			DVD-Pro	43
			DVD Max	7
<b>Total</b>		1145		223

### 3. Indian Council for Cultural Relations (ICCR)

<b>Name of the Institution</b>	:	<b>Indian Council for Cultural Relations</b>
<b>Address</b>	:	Azad Bhavan, IP Estate New Delhi – 110002.
<b>Phone Number</b>	:	+91-11-23370994
<b>Fax</b>	:	+91-11-23378639, 23378647
<b>E-mail</b>	:	pdlib.iccr@nic.in
<b>Website</b>	:	<a href="http://www.iccr.nic.in">www.iccr.nic.in</a>
<b>Official Signatory</b>	:	DG, ICCR
<b>Nodal Officer</b>	:	Dr. Afshan Anjum
<b>Status/Type of Institution</b>	:	Autonomous Body, Ministry of External Affairs
<b>A Brief History of the Collection</b>	:	
<b>Nature of Collection (Art Form(s))</b>	Oral Traditions	Dance √
	Music √	Theatrical Practices √
	Cultural Practices √	Traditional Crafts
	Traditional Knowledge	Any Others - Seminars, Workshops etc. √

<b>Significant/Critical Collection(s)</b>	:	
---	---	--

#### Status of Material

Physical Condition	:	
Cataloguing/Listing/ Metadata	:	Listing done over a period of two years on the basis of working at labels on material. Listing done at collection level; item level details are not available.
Status of Digitization	:	Few VHS tapes have been digitized on demand and kept along with the VHS tapes.
Storage Conditions	:	Facility of air conditioning only on office hours. Staff handling of magnetic material needs to be done with gloves than bare hands. AC Room stock audio cassettes, VHS tapes, magnetic spools, defunct VHS/deck equipment, photographs and some audiovisual material are kept in Non AC room stocks.

## Rights Information

Level of Permission granted : \_\_\_\_\_

Degree of Access provided : \_\_\_\_\_

## Services required by the Institution

Workshops : \_\_\_\_\_

Training : The personnel working on the audiovisual material would need to be trained on metadata standards followed by audiovisual archives globally.

Teaching : \_\_\_\_\_

## COLLECTION ASSESSMENT TABLE

Art Form	Audio		Video	
	Formats	Numbers	Formats	Numbers
<b>Oral Traditions</b>				
<b>Dance</b>			VHS, U-Matic, DVC	
<b>Music</b>	Audio Cassette, LP, Audio Spools		U-Matic, Betacam, VHS, DVC	
<b>Theatrical Practices (Dramas &amp; Ballets)</b>			DVC, VHS, Metal Tape (Beta)	
<b>Cultural Practices</b>	LP			
<b>Traditional Crafts</b>				
<b>Traditional Knowledge</b>				
<b>Any Others (Seminars/Workshops/ Lectures)</b>	Audio Cassettes	1875	VHS	3252
	Audio Spools	140	U-Matic	1555
			Metal Tape (Beta)	15
			DVC	313
<b>Total</b>		<b>2015</b>		<b>5135</b>

#### **4. Indira Gandhi National Centre for the Arts (IGNCA)**

<b>Name of the Institution</b>	:	<b>Indira Gandhi National Centre for the Arts</b>	
<b>Address</b>	:	IGNCA, 11, Man Singh Road, New Delhi-110001	
<b>Phone Number</b>	:	+91-11-23388271	
<b>Fax</b>	:		
<b>E-mail</b>	:	prgoswami@hotmail.com hpande28@gmail.com	
<b>Website</b>	:	www.ignca.nic.in	
<b>Official Signatory</b>	:	Member Secretary, IGNCA	
<b>Nodal Officer</b>	:	Dr. P. R. Goswami Ms. Himani Pande	
<b>Status/Type of Institution</b>	:	Autonomous Body, Ministry of Culture	
<b>A Brief History of the Collection</b>	:		
<b>Nature of Collection (Art Form(s))</b>	:	Oral Traditions ✓	Dance ✓
		Music ✓	Theatrical Practices ✓
		Cultural Practices ✓	Traditional Crafts ✓
		Traditional Knowledge ✓	Any Others ✓
<b>Significant/Critical Collection(s)</b>	:		

#### **Status of Material**

<b>Physical Condition</b>	: The video material held with the Cultural Archives is in average condition and the audio material is in better condition comparatively. Both audio & video material held with the Media Centre is in good condition.
<b>Cataloguing/Listing/ Metadata</b>	: Cultural Archives has catalogue cards pertaining to most audiovisual material and more detailed documentation work is under process. Media Centre has documentation on Excel sheets, organized in a chronological manner.
<b>Status of Digitization</b>	: The audiovisual material held with Cultural Archives has not been digitized. The audiovisual material held with Media Centre has been completely digitized.
<b>Storage Conditions</b>	: The video material has been kept in compactors in the Media Centre, whereas the audio material is kept in glass almirahs. The audiovisual material held with the Cultural Archives is kept in almirahs.

#### **Rights Information**

<b>Level of Permission granted</b>	: On request basis, Media Centre provides access to scholars, researchers and students to the audiovisual material.
<b>Degree of Access provided</b>	: Some of the Media Centre's holdings of audiovisual materials is uploaded on IGNCA's website and some recordings produced by IGNCA have also been provided to Doordarshan for telecast on DD-Bharati.

## **Services required by the Institution**

Workshops	:	
Training	:	The personnel working on the audiovisual material would need to be trained on metadata standards followed by audiovisual archives globally.
Teaching	:	

## **COLLECTION ASSESSMENT TABLE**

<b>Audio</b>		<b>Video</b>	
<b>Formats</b>	<b>Numbers</b>	<b>Formats</b>	<b>Numbers</b>
Audio Cassette	4000	U-Matic (Hi-Band), U-Matic (Low-Band), Betacam, VHS, DV Cam, DVC Pro	4900
Audio Spool	500		
Digital Audio Tape	10		
<b>Total</b>	<b>4510</b>		<b>4900</b>

## 5. Indira Gandhi Rashtriya Manav Sangralaya (IGRMS)

<b>Name of the Institution</b>	:	Indira Gandhi Rashtriya Manav Sangrahalaya								
<b>Address</b>	:	Post Box No. 2, Shamla Hills, Bhopal-462013 (Madhya Pradesh) India								
<b>Phone Number</b>	:	0755-2661458, 9425358354								
<b>Fax</b>	:	0755-2526503, 2526532								
<b>E-mail</b>	:	<a href="mailto:directorigrms@gmail.com">directorigrms@gmail.com</a> <a href="mailto:hbs1966@yahoo.co.in">hbs1966@yahoo.co.in</a>								
<b>Website</b>	:	<a href="http://www.igrms.com">www.igrms.com</a> <a href="http://www.museumofmankindindia.gov.in">www.museumofmankindindia.gov.in</a>								
<b>Official Signatory</b>	:									
<b>Nodal Officer</b>	:	Shri Hemant Bahadur Singh Parihar								
<b>Status/Type of Institution</b>	:	Academic Division/Institution/Ministry of Culture								
<b>A Brief History of the Collection</b>	:	Indira Gandhi Rashtriya Manav Sangrahalaya has a variety of audiovisual material, details of which are given in the collection assessment table below.								
<b>Nature of Collection (Art Form(s))</b>	:	<table border="1"> <tr> <td>Oral Traditions</td> <td>Dance</td> </tr> <tr> <td>Music</td> <td>Theatrical Practices</td> </tr> <tr> <td>Cultural Practices</td> <td>Traditional Crafts</td> </tr> <tr> <td>Traditional Knowledge</td> <td>Any Others</td> </tr> </table>	Oral Traditions	Dance	Music	Theatrical Practices	Cultural Practices	Traditional Crafts	Traditional Knowledge	Any Others
Oral Traditions	Dance									
Music	Theatrical Practices									
Cultural Practices	Traditional Crafts									
Traditional Knowledge	Any Others									
<b>Significant/Critical Collection(s)</b>	:	<p><i>Mini DV Video Cassette (60 Minutes), VHS Pro (180 Minutes), VHS-C (45 Minutes), Audio Spool (35-90B) Sound recording Tape (96 Minutes), Betacam SP Video Cassettes PAL (30 Minutes), Betacam SP Video Cassettes PAL (90 Minutes), U-matic Hi-Band Video Cassettes PAL (20 Minutes), U-matic Hi-Band Video Cassettes PAL (60 Minutes), DAT Digital Audio Tape Cassettes (60 Minutes), VHS VHS E-180 Video Cassettes PAL (180 Minutes), S-VHS Super VHS Pro E-180 Video Cassettes PAL (180 Minutes), VHS-C VHS-Compact Video Cassettes (45 Minutes), S-VHS-C Super VHS-Compact Video Cassettes PAL (45 Minutes), 16 MM Film Reel Celluloid Acetate Film (30 Minutes)</i></p>								

### Status of Material

Physical Condition	:	Ok
Cataloguing/Listing/Metadata	:	Classified Accession Register (CAR)
Status of Digitization	:	Mini DV Video Cassette, VHS Pro, VHS-C, Audio Spool, Betacam, U-matic Hi-Band Video Cassettes, DAT, VHS, S-VHS, VHS-C, S-VHS-C, 16 MM Film Reel, Tapes containing audio video recording have already been sent for digitization on 14/03/2016.
Storage Conditions	:	Kept in wooden shelves & cupboards in a partially temperature control room.

### Rights Information

Level of Permission granted	: Audio Video recording (A/V Documentation) carried out by Indira Gandhi Rashtriya Manav Sangrahalaya uses for Display in exhibition and showing to visitors & scholars for research & education purpose.
Degree of Access provided	: Indira Gandhi Rashtriya Manav Sangrahalaya website contains snippets of Audio Video documentation and the same are also available on YouTube.

### **Services required by the Institution**

Workshops	: Yes
Training	: Yes
Teaching	: Explain the Metadata Standards to understand the cataloguing of audiovisual material based on Extended Dublin Core Metadata Schema.

### **COLLECTION ASSESSMENT TABLE**

<b>Art Form</b>	<b>Audio</b>	<b>Video</b>		
	<b>Formats</b>	<b>Numbers</b>	<b>Formats</b>	<b>Numbers</b>
<b>Oral Traditions</b>	Audio Cassette		Betacam Video (3B)	
			Betacam Video (9B)	
			Mini DV	
			U-Matic (2U)	
	Audio Spool		U-Matic (6U)	
			GLP	
			SVHS-C	
			VHS Video Cassette	
	Digital Audio Tape		VHS Pro	
			16 MM Film Reel	
			VHS-C	
			Optical Disc Archive (ODA)	
<b>Dance</b>	Audio Cassette		Betacam Video (3B)	69
			Betacam Video (9B)	
			Mini DV	470
			U-Matic (2U)	115
	Audio Spool		U-Matic (6U)	39
			GLP	
			SVHS-C	
			VHS Video Cassette	28
	Digital Audio Tape	8	VHS Pro	10
			16 MM Film Reel	
			VHS-C	
			Optical Disc Archive (ODA)	

<b>Music</b>	Audio Cassette	1160	Betacam Video (3B)	92
			Betacam Video (9B)	
			Mini DV	301
			U-Matic (2U)	80
	Audio Spool	85	U-Matic (6U)	17
			GLP	380
			SVHS-C	2
			VHS Video Cassette	47
	Digital Audio Tape	33	VHS Pro	16
			16 MM Film Reel	3
			VHS-C	
			Optical Disc Archive (ODA)	
<b>Theatrical Practices</b>	Audio Cassette		Betacam Video (3B)	
			Betacam Video (9B)	
			Mini DV	
			U-Matic (2U)	
	Audio Spool		U-Matic (6U)	
			GLP	
			SVHS-C	
			VHS Video Cassette	
	Digital Audio Tape		VHS Pro	
			16 MM Film Reel	
			VHS-C	
			Optical Disc Archive (ODA)	
<b>Cultural Practices</b>	Audio Cassette	825	Betacam Video (3B)	22
			Betacam Video (9B)	
			Mini DV	623
			U-Matic (2U)	229
	Audio Spool		U-Matic (6U)	30
			GLP	
			SVHS-C	10
			VHS Video Cassette	60
	Digital Audio Tape	13	VHS Pro	
			16 MM Film Reel	46
			VHS-C	12
			Optical Disc Archive (ODA)	
<b>Traditional Knowledge</b>	Audio Cassette	925	Betacam Video (3B)	181

			Betacam Video (9B)	28
			Mini DV	846
			U-Matic (2U)	54
	Audio Spool		U-Matic (6U)	57
			GLP	
			SVHS-C	50
			VHS Video Cassette	46
	Digital Audio Tape	41	VHS Pro	80
			16 MM Film Reel	32
			VHS-C	18
			Optical Disc Archive (ODA)	
<b>Any Others (Seminars/ Workshops/ Lectures)</b>	Audio Cassette	778	Betacam Video (3B)	148
			Betacam Video (9B)	
			Mini DV	428
			U-Matic (2U)	66
	Audio Spool		U-Matic (6U)	8
			GLP	
			SVHS-C	6
			VHS Video Cassette	19
	Digital Audio Tape	9	VHS Pro	23
			16 MM Film Reel	
			VHS-C	15
			Optical Disc Archive (ODA)	
<b>Total</b>		3877		4776

### Format-wise details of audiovisual material of IGRMS

<b>Audio</b>	<b>Video</b>		
<b>Formats</b>	<b>Numbers</b>	<b>Formats</b>	<b>Numbers</b>
Audio Cassette	3688	Betacam Video (3B)	482
Audio Spool	85	Betacam Video (9B)	28
Digital Audio Tape	104	Mini DV	2668
		U-Matic (2U)	544
		U-Matic (6U)	151
		GLP	380
		SVHS-C	68
		VHS Video Cassette	200
		VHS Pro	129
		16 MM Film Reel	81
		VHS-C	45
		Optical Disc Archive (ODA)	2
	3877		4778

## 6. Kalakshetra Foundation (KF)

<b>Name of the Institution</b>	<b>Kalakshetra Foundation</b>									
<b>Address</b>	: Kalakshetra Road, Thiruvanmiyur, Radhakrishna Nagar, Thiruvanmiyur, Chennai, Tamil Nadu 600041.									
<b>Phone Number</b>	: +91-9884014261									
<b>Fax</b>	:									
<b>E-mail</b>	: director@kalakshetra.in karunakaran.saisankar@gmail.com									
<b>Website</b>	: <a href="http://www.kalakshetra.in">http://www.kalakshetra.in</a>									
<b>Official Signatory</b>	: Ms. Priyadarsini Govind, Director									
<b>Nodal Officer</b>	: Prof. K. Sai Sankar									
<b>Status/Type of Institution</b>	: Cultural and Art Institution by an act of Parliament									
<b>A Brief History of the Collection</b>	We have concert recordings, dance, drama, Maragam, Bharatanatyam and other music collections from various sources in various formats.									
<b>Nature of Collection (Art Form(s))</b>	<table border="1"> <tr> <td>Oral Traditions</td> <td>Dance √</td> </tr> <tr> <td>Music √</td> <td>Theatrical Practices √</td> </tr> <tr> <td>Cultural Practices</td> <td>Traditional Crafts</td> </tr> <tr> <td>Traditional Knowledge</td> <td>Any Others</td> </tr> </table>		Oral Traditions	Dance √	Music √	Theatrical Practices √	Cultural Practices	Traditional Crafts	Traditional Knowledge	Any Others
Oral Traditions	Dance √									
Music √	Theatrical Practices √									
Cultural Practices	Traditional Crafts									
Traditional Knowledge	Any Others									
<b>Significant/Critical Collection(s)</b>	: 300 LP from Rukmini Devi's personal collection including a signed original version of BACH. 13,000 photographs and 200 glass Photograph slides to be digitized. VHS has to be digitized into DVDs.									

### Status of Material

Physical Condition	: Cassette, audio spool, DAT, U-Matic, Betacam, VHS, Mini DV, Photos, glass slides and digitised version in Wav, Jpeg, Tiff and MP4 formats.
Cataloguing/Listing/ Metadata	: The cataloguing of archives is being undertaken.
Status of Digitization	: 100 VHS Tapes and 80 % mini DV
Storage Conditions	: Stacked in cupboards in two rooms

### Rights Information

Level of Permission granted	: To be decided by Kalakshetra Foundation
Degree of Access provided	: A library of audio archives of 1000 hours is available under the Tag Kalakshetra archive project.

## **Services required by the Institution**

Workshops	: FCP, Pro Tools,
Training	: The personnel working on the audiovisual material would need to be trained on metadata standards followed by audiovisual archives globally.
Teaching	: -

## **COLLECTION ASSESSMENT TABLE**

<b>Art Form</b>	<b>Audio</b>	<b>Video</b>		
	<b>Formats</b>	<b>Numbers</b>	<b>Formats</b>	<b>Numbers</b>
<b>Oral Traditions</b>	wav	40 hours	-	-
<b>Dance</b>	Wav	40 hours	VHS DVD DV Tapes Digitised Vob	100 500 427 500
<b>Music</b>	wav	1500 hours	Mp4 Audio cassettes VHS CDs	100 hours 500+ 32 40
<b>Theatrical Practices</b>	-	-	-	-
<b>Cultural Practices</b>	-	-	Only photo Jpeg	Every year Thyagaraja Aradhanai and Vidyarambham
<b>Traditional Crafts</b>	-	-	VOB format	100 hours Kodali Karuppu and other CERC workshops
<b>Traditional Knowledge</b>	-	-	-	-
<b>Any Others (Seminars/ Workshops/ Lectures)</b>	Remembering Rukmini Devi festival Bhava Bhavanam Kathakali festival December festival	-	VOB (DVD)	500 hours
<b>Total</b>		1580 hours		

## 7. Natya Shodh Sansthan (NSS)

<b>1</b>	<b>Name of the Institution</b>	Natya Shodh Sansthan							
<b>2</b>	<b>Address</b>	Natya Shodh Sansthan, EE-8, Sector – II, Bidhan Nagar, Kolkata-91.							
<b>3</b>	<b>Phone Number</b>	033 - 23217667, 23595159							
<b>4</b>	<b>Fax</b>								
<b>5</b>	<b>E-Mail</b>	<a href="mailto:natyashodhsansthan@gmail.com">natyashodhsansthan@gmail.com</a> , <a href="mailto:natyashodh2005@rediffmail.com">natyashodh2005@rediffmail.com</a> , <a href="mailto:chhanda2010@hotmail.com">chhanda2010@hotmail.com</a> ,							
<b>6</b>	<b>Website</b>	www.natyashodh.org							
<b>7</b>	<b>Official Signatory</b>	Dr. Pratibha Agrawal, Director							
<b>8</b>	<b>Nodal Officer</b>	Dr. Madhuchanda Chatterjee, Executive Director							
<b>9</b>	<b>Status/ Type of Institution</b>	Society							
<b>10</b>	<b>Brief History of the Collection*</b>	<p><b>Audio Disc Records:</b> The audio section has Plays in Bangla, Hindi, Odiya, Telugu etc., Theatre Songs in Bangla, Hindi, Malayalam, Marathi, Telugu. Disc records also contain Comic Skits.</p> <p><b>Play Reading:</b> In different languages by the playwright himself.</p> <p><b>Cassettes (Interviews):</b> Exclusive, open, illustrated interviews of groups, individuals as subjects, on specific subjects, IPTA, Yatra, Folk are available.</p> <p><b>Cassettes (Seminars):</b> On various subjects on a national level.</p> <p><b>Cassettes (Recording of several important events):</b> Felicitation of important theatre persons etc.</p> <p><b>Video Recordings:</b> On VCD(s) and DVD(s).</p> <p><b>Plays:</b> In Assamese, Bangla, English, Gujarati, Hindi, Kannad, Manipuri, Marathi, Odiya, Punjabi, Sanskrit, Tamil, Telugu, Urdu and Chinese.</p> <p><b>Play Reading:</b> In different languages by the playwright himself.</p> <p><b>Seminars &amp; Festivals:</b> Of national importance.</p> <p><b>Theatre Songs:</b> Of plays in several languages.</p> <p><b>Interviews:</b> Of eminent theatre personalities.</p>							
<b>11</b>	<b>Nature of Collection (Art Form(s))</b>	<table border="1"> <tr> <td><input checked="" type="checkbox"/> Dance</td> </tr> <tr> <td><input checked="" type="checkbox"/> Music</td> <td><input checked="" type="checkbox"/> Theatrical Practices</td> </tr> <tr> <td><input checked="" type="checkbox"/> Other Cultural Practices</td> <td></td> </tr> <tr> <td></td> <td><input checked="" type="checkbox"/> Any others - Seminars/ Workshops</td> </tr> </table>	<input checked="" type="checkbox"/> Dance	<input checked="" type="checkbox"/> Music	<input checked="" type="checkbox"/> Theatrical Practices	<input checked="" type="checkbox"/> Other Cultural Practices			<input checked="" type="checkbox"/> Any others - Seminars/ Workshops
<input checked="" type="checkbox"/> Dance									
<input checked="" type="checkbox"/> Music	<input checked="" type="checkbox"/> Theatrical Practices								
<input checked="" type="checkbox"/> Other Cultural Practices									
	<input checked="" type="checkbox"/> Any others - Seminars/ Workshops								

<b>12</b>	<b>Significant/ Critical Collection(s)*</b>	Original manuscripts of playwrights like Vijay Tendulkar, Girish Karnad, Badal Sircar, Manmatha Roy, Sekhar Chatterjee etc. Awards and mementoes of theatre persons donated to the archives. Articles used by eminent theatre persons like Mohan Rakesh and others. Microfilms of important documents. Posters and handbills dating back to the late 19 <sup>th</sup> century. Letter of Rabindranath Tagore Rare books and magazines Rare and exclusive interviews, theatre songs etc. stored in the audio and video sections.
<b>13 Status of Material</b>		
<b>(a)</b>	Physical Condition	Good
<b>(b)</b>	Cataloguing/ Listing/ Metadata	The entire holdings of Natya Shodh Sansthan have been catalogued. Part of the audio, video, letters sections have been published. Meta data for many items have been created. Meta data in the form of “report system” have been prepared for most of the sections of Natya Shodh Sansthan.
<b>(c)</b>	Status of Digitization	Sansthan lacks financial capability to purchase high end equipment for digitization of its audio video materials but it has been able to transfer the contents from the analogue to the digital format through its in house system. Exclusive photographs are being scanned and kept in hard discs and the entire photograph holdings have been categorized and kept recorded. Natya Shodh Sansthan has now received the assistance of IGNCA to digitize many of its materials.
<b>(d)</b>	Storage Conditions	Audio, video materials, master tapes and manuscripts are stored in AC rooms.
<b>14 Rights Information</b>		
<b>(a)</b>	Level of Permission Granted	The holdings under Natya Shodh Sansthan are in three categories – donated, recorded by sansthan, through events organized by it and some are purchased. For most of the holdings sansthan holds the rights.
<b>(b)</b>	Degree of Access Provided	Sansthan has its website in which some materials have been uploaded. Visitors visiting the archives can access the materials for study, listen to audio tapes, watch video items and in some cases photo copies are allowed from books stored in the library. Interviews of individuals are granted access under certain conditions.

<b>15</b>	<b>Services Required by the Institution</b>	
<b>(a)</b>	Workshops	In archiving and digitization
<b>(b)</b>	Training	In preservation and digitization of audio video, photographs and written materials.
<b>(c)</b>	Teaching	N.A.

## Sansthan's library and archives host a giant collection of contemporary documents centered around Indian Theatre. The Library also specially offers representative selection of play-scripts, back issues of journals and current issues periodicals. Archive's rich collection includes the entire collection of manuscripts, correspondence, newspaper clippings, etc, held by playwrights like late Manmatha Roy and Mohan Rakesh; a large collection of sketches, drawings, design and stage plans of eminent set-designer Khaled Choudhury; materials from theatre activist Harindra Nath Datta, Girish Karnad, playwright Nitish Sen and mime maestro Jogesh Datta.

Comprehensive individual and group and institution documentations covering Girish Karnad, Vijay Tendulkar, Sombhu Mitra, Utpal Dutt, Badal Sircar, B.V. Karanth, Ebrahim Alkazi, Satyadev Dubey, Mohan Rakesh, Vijaya Metha, Manmatha Roy, Habib Tanveer, Shyamanand Jalan, B. Jayashree, Usha Ganguli, Amal Allana, Ratan Thiyam, H. Kanhai Lal.

Sansthan has opened a 'Heritage Library' in its premises which houses books on heritage of several subjects, some of them being exclusive like the series edited by Max Muller called "Sacred Books of the East" and many other titles like the Mahabharata series edited by Haridas Siddhantabagis.

The record section called the Cover File Section, contains innumerable materials about theatre – actors, playwrights, production reviews, interviews and details about theatre groups like Rangayan, IPTA, Bohurupee, Theatre Academy, Little Theatre Group, Peoples' Little Theatre, Abhiyan, Little Ballet Troupe, Anamika, National School of Drama, Chorus Repertory Theatre, Ninasam. The holdings of sansthan exhibit a PAN Indian perspective.

The theatre library has a modest collection of 9000 books and around 5341 periodicals with multiple issues. Books are in several languages -

- 9000 books available in following languages:
  - English, Bangla, Hindi, Kannad, Manipuri, Telegu
  - Gujrati, Marathi, Tamil, Oriya, Punjabi, Malayalam,
  - French, Assamese, Sanskrit etc.

The library has a reading room that is open from Monday to Saturday.

#### **Audio Section:** Collection Details:

- Individual interviews covering 600 theatre personalities.
- Recorded proceedings of seminars etc.
- Manuscripts/prompt copies of plays.
- Cyclostyled scripts and 18 Production Scripts.
- More than 2000, 78 r.p.m. discs / LP recordings.
- Audio Recordings including:

Interviews, Exclusive / Open / Group / Illustrated / Open  
Illustrated / Specific Subjects.

115 pieces of Talks / Discussions / Lecture /  
Demonstrations.

16 Seminars.

393 Play recordings / Play excerpts / Play readings.  
Theatre Songs.  
Recitations, Reading and Storytelling.  
Jatra Performances and Interviews.  
Folk Performances / Interviews / Seminars.

- **Video recording** comprising:  
Feature films, Documentary films and Telefilms.  
Plays, Teleplays and Dance Dramas.  
Seminars.  
Cassettes on various types of Folk forms.  
Interviews.

### **Archives**

The Archives of Sansthan has a wide range of holdings, and efforts are made to add more and more valuable materials to the archive. Consisting of original manuscripts , post production scripts, discs and cassettes of both recorded theatre and theatre songs in English , Hindi, Bangla, Marathi and other languages, stage models of major productions, stills, reviews, letters of eminent persons like Rabindranath Tagore and other theatre – persons, press-clippings, brochures, folders, tickets, advertisements and posters find a place of pride in the Archive.

An impressive collection of masks, ornaments, costumes and weaponry add colour to the Archive, as it brings back the past to the present.

### **Photographs**

Around 9000 photographs that includes stills of individuals, productions, printed curtains and portraits of 500 individuals enrich Sansthan's photograph section. The oldest photograph in Sansthan's possession is that of "Raja Bahadur", produced by Star Theatre in 1981. The photograph library boasts of a formidable collection of photographs of productions covering old Bengali Theatre to the modern period.

### **AUDIO (PLAYS):**

**On Disc Record: 2200 discs (This includes theatre songs, comic skits)**

#### **Assamese (2)**

Hattamalar Sipare

Parashuram

#### **Bangla: (128)**

Bela Abelar Galpa

Bhool Rasta

Buro Shaliker Ghade Roan

Madhab Malanchi Kainya

Sajano Bagan

Shankharpur Er Sukanyaa

Tiktiki

Etc.

### **Hindi (63)**

Aardra

Andha Yug

Charandas Chor

Himmat Mai (H)

Laharon Ke Rajhansa

Pagla Ghoda

Etc.

### **Kannad (7)**

Lakshpati Rajana Kathe

Nagamandala

Chinglon Mapan Tampak Ama

Ritu Samhara

Roshomon

Etc.

### **Marathi (24)**

Agni Jal

Begam Barve

Ghasiram Kotawal

Pagla Ghoda

Etc.

### **Punjabi (1)**

Yerma

### **Sanskrit (2)**

Karnabhaaram

Dootavakyam

### **Urdu (1)**

Jis Lahore Nahi Dekhya Wo Janmyai Nai

**VIDEO SECTION: \*\*\*\*\*****Bangla**

Basundhara

Dakghar

Pakheera

Etc.

**English**

Macbeth

Othello

Richard III

The Three Sisters

Etc.

**Hindi & Tele**

Cheluvi(H)

Ek Ruka Faisla

Haveli Bulanda Thi

Etc.

**Gujarati**

Helen

Raino Darpan Rai

Etc.

**Marathi**

Shantata Court Chalu Aahe

Etc.

**FOLK FORMS:**

Rukmini Haran

Pandawani

Prahalad Nataka

Banabibir Pala

Gambhira Gaan

Eleven Miles

Etc.

#### **DANCE DRAMA:**

Aranya Amrita

Roopmati Baz Bahadur

Etc.

#### **FESTIVALS:**

International Seminar on Indian Dance Traditions and Modern Theatre & National Festival of Dances.

An Asian Festival of Theatre, Dance & Martial Arts.Etc.

<b>Art Form</b>	<b>Audio</b>	<b>Video</b>		
<b>Dance</b>	<b>Numbers/ Hours</b>	<b>Formats</b>	<b>Numbers/Hours</b>	<b>Formats</b>
				DVD, CD, VHS
<b>Music</b>		Spool, Audio Cassette & CD		
<b>Theatrical Practices</b>		Spool, Audio Cassette & CD		DVD, CD, VHS
<b>Cultural Practices</b>		Spool, Audio Cassette & CD		DVD, CD, VHS
<b>Any Others (Seminars/ Workshop/ Lectures)</b>		Spool, Audio Cassette & CD		DVD, CD, VHS

\*\*\*\*\* Sansthan is gifted with some invaluable treasures in the Video section. There is a four hour video recorded interview of Sir Lawrance Olivier, Kabuki and Noh art forms of Japan, a complete documentation of "Ninasam", the cultural institute founded by Magsaysay winner K.V. Subanna.

**Recordings of several film documentaries, plays, interviews etc. recorded from Doordarshan presentations are available in the Video section.**

## **8. Regional Resource Centre for Folk Performing Arts (RRCFPA)**

<b>Name of the Institution</b>	:	Regional Resource Centre for Folk Performing Arts								
<b>Address</b>	:	M.G.M. College Campus, Udupi - 576102								
<b>Phone Number</b>	:	0820-2521159, 2524459, 9448931556								
<b>Fax</b>	:	0820-2523559								
<b>E-mail</b>	:	<a href="mailto:mgmcollegeudupi@dataone.in">mgmcollegeudupi@dataone.in</a> <a href="mailto:rgpaulupi@gmail.com">rgpaulupi@gmail.com</a>								
<b>Website</b>	:	<a href="http://www.yakshganakendra.org">www.yakshganakendra.org</a> , <a href="http://govindapairesearch.blogspot.com">http://govindapairesearch.blogspot.com</a>								
<b>Official Signatory</b>	:									
<b>Nodal Officer</b>	:	Prof. H. Krishna Bhat								
<b>Status/Type of Institution</b>	:	Private (NGO)								
<b>A Brief History of the Collection</b>	:	<p>For want of equipment in the initial months after the inauguration no programmes of documentation could be taken up till 1983.</p> <p>In 1983 and subsequent years we did multimedia documentation: in still photography, audio recordings, video recordings (VHS &amp; Super VHS)</p> <p>Data was also collected in physical format on call cards (names of artistes, names of places etc.)</p> <p>A Catalogue of the VHS, Super VHS and DVD holdings is available.</p> <p>All VHS and Super VHS holdings have been digitized. The DVD's are also stacked in the Archives.</p> <p>Since 2000 video recordings have been done in digital cameras and documents are stored in the form of DVDs.</p> <p>The audio recordings (About 5000 hrs) are available only in audiotapes. The cataloguing and digitization of audio tapes are yet to be done.</p>								
<b>Nature of Collection (Art Form(s))</b>	:	<table border="1"> <tr> <td>Oral Traditions</td> <td>Dance</td> </tr> <tr> <td>Music</td> <td>Theatrical Practices</td> </tr> <tr> <td>Cultural Practices</td> <td>Traditional Crafts</td> </tr> <tr> <td>Traditional Knowledge</td> <td>Any Others</td> </tr> </table>	Oral Traditions	Dance	Music	Theatrical Practices	Cultural Practices	Traditional Crafts	Traditional Knowledge	Any Others
Oral Traditions	Dance									
Music	Theatrical Practices									
Cultural Practices	Traditional Crafts									
Traditional Knowledge	Any Others									
<b>Significant/Critical Collection(s)</b>	:	As per the catalogue								

### **Status of Material**

Physical Condition	:	Good ( VHS & Super VHS cassettes)
Cataloguing/Listing/ Metadata	:	Done
Status of Digitization	:	Completed and preserved in DVD's
Storage Conditions	:	Stored under 24 hour air-conditioning (21°C)

### **Rights Information**

Level of Permission granted	:	Copy right held by RRC can be used only for academic purposes – copies against rates fixed by RRC
Degree of Access provided	:	Do

### **Services required by the Institution**

Workshops	:	In handling state of the art technology in documentation and uploading to the Web.
Training	:	- Do -
Teaching	:	-

<b>Art Form</b>	<b>Audio</b>	<b>Video</b>		
	<b>Formats</b>	<b>Numbers</b>	<b>Formats</b>	<b>Numbers</b>
<b>Oral Traditions</b>			VHS/SVHS	80 (161 Hrs)
<b>Dance</b>			VHS/SVHS	22 (40 Hrs)
<b>Music</b>				
<b>Theatrical Practices</b>			VHS/SVHS	105 (229 Hrs)
<b>Cultural Practices</b>			VHS/SVHS	30 (80 Hrs)
<b>Traditional Crafts</b>				
<b>Traditional Knowledge</b>				
<b>Any Others (Seminars/Workshops/ Lectures)</b>			VHS/SVHS	38 (80 Hrs)
<b>Total</b>				275 cassettes

## 9. Rupayan Sansthan (RS)

<b>Name of the Institution</b>	:	<b>Rupayan Sansthan</b>								
<b>Address</b>	:	Patota, B/2 Road, Manji Ka Hatha, Jodhpur - 342006								
<b>Phone Number</b>	:	+91-291-2546359								
<b>Fax</b>	:									
<b>E-mail</b>	:	rupayansansthan@gmail.com								
<b>Website</b>	:	www.arnajharna.org								
<b>Official Signatory</b>	:	Shri Kuldeep Kothari, Secretary								
<b>Nodal Officer</b>	:	Shri Kuldeep Kothari								
<b>Status/Type of Institution</b>	:	Registered under Societies Registration Act (Educational Institution)								
<b>A Brief History of the Collection</b>	:	The institute's wealth of cultural audiovisual archives is a result of painstaking field work taken up regularly for the past sixty years to collect important folkloristic material. Rupayan's archive houses one of the richest collections of folkloristic material. It has been built up thanks to the tireless efforts of our founders Padma Bhushan Komal Kothari and Padma Shri Vijay Dan Detha, their team and several eminent researchers who have collaborated with us since the inception of Rupayan. Being one of Rupayan's prime resources, the upkeep of the archive has been a constant endeavour.								
<b>Nature of Collection (Art Form(s))</b>	:	<table border="1"> <tr> <td>Oral Traditions ✓</td> <td>Dance ✓</td> </tr> <tr> <td>Music ✓</td> <td>Theatrical Practices ✓</td> </tr> <tr> <td>Cultural Practices ✓</td> <td>Traditional Crafts ✓</td> </tr> <tr> <td>Traditional Knowledge ✓</td> <td>Any Others ✓</td> </tr> </table>	Oral Traditions ✓	Dance ✓	Music ✓	Theatrical Practices ✓	Cultural Practices ✓	Traditional Crafts ✓	Traditional Knowledge ✓	Any Others ✓
Oral Traditions ✓	Dance ✓									
Music ✓	Theatrical Practices ✓									
Cultural Practices ✓	Traditional Crafts ✓									
Traditional Knowledge ✓	Any Others ✓									
<b>Significant/Critical Collection(s)</b>	:	Old analog recordings on spools, cassettes and other tape-based media pertaining to both audio and video material.								

### Status of Material

Physical Condition	: We have kept our archive in the best possible manner through adopting practices in line with global standards.
Cataloguing/Listing/ Metadata	: Preliminary data has been kept in an indexed form for our own use and also by research scholars on folklore and ethnomusicology.
Status of Digitization	: We have done partial digitization of our audio cassette collection in the year 2000. The analog audio material was transferred on to CD depending upon the technology available at that time, which might be considered obsolete today.
Storage Conditions	: The entire analogue and digital archival material has been kept in an air conditioned room with round the clock temperature control in line with global standards.

## **Rights Information**

Level of Permission granted	: Most of the audiovisual material was recorded for academic use only.
Degree of Access provided	: Our own use and by research scholars, students and artists. In the future, we hope to be able to provide online access.

## **Services required by the Institution**

Workshops	:	
Training	:	The personnel working on the audiovisual material would need to be trained on metadata standards followed by audiovisual archives globally.
Teaching	:	

**COLLECTION ASSESSMENT TABLE**

<b>Art Form</b>	<b>Audio</b>		<b>Video</b>	
	<b>Formats</b>	<b>Numbers</b>	<b>Formats</b>	<b>Numbers</b>
<b>Oral Traditions</b>	Audio Cassettes	216	VHS/SVHS/HI-8/MINI DV	74
	Audio Spools			
	C.D			
<b>Folk Dance</b>	Audio Cassettes	3	VHS/SVHS/HI-8/MINI DV	5
<b>Folk Music</b>	Audio Cassettes	203	VHS/SVHS/HI-8/MINI DV	198
	Audio Spools			
	C.D			
<b>Music</b>	Audio Cassettes	1	VHS/SVHS/HI-8/MINI DV	
<b>Theatrical Practices</b>	Audio Cassettes	29	VHS/SVHS/HI-8/MINI DV	9
<b>Cultural Practices</b>	Audio Cassettes	17	VHS/SVHS/HI-8/MINI DV	22
<b>Traditional Crafts</b>			VHS/SVHS/HI-8/MINI DV	4
<b>Traditional Knowledge</b>	C.D.	7	VHS/SVHS/HI-8/MINI DV	35
<b>Any Others (Seminars/Workshops/ Lectures)</b>	Audio Cassettes	37	VHS/SVHS/HI-8/MINI DV	13
	Audio Spools			
	C.D.			
<b>Total</b>		513		360

**Note: All audio-video entries are entered into metadata as on 20.04.2016.**

## **10. Sahitya Akademi (SAK)**

<b>Name of the Institution</b>	:	Sahitya Akademi								
<b>Address</b>	:	Sahitya Akademi, Rabindra Bhavan, 35 Ferozeshah Road, New Delhi-110001								
<b>Phone Number</b>	:	011-2338 6626-28, 9811763579								
<b>Fax</b>	:	091-11-2338 2428								
<b>E-mail</b>	:	secretary@sahitya-akademi.gov.in ae.ho3@sahitya-akademi.gov.in								
<b>Website</b>	:	<a href="http://www.sahitya-akademi.gov.in">http://www.sahitya-akademi.gov.in</a>								
<b>Official Signatory</b>	:	Secretary, Sahitya Akademi								
<b>Nodal Officer</b>	:	Shri J.K Verma								
<b>Status/Type of Institution</b>	:	Academic Division/Institution/ Ministry of Culture								
<b>A Brief History of the Collection</b>	:	Sahitya Akademi has a variety of audiovisual material, details of which are given in the collection assessment table below.								
<b>Nature of Collection (Art Form(s))</b>	:	<table border="1"> <tr> <td>Oral Traditions</td> <td>Dance</td> </tr> <tr> <td>Music</td> <td>Theatrical Practices</td> </tr> <tr> <td>Cultural Practices</td> <td>Traditional Crafts</td> </tr> <tr> <td>Traditional Knowledge</td> <td>Any Others ✓</td> </tr> </table>	Oral Traditions	Dance	Music	Theatrical Practices	Cultural Practices	Traditional Crafts	Traditional Knowledge	Any Others ✓
Oral Traditions	Dance									
Music	Theatrical Practices									
Cultural Practices	Traditional Crafts									
Traditional Knowledge	Any Others ✓									
<b>Significant/Critical Collection(s)</b>	:	Betacam & U-Matic								

### **Status of Material**

Physical Condition	:	Okay
Cataloguing/Listing/ Metadata	:	Classified Accession Register (CAR)
Status of Digitization	:	Betacam tapes containing films on authors have already been digitized.
Storage Conditions	:	Kept in wooden shelves & cupboards in a humid room with no temperature control.

### **Rights Information**

Level of Permission granted	:	Films produced by Sahitya Akademi on authors are being regularly broadcast on Doordarshan.
Degree of Access provided	:	Sahitya Akademi website contains snippets of films on authors and the same are also available on YouTube.

### **Services required by the Institution**

Workshops	:	No
-----------	---	----

Training	:	Yes
Teaching	:	Explain the Metadata Standards to understand the cataloguing of audiovisual material based on Extended Dublin Core Metadata Schema.

### **COLLECTION ASSESSMENT TABLE**

<b>Art Form</b>	<b>Audio</b>	<b>Video</b>		
	<b>Formats</b>	<b>Numbers</b>	<b>Formats</b>	<b>Numbers</b>
<b>Oral Traditions</b>				
<b>Dance</b>				
<b>Music</b>				
<b>Theatrical Practices</b>				
<b>Cultural Practices</b>				
<b>Traditional Crafts</b>				
<b>Traditional Knowledge</b>				
<b>Any Others (Seminars/Workshops/Lectures)</b>	Audio Cassette	2251	Betacam	114
			Film Reel	8
	Audio Spool	4	Mini DV	36
			DV Cam	15
			DVD-Pro	43
			DVD Max	7
<b>Total</b>		2255		223

## 11. Samvad Foundation (SF)

<b>1</b>	<b>Name of the Institution</b>	Samvaad Foundation	
<b>2</b>	<b>Address</b>	201, Silver Baby CHSL, Sunder Nagar Rd. No. 2, Kalina, Santacruz East, Mumbai 400 098	
<b>3</b>	<b>Phone Number</b>	022-26665622, 9890014246	
<b>4</b>	<b>Fax</b>		
<b>5</b>	<b>E-Mail</b>	<a href="mailto:samvaadf@gmail.com">samvaadf@gmail.com</a> , <a href="mailto:srijand@gmail.com">srijand@gmail.com</a>	
<b>6</b>	<b>Website</b>	<a href="http://www.samvaadfoundation.org">www.samvaadfoundation.org</a>	
<b>7</b>	<b>Official Signatory</b>	Pandit Satyasheel Deshpande, Secretary	
<b>8</b>	<b>Nodal Officer</b>	Shri Srijan Deshpande	
<b>9</b>	<b>Status/ Type of Institution</b>	Public Charitable Trust	
<b>10</b>	<b>Brief History of the Collection*</b>	The recordings at Samvaad Foundation represent the musical values of all of the Gharanas that form the vast, intricate landscape of traditional Indian Art music, as well as those of a number of musicians who refused to be typecast into any one Gharana. Samvaad Foundation thus essentially offers the ability to comparatively analyse these values, and to gain a comprehensive understanding of the rich histories and lineages of our musical tradition.	
<b>11</b>	<b>Nature of Collection (Art Form(s))</b>	Oral Traditions	Dance
		✓ Music	Theatrical Practices
		Other Cultural Practices	Traditional Crafts
		Traditional Knowledge	Any others - Seminars/ Workshops

12	<b>Significant/ Critical Collection(s)*</b>	The documentation sessions conducted at Samvaad in the 1990s under the grant provided to us by the Ford Foundation to preserve the rare and dying traditions of North Indian Classical Vocal Music – these sessions were conducted with artists in residence at our premises. Their performances, discussions, taleem sessions etc were recorded. This is an invaluable collection, unavailable anywhere else.
13	<b>Status of Material</b>	
(a)	Physical Condition	The major part of the collection is on Audio Cassettes and Spool. Many are in good condition, but many also have fungus and signs of wear. Almost all should be playable.
(b)	Cataloguing/ Listing/ Metadata	All our holdings have been catalogued on paper. Digital cataloguing is in process. Samvaad Foundation would want to hire a Project Assistant to expedite the work of metadata creation in the format stipulated for the NCAA Project with the support of the Project for the duration of one year.
(c)	Status of Digitization	500 cassettes & 62 Spools have been digitised. With the assistance of the IGNCA's NCAA project, a further 102 cassettes, 36 spools and 6 VHS tapes were digitised in March-April 2016.
(d)	Storage Conditions	All material is stored in wood-glass cabinets at our facility in Mumbai. We do not have any temperature/ humidity control.
14	<b>Rights Information</b>	
(a)	Level of Permission Granted	For all recordings created at Samvaad Foundation, right to make copies for preservation/ dissemination rest with Samvaad Foundation. For all commercial/ heritage recordings, all rights remain with artists/ publishers.
(b)	Degree of Access Provided	Samvaad Foundation provides access to recordings at its premises through its listening facility. We also conduct guided listening sessions at our premises and in various institutions across the country where controlled access is provided to its audience
15	<b>Services Required by the Institution</b>	
(a)	Workshops	Samvaad Foundation would want to hire a Project Assistant to expedite the work of Metadata creation to the format stipulated for the NCAA Project with the support of the Project for the duration of one year.

<b>(b)</b>	Training	
<b>(c)</b>	Teaching	

<b>Art Form</b>	<b>Audio</b>		<b>Video</b>	
	<b>Formats</b>	<b>Numbers/ Hours</b>	<b>Formats</b>	<b>Numbers/ Hours</b>
<b>Oral Traditions</b>				
<b>Dance</b>				
<b>Music</b>	Audio cassettes	1809 Units	VHS Tape	50 Units
	Audio Spools(R-R)	1000 Units		
	LP/EP Discs	100 Units		
<b>Theatrical Practices</b>				
<b>Cultural Practices</b>				
<b>Traditional Crafts</b>				
<b>Traditional Knowledge</b>				
<b>Any Others (Seminars/ Workshop/ Lectures)</b>				

## 12. Saptak Archives (SA)

<b>Name of the Institution</b>	:	Saptak Archives								
<b>Address</b>	:	2 <sup>nd</sup> Floor, Brij House, Opp.OLD High Court, Ahmedabad - 380014 Gujarat, India								
<b>Phone Number</b>	:	079-40027746, 9327064642								
<b>Fax</b>	:	-NA-								
<b>E-mail</b>	:	<a href="mailto:saptak1980@gmail.com">saptak1980@gmail.com</a>								
<b>Website</b>	:	<a href="http://www.saptak.org">www.saptak.org</a>								
<b>Official Signatory</b>	:	Shri Sandeep Joshi, Secretary								
<b>Nodal Officer</b>	:	Shri Pranav Pandya								
<b>Status/Type of Institution</b>	:	Public Charitable Trust								
<b>A Brief History of the Collection</b>	:	Saptak Archives was started in 2004. The Trustees and their friends had been collecting Indian classical music recordings for many years. It was realized that the same could now be digitized using modern technology, preserved for posterity and made accessible to a wider audience. Saptak Archives now has almost 19,000 recordings most of which are private performances and not commercial or studio recordings. Saptak receives collections from various sources. Some of them are authorized recordings and somewhere the rights of the collector are not fully known or verified. Nevertheless in the interest of music such collections are received, digitized, catalogued and stored. This is entirely for the purpose of ensuring that such music is not lost to the posterity. At the Saptak festival, all the sessions are recorded. For many years it was only audio recording but for the last about 10 years the event has also been documented through video recording. Artists give consent for recording.								
<b>Nature of Collection (Art Form(s))</b>	:	<table border="1"> <tr> <td>Oral Traditions</td> <td>Dance</td> </tr> <tr> <td>Music ✓</td> <td>Theatrical Practices</td> </tr> <tr> <td>Cultural Practices</td> <td>Traditional Crafts</td> </tr> <tr> <td>Traditional Knowledge</td> <td>Any Others</td> </tr> </table>	Oral Traditions	Dance	Music ✓	Theatrical Practices	Cultural Practices	Traditional Crafts	Traditional Knowledge	Any Others
Oral Traditions	Dance									
Music ✓	Theatrical Practices									
Cultural Practices	Traditional Crafts									
Traditional Knowledge	Any Others									
<b>Significant/Critical Collection(s)</b>	:	Saptak Festival Recordings since the early 1980s, which are not available anywhere else.								

### Status of Material

Physical Condition	: The collection consists of various audio-visual media such as cassettes, spools, LPs, EPs, VHS tapes, DAT tapes, CD-ROMs and DVD-ROMs. All original analog material is retained. All new recordings of Saptak events are born digital and stored on the server along with digitized versions of analog material.
--------------------	--

Cataloguing/Listing/ Metadata	: We have a custom SQL database created and maintained by our in-house IT staff. Detailed metadata is entered there and we have a rigorous approval/rejection process that aims to ensure the correctness of the metadata
Status of Digitization	: We have in-house digitization facilities and most of our material has been digitized or is in the process of being digitized. All digitized material is stored on our server in an SQL database.
Storage Conditions	: All digitized material is stored on the server. Backups are taken on hardisks as well as on DVD-ROM media and stored in 2 separate physical locations. All analog material is stored in cabinets at our archive facility.

### Rights Information

Level of Permission granted	: For all recordings created at Saptak Events, rights to make copies for preservation/ dissemination rest with Saptak. For all commercial/ heritage recordings, all rights remain with artists/ publishers.
Degree of Access provided	: Saptak Archives provides access to recordings at its premises through its listening facility. We also conduct guided listening sessions at our premises where controlled access is provided to its audience

### Services required by the Institution

Workshops	:
Training	: Saptak Archives would like to receive training for its staff in archival standards and best practices.
Teaching	:

Art Form	Audio		Video	
	Formats	Numbers	Formats	Numbers
<b>Oral Traditions</b>				
<b>Dance</b>				
<b>Music</b>	DAT, Cassettes, LPs, Spools	19019 tracks	VHS, DVCam Cassette	Approximate 360
<b>Theatrical Practices</b>				
<b>Cultural Practices</b>				
<b>Traditional Crafts</b>				

<b>Traditional Knowledge</b>				
<b>Any Others (Seminars/Workshops /Lectures)</b>	Saptak Archives has organized many Lec. Dem. & Workshops & all the recordings are in digitized form.			
<b>Total</b>	-	-	-	360

Note : We have all digitized material in Saptak Archives. Friends of Saptak provided several Cassettes, LPs, Spools which we had digitized and sent back to them their original material. So, It's difficult to give exact figure of analogue material Saptak have. There is some material of 80's in Audio Cassette form which we have digitized here and among them 29 Cassettes were digitized by Prime focus as a part of Lot 1.

### 13. Kerala Kalamandalam (KK)

<b>Name of the Institution</b>	:	Kerala Kalamandalam								
<b>Address</b>	:	Deemed University for Art and Culture, Cheruthuruthy – 679 531 via Thrissur, Kerala								
<b>Phone Number</b>	:	04884 262 418								
<b>Fax</b>	:	-NA-								
<b>E-mail</b>	:	info@kalamandalam.org								
<b>Website</b>	:	www.kalamandalam.org								
<b>Official Signatory</b>	:	Dr.M.C.Dileep Kumar								
<b>Nodal Officer</b>	:	Prof C. M. Neelakandhan								
<b>Status/Type of Institution</b>	:	Public Educational Institution								
<b>A Brief History of the Collection</b>	:	Kerala Kalamandalam is institution imparting training in and conducting performances of the classical arts of Kerala viz. Kathakali, Kutiyattam, Mohiniyaattam, Thullal and Panchavaadyam. The collection reflects this.								
<b>Nature of Collection (Art Form(s))</b>	:	<table border="1"> <tr> <td>Oral Traditions</td> <td>Dance✓</td> </tr> <tr> <td>Music✓</td> <td>Theatrical Practices✓</td> </tr> <tr> <td>Cultural Practices</td> <td>Traditional Crafts</td> </tr> <tr> <td>Traditional Knowledge</td> <td>Any Others</td> </tr> </table>	Oral Traditions	Dance✓	Music✓	Theatrical Practices✓	Cultural Practices	Traditional Crafts	Traditional Knowledge	Any Others
Oral Traditions	Dance✓									
Music✓	Theatrical Practices✓									
Cultural Practices	Traditional Crafts									
Traditional Knowledge	Any Others									
<b>Significant/Critical Collection(s)</b>	:	The entire collection								

### Status of Material

Physical Condition	:	Critical
Cataloguing/Listing/ Metadata	:	Nothing available
Status of Digitization	:	None
Storage Conditions	:	Bad

### Rights Information

Level of Permission granted	:	For reference of students of Kerala Kalamandalam
Degree of Access provided	:	

## **Services required by the Institution**

Workshops : Yes

Training : Yes

Teaching : No

## **Collection Assessment Table**

<b>Art Form</b>	<b>Audio</b>		<b>Video</b>	
	<b>Formats</b>	<b>Numbers</b>	<b>Formats</b>	<b>Numbers</b>
<b>Oral Traditions</b>				
<b>Dance</b>			Film Reel U-Matic VHS Tapes Mini DV	10 10 110 20
<b>Music</b>	Audio Cassette Audio Spool	350 100		
<b>Theatrical Practices</b>				
<b>Cultural Practices</b>				
<b>Traditional Crafts</b>				
<b>Traditional Knowledge</b>				
<b>Any Others (Seminars/Workshops /Lectures)</b>				
<b>Total</b>		450		150

#### **14. All India Kashiraj Trust**

<b>1</b>	<b>Name of the Institution</b>	All India Kashiraj Trust	
<b>2</b>	<b>Address</b>	Kila Road, Ramnagar Crossing, Varanasi-221 008, Uttar Pradesh	
<b>3</b>	<b>Phone Number</b>	+91-9415818781	
<b>4</b>	<b>Fax</b>	---	
<b>5</b>	<b>E-Mail</b>	pathakjp.50@gmail.com	
<b>6</b>	<b>Website</b>	---	
<b>7</b>	<b>Official Signatory</b>	His Highness Dr. Anant Narayan Singh	
<b>8</b>	<b>Nodal Officer</b>	Dr. J. P. Pathak	
<b>9</b>	<b>Status/Type of Institution</b>	Public Charitable Trust	
<b>10</b>	<b>Brief History of the Collection*</b>	All India Kashiraj Trust was formed under the patronage and guidance of Dr. Vibhuti Narayan Singh, the erstwhile Maharaja of Kashi. The trust has been patronizing various aspects of culture including the study of sacred Hindu texts, rites, rituals and music. The primary objective of the trust is to ensure promotion of traditional knowledge. Maharaja Banaras Vidyamandir Trust, a body under All India Kashiraj Trust has been organizing annual Dhrupad Mela at Tulsi Ghat, Varanasi for more than 40 years. All India Kashiraj Trust has a significant collection of the recordings of Dhrupad mela.	
<b>11</b>	<b>Nature of Collection (Art Form(s))</b>	Oral Traditions	Dance
		✓Music	Theatrical Practices
		Other Cultural Practices	Traditional Crafts
		Traditional Knowledge	Any others - Seminars/ Workshops

12	<b>Significant/ Critical Collection(s)*</b>	They have recordings of public concerts and private mehfils. They have a collection of approximately 1500 hours of audiovisual materials.
13	<b>Status of Material</b>	
(a)	Physical Condition	The major part of the collection is on Audio Cassettes, VHS, CDs and DVDs. They are in good condition.
(b)	Cataloguing/ Listing/ Metadata	The holdings in audio cassettes and VHS have been catalogued on paper. Additionally metadata have been created
(c)	Status of Digitization	75% of the Dhrupad mela recordings are in CDs and DVDs.
(d)	Storage Conditions	All material are stored in steel/glass cupboards
14	<b>Rights Information</b>	
(a)	Level of Permission Granted	For all recordings created by All India Kashiraj Trust, right to make copies for preservation/dissemination rest with the Trust.
(b)	Degree of Access Provided	---
15	<b>Services Required by the Institution</b>	
(a)	Workshops	
(b)	Training	
(c)	Teaching	

\*Additional information may be provided on separate sheets

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

<b>Art Form</b>	<b>Audio</b>		<b>Video</b>	
	<b>Formats</b>	<b>Numbers/ Hours (Approximate)</b>	<b>Formats</b>	<b>Numbers/ Hours (Approximate)</b>
<b>Oral Traditions</b>				
<b>Dance</b>				
<b>Music</b>	Audio Cassette Audio CDs	50 200	VHS DVDS	50 400
<b>Theatrical Practices</b>				
<b>Cultural Practices</b>				
<b>Traditional Crafts</b>				
<b>Traditional Knowledge</b>				
<b>Any Others (Seminars/ Workshop/ Lectures)</b>				

## 15. Shri Kashi Sangeet Samaj

<b>1</b>	<b>Name of the Institution</b>	Shri Kashi Sangeet Samaj	
<b>2</b>	<b>Address</b>	Kothi Lalji Gopal Das, Chowkhamba, Varanasi-221 001, Uttar Pradesh	
<b>3</b>	<b>Phone Number</b>	+91-54-22400633	
<b>4</b>	<b>Fax</b>	—	
<b>5</b>	<b>E-Mail</b>	krastogivns@gmail.com	
<b>6</b>	<b>Website</b>	--	
<b>7</b>	<b>Official Signatory</b>	Shri Krishna Kumar Rastogi	
<b>8</b>	<b>Nodal Officer</b>	Shri Krishna Kuamr Rastogi	
<b>9</b>	<b>Status/Type of Institution</b>	Public Charitable Trust	
<b>10</b>	<b>Brief History of the Collection*</b>	Shri Kashi Sangeet Samaj was set up in 1906 by Raja Munshi Madhav Lal, Shri Purushottam Das Rastogi, Shri Purushottam Das Kalkattawale and other noted members of the civil society. The main objectives of Sri Kashi Sangeet Samaj are to work towards the overall development of Hindustani Classical Music; to promote music education; to organize concerts to spread music among commoners; to organize lecture cum demonstration series by musicians; to preserve rare recordings of Hindustani Classical Music, photographs, instruments; and to bring out important articles, composition, etc.	
<b>11</b>	<b>Nature of Collection (Art Form(s))</b>	Oral Traditions	Dance
		✓Music	Theatrical Practices
		Other Cultural Practices	Traditional Crafts
		Traditional Knowledge	Any others - Seminars/ Workshops

12	<b>Significant/ Critical Collection(s)*</b>	Shri Kashi Sangeet Samaj has recordings of their public concerts and private mehfils. They have a collection of approximately 2000 hours of audiovisual materials.
13	<b>Status of Material</b>	
(a)	Physical Condition	The major part of the collection is on audio cassettes, LP records, VHS & HI8 tapes. Many are in good condition but many also have signs of wear.
(b)	Cataloguing/ Listing/ Metadata	Catalogues and Metadata of their were created by the personnel of the NCAA Project in accordance with the MoA signed with them.
(c)	Status of Digitization	5% material have been digitized locally.
(d)	Storage Conditions	The materials are stored in steel cupboards in Varanasi. They do not have any temperature/Humidity control.
14	<b>Rights Information</b>	
(a)	Level of Permission Granted	. For all recordings created at Shri Kashi Sangeet Samaj, right to make copies for preservation/dissemination rest with Shri Kashi Sangeet Samaj. For All commercial /heritage recordings, all rights and remain with artists.
(b)	Degree of Access Provided	Guided listening sessions are conducted during their concerts.
15	<b>Services Required by the Institution</b>	
(a)	Workshops	
(b)	Training	
(c)	Teaching	How to store the material in a temperature controlled atmosphere.

\*Additional information may be provided on separate sheets

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

<b>Art Form</b>	<b>Audio</b>		<b>Video</b>	
	<b>Formats</b>	<b>Numbers/ Hours (Approximate)</b>	<b>Formats</b>	<b>Numbers/ Hours (Approximate)</b>
<b>Oral Traditions</b>				
<b>Dance</b>				
<b>Music</b>	Audio Cassette	1100 hours	HI8	250 hours
	LP Records	600 Hours	VHS	50 hours
<b>Theatrical Practices</b>				
<b>Cultural Practices</b>				
<b>Traditional Crafts</b>				
<b>Traditional Knowledge</b>				
<b>Any Others (Seminars/ Workshop/ Lectures)</b>				

## 16. Sangeet Parishad Kashi

<b>1</b>	<b>Name of the Institution</b>	Sangeet Parishad Kashi	
<b>2</b>	<b>Address</b>	Mehmoorganj, Varanasi-221 010, Uttar Pradesh	
<b>3</b>	<b>Phone Number</b>	+91-9415228122	
<b>4</b>	<b>Fax</b>	---	
<b>5</b>	<b>E-Mail</b>	sanjaybhanumehta1954@gmail.com	
<b>6</b>	<b>Website</b>	---	
<b>7</b>	<b>Official Signatory</b>	Dr. Sanjay Mehta	
<b>8</b>	<b>Nodal Officer</b>	Dr. Sanjay Mehta	
<b>9</b>	<b>Status/Type of Institution</b>	Public Charitable Trust	
<b>10</b>	<b>Brief History of the Collection*</b>	Sangeet Parishad Kashi is a 70 year old association of Varanasi run by the august denizens of the city. It used to organize Music Festivals and Conferences, annually or once in two years in which all important musicians of the country participated. Sangeet Parishad was very active during the 1960s and 1970s. However, because of various reasons, their activity has decreased over the course of the last 3 decades.	
<b>11</b>	<b>Nature of Collection (Art Form(s))</b>	Oral Traditions	Dance
		✓Music	Theatrical Practices
		Other Cultural Practices	Traditional Crafts
		Traditional Knowledge	Any others - Seminars/ Workshops

12	<b>Significant/ Critical Collection(s)*</b>	They have recordings of public concerts and private mehfils. They have a collection of approximately 1500 hours of audiovisual materials.
13	<b>Status of Material</b>	
(a)	Physical Condition	The major part of the collection is on Audio Cassettes, Spools and LP Records. Many are in good condition, but many also have signs of wear. Almost all should be playable.
(b)	Cataloguing/ Listing/ Metadata	The holdings in audio spools have been catalogued on paper. Additionally metadata have been created
(c)	Status of Digitization	Nothing have been digitized so far.
(d)	Storage Conditions	All material are stored in wood/glass cupboards
14	<b>Rights Information</b>	
(a)	Level of Permission Granted	. For all recordings created at Sangeet Parishad Kashi, right to make copies for preservation/dissemination rest with Sangeet Parishad Kashi. For all commercial/heritage recordings, all rights remain with artistes/publishers
(b)	Degree of Access Provided	---
15	<b>Services Required by the Institution</b>	
(a)	Workshops	
(b)	Training	
(c)	Teaching	

\*Additional information may be provided on separate sheets

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

<b>Art Form</b>	<b>Audio</b>		<b>Video</b>	
	<b>Formats</b>	<b>Numbers/ Hours (Approximate)</b>	<b>Formats</b>	<b>Numbers/ Hours (Approximate)</b>
<b>Oral Traditions</b>				
<b>Dance</b>				
<b>Music</b>	LP Records Audio Cassette Audio Spool	500 Hours		
<b>Theatrical Practices</b>		500 Hours		
<b>Cultural Practices</b>				
<b>Traditional Crafts</b>				
<b>Traditional Knowledge</b>				
<b>Any Others (Seminars/ Workshop/ Lectures)</b>				