

ISSN 2523-4684
e-ISSN 2791-1241

ҚАЗАҚ ҰЛТТЫҚ ХОРЕОГРАФИЯ АКАДЕМИЯСЫ
KAZAKH NATIONAL ACADEMY OF CHOREOGRAPHY
КАЗАХСКАЯ НАЦИОНАЛЬНАЯ АКАДЕМИЯ ХОРЕОГРАФИИ

Ғылыми
журналы

scientific
journal

научный
журнал

ARTS ACADEMY

2 (2) 2022

Маусым 2022

June 2022

Июнь 2022

2022 жылдың наурыз
айынан шыға бастады /
published since March 2022 /
издается с марта 2022 года

жылына 4 рет шығады/
published 4 times a year/
выходит 4 раза в год

Нұр-Сұлтан қаласы
Nur-Sultan city
город Нур-Султан

Абаев Д.Ә.

Асылмұратова А.А.

Нүсіпжанова Б. Н.

Толысбаева Ж.Ж.

Рамеш Чандра Гаур

Кульбекова А.К.

Саитова Г.Ю.

Ізім Т.О.

Жумасейтова Г.Т.

Казашка В.

Вейзанс Э.

Туляходжаева М.Т.

Фомкин А.В.

Дзагания И.

Таптыгова Е.

Редакциялық кеңес

- Қазақстан Республикасының Мәдениет және спорт министрі
- Қазақ ұлттық хореография академиясының ректоры, Ресей Федерациясының Халық әртісі, Ресей Федерациясы Мемлекеттік сыйлығының лауреаты.
- педагогика ғылымдарының кандидаты, профессор, Қазақстан Республикасының Еңбек сіңірген қайраткері

Бас редактор

- филология ғылымдарының докторы, профессор.

Шақырылған редактор

- профессор.

Редакциялық алқа

- педагогика ғылымдарының докторы, профессор (Қазақстан);
- өнертану кандидаты, профессор, Қазақстан Республикасының еңбек сіңірген әртісі (Қазақстан);
- өнертану кандидаты, профессор, ҚазССР-ның еңбек сіңірген әртісі (Қазақстан);
- өнертану кандидаты, профессор (Қазақстан);
- PhD, қауымдастырылған профессор (Болгария);
- PhD (Латвия);
-
- өнертану докторы, профессор (Өзбекстан);
- педагогика ғылымдарының кандидаты, доцент (Ресей);
- филология ғылымдарының докторы, профессор (Грузия);
- PhD (Әзірбайжан).

Жауапты редактор: **Жунусов С.К.**

Қазақ ұлттық хореография академиясының ғылыми журналы.

ISSN 2523-4684

е ISSN 2791-1241

Қазақстан Республикасының Ақпарат және қоғамдық даму министрлігі Ақпарат комитетінің мерзімді баспасөз басылымын, ақпарат агенттігін және желілік басылымды есепке қою туралы **02.02.2022 жылы берілген**

№ KZ77VPY00045494 куәлік.

Шығу жиілігі: жылына 4 рет

Тиражы: 300 дана

Редакция мекен-жайы: Нұр-Сұлтан қ., Ұлы Дала даңғылы, 9, 470 офис

Тел.: 8 (7172) 790-832

E-mail: artsballet01@gmail.com

- Abayev D.A.**
Asylmuratova A. A.
B.N. Nusipzhanova
- Editorial Council**
- Minister of Culture and Sport of the Republic of Kazakhstan
- Rector of the Kazakh National Academy of Choreography, People's Artist of the Russian Federation, laureate of the State Prize of the Russian Federation.
- Candidate of Pedagogical Sciences, Professor, Honoured Worker of the Republic of Kazakhstan.

- Zh.Zh. Tolysbaeva**
- Editor-in-Chief**
- Doctor of Philology, Professor.

- Ramesh Chandra Gaur**
- Guest Editor**
- Professor.

- A.K. Kulbekova**
G.Yu. Saitova
T.O. Izim
G.T. Zhumaseitova
V. Kazashka
E. Veizans
M.T. Tulyakhodzhaeva
A.V. Fomkin
I. Dzagania
E. Tapytsova
- Editorial Board**
- Doctor of Pedagogical Sciences, Professor (Kazakhstan);
- Candidate of Art History, Professor, Honored Artist of the Republic of Kazakhstan (Kazakhstan);
- Candidate of Art History, Professor, Honored Artist of the Kazakh SSR (Kazakhstan);
- Candidate of Art History, Professor, (Kazakhstan);
- PhD, Associate Professor (Bulgaria);
- PhD (Latvia);
- Doctor of Art History, Professor (Uzbekistan);
- Candidate of Pedagogical Sciences, Associate Professor (Russia);
- Doctor of Philology, Professor (Georgia);
- PhD (Azerbaijan).

Executive editor: **Zhunussov S.K.**

Scientific journal of the Kazakh National Academy of Choreography

ISSN 2523-4684

e ISSN 2791-1241

Certificate of registration of a periodical, information agency and online publication of the Information Committee of the Ministry of Information and Public Development of the Republic of Kazakhstan **No. KZ77VPY00045494, issued 02.02.2022**

Frequency: 4 issues per year

Printing: 300 copies

Editorial Office: Nur-Sultan city, Uly Dala avenue 9, 470 office

Phone: 8 (7172) 790-832

E-mail: artsballet01@gmail.com

Председатель редакционной коллегии

- Абаев Д.А.** - Министр культуры и спорта Республики Казахстан
- Асылмуратова А. А.** - Ректор Казахской национальной академии хореографии, Народный артист Российской Федерации, лауреат Государственной премии Российской Федерации.
- Нусипжанова Б.Н.** - кандидат педагогических наук, профессор, Заслуженный деятель Республики Казахстан.

Главный редактор

- Толысбаева Ж.Ж.** - доктор филологических наук, профессор.

Приглашенный редактор

- Рамеш Чандра Гаур** - профессор.

Редакционная коллегия

- Кульбекова А.К.** - доктор педагогических наук, профессор (Казахстан);
- Сайтова Г.Ю.** - кандидат искусствоведения, профессор, Заслуженная артистка Республики Казахстан (Казахстан);
- Ізім Т.О.** - кандидат искусствоведения, профессор, Заслуженный артист КазССР (Казахстан);
- Жумасейтова Г.Т.** - кандидат искусствоведения, профессор, (Казахстан);
- Казашка В.** - PhD, ассоциированный профессор (Болгария);
- Вейзанс Э.** - PhD (Латвия);
- Туляходжаева М.Т.** - доктор искусствоведения, профессор (Узбекистан);
- Фомкин А.В.** - кандидат педагогических наук, доцент (Россия);
- Дзаганя И.** - доктор филологических наук, профессор (Грузия);
- Таптыгова Т.** - PhD (Азербайджан).

Ответственный редактор: **Жунусов С.К.**

Научный журнал Казахской национальной академии хореографии.

ISSN 2523-4684

e ISSN 2791-1241

Свидетельство о постановке на учет периодического печатного издания, информационного агентства и сетевого издания Комитета информации Министерство информации и общественного развития Республики Казахстан

№ KZ77VPY00045494, выданное 02.02.2022 г.

Периодичность: 4 раза в год

Тираж: 300 экземпляров

Адрес редакции: г. Нур-Султан, пр. Ұлы Дала, 9, 470 офис.

Тел.: 8 (7172) 790-832

E-mail: artsballet01@gmail.com

Shantanu Majee¹
Techno India University¹
(Kolkata, India)

SAFEGUARDING FOLKLORE: ENGAGING WITH THE ISSUES OF ACCESSIONING, CATALOGUING, DOCUMENTATION, STORAGE AND RETRIEVAL IN INDIAN ARTS

Annotation

This paper proposes to look at the issues of accessioning, cataloguing, audio-visual documentation, storage and retrieval of Folklore and Intangible Cultural Heritage (ICH) from the perspective of policy-making as well as implementation of the same with respect to the performance domain of Indian Arts. It also intends to look at the evolving character of living folklore through a contribution in understanding the process through which tradition changes rather than fixating on tangible forms as well as representation of the same in matters associated with cataloguing. The article would also reflect at the personal experience of working with audio-visual material in a music archive for the last ten years, ascertaining the fact that in spite of best of efforts to uphold the community in matters of safeguarding ICH, often rigidity of metadata structures may fall short to our intentions. Hence, the research will also devise ways in which the metadata may propose a scheme in incorporating a space not only for information but an excavation of those layers of experience from which the recorded artifact travels to the act of archiving.

Key words: *Intangible Cultural Heritage, Folklore Studies, Folkloristics, Archiving Practices, Cataloguing Archival Collections, Archival Metadata, Indian Arts.*

Шантану Маджи¹
Техно-Үнді университеті¹
(Калькутта, Үндістан)

ФОЛЬКЛОРДЫ САҚТАУ: ҮНДІ ӨНЕРІНДЕГІ ҚОЛ ЖЕТІМДІЛІК, КАТАЛОГТАУ, ҚҰЖАТТАУ, САҚТАУ ЖӘНЕ ІЗДЕУ МӘСЕЛЕЛЕРІН ШЕШУ

Аннотация

Бұл мақалада аудиовизуалды құжаттамаға қол жеткізу, каталогтау, фольклор мен рухани мәдени мұраны (ICH) сақтау және іздеу, саясатты әзірлеу, сондай-ақ үнді өнерінің орындаушылық саласына қатысты мәселелерді қарау ұсынылады. Сондай-ақ, автор фольклордың эволюциялық сипатын қарастырады және де оларды каталогтауға байланысты мәселелердің шешімін ұсынады. Мақалада сонымен қатар соңғы он жылдағы музыкалық мұрағаттағы аудиовизуалды материалдармен жұмыс істеудің жеке тәжірибесі көрсетіледі. Жалпы ICH қорғау мәселелерінде қауымдастықты қолдауға бағытталған барлық күш-жігерге қарамастан, метадеректер құрылымының күрделілігі көбінесе талапқа сай келмейді. Сонымен қатар, зерттеу жұмысында метадеректер кеңістікті тек ақпарат үшін ғана емес, сонымен бірге жазылып алынған артефакт мұрағатқа ауысу схемаларының әдіс-тәсілдері ұсынылады.

Түйінді сөздер: рухани мәдени мұра, Фольклористика, мұрағат тәжірибесі, мұрағат коллекцияларын каталогтау, мұрағаттық метадеректер, үнді өнері.

Шантану Маджи¹
Техно-Индийский университет¹
(Калькутта, Индия)

СОХРАНЕНИЕ ФОЛЬКЛОРА: РЕШЕНИЕ ВОПРОСОВ ДОСТУПА, КАТАЛОГИЗАЦИИ, ДОКУМЕНТИРОВАНИЯ, ХРАНЕНИЯ И ПОИСКА В ИНДИЙСКОМ ИСКУССТВЕ

Аннотация

В этой статье предлагается рассмотреть вопросы доступа, каталогизации, аудиовизуальной документации, хранения и поиска фольклора и нематериального культурного наследия (ИЧН) с точки зрения разработки политики, а также реализации того же в отношении сферы исполнения индийского искусства. Автор также намеревается рассмотреть эволюционирующий характер живого фольклора через вклад в понимание процесса, посредством которого меняется традиция, вместо того, чтобы заикливаться на материальных формах, а также представлять их в вопросах, связанных с каталогизацией. В статье также отражен личный опыт работы с аудиовизуальными материалами в музыкальном архиве за последние десять лет, подтверждающий тот факт, что, несмотря на все усилия по поддержке сообщества в вопросах защиты ИЧН, часто жесткость структур метаданных может не соответствовать нашим намерениям. Следовательно, исследование также предложит способы, с помощью которых метаданные могут предложить схему включения пространства не только для информации, но и для раскопок тех слоев опыта, из которых записанный артефакт переходит к акту архивирования.

Ключевые слова: Нематериальное Культурное Наследие, Фольклористика, Фольклористика, Архивные Практики, Каталогизация Архивных Коллекций, Архивные Метаданные, Индийское Искусство.

'We accept folklore as inherent rationality, the wisdom of being and becoming, and not as pre-logical mind; we accept folklore as fundamental experience of human life, and not as vestige of pre-industrial societies; we accept folklore as responsible partner in the re-construction of a new world order, and not as one taking refuge in security; we accept folklore as creator of its own future, and not as passive receiver of a given incontestable destiny; we accept folklore as dynamic force, and not as static and fragile object. Why salvage folklore? Only to satisfy modern man's ego? Must it stay as a museum specimen, for tourist attraction? Let us realise that the preservation of folklore is as much 'our' need as 'theirs'. The post-industrial society, with all its

scientific and technological glory, has begun to feel a loss of meaning in life. It wants to look back at folklore for its own redress, for its own future goal of recreating a cohesive lifestyle.'

- *Safeguarding Folklore, Baidyanath Saraswati, from UNESCO meeting on the Safeguarding of Folklore, held in Paris, on 24-28 April, 1989.*¹⁷⁴

As human culture is realized not to be static and is accepted to be continuously produced and re-created by people, the same may be extended in reading of folklore traditions where nomenclature of the cultural field is defined in terms of social discourses of power and hierarchy. UNESCO has been fundamental in issues related with world heritage and active in increasing awareness of the arbitrariness of several categories in the field of cultural traditions and their interrelatedness.

The United Nations Educational, Scientific and Cultural Organization, commonly known as UNESCO, was initiated as a step towards reconstruction of a world devastated by the ravages of the Great World Wars. The international conglomerate stood to represent many voices of the one world. As Chiara Bortolotto considers in her research,¹⁷⁵ the commitment of UNESCO in the specific field of cultural expressions have had a long history thereafter, since its inception. However, the organization's approach towards cultural heritage was fostered by the Convention Concerning the Protection of the Natural and Cultural Heritage held in Paris in 1972. Though dialogues initiated with issues of preservation of natural landscape and cultural monuments, the fact that tangible cannot be safeguarded without the involvement of the intangible elements seems to have escaped from the initial view of the policymakers. Strictly limited to the traditional notions of classical art history and shaped by the principles of Western museological practices, the Convention report engaged with 'cultural heritage' as well as 'natural heritage':

Article 1.

For the purpose of this Convention, the following shall be considered as "cultural heritage":

— monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

¹⁷⁴ <http://ignca.gov.in/safeguarding-folklore-baidyanath-saraswati/>

¹⁷⁵ Bortolotto, Chiara. "FROM OBJECTS TO PROCESSES: UNESCO'S 'INTANGIBLE CULTURAL HERITAGE'." *Journal of Museum Ethnography*, no. 19, 2007, pp. 21–33.

— groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

— sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

Article 2

For the purposes of this Convention, the following shall be considered as "natural heritage":

— natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view;

— geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation;

— natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.¹⁷⁶

Such categorization was criticized from its adoption as the stress lied on great monuments and artistic masterpieces and remained oblivious to the process that generated the 'material' artefact. In 1973, following a request to the Director-General of UNESCO by the Government of Bolivia to add a Protocol for the protection of folklore to the Universal Copyright Convention, UNESCO, through its culture sector, undertook examining the safeguarding of this heritage globally. This is considered as the normative action in relation to the field of intangible cultural heritage.

However, such categorization is not completely beyond the scope of the sacrosanct proposed by the wisdom tradition in the West. For example, Aristotle's distinction between things that exist by nature and things that exist by craft is a matter of regard across several of his writings including *Metaphysics* as well as *Nicomachean Ethics*. Nevertheless, such compartmentalization falls short in documenting strong interconnections between natural and cultural assets and of the need for their integrated management. More recent philosophers such as Dan Sperber argues that every function is continuous between nature and culture.¹⁷⁷ It is such syncretization which suits the demands of the Global South where earth is a living entity and even our most mundane biologically based activities depend on engagement with cultural artifacts.

¹⁷⁶ <https://whc.unesco.org/archive/convention-en.pdf>

¹⁷⁷ Sperber, Dan. *Seedless Grapes: Nature and Culture*, in 'Margolis and Laurence', 2007. pp. 124–137.

Returning to the trail, the underrepresented issues continued to gain more attention within UNESCO to such extent that in the 1980s a programme was developed for the study and collection of what came to be known as ‘non-physical’ heritage. To that effect, the UNESCO World Conference on Cultural Policies held in Mexico City in 1982, extended the definition of heritage to the entire gamut of cultural tradition:

The cultural heritage of a people includes the works of its artists, architects, musicians, writers and scientists and also the work of anonymous artists, expressions of the people’s spirituality, and the body of values which give meaning to life. It includes both tangible and intangible works through which the creativity of that people finds expression: languages, rites, beliefs, historic places and monuments, literature, works of art, archives and libraries.¹⁷⁸

During the 1980s, UNESCO was also able to distinguish between protection of legal issues such as intellectual property, copyright, trademark and patent from preservation and in 1989, adopted Recommendation on the Safeguarding of Traditional Culture and Folklore. In this Paris convention, there was an attempt to define folklore not as the unique creation of an individual but rather existing in versions and variants through customs of a community.¹⁷⁹ Considering the importance of folklore as an integral part of cultural heritage and living culture, the following definition was recommended:

Folklore (or traditional and popular culture) is the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity; its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts.¹⁸⁰

Such an understanding, was successful to provide due recognition to the evolving character of living folklore as well as contributed in understanding the process through which tradition changes rather than fixating on tangible forms. Suggestions were also made in matters of preservation, concerned with protection of folk traditions.

After the end of the Cold War, and more particularly in the era of globalization, increased interest for intangible cultural heritage as a source of cultural identity, creativity and diversity was expressed by Member States through the General Conference and the Executive Board. The importance of

¹⁷⁸ <https://unesdoc.unesco.org/ark:/48223/pf0000052505>

¹⁷⁹ See also, Pacific Regional Framework for the Protection of Traditional Knowledge and Expressions of Culture, 2002. Available at <https://www.wipo.int/edocs/lexdocs/laws/en/spc/spc002en.pdf>

¹⁸⁰ http://portal.unesco.org/en/ev.php-URL_ID=13141&URL_DO=DO_TOPIC&URL_SECTION=201.html

intangible cultural heritage was highlighted by the launching of two programmes: the Human Living Treasures system (1993) and the Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity (1997).

Thereafter, in 1999, UNESCO and the Smithsonian Institution, Washington D.C., co-organized an international conference entitled ‘A Global Assessment of the 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore: Local Empowerment and International Cooperation’. The Washington Conference pronounced that the term ‘folklore’ has generally been considered inappropriate, but emphasized the importance of its definition as it stands in the 1989 Recommendation. The conference then recommended that a study be undertaken on a more appropriate terminology. The conference also recommended that Member States submit a Draft Resolution requesting UNESCO to undertake a study on the feasibility of adopting a new normative instrument on the safeguarding of traditional culture and folklore.

In 2001, ‘Report on the Advisability of Regulating Internationally, Through a New Standard-setting Instrument, the Protection of Traditional Culture and Folklore’, which drew on a document prepared by Janet Blake from University of Glasgow, significantly shaped the terms of the 1989 document. This entailed a shift from artifacts to people and their knowledge and skills. Rather than emphasizing the role of professional folklorists and folklore institutions to document the records of endangered traditions, the focus was redirected on sustaining the traditions themselves by supporting the practitioners.¹⁸¹

Considering the importance of the intangible cultural heritage as a main-spring of cultural diversity, path-breaking amendments were postulated in the general conference of UNESCO held in Paris, from 29 September to 17 October 2003, at its 32nd session, commonly termed as The Convention for the Safeguarding of the Intangible Cultural Heritage. The Convention adopted the definition of Intangible Cultural Heritage (ICH) as “the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.”¹⁸² It also located oral traditions, performing arts, social rituals, knowledge practices concerning nature and the universe as well as traditional craftsmanship as intrinsic components of ICH. Shifting the stress of the initiative from the singular to the plural community now implied that safeguarding the viability of ICH practices would include the identification, documentation, research, preservation, protection, promotion, enhancement and transmission of a complete process rather than the end product. Each State

¹⁸¹ See, Barbara Kirshenblatt-gimblett. *Intangible Heritage as Metacultural Production*, in ‘Museum International’, 2004, 56:1-2. pp. 52-65.

¹⁸² <https://ich.unesco.org/doc/src/01852-EN.pdf>

Party was also to generate one or more inventories of ICH present in its territory, which were to be regularly updated. Each State Party was recommended to endeavour in ensuring the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management.

Over several decades of trying to define traditional folklore, UNESCO's theorization of ICH foregrounded the agency of those who perform the traditions that are to be safeguarded. It also asserts the framework that people come and go, but culture persists, as one generation passes it along to the next. In addition, it recognizes that the stakeholders are not only carriers and transmitters of culture but also agents in this enterprise. UNESCO stresses the need for communities to take control of their heritage and acknowledges the importance of collective memory in upholding ICH practices.

Such approach fostered by UNESCO also brought the dialogue between institutions and the community at the forefront. Stressing the importance of local participation and a bottom-up approach in safeguarding of heritage, the museums and archives were liberated from the role of guardians and could now participate to develop new skills in the field of social action in facilitating community participation. In an active measure to designate competent bodies for the safeguarding of ICH, Government of India sought participation from Indira Gandhi National Centre for the Arts (IGNCA) to prepare an inventory of ICH present within the national territory, with a view towards revitalization and effective safeguarding of the same. Later, Sangeet Natak Akademi was endorsed as the nodal agency.

The 2003 convention also stressed on establishing documentation institutions for the intangible cultural heritage and facilitating access to them. This demanded a great responsibility on part of the archives, wherein accessioning as well as cataloguing emerged as an important phase in the life cycle of artefacts acquired by archives, libraries, and other cultural heritage organizations. When artefacts are accepted into an archive repository's holdings, materials are ascribed with a unique and permanent accession number that aims to get material under basic archival control. The process of accessioning documents the receipt of records and lays the foundation for subsequent arrangement and description work. As archiving corresponds to systematic storage of material, it is important that each repository tailors the layout of accession forms to suit its needs.

The complete process of accessioning may be further categorised into several levels, depending upon the working scheme of concerned repositories. In this respect, it is important to remember that collections make up an archive. So the process of accession must address both tangible as well as, in extension, intangible components of the same. At the initial level, the work focuses on establishing the preliminary physical and intellectual control of the collection and documenting the legal status of the collection, in certain

cases. Next, the arrangement of the collection and the resulting finding aid is to be established. Often arrangement may reflect a hierarchical relationship of the materials within the collection, as most vulnerable among the artefacts must be digitized first. Handling of the material is a prime consideration too. An archivist must be aware of how sensitive the artifact is to factors such as heat, light, climate etc. The following step ensures that the collection is being processed for full digitization. The process of digitization, in this regard, is conducted within set parameters and best quality of digital copy is generated as per archival standards. Often users' copy or reference copy of lower denomination is produced of the same for common usage. As far as audio-visual material is concerned, it is expected that archives would also come up with checksum for the purpose of detecting errors that may have been introduced during the transmission or storage of the digital material.

As role of the archive is not only to provide access but also information regarding the artefact, cataloguing of the processed material must be inclusive to all kinds of information as far as possible. Often the heritage material may come in carriers of all shapes and sizes with labels containing information about the content. But the archivist must not solely rely on that which is provided but also cross-check the same by engaging with the content itself. All relevant information regarding the archived material is preserved in metadata sheets. Metadata is often described as 'data about data' and is in the digital environment, a detailed and specific extension of cataloguing practice. However, when associated with digital collections, it is a necessary part of their use and control. Metadata technologies used most widely in libraries and archives around the world ensure easy access to data. In its broadest sense, preservation metadata may include any contextual information required to provide sustainable access to content. In addition to technical requirements, this might include information required to authenticate the content in every respect. In this broad sense then, preservation metadata may contain full details about some or all of the following:

- any non-file-based carriers the content has been held on, including their condition;
- the replay equipment used in the transfer process, and its parameters;
- the capture equipment used, including known rendering software;
- format information on the resultant file, including the digital resolution;
- the operators involved in the process;
- checksum – the digital signature that permits authentication of the file;
- details of any secondary information sources;

- all relevant information pertaining with the content that may make searching and retrieval of the content in archival records more accessible for the future users.¹⁸³

However, personal experience of working with audio-visual material in a music archive¹⁸⁴ for the last ten years have ascertained the fact that in spite of best of efforts to uphold the community in matters of safeguarding ICH, often rigidity of metadata structures may fall short to our intentions. Wax and Wire Cylinders, 78 rpm discs, spool tapes and similar obsolete technologies of sound recording inhabit a space of neutral materiality in a digital sound archive as ours. However, in spite of attempting to include all relevant details provided in the carrier of the analogue object, the metadata is always elusive in such a music archive where every interaction with the digital file provides endless opportunities to enhance the understanding of the wisdom traditions embedded in the audio artefact.

We have had random unidentified audio files in our music archive which has been frequently imparted with identity when practitioners belonging to the community have paid a visit to our archive and spent countless hours on narrating their own memory centering a particular song or a historic rendition. But the challenge lies on implementing techniques through which such narratives may aid the metadata of one's archive for there are times when an archivist is left to speculate on the chances of accommodating audio recording of a practitioner's narration as an extended metadata to a digitized audio file. It is in moments as these that epiphany reveals itself to make one realize that in archives as ours one does not only preserve samples of artistic tradition but also prosthetic memory of an entire community. The archived object speaks of a time that is no longer. Or, rather, the archive holds a multiplicity of voices speaking of a multiplicity of times that never existed in the form of a single consistent origin of the object.

Anybody associated with the archiving of performing arts would know that a large pool of data about a collection – ranging from the collection itself to the history of a particular piece of recording within the collection – is actually stored in the folklore that is held within the archival community. They do not find their way into the database primarily because much of it cannot really be accommodated within the rigid formats of the catalogue structure, such as writing metadata in a machine-actionable form using XML schemas.

But if the metadata may devise a scheme in incorporating a space not only for information but an excavation of those layers of experience from which the recorded song travels to the act of archiving, then perhaps our digital archives will have memory tags for the management of classification and access. If archives are to constantly bear in mind the desire of the target

¹⁸³ For more, https://www.iasa-web.org/sites/default/files/downloads/publications/TC03_English.pdf

¹⁸⁴ For further information, <https://sites.google.com/view/anilm-ju/home>

users from the future, then it must devise strategies of committing it to the future. As Derrida would remind us, the concept of the archive shelters in itself the memory of the name ‘arkheion’, the residence of the superior magistrates of Greece, the ‘archons’.¹⁸⁵ The archons are not only the guardians of the documents that they safeguard but also have the power to interpret their archives. Hence, if archives are to constantly bear in mind the desire of the future users, then it must devise strategies of committing it to the future.

Brief Information about the author:

Shantanu Majee – Assistant Professor in the Department of English at Techno India University, West Bengal. M.Phil and PhD on Nineteenth Century Studies at Jadavpur University.

Project Fellow in the collaborative project between the School of Cultural Texts and Records, Jadavpur University and the British Library, United Kingdom, on Digitization of South Asian Archival Resources (<http://www.granthsouthasia.in/>), funded by the Sir Ratan Tata Trust (SRTT), Mumbai.

Department of English, Techno India University, West Bengal

Email: shantanu.m@technoindiaeducation.com

¹⁸⁵ See Derrida, Jacques, and Eric Prenowitz. “Archive Fever: A Freudian Impression” in *Diacritics*. Vol. 25, No. 2. 1995. pp. 9–63.