



LOK VIRSA PUBLISHING HOUSE

Documentation of Performing Arts & Crafts in Asia and Computer Retrieval Systems



595491
IXI
987
580

Documentation of Performing Arts & Crafts in Asia and Computer Retrieval Systems

9680

UXI MUFTI



LOK VIRSA PUBLISHING HOUSE

DATA ENTERED

TM-0687-088

**Documentation of Performing Arts & Crafts in Asia
and Computer Retrieval Systems**



Technical Manual

Written by	Uxi Mufti
Design & Layout	Mazhar ul Islam
Cover Photograph	Herve Negre
Printed at	Farrukh Printing Works

Lok Virsa Publishing House

P. O. Box 1184

Islamabad – Pakistan

Price

Rs 300

INDEX

I. WHAT IS LOK VIRSA	5
Virsa Research Centre	8
Museum	9
Publishing House	10
Media Centre	11
Promotional Centre	12
Policy	13
II. SURVEY OF DOCUMENTATION SYSTEMS IN ASIA	15
Introduction	17
Case Study	
Thailand	21
Malaysia	30
India	35
Japan	41
Pakistan	43
The Overall Picture in Asia Today	82
III. DESIGNING COMPUTER RETRIEVAL SYSTEMS	89
Note of Warning for the Documentalist	99
Computer Retrieval Systems for Pakistan	103
Selection of Hardware	104
Selection of Software	105
Form Designs	111
Limitations	127

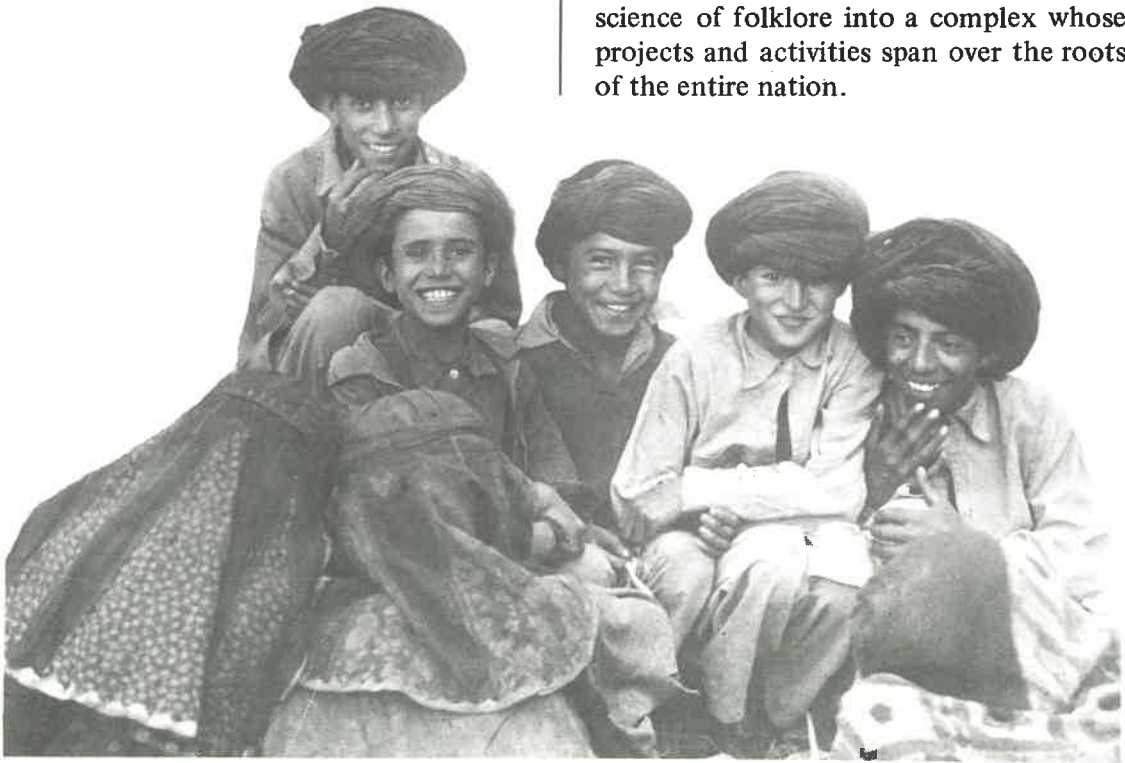
What is Lok Virsa

The preservation and promotion of a nation's traditional culture, folk arts and folklore is fundamental to safeguarding its identity. Pakistan, like most developing countries of Asia and Africa, is in a transitional phase. Along with the challenge of preserving its cultural heritage, Pakistan also has to meet the needs of a nation in the modern, industrial world. Tradition and change go together. These are like two wheels of a carriage that must move in unison for advancement. No nation can afford to progress in industry, science and technology at the cost and neglect of its cultural heritage.

Lok Virsa works towards creating an awareness of the cultural legacy of Pakistan. The collection, documentation and preservation of physical and non-physical components of the cultural heritage of Pakistan is central to the objectives of this institute.

Lok Virsa, also known as the National Institute of Folk and Traditional Heritage, was established in the year 1974 for research, collection, documentation, preservation and dissemination of Pakistan's folklore, oral traditions and regional culture.

Within a decade, Lok Virsa has grown from a fledgling endeavour to create a science of folklore into a complex whose projects and activities span over the roots of the entire nation.



Why Lok Virsa

Over the past century an urban monopoly of art and culture overshadowing the regional and rural tradition, along with a great cultural influx from the West has led to a slow and gradual process of severance from the roots of indigenous culture. Lok Virsa was established as the much needed platform to systematically preserve and strengthen a fading identity.

This does not imply holding back progress or turning back the wheels of time but merely to institute measures against disruption. We must develop from the depth of our own being and step forward to meet the modern world.

With the advent of modern mass society and an age of cultural diffusion and invasion from the technologically advanced nations the traditional customs, beliefs, arts and crafts are being rapidly obliterated. The process is almost like a hurricane sweeping down on us. In the absence of adequate protections, it is likely to completely wash out our cultural heritage.

Perhaps no other sector of national life is so vitally crippled by a colonial history and the modern onslaught of western technology as Pakistani culture.

The rediscovery of Pakistan's historical tradition and its re-integration with modern elements requires extensive knowledge of the roots of this heterogeneous culture. A scientific research and collection is necessary for every project Lok Virsa undertakes. Film footage, field surveys, magnetic recordings, phonographs, research dissertations, original

monographs, ethnological artifacts, rare manuscripts and microfiche are all stored in Lok Virsa's central archives for reference, research and use by the nation.

The verbal legends and songs, the folk romances and tales, children games and rhymes, beliefs and rituals, traditional festivals and celebrations, the sayings of sages and the time-old customs which express the true genius of the people of Pakistan are the subject of Lok Virsa investigations. The institute documents Pakistani folklore.

Folklore is an eminently practical thing, for it represents things inherited as against things acquired. This has great significance. Our own awareness and national consciousness must precede everything else.



What are our Goals

Rediscovery and Research

Lok Virsa conducts a village to village, cultural survey of Pakistan. Mobile recording and filming units have been set up for active field research, documentation and collection of the material and ideological components of our indigenous traditions.

Cultural Store House

Lok Virsa is a storehouse for cultural materials, preserved for posterity and for free use by researchers, scholars, schools, colleges and universities and above all the professional media, such as the radio, television and national press.

Cultural Revival

The work is not carried out in the spirit of museum storage of antiquities with no attempt whatsoever to preserve what in the culture is still vital. Lok Virsa does not view its role in the same way as archaeological remains that one must hold in storage, but as living heritage which has a role to play in life within the context of present day Pakistan.

Lok Virsa initiates measures to identify and categorise individuals, groups or classes of notable masters and practitioners of all traditional arts and skills to ensure ways and means of their continuance by providing suitable incentives.

Cultural Projection

Art, in the modern era, is becoming industrial. It no longer remains individual. In this case, a developing country

like Pakistan is unfortunately at the consumers end. We are compelled to import such industrial art products as films, books, magazines, video tapes, TV, and audio tapes. The result is a rapid transplantation of alien art forms, to the detriment of our own cultural traditions. Lok Virsa in cognisance of the situation aims to strengthen national art industry for the propagation of Pakistani art forms.

Lok Virsa is an affiliate member of UNESCO, the World Craft Council, International Council of Music, the Asian Cultural Centre for Unesco, the International Council of Museums and similar other world organisations for the dissemination of art products abroad.



How We do it

VIRSA RESEARCH CENTRE

Rediscovering a legacy

Lok Virsa Research Centre conducts field surveys and active village to village recording of folk traditions through mobile recording units, as well as field collectors based in far-flung areas of the country.

Sound Archives

The Voices of Our People

Legends and tales, romances and songs, games and rhymes, festivals and celebrations, beliefs and rituals, sayings of saints and sufis, are collected and preserved systematically in a national archive. Over ten thousand recorded tapes are stored in the library open for all.

Rare Library

The Research Centre reference library is an original creation. It is the only library in the country with such a high concentration of books and journals pertaining to Pakistani folklore, ethnology, cultural anthropology, art history and crafts. The numerous manuscripts, original reports, field surveys and research monographs on Pakistani culture are accessible to whomsoever wishes to use them.

Regional Research

The Research Centre encourages and sponsors research, in the regional languages, folk literature, cultural history, arts, crafts, and all related aspects of folklore. These aspects include:

folksongs, seasonal songs, work songs, folk romances, folktales.

children games, legends, nursery rhymes, children tales,

animal fables and legends attached to mountains, lakes, rivers, ruined castles, etc.

traditional festivals, superstitions and beliefs, customs and rituals, celebrations at birth, weddings and funerals, good and bad omens, apparitions and dreams, jokes and anecdotes, proverbs and idioms,

arts, crafts,

ethnotechnology, ethnomusicology, ethnological data and history,

folk literature and oral traditions.



Virsa Museum

Giving Dying Art a New Life

Lok Virsa museum has grown from a small sub-section in 1974 into an integral division of the institute as of 1981. The museum galleries house a rare collection of folk arts and artifacts. Each of these have been chosen by an expert as representative of the unique artisanship or tradition it manifests. The displays are imaginatively arranged and changed often during the year to accommodate new collections.

Artisans at work

Ensuring perpetuation of traditional skills

Since the museum has direct contact with craftsmen and undertakes the unique commitment of documenting living arts, its administration calls upon all artisans to bring their crafts annually to the people at the artisans festival. This festival is held each spring at the

museum complex in Islamabad. Over 100,000 eager participants come to the five-day festival. Lok Virsa patronises craftsmen by giving cash awards and winning recognition for them as living national treasures.

The festival also features folk entertainments, puppet shows, folk dances, music concerts and exotic craft bazaars.

National Crafts Council

Enlisting the Support of Citizens

A National Crafts Council was born under the auspices of Lok Virsa museum in 1983 as a non-governmental organisation for promotion of traditional skills. Today it is endeavouring to become a federal institution on its own right, but remains closely affiliated to the Virsa museum.



Virsa Publishing House

Harnessing Culture for Education

Lok Virsa publishes books, pre-recorded cassettes, transparencies, view cards, mutli-media kits, video cassettes and other cultural materials on Pakistan.

Books

It would not be incorrect to call Lok Virsa the cultural centre for literature pertaining to Pakistani traditions. Original research works in all regional languages of Pakistan, along with Urdu renderings of regional texts are published by the institute. Patronage has expanded from scholars to the general public, as the centre now publishes two books a month.

Over a hundred books have been produced by the centre in the following series:

Folk Songs, Folk Tales, Folk Romances, Epics, Folk Entertainments, Folk Poetry, Sufi Poetry, Cultural Information, Cultural Gazetteer and Surveys, Folk Classics, Oral Traditions and Rare Reprints.

The publishing house aims to make regional folk literature available in the national language to promote greater understanding and closer fraternity amongst Pakistanis. It also endeavours to make cultural literature available to schools, colleges, universities and social scientists. Many of Lok Virsa publications are prescribed courses of study in major universities at home and abroad. A number of our publications are national award winners.

Cassette Publishing

Lok Virsa is already the largest folk music publisher in the country. The centre publishes professional quality recordings on video and audio cassettes, for storage, reference and projection of the authentic musical heritage of Pakistan. These publications also serve as aids to education and dissemination of traditional culture.



Virsa Media Centre

Revealing the Panorama of our Heritage

Lok Virsa, since its inception in 1974, places great emphasis on audio-visual documentation. The Media Centre of the institute endeavours to preserve the living colourful images of Pakistan's folk culture. The professional U-Matic and the convenient VHS formats are perfect for creating visual records of rituals, customs, festivals and traditions that are dying out.

A professional video studio has been established by the centre at Islamabad. Equipped mobile units of the centre can reach any part of the country to capture an event. Colour prints, transparencies, super 8 film, 16mm footage and the professional U-Matic formats are employed by the centre to produce broadcast quality of international standards.

Whether enjoying a musical journey through Pakistan via the ABU prize

winner 'The Circarama Box' or being immersed in a fascinating study of the ancient civilisation of Moenjodaro, the sound-slide kits produced by the centre are a pleasure to experience. These inexpensive and creative educational kits consist of slides synchronised to a sound track with a booklet as background material. Schools and educational institutions are offered free screenings.

The centre offers professional documentaries and video programmes to television networks, universities and other institutions on rental as well as sale. It also markets its productions on VHS cassette for home consumption.



Virsa Promotional Centre

Trading Old Lamps for New

The promotional centre is the commercial sales outlet and public show window of Lok Virsa products. Located in the heart of Super Market Islamabad, with a network of dealers all over the country, the centre exclusively sells all Lok Virsa products. Reduced rates are offered to students and educational institutions.

Additionally, the sales outlet serves as an information centre for cultural programmes, projects, latest productions, festivals and art publications on Pakistan.



Virsa Policy

Lok Virsa, by way of policy, spends two-thirds of its total annual grants from the federal government of Pakistan, on productive programming rather than housekeeping.

Lok Virsa generates additional resources through nation-wide sales of books and products.

Lok Virsa follows a policy of involving all talented Pakistanis in the implementation of its programmes. It has no branches anywhere else in Pakistan, yet it commissions and offers participation to all regional poets, writers, researchers, artisans, artists, social scientists, scholars, educationists, folklorists, musicians and even students in remote regions of the country.

Lok Virsa is the only institution that offers grants for cultural research to scholars, and students particularly from far flung regions of the country. It thus provides incentives and support to all talented Pakistanis.



Uxi Mufti
Executive Director
Lok Virsa



Survey of Documentation Systems in Asia Today

RESEARCH REPORT

Introduction

Case Study

Thailand

Malaysia

India

Japan

Pakistan

The Overall Picture in Asia Today



Introduction

Traditional arts in Asia are exposed to rapid modernisation and social change. It is therefore the sacred duty of the present generation to undertake suitable measures to collect, document, conserve, and disseminate information relating to traditional art forms for the benefit of future generations.

Whereas one cannot and should not be oblivious of modern innovations and the introduction of new techniques, traditional arts, which are deeply rooted in the human psyche, also need to be preserved and documented. This is the cultural challenge faced by most developing countries of today.

With the advent of the modern industrial society and an age of widespread cultural diffusion and cultural innovation, our traditional performing arts and crafts are being threatened by obliteration. Rapid social change that pervades almost all societies the world over, is gradually erasing the cultural heritage of diverse cultural groups and thus severing mankind from its distinctive genius of life. The process is like a hurricane sweeping over traditional cultures, which in the absence of adequate preventions and protective measures, is likely to completely wash away traditional art forms and artistic heritage.

In order to protect themselves from the onslaught of mass industrialisation,



the advanced nations of the world have established institutes for specialised research, conservation and documentation, for the protection of their traditional art heritage.

Whereas the developed nations of the world are cognisant of the problem and have adopted measures to safeguard against uncontrolled development of industry, no preventive steps have unfortunately been taken by the developing countries of Asia and Africa. The process of cultural decay, on account of modernisation and absence of measures to protect performing arts and crafts from the detrimental effects of mass industrialization is hence fully operative in these countries. The domination of the Western civilization over Asian cultures, the anonymity and sense of inferiority generated by mass industrialized nations calls for preserving and documenting the cultural and artistic heritage of Asia, as its disappearance would result in a visible loss of cultural identity. Hence an appreciation, documentation preservation, and enhancement of the artistic and cultural heritage becomes a vital responsibility of all nations.

In view of the importance of this problem UNESCO has stressed the need for conservation and adoption of a suitable methodology for documentation of performing arts in Asia. Seminars, workshops and technical training courses have been organised at various levels. Cultural institutes in Asia have been encouraged to hold dialogues on the subject and exchange views.

Current attempts at documentation by various Asian countries however have been sporadic and unsystematic. Apart from an effort by Unesco to create an awareness of the problem and to encourage a dialogue between concerned agencies, no standardised system for documentation, cataloguing, classification or indexation has been devised for a meaningful exchange of materials and information at a regional level. Two notable attempts however, have been made by the SEAMEO project for SPAFA (Thailand) established in 1978 with a view to preserve, promote and document the cultural heritage of the South-East Asian region. SPAFA organised a technical workshop in July 1983 for the establishment of a system of documentation for traditional dance and dance-drama of South Asia. In April 1986 UNESCO convened a workshop in New Delhi for the documentation and dissemination of performing arts in Asia. The author of the present report had the opportunity to chair the later deliberations. During these sessions I had the opportunity to discuss the problem at length with experts, performing artists and documentalists from all countries of Asia. The encounter proved helpful in formulating my own views on the subject and in the preparation of this report. I am grateful to the following friends and colleagues for their valuable contribution:—

Dr. M. Makagiansar,
Assistant Director General for Coordination of Unesco Activities, UNESCO,
Bangkok.

Prof. Mohammad Taib Osman,
University of Malaya, Malaysia.

Professor Fujii,
Director,
Museum of Ethnology, Osaka, Japan.

Miss Suchitra Vuthisathira,
Coordinator, SPAFA, Bangkok,
Thailand.

Mr. B. K. Thapar,
Chairman,
Centre for Cultural Resources &
Training, New Delhi.

Mr. Ashok Ranade,
National Centre for Performing Arts,
Bombay, India

Miss Shobita Punja,
Assistant Director,
Centre for Cultural Resources &
Training, New Delhi.

Mr. Mohammad Anis Mohammad Nor,
Southeast Asian Studies Programme,
Faculty of Arts & Social Sciences,
University of Malaya, Malaysia.

Dr. Shubha Chaudhuri,
Archive & Research Centre for Ethno-
musicology, New Delhi.

Mr. S. C. Bansal,
Special Officer (Documentation),
Sangeet Natak Akademi, New Delhi.

Mr. Komal Kothari,
Director,
Folklore, Rupayan Sansthan,
Jodhpur, India

Mr. Jiwan Pani,
Director,
Kathak Kendra, New Delhi.

Discussions with the above-mentioned performing artists, documentalists and experts from Asia have strengthened my own contention that Asian countries have no means to withstand the onslaught of modern technology and the consequent cultural change unless:—

immediate and all-out attempts are made to conserve and search for national cultural identities.



all performing art traditions, folk and indigenous art forms are systematically documented and conserved.

the Asian art heritage is fully exploited through dissemination by modern techniques and industry, in order to project and create a better understanding of Asian art traditions.

It must be remembered however that any attempt at documentation of the Asian art tradition must record both visible expressions as well as the hidden meanings of performing arts. The substance of all performing arts in Asian societies is the unrecorded and unwritten philosophy of life suited to various situations and occasions. Devoid of this substance, Asian performing arts are reduced to a body without soul or a form without meaning. Documentation aims to conserve the meaning of art. Therefore priority must be given to record the totality of a performance both in its physical as well as non-physical aspects, in order to portray living traditions as spontaneous cultural expressions of the people.

Fortunately, advancement in technology today permits, if properly used, the documentation of the totality of a particular art form for conservation as well as dissemination. Modern technology provides a powerful instrument for detailed analysis, identification of attributes, storage and retrieval for dissemination. It is furthermore likely to become even more precise and common in the years to come.

The purpose of the present report is to survey the systems of documentation being employed for conservation of performing arts and crafts in Asia today and to suggest ways and means to standardise formats and techniques; also to suggest employment of modern technology towards the achievement of these objectives. The author of the present report has designed a computer retrieval system of documentation for Pakistan.



Case Study

THAILAND – SPAFA

Documentation and Dissemination of Performing Arts of South-East Asia – SPAFA – Thailand approach

The SEAMEO project for SPAFA was established in 1978 with a view to preserve, promote and document the cultural heritage of the South-East Asian Region. The project lays considerable emphasis on documentation of vanishing traditional arts, both creative and performing.

The SPAFA library and documentation centre serves as a data bank, as well as a clearing house for cultural information on the region. The main objectives of the SPAFA library and documentation centre are as follows:

- (i) To compile comprehensive bibliographical data on South-East Asian pre-history, archaeology and fine arts in order to facilitate research on these.
- (ii) To provide means for disseminating information on the above through publications.
- (iii) To collect documentaries and visual material on vanishing art forms, both creative and performing, which are being threatened by extinction through rapid technological advancement.



The SPAFA library and documentation centre

The SPAFA library collection comprises of both printed and non-printed materials. All catalogue entries are prepared according to the existing code of cataloguing i.e. DDC (The Dewey Decimal Classic); the ISBDM (The International Standard Bibliographical Description for Monograph Publications) and the ISBDCS (International Standard Bibliographic Description for Serials Publications). These are applied to all SPAFA's printed material collections. For non-printed material, the standard W. J. Quinly system is applied.

Dance documentation

One of the principal achievements of SPAFA has been the workshop of experts for documentation of dance and dance drama. SPAFA has organised a number of training and technical workshops to devise a system of dance documentation suitable for traditional dances and dance drama. The final report of SPAFA technical workshop for setting up a system of documentation for traditional dance and dance drama (1-W5) Djakarta, Indonesia July 18–28, 1983. pp. 14–23, is available with SPAFA in print form. The main objectives of this workshop were:—



To formulate a standard system or systems of notation and documentation of traditional dances and dance drama of South-East Asia, as a teaching aid in schools.

To promote cross cultural understanding through exchange of information made possible through a commonly evolved system of documentation.

The main issues discussed during the workshop organised by SPAFA were:—

Traditional and modern systems of dance notation.

Means, types, systems of dance recording and the classification of documented materials.

The technical workshop organised by SPAFA surveyed the different systems of dance notation prevalent in South-East Asia. These include the following:—



- (i) Oral tradition;
- (ii) Descriptive writing;
Dance terminology;
Personal notes;
- (iii) Line Drawing;
- (iv) Pictorial notation depicting
steps of the dance.

SPAFA noted that most of the terminologies used were in the regional languages or dialects and emphasised the need for translation into English for inter-cultural and international exchange.

Part-I: Traditional System of Notation

1. Basic Positions.
2. Dance Terms.
 - a – Basic:
 - (i) non-locomotor
movement in place, stationary
 - (ii) locomotor
movement from one
place to another.
 - b – Specific (in dealing with the
noting characterization, situational, locale, period, etc).
 - (i) non-locomotor.
 - (ii) locomotor.
3. Structure.
 - a – (i) act
 - (ii) scene
 - (iii) section
 - (iv) part
 - (v) period
 - (vi) phrase

- (vii) motif
gesture (motif = gesture = movement + position)

b – Floor Patterns.

4. Music.
5. Costumes, Make up, Props (including masks).
6. Performing Area, Sets.

Part-II: Modern System of Notation Labanotation

Indonesia tried the modern system of Labanotation to document complicated dance forms such as the Indonesian dance, the Javanese and Balinese dances.

Experts recommended that Labanotation was useful for an inter-cultural exchange programme and recommended that this new system of dance notation may be adopted as a common system of notation. However, it was also agreed that Labanotation by itself was incomplete and also inadequate to document complicated forms such as the classical Indian dance which is largely an oral tradition. The experts therefore recommended that Labanotation may be used together with other modern media such as films and video.



COUNT:



THAI



THAI



DI

One standard practice amongst professionals documenting dance through the audio-visual media is to capture the entire sequence without break through a long shot showing the total movement through one camera and thereafter employing other cameras to capture the details of dance gestures and movements.

The Labanotation system is described in a publication by Ann Hutchinson, Theatre Art Books, New York.

The workshop also recommended the following ways and means of documenting dance and dance-drama:—

a — Documenting dance teachers:

- (i) By sending students to study with the Gurus or dance masters.
- (ii) By interviewing dance masters.
- (iii) By documenting through written and audio-visual materials. Here documentation would focus on attitude, norms, value and techniques of the Guru.

b — Documenting Aural, Visual and written materials:

Aural materials pertain to oral instructions of the dance, music and folklore. Music includes both lyrical and instrumental, while folklore includes legends, mythology and folk games.

Visual materials could consist of different elements, for instance, drawings, etchings, paintings, sculptures, graphics, illustrations and printing.

In the present age new media like films, video, slide and transparencies could also be utilised.



Data Sheet for Dance Documentation

- Payment:
 - = cash
 - = kind
- Method of teaching:
 - = formal
 - = informal
 - (Individual/grouped)
 - = global
 - = elementary
- Place of performance:
 - = outdoor
 - = indoor
 - = specially made stage
 - = on the ground
 - = any open space
 - = certain part of the location in relation to . . .
- Background of the dance or dance drama:
 - = epic
 - = local
 - = historical
 - = legend
 - = folktales
 - = fable
 - = other regions
 - = other country
- Dissemination:
 - = local
 - = regional
 - = provincial
 - = national
 - = international

Collection of information can go into further depth to cover detailed elements

of the dance and dance-drama, such as:

- music
- decoration
- number of performers
- floor-pattern
- preparation before the dance or dance-drama performance
- entry and exit of performers

Besides data sheets as discussed above, monograms as verbal documentation are of the same importance.

The SPAFA technical workshop on dance documentation concluded with the following recommendations:—

Establishment of a clearing house in each of the member countries of Asia.

Standardization of the documentation material and techniques as detailed above.

The use of micro-computers for efficiency and economy.

Written materials may consist of different elements for instance, bamboo, stone, wood, bone, leaves, leather, bark, ceramics, etc. Contents could be descriptive notation, dance script including stage direction and music, literature for dance, manuscript, mythology or production script.

The Questionnaires for Dance and Dance Drama should cover:—

- Name (local and others)
- Location (province, regency, district, village)
- Function in the society: ritual, ceremonial, performing, exhibition, social.
- Existing state/condition:
 - = vanished
 - = vanishing
 - = developing
- Background of the existing state:
 - + sponsor:
 - the society
 - Government
 - individual
 - + type of sponsorship:
 - financial
 - non-financial
- Performers:
 - = general people
 - = special people
 - = instructor involved or leader
- Training/practice
 - = regular
 - = incidental



Case Study

MALAYSIA

Malaysia being a multi-racial and multi-cultural nation has a specific policy regarding the nature of her national culture. For the purpose of nation building and promotion of national unity, a guideline has been framed. The preamble to this states:

- (i) That the national culture of Malaya must be based upon the culture of the indigenous people of the region, i.e., Malayo-Polynesian.
- (ii) That other cultural elements which are suitable and appropriate can be accepted as elements of National Culture.
- (iii) That Islam is an important element in the development of National Culture.

Having taken cognisance of these principles, research on performing arts is heavily oriented towards the rediscovery and reconstruction of the indigenous culture, especially of the traditional genre.

Emphasis on research

In consequence of the importance assigned to research activities, the Ministry of Culture, Youth and Sports in Malaysia has established a separate Cultural Research Division which specialises in documenting national artistic heritage. This is done by:

- (i) Collection of research materials and conduction of applied and

academic research on cultural heritage for the preservation and perpetuation of the National Culture.

- (ii) Collection and preservation of informative and authentic materials for reference and documentation.
- (iii) Promotion of cultural research through experts, artists and intellectuals.
- (iv) Provision and dissemination of research materials for cultural references.
- (v) Projection and development of cultural aspects, thought and knowledge, relating to humanities and culture.
- (vi) Co-ordination of the cultural research programmes of various Departments and Agencies.

Although the aim of the researchers is preservation and conservation of traditional genres, the bulk of research material is used for academic seminars and inter-university information exchange programmes. All forms of documented material is used as reference, either for the reconstruction of traditional genres by students and academic staff, or for encouragement and development of various art traditions amongst students and art lovers in and around the University. The approach in documentation is to collect all available information which could form the basis for academic analysis of the forms and structures of the

genres. Some of the Universities are nationally known for intensive research in particular genres and have become important centres of information relating to these genres.

Thus approach to the documentation of research materials by the Universities in Malaysia can be summarized as:

- (i) Maintenance of a permanent record of performing art traditions (reflecting late 19th Century styles in traditional genres) – as cultural heritage.
- (ii) Documentation for research, study and teaching purposes.

- (iii) Documentation for purposes of study by performers, to serve as a basis for developing contemporary styles in music, dance and theatre, to reconstruct traditional genres.

Methodology of documentation and collection of resources

A manual for documentation and collection of resources produced by Prof. Mohammad Taib Osman, Professor of Malay Culture, University of Malay is often used as a guideline by most Malay researchers. This manual strictly categorises performing arts into narrative,



non-narrative and behavioural traditions. It is most suited for collection and documentation of oral traditions.

A number of questionnaires, data collection tables and forms have also been devised by various universities and research institutions.

Prof. Taib Osman has developed exhaustive questionnaires for recording of oral traditions.

A basic framework of the questionnaires consists of:

- *Name of the traditional genre.
- *Historical and chronological background.
- *Role of practitioners as participants.
- *Time of performances.
- *Purpose and functions of the tradition.
- *Details of costumes, make-up, etc.
- *Instrumentation:
 - (a) Instrumental
 - (b) Non-instrumental
- *Space/Area of performances.
- *Performance:
 - (a) Structural Quality
 - (b) Symbolic meanings
- *Additional information, etc.

Classification of media materials

Media materials such as films, video cassettes, audio-cassettes, video tapes, slides, transparencies, which are available mostly in the media library at the Educational Technology and Media Centre, University of Sciences of Malaysia, are classified according to the 'Library of Congress Classification System'.

Cataloguing of printed matter is according to the Dewey Classification System.

Musical instruments are formally classified according to the Sach-von-Hornbostel System.

Ethnological collections of objective material culture are documented as per specimen documentation card devised by Prof. Mohammad Taib Osman, Malay University 1982, on the basis of systems being followed by ethnological, anthropological and folkloric museums the world over.

See next page for specimen card.

Documentation Card

Name of collector/ centre	Classification of object	Acquisition Number	Any other reference number to be given
Ethnic/Cultural Group: State: District: Village Owner Description of objects: Shape: Dimension height: width. length: circumference diameter: Medium/material Motifs. Symbolism. Function/use			Acquisition date
			Person who acquires for collection
			Price (paid for if purchased) Gift
			Record of object (eg. repair work, exhibited, lent out, etc).
Photograph of object with scale and acquisition number showing			Remarks on condition of object when acquired. Number of negative of the accompanying photo

*(Mohd Taib Osman 1982) p. 92

Documentation Card for Ethnological Collections.

Case Study

INDIA

In India, a number of institutions are engaged in documentation of performing arts, principally for collection of audio recordings, films, photographs, slides, video recordings and printed matter.

Some of the notable institutions pursuing these objectives are:—



Sangeet Natak Akademi, New Delhi.

The Akademi is equipped with a professional documentation and recording unit and covers all major programmes of music, dance and drama throughout the country. Over the years the archival collections have grown considerably. The Akademi has now 4500 hours of audio recordings, 140 hours of video, over 34000 photographs and transparencies and 1,05,000 feet of 16mm film

Centre for Cultural Resources and Training, New Delhi.

The Centre for Cultural Resources and Training is a government funded organisation essentially serving as a training institute for teachers. However, the Centre documents art traditions for educational purposes.

The Archives and Research Centre for Ethnomusicology of the American Institute of Indian Studies (ARCE), New Delhi.

The ARCE serves as a repository of collections of audio-visual materials relevant to the study of oral traditions in South Asia, particularly India. It is primarily a collector's archive. The ARCE has materials collected by a wide variety of foreign scholars having varied interests and foci of research. The archive also aims to make these materials available for scholastic purposes.

Most of the documentation work carried out by the above mentioned

institutions is mere collection. Indepth information is not available at any one point.

India possesses an amazing range and variety of performing art traditions. This diversity of tradition poses multiple problems for the documentalist and field researcher. Firstly, what may be designated a priority? Every region of the country has myriad forms of performing arts and most are either on the verge of disappearing or are undergoing rapid change because of changing socio-cultural environments.

Unfortunately, there have been no field surveys and no methodology has



been devised for field research and collection. Such a field survey has not been possible because the magnitude of the work requires thousands of trained field researchers. Also, there has been an emphasis in India on the classical and elitist forms of art such as classical music and dance traditions which are concentrated in major cities, but the folk and tribal arts which form the living tradition of rural India have been neglected. Hence in the absence of a comprehensive survey, the documentation work undertaken by various agencies in India has been more or less random.

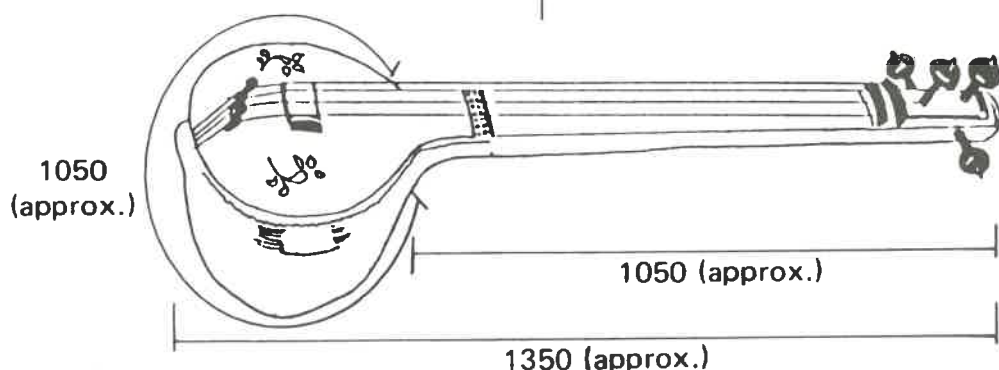
Many institutions, however, have developed questionnaires for documenting the performing art forms and the socio-economic conditions of the performing artist. Here again, efforts have been directed towards collection of data on classical music, dance and theatre but no data is available on the folk and tribal arts of India.

One of the principal problems faced by documentalists is the lack of an efficient retrieval system. In India no satisfactory retrieval system is being followed by any of the archives for performing arts. There is though a growing awareness of the need to employ micro-computer technology for establishing retrieval systems. If in one sense this is unfortunate, from another point of view it is an advantage because not much is to be discarded for introduction of the computerised method.

The Sangeet Natak Akademi being the national organisation for collection and documentation of music and dance does specify training approaches for documentation and provides guidelines for its collectors and recordists.

Some of the important guidelines are as follows:—

- Only copies of the documented material should be used for general purposes. The originals are not be used normally. No audio or video original tape for instance is to be played back for mere audition.

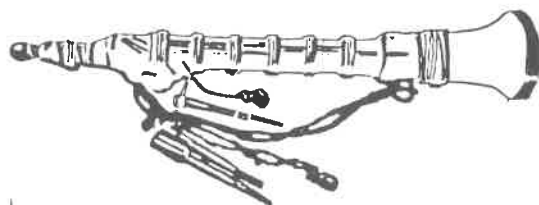


Similarly, only copies of photographs and films are to be shown for references.

- The documented material should not be used for any purpose without the consent of the artist. The socio-economic interest of the artist should be safe-guarded.
- The storage of collected material should be proper. It must be kept away from dust, humidity and temperature should be maintained at constant.
- Professional equipment should be handled only by trained personnel. However, the Akademi allows and provides marginal training for operating domestic audio-visual equipment to field experts engaged in documentation work.
- Some preparatory work is necessary before undertaking field documentation. It is essential to have some background information about the subject of field research. A questionnaire should be prepared on the basis of available information so that the researcher can make a comparative study of various forms.
- While in the field, the researcher should attempt to acquire the assistance of local experts as interpreters or local co-ordinators.
- A comprehensive field report must be produced by all researchers undertaking field work with a view

to publish for future reference and record.

- Documentation of performances in the field are sometimes not enough. Supplementary documentation under controlled conditions such as the audio or video recording in professional studios may be necessary. A performing artist required to perform in a studio may not be at ease, yet a studio recording may be necessary for the clarity of words and a more professional study of his art.
- Ideally a transcript of the field recording should be prepared. The sound of each musical instrument and accompanying musical instruments should be recorded separately and photographs and visuals of each instrument, as played by the artist, should be taken.



375 (approx.)

- The audio and video tapes as well as films should be re-wound at least once every six months, for longer life and for safeguarding against print-through of magnetic tapes and sticking of celluloid film.

The Archives and Research Centre for Ethnomusicology of the American Institute of Indian Studies (ARCE) is a very small archive of material collected by scholars. It has a skeleton staff and is perhaps the only and best organised effort in India at storage, documentation and retrieval of audio-visual materials.

The ARCE also lays considerable emphasis on written documentation accompanying all recordings. This makes the records more intelligible for users. The ARCE welcomes and solicits as many written records and documents as may be available.



ARCE programme has been so devised that it does not necessitate prior knowledge of a traditional art or its indigenous and local terms, in order to locate it. ARCE has been using a computer retrieval system, set up especially for the ARCE by Prof. Nazir Ali Jairazbhoy under a Smithsonian programme in 1983. The system has been particularly useful for processing the material for very detailed cross-referencing and itemised retrieval. The system aims to locate the recording through 21 key words. For each item therefore the ARCE personnel document the following information:

- (I) The tradition, further differentiated into principal determined categories, such as, classical, folk, etc.
- (II) Locale.
- (III) Genre.
- (IV) There are three keys devoted to Indian Classical music. Rag, That/Mela and Tal.
- (V) Main instruments including voice.
- (VI) Accompanying instruments. This sector has four keys for textual information, text, language, religion, saint, deity addressed, composer, poet, subject.

The remaining entries made in the system relate to the performance such as, the name of the main performers, his/her sex, maturity, religion, community, status and in the case of classical music, the Gharana or Guru.

For a full description of the computer system used by ARCE the reader may please refer to Nazir Ali Jairazbhoy and Amy Catlin "A computer retrieval system for Indian Music" published in the Phonographic Bulletin no. 36 July 1983.

The computer retrieval system under reference is designed on Apple II hardware. However, as each institution grows and expands, so do its needs. At the moment ARCE has found the existing computer system inadequate. It is therefore in the process of devising a new and different database for retrieval by incorporating the required changes as suggested by the archive staff, experts and users. Among the limitations of the old system, for instance, is the absence of any classification of genres. The system merely names the items. Besides, it is felt that the system is too heavily oriented towards classical music of India and does not provide adequate information on other types of performances. There is furthermore no provision for handling of different media which may differ a great deal in detail. Audio recordings, for instance, need to be catalogued differently from video recordings, if only for the wealth of visual detail and context that immediately becomes available.

ARCE is also endeavouring to devise an improved system whereby books, commercial recordings, printed literature on specific genres can be inter-related since such material is primarily supplementary to field recordings.



Case Study

JAPAN

National Museum of Ethnology, Osaka.

The National Museum of Ethnology was established in 1974. It was the first Japanese museum of ethnology or cultural anthropology.

The museum constitutes an integral part of the national university system in Japan, under the jurisdiction of the Ministry of Education, Science and Culture. It serves as an inter-university research institute for ethnological studies.

The principal functions of the National Museum of Ethnology are:—

To serve as a National Research Institute of Ethnology.

To serve as a National Museum of Ethnology for the general public.

To co-operate with universities in training graduate students in doctoral programmes.

Under its Information and Documentation Centre the museum houses a Library and Collection Division. It has recently also established a Data Processing Division.



A specimen field documentation form of the museum used by field collectors and researchers in documenting and classifying ethnological collections, is reproduced below:—

NUMBER:

PHOTO NUMBER:

NAME:

(in original language)

NAME in English:

WHERE USED:

TRIBE:

PURPOSE:

WHERE MADE:

MATERIAL:

SIZE:

REMARKS:

PRICE:

COLLECTION OR TRANSPORTA-
TION CHARGES:

MISCELLANEOUS:

A temporary number is assigned to an item in the field. A tag bearing the number in bold letters is affixed to the object and a photograph is taken on the spot with the assigned tag showing prominently.

This simple methodology is observed by almost all museums the world over, for field identification of collected objects.



Case Study

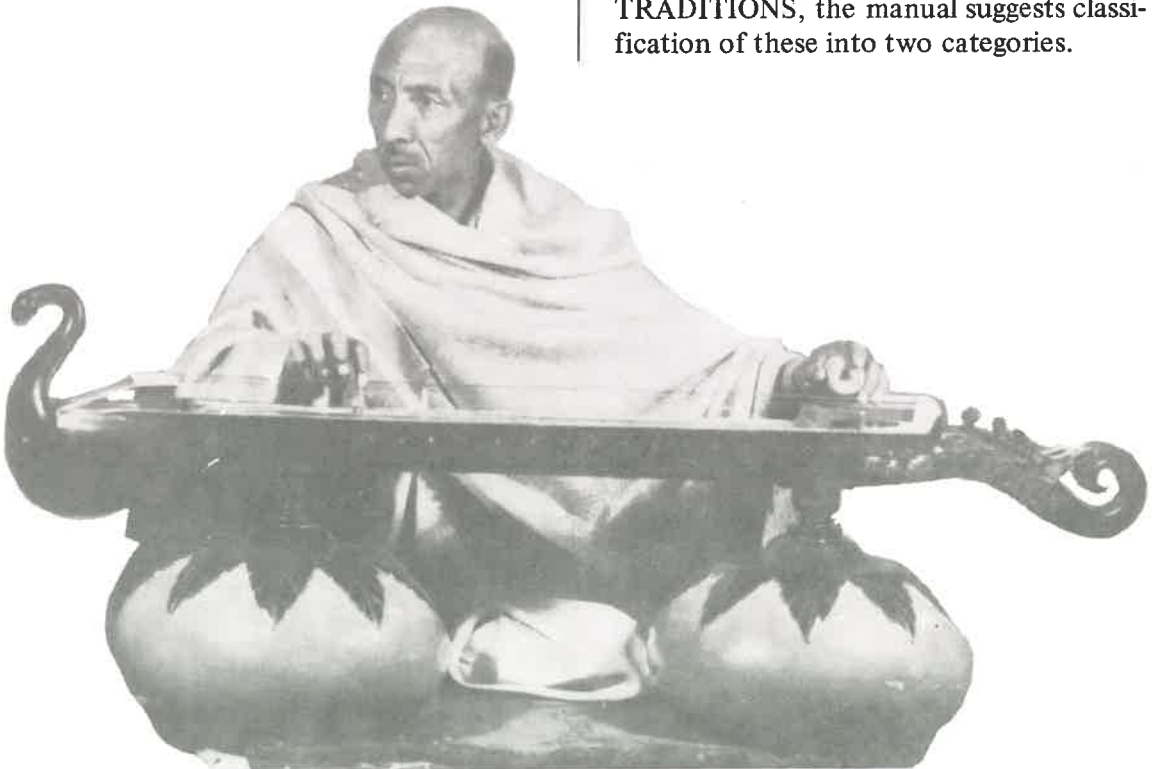
PAKISTAN

Lok Virsa, the National Institute of Folk and Traditional Heritage, Pakistan, works towards creating an awareness of the nation's cultural legacy. The institute is engaged in collecting, documenting and projecting regional folk and art traditions. Research and documentation of the cultural heritage of Pakistan is thus central to Lok Virsa's objectives.

The author of the present research report devised a documentation card indexing system for Lok Virsa field researchers in the year 1976. Later during March 1977 the documentation system adopted for Lok Virsa was published in the form of an instructional

manual in Urdu with the title "FOLKLORE KI PEHLI KITAB". The main objective of this booklet was to introduce students and scholars to the methodology of field research and documentation of oral traditions according to the standards of Lok Virsa. This book also contains basic information on folklore as an academic discipline and endeavours to introduce the science of folklore in university education. However, the prime objective of the manual was to serve as a guide for field workers in folklore, folk arts and research on indigenous performing art traditions.

For the documentation of ORAL TRADITIONS, the manual suggests classification of these into two categories.



ORAL TRADITION

Ideological Components

Oral speech, folktales, folk romances, folk songs, children games and rhymes.

Legends, associated to rivers, mountain peaks, regions etc. Urs celebrations and traditions associated to shrines and sufis.

Folk festivals, rituals and ceremonies.

Superstitions, omens and beliefs.

Rituals connected to marriage, birth, death and religious practices.

Folk humour, acrobatics, folk drama, folk dance, dance drama.

Idioms, anecdotes, riddles.

Material Components

Woodwork, lacquer work, metal work, stone work, leather work, skin and hide work, paper work, bone work and pottery.

Woven carpets and floor covers, block printing, tie-dye, bead work, gota, and zari work, embroidery, costumes, ceramics, children toys etc.

Costumes, jewellery, musical instruments, puppets, masks, stage props etc.

Systematic study, of the material components of oral tradition falls under the academic discipline of ethnotechnology. This discipline pertains to the study of techniques involved in the making of material objects.

Systematic research, on a scientific basis, of the ideological aspects of folklore, falls under the academic disciplines of ethnomusicology/ethnology and folklore. These disciplines study the beliefs involved in behavioural patterns of a social group.

Lok Virsa has devised multiple questionnaires, field documentation formats and card indexing systems, which have been detailed at considerable length in the published manual, for documentation by field researchers.

Lok Virsa places great emphasis on original field research. An overly academic approach is discouraged. Often such scholastic effort reduces a research work to mere scissors and paste, where it becomes possible for a researcher to produce a new thesis or publication by collecting references from already published works.



FIELD QUESTIONNAIRE

Ideological Components

Tape No.

Name of the recordist

Date

Place

Informer's name

Age

Religion/caste/tribe

Occupation

Address

Place of birth

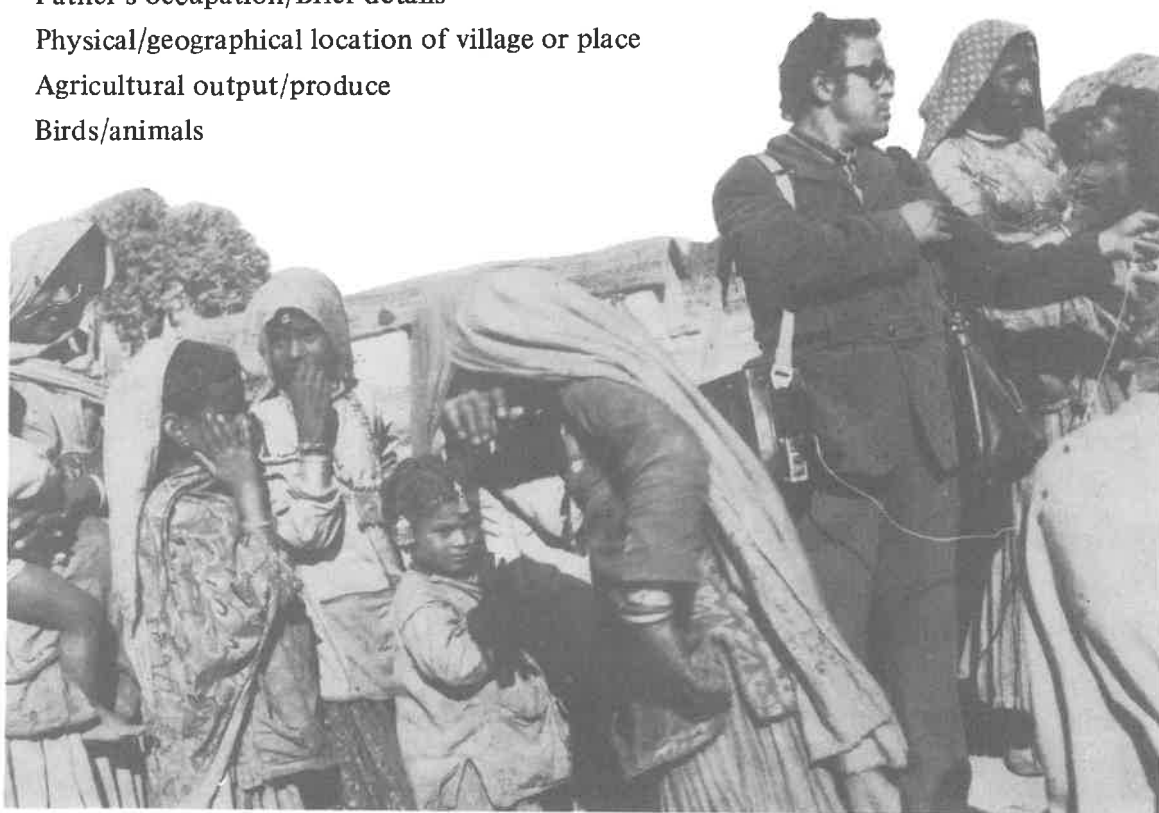
Married or unmarried

Father's occupation/Brief details

Physical/geographical location of village or place

Agricultural output/produce

Birds/animals



People/clans/castes
Professions
Nomad/Migrational patterns
Whether they keep on visiting or not
If so, which kind of nomads
In which weather do they visit
People who harvest
Saints, spiritual leaders
Festival
Spiritual fairs/urs/celebrations
Ordinary Local Architecture
Which kind of houses were already there
What is the regional name
Whether the masses read/recite the poetry of any saint
Whether the songs are sung are not
Which kind of songs are sung in marriages
Songs at the time of harvesting
Songs and customs at the birth of a child
Mourning songs at the occasion/time of death
Which kind of local instruments are used for music
Stories/tales
Famous tales and fables
Major customs and traditions
Ordinary dress
Food and any special type of well-known food preparations
Food for rich and poor
Food for celebrations and mourning
Methods of preparing food.

DIRECTIONS FOR THOSE CONDUCTING RESEARCH ON IDEOLOGICAL ASPECTS

Those conducting research on folklore are instructed by this institute that nothing should be written on the note book but be recorded to the best possible extent, because writing interrupts the continuity and the interviewee's attention is diverted.

There is another advice that while recording interview, ordinary conversation should be made. The person who is providing information about the area regarding customs, folk stories and verbal traditions should not have an impression of being on record.

The detailed questionnaire prepared by the institute, if followed, would ease the work and informer may not feel that questions are asked in a planned manner. If the questionnaire is not in mind, the informer would become extra vigilant and

some good and true information might be concealed. One more point is necessary that first of all rapport should be developed with the people of area, particularly with the informants, and some gossip should be made to give the informer an impression of inalienation so that he may talk without much hesitation. It is also essential to record the following at the beginning of tape before starting the recording.

- Name of the collector
- Tape number
- Date of recording
- Place of recording
- Name of the artist or informant
- Address



INSTRUCTION FOR THE RECORDIST DOCUMENTATION OF MUSIC

All professional recordings must be made on full track mono or half track stereo formats. Other kinds of recordings may be utilised for auditioning and research purposes only, but not for broadcast or publication.

Recording Instructions

All music should be recorded on 7½ ips or 19 cps tape speed to ensure high quality.

For speech or talks, 3¾ ips tape speed may be used for economy.

Only recordings of full track mono, half track stereo and half track mono are acceptable for Lok Virsa.

For all recordings on battery portable recorders, fresh cells must be used and battery level checked before each recording. Items recorded on failing batteries or variable power supply are not acceptable.

Headphone monitoring and auditioning while recording are necessary precautions for all field recordings. The recordist must not rely on VU meter alone.

During travel, the tape recorder equipment must either be transported in a specially designed protective box or be carried by the researcher in his lap to protect the equipment from jerks.

It is also necessary to protect the equipment from dust. While travelling through a dusty area the recorder must be wrapped in dust proof jackets.

The recordist must make entries of every single item recorded in the field documentation book. These entries must be made at the time of recording to ensure proper and detailed documentation of items collected on tape.

The first sentence or verse of each recording should be noted down in the original language and where necessary it should be translated. In case the genre recorded has a different local name, it must be noted down as a variation.

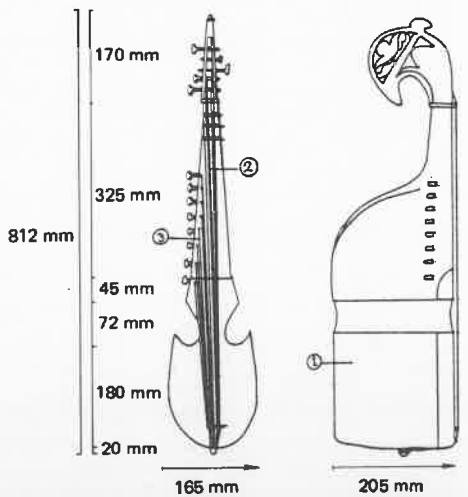
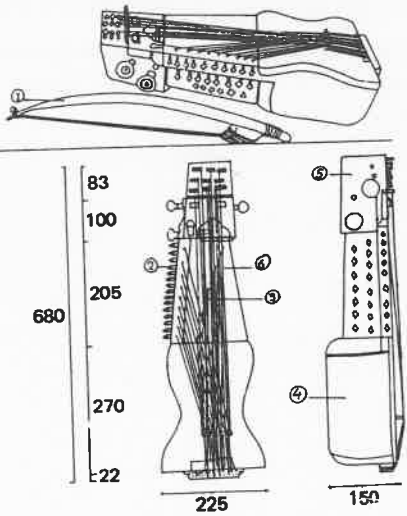
The nature as well as the occasion of the song must be noted down in the field book for documentation.

Details of the musical instruments used for solo or accompaniment must be given.

The language or dialect of the song, the particular region, whether sung by one, two or many musicians, men or women, the occasion of the song must be documented in detail.

Musical instruments particular to a region must be recorded separately even when they do not occupy a central position and are mere accompaniments. A solo recording of each of the musical instruments for three to four minutes is necessary to document the musical heritage of the region.

Field information on music thus recorded and collected is displayed on the card indexing system of Lok Virsa Music Archives. This is an elaborate documentation plan requiring cross references.



TAPE CARD

Each recorded tape roll is numbered the tape number and all items recorded in a tape roll are entered in the tape card.

folklore archives

Field/Studio/

Original/Copy

1

TAPE CARD

TAPE No. FR/72-01

CARD No. FR/72-01

Speed 7/5 i.p.s.

Recorders

Track Full

NIFTH Islamabad

Folk Song

al	Ring No.	Duration	Artist	Item	Remarks
.	I	5'.30"	Sher Mohammad Yasin	'Tera Ji Dharla Nam Rasul Toon Ain Allah Da Mgqbool'	" Lori " Cradle Song
.	II	3'.10"	-do-	'Thak Gia Pathar katda Katda O Firhad Bechara'	' Kali Pheerin Firhad' Excerpt from Folk Tale.
.	III	4'.05"	-do-	'Hai O Rabba Sohnan Noon Chhaiti kiyun Nahin Meilda'	' Folk Song '
.	Iv	4'.40"	Bashir Lohar and Party	'Char Pia Nizam Din'	' Kali Dullah Bhatti ' Excerpt from Folk Song.
.	V	3'.30"	-do-	'Toon Chhaiti Sohrey Da Kurlay'	' Marriage Song '
.	VI	9'.05"	-do-	'Bap Baitey Di Ain Gal Sunkey Sadday kul Shikari'	' Fikjtake Hirni '
.	VII	5'.10"	-do-	'Andar Sialkot day Sal Rahnda Raja Ey qila pawaya Oas Ney O Bhai Bey Andaza Ey'	' Folk tale relating to sufi saint of Sialkot 'Peer Muradya'

National Institute of Folk and Traditional Heritage Islamabad-Pakistan.

ITEM CARD

Each item recorded in a tape roll is classified on item card. all available information relating to the item is printed on the back of the card.

folklore archives

ITEM CARD No.

2

SERIAL No. 1

TAPE Nos. FR/12-01

RING Nos. 1

ARTIST CARD Nos. PB/01

Tera Ji Dharla Na Rasul
Toon Ain Allah Da Maqbool'

TYPE Authentic Folk

REGION Punjab

DIALECT 'Doaaba' dialect of Punjab

ORIGIN Indigenous

VARIATION X

AUTHOR Unknown

SPECIAL MUSICAL ACCOMPANIMENT

CONTEXT/SITUATION

' Lori ' Cradle song
Holy Prophet's Nurse 'Haleema'
sings a lullaby in praise of
the Prophet

RHYTHMIC TALA Kahirwa

MALE / FEMALE

SOLO / CHORUS

TIME ASSOCIATED

ITEM CARD – OBVERSE

Particulars :

'Bhirai' is a traditional institution of baby-sitters, particularly in the Punjab region. These baby-sitters are often professional singers. They generally sing to the accompaniment of a 'Chhoti Sarangi' (Primitive bow instrument) and 'king' (a single stringed folk instrument).

Originally the 'Bhirai' (also sometimes called Shaikh for respect) were dependents of feudal lords who patronised them. The 'Bhirai' would baby-sit for the land-lord's family or otherwise provide entertainment. With the breakup of the feudal system, the 'Bhirai' took to street-singing and begging.

Some of the more promising became folk singers, earning their livelihood through participation in rural festivities: Mela, anniversaries of saints, etc.

This item is in fact a cradle song sung by 'Bhirai' or traditional baby-sitters of Punjab. It is a devotional lullaby in praise of the Holy Prophet Mohammad.

ECONOMIC STATUS
PROFESSION

COLLECTOR NA

ARTIST CARD

Biographical notes and other information on artists is arranged on artist card.

folklore archives

PHOTO



CATEGORY

Authentic Folk

Film Roll Nos.

ARTIST CARD No.

3

SERIAL Nos. 1

TAPE Nos. FR/72-01

RING Nos. 1

Sher Mohammad and Mohammad Yasin

VILLAGE/TOWN

Nar Wala Road, Chuhan Majra
opp. Chungi Faisalabad.

Industrial town of Punjab.
Textile Industries.
Rural outskirts, rich in agriculture,
Cottage industry and folklore (Naqqal)
or
Rural drama groups, folk parties.
Major annual rural festivities at
village Panma Dijkot, Anniversary
of Sufi-saint Syed Ghulam Mohammad
Shah & at Chak Jhumra 'Mai Sahib
Da Mela'.

85 years and
14 years

MALE / ~~Female~~

~~Individual~~ / PARTY

PROFESSIONAL / ~~Amateur~~

DESCRIPTION.

Sher Mohammad and Yasin are father and son. They sing to the accompaniment of string instrument 'King' and rhythm instrument 'Chimta'. They are immigrants from Ludhiana, East Punjab, the region locally named 'Doaaba' the meaning land between two rivers. As such, the father and son speak 'Doaaba' dialect of Punjab.

NATIONAL INSTITUTE OF FOLK AND TRADITIONAL HERITAGE ISLAMABAD-PAKISTAN.

ARTIST CARD – OBERSE

Particulars :

Sher Mohammad was born at village Nainan di Saddi Tehsil and Distt. Ludhiana in 1914. His father's name was Labbhu. Sher Mohammad has no formal schooling. He worked in the fields and forests. At one time Sher Mohammad turned into a dacoit and became member of a gang of robbers. He was moved by the folk song 'Dullah Bhatti' of one Nur Din Saikhey Wali and wanted to be Dullah Bhatti. He could not become Dullah Bhatti but the songs of Dullah Bhatti had become part of his life. His forefathers were dyers.

Sher Mohammad's mother did not like the path he has chosen. She forced him to close the chapter of his life.

After the creation of Pakistan Sher Mohammad migrated from Ludhiana to Faisalabad. His eight year old child Mohammad Yasin sings along with his father. Now he is a popular folk singer of the Punjab. Father and son give a joint performances. Sometimes, Yasin sings alone, and is popular among the people.

In Shah Kot distt. Faisalabad a big rural festival is held from Chait 10-13. Sher Mohammad and Yasin are always present on this occasion. The Urs is held in the memory of Hazrat Pir Naulakha Hazari.

Both father and son also play on the instruments. Sher Mohammad plays the 'King' while Yasin plays the 'Chimta'. Both father and son are at their best in singing folk tales.

ECONOMIC STATUS
PROFESSION

COLLECTOR NAME

NATIONAL INSTITUTE OF FOLK AND TRADITIONAL HERITAGE ISLAMABAD-PAKISTAN.

SONG/TEXT CARD

Text of the item is printed on a song/text card. It is translated into Urdu from the regional language.

folklore archives

4

SONG CARD

SERIAL No. 1

TAPE Nos. FR/72-01

RING Nos.

ARTIST CARD Nos.

میں نبیؐ کو لوری دے رہی ہوں
آپؐ کا نام رسول رکھا گیا آپؐ اللہ کے مقبول ہیں
کلمہ مسلمانوں کا سرمایہ ہے۔ اللہ خود ہی قبول کرے گا
میں نبیؐ کو لوری دے رہی ہوں
تیرا نام محمدؐ کتنا سجتا ہے میرے دل کو بھاتا ہے
تو خدا کا خاص حبیب ہے۔ تیرے دین کا نقارہ بج رہا ہے
میں نبیؐ کو لوری دے رہی ہوں
میرے نبیؐ کا دلنگل لگا ہوا ہے جنگل کو منگل کر دیا ہے
تیرے شانے پر کالاکمیل ہے۔ تو نے کفر کے ہاتھ توڑ دیئے ہیں
میں نبیؐ کو لوری دے رہی ہوں

نبیؐ نوں لوری دیندی آں
تیرا دھریا نام رسول توں ایں اللہ دامت قبول
کلمہ مسلماناں دامول۔ مولا کرسی آپؐ قبول
نبیؐ نوں لوری دیندی آں
تیرا نام محمدؐ سجد میرے دل نوں پیارا لکدا
توں ہیں ہامی حبیب رب دا۔ تیرا دین نگارا وجدا
نبیؐ نوں لوری دیندی آں
لگیا نبیؐ میرے داد بنگل۔ لایا جنگل دے وچ منگل
تیرے موہڈے کالاکمیل۔ توڑیں توں کفر دے سنگل
نبیؐ نوں لوری دیندی آں

CROSS REFERENCE CARD

Each card is assigned a number. various cards relating to a recording can be traced from the numbers given in the cross reference card.

CROSS REFERENCE CARD

TAPE NO.		NO. OF RECORDED TIMES				
SERIAL NO.		TAPE CARD NO.				
ARTIST CARD NOS.						
Items:	1	2	3	4	5	6
	7	8	9	10	11	12
ITEM CARD NOS.						
Items:	1	2	3	4	5	6
	7	8	9	10	11	12
NOTATION CARD NOS.						
REFERENCE RESEARCH MATTER						

INSTRUCTIONS FOR THOSE CONDUCTING RESEARCH ON MATERIAL ASPECTS

Besides gathering information relating to the material aspects of folklore, the researcher must document in detail the techniques involved in the making of objects and things. It is necessary to mention the tools used in making of objects. Different sets of tools are used for various skills, details of which are to be collected essentially.

Sometimes it is necessary to buy objects and crafts. These must be documented in the field book for the purpose.

Lok Virsa also developed a documentation system for collection and classification of material objects such as arts, crafts, costumes, masks and musical instruments. A specimen of the documentation card is reproduced.

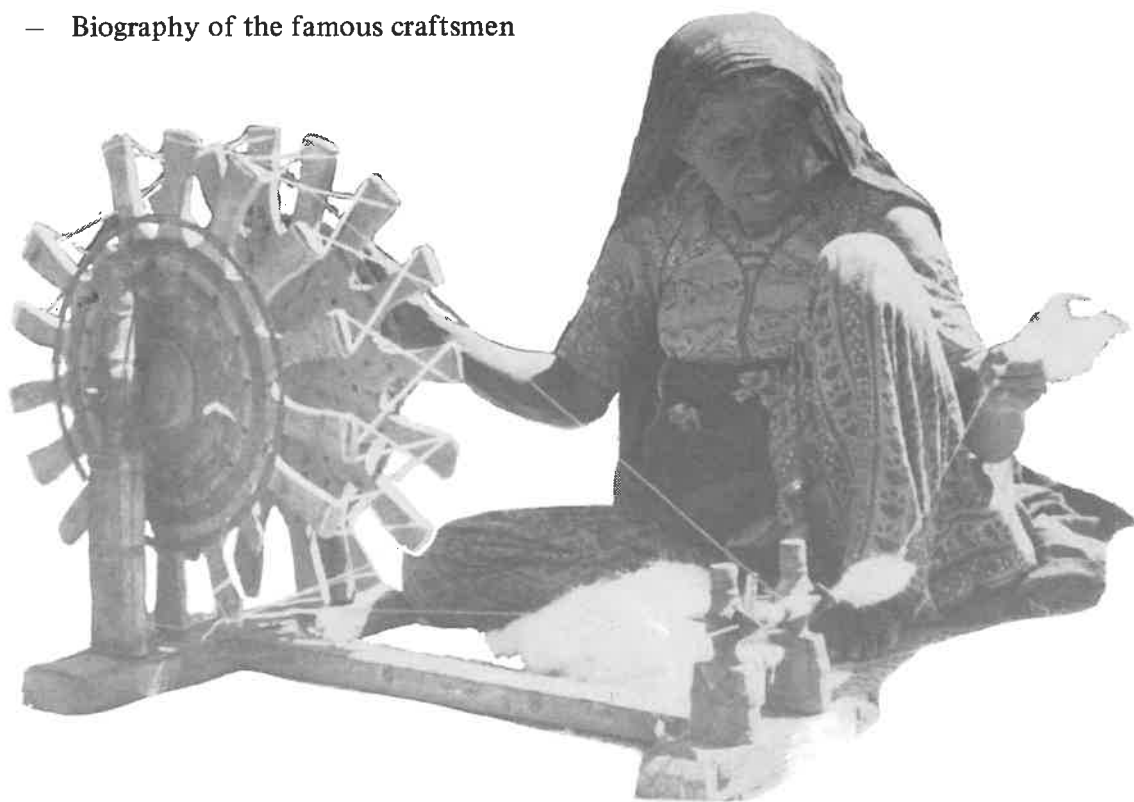


DOCUMENTATION SYSTEM FOR COLLECTION & CLASSIFICATION OF MATERIAL OBJECTS

 Documentation Card دستاویز کارڈ					
No. نمبر 48	Item جنس Plate (Wall Hanging)	Local Name اصل نام Thali	Accession No. اندراج MW-0048	Price قیمت Rs.50/-	
Tribe قبیلہ Punjabi		Location علاقہ Lahore, Punjab.	Seller فروخت کنندہ Name unknown		
Artisan دستکار Name unknown		Collector حاصل کنندہ Khalid Javid	Material Used مٹیریل استعمال ہوا Brass with enamel work.	Collection Date جمع کرنے کی تاریخ 1979	
Function استعمال Used as a decoration piece.			Age عمر 12-15 years.	Condition حالت Good.	
Process of Production, Terminology etc. بنانے کا طریقہ وغیرہ The beaten brass plate is placed on a wooden mould of desired shape and then hammered into its present form ornamented with "minakari" or Enamel work. ENAMEL :- Enamel is a glassy or vitreous substance, similar to flint glass, which is melted under great heat and then spread as a thin layer over metal objects as decoration. Enamel is done on gold, silver, platinum, copper or iron. Before melting enamel appears like coarse powder or tiny chips of hard material. This material called flux consists of natural stone (flint or silica) mixed with red lead, borax and other salts. To get the required colours, oxides of metals are mixed with the flux. The chief oxide and colours which result are: iron for red, lead for yellow, copper for blue or red tin for milky white. The flux is fused at 700°-900° Centigrade for a long time, till clear transparent glass is produced. This is ground to fine powder which is laid on the metal and heated again, the temperature being enough to soften the metal simultaneously with the melting of the enamel, and unites the two permanently, after this the enamel is rubbed to make it smooth and polished.					

FIELD QUESTIONNAIRE
Material Components
DOCUMENTING ARTS AND CRAFTS

- Tape number
- Name of the collector
- Date
- Place
- Name of the informant
- Age
- Religion/caste/tribe
- Occupation
- Address
- What are the handicrafts of the area
- What is the special handicraft
- The villages in the vicinity where expert craftsmen live
- Who are the leading artisans of the region
- Biography of the famous craftsmen



-
- Where is the raw material for the crafts obtained from
 - What are the handicrafts which were manufactured earlier but not any more
 - What are the grievances/complaints of the craftsmen of this area
 - Which families of the area are famous for crafts
 - Who uses these handicrafts
 - Where are these sent
 - The crafts which are either manufactured by women or women help in making them
 - What is the special dress of the men and women in this area/region
 - What is the regional name of dress
 - What is the special dress for occasions like marriage and death
 - Description of dresses worn by different tribes or castes
 - Name of this regional dress
 - If the regional dress has changed, what was the previous dress worn by the people
 - Whether he can be recognized by the dress of the tribe or family; if so, what is so specific about the dress by which it can be identified
 - What is the customary jewellery worn by the people
 - Regional names of the ornaments
 - What are the ornaments for women, men and children
 - Where are these ornaments made in the region
 - Where do the famous goldsmiths reside
 - Name of the famous goldsmith of the region
 - Any sayings associated with the famous craft of the area
 - Methods of manufacturing
 - Since when is the craft been used
 - Any folk song about the craft
 - Are the children also learning the craft skills traditional of the area

FIELD QUESTIONNAIRE DOCUMENTING THE CRAFTSMAN

Name of the inquirer

Place of interview

Date of interview

DETAILS OF THE CRAFTSMAN

Name

Place of birth

Age

Religion

Can read or write

Unmarried

Married

Children

Caste

Details of Education

1. KINDS OF CRAFTSMANSHIP

2. HISTORY OF CRAFTSMANSHIP

- Permanent address
- Nomad/Migrant
- Permanent and Nomad

If (Nomad above) and (Permanent and Nomad above) are applicable, name all the places where handicrafts are made.

3. TOWNSHIP/LOCALITY

Name of the place

- Village
- Town
- City/Distt

4. POPULATION OF THE AREA

- Village upto 50 people
- Village upto 99 people
- Village from 99 to 199 people
- Village from 199 to 500 people
- Village from 501 to 1,000 people
- Village from 1,001 to 5,000 people
- Village from 5,001 to 15,000 people
- Village from 15,001 to 30,000 people
- Village from 30,001 to 50,000 people

5. CRAFTSMAN'S HOME

- Is it located in the “Kasbah” or town
- Inside the Kasbah but in a separate “community” or street
- Outside Kasbah (if outside-name of the place)

6. PROPERTY OF THE CRAFTSMAN

- Land - Fields - Orchards, who ploughs them
- Cattle (camel, oxen, buffaloes, donkeys, mules etc.)
- (Sheep, goat, poultry etc.)
- Worth of agricultural equipment and grain
- Facilities regarding upkeep of cattle
- Number of residences for craftsman
- Is craftsman owner of the residence?

If the answer is yes, give details of the occupant and rent, if not, give details of the landlord and rent.

Note:— Please give details of (Property of the Craftsman above) on a separate sheet.

7. RELATIONS

- Inherited from the father's family
- Inherited from the mother's family
- Inherited from father's and mother's family

8. CUSTOMS OF MARRIAGE

- The girl getting married outside the family
- The girl is married to a respectable man
- Marriage within the family
- Marriage within the caste
- If (Marriage within the family above) is applicable
- With maternal aunt's & paternal uncle's daughter/son
- With maternal uncle's & paternal aunt's daughter/son
- Only with paternal aunt's daughter/son
- Only with maternal uncle's daughters/son

9. PROCEDURE OF MARRIAGE

Note: Please print details on a separate sheet; information should not exceed one page.

10. RESIDENCE AFTER MARRIAGE

- With the father's family
- With the mother's family
- With both father's and mother's family
- With maternal & paternal family
- In their own home
- With father's family but in their home
- Joint family

11. DETAILS OF THE FAMILY

- Only husband, wife and children
- Some other member
- With any other family

12. SOCIAL STATUS OF THE CRAFTSMAN

- Status of craftsmanship
- High status
- Low status
- Average status

13. CO-OPERATIVE ORGANIZATION

- Is there a organization? Yes/No If so its name and character of organisation.

14. SKILLS OF THE CRAFTSMAN

- Does not require special training
- Requires special training
If (Requires special training above) is applicable, then
 - Father's occupation
 - Grandfather's occupation
 - Greatgrandfather's occupation
- Learnt the profession from the father
- Learnt the profession from the relatives
- Learnt the profession from other than relatives
- How did he acquire the skill
- Where did the training take place
- How much time did it take
- Reasons for choosing the profession

15. INSTRUMENTS OF CRAFTSMANSHIP

- Kinds of instruments
- Availability of instruments
 - Self made
 - Available in premises
 - Available within the country
 - Imported from Europe/ America
 - Imported from Eastern Europe/USSR
 - Imported from Asia
 - Obtained from the Sub-Continent
 - Inherited
- Size of the instrument and other information
- Give sketch or photo on separate paper
- It's uses in the making
- Expenditure incurred on the use of the instrument

16. FIRE

- The mode of lighting fire
- The fuel for lighting fire
- Fireplace (sketch or photo)

17. WORKSHOP

- Place of workshop
- Within the house
- Near the house (Courtyard etc.)
- Within the Mohallah
- In the bazar, away from the house
If so, the name and details of the bazar.
If away from the bazar, the details of bazar and address
- Workshop and shop located at the same place. Yes/No
If not, the detailed address of shop where crafts are sent
- Construction cost of the workshop and monthly expenditure for running it.
- Details of the workshop (along with sketch). If necessary, the details on separate paper.
- Other uses of the workshop for instance as a retiring room

18. THE OWNERSHIP OF THE WORKSHOP & INSTRUMENTS

- The ownership of workshop & instruments-owners of workshop
- Combined ownership
- Personally owned by the craftsman
- Owned by someone else. If so, give name
- If the workshop is rented, the details of the rent
- Ownership of instruments
- Combined ownership
- Personally owned by the craftsman
- Someone else. If so, give name
- If the instruments were hired, then at what rent

19. DETAILS OF THE WORKER IN THE WORKSHOP

- Without any labour
- With labour
- Helpers

20. MANAGEMENT OF WORKSHOP

- Number of expert craftsmen
- The relations of expert craftsman with co-workers
- Duties of the workshop owner

21. WORKERS

- Number of workers
 - One worker
 - Two workers
 - Three workers
 - Four workers
 - More than four (total number)
- Those workers who are not from the family of craftsman (give number)

Note: The following details should be given for all workers other than relatives

The workers belong to suburbs of the workshop

The worker belongs to the residential area of the craftman

The worker belongs to some other place — name the place

Race or caste is different

- The duties of the worker
- The number of relatives of the expert craftman
- The relationship between the worker and the expert craftman and its details
 - Son — son of elder brother
 - Son of younger brother
 - Son to wife's brother
 - Son of father's brother, elder brother, younger brother, mother's brother,
 - Father's brother, mother's brother
- Any other relations
- Duties of worker besides the workshop chores

22. PHYSICAL DISTRIBUTION OF WORK

- Present situation
 - Men work
 - Women work
 - Both men and women work
 - Children (from age 8 to 14)
 - Men and children work
 - Women and children work
 - Men women and children work
- Traditional ways
 - Men work
 - Women work
 - Both men and women work
 - Children (from age 8 to 14)
 - Men and children work
 - Women and children work

23. BASIC RAW MATERIAL FOR MAKING CRAFT

Note: For every different material for instance paint, wood etc. questions should be written on separate papers

- What is the basic raw material
- Where is it available
- Its regional name
- How does he obtain it
- From bazar
- From the manufacturer
- From the craft's purchaser, if so, give details

24. ADDITIONAL RAW MATERIAL FOR MAKING CRAFTS, FOR INSTANCE COAL, GUM, ETC.

Note: The following questions should be written on separate papers regarding the different additional materials

- What is the additional material
- Where does the additional material come from, name of the place
- Regional name of the additional material

-
- How does the craftsman get the additional material, details:
 - From the bazar
 - From the manufacturer of the material
 - From the purchaser. If so, give details
 - The craftman himself prepares additional material

25. METHODS OF MAKING A CRAFT

- Natural energy is used for instance, water, fire, air, animals & fertilizer
 - Machine is used
 - Necessary arrangements prior to making of the instruments, give regional names
 - Different phases for manufacturing a craft and instruments in its uses
-
- Final finishing of the craft
 - No need for final touching before sale
 - Final finishing is done in some other workshop
 - Final finishing is done by the craftman himself
 - Engraving on the metal. If so, give regional name
 - Engraving on the clay. If so, give regional name
 - Decoration on wood, leather, cloth, etc.
-
- Does the craftman mark his product for some identity ?
 - How much time is consumed in manufacturing
 - 30 minutes
 - 31 to 60 minutes
 - 60 minutes to 5 hours
 - 5 hours to 12 hours
 - 24 to hours to 48 hours
 - Weather for the making of the crafts
 - Is it made throughout the year
 - Is it made keeping in view the weather requirement, give details
 - Craftman's timings
 - Throughout the day

Hourly

In his free time

- The amount of craft prepared in a day
- Does he get any free time other than his work
- Workers attached to a certain phase of craft

Note: For every different phase, give details on a separate paper

- What is the first phase
- The use and name of the worker in this phase
- Number of workers participating in this phase
- Two individuals (no relation)
- Two individuals (brothers)
- Three individuals
- Four people
- Five people
- Five to ten people (give details)

26. MANUFACTURED CRAFTS

- Regional name of the craft
- Ordinary name of the craft
- Purpose and use of craft
- Results of its use
- Detailed information about the craft (sketches)
- Methods for using the craft (for instance, how is it handled)
- Items of craft with their regional names
- Measurement and weight of the craft
- Methods of manufacturing the craft
 - At home
 - At the workshop
 - Both the above mentioned conditions are applicable

27. DISPLAY CENTRE OF THE CRAFT

- Special arrangements are made for displaying the crafts, if so, then what steps are taken
- Where are the craft displayed

-
- In the workshop
 - In the shop
 - In the craftsman's residence
 - Outside the market in the personal warehouse
 - Elsewhere, if so, give details
 - Expenditure incurred

28. PLACES OF STORING THE INSTRUMENTS FOR MANUFACTURING THE CRAFT

- What steps are taken to store the item that are made
- Where are the items stored

29. THE PLACE TO BE USED FOR INSTRUMENTS AND OTHER EQUIPMENT USED FOR MANUFACTURING CRAFTS

- Are special arrangements made for storing equipment? Yes or No

Note: For every instrument or equipment, give separate answers

- Where are the instruments kept

30. SALE OF CRAFTS

- Where does the craftman sell his crafts
 - In workshop
 - At his shop in the market
 - Directly to the customer for personal use
 - Directly to the craftsman for further processing
- The craftsman manufacture his crafts
 - On special order
 - On general order in bulk
 - For ordinary needs
- Labour charges for a unit of craft
 - For special order
 - For different ordinary needs (for example bread, tea & meat etc.)

FOR BULK ORDERS

Worth in regional currency

Indexed price for daily used items (bread, tea, meat)

Daily production

- On what terms and conditions does the craftman sell his craft to the traders

On contract bases

Without contract

- Prices offered by traders for this kind of crafts

Wholesale

Retail

Commission Agent

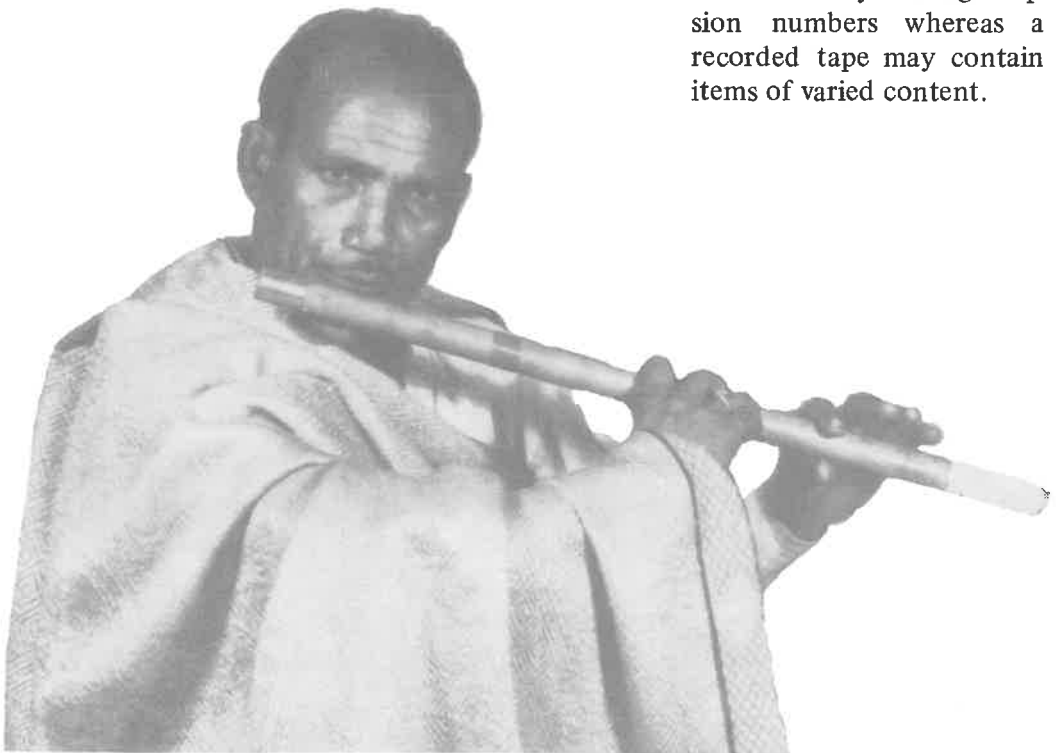


This documentation plan was adopted by Lok Virsa in 1976 and has been applied to all field collections for the past ten years. A catalogue of these collections, classifying materials in various genres, was published, in 1974. No attempt, however, has been made to update the catalogue. The above plan is an elaborate one and successfully meets the requisites of professional documentation but it needs to be reviewed and improved for the following reasons:

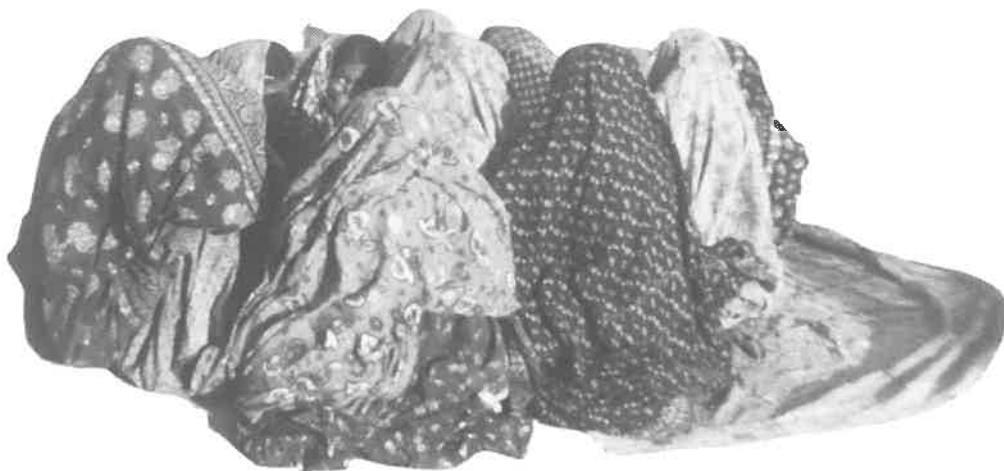
- It is too elaborate a system requiring entries into multiple cards and cross indexing these cards. Most research institutions with meagre

staff and financial resources can ill-afford systems requiring a large typing, translation and archiving staff. There is therefore a need to simplify the system and reduce it, if possible, to a single card system.

- It is a limited system devised primarily for tape recordings and does not permit documentation of other media materials such as films, video cassettes, computer diskette, transparencies, printed reports and books.
- The system does not permit efficient retrieval of materials in various categories. The cards can be retrieved only through tape accession numbers whereas a single recorded tape may contain several items of varied content.



-
- The system does not provide for a classification of genres which is necessary to establish an efficient retrieval system
 - The system does not facilitate exchange of cultural information with other countries of the region. There is a growing need to evolve a standardized system suitable for the entire Asian region, for documentation of performing arts so as to facilitate cultural exchange and understanding of the arts within the region. The present system does not meet this challenge.



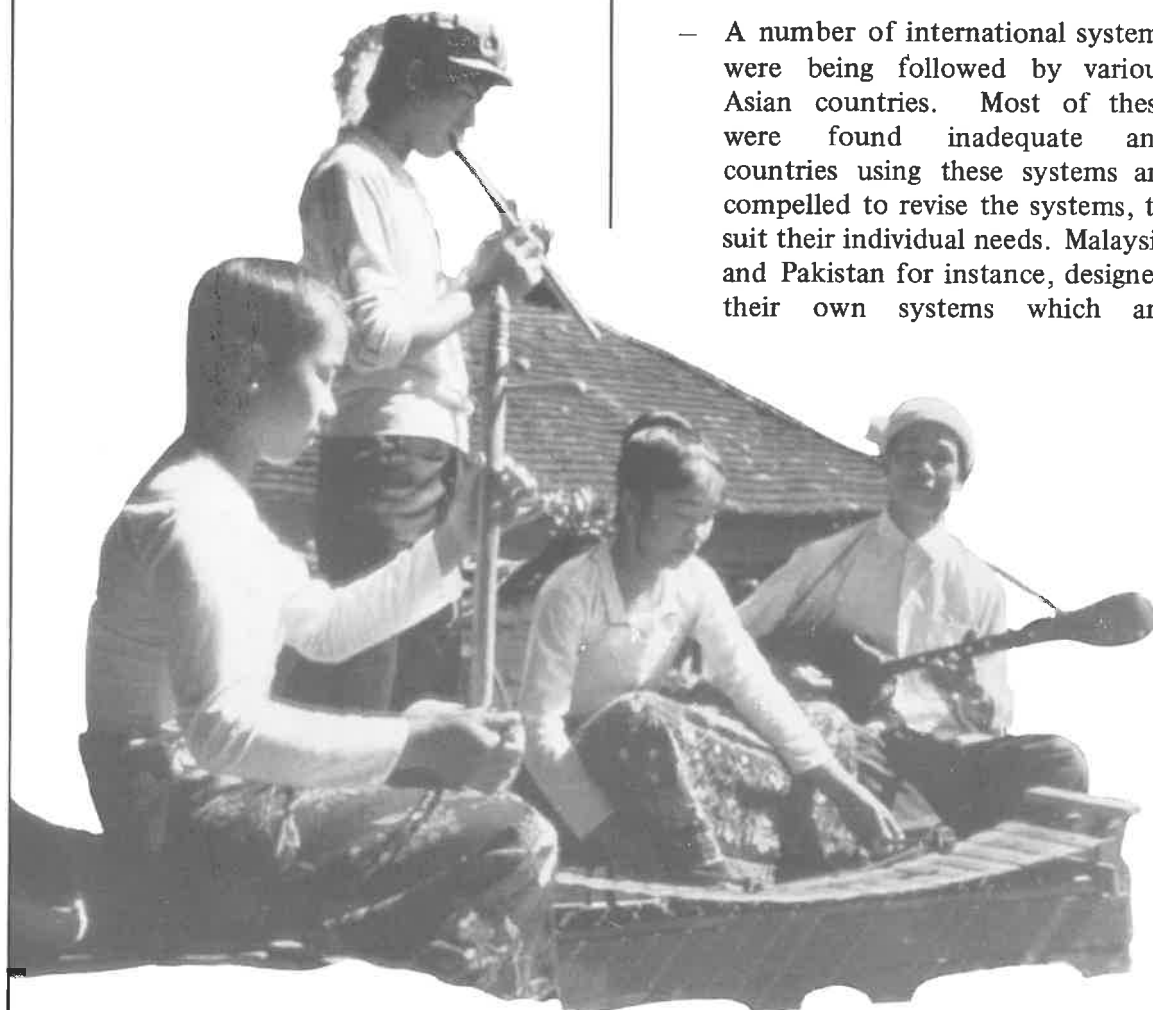
OVERALL PICTURE

Different Asian countries are conducting documentation programmes to fulfil various needs, such as:—

- Documentation for education.
- Documentation for preservation.
- Documentation for dissemination.

The methodologies adopted for documentation, therefore, depend upon the requirements of the uses to which they may be put.

- Different methodologies are being followed to document and catalogue printed and non-printed materials.
- Different means, both traditional as well as modern, are being employed for documentation. These range from oral tradition and written materials, to audio, video, film and computer diskettes.
- A number of international systems were being followed by various Asian countries. Most of these were found inadequate and countries using these systems are compelled to revise the systems, to suit their individual needs. Malaysia and Pakistan for instance, designed their own systems which are



available in printed form in "A Manual for Field Collectors of Oral Traditions" by Professor Mohammad Osman Taib* of Malaysia University and "A Primer in Folkloric Documentation" by Mr. Uxi Mufti of Lok Virsa, Pakistan.

- Research and professional institutions in Asia have been compelled to evolve individual methodology for documentation, as the existing methodologies were found unsuitable for their needs.
- There is an urgent need to standardise these methods, so as to facilitate cultural exchange within the region.
- For books and printed literature, the Dewey Decimal Code of cataloguing is being applied by most libraries. The code is of an acceptable international standard.
- For non-printed materials and media materials such as films, video, audio cassettes and transparencies, no standardized methodology for documentation or cataloguing is being applied. Some of the more professional institutions, availing the services of trained archival personnel, are classifying such materials according to the "Library of Congress Cataloguing System", which has been found inadequate for their requirements.

- For indigenous performing art traditions, which in Asia are largely handed down orally from one generation to another, no accepted standard for documentation, classification, cataloguing or indexing is available. The system devised by Professor Mohammad Osman Taib of Malaysia and Lok Virsa, Pakistan however meet professional requisites for collection and documentation of such material.
- For documentation of material traditions such as arts, crafts, costumes, musical instruments etc., the documentation format proposed by Professor Mohammad Osman Taib of Malaysia, as well as the field collection format of the Museum of Ethnology Osaka, Japan, are based on world-wide accepted principles for documentation and collection of such materials.



- For documentation of dance and dance-drama, traditional as well as modern systems of notation and documentation were in use. However, experts at the last meeting in Djakarta, Indonesia July 18th till 28th, 1983 discussed the issue in detail and arrived at certain conclusions. The SPAFA Technical Workshop for setting up a system of documentation for traditional dance and dance drama have recommended the use of Labanotation. The experts agreed that Labanotation was incomplete as well as inadequate to document the complicated dance forms of Asia and therefore recommended that this method be used together with other traditional and modern means of dance documentation such as video, film etc. The Labanotation system is described by Ann Hutchinson, Theatre Art Books, New York.
- Some of the experts at the workshop under reference, opined that many systems may have to be used to record a single dance performance and that one kind of medium alone was not sufficient to record a whole dance performance. A combination therefore of new and old media of documentation could attain the objectives more fully.
- None of the Asian countries have been able to devise an efficient

retrieval system which has hitherto been a major problem. There is however, general consensus over the use of micro-computers for economy, efficiency and analysis of cultural data.

- One exception has been the ARCE project in India which has been using a computer retrieval system specially designed for the project by Professor Nazir Ali



Jairazbhoy under a Smithsonian programme, USA. The system suffers from serious limitations and is already being replaced by a different one. Besides the system was devised in the year 1981-82 when the computer industry itself had not developed any single standard in hardware specifications or software operating systems.

Recommendation of the UNESCO Training Workshop in Documentation and Dissemination of Performing Arts in Asia, New Delhi, March 31 Till April 5, 1986

In a training workshop organised under the sponsorship of Unesco and attended by experts and documentalists from the Asian Region held in New Delhi March 31 till April 5, 1986, the following discussions and recommendations took place:—

- Preparatory surveys, censuses, lists of art forms and artists, organisations and institutions concerned with performing art within each country must be conducted.
- Rare and threatened performing art forms may be enlisted and identified and priority be given to such forms in all documentation programmes.
- Research and statistical information be compiled on:—

Performing art forms;

Practitioners in the field;
Institutions concerned with documentation programmes.

- Programmes and projects may be designed to develop competencies in relevant personnel for documentation tasks such as classification,



- indexing, storage, retrieval etc. Emphasis on training of field researchers, archivists, documentalists, as well as computer operators and programmers to meet the challenge.
- Cataloguing, classification and retrieval systems in the area of performing arts should be standardised for printed and non-printed materials. Artists and scholars should be consulted for this purpose and computer programmes should be designed for establishing efficient retrieval systems.
 - Cataloguing, classification and retrieval systems should also be developed for audio-visual and media materials such as films, photographs, slides, tapes etc. The experience of the member states may be pooled together to develop a uniform format enabling exchange of cultural information.
 - Regional net work of documentation and dissemination centres in Asia may be developed on the pattern of similar networks such as the Unesco Asian Programme of Educational Innovation for Development, the Unesco Programme for the study of South-East Asian Cultures etc., which could provide a substantial basis for the cooperative efforts across the region.
- Dialogue between all agencies conducting documentation and dissemination programmes need to be encouraged and that a standardised system be devised for cataloguing and indexing for exchange of material and information within the region.
 - Further deliberations of experts, archivists, documentalists and technical personnel are necessary, in order to develop standardised cataloguing, classification, indexing, documentation and retrieval systems for the region.
 - Oral tradition forms an important feature of Asian cultural heritage and therefore any system of documentation devised for Asia must be suitable for the region.
- It was agreed that wherever and whenever possible, modern audio-visual techniques may be used as a means of documenting the performing arts. Notation system for dance must include pictorial presentations, representations and illustrations. Modern notation systems like Labanotation may also be used as an aid, and new techniques may be developed to capture the unique qualities of the performing art of this region.

The experts advised Unesco to provide assistance for strengthening:

- Linkages, exchange and cooperation of institutions in the region conducting documentation, education and dissemination of performing arts;
- Development of methodologies for documentation of both the forms as well as the inner meanings of the unique qualities and characteristics of the creative genius of the region.
- Development of a standardised system for documentation, classification and retrieval of cultural information on performing arts.

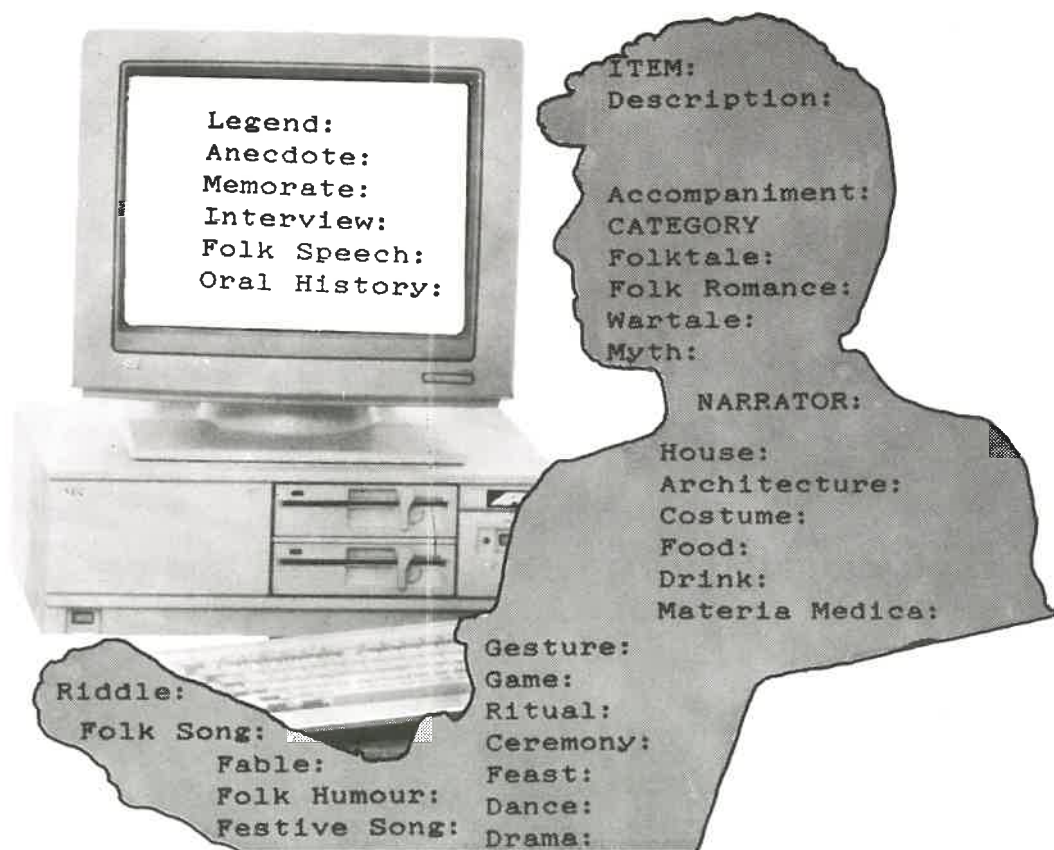


- Organisation of training workshops for both technical staff as well as performing artists and preparation of software and computer programmes for archival and retrieval systems. Unesco to continue to assist the development of national databases and explore the possibilities of establishing a computer network for the Asian Region.
- Unesco to continue assistance in the preparation of reports, handbooks and primers for development of cultural documentation techniques.



Designing Computer Retrieval Systems

Note of Warning for the Documentalist
Computer Retrieval Systems for Pakistan
Selection of Hardware
Selection of Software
Form Designs
Limitations



In designing the methodology for documentation, the following objectives have to be kept in mind:—

- What to document.
- For whom to document.
- How to document the creative genres of the region, specifically dance, drama, ritual, folklore, classical music etc.
- Method of documentation most suited for the region.

It must be understood that documentation, cataloguing, indexing, classification, technical requirements and dissemination are all inter-related and the issues involved therefore greatly depend on the purpose behind documentation.

In designing a system for Pakistan, the suitability of the system to the genres and essential artistic character of Pakistan's heritage must be ensured. This is of paramount importance.

Pakistan is a land of great diversity. Its artistic traditions are varied as are its geography, culture, languages and people. Likewise Pakistani cultural traditions are extremely diverse in folk arts, crafts, songs, dances, rituals, ceremonies, costumes, languages, dialects and musical instruments, which vary from region to region and from community to community, within the same region. This baffling variety poses varied problems to the cultural documentalist. No single format or media can effectively cover the variety of tradition.

There is nevertheless a dire need to develop a single format to cover all performing arts. This is all the more necessary for a culturally diverse country like Pakistan or India. The development of a unified format for the systematic collection, classification, indexing and documentation of regional and traditional cultural heritage is a necessity. Besides, the performing arts in Pakistan overlap in such a way that any specific categorisation of the collected materials under "classical" or "folk", "traditional" or



“folkloric”, would be nebulous and utterly meaningless. A single format for all such traditions ought to be designed.

While there is undoubtedly a need to develop a unified format for the local and regional performing art traditions within the country, there is also the need to develop a standardized methodology for Asia which will go a long way in promoting understanding and cultural exchange amongst the countries of the region, — an ideal we must strive to achieve. After all, it is through the dissemination of culture to other countries that unity and harmony of life between human beings can be achieved.

We have to strike a balance and design a system which is at once Asian and national, i.e., it meets the requirements of cultural exchange amongst the countries of the region and also suits the distinctive requirements and cultural characteristics of performing art traditions of Pakistan.

Such a system therefore must begin with generalities of Asian performing art traditions. Once a standardized method for Asia has been developed, it may be individualised by each country of the region to suit their special requirement.

One of the salient and most important features of performing art traditions in Pakistan, as indeed of the entire Asian region, is the oral character of indigenous traditions. Pakistani cultural traditions are transmitted from one generation to another orally and have therefore been often referred to as Verbal Art.

The oral character of Pakistan's culture is one of the major reasons of its failure to project itself to the outside world. Even within Pakistan, it is difficult to obtain any kind of documentation on traditional art forms, musical instruments, classical music, folk drama, dances, rituals etc.

The skills to craft jewellery, weave, dance, carve wood are all, to this day, oral and cannot be acquired from printed sources or formal academic training. Even the great heritage of classical music is largely undocumented. There are hardly any schools, except for the practicing families of musicians known as “gharana”, who learnt the art from their forefathers.

With the advent of the modern “mass-society” and an age of widespread cultural diffusion and cultural invasion from the advanced countries of the West, our indigenous traditions are direly threatened. It is therefore a paramount necessity to document, record, and preserve these traditions and adopt adequate protective measures to guard against disruptive effects. We must however, evolve our own system of documentation, suited to the genius of our land and the artistic expressions of our people. There is no reason for us to immitate western concepts in cultural documentation. We must beware of immitative tendencies which, in itself, are a detrimental consequence of foreign cultural invasion.

As for the means employed to document performing arts, there are no two opinions about it. Multiple media must be applied to document a single performance. One kind of media alone, is often

insufficient to record the event in its entirety. Advancements in technology afford new and improved possibilities for documenting traditional arts through video, audio and other modern media.



Modern innovations must be utilised for the preservation, promotion and dissemination of traditional culture. The problem in some countries of Asia is that modern technology has acquired a disruptive role. Instead of supporting and supplementing traditional culture, it is supplanting it. It is therefore all the more necessary for countries of the Asian region, particularly the developing nations, to employ advanced technology for the documentation of their traditional arts.

Some of the modern means of documentation being employed are:—

Video Media

VHS format

U-Matic Format

1/2" VTR Format

Video disk

Film Media

Super 8mm film

16mm film

Films strips

Transparencies and photographs

Audio Media

Open reel tape

Audio cassette

Computer diskettes

While we agree that no single mode of documentation is complete in itself to fully document performing arts and complicated art forms which require the employment of several means to capture an event in entirety, it is however necessary to evolve a single system of documentation for all means employed, i.e., a

single documentation card for all types of media utilised to document a performance.

One standard practice amongst ethnomusicologists and field researchers is to employ various means of documentation during a field research tour. For instance the field research unit of Lok Virsa, Pakistan, often carries a field book, still camera, cassette recorder and a portable video camera system.

The unit may also collect artifacts such as musical instruments, costumes, manuscripts and books on the subject of research. Finally, on conclusion of the tour, a report is produced as a record for the library. It is necessary therefore to evolve a system whereby all materials collected in the field and the means employed are documented through a single format and can be retrieved likewise.



The employment of computers and computer retrieval systems in modern times make it possible to store and retrieve information through a single format without having to establish a multiple card and an intricate cross-reference system.

The basic elements in designing a documentation system for computer retrieval have been explained simply by Dr. Shubha Chaudhuri of the Archive and Research Centre for Ethnomusicology, New Delhi in a paper read by her at the Training Workshop organised by UNESCO during March – April 1986.

At the outset it is essential to make a decision that there are two distinct types of information; the information considered necessary to fully understand the event being recorded; and the other, to provide for categories of information that may be required to search or locate a particular recording. One concerns documentation and the other retrieval of information.

The first then would necessitate information like the date, time and place of recording, the names of the performers, and the context of the performance with as many details as possible. The information has to be as explanatory as possible, making distinctions between providing the indigenous or local terms and providing the information in a manner that it does not necessitate the knowledge of the tradition in order to locate it. This naturally brings in a level of classification which may or may

not be the objective of the person undertaking documentation. For example, one obviously cannot provide the name of a genre without saying what it is or what it represents. Therefore, one has to state whether it is a wedding song, or an epic, or a birth, or death ritual.

Once the categories of information desired are decided upon, another useful exercise is to ensure isolation of categories that are “primary” (i.e. those that have to be provided by the person on the site of recording) and those that are “secondary” (i.e. those that can be provided later by deduction, research and other secondary sources). The level of priority for minimum information required while in the field must be determined.



CATALOGUING SYSTEM

Cataloguing of sound recordings, gramophone discs, and video cassettes, include a primary procedure of numbering, accession and labelling. Though these may sound trivial, they are crucial to the optimal use of the material. The most important factors are thoroughness and consistency of whatever system is chosen.

An important factor that needs to be kept in mind is that cataloguing and classification of a physical item of recording is not to be confused with the analysis of the particular event in a real life situation. Successful cataloguing and classification should enable analysis and research, not aim to replace it.

Systems of cataloguing and classification must be set up in a way that materials to be processed should not require expertise of the particular form, as it is not possible for any cataloguer to be an expert of all the materials that have to be processed. It is also necessary for the cataloguer not to pass judgement on the material being catalogued.

Accessibility is another very important aspect of cataloguing. The aim of cataloguing is not only to account for the material but to make it easy for a user to locate existing material without having to master a cumbersome system. Too many cataloguing systems employed in the world today are so coded that it is not possible to make much use of the information provided.

This brings us to the problem of subject access and dissemination. Audio recordings would be virtually unusable without appropriate subject access. A user cannot request or find a recording unless a catalogue can be approached through the area of the user's choice. Material can be stored only in one way, the multiple reference or access points can be provided only at a catalogue level.

If one wishes to ensure proper dissemination, a thorough, consistent and systematic catalogue is essential. It is here that computerisation technology has totally changed the possibility of cataloguing. One of the most common problems faced by collections and archives is that of cross referencing. There



are limitations to the number of catalogues one can provide. It is this factor that has made the possibility of computer cataloguing and retrieval so tempting.

Computerisation also makes it possible to generate information once entered in different forms and to analyse the contents statistically. A successful cataloguing system is therefore one that combines archival procedure and the user's access.

If the aim of the documentation is preservation and dissemination, the physical preservation of materials is of paramount importance. Temperature and humidity control are essential to the life of tape, films and papers. Collections also have to be maintained continuously so that the efforts of the recordists and cataloguers are preserved. If the accompanying documentation is not preserved the meaning of the tradition will not be accessible in time.

There are to day national data bases in many countries such as ETNO in Germany, which is specially designed for ethnographic sound recordings, the National Sound Archives data bases created under the British Library, London, the ARLYN in the USA, etc. Though a national or wide data base may have limitations in that specific needs of archives would not be accommodated, the advantage would be access to collections and recordings from other archives and institutions. Therefore, the International Association of Sound Archives has been attempting to produce guidelines

and manuals for archives, so that there is sharing of standards.

Often the materials pertaining to performing arts and crafts would be in national or regional languages. It therefore also becomes essential for us to maintain at least the titles of catalogues and classification nomenclature in a language that may be readable by research scholars of all regions of the country within and preferably without. Hence, in Asia it becomes a necessity to have the titles, the catalogues, the classification systems and the computer documentation forms designed in English with provisions for specific entries



of indigenous names and descriptions in the language pertaining to the region of research. Here again, if English is to be used, it must be used with diacritical marks devised by a transliteration system. If there is to be some uniformity of co-related research work, it would be desirable that all archives use the same system of transliteration with a common set of diacritical marks, having uniform connotation. Otherwise scholars may find it difficult to understand how art in a Pakistani or Indian languages can be represented in English.



And finally a note of warning for the documentalist

Modern infatuation with writing has given birth to a misconception that what is not written cannot be perpetuated. This has led to some abortive attempts in the Orient at capturing, in cold print, certain long living oral traditions, which do not easily yield to writing. The classical music of the India and Pakistan is a case in point.

Earnest efforts are being made, at governmental and non-governmental levels, both in India as well as Pakistan, to adopt the western staff notation system. Vehement counter pleas are made each day by music lovers, to protect the dying heritage of classical music through the application of the miracle cure of staff notation — that ingenious Occidental innovation. Anxious hours are spent by musicologists to confine the micro-tone scales of classical ragas within the half-tone language of western notation. This is like applying the rules of German grammar to Chinese script. And all in the interest of preservation of classical music. While the real tradition lives on unaffected in the “gharanas” of musicians who practice it.

It is not that notation is useless as an aide memoire. In one form or the other it always existed everywhere. But substitution of the printed score for the real performance and excessive reliance on the print by modern musicians was the first step towards depersonalisation of a creative experience. From then on music existed as something outside itself, namely in the score. To confine a mighty free-flowing river within a static graphic

illustration is a remarkable feat of an age infatuated with documentation, but woe befell music when the mere representation was taken for the real thing and ranked higher to the oral experience. This has led to a false belief in the superiority of the documentalist over the performing artist.

Writing music is the concern of one who wishes to mass manufacture music. Music becomes a consumer product independent of the social context. The freedom of expression which is the constant source of its renewal no longer exists. What will remain of the rhythm of a jazz drummer, for instance, if he were to read from a score?



Problems of Documenting Traditions that are highly Improvisational and Individualistic

The traditional music of Pakistan, in particular, being a highly individual art and having a changeable character, stressing the personal and improvisational aspects of music, cannot be transcribed without seriously impairing many a thing it represents. In consequence, it cannot be easily preserved in books and recordings make it possible merely to preserve in fixed form some fragments, some passing moments, as fleeting as the evening light on the landscape. The attempt is akin to a single representation of a 'kathakali' dance leaving the entire movement out.

Our musical tradition is so highly individualistic that no two sitar virtuosos can play together in unison. Even to suggest such an idea would be insane. Throughout our music history we have never known any orchestral or choral tradition except in poor and hybrid imitation of the Occident. Ours is a tradition of soloists — great and unique masters of a grand and living tradition. Music for them is a thing of the ear and the goal to attain in itself. It is a search for one's own distinctive expression and the entire formal and structural schooling in complexities of raga and tala are merely a means to that end. A format, at once determined yet free, much like life itself. The highest aim of the artist is to seek his personal freedom within determined structures. A splendid specimen of the creative possibilities inherent in the fusion of the personal and the collective. A fine blend of the individual and the traditional.

The fact that Pakistani music cannot be written has led many to believe that it is destined to die out whereas in actual fact such music being part of the fabric of society, can under certain circumstances perpetuate indefinitely and is certainly more alive than written music which becomes archaic for lack of growth and having little or no relation with the sensibilities of modern man.

The arts in Pakistan are products of centuries of communal living. These have evolved over great lengths of time. Our cultural and performing art traditions, though living today, have great antiquity. These traditions link back to the ancient Indus Valley civilizations of Harappa and Moenjodaro (2500 BC) enriched by Ghandhara (250 BC), influenced by the silk route and by the Islamic cultures of Central Asia and Middle East. Our traditional performing arts are therefore deeply rooted and extend over centuries.

It is said that we do not outgrow the past so much as we grow out of it. It is therefore important to document our cultural traditions not merely as things of the past which must be salvaged from the ravages of transition and preserved for posterity, but primarily as vital living cultures of present times which still have an important role to play in the social advancement of our people.

The ancient civilizations of Moenjodaro, Harappa, Ghandhara, Silk route and the upper Indus Valley legacy have not altogether perished. These survive, not merely as archaeological ruins but

also in the folkways of the people of Pakistan today.

The BORENDO, a musical instrument, excavated from the ruins of Moenjodaro, is still blown by many a shepherd of the Dadu district. The famous Moenjodaro bullock-cart is still used amongst the farmers of the valley. The beautiful Ghandhara jewellery is, to the present day, a living tradition.

Continuity of cultural traditions is an amazing and remarkable aspect of Pakistan and lends unbelievable richness to it. Colonial rule could not disrupt it. Modern technological onslaught has not erased it. These should form important considerations for any programme designed for documentation of Pakistani Heritage.



COMPUTER RETRIEVAL SYSTEM FOR PAKISTAN

The writer of the present report has designed a computer retrieval system for documentation of performing arts and crafts in Pakistan, which is described in some detail in the following pages. In designing this project the main considerations have been:

- to strike a balance and design a system broadly suitable for Asia, so that it meets the requirements of exchange of cultural information amongst countries of the region, and, at the same time, caters to the distinctive cultural characteristics and salient features of performing art traditions peculiar to Pakistan. The system aims at establishing a general format for documentation of Asian arts and later proceeds to individualise the format to suit Pakistani traditions.
- to devise a system neither too expensive nor too specialised requiring too high a level of expertise.
- to provide a system which is easy to operate, preferably requiring no previous experience with computers or computer programming, so that researchers, typists and untrained operators can make use of the system with marginal experience and training.
- to provide a user-friendly, public access cataloguing and retrieval system which may be offered to general students, scholars, researchers, as a public convenience in libraries and archives.
- to utilise the computer system for easy publication of catalogues in various formats, providing different kinds of information from a single computer file.



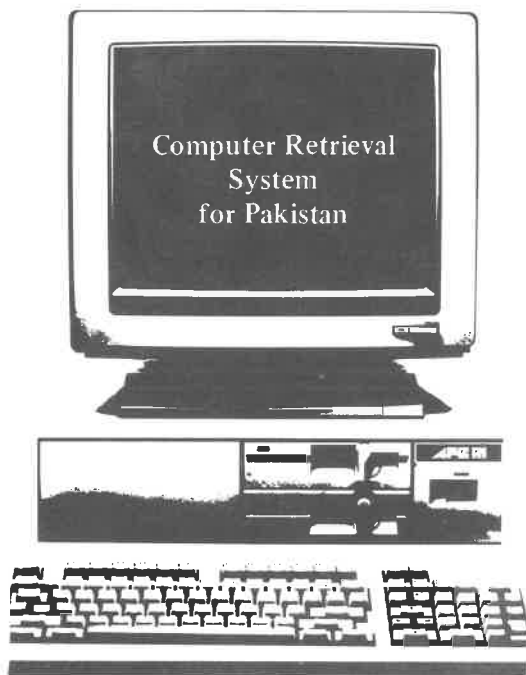
Selection of Hardware

The use of IBM or IBM compatible PC, XT and AT micro-computers, which are being utilised for day-to-day office work as word processors and desk-top modular set-ups available in various configurations is recommended. One of the key advantage of desk-top hardware is that these utilise a typewriter style key-board such as the IBM selectric typewriter layout plus a numeric key-board, function keys and programmable keys.

If a large amount of data is to be processed, as indeed is often the case with libraries and audio-visual archives, where hundreds and thousands of recorded items, film strips may be documented. The most important hardware feature in such instances is the storage capacity and retrieval speed, as well as the possibility for future expansion by way of internal upgrading of the micro-computer to meet the growing needs.

Considering that hundreds and thousands of items may have to be documented and information pertaining to these, stored and retrieved, it is recommended that an IBM compatible with two internal disk drives, 640K memory and an internal hard disk of 20 megabyte or more with additional expandability for internal and external upgrading through hard disks and tape back-up systems are necessary. Most IBM compatibles offer eight expansion slots for future growth of the system.

Furthermore, the IBM compatible micro-computer runs on what has now become an international industry standard, namely the MS-DOS software. Micro-Soft, Disk Operating System (MS-DOS) is the premier operating system of today's generation of 16 bit desk top computers. MS-DOS is simple to use, yet provides features of operating systems used on much larger minis and main frames. The MS-DOS command structure is powerful, yet English-like, to appeal to the novice and the advanced programmer alike. Besides, the MS-DOS library of software includes a comprehensive list of



- An IBM, PC/XT Computer with 640K memory, double disk drive and 20 Megabyte Hard Disk. At least 8 Expansion slots for future growth.
- Monochrome display monitor with high quality text resolution.
- A parallel or serial printer, connected to the computer.
- MS-DOS latest version.
- Fixed Disk Organiser — Software to organise hard disk files.
- IBM Filing Assistant Programme diskette.
- Several blank diskettes.

The system has been designed primarily for Lok Virsa Archives, but may be utilised by any archive documenting performing arts, oral traditions and folklore, through various media materials such as cassettes, recording tapes, gramophone discs, video cassettes and film media employed in their field documentation techniques. The proposed system also provides for relating field notes, research reports, photographs, manuscripts and printed materials to be documented through a single computer form without the need for a complex cross-referencing which has hitherto been a major problem.

The system also allows for traditional, folk, devotional and classical musical genres to be documented through a single format. It is however, inadequate for documentation of dance and dance

drama forms, this not being as important a feature of Pakistan's indigenous heritage as that of the South-East Asian countries.

At the out-set we must devise a FORM wherein we can store our information and which can later be computerized. Foremost the form must provide for information considered "PRIMARY" i.e. the necessary information to be collected at the source or in the field such as:

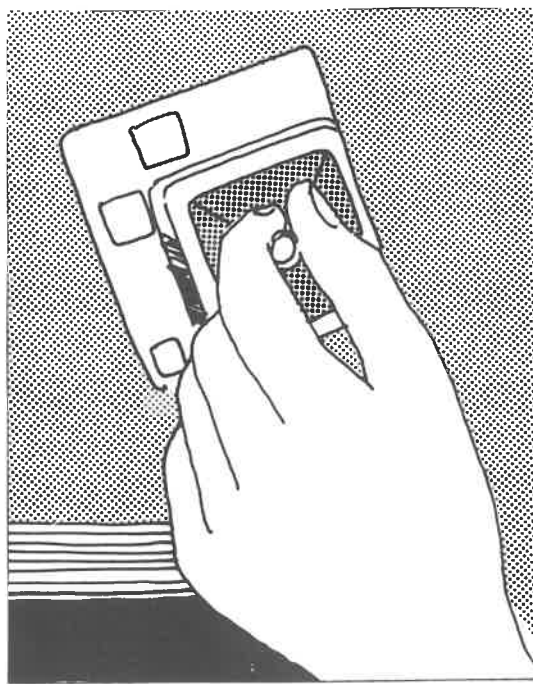
RECORDING PARTICULARS

Date of recording:

Place of recording:

Language of recording:

Field recording (equipment used):



Studio recording (equipment used):

Acquired (date and source):

COLLECTOR PARTICULARS

Name:

Address:

Occupation:

INFORMANT/NARRATOR/ARTIST PARTICULARS

Name:

Address:

Age/Date of birth:

Occupation:

COMMUNITY

Name of village/town:

District:

Region/Province:

ITEM/TITLE DETAILS

Other details about the item such as accompanying musical instruments and performers.

Description of the item recorded/collected. Local terms or names (if any) in regional or national language.

Specification of the local term.

Region:

Area, Sub-region:

Language:

When the collections of an archive are to be stored for posterity, it is the prime responsibility of the field collector/researcher to provide at least the above information considered "primary" without which the collected materials will not be intelligible, fifty or hundred years hence.

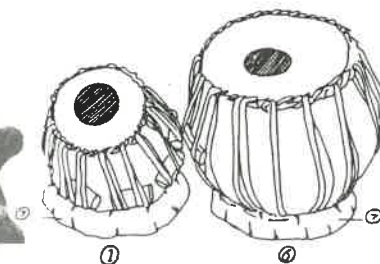
A more professional approach in all original field recordings will be to briefly record the above information at the beginning of each tape, cassette, video or film used so that even if the corresponding documentation form or computer file is misplaced the basic information is retained as part of the recording and serves to identify the materials.



Next we come to information that may be considered "SECONDARY" in that it can be filled in later by documentalists and cataloguers. It is here that we require a level of classification. It is also here that Asian countries may have to individualise the system suiting their own requirements according to their own cultural traditions.

While classifying materials it has been customary for archivists to use special codes identifying genres. Most such systems have been so coded that they become unintelligible for the layman and certainly quite cumbersome to use. I am therefore against the coding methodology and have provided a detailed classification within the designed form that needs merely to be identified by the documentalists. All kinds of technical jargon

has been avoided for ease of operation and for an extremely user-friendly system. For instance, the following classification in simple English is a constituent of the form design:



COMPUTER FORM DESIGN

CATEGORY (mark one)

FOLK TALE:	DEVOTIONAL:	GESTURE:	HOUSE/ARCH:
FOLK ROMANCE:	LOVE SONG:	GAME:	ART/CRAFT:
WAR TALE:	MARRIAGE SONG:	RITUAL:	COSTUME:
MYTH:	FESTIVE SONG:	FEAST:	FOOD/DRINK:
LEGEND:	FOLK SONG:	DANCE:	MATERIA
ANECDOTE:	FESTIVE MUSIC:	DRAMA:	MEDICA:
MEMORATE:	SEASONAL SONG:	EVENT:	ETHNO-
			TECHNOLOGY:
INTERVIEW:	LAMENT/DIRGE:	FESTIVAL:	
FOLK SPEECH:	CRADLE SONG:	CEREMONY:	
ORAL HISTORY:	RIDDLE:		
	FABLE:		
	CHILDREN RHYME:		
	FOLK HUMOUR:		
	SUPERSTITION:		
	OMEN:		
	CHANT:		
	PROVERB/IDIOM:		
OTHER SPECIFY:			
Local term (if any) Specify:			

The above classification sorts the information in four broad categories:

- Narrative.
- Non-Narrative.
- Behavioural.
- Material Traditions.

The following other sub-categories have also been included to provide for special requirements of Lok Virsa Pakistan.

Ethnotechnology: Interview:

Oral History: Event:

If classical and traditional music is to be documented through the same format, then a level of classification for these performing art traditions also becomes necessary. In case of Pakistan, this classification is as follows:

TRADITIONAL MUSIC

KAFI:	RAAG:	GAT:
GHAZAL:	RAAGNI:	TAAL:
DADRA:	DHURPAT:	DHUN:
THUMRI:	KHAYAL:	

This is imperative, in case of Pakistan as well as India, since any division of materials on the basis of 'classical' or 'folk' is meaningless, as the traditions often overlap. For instance, a snake charmer, while blowing his age-old twin-fluted 'been', a folk instrument used by snake charmers for its vibrating sound, may improvise a tune based on the established principles of classical Raag. This is a common dilemma for the documentalist in Pakistan.

Also, detailed specifications may be necessary to explain local traditions and terms. Therefore, the following entries become necessary:

Other (Specify):

Local terms (Specify):

Gharana or School of Music:

Since the system aims to document various kinds of media materials, a level of classification likewise becomes necessary for media utilised.



MEDIA (mark one)

Cassette:

Open Reel:

Phonograph:

Video cassette:

Super 8mm Film:

16mm Film:

Film strips:

Compact disk:

Transparency:

Kits/models:

Maps, Charts:

Posters:

Computer diskette:

Other specify:

MODE (mark one)

Mono:

Stereoc:

Four track:

Optical sound:

Magnetic sound:

Silent:

Other:

Cataloguing is yet another important aspect of documentation. The aim of cataloguing is to account for the material and to make it easy for a user to locate the exact material without having to master a cumbersome system. So a way of cataloguing must be set up which involves assigning numbers and accession numbers as well storing materials in a certain systematic manner to suit the user of the archive. Here, we must provide for the cataloguer, the archivist or the librarian, a means to evolve and identify each media-material through such a system:

ACCESSION No:

Related Reference:

Field Report No:

Research Monograph No:

Publication No:

Title:

Author:

Call No:

Negative Strip No:

Transparency Folder No:

And finally, proper and continued maintenance as well as storage conditions are most important for archiving. It is therefore necessary to utilise modern technology to keep a check on regular maintenance of collected materials. The following maintenance report may also be computerized for a comprehensive form.

MAINTENANCE

Report:

Checked on date:

Checked by:

Storage Condition:

Remarks:

Now we must proceed to organise the entire information given above, in such a way that it is suitable for designing a computer form for our selected software, namely the IBM-Filing Assistant. Knowing that the Filing Assistant is fast to search for the very first items on a form, we must place the following on the first line of our computer designed form.

The rest of computer form may be designed as detailed in following pages:

ITEM:
Description:

NARRATOR:

ACC NO:

Accompaniment:		Vocal:	Instumental:
CATEGORY (mark one with asteric * after colon):			
Folktale:	Omen:	Gesture:	House:
Folk Romance:	Superstition:	Game:	Architecture:
Wartale:	Riddle:	Ritual:	Costume:
Myth:	Fable:	Ceremony:	Food:
	Folk Humour:	Feast:	Drink:
	Festive Song:	Dance:	Materia Medica:
Legend:	Folk Song:	Drama:	
Anecdote:	Seasonal Song:		
Memorate:	Love Song:	Event:	
Interview:	Marriage Song:	Festival:	
Folk Speech:	Dirge:		
Oral History:	Lullaby:		
	Children Rhyme:		
	Devotional:		
	Proverb/Idiom:		
			Ethno-technology:

FORM.FLE

Form 1

Page 1

F1-Help

Esc-Main menu

F10-Continue

Classical:	Light Classical:	Traditional:
Devotional:	Popular:	Folk:
Kafi:	Rag:	Gat:
Ghazal:	Ragni:	Dhun:
Dadra:	Dhurpat:	Tal:
Thumri:	Khayal:	
OTHER (specify):		

Local term:

Region :	Area:	Language:
Gharana or Style of music:		
NARRATOR or PERFORMER:		
Address:		
Village/Town:	District:	
Region/Province:		
Age/Date of Birth:		
Occupation:		
COLLECTOR:	Occupation:	
Address:		

FORM. FLE

Form 1

Page 2

F1-Help

Esc-Main menu

F10-Continue

Date: Place: Language:
Field Equipment Used:
Studio Equipment Used:
Acquired Date & Source:
MEDIA & MODE (specify and mark):
Maps Charts: Posters: A/V Kit: Models:
Compact Disc: Video Disc: Computer Disk:
Cassette: Open Reel: Phonograph: Video:
Super 8 : 16mm Film: Film Strip: Transparency:
mono: stereo: half track: four track:
silent: optical sound: magnetic:
VTR: U-Matic: VHS: other:
OTHER (specify):

MAINTENANCE REPORT:

Storage Condition:
Remarks:

Checked on: Checked by:

FORM. FILE

Form 1

Page 3

F1-Help

Esc-Main menu

F10-Continue

The documentation of ethnological collections, folk arts and crafts is a separate field, requiring a separate and specialised computer form. Using the Filing Assistant software, I have designed the form given in the following pages for the Folk Art Museum, Lok Virsa, Islamabad.

ITEM:	LOCAL NAME:	ACC NO:
Detailed Description:		
CLASSIFICATION (mark with asteric * after colon):		
metal work:	wax printing:	costume:
Lacquer:	screen printing:	jewellery:
inlay work:	skin & leather:	weaving:
bone work:	architectural art:	carpet,rugs:
zari work:	pottery & ceramics:	tie & dye:
bead work:	children toys:	embroidery:
wood work:	block printing:	motif:
Other (specify):		theatre prop:
Name in original Language:		puppet:
Usage:		mask:
Material Used:		musical instrument:
Where made:	Age:	Condition:
Ethnic Community:		
village/town:	District:	Province:
User:	Acquisition	Source:
Collector:	Date of Collection:	

FORM. F2	Form 1	Page 1
F1-Help	Esc-Main menu	F10-Continue

photograph: Negative strip No:
shape:
Dimensions:
height: width: length:
circumference: diameter:
motifs:
symbolism:
Process of Production/ Ethnotechnology:

STORAGE: SECTION:
MAINTENANCE:

Purchase Price: Estimated Value:
Insurance:

Duplicate: Rare: Living Tradition: Dying Tradition:
REMARKS:

FORM.F2

Form 1

Page 2

F1-Help

Esc-Main menu

F10-Continue

Limitations of the System

In case the computer can take double sided diskettes, one diskette can hold more than 2,000 forms. On a hard disk the maximum size of the data file using the Filing Assistant software is four megabytes. In such a case a maximum of a 20,000 to 30,000 forms can be used in a single data-file, created through the Filing Assistant.

The filing assistant is admirably suitable for a moderate size archive where the total number of collections in any one category or media material do not exceed 25 to 30 thousand items. However, keeping in view its powerful advantages as an extremely accessible, simple and user-friendly software, it may be employed by archives of larger holdings through sorting of the documented materials in part files, each holding four megabytes of information. Such bifurcation creates efficient and compact part files on specialised categories such as folk tales, devotional songs etc.

The data can be retrieved efficiently subjectwise/categorywise, but it is not possible in such a system to search efficiently by author/ narrator, or to search for such materials which overlap with other categories of information.

For larger archives requiring to process millions of computer forms, a special language application such as Cobol and a computer programme professionally devised to suit the objectives is recommended.



Documentation of Performing Arts & Crafts in Asia and Computer Retrieval Systems

Traditional arts in Asia are exposed to rapid social change obliterating the cultural heritage of the Asian nations. It is therefore incumbent upon the present generation to undertake suitable measures for conservation and documentation of traditional art forms for future generations.

Whereas one cannot and should not be blind to modern innovations and the introduction of new techniques, traditional arts which are deeply rooted in the psyche of the communities in the Asian region needs preservation and documentation. This is the cultural challenge faced by developing countries of Asia today.

Advancement in technology today permit, if properly used, the documentation of the totality of a particular art form. Technology today provides a powerful instrument for detailed analysis, identification of attributes, storage and retrieval.

The purpose of this manual is to survey the systems of documentation being employed in the Asian Region today and to suggest ways and means to standardise formats through employment of micro computers.



LOK VIRSA PUBLISHING HOUSE
P. O. BOX 1184
ISLAMABAD - PAKISTAN

