



Proceedings of the Heritage Appreciation Programme Living with Heritage

12th-22nd September 2023

DR. B. R. AMBEDKAR UNIVERSITY DELHI
School of Heritage Research and Management



Dr. B. R. Ambedkar University Delhi

SCHOOL OF HERITAGE RESEARCH AND MANAGEMENT

Living With Heritage:

Programme on Heritage Appreciation and Conservation

(12 September 2023-22 September 2023)



Dr. B. R. Ambedkar University Delhi

School of Heritage Research and Management



organises

'LIVING WITH HERITAGE'

TWO-WEEK PROGRAMME

ON

HERITAGE APPRECIATION AND CONSERVATION

September 12-22, 2023 (on-campus afternoon sessions)

Curated Heritage Walks || Museum Visit || Conservation Laboratory
Training || Writing and Filming Heritage || Documentation and Curation
Techniques

Selected candidates will be informed: September 6, 2023

Certificate after successful completion of the programme

REGISTER NOW



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Registration Fees: **Rs 500**

Eligibility : **Graduation in any discipline**

Age: **No bar**

Seats : **50**



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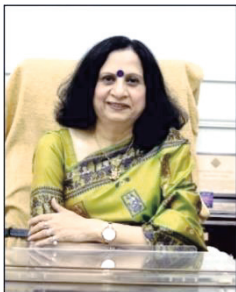
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Message from Vice Chancellor



From an emerging sub-field in the 1990's, 'heritage' in the twenty-first century is recognized as an important discipline that explores and brings together methods, interdisciplinary arguments and concerns from across various disciplines as archaeology, history, conservation, museology, and tourism to develop its distinctive vocabulary. These ideations were

curated in the two-week Heritage Appreciation Programme, titled *Living with Heritage* (12-22 September 2023), by the School of Heritage Research and Management (SHRM) of the Dr B R Ambedkar University, Delhi.

This first Heritage Appreciation Programme, was designed to expand the frontiers for Heritage Awareness and Heritage Appreciation, beyond academic learning, into the 'community of citizens. *Living with Heritage* covered the expansive cross-section of heritage, from tangible to intangible heritage, an appreciation of archaeological artifacts, to textile history, the techniques for archival conservation, and, an introduction to bio-spheric conservation, to name a few.

The School of Heritage Research and Management, under the guidance of its Dean, and the Coordination Team, have tirelessly worked to make this first-ever heritage outreach initiative a success. I am happy to note that the participants of this programme have found it useful and relevant, and expressed the need to hold more such initiatives. While SHRM, and its team have been working in the field of heritage, at academic and beyond, classroom engagement, the University looks forward to many more editions of *Living with Heritage*.

With blessings and best wishes for the future

Prof. Anu Singh Lather

Vice Chancellor

Dr. B. R. Ambedkar University, Delhi





Message from Registrar



It was a pleasure to inaugurate the two-week Heritage Appreciation Programme, titled *Living with Heritage* (12-22 September 2023), by the School of Heritage Research and Management (SHRM) of the Dr B R Ambedkar University, Delhi. Heritage as a term invokes nostalgia, reminding me of a time when with my friends I used to play hide-and-seek, around the Mutiny Memorial (now Ajitgarh), at the Ridge in Delhi. Today, a protected monument under law and regulation for protection and conservation, the Mutiny Memorial will forever be an intrinsic part of my personal memory. We see monuments, objects, and events around us, and ascribe to them a value which makes them significantly important, and worth protecting and conserving, so that they may find a place in posterity. An anthropologist by training, the importance of these linkages, is deeply and profoundly understood by me. Moreover, Dr B R Ambedkar University, Kashmere Gate Campus, is housed in a 'heritagescape' itself. One of the University's objectives is to disseminate widely the message on the awareness and appreciation for heritage, and, with the dedication and continued hard work of the School of Heritage Research and Management (SHRM), we are confident of successes in that aspect in future.

With best wishes

Dr. Nitin Malik

Registrar

Dr. B.R. Ambedkar University, Delhi





Heritage Appreciation Programme: Objectives and Outcomes

Dean SHRM



School of Heritage Research and Management (SHRM) of Dr. B.R. Ambedkar University Delhi conducted ‘Living with Heritage: Two Week Programme on Heritage Appreciation’. In September 2023. This was one of first of its kind outreach initiative by SHRM to popularise awareness of heritage among citizens of Delhi. India is home to 40 UNESCO

world heritage sites out of which three are in the city of Delhi. This vast heritage repository of India is recognised globally as a significant part of its unique cultural identity. There are a total of 3693 heritage sites in India protected under the Archaeological Survey of India. Exposure to this richness and diversity at the level of even an educate person is mostly at a surface level, even though as per the Fundamental Duties of the Constitution, every citizen has to value and preserve the rich heritage of our composite culture. Dr. B. R. Ambedkar University Delhi is the only public higher education institution imparting Masters programmes in Archaeology and Conservation in Delhi, and hence SHRM was perfectly suited to run a two-week heritage appreciation programme for the citizens of Delhi.

The expected output from the two-week appreciation programme were:

1. An overview of the rich history and diverse heritage of India to the participants
2. Broadening of the meaning of heritage: local, oral, national, international and community based
3. Strengthening the connections between heritage and everyday living in the city of Delhi

The chief pedagogic attractions of the two-week programme were: a) field visits





b) documentary screening and workshops c) sessions by experienced heritage scholars and practitioners d) exposure to diverse kinds and tools of heritage—monuments, havelis, textiles, biodiversity, museums, art galleries, archives, laboratory.

With participants from students to professionals to keen, interested citizens, the two-week programme marked the possibility of conversations and dialogue among people from different fields. With the response from the participants SHRM is emboldened to organise extension initiatives like this again in the future.

Prof. Rukmini Sen

Dean School of Heritage Research and Management

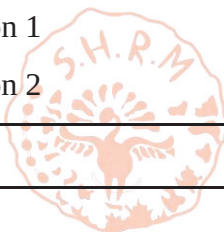
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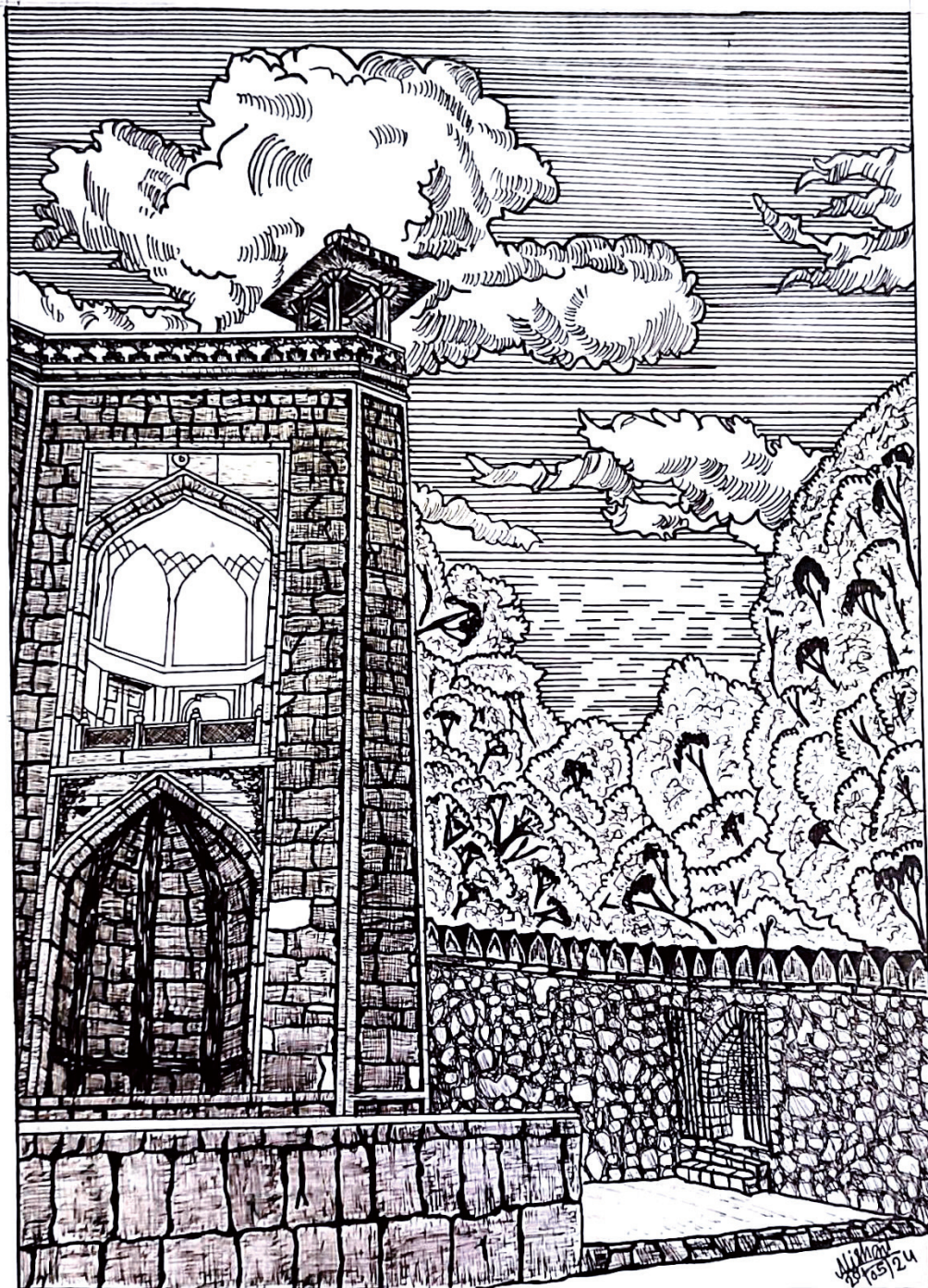
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View of Humayun Tomb





Dr. B. R. Ambedkar University Delhi

SCHOOL OF HERITAGE RESEARCH AND MANAGEMENT

Living With Heritage: Programme on Heritage Appreciation and Conservation

(12 September 2023-22September 2023)

Venue: School of Heritage Research and Management (SHRM)

18-A Satsang Vihar Marg, Qutub Institutional Area

New Delhi 110067.

Day	Date	Time	Session	Resource Persons
Day 1	12 th September 2023 (Tuesday)	2.00 to 3.15 pm	Inaugural Address	Dr. B R Mani Vice-Chancellor National Museum Institute & Director- General, National Museum, New Delhi
		3.45 to 5.00 pm	Keynote Address Importance of Heritage Consciousness in Everyday Lives	Prof. Seema Bawa Head of the Department (History). University of Delhi.
Day 2	13 th September 2023 (Wednesday)	2.00 to 3.15 pm	Basics of Archaeology	Dr. Ravindra Kumar SHRM faculty
		3.45 to 5.00 pm	Significance of Pottery in Archaeological Studies	Dr. Swarnkar Director, National Cultural Fund & Cultural Exchange Programme Archaeological Survey of India





Day -3	14 th September 2023 (Thursday)	2.00to 3.15 pm	Heritage Monuments Documentation: Principles and Tools	Dr. Shalini Awasthi Dr. Sailendra Kumar Swain Dr. Aman Kumar Singh SHRM Faculty
		3.45 to 5.00 pm	Textile Heritage in India	Prof. Sudha Dhingra Dean, Textile Design Department National Institute of Fashion Technology (NIFT) Ministry of Textiles, Govt. of India
Day-4	15 th September 2023 (Friday)	2.00to 3.15 pm	Documentary Screening on Intangible Heritage: Durga Puja (UNESCO	Dr. Shalini Awasthi SHRM faculty
			Intangible Heritage 2021)	
		3.45 to 5.00 pm	<i>Heritage Entrepreneurship</i>	Ms. Monika Pal Bharti Founder TOHA
Day- 5	16 th September 2023 (Saturday)	9.00 am onwards	Heritage Walk: Mehrauli Archaeological Area	Dr. Aman Kumar Singh SHRM faculty
Day- 6	18 th September 2023 (Monday)	2.00 to 3.15 pm	Havelis in Delhi	Dr. Sima Yadav SHRM faculty
		3.45 to 5.00 pm	Delhi Archives: The Custodian of Archival Heritage	Dr. Sanjay Garg Deputy Director Archives, Delhi Archives, GNCT of Delhi
Day-7	19 th September 2023 (Tuesday)	2.00 to 3.15 pm	Neighborhood Museum Project of CCK	Dr. Rohit Negi. Director Centre for Community Knowledge, Dr. B R Ambedkar University, Delhi.





		3.45 to 5.00pm	Introduction to Paper Conservation	Dr. R K Trivedi SHRM faculty
Day -8	20th September 2024 (Wednesday)	2.00 to 5.00 pm	National Museum (curated visit)	National Museum
Day-9	21st September 2023(Thursday)	2.00 to 5.00	Biospheric Heritage Walk: Sanjay Van	Dr. Anand Burdhan SHRM faculty
Day-10	22nd September 2023(Friday)	2.00 to 5.00 pm	Feedback from Participants	
			Roundtable: Heritage Practitioners: Possibilities for the Future Avenues in Archaeology Manuscripts and Heritage My Experiences with Art Conservation My Experiences at Archaeological Excavations Professional Career in the field of Heritage	Discussants Ms. Pratishtha Mukherjee Dr. Syed Shahid Ashraf Ms. Chaina Singhal Mr. Sadhish Sharma Mr. Sushant Singh Rana
		Distribution of Certificates		
		Vote of Thanks		





Dr. B. R. Ambedkar University Delhi

SCHOOL OF HERITAGE RESEARCH AND MANAGEMENT



Living With Heritage

Programme on Heritage

Appreciation and Conservation

September 12-22, 2023

Inaugural Event

Tuesday, 12th September 2023

2:00-4.30 pm

Welcome and Introduction to SHRM	Dean SHRM, Prof. Rukmini Sen
Opening Remarks	Dr. Nitin Malik Registrar Dr. B R Ambedkar University Delhi
Inaugural Address	Dr. B R Mani Director General National Museum and Vice Chancellor, National Museum Institute, Government of India
Keynote Address 'Importance of Heritage Consciousness in Everyday Lives'	Prof. Seema Bawa Head, Department of History, University of Delhi
Introduction by Participants	
Brief Introduction to the Pro- gramme, Expectations and Out- comes	Dr. Shalini Awasthi, Faculty SHRM Co-Ordinator, Heritage Appreciation Programme.
Vote of Thanks	Dr. Ravindra Kumar Faculty, SHRM

High Tea

Venue

05th Floor Hall, School of Heritage Research and Management (SHRM)

18-A Satsang Vihar Marg, Qutub, Institutional Area

New Delhi 110067.





12 September 2023

(Day 1)

The School of Heritage Research and Management (SHRM), under Dr. B. R. University Delhi, organized a two-week **Heritage Appreciation and Conservation Programme** titled “**Living with Heritage**”, to provide an opportunity for students and professionals to appreciate and develop a deeper understanding of the concepts and processes surrounding heritage, its conservation, and consciousness. The session began at 2 p.m. with the Dean of SHRM, Prof. Rukmini Sen, introducing the audience to SHRM, and the multifarious activities which are conducted at the school at the academic level, for the M A Programmes, of Archaeology and Heritage Management, and, Conservation Preservation and Heritage Management, including heritage walks conducted by SHRM. Dr. Sailendra Kumar Swain, Faculty at SHRM, as the Master of Ceremony welcomed the invited dignitaries, and participants.



Dr. Nitin Malik, Registrar at Dr. B. R. Ambedkar University Delhi, inaugurated the two-week Programme, and shared his reminiscences and fond memories, with faculty and students at SHRM (previously the Delhi Institute of Heritage Research





and Management) for over two decades. Dr. Malik recollected that has a young boy growing up in North Delhi, he had played in the environs of the Mutiny Memorial, but became aware of its historical significance, though a heritage walk organized by SHRM under the Azadi Ka Amrit Mahotsav event. In his opinion, such walks foster meaningful engagement between people and the heritage in their surroundings.

With his academic background in anthropology, he told the audience that he understood the complexities of the humanities discipline, and subjects like Heritage Studies and Conservation require students and teachers to have a temperament of regular inquiry. Dr. Malik requested that the students should be technologically updated and aware of the latest developments, as the use of Artificial Intelligence in the areas covered under the Programmes at SHRM a mention of the possibilities of the convergence of Artificial Intelligence with heritage and conservation, which was the subject of a discussion by Prof. Santanu Chowdhary, Director of IIT Jodhpur, at an event hosted at India Habitat Centre in the morning.



The Inaugural Address was delivered by Dr. B. R. Mani, Vice-Chancellor of the National Museum Institute & Director-General of the National Museum, New Delhi. Dr. Mani spoke about, and, on heritage through a presentation on the World





Heritage Site of Nalanda Mahavihara (University) and some attributes of its Outstanding Universal Value, while tracing the history for the protection of cultural heritage by UNESCO, beginning in 1959. The event that aroused particular international concern was the decision to build the Aswan High Dam in Egypt, which would have flooded the valley containing the Abu Simbel temples, a treasure of ancient Egyptian civilization. Consequently, with the help of the International Council on Monuments and Sites (ICOMOS), UNESCO prepared a draft convention on protecting cultural heritage. Dr. Mani explained the ten criteria set by UNESCO for selecting a site to be included in the World Heritage List. Students were made aware that while serving with the Archaeological Survey of India, Dr. Mani had been tasked with the responsibility for preparing the nomination dossier, leading to the inscription of the archaeological site of Mahavihara at Nalanda, Bihar, in the List of World Heritage Sites, in 2016. Dr. Mani stated that “India is proud to have Nalanda inscribed in the World Heritage List of UNESCO, and it is now considered the earliest University in the world to have an organized administrative unit. The World Heritage Convention was not ready to accept Nalanda as a World Heritage Site because Oxford, Bologna, Cambridge, and many other universities are considered to be the first universities. However, they all started after the 10th -11th century. After many discussions, we had to prove at the World Heritage Convention during 2016 that Nalanda was the first of the universities, which was initially Mahavihara, and its origins were much earlier than the Kushan period.”

The inaugural presentation was followed by a Keynote Address, delivered by Professor Seema Bawa, Head of the Department of History at the University of Delhi, through a talk which highlighted the “Importance of Heritage Consciousness in Everyday Lives”. As a resident of Delhi, Prof. Bawa narrated her memory and understanding of heritage from her early childhood, when the





monuments at Hauz Khas started coming to life for her, and how they transformed from Deer Park into a place of historical and cultural importance, which was also reflected in her understanding of heritage of the city. Prof. Bawa's scholarly expertise in art history, introduced many global masterpieces as Pablo Picasso's *Guernica*, the Antiquarium in Munich, and the Dancing Girl (Mohenjo-Daro) from Indian art, into consciousness. An interesting perspective on the 'politics of display' was brought to light, and the question of how the displays say much more about the individuals who display them, rather than just the maker or the audience, stirred some fascinating thoughts. The desire to trace our roots to our ancient pasts is a frequent and recurring desire that spans almost all world civilizations.



Professor Bawa informed the audience that how art is made to live beyond itself, through poetry as Percy Bysshe Shelly's *Ozymandias*, as an initiation, and the tone for the second critical thought was set. Citing examples from Indian art as the Topra Pillar at Feroz Shah Kotla, the lion capital at Sarnath, etc., a valuable lens was provided for looking beyond the legitimacy as Professor Bawa put it beautifully, 'what more can we read in stone.'

Citing the Junagadh inscription as one example amidst many others, Prof. Bawa





emphasized that ‘we are not new to the idea of preserving our heritage.’ The journey goes as far back as the Later Vedic Age when a sense of cultural anxiety was seeping into the consciousness of the individuals and a kunji of Vedic gods with their details was documented. Several depictions of Indian art indicate a sense of visual consciousness and memory that had seeped into the works of artists of the time. We do find ourselves turning our curiosity toward the period’s art to find references to crucial events of the time that would have otherwise been forgotten in popular literature or were documented at a much later time.

The keynote address was replete with curious instances, delivered to the audience lucidly, which aligned with making ‘living with heritage’ accessible and understandable to all present. Professor Bawa’s light-hearted observations and meticulous detailing on heritage consciousness in everyday life, was the perfect blend of a lively knowledge-gaining experiences.

Towards the end of the session, Dr Shalini Awasthi, Assistant Professor of SHRM and Coordinator of the Heritage Appreciation Programme, succinctly summed up the sessions of for the day, and introduced the participants to the thought processes, structure and conceptualization over the two-week engagement, as a combination of foundational knowledge, exposure outside the classroom through curated heritage walks, workshops, and various other academic activities, covering the aspects of tangibility and intangibility of heritage, and the conservation and curation of heritage. It was also highlighted that in these two weeks SHRM would also collaborate with other departments, organizations, institutions, and their faculties, such as the National Institute of Fashion Technology, Delhi Department of Archives, Centre for Community Knowledge, Dr. B. R. Ambedkar University, Delhi, etc., for introducing the participants to the myriad of heritage components. Dr. Awasthi ended with the statement that: “Indian heritage has been showcased in the recently concluded G20 summit under the presidency of India. The increasing concern with heritage is significant because as Indians,





we have been told by many people that we are the custodians of an unbroken civilization continuum with its rich and varied diversity.”

The Vote of Thanks was proffered by Dr. Ravinder Kumar, Assistant Professor of SHRM, to the Vice-Chancellor, Prof. Anu Singh Lather, Registrar Dr. Nitin Malik, for their readiness and whole-hearted support for SHRM to undertake this two- week programme; to Dean SHRM Prof. Rukmini Sen for having conceptualized this programme, and the wonderful exposition on heritage by the invited speakers for the Inaugural Session.

The session for the day ended with a brief introduction by the participants who expressed excitement for the upcoming sessions, as they looked forward to expanding their knowledge on the concepts, protection, management, and conservation, of heritage.

A sweet end was provided with the high-tea that followed, over which the invited speakers, participants bonded with the students and faculty of SHRM.



Prof. Seema Bawa, Head of the Department of History, University of Delhi, delivering the Keynote Address





13 September 2023

(Day 2)

Day 2 Session 1

Topic: Basics in Archaeology

Resource Person: Dr. Ravindra Kumar, Faculty SHRM

The main objective of the session was to provide a clear-cut idea of archaeology with basic nomenclature of terms and concepts; the growth of discipline in the global and Indian context to understand and interpret the past life ways of habitats of by gone age, to have a clear understanding of vastness of the archaeological discipline and important areas of study, which can broadly be divided into:

The aims and objectives of archaeology and its Definition;

- Its study area or its relation with other sciences like natural sciences— geology, chemistry, physics, botany, zoology and humanities— history, geography, anthropology, sociology, etc.
- History of development of archaeology in global and Indian context;
- Archaeological explorations;
- Archaeological excavations;
- Stratigraphy, recording and dating.
- Documentation of artifact, its study and analysis;
- Archaeological photography;
- Important acts and laws enacted for the safeguard of heritage;
- Salvage archaeology;
- Writing of archaeological reports and publication.

Each of the above divisions is very comprehensive and needs further elaborations. Introducing the subject with definition, the basic concepts in archaeology, begins with the smallest manifestation, i.e., artifact. All the developments in archaeology are understood with the reference to the artifact—industry, assemblage, culture-evolution, decline assimilation, culture area, culture process, etc.

Since the principle aim and objective of archaeology is the reconstruction of past





life ways, it takes the help of all the sciences—humanities and natural sciences—to fulfill its aim. The biggest helper in this way became geology from which the archaeology borrowed the concept of stratigraphy. Here the natural layers are studied—the lowest layer is the oldest and the uppermost is the youngest. In archaeology, we study the man-made layers in similar way. Similarly, chemistry helped in identifying habitation areas, besides the cleaning and conservation of built heritage. Physics helped in solving the problem of antiquity by dating edifices besides facilitating different techniques in field survey and excavations. Likewise, zoology and botany facilitated the faunal and floral studies.

Subjects like history, geography, anthropology and sociology, coming under humanities are equally important in understanding the selection and establishment of settlements, social stratification, socio-religious and economic subsistence by the way of anthropological, taxonomical, geographical and ecological models. Moreover, the issues like indigenous production, cultural exchanges of goods and ideas can also be understood by the help of above disciplines.



The study of history of development of archaeology in global and Indian context provides scope to understand the archaeological evidences found in ancient civilizations. In this regard, the role of Italian Dilettantes during the 19th century





European Renaissance and the concept of Antiquarianism of England were remarkable. The fascination for studying and relying on the ancient folklore and traditions gave way to plan larger expedition which ultimately resulted into the identification of famous archaeological sites. The understanding and contribution of geological and anthropological sciences in the development of archaeology cannot be ruled out. Similarly, our understanding towards the development of archaeology was understood in a better way by studying civilizations of Greece, Mesopotamia, Egypt, Iran, China, etc. Likewise, for studying the development of Indian archaeology, the contribution of Asiatic Society; the periods of Cunningham, Marshall and Wheeler and the development since independence cannot be disregarded. Besides, one should not ignore the enactment of AMASR Act, Antiquity and Art Treasure Act, etc.

The concept of archaeological exploration is a vast subject and includes issues like objectives of exploration; traditional and scientific methods involved. It depends upon factors like requirement and presence of experts in the team, equipment desired and available, time and the location, etc. In certain expeditions, where expensive equipment and specialized professionals are inevitable, the cost effectiveness may not be maintained.

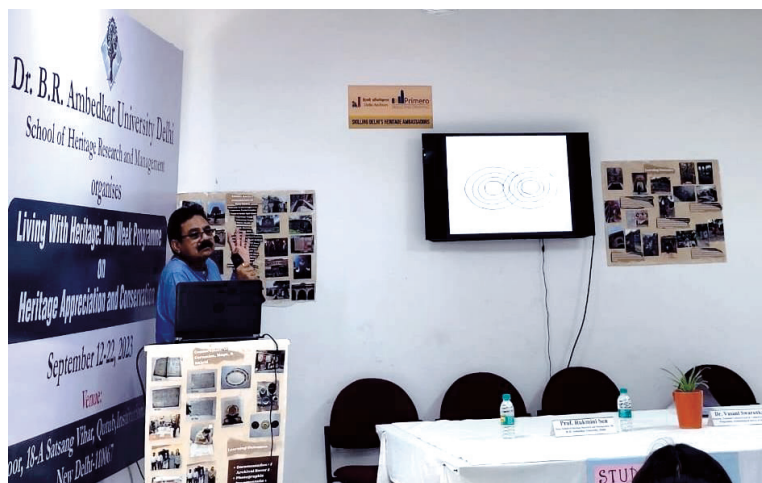
The method of any archaeological excavation is very lengthy process. The excavator takes into consideration various factors before the start of actual excavation. It begins with the study of earlier probing at the site, if any; study of literary-epigraphy, numismatic, travel accounts; Selection of excavation methods-vertical, horizontal or quadrangular. Aims and objectives of each excavation is different; therefore, different strategies and planning is required. There are advantages and disadvantages in each excavation so the excavator has to be clear in his mind. One cannot plan the excavation very casually because every excavation is destruction of heritage and therefore very methodological and careful excavation is essential. Similarly, in the excavation of city-place,





defense and moat, ghost wall, burial site, etc., different planning is required. One of the important aspects of any excavation is to establish un-doubtful stratigraphy and record the findings in such way that they lucidly explain the existence of different periods in the passage of time and various phases in each period. On the basis of stratigraphy, relative dating of antiquities may also be estimated. All these facilitate the excavator to write the excavation report with the true perspective.

The large number of antiquities, pottery and samples-soil sample for analysis; charcoal and charred grains for dating and for Palaeo-botanical study; antiquities of semi-precious stones and metals; fragile antiquities of wood, ivory and bone, etc. are unearthed regularly on daily basis. Some of these are delicate and require special treatment. The abundance of pottery of Neolithic, Proto-historical and Historical periods found in excavations provides solid evidence to indicate the status, economic subsistence, trade, cultural contacts and prosperity, etc. of the habitats. The technical study of pottery, metal, glass, bone, stone, etc. provides evidences to assess the provenance and the manufacturing techniques, besides solving the issues pertaining to socio-religious doubts and trade contacts.



The Archaeological photography is a subject of immense importance. It requires especial attention—from procuring special cameras, lenses and filters to the





preparation of subject and selection of appropriate time for photography.

The discipline has progressed much over the decades. It started with box camera and big black and white photographic plates and with the passage of time now it has reached to a stage where no film is actually required. Similarly, aerial photography has improved significantly. In early days, the hot air balloon was used to get picture from height, which was not so accurate. But the use of drone, now-a-days, has made the task accurate and cost effective. The incorporation of satellite imageries in bigger expedition has added value to many archaeological expeditions.

One of the essential and important aspects of the archaeological investigations is to study different cultures on the basis of material remains. These remains are studied under different nomenclatures. For instance, pre-historical study—study of Lower, Middle and Upper Palaeolithic cultures and Mesolithic culture; Proto-historical cultures—Harappan, post-Harappan Chalcolithic cultures—OCP and Copper Hoard Cultures; Iron Age cultures—PGW, NBPW, Megalithic culture, etc.; Early- historical cultures like Maurya, Sunga, Kushana, Gupta, etc. All the above noted cultures have characteristic features and their identity have been established through the distinct material remains conspicuously represented by subsistence economy and resource exploitation, distinctiveness of habitation pattern, architecture, art and crafts tradition, religious beliefs and practices, indigenous production and exchanges, ceramic and metal technology, etc.

The study of important Laws and Acts is equally important to understand the efforts taken by the government in order to safeguard the interest of heritage. Time to time, these Acts are amended to make them more feasible, appropriate and effective.

In order to maintain the pace of essential developments of the modern time and to meet the challenges and demand of urban growth and development of country





and its people, changes are obvious. In the process, the archaeological monuments and sites come under the threat of destruction and even they are also not spared. Under the circumstances, it is better to salvage the valuable heritage site/monument to some other suitable appropriate area. India has successfully salvaged the endangered monuments by transplanting them to safer locations. The entire process of salvaging and transplantation of edifices is carried out under the supervision of specialized team and through a methodological way.

Writing of the archeological report is the most important aspect of any archaeological activity. It has been very correctly said by scholars that ‘Publish or Perish’. If the report of any field prospection is not published, the entire efforts of the team, valuable time given by the individual and experts go on waste. Even on financial grounds, it is loss on the tax-payer’s money and the government exchequer, as well. The archaeological report is discussed through various chapters like: Title, Abstract, Introduction, Ecological Settings and Historical Background, The cutting/Layout of the trenches, Stratigraphy and Chronology of cultures, Structures and their features, Ceramic industry, Antiquities from the site, Technical Reports, Interpretation and conclusions, Appendices, Bibliography and illustrations, etc.

Although not the entire aspects of archaeological discipline could be covered, but its important aspects have been highlighted in brief.





Day 2 Session 2

Topic: Significance of Pottery in Archaeological Studies

Resource Person: Dr. Vasant Kumar Swarnkar, Director Archaeology (ASI)

Dr. Swarnkar initiated the session by posing a pivotal question: “Why was pottery required?” Through this question, he elucidated the origins and underlying purpose of pottery.

Dr. Swarnkar delved into the analysis of pottery development, highlighting the various methods and technological advances that have shaped this field of study. To facilitate comprehension, he incorporated videos showcasing the intricate processes involved in crafting pottery during ancient times. Furthermore, Dr. Swarnkar proceeded to explore various types of pottery, beginning with the discussion on stoneware, which served as a precursor for the ceramic culture. He then introduced coiled ware, a pottery-making technique involving the wrapping of long and thick coils of clay in a uniform pattern.



Dr. Swarnkar also touched upon reed impression and mat impression pottery, characterized by distinctive impressions on the outer surface of the vessels. Additionally, he explained the role of a dabber in shaping pottery. Transitioning to the subject of kilns, Dr. Swarnkar elaborated on their importance in the pottery-





making process. He continued by elaborating further developments and specializations in pottery, highlighting how, during the first phase of urbanization, variations in pottery were observable on a regional basis. In the second phase of urbanization, he mentioned the emergence of diagnostic ware and their associated types.

Dr. Swarnkar traced these developments through historical periods, encompassing the Mauryan, Sunga-Kushana, Gupta, Post Gupta, Rajput, Sultanate, and Mughal eras. In addition, Dr. Swarnkar showcased various kinds of pottery, including Amri Nal, Kot Diji, Sothi-Siswal, and Harappan pottery. He emphasized that “regional variation is an evident feature in pottery and underscored how the study of pottery allows for the identification and dating of the time period to which a particular piece belongs.”

Moreover, Dr. Swarnkar expounded upon the uniqueness of burial pottery, emphasizing the distinctions that set it apart from regular pottery. This comprehensive exploration of pottery types and their historical context enriched the participants’ understanding of the subject matter. Dr. Swarnkar continued by discussing the various cultures of significance in the realm of pottery. He elaborated on the Bara culture, providing insights into its regional variations, and underscored the importance of studying Chalcolithic cultures. Dr. Swarnkar elucidated the distribution of pottery across different regions, emphasizing that “Even during a similar time period and within similar cultures, we can observe changes and differences in the pottery of each culture.” He illustrated this concept with examples of Chalcolithic cultures such as Ahar Banas, Jorwe culture, Savalda culture, Ochre coloured pottery, Micaceous Red Ware, Black and Red Ware (BRW), Painted Grey Ware (PGW), and Northern Black Polished Ware (NBPW). Subsequently, he transitioned to the classification of pottery based on its intended uses. Dr. Swarnkar also informed about imported potteries, including Amphorae, predominantly found at the Arikamedu in Puducherry, Arretine ware





with its origins tracing back to Italy, Porcelain, originally from China, and Celadon, another variety originating from China.

Dr. Swarnkar highlighted the trade relations in ancient India with these countries. Dr. Swarnkar then expounded upon the firing techniques employed in pottery making and proceeded to explore the diverse decoration patterns found on pottery. He emphasized that “Different cultures can be identified by variations in the rim design.” To substantiate his point, he showcased actual pottery evidence from the Gupta and Kushana time periods during the session. Dr. Swarnkar presented a captivating case study on the “Excavations at Purana Qila, identified as the ancient site of Indraprastha.” Through a visual journey of images, he explained the concept of a pottery yard and elaborated on the process of segregating findings from each dig. Dr. Swarnkar showcased a series of pictures displaying pottery evidence uncovered during the excavations at Purana Qila, spanning from the Kushana period to the Gupta period. Notably, he highlighted evidence of stamps intended for use on textiles and pottery during the Gupta period. A significant discovery was that of a human body-shaped spouted pot from the Gupta era, among various other significant findings uncovered during the excavations.

Concluding the session, Dr. Swarnkar addressed the “Importance of Pottery Study”, and expounded how the study of pottery serves as a window not only for trade relations between different regions but also for the preservation of folklore stories. For instance, he shared the story of the Period jar found in Lothal, which depicted the Panchatantra tale of the cunning fox and the crow. Dr. Swarnkar further emphasized that pottery can serve as a key piece of evidence in deciphering the pattern and direction of the Indus script.





He also delved into the scientific aspects of pottery studies, elucidating methods of analysis such as Microwear analysis, Petrographic Analysis, and Residue analysis, highlighting their pivotal role in dating cultural periods. Following the session, participants were allocated time for a question-and-answer session, during which they could seek clarification and engage in discussion. Subsequently, a vote of thanks was extended to Dr. Vasant Kumar Swarnkar by Prof. Rukmini Sen, Dean SHRM. In her closing remarks, Prof. Sen not only emphasized the significance of comprehending pottery but also drew an insightful comparison between sociology and the study of pottery as a means to gain profound insights into ancient societies. To conclude the session, participants were granted the opportunity to personally examine the pottery pieces brought by Dr. Vasant Kumar Swarnkar and his dedicated team, providing a hands-on experience to further enrich their understanding of the subject.





Group Photo After the session





14 September 2023

(Day 3)

Day 3 Session 1

Topic: Heritage Monument Documentation: Principles and Tools

Resource Person: Dr. Shalini Awasthi, Faculty SHRM

Dr. Sailendra Kumar Swain, Faculty SHRM

Dr. Aman Kumar Singh, Faculty SHRM

The session was led by Dr. Shalini Awasthi, Assistant Professor at SHRM, who discussed the Historical Antecedents of Documentation. The talk covered the basic issue of why documents are essential, and, the variety of concepts and perspectives in documentation. Dr. Awasthi traced the origins of documentation, in the global context through the Anglican Church formation the French Revolution, and, the Indian concept, with reference to the documentation of the monuments of Delhi. She discussed books authored by scholars, Sir Syed Ahmed Khan and Maulvi Zafar Hassan, on the monuments of Delhi. Dr. Awasthi informed that the Jawaharlal Nehru National Urban Renewable Mission (2005-2014), had published a Heritage Toolkit, for heritage documentation, and concluded that all documentation is essentially “a policy statement, if we study the document carefully”.



The details of the documentation process and its methods were highlighted by Dr Sailendra Kumar Swain, who said that documentation of heritage monument





is the first step towards both preventive and curative conservation and overall management of heritage. Documentation is the foundation upon which the superstructure of conservation, preservation and restoration is made. Documentation is the systematic collection and archiving of records in order to preserve them for future reference. Documentation enhances the understanding of heritage monument. It also promotes the involvement of the public. Documentation can improve the quality of decision-making affecting heritage monuments. Documentation is the basis for tendering work and committing financial resources. To put it into perspective, the documentation of heritage monument is essential:

- a) To acquire knowledge in order to advance the understanding of cultural heritage, its values and its evolution;
- b) To promote the interest and involvement of the people in the preservation of the heritage through the dissemination of recorded information;
- c) To permit informed management and control of construction works and of all change to the cultural heritage;
- d) To ensure that the maintenance and conservation of the heritage is sensitive to its physical form, its materials, construction, and its historical and cultural significance.

Secondly, documentation should be undertaken to an appropriate level of detail in order to:

- a) Provide information for the process of identification, understanding, interpretation and presentation of the heritage, and to promote the involvement of the public;
- b) Provide a permanent record of all monuments, groups of buildings and sites that are to be destroyed or altered in any way, or where at risk from natural events or human activities;
- c) Provide information for administrators and planners at national, regional or local levels to make sensitive planning and development control policies and decisions;
- d) Provide information upon which appropriate and sustainable use may be





identified, and the effective research, management, maintenance programmes and construction works may be planned.

Third, documentation of the heritage monument should be seen as a priority, and should be undertaken especially:

- a) When compiling a national, regional, or local inventory;
- b) As a fully integrated part of research and conservation activity;
- c) Before, during and after any works of repair, alteration, or other intervention, and when evidence of its history is revealed during such works;
- d) When total or partial demolition, destruction, abandonment or relocation is contemplated, or where the heritage is at risk of damage from human or natural external forces;
- e) During or following accidental or unforeseen disturbance which damages the cultural heritage;
- f) When change of use or responsibility for management or control occurs.

Documentation broadly includes two main activities:

1. Collection of information regarding monuments, buildings, and sites, including their physical characteristics, history, and problems; and the process of organizing, interpreting, and managing that information.

In the process of execution of those activities, there are certain scientific tools and procedures which are put into use by the documentation experts. Although, before documentation of a particular heritage building, it is necessary to collect all the existing information regarding that building either in libraries, archives and other sources, but documentation work starts with the filling up of the documentation template. A documentation template is a format that includes all the essential parameters of the documentation procedure. It includes: the name of heritage monument; its location; date of its construction; past and present ownership; past and present usage; its historical, artistic, architectural, religious, aesthetic, symbolic, identity, social, political and economic values and





significance; its gradation as A, B, or C category of heritage monument depending on its values; details of its past conservation, preservation or restoration works undertaken; assessment of its existing problems; suggestions for its short, medium and long term measures; references and supported by maps, illustrations, drawings and photographs. Some important scientific tools and methods of documentation are photography, photogrammetry, surveying, GPS, GIS, 3-D laser scanning, 3-D modeling, geo-physical prospection etc.



Contents of Documentation:

1. Any documentation record should be identified by:
 - a) The name of the building, group of buildings or
 - b) A unique reference number;
 - c) The date of compilation of the document;
 - d) The name of the documenting organisation;
 - e) Cross-references to related building documents and reports, photographic, graphic, textual or bibliographic documentation, archaeological and environmental records.





2. The location and extent of the monument, group of buildings or site must be given accurately - this may be achieved by description, maps, plans or aerial photographs. In rural areas a map reference or triangulation to known points may be the only methods available. In urban areas an address or street reference may be sufficient.
3. New records should note the sources of all information not obtained directly from the monument, group of buildings or site itself.
4. Documentation should include some or all of the following information:
 - a) The type, form and dimensions of the building, monument or site;
 - b) The interior and exterior characteristics, as appropriate, of the monument, group of buildings or site;
 - c) The nature, quality, cultural, artistic and scientific significance of the heritage and its components and the cultural, artistic and scientific significance of:
 - i) the materials, constituent parts and construction, decoration, ornament or inscriptions
 - ii) services, fittings and machinery,
 - iii) ancillary structures, the gardens, landscape and the cultural, topographical and natural features of the site;
 - d) The traditional and modern technology and skills used in construction and maintenance;
 - e) Evidence to establish the date of origin, authorship, ownership, the original design, extent, use and decoration;
 - f) Evidence to establish the subsequent history of its uses, associated events, structural or decorative alterations, and the impact of human or natural external forces;
 - g) The history of management, maintenance and repairs;
 - h) Representative elements or samples of construction or site materials;
 - i) An assessment of the current condition of the heritage;





- j) An assessment of the visual and functional relationship between the heritage and its setting;
- k) An assessment of the conflicts and risks from human or natural causes, and from environmental pollution or adjacent land uses.

Objectives:

- To acquaint about the concept of heritage monument documentation and its technical knowledge
 - To assess the values and significance of the heritage monument;
- To guide the process of conservation, preservation and restoration;
- To provide tools for monitoring and managing heritage while creating an essential record; and
 - To communicate the character and importance of heritage monument
 - To involve the local community in the process of documentation

Outcome:

The participants will be able to

- Comprehend the meaning of documentation of monument heritage.
- Have a basic understanding about the tools and techniques of heritage monument documentation.
- Familiar with the concepts of heritage monument conservation, preservation and restoration
- Communicate effectively the value of their heritage monuments to the local community
- Infuse a sense of pride in the psyche of the local community about their monument
- Involve the local community in the process of heritage documentation

Documentation of heritage monument is the key for further intervention in case of deterioration or destruction of the monument. Documentation leads to preventive and curative action to prolong the life of the monument. The effective path of monument restoration is through documentation. A filled-up documentation template is the biography of the monument and any panacea of the





monumental ill lies in the filled-up documentation template.



Dr. Aman Singh, Faculty concluded the session through his personal journey and experiences, from finishing his MA to joining INTACH, where he learned documentation, function, aesthetics, location space, structure anatomy, etc. Dr. Singh discussed the aim and objectives, the systems of documentation, the different monuments' problems that effect monuments, and the tools needed for exploration and conservation. In the lecture, Dr. Singh said "Architecture is a language of a particular era."

A question-and-answer session followed, in which two questions were of special interest, as both in some ways referred to the reconstruction of temples. The first pertained to the reconstruction of the temples at Bateswar (Madhya Pradesh), based on literary records and oral narratives about the temple with the local population. Another example given was that of Salvage Archaeology, necessitated due to hydro-electrical projects or dam-building activities





Day 3 Session 2

Topic: Textile Heritage of India

Resource Person: Professor Sudha Dhingra, Professor (Textile Design Department) NIFT

Dr. Sudha Dhingra's lecture on "Textile Heritage of India" was a fascinating exploration of the deep and complex relationship between textiles and Indian culture. She began by tracing the history of textiles in India, from the earliest weaving traditions to the development of modern textile industries. Prof. Dhingra discussed the many ways in which textiles are used in Indian religious and cultural practices. She shared her excitement for conservation, as she herself was keenly interested in textile conservation, and acknowledged her previous work experience at the National Museum, New Delhi, and, Calico Museum, Ahmedabad. Prof. Dhingra has curated several exhibitions on Indian textiles in many countries across the world, and for her personally the most prominent was the 15-day exhibition held in Manila, Philippines, where she talked about Patola, and Kalamkari textile art and tradition, with the visitors to that exhibition, especially craftspeople.

Prof. Dhingra began her talk with the history of the embroidered textiles from the Indus Valley Civilization, explained through the example of the bust of the priest-king and figurine of the dancing girl. She then moved to the paintings at Ajanta where we find the earliest examples of the Bandhani pattern and Ikat art in the paintings. She informed the audience through her presentation that the textile art from different states have its own specialty. Prof. Dhingra also informed about the samples of Indian textiles collected by a British officer in colonial India, about the diversity in the range of sarees from different states as Jamdani from Bengal, Kacha from Karnataka, Kanjeevaram from Tamil Nadu, among many others.





The topic of the Kashmere shawls was the keynote, where a song sung by the artisans was the design blueprint and instruction for the craftsmen. Many textiles across the world have an Indian inspiration like, Kalabari from Nigeria is inspired from Tamil Nadu, Tibetan brocade inspired from art of Banarasi, Patla from Thailand is inspired from Patola art of Guajrat, were also revealed through Prof. Dhingra's lecture.



Also provided were the fascinating examples of embroidery and stitch-work from all over the country like Ganga Jamuna brocades on Banarasi saree, stories embroidered on the Baluchari sarees, Kantha stitch work by use of old clothes to preserve it for the good memories, Bagh art from Madhya Pradesh, Phulkari embroidery of Punjab, chikankari stitch of Lucknow, the last made famous by Noorjahan, Applique work from Rajasthan, and Zardosi work famous from Mughal India.

Prof. Dhingra concluded her lecture by discussing to the role of textiles in everyday Indian life, and noted that textiles are used to express identity, status, and social relationships. She also discussed the use of textiles in traditional Indian dress, and the importance of textiles in Indian weddings and other social events. Prof.





Dhingra also discussed the challenges faced by the Indian textile industry today, from cheap imports, and the industry's constant struggle to adapt to changing consumer preferences. Prof. Dhingra concluded her lecture on a note of optimism about the future of the textile industry, as she urged the audience to support Indian textiles by buying locally made products.



The session concluded with a question-and-answer session, in which Rogan art was discussed and how this art form brought by the Mughals to India was not favored much, as compared to other art forms. Another interesting discussion centered whether the art patterns on textiles inspired art forms in paintings and monuments or vice-versa.





15 September 2023

(Day 4)

Day 4 Session 1

Topic: Heritage Entrepreneurship: The TOHA Initiative

Resource Person: Ms. Monika Pal Bharti

The seminar of the third day featured an interesting amalgamation of tangible cultural heritage and how ethnic groups are being employed for keeping up these intangible cultural practices. The first session was conducted by Ms. Monika Pal Bharti, an entrepreneur, who shared insights about her initiative the TOHA Group.

TOHA is an Arabic word meaning “Gift of God”, which just stuck to name her company or group. With a background in finance and management, Ms. Bharti embarked on a journey to not only create a sustainable business but also preserve endangered art forms and uplift local communities. For her, the TOHA was a pandemic baby and a ray of hope as when many lost their jobs, TOHA came as a messiah for the unemployed women.

She initiated the TOHA Group on February 16, 2021 and developed it further starting as collaborations with various communities, and, the project eventually incorporated the rich heritage of Kashmiri crafts. Gradually, the business expanded, and a diverse range of products were added in the list.



The diversity of the products comprised, Ghudris, Lippan Art, Gond painting, Ikkat weaving, Madhubani painting, Moonj baskets etc. These traditional crafts





hold immense cultural significance, and their preservation is integral to safeguarding India's cultural heritage.

The TOHA Group's primary objective is to provide life-enhancement skills and uplift local communities by utilizing easily available materials, accompanied with the revival of these endangered crafts. The TOHA Group has an association with Vikas Evam Seva Sansthaan and this collaboration amplifies Toha group's impact in the realm of heritage preservation and community upliftment.

TOHA Group in this recent milieu has involved itself in TOHA Fresh, TOHA fashion going out of the genre of only handicrafts. As we went through the journey, the most interesting feature was the collection of raw materials, The TOHA Group focused on collected raw materials which were innate to various states and easily available, and, then to promote them nation-wide. These include regions like Kashmir, Uttar Pradesh, Maharashtra, Karnataka, Northeast India, Kerala, Gujarat etc. This approach not only supports local economies but also ensures authenticity and diversity in their products.

During the seminar, Ms. Bharti candidly discussed the challenges encountered by Toha Group. These included issues related to standardization, sourcing reliable raw materials, safeguarding against packaging damage, managing logistics, and navigating the complexities of FSSAI registration. The transparency about these challenges underscores the resilience and dedication of Toha Group in their mission.

During the seminar we were given an opportunity to have direct interaction with students pursuing the course of food preservation under TOHA in Kashmir. This exchange provided invaluable insights into the practical aspects of heritage preservation and community development. The students' first-hand experiences served as a testament to the positive impact of Toha Group's initiatives. It was pleasant to see their happy and motivated faces, that they are not dependent on anyone, they can sustain themselves on their own.

The seminar featuring the Toha Group presentation was a remarkable addition to





the Heritage Appreciation Week. Ms. Bharti's entrepreneurial journey exemplifies the potential of combining business acumen with a deep commitment to heritage preservation and community development. Toha Group stands as a beacon of hope for reviving endangered art forms and enhancing the livelihoods of local communities. Now with their achievements, they are trying to go in a different level, where registration with the Amazon and forming an App for TOHA Fresh is their next step towards development.





Day 4

Session 2

Topic: UNESCO Intangible Heritage- Durga Puja in Kolkata

Resource Person: Dr. Shalini Awasthi: Faculty SHRM

The Second Session for Day-4 was on Intangible Heritage.

The global concern for protection of universal heritage was the outcome of the lessons learnt from the destruction world wars, I and II, and UNESCO introduced the World Heritage Convention in 1972. The UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage came some thirty years later in 2003.

Intangible Cultural Heritage are practices, representations, expressions, knowledge and skills—as well as the instruments, objects, artifacts and cultural spaces associated therewith—that communities, groups and in some cases, individuals recognize as part of their cultural heritage.



As on 2023, there are 676 elements corresponding to 05 regions and 140 countries, where Intangible Cultural Heritage is inscribed under the three heads of

- i. Representative List of Intangible Cultural Heritage of Humanity
- ii. List of Intangible Cultural Heritage in Urgent Need of Safeguarding
- iii. Register of Good Safeguarding Practices.





India has a total of 14 inscriptions, covering all five domains, in the Representative List of Intangible Cultural Heritage of Humanity. The last inscription in 2021 for Durga Puja of Kolkata, was taken up for discussion, and the documentary for Durga Puja and explaining its intangible cultural heritage through the documentary available on UNESCO link at <https://youtu.be/Az8SGiqk9-o>, submitted by India at UNESCO, in 2019, along with the dossier towards recognition and inscription of Durga Puja in Kolkata into the Representative List. The video highlights how Durga Puja feels to the locals and what goes behind it- economically, politically and socially.

During the question-answer session that followed Dr. Awasthi answered the query whether the inscription provides protection to the intangible heritage? And, it was clarified that the inscription does not provide any legal safeguard to such intangible cultures, however, it gives it recognition and appreciation, a fame that helps it to stay alive, whereas handicrafts are protected through legislation and acts.





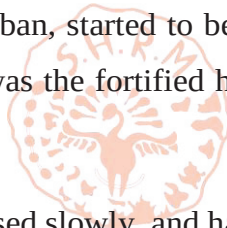
16 September 2023

(Day 5)

Heritage Walk in the Mehrauli Archaeological Park

Conducted by Dr. Aman Kumar Singh: Faculty SHRM

In ancient times, Mehrauli village was a hub for higher learning in the realm of science, technology, astronomy, and, is now known across the world for its World Heritage Site, the Qutab Complex. Varahmihira, the renowned astronomer, established a Sanskrit College. The archaeological park is situated next to Delhi's oldest continuously inhabited area. Within its attractive parkland, part of which has been planted, are some remarkable buildings, the Mehrauli Archaeological Park is located along the southernmost reaches of the fort walls of Lal-Kot, which are hardly visible, now. Some structures, like the tomb of the emperor Balban, started to be slightly outside the southern walls when Lal-Kot, which was the fortified heart of the capital city for the Delhi Sultanate.



Settlement in this area increased slowly, and habitation expanded. Even after Mehrauli lost its status as the capital in the fourteenth century, the population grew. Other structures were fabricated here, including mosques, tombs, baolis, gardens, and residential architecture.

When the British ruled Delhi in the nineteenth century, Mehrauli was popular for second "country homes." The wealthy locals of Delhi, then Shahjahanabad, (today's "Old Delhi") and, the British, desired to spend some time at Mehrauli, as it was believed to contain cleaner air than the city. This region was drained by a significant stream that gathered water from catchment areas on Mehrauli's slope. This stream also brought sediment into the valley throughout the years, concealing lower layers of construction. In actuality, many of the structures in the archaeological park have only recently



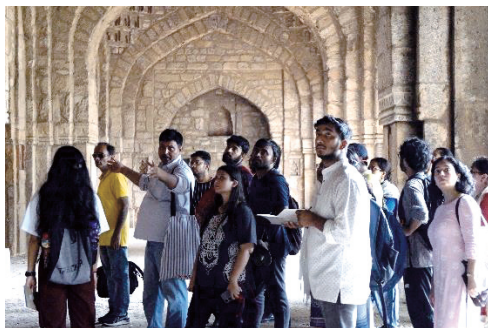


been entirely uncovered; others still lie half-buried.

In this walk, of approximately two kilometers, of over ninety minutes duration, several points of interest, i.e., Balban tomb, Folly, Metcalfe retreat, Rose Garden, unknown tomb, Jamali Kamali mosque, and Tomb, were covered.



Points of Interest during the Mehrauli Archaeological Park Walk





18 September 2023

(Day 6)

Day 6 Session 1

Topic: Havelis in Delhi

Speaker: Dr. Sima Yadav Faculty SHRM

Havelis are an essential asset that depicts the character of the community. It reflects the regions and localities in which individuals shape their familial or cultural identity. In the 17th and 18th centuries, the Mughal aristocracy lived in grand mansions comprising wall compounds, courtyards, stables, fountains, and gardens. City planners developed a Mohalla and Katras system to suit Shahjahanabad homogenous community structure. The residences of wealthy merchants and government officials were the havelis, which dominated the city space of the walled city besides the Red Fort and Jama masjid from the 16th century onwards. Many old cities still have private homes built in historic times that are no longer in use. Some buildings are spectacular in their conception and execution, reflecting the aesthetic preferences and architectural shortfalls of bygone eras.

In Delhi's cultural and heritage landscape, Shahjahanabad shares its basic features with other old cities of India. But Havelis of Delhi represent a distinct socio- economic stratum, surrounded by religious places, bazaars, and urban quarters. In the present context of old Delhi, the name of a Mohalla was often known after the name of the individual whose Haveli dominated the neighborhoods or the occupation of the people who lived there. The famous are Ghalib Haveli, Chandi Walo ki Gali, Haveli Aman Khan, Chunnamal ki Haveli, Namak Haram ki Haveli, Haveli Haider Kuli, Srinathji ki Haveli, Zeenat Mahal Haveli, etc. The physical space of the havelis is the juxtaposition of the old with the new. It was divided into public, semi-private and private rooms- a unique ecosystem within an old city. The urban residential and wholesale commercial





market has grown exponentially, but its cultural experience is still unparalleled compared to any other Indian city. In 2018, Delhi Municipal Corporation granted the heritage property status to around 800 havelis. The emergence of colonial bungalows and modern houses in Delhi after 1857 rapidly led to the decline of havelis.

Havelis and their heritage value offer us a new local creative and heritage entrepreneurship model based on the use of resources on culture, tourism, and regional development vis a vis led to developing a heritage economy. There is also an opportunity for dense metropolitan and cosmopolitan areas to rethink growth models, moving away from large-scale tourism towards more sustainable cultural and creative tourism, fostering cross-innovation between culture and creative sectors. However, many seek to purchase such historic homes to restore them, putting them to active use either as residences or as business establishments to preserve as much as possible the snapshots of historical ethos that they essentially are. The phrase old is gold is very much applicable to such properties.



Such properties are the new must-have from well-heeled buyers who sense an opportunity to secure a remarkable piece of history. In the hustle-bustle of old Delhi, this museum-haveli can be an oasis where one can enjoy the silence away





from the commotion and saviours' culture, art, music, food and storytelling—many stories hidden in the havelis nestled in the bustling narrow lanes of Bazar in old Delhi. These structures are made of lakhori bricks and majolica glazed tiles of the Mughal period with large courtyards.

The havelis culture is also associated with the development of culinary experiences of the food of Delhi. Old Delhi, often known as a food lover's paradise, is also one of the only places in India to offer a wide variety of street food options. Delhi's food culture has been influenced by the Mughal dynasty, British rule, and the migration of people from all over India to the city. Today, Delhi is considered the food capital of India, with a wide range of cuisines available.

The case study of two famous havelis of Shahjahanabad is a shining example of 'Heritage Tourism and Cultural Entrepreneurship' of the reuse of havelis as a heritage property.

Kathika: Haveli as Cultural Center and Museum

A restored haveli is a cultural space and museum in Imali Mohalla in Sita Ram Bazar. The term Kathika refers to a collection of short stories that reflect the history of their environs, particularly the city's centuries-old Ganga Jamuna Tahzeeb. It draws on the storytelling traditions of Dastangoi and Kathawachan. It provides a singular experience for its visitors by reviving history and fusing nostalgia with originality. It provides an exclusive platform for performing arts and artists, seminars, movies, culinary experiences and interactive panels- the space that has become uncommon in Delhi's jam-packed nature.

Kathika Cultural Center regularly organized curated storytelling sessions, book readings and discussions, dance recitals, heritage walks, Shayari and singing sessions, drum circles, film screenings, kid's fun days, etc.

Atul Khanna, the founder of Kathika Culture Center, describes Kathika as a humble beginning to establish a vibrant culture of performing arts and forgotten





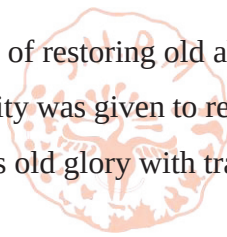
crafts in the heart of old Delhi. He says that when you save heritage, you save a piece of history. This is an experiential space for artists, musicians, readers, and lovers of art, history and culture.

Haveli Dharampura: Heritage Haveli cum Hotel

The historic Haveli was built in 1887, lay abandoned in a deteriorating condition, and was declared a dangerous building by the MCD of Delhi. Now it is UNESCO awarded heritage haveli cum hotel in old Delhi. It provides old Delhi culinary experiences with a special curated menu, classical Kathak dance, heritage walks, personal celebrations, etc.

The tagline of Haveli Dharampura is “Step into a time capsule from the Mughal era through the architectural beauty and grandeur of Haveli Dharampura. Indulge in comfort, luxury and relaxation with our royal pampering.”

The Haveli is also a case study of restoring old abandoned buildings. During the restoration of Haveli, top priority was given to retaining the original character. It took six long years to regain its old glory with traditional methods.





Day 6 Session 2

Topic: Delhi Archives-The Custodian of Archival Heritage

Resource Person: Dr. Sanjay Kumar Garg, Deputy Director (Archives)

Government of NCT of Delhi

The second session of that day on “Delhi Archives: The Custodian of Archival Heritage.” was conducted by Dr. Sanjay Garg, Deputy Director (Archives) at the Delhi Archives, GNCT Delhi. In this session he explained the role and the importance of the archives and archival heritage. He also explained the role of the Delhi Archives and talked about the different types of records and documents which are kept and taken care of by the Delhi Archives. These different records are files, manuscripts, rare books and reports, farmans, photographs, maps and plans, microfilm & microfiche, audio and video tapes, etc. Delhi Archives is the custodian of the records of Resident/Commissioner, Delhi Division (from 1802 to 1912); Delhi District Jail Records (from 1899 to 1995); Delhi Gazette (from 1952 to 2016); Punjab Gazette (from 1888 to 1983); CID Records (from 1915 to 1984). Apart from these, the Delhi Archives also has approximately 1000 maps, 180 manuscripts and farmans, and 157 private papers.

Dr. Garg provided information about the schemes and activities associated with the Delhi Archives, such are:

- Digitization and Microfilming of Archival Records
- Conservation of Archival Records
- Archival Awareness Programmes
- Bhagat Singh Archives & Resource Centre
- Publications
- Setting up of Heritage clubs Research Fellowship
- Oral History Programme
- Appraisal and acquisition of public and private records
- Construction of Kala Kunj – Delhi Archives Annexe and Cultural Hub.





The Oral History Programme was launched to record the memoirs of eminent citizens of Delhi in collaboration with Dr. B. R. Ambedkar University, Delhi. As per the agreement, 100 interviews have to be completed within a span of two years.

The Fellowship Scheme aims to promote research in the field of Archives, Conservation, Research & Publication, Digitization and micro-filming and other fields. It was informed to the participants that, 10 Senior Research Fellowships and 5 Junior Research Fellowships, have been approved and advertisement will be published shortly for their engagement.



Dr. Garg explained about the conceptualization of the Bhagat Singh Archives & Resource Centre (BSARC), which was inaugurated on 23rd March 2018 on the solemn occasion of the martyrdom day of three great Indian martyrs – Bhagat Singh, Rajguru and Sukhdev. Prof. Chaman Lal (retired Professor from Jawaharlal Nehru University, Delhi) has gifted his whole collection to BSARC. The main aim and objective of BSARC is to centrally collect the archival and other resource material on Bhagat Singh and other revolutionaries scattered





all over India and abroad, with a view to facilitate the researchers/ scholars/ readers.

Dr. Garg also mentioned about the construction of Kala Kunj. The foundation stone for the building was laid on 10th December, 2020 by the Hon'ble Deputy Chief Minister of Delhi. The total cost of the project is Rs 49.64 crore as prepared by DTTDC.

Delhi Archives has in its archives, 157 private collections of eminent citizens of Delhi, including Hanumant Sahai, Yash Pal Jain, Mir Mushtaq Ahmed, among many others. Delhi Archives has recently acquired the collection of the late Fakhruddin Ali Ahmed, former President of India, which were donated by his son, Justice Badar Durrez Ahmed.



At the end of Session 2, the participants visited the Delhi Archives. This visit was led by Ms. Geetika Singh, Assistant Archivist, Delhi Archives. First, visit was to the library of the Delhi Archives, which had manuscripts, both, conserved and un-conserved. The participants saw the Mughal farmans and some rare books. This was followed by a visit to the record room and stacks, and the laboratory





sections of the Delhi Archives, where the participants saw micro- films, maps, etc., and also saw how the conservation of the micro-films is done.





19 September 2023

(Day 7)

Session 1

Topic: Neighborhood Museum Project

Speaker: Dr. Rohit Negi, Director, Centre for Community Knowledge, Dr. B R Ambedkar University, Delhi

Dr. Rohit Negi, has an influential background in the town and urban planning, gave a lecture on Neighborhood Museums in Delhi. He began by discussing the importance of having a knowledge about surroundings and neighborhood, which can enhance our acknowledgement about the local culture and treasures, around us. Dr. Negi started with the understanding of the definition of a city, which is a place which has balanced economic practices, recognizable density of the population and offers a political stability.

He emphasized about the importance and need to check the ground reality by knowing the locality, neighborhood and its daily routines. Living in the surroundings and creating memories, helps to gain experience to share, and, these acknowledgments are not official knowledge, thus, the problems of the city not to be documented in the daily basis.

Town planning is also related to the heritage as it is a part of the archives. Dr. Negi emphasized the importance for the proper documentations in order to know the places of importance. Introducing the Centre for Community Knowledge, Dr. Negi went on to discuss the specific challenges and opportunities of neighborhood museums in Delhi. Neighborhood Museums, he said, are often smaller and have fewer resources than larger museums, and gave the example of Mehrauli, and how the memories of a settlement got established in the area.





Neighborhood Museums provide a unique opportunity to connect with their local communities and to tell the stories of the people and places that they represent. With pictures of old traditions and practices, done earlier, or have vanished from our current lives, as development accelerates. An interesting aspect of Centre for Community Knowledge is to interact with the old citizens, to hear their stories and past experiences. The example of Lala Narendra Prasad, was cited, who had a great collection of old pictures from his times, which he shared Dr. Negi.

Dr. Negi, mentioned a book in which he worked on about the improving relations with our own surroundings and concluded his lecture by calling for more support for neighborhood museums in Delhi, which he said are essential for preserving and interpreting our cultural heritage and for connecting with our local communities, as they play an important role in promoting social cohesion and understanding, by bringing people together from different backgrounds and neighborhoods, these museums can help break down barriers and build bridges





Day 7 Session 2

Topic: Introduction to Paper Conservation

Resource Person: Dr. R K Trivedi Faculty SHRM

Introduction to Paper Conservation” objective was to provide the participants with a holistic and professional experience of working with writing materials of historical value. The session began with a fundamental methods and techniques for the writing materials, in historical perspective.

Why one needs to know the material and nature of an object before handling the same. To understand the “Paper” as cultural property and increase knowledge of various aspects of conservation and preservation of paper. Man has always sought for ways to record his thoughts in some permanent form for posterity, as palm leaf, birch bark, papyrus, parchment, vellum, and, paper.



The first part of the discussion was on the development of writing materials and evolution of paper. This was followed by an analysis of paper- its sources, scientific composition, varieties, and uses. Followed by the preparation of pulp, uses of sizing and inert materials demonstrated and discussed practically. The participants were introduced to different types of paper in terms of material and





age: a collection of palm leaf, and paper manuscripts, from the 18th century to modern era.

This was followed by an extensive analysis of the deterioration factors of paper, its reasons, and the preventive measures taken to stabilize the paper document's conditions. The participants were also introduced to the lab's fumigation chamber as part of the curative measures, along with chemicals, fumigant like 'thymol' and 'paradichlorobenzene, its concentration and composition, types of adhesives, consolidation techniques, and repair of documents.

In the next phase, participants were given a manuscript to work on. The first step of documentation was conducted, where the manuscripts were carefully measured and recorded under the 'Treatment Record of Paper Manuscripts' handed out to the participants. The material of the paper was also analyzed, along with the nature of the ink, acidity and the thickness of the paper. This was followed by a study of deterioration and physical condition.

The participants were encouraged to create pictographic representations of their manuscripts highlighting the physical factors of the same.



The session was concluded by conducting a 'solubility test' of the ink of the manuscripts, for which the participants had the novel opportunity to handle the





handmade paper, writing materials, traditional ink, traditional pen peacock
lekhni, on traditional paper and make signature individually by each participant.





20 September 2023

(Day 8)

Curated Visit to the National Museum

The eighth day of the program started with the visit to the National Museum. We gathered on the ground floor and then were divided into two groups. The walk-through of the National Museum was given by Ms. Jaya, who first told about the National Museum, its history, and the objective behind the establishment of the National Museum. Ms. Jaya informed that the blueprint for establishing the National Museum in Delhi was prepared by the Maurice Gwyer Committee in May 1946. An Exhibition of Indian Art, consisting of selected artefacts from various museums of India was organized by the Royal Academy, London, with the cooperation of the Government of India and Britain. The Exhibition went on display in the galleries of Burlington House, London during the winter months of 1947-48. It was decided to display the same collection in Delhi. An exhibition was organized in the Rashtrapati Bhawan (New Delhi) in 1949, which turned out to be a great success. This event proved responsible for the creation of the National Museum.



On August 15, 1949, the National Museum was inaugurated in the Rashtrapati Bhawan by Shri R. C. Rajagopalachari, the Governor-General of India. The





foundation of the present building was laid by Pandit Jawaharlal Nehru, the Prime Minister of India, on May 12, 1955. The first phase of the National Museum building was formally inaugurated by Dr. Sarvepalli Radhakrishnan, the Vice President of India, on December 18, 1960. The second phase of the building was completed in 1989. The National Museum was initially looked after by the Director General of Archaeology until 1957, but at present, the National Museum is under the administrative control of the Ministry of Culture, Government of India.

Ground floor

The walk began from the first floor, which is dedicated to early Harappan Civilization, Maurya, Shunga and Satvahana art, Kushana, Gandhara, Mathura and Ikshvaku Art, Gupta art, bronzes, Buddhist art and Indian paintings and Decorative art etc. In the Harappan Gallery were exhibited different archaeological objects and remains from Harappan Civilization like seals, stamps, the dancing girl and beads etc. there was also the skeleton which is found from the burials of Rakhigarhi. Another gallery was dedicated to the aniconic representation of Buddha in the Maurya, Sunga and Satvahana Art. From the Gupta period we saw the largest terracotta artefacts in the country, which are the sculptures of Makarvahini Ganga and Kashchapvahini Yamuna, and, these sculptures are hollow from inside.

Lately, we went to the section, which had the Harihar Pratima, which is a form of half Shiva and half Vishnu. This concept, introduced during the fight between Vaishnavism and Shaivism, gives the idea that both are equal. Lingabhava sculpture is a South Indian story of Shiva equalling infinity. the painting section, one of the artists gave us the idea of artists preparing the yellow colour from cow dung.

Here, Indian painting traditions are the most discussed topics. In Mughal





miniature paintings, the most fascinating came from the reign of the Mughal Emperor Shahjahan, which depicted the Marriage Procession of his eldest son, Dara Shikoh and the 19th-century South Indian Garuda shows spectacular art.



1st floor

The first floor is dedicated to Maritime Heritage, Thanjavur Painting, Central Asian Antiquities, Ajanta Paintings and Coins. Here they showcase the Tanjore style of painting of Rama Darbar, which depicts the coronation of Rama at Ayodhya and the painting is from the Maratha period. Also showcased was the technique of making the Thanjavur style of paintings.

This was followed by a visit to the Numismatic Gallery where we found out about the cowrie, and, seeds of rati, which were used as a measurement before the establishment of coins. The Indian coinage has a long and rich historical tradition that provides a key source of information about political and economic changes. It also reflects the cultural and aesthetic development of different periods and regions. The National Museum houses a remarkable collection of ancient manuscripts, including rare palm leaf manuscripts.





2nd floor

The wood carvings on the second floor are some of the most spectacular architectures ever seen. the mandapa of the Jain temple in wood carving and the wood architecture from Nepal are two of the best wood carvings there.

Later, we visited the instrument section, which were mostly donated. The northeast sections of the museum are about the tribal communities; these objects are collected or given by people. There are different types of hats, and the feathers in their hats also show the role or the person's importance. And their tribes and sub-tribes use different ornaments. Later in this section, we explored the visual and audio representations of Ajanta caves. This shows us how modern technology is effectively used in museums. The audio-visual section explains the paintings and the Jatakas stories behind them. This gives us a virtual trip to Ajanta Caves. Finally, we visited the Buddhist sections, which was the final part of this curated visit to the National Museum.

The National Museum frequently hosts temporary exhibitions and cultural programs that enrich visitors' experiences. These exhibitions often focus on specific themes, religions or periods, providing a deeper understanding of India's cultural diversity.

At the end in the experience at the national museum was very good and we learned many things about history and our culture. Because the National Museum of Delhi is a treasure trove of India's rich cultural heritage and history. It stands as a symbol of the nation's commitment to preserving its past and showcasing its diverse traditions to the world.





21 September 2023

(Day 9)

Biosphere Heritage Walk: Sanjay Van

Conducted by: Dr Anand Burdhan Faculty SHRM

The Sanjay Van is a natural kaleidoscope that sprawls over large part of the south Delhi covering the geographic terrain from Qutub Institutional Area to Vasant Kunj. Originally a part of the old Aravalli Mountain range which is now divided by the urban settlements forming a clustered extension of the Kota-Bundi range of Aravalli. This ridge consists elevated tracks of Quartzite rock. It is also called Delhi quartzite that has been invariably used in various medieval monuments of Delhi. This physiographic structure protects Delhi from hot winds that come from Rajasthan region. As far as the eco-history of the Sanjay Van is concerned it was like a wild life sanctuary in medieval time, especially it was a natural habitat for many wild animals including leopard. Apart from leopard, there are found nilgai, monkeys, wild cats, golden jackals, and many other animals and birds. It is very rich in bio-diversity and it makes Delhi the second most bird-rich capital of the world after Nairobi of Kenya.



The government notified the Sanjay Van area as a protected natural zone in 1996 considering its history from Archaeozoic times to contemporary area. The present





Sanjay Van encompasses 784 hectares that is a good example of lower palaeolithic and microlithic archaeological zone.

For archaeologists and historians, it is an ideal place for exploration work where pre-historic tools can be noticed. For naturalists, there are some significant examples of paleo-channels and natural lakes. The concentration of debitage and tools may be seen in the area of water channels and lake.

Apart from lower palaeolithic deposits, this ridge has revealed historic objects, antiquities and walled constructions belonging to the Tomar period. The Lal Kot excavation conducted under Dr B.R. Mani has brought to the fore many finds of pre-Islamic period including sculptures related to Hinduism.

There are a few sites and constructions of later period including a few cenotaphs that are still worshipped as ‘Pirs,’ grave of holy men.

Significantly, the place was later on occupied by some mystics of the Nath Panth that was very popular in the area of Haryana.

In recent past, Sanjay Van has become famous across ornithologists due to presence of white-throated kingfisher, Indian pea-fowl, Brahminy starling, Indian silver bill and an African migrant Jacobin cuckoo. Some rare birds like golden orioles, crested pied cuckoos, Asian paradise fly catcher and Eurasian sparrow hawk are also noticed.



Therefore, Sanjay Van has been selected as a place for bio-spheric conservation by Delhi Development Authority and a group of enlightened citizens who are trying to plant more and more plants of Indian origin to reduce the repercussion of colonial plantation scheme.





From 2010 onwards Delhi Development Authority has launched a massive drive to revive Sanjay Van into its pristine form and make an Aravalli city forest and a medicinal forest. A local organisation in the name of Working with Nature (WWN) is working actively to restore the pristine nature of this forest area. As a part of this initiative, to increase the numbers of the indigenous plant species, more than one lakh native trees have been planted in the recent years. Some of the extinct species are also reintroduced.

Some of the common native trees found here are, Ronjh (*Acacia leucophloea*), Hingot (*Balanites roxburghii*), Bistendu (*Diospyros cordifolia*), Jal (*Salvedora oleoides*), Desi Keekar (*Acacia nilotica*), Khair (*Acacia catechu*), Khejdi/Jhand (*Prosopis cineraria*), Heens (*Capparis sepiaria*), Taint/Kareel (*Capparis deciduas*), Jungli Karonda (*Carissa spinarum*), and Ber (*Zizyphus mauritiana*).

The diversity of medicinal plants is very rich in Delhi. In order to preserve that, a medicinal forest is being set-up inside the Sanjay Van area which is guided under the recommendation of Central Council for Research in Ayurveda and Siddha (CCRAS).

Another notable feature of Sanjay Van is the water management system and the lake area. More than five water bodies were interconnected by recent restorations which were once polluted and clogged with garbage and industrial wastes. This water management has regained the ground water level of the area and has helped the greenery and filled the water bodies inside the Sanjay Van premises, due to which seasonal birds are attracted.

Important Topics for Discussion:

1. Physiographic structure and eco-history.
2. Archaeological finds and typology of tools.
3. The Lal Kot excavation and the history of Delhi before the Chauhans.
4. Waterbodies, plants, animals, and birds.





5. Decolonization of vegetation pattern, indigenous plants, and conservation of bio-diversity.
6. Bio-spheric conservation: challenges, methods, and prospects.





Dr. B. R. Ambedkar University Delhi
School of Heritage Research and Management

**'Living with Heritage': Two -Week Programme
on Heritage Appreciation and Conservation**

Concluding Roundtable

**Manuscripts || Sculptures || Excavations ||
Art || Heritage Professional**

September 22, 2023
Time 3.00 P.M.

**Venue: 5th Floor
18- A- Qutab Institutional Area, New Delhi 110067.**





22 September 2023

(Day10)

Roundtable: Heritage Practitioners: Possibilities for the Future

The two-week Heritage Appreciation Programme concluded with the Roundtable Discussion. At the outset of the Valedictory Session Prof. Rukmini Sen, Dean SHRM, expressed her gratitude to the participants for their two-week commitment to the program. She hoped that the participants had gained valuable insights from the experience. Prof. Sen thanked the Vice Chancellor of Ambedkar University, Prof. Anu Singh Lather, and, the Registrar of the University, Dr. Nitin Malik, for supporting and facilitating the Programme. Prof. Sen also acknowledged the dedicated efforts of the SHRM Faculty, particularly Dr Shalini Awasthi (Coordinator, Heritage Appreciation Programme), Dr Aman Kumar Singh (Organizing Team for the Programme), and Dr Sailendra Kumar Swain (Organizing Team for the Programme), who played a pivotal role in making this event possible by working tirelessly to ensure the participants had a knowledge-packed two weeks.



Before transitioning to the roundtable discussion, all the participants were asked to share their feedback on the two-week heritage program. They expressed their appreciation for the organization's efforts in bringing together individuals





from diverse backgrounds who share a passion for history and facilitating sessions with renowned speakers.

Without delay, the roundtable discussion on “Heritage Practitioner Possibilities for the Future” began. Alumni of the Delhi Institute of Heritage Research and Management, now the School of Heritage Research and Management, at Dr. B R Ambedkar University, who are now working in the heritage field, shared their experiences and journeys with the participants.

The first session featured Ms. Pratistha Mukherjee, a researcher and visiting faculty from the Department of Archaeology and Ancient History at The Maharaja Sayajirao University of Baroda in Vadodara, Gujarat, India. She delivered a presentation on “Avenues in Archaeology,” highlighting various aspects of being a heritage practitioner. She emphasized the different roles heritage practitioners play and stressed the importance of studying and preserving our past, stating,

“We ourselves are carriers of heritage, and we need to take it forward.” She explained excavation and research, the significance of exploration before excavation, the necessity of patience in excavation, and the scientific nature of the process. Ms. Mukherjee emphasized post-excavation work and the importance of community engagement in archaeology. Additionally, she highlighted the significance of education and outreach programs to raise awareness of heritage at the school level. She concluded by sharing her personal journey as an archaeologist and the educational path she followed to reach her current position. Following this session, Prof. Rukmini Sen expressed her gratitude to the speaker and commended the speaker’s approach.

During the second session led by Dr Syed Shahid, a fascinating discussion unfolded, focusing on weapon making and the significance of manuscripts in preserving our heritage. Dr. Shahid emphasized that manuscripts are not just historical records but invaluable components of our cultural legacy, offering





insights into various fields. The talk delved into India's rich history of weapon making, shedding light on two specific manuscripts. Dr. Shahid highlighted Delhi's role as a hub for professional and social groups and touched upon ancient distillation practices in India, particularly in Taxila. He elaborated on the intricate double distillation process used for rosewater and perfume production. In conclusion, the session underscored how manuscript records from the Mughal period contribute to our understanding of the historical revenue system.

The third speaker, Ms. Chaina Singhal, discussed "Conservation of Art." She presented a case study on the conservation treatment of an oil painting from Raj Bhavan, Lucknow, which was nearly 200 years old. Ms. Singhal outlined the conservation process, including documentation, condition assessment, and condition treatment, and explained the distinction between conservation and restoration. Prof. Rukmini Sen thanked Ms. Singhal after the session and emphasized the importance of art conservation in preserving historical artifacts and reflecting cultural changes over time.



In the fourth session, Mr. Sadhish Sharma shared his insights and experiences in the field of archaeology and excavations. He began by recounting his initial work at Uta Khera in Hastinapur, which had been excavated by Prof. B B Lal. Despite the challenging conditions, including the transition from winter to scorching Delhi summer, he emphasized the crucial role played by local communities in making excavations possible. Mr. Sharma stressed the





importance of thorough documentation at the beginning, middle, and end of every excavation project. He also touched upon the excavation at Parabhadi Padisha, located in Odisha. He described archaeology as an ongoing learning process and highlighted the significance of photography in preserving findings. He shared the quote, “Every site has its own reason for excavation,” underlining the uniqueness of each archaeological endeavor. Prof. Rukmini Sen, Dean SHRM expressed gratitude to Mr. Sharma and emphasized the importance of patience, concluding with the quote, “The journey is important, and passion is also important.”

The final session was conducted by Mr. Sushant Singh Rana, the Director of Triptych Consultancy Pvt Ltd., who spoke on “Professional Career in the Field of Heritage.” Mr. Rana underscored the significance of pursuing heritage as a profession and highlighted how conservation encompasses diverse disciplines such as science, arts, commerce, and management. He emphasized the importance of studying the material of objects and acquiring conservation techniques through training. Clear understanding of terms and terminologies during the study process was encouraged. Mr. Rana stated, “Management is an important aspect of heritage and conservation” and provided insights into two of his projects: stone cleaning at the Gateway of India, Mumbai, and painting conservation at Mubarak Mandi, Jammu. He concluded by highlighting that “Restoration, which is reversible, is conservation. Prof. Sen, Dean SHRM, expressed her gratitude to Mr. Rana and appreciated his contributions to the field of conservation and heritage.

The day concluded with participants receiving their certificates, and the student volunteers from SHRM were acknowledged for their support throughout the two-week heritage program. The Vote of Thanks, marked the formal end of the Two-Week Programme on Heritage Appreciation and Conservation”, “Living with Heritage.







Participant Feedback

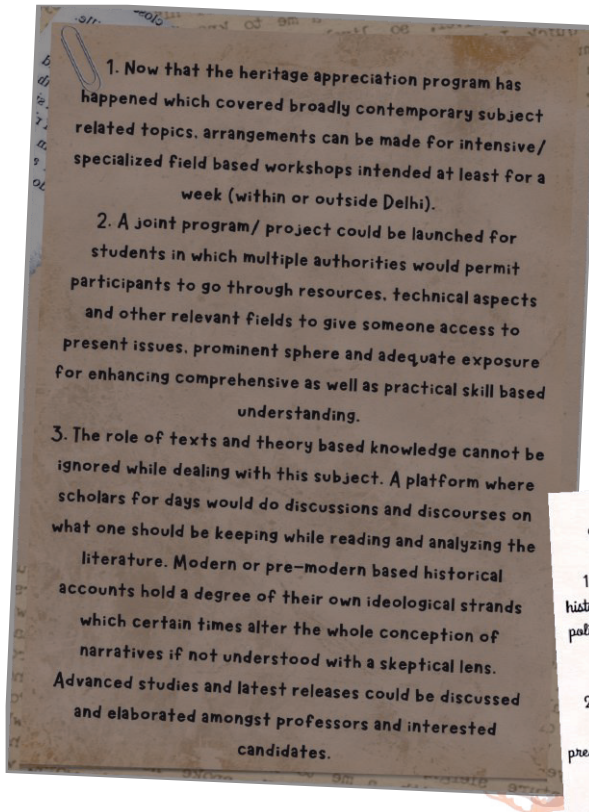
Anonymous feedback was taken from all the participants of the Heritage Appreciation Programme. Sample questionnaire is placed in the text box

- What are the three most important lessons you have learnt from the Programme?
- How many of all the 15 sessions did you attend?
- Did you visit the National Museum prior to this programme? What did you like the most about the National Museum Visit?
- Do you think Neighborhood Museums are important? If yes, where would you like to create one?
- Was this the first time you visited the heritage sites covered in both the walks? If no, how was the experience different this time? State two things you have learnt from the Heritage Walks.
- Which session according to you was the best organised? Why do you feel so?
- In which session did you feel that more discussion could have happened?
- What are your suggestions to improve this heritage appreciation programme? Please give 3 suggestions.





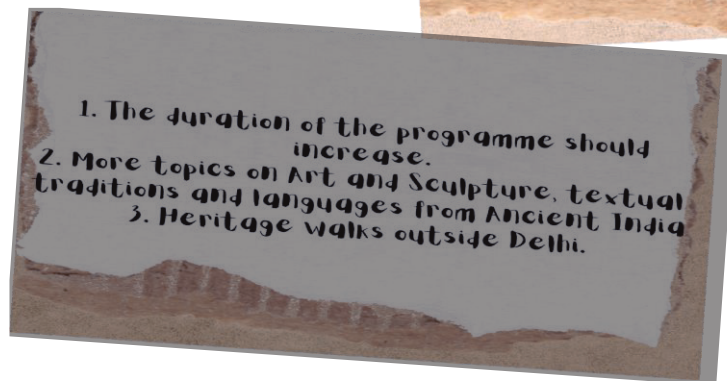
Participant Responses



Three key lessons that have profoundly impacted my understanding are:

1. **Heritage as a Social Construct:** I've learned that heritage isn't just about historical artifacts and sites; it's a social construct deeply influenced by cultural, political, and economic factors. The course emphasized how societies create and interpret heritage, shedding light on its dynamic nature.
2. **Intersection of Identity and Heritage:** Another crucial lesson has been the intersection of identity with heritage. I've come to appreciate how heritage preservation and conservation efforts often intersect with issues of identity, power, and representation, which has broadened my sociological perspective.
3. **Role of Community Engagement:** This course emphasized the importance of community engagement in heritage preservation. Understanding how local communities are vital stakeholders in the conservation process has been eye-opening, highlighting the need for inclusive approaches to heritage management.

These lessons have enriched my knowledge of sociology and heritage, providing a deeper appreciation of the complex relationship between society, history, and cultural preservation.





1. Archaeologists and conservationists are important assets to us as a society with a long history.

2. There is a need for us to connect with the past. Especially the youth, not only is there a career prospect in the field of Conservation but also a sense of pride involved.

3. Delhi's environs and localities have histories which dates back to centuries. And the more you learn the more you connect with it.



• विरासत संरक्षण की रूपरेखा

- विरासत संरक्षण का दस्तावेजीकरण तथा उसके सहायक उपकरण क्या है इन सब के बारे में जाना
- विभिन्न कपड़ों की डिजाइनिंग अलंकरण का परिचयात्मक ज्ञान
- मिट्टी के पात्रों के विषय में जाना उनका इतिहास क्या है उनका प्रयोग किस कालखंड में कैसे हुआ है
- और दिल्ली में हवेलियों के प्रकार आदि इन विषयों की समझ
- कैसे पुराने दस्तावेजों को संरक्षित करके रखना चाहिए यह सब दिल्ली अभिलेखागार के प्रयोगशाला में हम लोगों ने देखा।

1. This exposure have made me learn that history can be interesting and useful without being tedious.

2. Possibilities of making sense of ourselves as a person and society open up if we know our civilisational roots better.

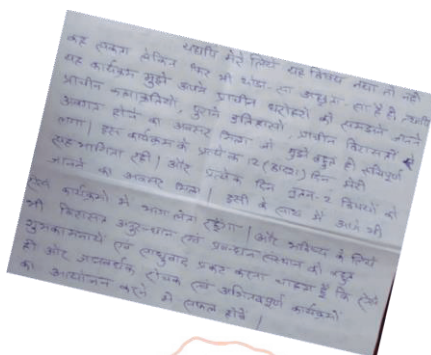
3. Reflecting on the experiences of past few days have given more depth and dimensions to the phrase 'reading between the lines'





Excerpts from reflections of the participants

While the approach to the programme was holistic and interesting, I personally think that if SHRM wishes to, it can pick-up niche topics and organize a week or a four-day programme as well for people on topics like conservation of manuscripts or a programme on pottery or tombs in Delhi. This way it will invite students from various backgrounds as well as history buffs in Delhi.



CH.R.A.

Also, to add on, I would like to see a more extensive

advertisement of workshops/courses/internships offered by SHRM or AUD facilities so that more number of participants can volunteer for the same and gain its benefits.



With the possibility that SHRM will conduct more sessions with such benevolent will that I would love to be a part of in future as well because I believe that still there is a lot more in history and heritage that I can't afford to ignore.

I was lucky to have found Prof. Rukmini Sen's post on Twitter, and from there I got to know about this programme. As someone having interests in history, archeology and heritage etc, it felt like something that was tailor-made for someone like me, and so I signed up for it! Now as the course is about to end, and this essay is sort of an epilogue (even though we're at the beginning of it), looking back, I am really glad to have made that decision. Professionally, I am a student of Physics. So I was like the odd one out in the course. However, the faculty and the fellow students/participants never made me feel that way and welcomed me and took me in as someone of their own and for that I am really grateful.





Reminiscences on the Heritage Appreciation Programme

As the School of Heritage Research and Management basked in the afterglow of the successful conclusion of its first ever-curated two-week Living with Heritage: Programme on Heritage Appreciation and Conservation, the small step of a thousand-mile journey, into creation and conceptualization of many more such programmes, had commenced.

This journey undertaken, was as interesting as its destination, and had been ever-readily approved by our Vice-Chancellor Prof. Anu Singh Lather, supported by Registrar Dr. Nitin Malik, and conceptualized by Prof. Rukmini Sen, Dean SHRM.

Buoyed by the enthusiasm of the participants of the two-week “Living With Heritage” Programme on Heritage Appreciation and Conservation, through this journey, we explored the dynamics of archaeology and archaeological objects, conservation and conservation issues, read the city through its structures, dwelt upon the intangibility of culture through festivals, walked through archaeological and biospheric spaces, and marveled at the diverse and awe-inspiring artifacts at the National Museum and the treasured manuscripts with the Delhi Archives.

The joyful learning on this journey was ensured through the logistical assistance by the Administration of the University, through Sh. Bipul Srivastava (DR Estate), the ever-smiling and never-complaining faculty and staff of SHRM. Last, but not the least, by a small, and ever dedicated, band of SHRM student volunteers (the SHRM “elves”), who worked silently and diligently, as rapporteurs and photographers, to provide the documentation for these proceedings. Arrivals and departures are the hallmarks of all journeys. And, as we bid adieu to the batch from the first Heritage Appreciation Programme of SHRM, they go out into the world as heritage-enthusiasts. And, we at SHRM take a pause, before our journey for the next such destination commences.

Dr. Shalini Awasthi

Coordinator Heritage Appreciation Programme





View of Sanjay Van





The Team

Dr. Shalini Awasthi

Coordinator

Heritage Appreciation Programme

Dr. Sailendra Kumar Swain

Organizing Team

Heritage Appreciation Programme

Dr. Aman Kumar Singh

Organizing Team

Heritage Appreciation Programme





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Digital Designing Team of Heritage Appreciation Proceedings
(Batch 2023-2025)

	<i>Names</i>	<i>Contribution</i>	<i>Course</i>
1.	Aman Pathak	Magazine Designing (InDesign)	MAHM
2.	Ashita Baksi	Magazine Designing (InDesign)	MAHM
3.	Arushi Pandey	View of Sanjay Van	MCPHM
4.	Nishant Meena	Watermark, and View of Humayun Tomb	MAHM
5.	Stanzin Youdon	Border Designing	MCPHM





APPENDIX I (External Resource Persons)

Dr. B R Mani

Director General, National Museum

Vice Chancellor, National Museum Institute New Delhi.

Dr. Mani is one of the eminent scholars in the field of ancient Indian history, culture and archaeology. In 1976, he did his MA in Ancient Indian History, Culture and Archaeology from Banaras Hindu University (BHU) and secured the First position, and was the recipient of the BHU Gold Medal and Altekari Gold Medal. In 1980, he obtained his Doctorate Degree from BHU with a Ph.D on “Life in the Kushan Age “.

Dr. Mani initially was appointed a lecturer in BHU, and, also at the Central Institute of Higher Tibetan Studies, Sarnath. In 1984, Dr. Mani joined the Archaeological Survey of India (ASI, Aurangabad Circle) as Deputy Superintending Archaeologist. Dr. Mani at the ASI held various positions as Superintending Archaeologist; Director, Institute of Archaeology; Director (Archaeology); Joint Director General and Additional Director General of ASI. Dr. Mani is presently serving as the Director General of National Museum, New Delhi, and, Vice-Chancellor of National Museum Institute, New Delhi, and is currently serving on the same positions.

With over four decades of experience in administration, research and teaching in public service, of which 34 years were spent with the Archaeological Survey of India, and, and at the National Museum. While at ASI, Dr. Mani conducted and directed excavations at 20 archaeological sites, the significant being at Ayodhya. He also monitored the development of 44 ASI site museums and conserved a large number of monuments in different parts of the country and abroad.

Dr. Mani is passionate about teaching, having taught for eight years at Banaras Hindu University (Varanasi); Central Institute of Higher Tibetan Studies





(Sarnath) and also at the Institute of Archaeology, during his tenure with the ASI. He has and nurtured talent in the field of Archaeology, especially, Field Archaeology, Epigraphy and Numismatics while at ASI, and, has guided 8 Research Scholars, who have been awarded Ph.D. degrees under his supervision/co- supervision at the University of Lucknow, Deccan College, Pune and National Museum Institute, New Delhi.

Dr. Mani has numerous publications to his credit, having authored 6 books and edited equal number of books. He has over 196 articles, notes and research papers, over two dozen book reviews and forewords to his credit.

Prof. Seema Bawa

Head, Department of History University of Delhi, Delhi.

Professor Bawa is a reputed scholar in the field of Indian art, having done her post-graduation from Lady Sriram College, University of Delhi, in 1990, and M. Phil Degree from Department of History, University of Delhi, in 1993. In 2004, she obtained the Doctorate Degree from National Museum Institute and the University of Bonn. Prof. Bawa has taught as Lecturer in Department of History, at various Colleges of Delhi University as Jesus and Mary College, Delhi College of Arts and Commerce, Kamla Nehru College, and, Moti Lal College. In 1996, she joined as an Associate Professor at the Department of History, Sri Aurobindo College, University of Delhi. In 2014, Professor Bawa joined the Department of History, at University of Delhi, of which she is now the Head.

Professor Bawa specializes in the field of Ancient Indian Art and Iconography, Western Himalayan Art and Religion, Modern and Contemporary Indian Art. She is currently working on the Gupta and Post Gupta Shivaism in Northern India, exploring the experience and manifestations through image-text study and the differential evolution of the Shaiva tirtha and pilgrimage networks; History of Post- Independence Art in India and Discourse of Leisure in Mathura Art. Prof.





Bawa has authored, a number of books, and also contributed research articles in the reputed national and international journals. Professor Bawa has delivered a series of UGC CEC Lectures Telecast on Vyas Channel, and completed some major and minor research projects in collaboration with some major academic institutions.

Professor Bawa has also been the recipient of the Indo-German Fellowship Cultural Programme under the aegis of UGC and DAAD to study at the Seminar fuer Kunstgeschichte, Universitat Bonn, from 2000 to 2002. She also received the Golden Brush Award for Contribution to Art conferred by FMG Institute and she was also invited for India Chair for History at Shenzen University, China by ICCR, 2014.

Dr. Vasant Kumar Swarnkar

Director, National Culture Fund & Cultural Exchange Program
Archaeological Survey of India
New Delhi.



Dr. Vasant Kumar Swarnkar has a Masters in Ancient Indian History Culture and Archaeology from Vikram University, Ujjain, a Doctorate from Nagpur University, and a Post Graduate Diploma in Archaeology from the Institute of Archaeology, Archaeological Survey of India, New Delhi. He is presently Director, Archaeology, Archaeological Survey of India, Ministry of Culture, Government of India, and has a cumulative experience of 25 years. Dr. Swarnkar is a trained archaeologist who has been involved in the archaeological excavations at the Harappan sites of Rakhigarhi and, has directed the much talked about excavations at Purana Qila, New Delhi established as the ancient site of Indraprastha, the capital city of Pandavas. Dr Swarnkar also directed excavations at the Chalcolithic site of Maharaj ki Khedi (Rajasthan), and at Mehtab Bagh in the Red Fort, Delhi. Dr, Swarnkar is engaged with training students in excavations, conservation and preservation of monuments, sites and antiquities.





Dr. Swarnkar has published a number of research papers in National and International journals, and has represented the Archaeological Survey of India at UNESCO, and participated in international training courses in Japan and Korea for conservation and management of heritage sites. He has also obtained a PG Diploma in Disaster Management and Risk Reduction from the Guru Gobind Singh Indraprastha University, Delhi.

Prof. Sudha Dhingra

Professor, Textile Design Department Dean (Academic)

National Institute of Fashion Technology (NIFT) New Delhi.

Professor Sudha Dhingra is Professor at the Textile Design Department and Dean Academics at the National Institute of Fashion Technology (NIFT) New Delhi Campus. She joined NIFT Resource Center in 1990 and has been teaching since 1992. Prof. Dhingra has been with the Textile Design department since its inception. She has been trained at FIT, New York, USA under UNDP fellowship. Prof. Dhingra has been a core team member for developing the curriculum on 'Fashion Studies', for Central Board of Secondary Education (CBSE) which was introduced in Indian schools in class XI in 2004. She has also contributed chapters in the textbook developed for the course and recently co-authored the book on 'Traditional Indian Textiles' for CBSE, class XII and co-edited the book 'Textile Crafts of India' covering the handloom traditions of North-Eastern Indian States. She also held the position of Chairperson - Textile Design department, Head-Cluster, Link Dean and Head-Faculty Orientation, Training and Development in the past. She became the Director of Center of Excellence for Khadi in 2021, which has been set up at five locations with the objective to assist the Khadi Institutions to design, produce and market high quality differentiated Khadi products for the Indian and global markets.





Ms. Monika Pal Bharti

Founder at Toha - Gift of God.

Ms. Monika Pal Bharti is currently running Livelihood Enhancement Project in Kashmir and Toha, a social venture as Managing Partner. A post graduate degree holder from Indian Institute of Management, Ahmedabad. She has more than 31 years of experience in start-ups, social ventures, not-for-profit, project financial appraisals and structuring for self-sustenance, loan disbursement and recovery through legal and non-legal procedures and project credit rating.

Ms. Bharti has held positions as the profit centre Head with quality monitoring and maintenance responsibilities, internal and external coordination, Strategy/Policy/Business Plan formulation responsibilities, team management- selection, performance monitoring, training, mentoring and career-building initiatives, with numerous organizations during her corporate career.

Dr. Sanjay Kumar Garg

Deputy Director (Archives)

Department of Delhi Archives Government of NCT of Delhi.



Dr. Sanjay Kumar Garg is working as the Deputy Director (Archives) in Department of Delhi Archives, Government of NCT of Delhi. He is serving the government since 1996 in the archival field and having 27 years' experience in maintenance and management of records. Dr. Garg is an expert of administrative as well as financial matters. He has also the additional charge of Department of Archaeology as Head of Office and Department of Art, Culture & Languages as Officer on Special Duty, both in Delhi Government only. Recently, he was also deputed as the Secretary of Hindi Academy and Garhwali Kumaoni Academy, Delhi.





Dr. Rohit Negi

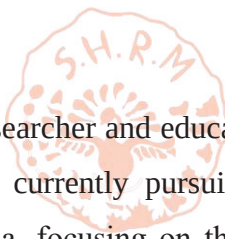
Director, Centre for Community Knowledge

Dr. B R Ambedkar University, Delhi.

Dr. Negi has a Master of Urban Planning, University of Illinois at Urbana-Champaign, USA, 2004, and a Ph.D. in Geography, The Ohio State University, USA, 2009. With an expertise in urban planning, notable books by Dr. Negi include Atmosphere of Collaboration: Air Pollution Science, Politics, and Ecopreneurship in Contestations in Delhi, Chakravarty, S and R. Negi (2016) (Eds), in addition to numerous articles published in peer-reviewed journals. Dr Negi joined Dr B R Ambedkar University in 2010, and is presently Associate Professor, School of Global Affairs, and also Director, Centre for Community Knowledge, at Dr B R Ambedkar University, Delhi.

Ms. Pratishtha Mukherjee

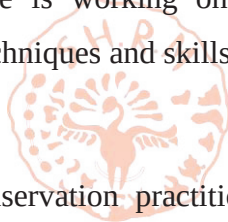
Pratishtha Mukherjee is a researcher and educator in the field of Archaeology and Ancient History, who is currently pursuing her PhD at The Maharaja Sayajirao University of Baroda, focusing on the sculptural analysis of Yakṣa figurines in North India, particularly the Ganga Valley. With a master's degree in Archaeology and Heritage Management, Pratishtha has an extensive academic background, complemented by practical experience as a Young Archaeologist at the Archaeological Survey of India, Consultant Archaeologist at the National Monuments Authority and several government and private organisations. She has also contributed significantly to teaching and mentoring students, particularly at her alma mater. Her research and presentations span various topics in Indian art, archaeology, and heritage management, showcasing her scholarly contributions. Pratishtha has received recognition for her academic achievements, including a gold medal in her master's program and the IKS-India Research Grant in 2022 from the Centre of Policy Research and Governance & Indic Academy.





Dr. Syed Shahid Ashraf

Dr. Syed Shahid Ashraf is an Academic Fellow at the Dr. B.R. Ambedkar University Delhi and a Barker Fellow at the Durham University U.K. He holds a Ph.D. degree in History from the Centre for Historical Studies, JNU, New Delhi. His core area of interest and research is Warfare, Weapon Makers and Weapons in early modern South Asia. In this historiographical journey, he focusses on the migration of weapon-makers, weapons and weapon making technologies. Entailing research about the social history of temporal and spatial realities of artisans, craftsmen and peasants involved in the process of designing, crafting and making of weapons. Moreover, to also research and understand about the specific communities to which they belonged in the existing social structure of the Indian society, and their relation vis-à-vis propensity for crafts and technical skills. Currently, he is working on the de-colonial discourse of indigenous weapon making techniques and skills.



Ms. Chaina Singhal

Chaina Singhal is an art-conservation practitioner and a scientific research scholar. She post- graduated from Delhi Institute of Heritage Research and Management in the year 2020 securing a Gold Medal for standing first in order of merit in MA Conservation. She received Certification from the National Research Laboratory for Conservation of Cultural Property, Lucknow. Being a top performer, she was awarded scholarship for the same and an opportunity to work independently on a prestigious conservation project- An Oil Painting from Governor House, Lucknow. She has worked as Senior Research Fellow in the Department of Delhi Archives, Government of NCT of Delhi. She has closely worked with the Department of Archaeology, GNCTD, for conservation of unprotected monuments of the capital city of Delhi. She has also worked with several private art-restoration firms and NGOs. She has qualified UGC-NET and JRF in the field of Conservation and Museology and is going to pursue Ph.D from





the Indian Institute of Heritage, formerly, the National Museum Institute. Being a B.Sc. (Hons.) Instrumentation graduate, she has been diligently engaged in the analytical research of the historical artifacts. She is dedicated scholar who aims at contributing her scientific knowledge to the field of heritage.

Mr. Sadhish Sharma

Sadhish Sharma, is a passionate researcher and Heritage enthusiast in Field Archaeology, Temple architecture, Iconography, Astro-archaeology, and Heritage Management. As a student of science, he has pursued B. Tech in Traditional Temple Architecture (University of Madras) and MA in Archaeology and Heritage Management from Delhi Institute of Heritage Research and Management, GGSIPU, New Delhi. Following his passion, he pursued PGDA from the prestigious Institute of Archaeology, Archaeological Survey of India for two years. He has participated in few excavations including the Iconic site,

‘Hastinapur’ for two continuous seasons (2021&2022). He recently took part in the excavation of a Buddhist Stupa at Parabhadi, Odisha (2023). He is also a part of the “Konark Sun Temple Project” of ASI. Presently, he is working on the editing and compilation of Journal articles for Museums Association of India. He has submitted a dissertation for fulfilling MA & PGDA in Astro- archaeological and Architectonic study on Brihadishwara temple, Tanjore. He has presented research papers in regional and national conferences on Indigenous knowledge traditions, Indian Knowledge Systems, and Tangible and Intangible Heritage of India. For his outstanding performance in his Master’s, he was awarded the “Gold Medal for Excellence” and ‘Certificate of Merit.’

Mr. Sushant Singh Rana

Sushant Singh Rana is a professional Art Conservator with specialization in Wall Painting and Stone Conservation. With more than 10 years of experience in the field of Art Conservation and Heritage Management. He has done his Masters





in Conservation from Delhi Institute of Heritage Research and Management of GGSIP University, and was selected for a training program of Courtauld Institute of Art (London) at Nagaur Fort. Later he went to Germany under an INTACH-Karcher-AeDis AG scholarship for stone conservation training in the year 2015. Sushant Singh Rana was the Project Coordinator of India's 1st Wall Painting Directory initiated by INTACH with support of Ministry of Culture, Govt. of India, and has handled and worked in many conservation and Museum projects in different parts in India. Currently, Sushant is working at Triptych Consultancy Pvt. Ltd. alongside with his wife Shambhavi, who specializes in Museum Design and also is an Alumni of Delhi Institute of Heritage Research and Management, as the Directors of the firm.





APPENDIX II (Internal Resource Persons)

1. **Dr. Ravindra Kumar**- Assistant Professor at Dr. B. R. Ambedkar University, Delhi, with a B.Sc., M.A., and Ph.D. from Banaras Hindu University. He completed a Post-graduate Diploma in Archaeology from the Archaeological Survey of India in 1984. His Ph.D. focused on the archaeology of the Middle Gomati Basin. Dr. Kumar has held various academic positions, including UGC Research Associate and Lecturer, Reader, and Associate Professor at the Delhi Institute of Heritage Research and Management. His research spans multidisciplinary archaeological studies, material cultures, and ceramic industries in the middle Ganga Plain. He has received several awards, including the President's Rover Award and financial assistance from the Ford Foundation for significant projects and international conferences.
2. **Dr. Shalini Awasthi**-Assistant Professor specializing in Heritage Management and Tourism at B.R. Ambedkar University, Delhi. She holds a Ph.D. from the University of Allahabad, an M.A. in History from Hindu College, University of Delhi, and a B.A. Hons. in History from Lady Shri Ram College, University of Delhi. Her career includes over two decades at the Delhi Institute of Heritage Research and Management (1998-2021). Dr. Awasthi's notable research project, funded by the Indian Council for Historical Research, explored British women's writings on India from 1700-1900. She has contributed extensively to educational materials on heritage conservation and has held significant administrative roles, including Deputy Dean at SHRM and Examination Controller at DIHRM. She has also been involved with the National Institute of Open Schooling (NIOS) in curriculum development and review. Her areas of interest encompass history, heritage, heritage tourism, culture, and their management.





3. **Dr. Sima Yadav**- Assistant Professor at the School of Heritage Research and Management (SHRM) at Dr. B.R. Ambedkar University, Delhi. She completed her B.A. and M.A. in Ancient Indian History, Culture, and Archaeology from Aligarh Muslim University and earned her Ph.D. from MJP Rohilkhand University in 2002. She joined the Delhi Institute of Heritage Research and Management in 1998, which merged with SHRM in 2021. Her research interests include World Civilizations, Ancient Trade Routes, Cultural Interactions, and she specializes in Protohistoric and Historic Archaeology, Economic History, and Ancient Indian History.
4. **Dr. Anand Burdhan**-is an Assistant Professor specializing in heritage management and museum studies. He earned his Ph.D. in Asian and Ancient Studies from Magadha University in 2010, an M.A. in Museology from the National Museum Institute, and a B.A. from the University of Allahabad. He served at the Delhi Institute of Heritage Research and Management from February 2001 to April 2021. His expertise includes historic architecture, art, and iconography.
5. **Dr. R K Trivedi**-boasts a rich academic background, with qualifications ranging from M.Sc. in Chemistry to an LLB, highlighting a multidisciplinary approach to his expertise. His educational journey includes certifications in Disaster Management and Archival Conservation from prestigious institutions like the National Archive of India, Delhi. With over twenty years of teaching experience, he has specialized in instructing postgraduate students in Conservation, Preservation, and Heritage Management. His practical demonstrations encompass a broad spectrum, from indoor conservation lab work to outdoor monument surveying and documentation. Prior to his current role, he served as a Lecturer in Chemistry and pursued a Junior Research Fellowship in Documentation of Delhi's Heritage. Trivedi's research interests predominantly revolve around the conservation, preservation, and restoration





of cultural property, where he applies both traditional and scientific methodologies. He also holds expertise in archival restoration and chemical treatment of cultural artifacts, showcasing a comprehensive understanding of heritage management practices.

6. **Dr. Sailendra Kumar Swain**-holds a diverse array of qualifications spanning history, archaeology, journalism, and management. With a solid academic foundation including an M.A. in Ancient History and an M. Phil in Ancient Indian History, Culture, and Archaeology, continued to expand his expertise with postgraduate diplomas in conservation, journalism, and heritage management. His educational journey culminated in a Ph.D. in Heritage & Media. Currently, he serves as a dedicated educator at the School of Heritage Research and Management, Dr. B.R. Ambedkar University, Delhi, where he imparts knowledge in Heritage Management. Throughout his career, he has demonstrated consistent academic performance, achieving top positions in several of his programs, indicating a strong commitment to learning and professional development. His multidisciplinary background positions him as a valuable resource in the fields of history, heritage management, and media.

7. **Dr. Aman Kumar Singh**- Dr. Aman Kumar Singh, a specialist in Conservation, Preservation, and Heritage Management, earned his M.A. (2001) a Ph.D. (2009) from Mohan Lal Sukhadia University. His doctoral research focused on the socio-cultural and religious evolution of Saket up to the 18th century. With over two decades of experience, he has taught post-graduate students in Archaeology and Heritage Management at the Delhi Institute of Heritage Research & Management. His research interests include architectural heritage, conservation techniques, and the impact of intangible heritage on historic buildings. He specializes in the conservation of archaeological sites, digitization of indigenous knowledge, and urban conservation. Additionally, he has administrative experience, including assisting the Examination Controller and providing onsite field training to students.





APPENDIX III (Participants)

Participant	Qualification (last degree obtained)	Affiliation/Organization/College/University
Noyonika Chowdhury	AISSCE 2021	Ambedkar University Delhi
Richa Dang	MPhil	Directorate of Delhi
Swathi Gangadharan	MA English	Center of Urban Ecology and Sustainability
Jyoti Dwivedi	MLS (Master's degree in Library and Information Science)	National Archives of India
Rakhshinda Raies	12th Pass, Pursuing BA Social sciences and humanities hons. Batch2022	Dr. B. R. Ambedkar University, Delhi. KG Campus.
Chandan Kumar	Graduation in anthropology	Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal
Ishita Shivhare	Pursuing my graduation in History Honors.	Maitreyi College, Delhi University
Shubhra Suman	M.A in Museology	Banaras Hindu University
Gaurangi Sharma	12th passing CBSE certificate	University of Delhi
Dipti Kumari	MA in AIHC&ARCH.	Banaras Hindu University
Deepika	MA IN AIHC & ARCH.	Banaras Hindu University
Nishok G U	MA in Philosophy	IIT-Delhi (PhD student in Philosophy)





Prateek Bahl	BAC	AUD
SAMEER	M.A. History - 2019 (University Gold Medalist), M.A. Sociology - 2022, Ph.D. in History (Pursuing)	Digambar Jain College, Baraut, Uttar Pradesh affiliated to Choudhary Charan Singh University, Meerut, Uttar Pradesh
Neema Chaurasiya	Master's in Education (M.Ed)	University of Delhi
Priya	Masters in Performing studies, Theatre Studies. Specialization in Direction	University of Hyderabad
Arundhati Gehlot	M.A. History and archaeology	Indira Gandhi rashtriya manav sangrahalya bhopal m.p.
Ansh Dangi	BA in History Honours	Kurukshetra University Haryana - 136118
Daisy Chinghoihkim	MA History	Dr. B.R. Ambedkar University
Ambika Sharma	Masters in History	N/A
Darshan Deep Baruah	MSc Physics from LNMIIT Jaipur	Student, just completed my masters from LNMIIT Jaipur
Archit Sehdev	Bachelor's Degree in History Honours, University of Delhi	
Mohan Rawat	M.A History	HCL
Aayushi Bansal	B.A. history hons	
Chandan Kumar	MA	JNU
Snigdha Arora	B.A. History Honours	N/A





Vartika Kushwaha	Masters of Arts (AIHC and Archaeology)	University of Lucknow
Devika Baraya	M.A. in Sociology from AUD (June 2023)	-
Aarushi Gautam	MA - Archaeology and heritage management	NA
Apurva Das	B.A. (Hons.) Sociology - Banaras Hindu University	Jawaharlal Nehru University
Pranjal Shukla	M.A. Sanskrit	Jawaharlal Nehru University
Anuradha Baraya	B.Ed Calcutta University	NA
Alok Seth		



रीषा
Daisy
Rakhsindoi 3

प्रिया
Nishok 4 V
Aparna
नयनिका

8. दुर्गेत

9. प्राश्रत

10. MOHAN

11. अर्चित

12. सिन्धा

13. Aayushi

14. गौरंगी

