

3rd World Living Heritage Festival

Udaipur
Rajasthan, India

March 19th - 23rd, 2016



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World Living Heritage Festival - 2016
19 - 23 March 2016, Udaipur

Organised by
Maharana of Mewar Charitable Foundation, Udaipur

Supported by:
UNESCO India Office, New Delhi; DRONAH Foundation, Gurgaon

Associate Institutions:
Chateau de Chambord, France; School of Planning and Architecture, Bhopal; Indian Heritage Cities Network – Foundation

Identity of World Living Heritage Festival Logo

The right-handed Conch Shell and the multi-coloured Lotus were selected because they connect holistically with the spirit of intangible Living Heritage of the world. The sound waves of the conch shell are the primordial sounds of creation and auspicious beginnings which are preserved in the multi-coloured Lotus leaves representing multiple cultures encompassing and preserving our Living Heritage. One of the most ancient plants in existence, the Lotus is extremely resilient and considered the embryonic cradle of the universe from which unfold new worlds and new life. The Conch Shell and the Lotus symbolize brilliance, purity and usher in new hope which survives everything.

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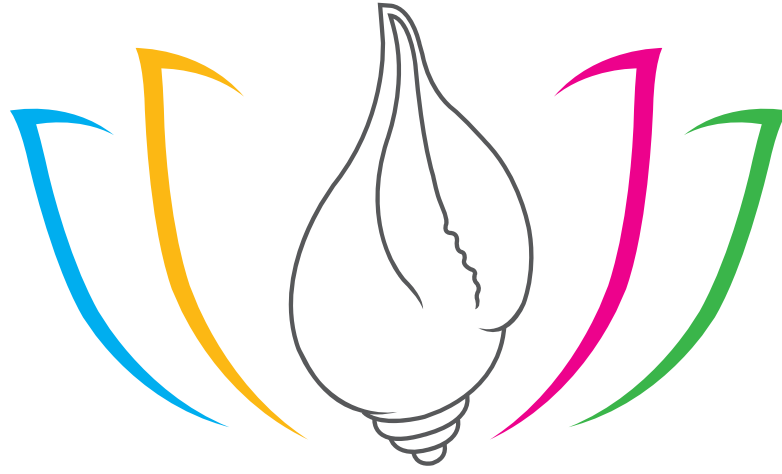
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Organised by



सूर्यवंशी न्यास का ये रहस्य खूब चलता रहेगा।
पीढ़ियों के रक्त में इसका सुगंध फैलता रहेगा।।
रीति रघुकुल की जिसे शिव से विरासत में मिली हो।
आँधियों में वह दिया जलता रहा जलता रहेगा।।



Eternal Mewar
Custodianship unbroken
since 734 AD



United Nations
Educational, Scientific and
Cultural Organization

The five day-long Festival was organised by the Maharana of Mewar Charitable Foundation (MMCF), Udaipur, and was supported by UNESCO New Delhi Office and DRONAH Foundation, Gurgaon. Associate institutions lending their support included Chateau de Chambord, France; School of Planning and Architecture, Bhopal; and Indian Heritage Cities Network – Foundation.



Shriji Arvind Singh Mewar of Udaipur, Chairman and Managing Trustee of MMCF, said,

“Our focus is on creating awareness about ‘living heritage’.

Living heritage is a constantly evolving model of managing heritage and keeping it alive, dynamic and relevant to changing times.

It covers both the intangible and tangible forms.

I firmly believe living heritage has the inherent dynamism to trigger development of modern facilities in ancient environments.”

Domaine National de Chambord, France celebrated their collaboration with MMCF with the inauguration of the Gallery Exhibition titled ‘Chambord, the Renaissance architectural genius at The City Palace, Udaipur, India’, at the Panorama Gallery, Ganesh Chowk, The City Palace Museum.





Music concerts and dance performances were held throughout the 5-day festival. Musicians from France presented The Arties Concert; Artistes from Udaipur performed at an early morning concert.

Chau dance from West Bengal and a flautist from Indore were stellar performances.

Classical vocal recital and Kathak performances rounded off the 3rd World Living Heritage Festival.

Conducted at The Fateh Prakash Palace Convention Centre, the 3rd International Conference on Living Heritage was attended by leading dignitaries drawn from UNESCO New Delhi Office, Central and State governments, NGOs, universities, Udaipur Municipal Corporation, industry bodies besides academicians, researchers, students and activists. The Conference explored the understanding of various approaches towards the promotion of living heritage and its integration in urban space and structures.



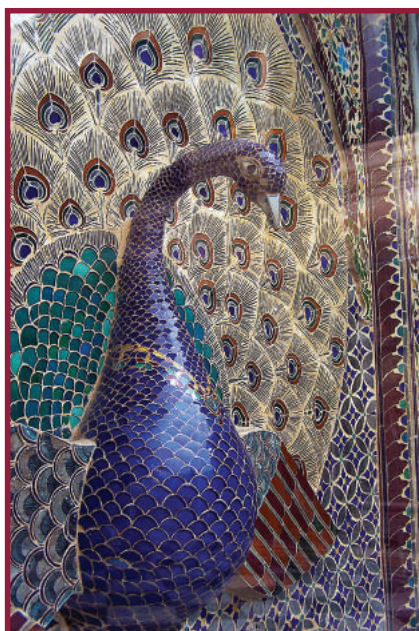
Holika Dahan – a Living Heritage Festival – was celebrated on March 23rd, 2016 at The Manek Chowk of the City Palace. The colourful procession with marching bands and display of Mewar's pageantry is a spectacle of ceremonies, with religious rites being conducted, culminating in the lighting of the pious fire of Holika Dahan.





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RANG - A Colourful Opening



The stage was set for the 3rd World Living Heritage Festival in the picturesque City Palace of Udaipur from March 19-23, 2016. RANG - the art and crafts exhibition - was inaugurated on March 19, 2016 by the Secretary, Department of Higher Education, Ministry of Human Resource Development, Government of India, Mr Vinay Sheel Oberoi, IAS at the historic Zenana Mahal in the presence of Mr Lakshyaraj Singh Mewar, Trustee of the Maharana of Mewar Charitable Foundation.



The Chief Guest Mr Vinay Sheel Oberoi at the display of publications by the Maharana Mewar Historical Publications Trust.

RANG witnessed the participation of master-craftsmen and artists from the All India Artisans and Craftworkers Welfare Association (AIACA), New Delhi, who displayed their colourful range of textiles, sarees and garments. NGOs from Rajasthan, Uttar Pradesh, Gujarat and Maharashtra showcased their organic offerings.

Mr and Mrs Oberoi, along with esteemed guests, interacted with the RANG participants and had words of encouragement for them.



Interacting with the NGOs who had displayed their eco-friendly products.



Mr Oberoi and Mr Lakshyaraj Singh Mewar enjoy the refreshments at The Zenana Mahal.





Organic colours for Holi, bags and purses made from plastic waste: Eco-Hut is located in the busy Fatehpura in Udaipur. Guddi Prajapat, co-founder, was eager to be part of RANG. “We have focused on recycling and used plastic and cloth waste to make items for home use,” she said, showing a little bag that opened out into a huge one! Guddi and two of her partners have used their homes as workshops and stores for their range of eco products. “During Holi most of the gulaal used is often harmful for the skin and eyes. But our colours are made from beetroot, haldi and rajka powders,” she explained. More power to Guddi and her group!



‘Millets of Mewar’ is not just a restaurant in Udaipur but a grass-root movement to go back to organic farming, traditional cereals and foodgrains. Surendra Gandharv is a confident youngster utilising the RANG exhibition to showcase food and home products.

“I am a chef and I have been experimenting with a range of cookies, spices for home use,” he said, pointing to well-packed products. “We want to do more and reach out to more health-conscious people,” he said.

From far-away Azamgarh, in the heart of Uttar Pradesh, a group of weavers calling themselves ‘Mubarakpur’ participated at RANG - the exhibition showcasing the arts and crafts, with several master-craftsmen present. They were members of the All India Artisans and Craftworkers Association, New Delhi.



“Our silk and cotton saris and dupattas are totally hand-woven,” explained Mohd Juaib while Burhanuddin displayed their red, blue and magenta eye-catching creations. The designs, with traditional ‘bootis’ and ‘bootas’, embellish their handloom products.

“We are 20 weavers working together and most of our family members are also involved,” Mohd Juaib said. A dupatta in silk is priced between Rs 1500-2500, depending on designs. At the Zenana Mahal streams of visitors were keen to see and feel these silk and cotton creations.





Bodhi Tree has been a labour of love for Ms Mala Sinha of Baroda.

At the RANG exhibition of arts and crafts at the Zenana Mahal, as part of the 3rd World Living Heritage Festival, she displayed exquisite saris and dupattas with designs and colours which her team had been working on.

She pointed out that every design and texture is unique; each one is different from the other. This is the creative challenge that Bodhi Tree has been addressing over the years.

Ms Mala and her team have dedicated their work and social enterprise to the memory of Lord Buddha who had attained enlightenment under the bodhi tree.

The label Bodhi Tree has the **Craftmark accreditation** for several categories and products.



Coppre's handcrafted metalware catch the eye at RANG exhibition! Shiny copper floaters, platters, serveware and home decor products made from hand-beaten copper.

"This is an age-old craft, some say it is 800 years old" said Yaduveer, adding "we work with traditional metalworking artisans from different parts of India though we are based in Pune."

The bedside carafe is the Coppre bestseller and its design patent has been applied for. It is certainly a useful and aesthetic product which evinced much interest from visitors to RANG at the Zenana Mahal. "Every home-maker knows the medical properties of copper vessels, tumblers or carafes; we are making copper products more modern and appealing," he said, delighted to be part of at the 3rd World Living Heritage Festival.





In the colonnaded bay areas of the historic Zenana Mahal: Rang exhibition display counters. Below, the Tarkashi master-craftsman at work; more textiles and handlooms on display from Gujarat and Rajasthan.





It was barely 5 in the morning when Om Tak, and his accompanist, Akhilesh Sharma, began their devotional chants. Eyes closed in rapt concentration, their voices brimming with devotion, they began singing in unison a timeless bhajan dedicated to love, piety and total surrender.

With their musical offerings, the second day of 3rd World Living Heritage Festival got off to a spiritually-high and auspicious start on March 20th, 2016 at the Khush Mahal Terrace of the Mardana Mahal, deep inside The City Palace Museum, Udaipur.

Hindustani classical music in the pre-dawn hours has its own spectrum of raagas, explained Yogesh Sharma, the coordinator-organiser of the Maharana Kumbha Sangeet Kala Trust, “these ragas are often not sung as most of the music concerts are organised in the evening.”

Om Tak and Akhilesh captivated the audience, singing their hearts out with bhajans of Meerabai and Kabir set to different morning

ragas. Akhilesh played the tablas with gusto and sang along with Om; the duo’s timing was perfect as they complemented each other, verse for verse, taan for taan.

As the night skies dissolved into colours of dawn, it was time for Bhargava Mistry to pick and pluck on his sarod and pay rich tributes to his gurus. His first composition was a blend of different raagas; its musical phrases were magically rendered by him, with the tabla adding to its graceful tempo.

In between his performance, Mistry also demonstrated the nuances of playing the sarod; a very difficult medieval instrument to master, he said. “Finger-nails and not finger-tips bring out the best from the sarod,” he said, as his finger-nails slid across the scale and created more mystically magical music for the audience to soak in.

Music-lovers who had gathered at Khush Mahal in the early nippy hours were seated in traditional style on the mattresses spread out on the terrace. They had the luxury to hear the musicians on stage,



Above: Om Tak and Akhilesh Sharma performance in the early hours of the morning; followed by Bhargava Mistry and his mystical sarod. Mr Vinay Sheel Oberoi did the honours and presented flowers to the artistes.

Memorable music at heritage venues of The City Palace: Marking the 3rd World Living Heritage Festival

look around to watch the stars disappear and gaze upon the arches articulated against the sky. Khush Mahal as a venue for such musical performances is unique and unforgettable, located just one level below Mukut Mandir, the highest point of The City Palace.

“It is our conscious plan to introduce our guests and Udaipur’s residents to historic venues like Khush Mahal Terrace or the Lakshmi Chowk in the Zenana Mahal where music, dance and meetings have been held for centuries. They are able to experience the living heritage of Mewar and The City Palace. Promoting music and young musicians at such venues is when living heritage touches the lives of all those who have gathered,” said **Ms Vrinda Raje Singh**, coordinator of the 3rd World Living Heritage Festival.

Mistry, continuing to weave magic with his sarod, concluded the morning’s performance with the age-old popular bhajan ‘Vaishnav jan’, made immensely popular during India’s Freedom Struggle years by Mahatma Gandhi and his satyagrahis. The gifted sarod-player that he is, Mistry gave a classical twist to the bhajan and made



most of the people hum along with his melodious playing.

In the audience were eminent personalities like **Mr Vinay Sheel Oberoi**, Education Secretary of the Ministry of HRD, Government of India, who, at the end of the performance graciously felicitated the artistes; **Mr Jean d’Haussonville**, General Manager of Domaine national de Chambord and his team-members; the Arties musicians from France; delegates and guests attending the International Conference on Living Heritage; and music-lovers from Udaipur city. Every member of the audience applauded the two performances and carried back with them memories of a magical morning ringing with ragas.





Over to the Sabhagaar Conference Hall: The afternoon of March 20th was another superlative performance and another heritage venue: the morning could not be compared to the afternoon setting, though each is incomparable!

At Sabhagaar Conference Hall, the Durbar Hall of Fateh Prakash Palace, in a resplendent and luxurious setting amidst huge chandeliers and portraits, the Arties musicians from France took to the stage and captivated the audience.

Trained in chamber music, the quartet - comprising **Gauthier Herrmann, Laurent Manaud, Mathieu Herzog and Aude Gualiano** - are committed to spreading their love for western classic music across the world. They have performed at some of the legendary concert halls and have demonstrated their ability to perform 'serious' western classical music. Being young and feisty, they like to surprise their audiences with local musical delights.

For their performance at the historic Durbar Hall, the Arties programme was created around Beethoven's Serenade opus 8 for string trio and Dvorak's 5 Bagatelles for trio and accordion.

It was a meticulous performance with the young musicians riveted to their instruments and making the audience flow with the waves of the classical rendering. The shorter soulful pieces of Bloch's Prayer and Faure's 'Après un reve' were equally powerful, and the mesmeric effect on the performers and the audience was evident.

There was pin-drop silence in the Durbar Hall as the violins and cello swept the afternoon-hour away. The accordion, rarely included by quartets performing western classical music, was an innovative substitute for a piano. Aude Gualiano's contribution to match and merge with the string instruments was truly inspirational.

"We have been performing at several concerts in India," said Gauthier, "coming here to Udaipur has been special. We are grateful to Domaine national de Chambord and the French Embassy for facilitating our visit and making this performance possible here."

More applause followed the young Gauthier's words as he rolled out a surprise for the audience: a group of young students from the **Maharana Mewar Public School** joined the quartet on the



The Arties concert was spell-binding. And their surprise composition with the school-team of Maharana Mewar Public School was applauded with full gusto. Also included are the photographs of their 'sneak' rehearsal at the venue a day before. The school-team was excited and full of awe and admiration for the French musicians who could move from Beethoven to A R Rahman without missing a beat!



Memorable music at heritage venues of The City Palace: Marking the 3rd World Living Heritage Festival

stage. Together they began singing and the Arties' violins and cello took off into the musical realms of Bollywood numbers. A medley of popular Bollywood songs were played and sung by the entire group, truly a coming together of different cultures amidst such camaraderie and smiles.

Gauthier said, "We were conducting a short workshop at the School yesterday (March 19th) and when we heard the students sing these popular numbers, we thought why not plan this fusion together?"

It was very touching to see the enthusiasm of the young students, who in a turnaround of just 24 hours, had rehearsed and were ready to perform with such accomplished musicians. There was many a moist eye in the audience as they heard and saw a differently-abled student singing 'Chhoti si aasha', a popular A R Rahman number, an ode to hope against all odds.

A standing ovation for the Arties musicians and the Maharana Mewar Public School students followed. H.E The Ambassador of France to India, **Mr Francois Richier**, **Mr Jean d'Haussonville**, General Manager of Domaine national de Chambord, **Mr Lakshyaraj Singh Mewar**, Trustee of the Maharana of Mewar Charitable Foundation, and other dignitaries lauded the musical offerings, presenting mementos to all the performers and wishing them the very best on their musical journeys ahead in life.

Another memorable musical performance reached its conclusion in the 105-year-old Durbar Hall, which has been witness to innumerable concerts and performances by maestros through the 1920s to 1970s.

The Arties musicians, in their own inimitable way, made history at the Sabhagaar Conference Hall of the Fateh Prakash Palace.

About the Maharana Kumbha Sangeet Kala Trust

The Maharana Kumbha Sangeet Kala Trust promotes and encourages Indian classical music, dances, arts, drama, and other activities of cultural importance.

The objectives of the Trust are:

- To extend patronage and assist in the promotion and preservation of Indian classical music in all its traditional forms;
- Indian folk music, Rajasthani music and tribal music;
- Indian instrumental music of all forms;
- Indian fine arts from all traditional schools of art;
- Indian local arts and tribal arts;
- Indian classical dances of various styles to include folk dance and tribal dances;
- Dramatics, theatricals and pageants;
- To create amenities for the promotion and preservation of these objectives.

The Trust is named in memory of Maharana Kumbha who was not only an accomplished musician but also a great authority on the subject and science of music.

Maharana Kumbha was one of the greatest rulers of Mewar in the 15th century CE, and historians have compared his reign to that of Chandragupta Maurya and the golden period in India's history.

He wrote an outstanding treatise on Indian music titled 'Sangeetraj'. His writings extensively covered both the subject of music and other literary commentaries in Sanskrit. The Trust continues to give practical support and patronage and keeps alive the legacy of Maharana Kumbha.

Visit <http://www.eternalmewar.in/collaboration/charities/trusts/mksket/index.aspx>

Udaipur Heritage Walk for guests and delegates of the 3rd World Living Heritage Festival



With resource-persons from the Maharana of Mewar Charitable Foundation and the DRONAH team guiding leading them, guests and delegates had a first-hand feel of Udaipur, the heritage-city, late on March 20th, 2016.

H.E The Ambassador of France, Mr Francois Richier and members of his team, Mr Jean d'Haussonville of Domaine national de Chambord and his colleagues, eagerly explored the city, its temples, by-lanes and the famous ghats. The Jagdeesh Temple was engrossing for all of them, most were amazed at the profusion of temple sculptures and architecture.



It was almost dark by the time the team reached Gangaur Ghat and walked by the havelis along the way. Ms Moe Chiba, from the UNESCO India Office, can be seen with dark glasses and a white cane, as she wanted to 'see' how Udaipur can be negotiated by the visually challenged. She shared her experiences later in a Workshop Session.



Experiencing The City Palace Museum and the spectacular Lake View trails



A morning was reserved for a walk through The City Palace Museum as the guests and delegates experienced the Mardana Mahal, palace by palace, courtyard by courtyard. They were informed about the restoration and conservation works underway; the new spaces which were being revitalized for visitors.

The Lake View trails are breathtaking as one gets to see the expanse of Lake Pichola, the surrounding hills from some of the highest points of The City Palace. It is a photographer's delight to be there on a clear morning with the sun lighting up the landscape.





On March 20th, 2016, at the inaugural session of the 3rd International Conference on Living Heritage, the traditional lamp was lit by H.E The Ambassador of France, Mr Francois Richier and Mr Vinay Sheel Oberoi, LAS, the chief guest, and the dignitaries present. Shriji Arvind Singh Mewar and Ms Vrinda Raje Singh with the esteemed guests are now set for the day's proceedings.



Welcome Address

**Shriji Arvind Singh
Mewar**

**Chairman and
Managing Trustee
Maharana of Mewar
Charitable Foundation,
Udaipur**

A very 'Good Morning' to our distinguished guests, delegates and members of the media who have graced the Inaugural Session of the 3rd International Conference on Living Heritage. It is a real pleasure to have you here and I am delighted to be welcoming you all to Udaipur on this occasion.

For gracing the Inaugural Session, I wish to thank our chief guest **Mr Vinay Sheel Oberoi, IAS**, Education Secretary in the Ministry of Human Resource Development, Department of Higher Education, Government of India; His Excellency The Ambassador of France to India, **Mr Francois Richier; Mr Jean d'Haussonville**, the General Manager of Domaine national de Chambord, and **Mr Sabhyasachi Mukherjee**, Director General and Secretary, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai.

Your presence demonstrates the encouragement and support which has been generated for the cause of 'living heritage'.

We have indeed come a long way: From 2012, when the 1st International Conference was held, till today in 2016. I am particularly delighted that Ambassador Richier and Mr Jean d'Haussonville from Chambord have lent us their support and opened new vistas for partnership between Chambord and our Maharana of Mewar Charitable Foundation (MMCF).

Our partnership with Chambord is a testimony to the power of 'living heritage' which unites cultures, traditions, understanding which in turn to bring nations together, resulting in stronger relationship between our two countries - France and India. We salute this friendship and collaboration. May it become more meaningful in the years ahead!

I also take this opportunity to acknowledge the contribution of UNESCO New Delhi Office and Dronah Foundation towards the progress of the World Living Heritage Festival since 2012.



Ms Moe Chiba and **Dr Shikha Jain** are two ladies we are proud to be associated with. Thank you for all that you have accomplished.

My thoughts today are focussed on tomorrow and the day after.
It is for the future we need to plan and work for today.

For us, the City of Udaipur, The City Palace and the Museum are sacrosanct.

Our city is over 450 years old; the City Palace Museum has crossed 45 years. To state that there is tremendous potential in their development is to state the obvious.

I can see an all-round development of Udaipur as a destination for not just tourism but education, the performing arts, spirituality and sports: A veritable power-house for our time and age.

To our esteemed guests from France, I do not have to underscore the importance of a museum.

They are fully aware of how just one institution like the Louvre has given Paris its unique identity and contributed to its economic growth.

It is the envy of the world.

In the years to come, the City Palace Museum and its Galleries will play, and must play, an even greater role in Udaipur's development as a city. Its power is waiting to be harnessed.

This is where all of you great minds, intellectuals, civil servants, artists and musicians have such an important role to play.

The World Living Heritage Festival and the Conference is merely a forum where your ideas can be voiced in the present and will help shape the future.

It is our collective future. We are all stakeholders in it.

Or as I always say, we are Joint Custodians of our living heritage.

It belongs to us all.

Once again, I am delighted to be welcoming you to Udaipur and the Fateh Prakash Palace. I hope during the Conference your contributions and plans will make you feel proud to be part of the 3rd World Living Heritage Festival.

Thank you...and God bless you all!

Domaine national de Chambord and Maharana of Mewar Charitable Foundation had signed a memorandum of understanding in April 2015 on the occasion of the visit to France of Prime Minister Narendra Modi. These two outstanding institutions of India and France are collaborating on a host of cultural activities with an aim to share knowledge, skills and experience with regard to conservation and presentation of cultural and natural heritage.

A three-member team of Chambord, led by Mr Jean d'Haussonville, General Manager, participated in the 3rd World Living Heritage Festival 2016.



Keynote Address

**Mr Sabyasachi
Mukherjee**

**Director General and
Secretary,
Chhatrapati Shivaji
Maharaj Vastu
Sangrahalaya,
Mumbai**

I must begin this address by admitting that this is my first visit to Udaipur and its heritage precincts where the Conference is being conducted. I have been hugely impressed by the conservation activities and work being done in The City Palace.

I wish to share my thoughts today on the topic: *'Preservation of Cultural Heritage - A Global Challenge'*. Museums, cultural institutions and heritage sites are the only public spaces for the people to understand their past.

It is where we discover our identity in a rapidly changing world.

'Culture' and 'heritage' are two different words and I wish to draw your attention to the relationship between these two words. I will then attempt to define the challenges faced by both culture and heritage, and their relevance to our changing society.

S. Abid Husain's definition of culture is most appropriate. He had said, *"Culture is a sense of ultimate values possessed by a particular society as expressed in its collective institutions, by its individual members in their dispositions, feelings and attitudes and manners as well as insignificant forms which they give to material objects."*

When we refer to the identity of a community, we have to research and study its institutions. This is where the intangible and tangible heritage of the community assumes importance and significance. Its traditions, languages and music have to be studied for it carries enormous wealth of historical and social information besides the emotional nostalgia.

Speaking of languages, I would refer here to the pioneering work being done by Bhasha Research & Publication Centre in Vadodara, Gujarat. They are archiving and cataloguing tribal cultures of India. A glance at their work reveals how many languages and dialects have already been lost over time.

This is the intangible heritage of our land and we do not know how many more languages will vanish in the future.

Let me now turn to the challenges that 'cultural heritage' faces in our time and age. Globalization, technology and international politics pose the main threats to heritage anywhere in the world. Though the threat perceptions are several, including those due to ignorance and fundamentalism, it these three main engines whose ill-effects we are often witnessing.

I can give examples of how linguistic identities are being eroded. We have to look round and see how English-medium schools have taken over our education system leaving no space for the vernacular-language schools to flourish.

I see these changes every time I visit my native area in West Bengal.

Similarly costumes, food habits are also going through tremendous change, with the old making way for the new.

As nations, we are facing a common threat: of one culture and one religion becoming the norm. I consider this threat as one which will homogenize our cultures and deprive us of the cultural diversity in our heritage.

Having said this, I feel that the real challenge for us today is to give people an opportunity to express their own views and celebrate their own cultures.

I also feel that Conferences like these should activate communities at the grass-root level and empower them to preserve their own culture and heritage. We have to find ways and means to achieve this goal.

Address

Mr. Jean d' Haussonville

General Manager
Domaine National de
Chambord,
France



It is a wonderful occasion for us to be here at the 3rd World Living Heritage Festival in Udaipur and I thank the Maharana of Mewar Charitable Foundation for inviting us.

But before I share my thoughts with this august gathering, let me take the opportunity to show you a short film on Chateau de Chambord, for the film speaks more than words and it may convince some of you to visit us in France.

(The film captured the architectural brilliance of the Chateau de Chambord through spectacular aerial and panoramic views of the entire estate. Shots of the chateau, its lush-green forest areas stretching for miles, the water-bodies, landscaped lawns and, of course, the royal interiors were superbly strung together in the dreamy film. Chambord emerges as a amazing heritage-destination, far from the urban environs of Paris and other cities, with a soul and character of its own.)

We are privileged to be here as partners of the Maharana of Mewar Charitable Foundation (MMCF) with whom we signed an agreement in April 2015. I wish to acknowledge our gratitude and thanks to **His Excellency The Ambassador Mr Richier** for bringing Chambord and MMCF together.

Our partnership is also a testimony to the global awareness that sustainable development and sustainable tourism have a significant role to play. International tourism is growing at a rapid pace and is able to bring nations and regions closer to each other. There is a new world of travellers who are uniting the world. In France, tourism has been a part of our diplomacy. The Foreign Ministry has played a proactive role in developing ties with different parts of the world. Tourism is contributing to our economic growth. Our governments believe that if you like the country, you will also like the products which the country produces.





Through our partnership with MMCF, we want to touch larger parts of Rajasthan and India, the heart of Indian society and heritage.

The aims of MMCF and Chambord partnership agreement of 2015 are:

1. Facilitation of awareness about the two sites, cities and regions among the Indian and French publics through historical and heritage (tangible and intangible) exhibitions, conferences, workshops and seminars etc. Proactive involvement of media houses in the awareness programs will be planned.

2. Sharing of knowledge, skills and experience in regards to conservation and presentation of cultural and natural heritage for the benefit of visitors/tourist received every year at each of these sites, cities and regions.

3. Undertaking and support of joint communication for promoting the two sites through cultural, educational and scientific activities in France and India with a view to developing and enhancing tourism. Effective cross-promotional activities utilizing exchange of contacts, links to websites and social media etc.

4. Development of joint projects on shared themes, such as cultural activities, festival and tourism-based activities for people to people programs of both India and France.

At Chambord, we are aware of our heritage, it is part of our identity and part of our developmental process. With Udaipur, we share many similarities. During the Festival, and in the heritage-city, I see the assertion of a similar and confident identity. Both Chambord and Udaipur were established in the 16th century; we were born in the same stage of our civilizations.

Many of you watching the film may have felt that Chambord is just like an Indian palace. The terraces, courtyards, towers are very

similar to those one would see in Udaipur or in Rajasthan. At a more philosophical level, we believe in 'perpetual renewal'. This is the true meaning of the word 'renaissance', to be reborn in every age and being relevant for everyone.

With Eternal Mewar, it is the same spirit of renewal and remaining contemporary. These similarities between Chambord and Udaipur are very reassuring for us.

Just as Udaipur is preserving its tangible and intangible 'living heritage', at Chambord we also believe that we are not just a Museum. We are preserving our ecological heritage, our natural surroundings. Udaipur too is accomplishing this feat by preserving the natural environs of the city.

It is an important lesson for everyone to learn that our duty is not just to preserve monuments but to also help our neighbours grow. I am looking forward to the session on 'Great Little Ideas for Udaipur'. It will demonstrate how deep is the spirit of development and how the network of NGOs has been growing for the benefit of the city and its people.

I congratulate the Foundation for organising and promoting the 3rd World Living Heritage Festival as it is bringing different groups of people together. The Foundation's concern goes beyond Udaipur; it is concerned about the growth of Rajasthan and India.

I once again express my thanks to the support extended by the French Embassy and His Excellency The Ambassador Mr Richier. It is a great honour to work with them. They have helped build this bridge between Chambord and MMCF; in the years to come, this partnership will grow and last for many decades, if not centuries. We share common values and common goals. We look upon our heritage-sites 'temples' and not just monuments or public places. This brings us closer for we believe that heritage is part of our future.

Address

**Mr. Lakshyaraj Singh
Mewar**

**Trustee,
Maharana of
Mewar Charitable
Foundation, Udaipur**



Even before I greet and thank all the dignitaries on the dais for gracing this Inaugural Session, let me wish all of you gathered here on 'World Happiness Day'. Thanks to twitter and Facebook, I was made aware of this day dedicated to happiness. While I feel happy about it, I also feel that 'happiness', or 'living heritage', cannot be confined to one day or event. Let every day be a celebration of happiness.

'Living heritage' is not merely a concept or an idea; for most of us it is part of our daily life. The Festival and the Conference are ways and means of celebrating this idea and taking it across the world. We are today involving more and more people, organisations and institutions into this movement.

I take the opportunity of thanking and acknowledging the contribution of the French Embassy and His Excellency The Ambassador Mr Richier for demonstrating the commitment towards 'living heritage'. We are extremely grateful for your encouragement and participation in the 2nd World Living Heritage Festival and this time around too.

Organising the Festival, and promoting living heritage, is a journey which has begun well. And I salute the vision and leadership from the top that has made possible several milestones and landmarks.

The partnership agreement between Chambord and the Maharana of Mewar Charitable Foundation is one such landmark event. I thank Mr Jean d'Haussonville for his active participation. In the short while that I have got to know him, I realize he is very passionate about the heritage management projects he has undertaken. He is not only carrying forward the vision but making it very inspirational for all those who interact with him. It is his motivational and inspirational approach which is paving the road ahead for the Chambord-MMCF partnership.

During the 3rd World Living Heritage Festival, which got off to a great start yesterday March 19th, and through this Conference, I wish to see greater participation and involvement of the youth. The young have to be motivated and associated with the activities, programmes of living heritage.

The great minds who have gathered here may please suggest ways and means of motivating the youth. Fellowships, scholarships for those who are interested in music, art, architecture and the media will go a long way in making 'living heritage' a part of their lives.

Like the twinning between Chambord and MMCF, there is need to 'twin' the youth with living heritage programmes. It will certainly be very inspirational.

I want to end with a couplet in Hindi which speaks about 'being happy that the air is changing but we need to do more to change the entire environment.'

With living heritage, we can bring in more change and change the environment.



Exchange of agreement between Chambord and MMCF.



Address

The Ambassador of
France
to India

His Excellency
Mr. François Richier

I am delighted to be here, once again, at the 3rd World Living Heritage Festival. This is a great event and for me, it is an enlightening moment. I have discovered in Udaipur this community of people who have taken up the cause of living heritage.

Living heritage is a cause that is being taken up with a lot of passion. The concept is underpinning a range of projects linked to intangible heritage. I can see that in the years ahead there will be more projects concerning sports, yoga besides language, customs and traditions.

Very often people perceive the 'image of India' as being one of garbage and dirt on its streets. This perception is very misplaced. The garbage and dirt are India's heritage of neglect. It is not India's heritage at all. This is what I typically do as a diplomat: I speak about India, its people, highlight some intangible heritage project which can bring about change. And it can also change these perceptions.

The partnership between Chambord and Maharana of Mewar Charitable Foundation is an iconic partnership. I can see today that it has become a 'love marriage' and it is no longer an 'arranged marriage' anymore. At the French Embassy, we initiated this partnership but I am pleased that it is now growing on its own.

I feel enriched by the participation at the World Living Heritage Festival. When I was here in 2012, I realized the value of promoting living heritage. The intangible cultural heritage lies with the people, the communities.

In Tamil Nadu, for example, we have been encouraging the craftsmen, the carpenters and embroidery-workers. These are people who are suffering from lack of business, patronage and direction.

Similarly, we took another step in releasing a book on culinary traditions of the past. These relate to the Tamil and French culinary



At the Jagdeesh Temple precincts: A time to ponder during the heritage walk.

traditions and belong to the Indian Ocean area. There is French heritage in Indian cuisine which needs to be preserved.

We are now planning to have a heritage architect from France to be stationed at the French Institute in Puducherry. This architect will be able to coordinate heritage conservation projects across India. It will provide long-term help to India in this field. I am confident that the French Embassy will be able to deliver on these projects.

In the field of urban development there are more than 40 French companies working on different aspects of water, urban transport. Once again, they are inspired to keep alive the spirit of heritage and not destroy it while bringing in new ideas for urban development.

As most of you are aware, we are working with the Government of India on the roll out of Smart City project. We will be working extensively with Puducherry and Chandigarh as the first Smart Cities. With both these cities, we have a long history and proud association.

In Chandigarh, for example, it is not merely urban development but also helping the state government to safeguard heritage artefacts. Government offices in Chandigarh have heritage furniture of the 1950s and 1960s.

These artefacts have not been registered or catalogued. As a result many of them are being sold off in national and international markets. Heritage management has a role to play here: we will initiate the registry of heritage artefacts and make it mandatory for governments to safeguard these items. It is our responsibility to do so.

For the southern states of India, we are requesting the French Institute in Puducherry to play an important role in maintaining a registry of antiquities with special focus on temple statues, sculptures and other objects. Very often these objects are stolen and sold overseas. Why are these objects being stolen or discarded?

Again, this is an issue of living heritage for very often the community has lost interest or changed its habitat. There is need to develop registries and involve the local government and communities too.

I see all these developments now in the perspective of 'living heritage'. I owe this awareness and consciousness to the World Living Heritage Festivals and I thank you for giving me this exposure to the field of 'living heritage'. In the years to come, I shall continue to be a part of the Festival and shall be proud of my friendship with all of you even when my tenure in India is over.





Address by the
Chief Guest

Mr. Vinay Sheel
Oberoi, IAS

Secretary,
Department of
Higher Education,
Ministry of Human
Resource Development,
Government of India

The 20th century will go down in history as the 'century of heritage'. While the world wars, regional violence and strife marked the last one hundred years, we have to recognize that the framework for the preservation of heritage has emerged from this legacy of global violence.

1945 witnessed the formation of the United Nations and it was not surprising that the cultural arm of the UN came to Paris. It was a recognition of so many facets of cultural development for which Paris stands for.

1954 was another landmark year for the cultural heritage of the world. It saw the Convention for the Protection of Cultural Property coming into force.

Through this Convention, there was the thrust and emphasis on preserving the built heritage; it was a 'monumental' orientation,

with also a focus on preserving manuscripts.

We also saw documentation assuming importance.

*Convention for the Protection of Cultural Property
in the Event of Armed Conflict with
Regulations for the Execution of the Convention 1954
The Hague, 14 May 1954;
Second Protocol, The Hague, 26 March 1999*

Recognizing that cultural property has suffered grave damage during recent armed conflicts and that, by reason of the developments in the technique of warfare, it is in increasing danger of destruction;

Being convinced that damage to cultural property belonging to any people whatsoever means damage to the cultural heritage of all mankind, since each people makes its contribution to the culture of the world;

Considering that the preservation of the cultural heritage is of great importance for all peoples of the world and that it is important that this heritage should receive international protection;

Guided by the principles concerning the protection of cultural property during armed conflict, as established in the Conventions of The Hague of 1899 and of 1907 and in the Washington Pact of 15 April, 1935;

Being of the opinion that such protection cannot be effective unless both national and international measures have been taken to organize it in time of peace;

Being determined to take all possible steps to protect cultural property.



UNESCO office in Paris till 1958 : Photograph from the UNESCO archives on the website.

Facing page: Discussion during the walk through The City Palace Museum, Udaipur.

Today we have gathered here in Udaipur to celebrate living heritage. It is a very complex and complicated idea as its focus is on both tangible and intangible heritage with its propensity to change and adapt in every age. It is very appropriate that India and China, the world's oldest civilizations, are today taking the lead in heritage management at all levels.

In the short span of time that I have been in Udaipur, I have been more than impressed by the heritage preservation work being undertaken at The City Palace. We are able to walk through history and see the continuity across time, be it in architecture, the arts or in the customs and traditions being observed.

'Eternal Mewar', as it is being described as, will grow and evolve. It is the challenge of our times that cultures change, practices change and technology also becomes a great agent of change. How do we manage the issues of growth and development?

Living heritage will be playing an even greater role in the future, but we have to resolve the contradictions posed by the forces of development. Personally, I am convinced that heritage promotes development at different levels, and with development comes affluence. With affluence comes even greater awareness and desire to protect and nurture our heritage. This cycle of heritage and development has little or no contradiction. I faith in this cycle of development and I can see that Udaipur has been the beneficiary of such thoughtful development.

Change is inevitable; we should neither block change nor challenge its inevitability. I think the most important aspect is that we should not lose our basic values in the face of changing times. We are witnessing tremendous change in our society today. Our focus should be on retaining our basic values.

As we speak about India, world heritage and change, I wish to introduce one great personality from India who propounded

one of the first concepts of world heritage. This was **Nicholas Roerich**. Though he was not Indian, he made India his home in the later years of his life and he is most often remembered for his marriage to Devika Rani, the cine-star of those years. Roerich, the artist-visionary, wrote a charter for world heritage which was accepted by the intellectuals of that time and it proved to be the basis of thought and action on global heritage.

It was in the 1950s and 1960s that the United Nations, and its bodies like UNESCO, made 'heritage' into a UN movement. Nations and governments, their ministries and educational institutions, were soon involved. It has become a competitive field, so to say, with its own pulls and pressures. There are over 1000 World Heritage Sites today. Gradually, the realization has sunk in that heritage is not just a recognition but a responsibility. The people, states and governments have to recognise this responsibility and live up to it.

There is another dimension to this principle of world heritage: the 'listing' of World Heritage Sites is also a recognition that the specific heritage is now the responsibility of the whole world to protect. In a sense, the heritage now belongs to the world even though it may be located in one particular nation-state.

Though when we consider what has happened in Afghanistan with the Bamiyan Buddha, or what is currently happening in Syria, the world can do little to prevent this 'cultural barbarism'. Yet we have to acknowledge our own responsibilities towards world heritage; that it belongs to the world and we have to nurture it. Being here in Udaipur is a testimony to the importance of heritage and how it is being nurtured and developed.

With the emphasis on intangible cultural heritage, we can see that it is all-encompassing. Whether it is cuisine, local traditions and cultures, every aspect of human activity is part of it. We see living heritage in conjunction with the more structured framework of world heritage. It is the entire framework of life and living.



Nicholas Roerich's Banner of Peace

In 1929, on a trip to New York from India, for the opening of the Roerich Museum's new premises, Roerich raised an issue that had been close to his heart for many years. Using the Red Cross as an example, he proposed a treaty for the protection of cultural treasures during times of both war and peace—a proposal he had unsuccessfully tried to promote in 1914. In consultation with lawyers versed in international law, he drafted a Pact, and suggested that a flag would be flown over all places under its protection. This flag he called the Banner of Peace. The design of the Banner shows three spheres surrounded by a circle, in magenta color on a white background. Of the many national and individual interpretations of this symbol, the most usual are perhaps those of Religion, Art and Science as aspects of Culture, which is the surrounding circle; or of past, present, and future achievements of humanity guarded within the circle of Eternity...In this sign and the motto, Pax Cultura, that accompanies it, is symbolized Roerich's vision for humanity. As he wrote: "Let us be

united—you will ask in what way? You will agree with me: in the easiest way, to create a common and sincere language. Perhaps in Beauty and Knowledge." Roerich's efforts to promulgate such a treaty resulted, finally, on April 15, 1935, in the signing by the nations of the Americas—members of the Pan American Union—of The Roerich Pact, in the White House in Washington. This is a treaty still in force.

I have been very pleased to hear the details about the partnership agreement between Chambord and the Maharana of Mewar Charitable Foundation. It is wonderful to see how the relationship is coming to fruit. In fact, India has deeper relationships with France than is often acknowledged.

I could begin by referring to **Le Corbusier** and the 1950s in India. The French architect gave his best to India; Chandigarh was the only city he ever built, though he has several buildings to his credit in Japan. Le Corbusier's concept of planning a city is worthy of in-depth study. There is the whole tradition of architecture and planning that he spawned.

Amrita Sher-Gill is another strong artistic bond that India and France share. The gifted artist, who died at the young age of 28, left behind a remarkable repository of paintings. It would not be wrong to remark that she exemplifies France in her art, having demonstrated the ability to break every rule in the book.

In India, we have taken pride in the depth and diversity of our cultures. I have been in Udaipur for just over 24 hours and have been exposed to its history and traditions. I can see the pride that there is for the heritage of Udaipur. It is not important to merely bring back the heritage but equally important to be proud of it.

I am thankful to the Foundation for inviting me and very grateful that I could be a part of the Conference and learnt a lot from it. I am sure the World Living Heritage Festival will go forward in the years to come.

In reply to the question posed by Shriji Arvind Singh Mewar, on the ideal role for the government in matters of heritage preservation, I recommend that the government should create an 'enabling environment' for all stakeholders in the field of heritage management.

There should be a systematic simplification of laws and regulations, uncomplicated transfer of assets and transfer of ownership rights. There should be a more liberal regime to facilitate the shipping of antiquities and art objects to other countries for exhibitions and displays.

The corporate sector in India has a significant role to play. The 'corporate social responsibility' framework is now making it mandatory for companies to fund heritage-related projects. We have a long way to go in India. Companies are making a bee-line for the education sector and for rural development projects. Heritage is not getting the due priority. The government can play a role here and also provide resources for heritage preservation and management activities.

At another level, I feel our educational system must respond to heritage issues. Heritage and culture are not an integral part of our curricula. Our cultural institutes must become the vanguard for this transformation. There is need to introduce heritage courses in universities, IITs and IIMs; we must penetrate deeper in schools and exposure our students to the challenges of heritage studies. A new direction is needed. We need to be educated about our heritage and not just display our heritage.





Vote of Thanks

**Ms. Vrinda Raje Singh,
Coordinator
World Living Heritage
Festival 2016**

**Maharana of Mewar
Charitable Foundation,
Udaipur**

Good afternoon ladies and gentlemen, I am the one who stands between you and the lunch that has been thoughtfully prepared by our HRH Chefs...We will thank the Chefs after we have enjoyed their spread.

Let me first begin by thanking **Mr Vinay Sheel Oberoi** for accepting to be our Chief Guest.

Your words were a source of encouragement for artisans and craftsmen at RANG which you so graciously inaugurated. And today you have graced the Inaugural Session with us at the Sabhagaar Conference Hall. We hope that the Government of India takes note of the issues you raised during your address.

His Excellency Ambassador Richier, you've been a pillar of tremendous support over these last few years. And we now rightfully feel we are part of one extended family...and to family-members we rarely say 'thank you'.

We want to acknowledge your contribution and want you to continue guiding us. Thank you for crediting the World Living Heritage Festival for inspiring you to promote several projects in India.

Mr Jean d'Haussonville and the entire Chambord team, including the musicians we will hear after lunch, it is the start of our collaboration, and we have a long way to go.

Let me also assure The Ambassador that our 'love marriage' will continue to flourish. Thank you for being such great partners. Vive la France!

Mr Sabhyasachi Mukherjee, thank you for your scholarly address and sharing your experiences. We have much to learn from you, and institutions like yours in Mumbai.

The Festival has been supported by UNESCO New Delhi Office and the Dronah Foundation, Gurgaon.

Both **Ms Moe Chiba** and **Dr Shikha Jain** have done the best they could for the Festival. A small 'thank you' for all the big-big mountains you keep moving for us.

To our associates, **School of Planning and Architecture, Bhopal** and **Indian Heritage Cities Network**, please do accept our thanks for the continuing support to the World Living Heritage Festival since its inception.

To all our **delegates**, especially **the students** who have come from far and near, and our guests, please accept our thanks and we look forward to your active participation in the Conference and the Festival events.

Please feel free to approach any of us and we'll do our best to assist you.

Last, and certainly not the least, I have to mention our Chairman and Managing Trustee, **Shriji Arvind Singh Mewar**, and our Trustee, **Mr Lakshyaraj Singh Mewar**.

I cannot 'thank' them; thanks cannot do justice to unconditional support that we receive from. I can only say that without their support, the Festival would not have reached this level.

The encouragement we receive makes us feel immensely proud to be part of this organisation.

And to all our colleagues at the Foundation and **HRH Group of Hotels**, my words of appreciation fail to reflect your professionalism and dedication.

Keep up the good work! Jai Mewar!!



The Chief Guest Mr V S Oberoi and Shriji Arvind Singh Mewar with the esteemed guests and speakers at the end of the inaugural session of the Conference.

Workshop Session 1

Dr Rachna Khare

School of Planning
and Architecture,
Bhopal

Universal Access in Heritage Sites and Museums



“In India, it was in 2001 during the visit of
Stephen Hawking that the country woke up to the
demands of Universal Access for the Disabled.”

It is great to be here again at the 3rd International Conference on Living Heritage and I am proud to be part of these proceedings.

In this interactive session, we will go through some key presentations and we are fortunate to have with us Prof Abir Mullick with us today who will share his experiences. We welcome the Principal, teachers and students of the Government Pragya Chakshu Senior Secondary School, Udaipur in our midst. They will share their expectations and experiences as visually-impaired visitors to heritage sites and museums.

Let me begin by explaining that the basic concept being Universal Access is that all people, everybody has a right to access all sites. People with physical disabilities or functional disabilities have an equal right as normal able-bodied people.

In India we stand committed to Universal Access as the country has passed the Persons with Disabilities Act in 1995 (PwD Act) and is a signatory to the United Nations Convention on the Rights of Persons with Disabilities (UNCRPD) since 2007.

This brings us on to Universal Design which is a commitment to design for all people and it implies a belief that all people, regardless of their physical condition, can benefit from the same environment, if designed appropriately.

The inclusive vision of universal design emerged from 20 years' experience with the "Barrier Free Design" movement in the United States, a legal approach entrenched in providing specialized and separate designs for people with disabilities and eliminates environmental barriers for them. As heritage is a reflection of the history, culture and identity, all the members of the society including persons with disabilities, should be able to use and be encouraged, educated and inspired by the historic buildings and sites through universal usability.

Having stated this let me say that Universal Design and Access pose several challenges for heritage sites. It is a sensitive issue for we have to make interventions without disturbing the heritage ambience or environment. Yet we have to meet our goals.

In India, it was in 2001 during the visit of **Stephen Hawking** that the country woke up to the demands of Universal Access for the disabled, even those like the famous scientist who were mobile with their ultra-modern wheelchairs.

In India, we have to look at Universal Access from several perspectives. The first is the legal obligation we have as signatory to the UN Convention and after the passage of the Persons with Disabilities Act. The second is the demographic change occurring in India.

Today we have a larger than ever population of the disabled, the elderly and those with functional disabilities. They are exercising their right to use local transport, roads, and hotels and are visiting

heritage sites; each of these public facilities now has to meet the basic standards of Universal Design and Access.

The third perspective pertains to travel and tourism with more and more people from all over the world travelling and visiting heritage sites and museums.

Tourism is a large contributor to a country's economy and a developing nation like India cannot ignore the demands of global tourism for disable-friendly heritage sites and hotels.

Travel decisions today are made whether Universal Access is available at the particular countries, its cities and sites. No country or state can overlook this large segment of tourists who are often coming from developed countries.

It is therefore important for us to ensure that physical and intellectual access to heritage sites is ensured: be it information through websites, mobile apps, kiosks and announcements at bus stations / train stations / airports, and the services to be provided through trained staff and attendants.

These are small and meaningful interventions which can be thoughtfully made and do not require major allocation of financial resources.

I now call upon **Prof Abir Mullick** to share his experiences and provide us with road-maps for development in Indian heritage sites and museums.

A few words about Prof Mullick before he begins:

Prof. Abir Mullick's educational and professional experience is grounded in Architecture, Industrial Design, City Planning and Business Management.

He has served in higher education for the past twenty years, teaching Industrial Design and Architecture for over two decades in the US.

He has been a faculty of the Centre for Inclusive Design & Environmental Access, University at Buffalo.

A teacher, scholar, researcher and designer, Prof. Mullick is a strong proponent of universal design and is internationally known for inclusive designs that deal with social justice, personal empowerment and collective equity.

He is one of the authors of the 'Seven principles of universal design'. An active researcher, Prof. Mullick has directed many sponsored projects and developed designs that highlight universal access in products and environments.

Workshop Session 1

Presentation and Address

Prof Abir Mullick
Provost

Navrachana
University

**“In India, I am sorry to state that most of our
museums and heritage sites are
horribly inaccessible.”**

I am pleased to be here amidst friends and colleagues who have given seminal importance to Universal Access and Design. I wish to thank you for giving me this opportunity here at the 3rd International Conference on Living Heritage.

Accessibility through design is a very important subject. It is competing with the idea of conservation and therefore both of these subjects are the forefront today. We can neither ignore conservation needs nor overlook accessibility issues in our world. The challenge is to maintain a careful balance, without destroying or damaging any site, location.

In the Indian context, Universal Design, I think, is very significant. I will give one example. Before the cell phone we all depended on landlines, which was never adequate and few people could actually access. So that was an exclusive kind of system. And suddenly cell phones came and it became common.

In the West, they first went to landlines with good distribution and network, and then to cell phone. In India we have jumped a complete technology and in doing so we have sort of levelled the play field.

In the West they went through the stage of accessibility for people with disabilities and then to Universal Design. But I think in India one can jump that. We might find it much more reasonable, and possible to go toward Universal Design and skip this whole idea about accessibility, because Universal Design is the basis of accessibility.

In India, I am sorry to state that most of our museums and heritage sites are horribly inaccessible. Accessibility is not part of our thinking.

I can give examples of Kolkata's famous museums where the most basic principles of Accessibility are not in place. Therefore there is need to think and orient the policy-makers towards Accessibility: the goal has to be that visitors must achieve effortless access to the site, its collections and facilities.

We have to change the mind-sets and question for whom is the conservation being carried out?

Who are the beneficiaries of heritage conservation practices?

In sharp contrast, I could give examples of the Kennedy Centre for the Performing Arts in Washington DC, or the Washington DC Post Office where high standards of accessibility have been achieved.

I will share the examples of Visitor Centres at Museums: these centres can be attached or detached from the main buildings or sites. In Buffalo, for example, the Darwin Martin House has a perfect Visitor Centre.

Indian heritage sites and museums have much to learn from the American examples. It is also beneficial to follow the American standards which have been detailed for global users.

Physical accessibility begins on the road, at the parking slots, at drinking water and resting/halting points, at the entry-points; within the museum or heritage site, the size and position of displays, the use of braille and tactile elements for signage or explanations, and the flooring and carpets to be used.

There are different layers of accessibility and the authorities have to develop their own teams which in turn can work out the standards they want to achieve.

There is enormous work ahead for the museums in India, as there are different kinds of museums and each will have to work out its own engagement with their audiences. But basic accessibility is a goal which is imminently achievable for India.

I hope my thoughts and experiences would be of value to all of you.



Case Study: Universal Access in The City Palace, Udaipur

Dr Rachna Khare

School of Planning
and Architecture,
Bhopal

We, at the School of Planning & Architecture, Bhopal, have been working closely with the Maharana of Mewar Charitable Foundation (MMCF) over the last few years on developing a comprehensive Universal Access Plan.

This Secondary Plan is an integral part of the Conservation Master Plan developed by The Getty Foundation and MMCF through 2005-07. It is being worked out in tandem with the other Secondary Plans relating to Interpretation & Use, Lighting, Environment Management, Risk Management, Art Conservation and Cultural Heritage Tourism Plan.

Like most of the heritage sites, the historic precinct of Udaipur was not originally designed to accommodate people with disabilities and special needs. In fact, the founding of Udaipur in 1559, as the new capital-city of Mewar, was chosen by the-then Maharanas of Mewar because it was on a hillock, safe from enemy-attacks.

From the 16th century to now in the 21st century not only has the world changed completely but The City Palace has been transformed into a Museum with its buildings and courtyards being used for public purposes.

To create the inclusive environment for universal usability we developed our Access Strategy and gathered inclusive information, to develop inclusive customer services and inclusive built-environment.

The teams from SPA, Bhopal and MMCF conducted user surveys and audits, along with observations of key-members to ascertain what were the 'usability priorities': which were the areas of most heritage value and of user/visitor interest.

We mapped these priorities in a matrix to prepare the Access Options and reached a consensus on the best options we had to create the inclusive environment for visitors to The City Palace Museum.

When we were conducting the Access Assessment programme, we prepared a more flexible check-list. We were not just focused on just on physical and functional disabilities, but we also looked age and gender-related issues. For example, older women wearing saris, or young mothers with children in tow, or diabetic old people wearing spectacles: this visitor-audience is also severely handicapped in their own ways and required our attention.

As you will go around The City Palace Museum, you will notice the inclusive changes that have been introduced. We have followed the Universal Accessibility guidelines to our best capabilities and made adaptations along the way. There are:

- Accessible principal entry points and ticket counter
- Simple and intuitive way-finding and orientation
- Well-designed and legible signage
- Access for everyone to facilities (food and beverage, retail, toilet/rest room) or, where this is not possible, alternative access provided
- Providing a comfortable pedestrian experience within the site with seating areas at comfortable distances
- Interpretive information available in a variety of formats
- Emergency evacuation for everyone.

Wherever possible, we have provided for vertical movements through lifts at key places within the Museum and its Collections. There are golf carts available for movement across The City Palace. Every effort is being made to ensure that the disabled and handicapped are able to 'experience' the Museum in the best possible way.

Wooden ramps along the galleries, hand-rails, toilets with ramps, smaller routes for some visitors: these are, in short, some of the Universal Access interventions that have successfully been made at The City Palace Museum. I wish to thank the Foundation and its administration for all the encouragement and support they have given our teams to accomplish these landmark-achievements in Udaipur. I now request Ms Moe Chiba from the UNESCO India Office for her remarks on the session so far.

Case Study:
Universal Access in
The City Palace,
Udaipur

Ms. Moe Chiba

UNESCO India Office
New Delhi
(Social
Entrepreneurship
Forum)

“I feel that there should be
greater use of Information Technology
at museums in India”

It is my pleasure to be conducting this session and I am pleased to hear about these Universal Access developments at The City Palace Museum.

In general, I feel that there should be greater use of Information Technology at museums in India. IT can be effectively utilised for the benefit of the disabled and challenged visitors.

It is a neglected area in India and the basic needs have to be addressed first, as we heard Dr Khare and Dr Mullick explain in their presentations.

We wish to welcome in our midst the teachers and students from the Government Pragya Chakshu Senior Secondary School, Udaipur. Let us now listen to the experiences of our friends.

Mr Prashant: I am teaching Sanskrit at the school. I have been visually impaired since birth. We have only praises for this function for they have shown sensitivity towards us and introduced this topic for discussion. I have never had the chance of going to a Museum

in my life. Though I have heard of a ‘spear’ or a ‘shield’, but I do not know what it feels like. I have never touched an object of that nature. I wish I could feel a sample. Then it would not just be a name for me.

Mr Murtaza Ali Bohra: I live in Udaipur and have been teaching at the Blind School. I have been deprived of ‘light’ in my life, but I will always say, ‘it is a wonderful world to be in’. I thank you all for inviting us to the Conference.

Mr Lalchand Rawat: I am a teacher at the school and I have been to the Museum along with my children. But I never got the ‘feel’ of the Museum. My children were describing me the objects and paintings they were seeing; all I could touch was a glass cabinet! I sincerely feel that Museums should have catalogues in Braille. We would get to know what are the collections and where are they located within the Museum. If possible, there should be some objects which we can touch and also hear more details about such objects.





Mr Sachin: I am student of Class VI. I lost my eye-sight recently in an accident. It is a great feeling to be here at the Conference and in the palace. I thank you all for inviting us.

Mr Lalit: I belong to Banswara. I have been studying here in the school since Class III. It feels very good to study here. We have learnt that there is hope for all of us, there is no reason to be depressed.

Mr Soni: I am the former Principal of the School. I am proud to be here along with Mr Abhay Sharma who is currently the Principal. The Conference has raised very sensitive issues regarding disability. We are very grateful to the Maharana of Mewar Charitable Foundation for inviting and supporting our cause. Our students are very gifted and have the ability to work independently. They are fast learners. I wish our society would learn to appreciate what the visually impaired are capable of doing. I have earlier attended events at the Durbar Hall; I am also aware of the work being undertaken at The City Palace, Udaipur. There are audio guides and mobile apps to help and guide the visitors. I hope the main areas of the Museum would 'speak' to us who are visually impaired.

Dr Rachna Khare: Interactions of this nature with our key audiences are very useful. We learn from their behaviour and, more importantly, we also learn to treat them as human beings with equal rights like our own.

Over the years, as I have worked with the visually-impaired, I have grown to admire their determination and sense of optimism. Once at a session, there was a question asked to a visually-impaired teacher: How do you dream? The answer was an interesting one:

Our dreams are in audio; we hear dreams.

Let us now move to the last agenda of our session. Our focus now will be on Universal Design Audit.

How do we understand and assess the products or programmes we are designing?

To achieve this understanding, I would like to introduce a 'role playing' method. I will request for some volunteers from among the audience who will play the roles of the following:

- An expert on a wheelchair
- Businessman with arthritis
- A person with a fractured leg in plaster
- A visitor with speech impairment
- A burqa-clad woman with child
- A person with hearing or walking impairment
- A diabetic elderly person.

As you can see this cuts across a wide section of our visitor-audiences. These are people who also have physical limitations, like the burqa-clad lady with a child: what can she see and experience?

How is she able to manage with a child?

Is there a play-pen or a public space where children can be left as parents go to the galleries of a museum?

It is good to see the volunteers actively enacting their roles and sharing their learning. Those using the wheel-chair are learning to steer around the space. It is an eye-opening experience if you are using the wheel-chair for the first time.

Thank you for being with us.

Workshop Session - 1

Ms. Moe Chiba

UNESCO India Office,
New Delhi
(Social
Entrepreneurship
Forum)

Great Little Ideas to Transform Udaipur



“How can we get people’s interest
in living heritage?
And how can we link livelihoods
to living heritage?”

It is wonderful to be here at the 3rd International Conference on Living Heritage. I am looking forward to conducting this Workshop Session on 'Great Little Ideas to Transform Udaipur'.

My primary focus is on 'people's participation'. Whether we discussing 'living heritage', or the growing economy and need to enhance livelihoods, we have to ask: how can we get people's interest in living heritage? And how can we link livelihoods to living heritage?

I hope that we will come up with some ideas on how we can get people interested. Their interest will be aroused, I think, when they see how and why 'living heritage' is relevant to them.

Heritage protection cannot go against the local community's livelihood: we have to find ideas and solutions on how to bridge the gap between these two. We do not want to make empty promises. We want to work with the community and for the community.

All of us are aware of how Udaipur has grown; how the heritage economy has grown. There are enormous business opportunities out of heritage. This session is essentially a brainstorming session with grass-root level organisations and NGOs in and around Udaipur. These are people who are doing diverse projects in environment management, organic farming, developing herbal products, IT artists working to link and synergize urban/rural talents and develop innovative networks. We will meet media artists working to draw out attention to neglected eco-social arts; enviro-preneurs working to protect habitats by reviving native craft traditions and generating employment.

I would now like to introduce **David Kubiak**, who also hails from Japan, but has spent several years working in Rajasthan and the Udaipur region.

David-san is the Development Director of Udaipur Shakti Works, and their mission is *"Experiential Transformation; To transform our experience of artistic creation. To transform our experience of healing power; To transform our experience of living in the world; In sum to transform consciousness for a new evolutionary course."*

(<http://udaipurshaktiworks.com/index.php/about-usw-mainmenu-56>)

David Kubiak has coordinated this Workshop Session and ensured the participation of the grass-root level organisations with whom we shall interact in this session.

David Kubiak: Thank you, Moe-san, it is a great opportunity to be working with you and for the Conference. We have made a good beginning. We need to change the view of heritage; we need to make it current and relative. We need to get heritage into the bloodstream of the local community.

I have always believed that serious people have to figure out how to unite and work together. I agree with Moe-san that we want to do something that complements our community. We want people's ideas, this audience's ideas to make Udaipur into an exciting,



interesting and synergistic city. There are different presenters and we shall be exposed to different ideas at work; but their goal is the same. They are working for community development and sustainable development. They want to preserve local traditions. Our first presentation is by Sunny Gandharva of Millets of Mewar.

Surendra Gandharva of Millets of Mewar: We are very proud to be part of the Conference, and are participating in RANG - the exhibition at Zenaana Mahal.

Our primary mission is the revival / popularization of heritage Mewari cuisine and native organic grains/vegetables. We run an organic restaurant in the city - it also called Millets of Mewar and is located in Chandpol - and a heritage farm. Our restaurant helps us in popularising the foodgrains and spreading awareness about the traditions of organic farming.

Food is a very important part of cultural heritage. There used to be a strong connection between the farmers, the food and the consumer. These connections meant that natural balance was maintained. These relationships have been disappearing over the years and we are trying to restore them.

Wheat, rice, corn and soya are not indigenous crops and they are toxic to the environment. Today multinational corporations are ruling our agricultural priorities. Most of the time we do not even know who the companies are!

Our solution was to do business but ethically.

How can we support our community and give back to the planet? We want to create a dialogue about food habits and their impact.

We want people to think before eating.

We want to ask, where is our food coming from?

Rohit Jain of Banyan Roots: Ours is an organic farming social entrepreneurship project. Our mission is to encourage the preservation, proliferation and profitability of traditional rural organic agricultural practices. Banyan Roots' focus is on seeds because they are our heritage. Agri-heritage is very much a part of our living heritage.



I started the project five years ago, I had no agricultural background at all. In fact I had had an IT course. There used to be 200,000 different types of millets in India. Now there are less than 2000.

We aim to preserve the seed variety and follow traditional farming practices and keep everything organic. We work with the community model in Southern Rajasthan villages and we wanted to take locally produced food and sell it, so we set up shop.

Our biggest problem is that the new generation don't want to farm, they want to move to the cities to work. We looked at what we could produce with the farmers that we could actually sell so we now have a collection of groceries, snack and teas. We are also collecting the local seeds from farmers in villages, then we develop traditional storage techniques, and then we grow them using traditional farming methods.

We work with 148 farmers, 40 varieties of crops and a 200 tonnes storage and processing capacity. Our belief is that small is beautiful. We started in the villages and then we brought these capacities into the towns.

Dr Satya Prakash Mehra of Rajputana Society of Natural History: We are dedicated to 'ecological preservation and the renewal with rural craft livelihood revival'.

Our mission is the preservation and renewal of habitat by engaging villagers in related self-help activities. We adopt human-centric approach to achieve eco-centric results.

We have found it very effective to teach children through plays. They are able to understand issues of nature, water conservation and agri-practices much better through fun and games. Save nature-Save Future! This is our motto.

We have developed and restored traditional water storage techniques in the Udaipur region and Bharatpur. We believe in combining technological solutions with tradition.

In 5 years we have planted 600 native trees in several different projects.

Ganesh Purohit of Jagran Jan Vikas Samiti: We are a rural health and well-being development society. Our mission is to encourage respect for and usage of traditional folk healing knowledge, which is part of Mewar's heritage.

Our areas of practical intervention include securing official recognition for traditional herbal healing traditions and their practitioners; Promoting the spread of medicinal plant gardens and knowledge throughout rural towns and villages; Offering skill sharing opportunities between allopathic, Ayurvedic and folk herbal healers. We have spent almost two decades working in the Mewar region with the local community. We want to create an egalitarian social order where basic needs of the community are met through integrated rural development.

We also started forest camps that brought together all types of traditional healers and gave them an opportunity to share their knowledge. We also developed workshops with the rural communities to learn and understand how they can protect both their knowledge and the forest itself. We have been able to revitalise the traditional health systems and practices in these communities.

When we were working in the village we were working with extremely poor people, there was no way that they could pay us so we asked each family to contribute one handful of food. And they did! We have acquired 20 bighas of land (approx 3 hectares), located 100 km from Udaipur, which is now being developed to house a hospital, training centre, hostel, and an old age care centre. A small herbal garden and specialty plantation is also being cultivated on the same land.

Mahesh Nayak of Bindaas Media Centre: Our expertise lies in offering media and arts training programmes at the grass-root level. Our mission is to offer inexpensive courses and mentoring for socially engaged media proficiency. Among our areas of practical intervention, we conduct workshops in film, video, animation and graphic arts to promote worthy local traditions, raise social consciousness and popularize promising eco-social innovations. We believe that film making, self-expression and story telling methods



can be used to promote local languages and traditional knowledge to make a positive change. We are opening up new spaces for reflection, dialogue and innovative action. Our focus is to encourage social interaction between tribal community members.

Lokesh Paliwal of Meri Janmbhumi, Our Native Land: I would like to introduce our IT social entrepreneurship project, whose mission is to use interactive internet/SMS networks to build social, cultural and development bridges between rural communities and their migrant 'non-resident villager' friends and kin in the cities. This is why we have developed new marketing channels for rural crafts and products and broadened the financial/intellectual resource base for acute local needs. We have developed a sustainable business model to publicize and promote valuable rural arts, eco-wisdom and cultural traditions. Our aim is to bridge the gap between urban and rural India.

We had to figure out how to reach 600,000 villages. What resources would we need? How much time would we need? We created a mobile enabled platform with different forums for communication and development between different villagers. There are now 10,000 people using it through Internet and SMS technology.

We hope to use it to promote rural tourism in the days ahead.

Vishal Singh of EcoHut: Eco-Hut is located in the busy Fatehpura area of Udaipur. Our speciality is waste! I am a zero waste designer, I know 60 different uses for 1 plastic bottle. I got these ideas from the Divine, I am just the medium for the ideas. We need to ask the question of how we can reduce our waste? Eco-Hut has been a 2-year project and we have now created a space where anyone can come and learn and share their skills.

At our stall in Rang - the exhibition at Zenana Mahal - you can see the organic colours for Holi festival made from fruit and vegetable sources, bags and purses made from plastic waste. During Holi

most of the gulaal used is often harmful for the skin and eyes. But our colours are made from beetroot, haldi and rajka powders. Our co-founder is Guddi Prajapat and, along with other local ladies, they are using their homes as workshops. Recycling used plastic and cloth waste to make items for home use is their new-found speciality. They have made small little bags that open out into a huge one! We are using our homes as workshops and stores for this range of eco-products.

Chirag Mehta of Thalagiri: Thalagiri is a well-known Indian term which portrays the act of doing nothing. We stimulated Thalagiri with the essence of productive creativeness. We bring you the channels that can add sense to your talent and improvise the definition of your thalagiri. With us you can learn creative DIY(do it yourself) ideas by different DIY tutorials, photography, latest launches, technicality and get connected in our chain of social works. Our research bring the best time pass ideas to you. We have been conducting workshops with rural artists. Udaipur is a talent-filled city and we have been using local talent to decorate the city with public art that has a message, like murals proclaiming, "Let's keep our city clean!"

Vikas Jain of eChai Entrepreneurs Community: We are a small business development and mutual help association. We want to create local support and resource network for aspiring startup pioneers in Udaipur and Rajasthan. We have been working for 7 years as a platform where entrepreneurs can come and share their ideas and get support from other entrepreneurs.

There is an initiative called 'Design your Udaipur' which has been launched. Delegates at the Conference will find it interesting. We are encouraging local residents of Udaipur to think about and create their own future for the city. We are proud of our city and our heritage. And we are grateful to be part of this Conference where we can share our thoughts and ideas with you.

Workshop Session - 2

Dr Shikha Jain

DRONAH
Foundation

New Delhi

Safeguarding the Living Heritage of Udaipur



“Living heritage is
not just the continuity of values but also
the continuity of craftsmanship, the arts
and the livelihoods dependent on it.”

Welcome back to the Sabhaghar Conference Hall! We are about to commence the 2nd Session of the Conference and I am delighted to have on the dais a galaxy of experts. Let me welcome them and thank them for being part of this session: Ms. Amita Baig from the World Monuments Fund; Mr. Rohit Jigyasu of ICOMOS; Mr. Kai Weise from Nepal; Ms. Moe Chiba of UNESCO and Ms. Ritu Deshmukh from Mumbai. It is wonderful to have you here and we would like to take the opportunity to discuss what we all can do together.

Your experiences, collective energy can be harnessed with our plans in Udaipur for safeguarding the living heritage of the region. Now there are a growing number of opportunities to take up pilot projects with the local government.

I will, in my presentation, present an overview of Mewar's living heritage and its continuity through Chittorgarh and in Udaipur. We will be covering more than 1200 years of history before I summarize the key projects which have been taken up at The City Palace, Udaipur and have reached a stage of completion.

Chittorgarh, from the 8th century CE onwards, becomes the capital of Mewar; one of the largest forts of its time, spread over 340 hectares. As the seat of power and administration, the fort-city was architecturally profound with palaces, public spaces and temples built by successive generations of Maharanas of Mewar.

Today Chittor is a World Heritage Site and its ruins have been preserved in the western model of preservation. The site is under the Archaeological Survey of India (ASI).

It is in sharp contrast to the model of 'living heritage' being practised here in Udaipur's City Palace where heritage spaces are being utilized to cater to modern needs.

Let me share the example of repairs undertaken at Jaya Stambha, the world-famous 'victory tower' of Chittor in the late 1920s. The colonial rulers did not want to touch or repair the monuments in their charge. In the 1930s, they reported on the 'destruction' of the Jaya Stambha due to the repair-work!

When we refer to 'living heritage' we are looking at the continuity of craftsmanship, art and aesthetics. Therefore we here not just to preserve but also to provide livelihoods to those artisans and craft-workers who have been practising it for generations. This is how 'living heritage' lives on from one generation to another.

It was with this vision to provide continuity to Mewar's heritage that in 1969 the Maharana of Mewar Charitable Foundation was established by **Maharana Bhagwat Singh**, as a non-profit to steer the philanthropic, charitable, educational and spiritual activities of the House of Mewar.

Since 1984, **Shriji Arvind Singh Mewar** has followed in the footsteps of his illustrious father and devoted attention to the cause of living heritage at The City Palace, Udaipur.

We have innumerable examples of how the built heritage has been preserved, ancient festivals revived and popularized, and court records digitized or published for research.

We are fortunate to have the collection of paintings of the Mewar School – from the 17th through to the 20th centuries – which not only document the life and events of the Court of Mewar but also shed light on the architecture, flora and fauna of those times. It is an invaluable source of knowledge and there are several publications devoted to the Mewar paintings for those of you who are interested to know more.



Udaipur today is a major tourist hub. And The City Palace Museum remains a key attraction for the millions of Indian and foreign tourists who visit this heritage-city.

It is all the more important for us to preserve our living heritage and showcase it for these audiences. Just to give you a figure: The City Palace Museum had almost 900,000 visitors in 2015.

Let me share details about the Foundation's conservation plans and practises.

It was from 2005 to 2009 that the first major Conservation Plan was drawn up for the City Palace Museum. It was funded by the Getty Foundation. It brought together several teams of experts and professionals: historians, architects, landscape architects, risk management experts, environmentalists, universal access and tourism professionals. They worked on the Conservation Plan and the Secondary Plan which looked into every aspect of conservation for the City Palace Museum.

We also utilized the services of IIT Roorkee to conduct photogrammetric surveys of the City Palace. We were able to obtain reliable spatial information from photographic images.

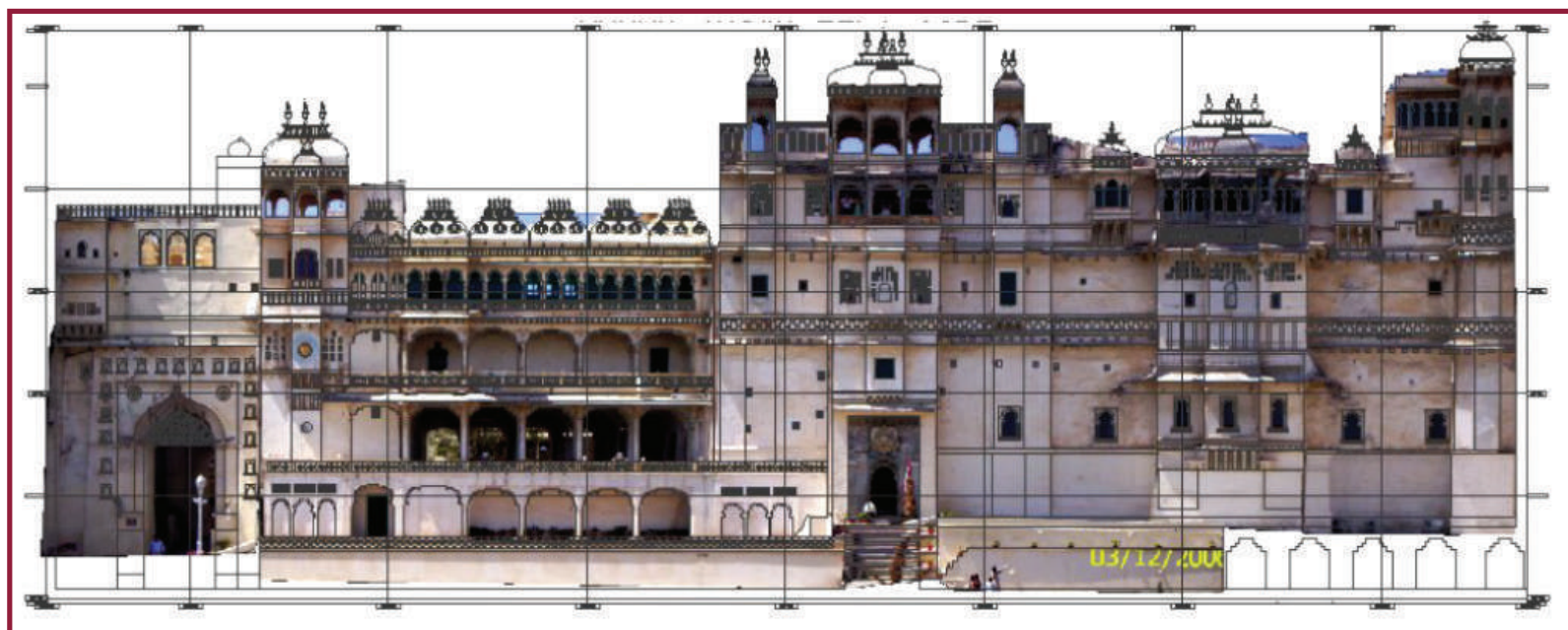
The IIT team provided aerial and terrestrial photographs for analysis and detailed information about the built environment. We were able to chart the phases of The City Palace's development and the contribution of different Maharanas towards its growth.

We were able to focus on 57 historical spaces within The City Palace. To sum up, I would like to state that "the conservation plan aims at an approach that not only results in effective conservation of the site but also creates a dialogue between the traditional practices and present conservation theories as well as contributes to a much needed initiative of reinforcing the national charters in the Indian context."

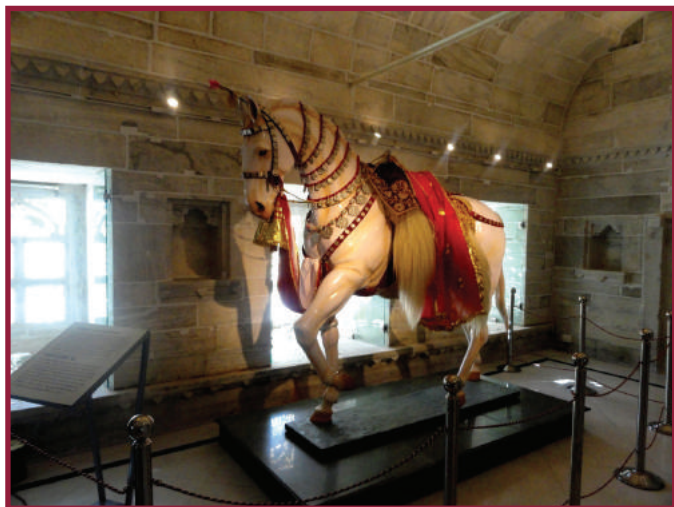
Let me know familiarize you with our Museum Planning programme, a part of the ongoing conservation programme. We are privileged to be working with several agencies for different projects: be it the Ministry of Culture, Government of India; the Government of Rajasthan and the Udaipur Municipal Corporation, besides ICOMOS, ICHN-F among others.

With the Mardana Mahal and Zenana Mahal areas – the two together comprise The City Palace Museum – we have focused on four zones.

The Badi Pol zone where ramps, stone-carving and the development of the Tripoliya has been undertaken; the Moti Chowk zone at the heart of the Museum where the Interpretation Centre has been established, it is also a space for the visitors to rest and refresh themselves during their Museum tour; the façade of the Zenana Mahal, with its original stone fabric, is being revitalized; and there are a number of new galleries which have been opened for the public.



The sculpture gallery titled 'Divine Gesture: The Magnificence of Mewar Spirituality' marks the completion of yet another phase of The City Palace Museum's revitalization and modernization. It complements the Bhagwat Prakash Gallery where a selection of rare and archival photographs from the Museum Archives of the Maharanas of Mewar are exhibited; the world's first silver museum at Amar Mahal titled 'Splendour of Silver: Reflecting the finest of Silversmithy'; 'Symphony of Mewar: A Royal Collection of Musical Instruments' and 'The Mewar Regalia' dedicated to Textiles and Costumes.



These permanent galleries are housed in The Zenana Mahal of The City Palace Museum where visitors are able to grasp the width and depth of the rich history of Mewar through these priceless, unique artefacts.

We are also working towards setting up an Architecture and Conservation Gallery which will be an educational resource for the future. It will showcase the various stages, phases and agencies that have worked in The City Palace Museum; their reports, monographs and visual resources will find a place within the gallery.

Before I invite our experts on the dais to share their experiences and knowledge with us, I would like to highlight and thank our collaborators and partners with whom the Maharana of Mewar Charitable Foundation has done pioneering work over the last few years.



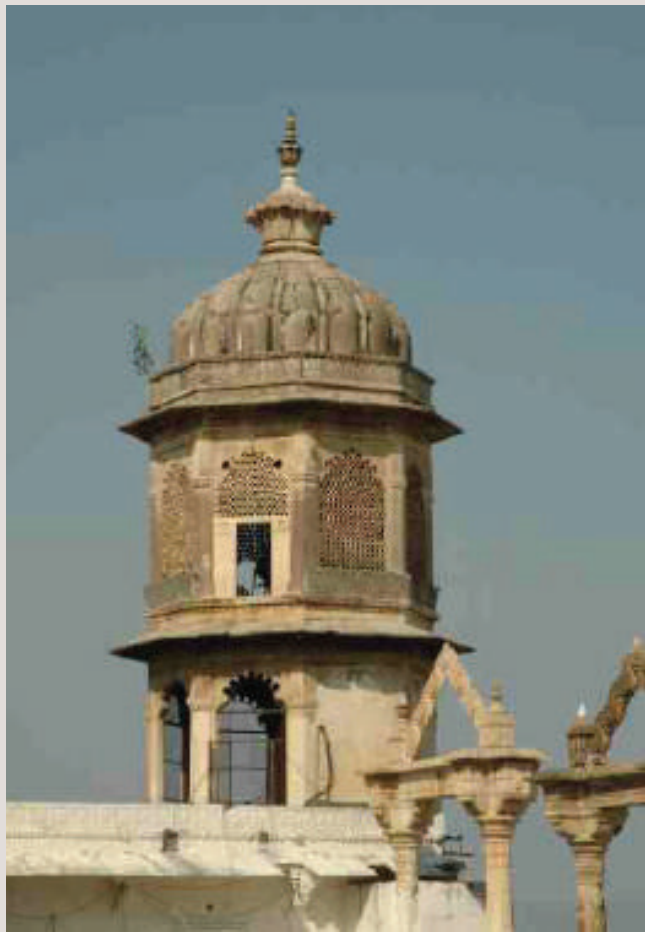
The Joint Cooperation Programme between Indian Heritage Cities Network Foundation, UNESCO India Office New Delhi; Udaipur Municipal Corporation; the City of Strasbourg (Municipalite de Strasbourg) France, and Maharana of Mewar Charitable Foundation (MMCF) Udaipur. Strasbourg and Udaipur are now 'Twin Cities' which are committed to foster heritage-based sustainable development through community participation, protection and conservation of cultural and natural resources and the promotion of income and employment generating activities for local people through heritage. We have had meaningful interactions and exchange of students, professionals and photographers. With ICHN and UNESCO, we have a major digital mapping programme underway for the heritage sites, along with a proposal to use ARCHES, the Getty-WMF software on CIDOC-CRM base.

The Digital Cultural Heritage Programme will now be underway in the coming months. Udaipur, as one of India's Smart Cities, will get the benefit of IHCN-UNESCO and Oxford eResearch Centre expertise. The Maharana of Mewar Charitable Foundation will continue to play a key role in facilitating such noteworthy achievements, in line with the Government of India and Government of Rajasthan plans.

I will now call upon my friend **Ms Ritu Deshmukh** from the College of Architecture, Navi Mumbai, to share her thoughts. Along with her students, she has been actively participating in the workshops organised under the Udaipur-Strasbourg joint programme.



*Above: The 'before and after' photographs of Moti Chowk at The City Palace Museum.
Top: Treasures of the Silver Gallery and the Sculpture Gallery.*



An Example of 'Living Heritage' conservation process at The City Palace, Udaipur



The Nakkarkhana Ki Chatri is a fine example of the 'living heritage' conservation process. It was in 2007 that the chatri or tower was restored. It is an architectural landmark at the entrance of The City Palace. The nakkarkhana is where the 'nagara' or the drums used to be beaten to declare time to the public; the 'chaar pahar' or the four units of time were announced from this tower.

"During the conservation process, not only was the tower restored by the Naqqarchi family, whose duty it was to beat the drums and announce the time, were also reinstated," said **Dr Shikha Jain** in her presentation.

"Similarly the 'kalash' rituals have also been followed as per the traditional norms and practices." The kalash on top of the dome or tower is symbol of abundance and purity. Its significance is widely noted in ancient Vedic literature.





Workshop Session 2

Safeguarding the Living Heritage of Udaipur

Ms Ritu Deshmukh

College of Architecture,
Navi Mumbai

Thank you, Dr Shikha, for this invitation to be here in Udaipur and to participate in the 3rd International Conference on Living Heritage. The living heritage of Udaipur—its preservation and its continuing development—is admirable and we are proud to be associated with its activities.

Since 2013, students from our College of Architecture in Navi Mumbai have been contributing to the thought-process for safeguarding and enhancing the living heritage of Udaipur.

The participation in the Indo-French Workshop in 2014 was noteworthy. I would like to share its agenda and learnings with this audience today. We took up the concept of 'Udaipur as a walkable city' and the students took on the challenge of working on it.

Our cities have become crowded and noisy. In Udaipur, where there often is a flood of tourists, a quiet lane to walk through is a novelty.

Twenty Indian and 15 French students explored the city during the workshop. In the old city areas, in the popular market-areas, they combed through the lanes to suggest innovative ideas for 'a walkable city'.

As every part of the heritage-city has unique stories to narrate, and different environments to experience, there were interesting suggestions and ideas presented.

For example, near the Gangaur Ghat, students came across a quiet lane. The old havelis and new residences were co-existing. There is an opportunity to develop such a 'heritage trail' which connects the old with the new. It has the potential to attract the tourists and also involve the residents.

Similarly, the radial roads and lanes which lead up to The City Palace; each has its own character, with different structures, shops and craft bazaars of various kinds. Our focus has been to develop the unique story around the heritage trail while involving the local expertise and experience.

Through the Workshop, and other interactions, we realize that the real challenge is to find or discover the 'renewable dynamics' in a heritage-city like Udaipur. Once we are able to develop such a dynamic structure, it will be a win-win situation for the heritage-city, its people, the government and, of course, the tourists who are contributing in no small measure to its growth.

Today we are also witnessing new trends: with foreigners opting to live in the old city areas of Udaipur and purchasing the old havelis. This could be developed as an economic model for sustenance.

One can see that Bagore ki Haveli and the Shivrati House are fine examples of continuity and change; others can also learn from their experiences. I feel it would be worthwhile to develop such models for the future, with an open mind.

There are several proposal and ideas about the 'lake front development'. Udaipur's lake-system offers unique opportunities to develop the lakes; once again, there needs to be consensus and sensitivity towards such developmental activities. I believe these developments should be down-to-earth, sustainable and do-able. I am happy to have shared these thoughts in this session.

Thank you.



At Gangaur Ghat, along the Lake Pichola.

Workshop Session 2

Restoration of Ahar cenotaph complex: Mahasatyaji

Ms Niriti Porwal
Resource-person
Maharana of Mewar
Charitable Foundation,
Udaipur



I am privileged to be presenting the case study on the restoration of the Ahar cenotaph complex, also referred to as Mahasatyaji. The restoration is 'work in progress' for the Maharana of Mewar Charitable Foundation and several teams of scholars, architects and experts have been associated with this ongoing project.

Let me share the details: By the river Ahar, almost 3 kms away from Udaipur, lies Mahasatyaji. The cenotaph complex is spread across 3.2 hectares. It forms a significant component of Mewar's heritage. Mahasatyaji houses 319 cenotaphs of 21 Ranas and Maharanas of Mewar. There are cenotaphs dedicated to Mewar's nobility and other prominent clans. The cenotaph marks the site where the ceremonial funeral rites and final rituals were conducted.

Cenotaphs were an integral part of the medieval Rajput towns. It had its own characteristic architecture, with chattris, domes and distinctive pillars. One can safely say these cenotaphs are marvels of architecture for us today, and cannot be ignored. Mahasatyaji is one of the largest cenotaph complexes of Rajasthan.

What makes Mahasatyaji unique is its sacred linkage with a holy kund or water-body and its surrounding Ahar settlement. The Gangod Bhava Kund and an ancient temple dedicated to Lord Shiva are considered very sacred; historically these were places of pilgrimage for the people of Mewar region.

Since the cenotaph complex is associated with the funeral rites and rituals, this complex has never really been the focus of attention nor has it received the acknowledgement it deserved. If we go beyond the immediate association, we realise that there is much more to this sacred complex than just being the site for cremations over the centuries.

Restoration work has been focused on two of the cenotaphs at Mahasatyaji. These were dedicated to **Rana Amar Singh I** and **Rana Sangram Singh II**. Rana Amar Singh I (March 16, 1559–January 26, 1620) was the first Rana of Mewar to have died in Udaipur and was ceremonially cremated at Ahar. His son, **Rana Karan Singh** erected a magnificent white marble cenotaph.



Rana Sangram Singh II (b. March 24, 1690 — d. January 11, 1734), who was a great builder himself, was cremated at Ahar along with 21 of his wives. The cenotaph dedicated to Rana Sangram Singh II is a 56-pillar marvel of architecture and design.

Maharana of Mewar Charitable Foundation (MMCF) took up the responsibility to begin the conservation process of the two cenotaphs. The mission was to restore these cenotaphs sensitively and give it their due place in the architectural history of Mewar and as an integral part of its living heritage. The initiative also involved architecture students, historians and research scholars for whom documentation, conservation and preservation of historical buildings was an important academic exercise.

In 2013-14 the Project Conservation Management Plan for Ahar cenotaph complex was formulated. While DRONAH planned the approach and methodology for the project, it was supported by The Anthony Robbins Foundation USA. The conservation master plan not only provides guidelines for future intervention and development but also aims to serve as a model in heritage management.

Exhaustive surveys and planning of this unique 400 year old historic complex were conducted, with regular documentation at all stages. The guidelines formulated ensured that the key learnings would cover:

- a) Traditional techniques and materials
- b) Historic Architectural Styles of Mewar

Once the baseline condition assessment was done, several activities have been identified for restoration of the two 'chattris' or cenotaphs. Out of the techniques used, one is 'Clay Pack', used for the restoration of the stone surface to remove the layer of dirt. Lime is mixed with other organic products for filling up the cracks and for redoing the lime and stucco plaster.

New structural elements were carefully introduced, ensuring that

the carving and use of stone matched those existing on the site. The techniques and materials used were sensitively selected and adhered to the traditional practises. In every way, the architectural heritage was respected.

The intervention of the new structural members introduced against the undue movement of the existing members, follows a similar language of carving and use of stone as existing on the site. The technique used for restoration is most sensitive in its ways thus respecting the historic culture and architectural heritage of Mewar.

With the conservation master plan in place after 2 years of extensive work, MMCF is now moving forth to disseminate the findings of the plan to local residents and visitors, creating more outreach programmes as well as preparing further detailed drawings for taking up execution works.

My colleagues, **Mr. Mahendra Sompura** and **Mr Nagraj Sompura** from Pali are also involved in the project. They shall be responsible for the technical knowhow, training of staff and elaborate documentation and cataloguing of photographs taken during the project.

Ahar, we would like to share with this august audience, is not merely the built heritage of the cenotaph complex: there are ancient sites dating back to 2000 BCE where archaeological work has been undertaken. This sites date back to the Copper Age and is being given considerable importance.

Therefore, Ahar is attracting attention from different quarters. Its built heritage, natural heritage and the archaeological heritage make it a unique site for visitors, pilgrims, students and professionals drawn from the fields of history, archaeology, architecture and conservation. For us at the Maharana of Mewar Charitable Foundation, Ahar cenotaph complex is another example of 'living heritage', away from The City Palace but an integral part of its history.



Workshop Session 2

Sharing lessons from Nepal

**Mr Kai Weise,
Consultant –
Conservation,
Kathmandu**



Thank you, Dr Shikha and Moe, for inviting me, once again, to this very inspiring Conference on Living Heritage in Udaipur. Every visit here is a source of inspiration and I feel happy to share my experiences in Nepal with such an august audience.

In my earlier interactions here, I had mentioned that the traditional Indian city cannot be grasped that easily. A multitude of layers of history are compressed into the winding streets and dilapidated buildings. People go about their activities oblivious to the chaos, dust, heat, fragrances, stench, colours and sounds. Every step provides a changing experience to all the senses. The Indian city is all about life.

When I went around Udaipur, I could identify a multitude of attributes in the traditional city that must be considered indispensable for a sustainable future. I would like to share some with you, before I present the examples from Kathmandu.

From the walled city of Udaipur, I would take Suraj Pol or the eastern 'Sun Gate' as an example. It is within a traffic island, isolated by a plinth and a small garden. The city walls only remain as traces in the alignment of roads. The structure of the city persists even though it is overrun by jungle-like growth of buildings, service lanes and human activities.

Some deft interventions could ensure that the basic structure of the city is preserved. This would mean that the landmarks which link the streets, both physically and visually, would need to be retained in their original prominence.

The question of continuity and change always remains a big challenge. It is the basis of how we deal with a living city. Both continuity and change need to be defined and agreed upon by the different stakeholders.

In Kathmandu today, after the horrific earthquake, we are in the midst of trying to re-establish the continuity factor. Right now the subject of preservation is not the issue; it is about re-construction and give back to the people what will continue. Most of you are

aware of the large-scale of destruction that the earthquake caused. Centuries-old monuments have been razed to the ground: can we reassemble those monuments? Is it possible to get the same kind of material, motivation and expertise to ensure that there is continuity in what we can reassemble?

While we debate and discuss these issues, most experts in Kathmandu are going back to the old photographs, paintings and other visual resources which provide a source of information and knowledge about historical spaces and traditional rituals.

Let me share the example of the Indra Yatra. The 1856 painting and 2013 photographs have provided the knowledge about continuity being sought. We can clearly see that three chariots remain in the foreground. Kathmandu is a living city and these age-old rituals provide a continuity value to the city.

In the post-earthquake reconstruction, there have been attempts to understand how the city has changed, sometimes rather inappropriately. One of the means of understanding the changing city is by looking at the courtyards. The courtyards of monasteries



*Top: Scenes during the Indra Yatra in Kathmandu;
Above and facing page: the earthquake devastation in
different heritage sites of Nepal.*

have become the basic unit of the urban fabric; they are a part of the viharas. One can see the old and new courtyards, and what changes have occurred over time. We are also able to see and feel the original fabric: its components and elements have now been exposed.

Another relevant example is the Kasta Mandap which through a post-earthquake trauma. The centuries-old place of worship was completely destroyed in the multiple earthquakes, but, when the machines were brought in, it created a bigger mess.

The rehabilitation team removed what they thought was the rubble. In fact they destroyed whatever little could have been salvaged of the original material. There is a lesson in this for conservators and architects.

In Kathmandu, archaeologists and historians have a major role to play in the re-construction and re-development of the urban areas. They are the ones who can study the foundations, go through the earlier documentation if any, and propose the way forward. In fact, the early reports indicate that most of the viharas, places of worship and residence collapsed due to the weakness and faults in its load-bearing structures.

This brings us to the larger question of maintenance, knowing what the old structures are all about and getting the artisans to work on these structures together.

It is a tough call! It is easier said than done. In Kathmandu, there is a feeling that the 'next generation', or the young generation, should be involved and has to take over the task of rebuilding and reconstructing.

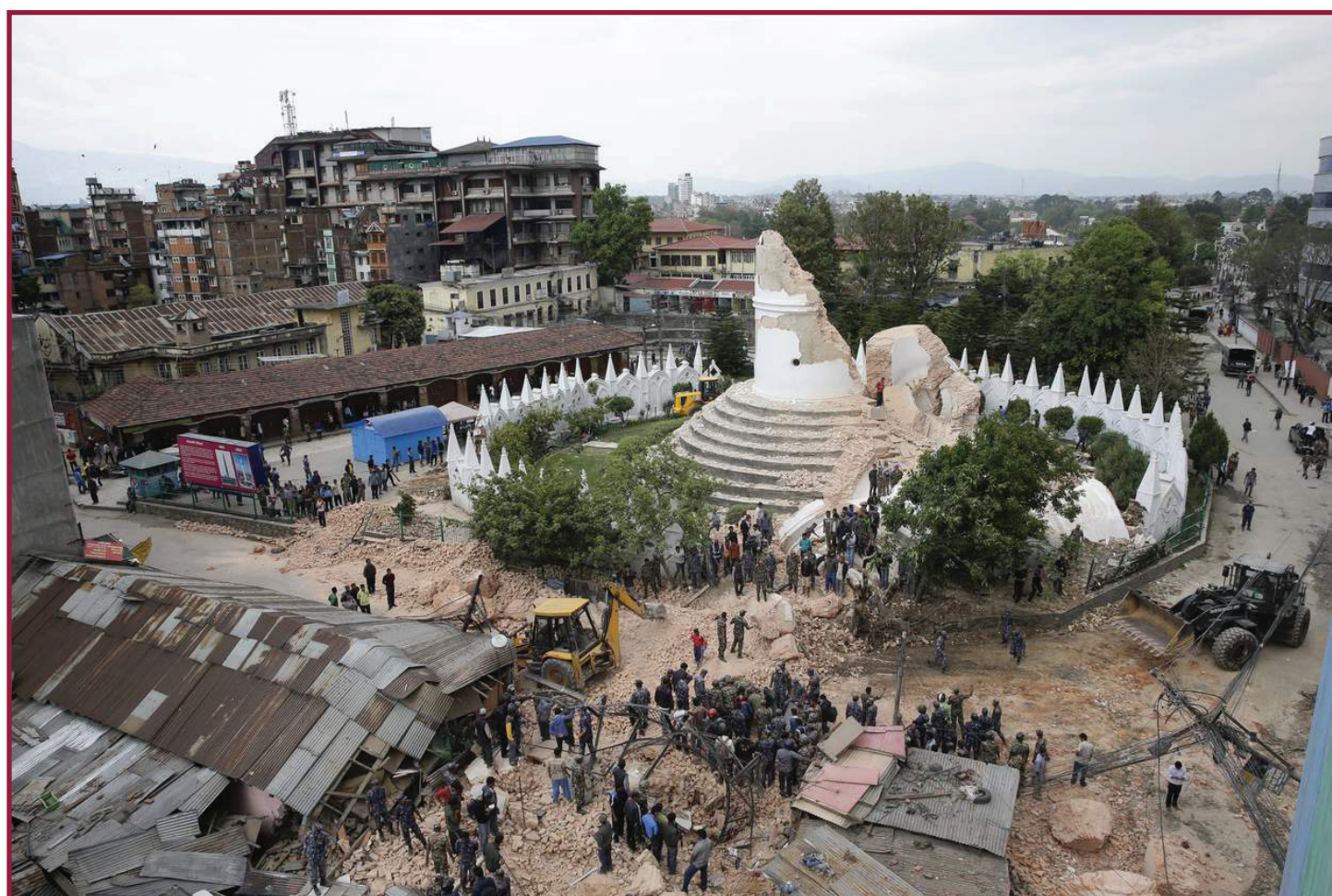
I have said this earlier: heritage can be defined as that which is passed down from previous generations, is value and worthy of preservation for future generations. Through the understanding of value is it possible to prioritize that which is to be preserved?

In Nepal, we are raising these questions as we work towards retaining and rebuilding the unique identity of the cities destroyed by the earthquakes.

Dr Shikha Jain: The issues which Kai has raised pertain to 'risk management' in a larger sense.

In Udaipur too we are witnessing the unplanned construction of multiple floors in residential and commercial buildings. No one seems to be giving any thought to what may happen. There is a 'fatalistic' and 'not-caring' attitude that needs to be addressed at the community level.

More on this subject later, now I have the pleasure of inviting **Ms Amita Baig** to share her thoughts.



Workshop Session 2

Living Heritage of Varanasi

Ms Amita Baig

Representative India, World Monuments Fund



This is my first visit to Udaipur after almost 20 years and I am delighted to be here for the International Conference on Living Heritage. As we have been taken around The City Palace, it is absolutely remarkable how the conservation is happening step by step, section by section.

Thank you Dr Shikha for inviting me and giving me an opportunity to share my experiences and knowledge about the penultimate example of living heritage in India: the city of Varanasi or Benares, as it is also known as. It is one of the oldest cities of the world and there is much to learn from Varanasi's history and geography.

Varanasi is thousands of years old; its sacred geography has been mapped time and again. From the latest research work of cultural anthropologists to the earliest inscriptions and writings, we are able to witness and live through the saga of the city.

There is a certain rigidity that prevails in the city; yet it continuously makes place for the new and absorbs it.

Many would be surprised to learn that there are 70 kilometres of 'gallis' or lanes and by-lanes that make up the city. Each area or zone has defined roles; it functions to fulfil those roles day after day.

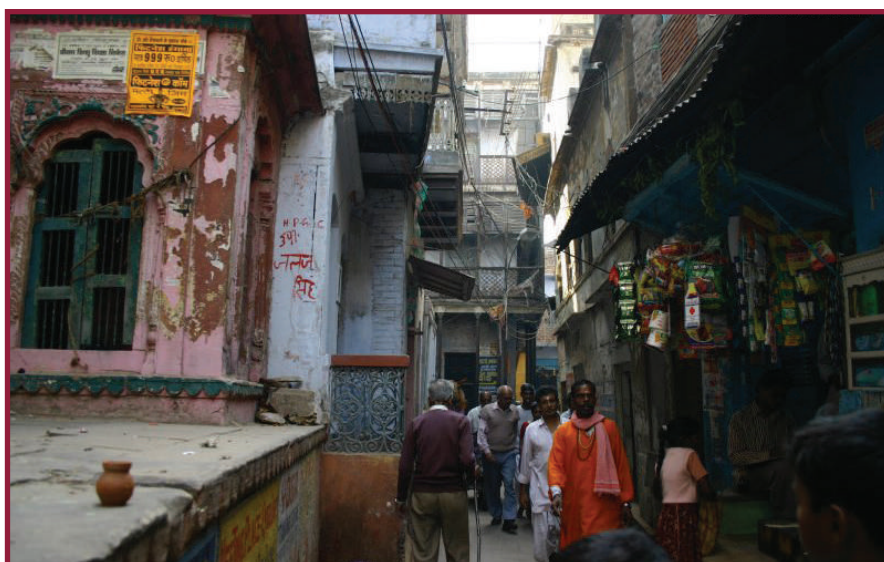
Varanasi functions for its pilgrims and priests. These are the two principal segments and the synergy between them keeps the city going. They define the spaces of the city in functional terms.

I could share the example of the restoration of the Manikarnika Ghat. There were several teams which work on its restoration; the transformation was tangible and visible. But soon everything went back to the original state it was in! In a sense, everything gets absorbed into what prevails or exists in Varanasi.

At the Dashashwamedh Ghat, there has been the recent introduction of the aarti in the evening at the ghat. This is a relatively new phenomena, it was not there 20 years ago. Now it has become a part of the Ghat's rituals and has been accommodated, accepted by all!

Look at the pilgrims' traffic: lakhs of pilgrims arrive in Varanasi. Whether they are from Karnataka or Maharashtra, they go their respective priests (or pandas, as they are known as) and conduct their rituals on the ghats associated with their regions, communities or families.

This is the dynamism of faith. It can also be called a 'renewal of faith' for these pilgrims who criss-cross the city and leave with the faith intact and wishes fulfilled. If anyone has to understand



Varanasi and its living heritage, one has to find this path, the sacred path which renews faith in the city.

There is a mix of diversity in Varanasi: there is music and there is death. One has to have the sensitivity to see how this city functions through customs, traditions and usage of public spaces.

We have always felt that one cannot bring in one's own development model or paradigm into the heritage of Varanasi. This is a challenge for all those who wish well for Varanasi: we have to understand and respect the dynamism of the city.

Deva Deewali is a festival unique to Varanasi when the whole city lights up to welcome the Gods and Goddesses. There is not a policeman in sight but the entire city seems to be on the move. Deva Deewali has become an annual feature, part of Varanasi's identity.

Just as the River Ganga is central to Varanasi, the flooding of the river is also an annual feature. At a pragmatic level, one would work to stop the city from being flooded. But in Varanasi, life just goes on. The Ghats just carry on with their rituals and tending to the pilgrims.

For the people living in the city, the flood waters are a blessing of Mother Ganga reaching their homes. It is an act of timeless faith that defies modern logic.

We have heard much about the Ganga Action Plan over the decades. Sewage system plants were established along the banks; now they are indistinguishable from the rest of the landscape.

Varanasi has grown in this fashion for centuries, demonstrating its ability to absorb the new without letting go of the old.

We have to question ourselves whether we should allow this state of things to continue or do we want to move on and bring in new changes?

I mentioned the synergy between the pilgrims and the priests, and how they are central to the city. Government interventions too have to be informed about this synergy; they must learn how to work within this framework.

This principle is also applicable to heritage cities of Nepal and India too. It is applicable to Udaipur where there are sacred spaces in the public domain which need to be respected and acknowledged before they can be developed.

Having worked on several projects relating to heritage cities, I feel we have to question: How the city works for us before we begin to work for outsiders. Moreover how we can work with our cities while understanding and respecting its local traditions and customs.

Thank you for letting me share these thoughts.

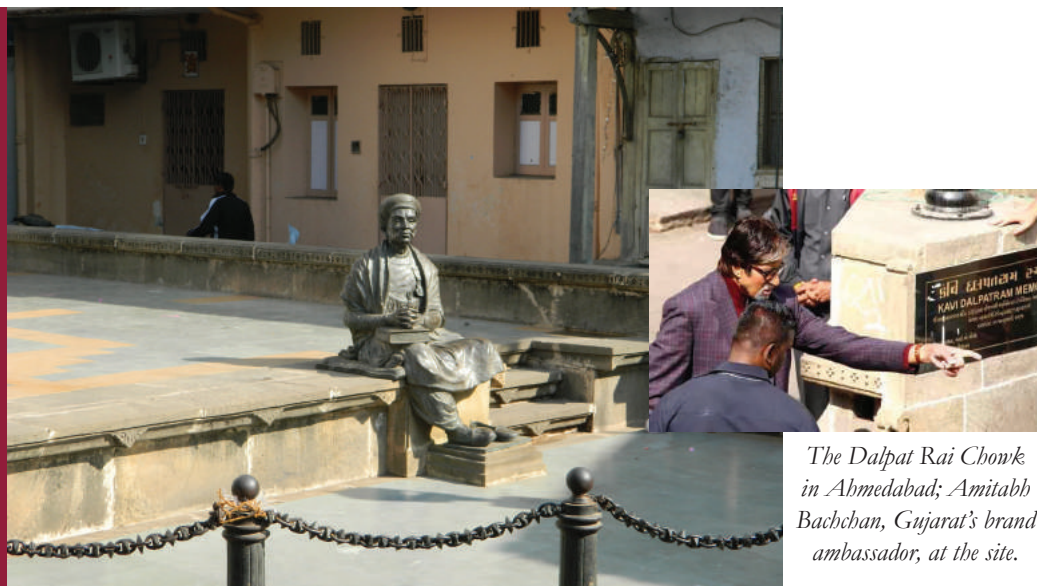


Workshop Session 2

Focus on historic urban spaces

Mr Rohith Jigyasu

ICOMOS



*The Dalpat Rai Chowk
in Ahmedabad; Amitabh
Bachchan, Gujarat's brand
ambassador, at the site.*

It is great to be here in Udaipur for the Conference and to be part of this lively group discussion on 'Safeguarding Living Heritage'. I want to focus the audience attention on historic urban spaces. These urban spaces have to be brought back to the people. Therefore we are safeguarding the historic urban spaces through people's participation and fulfilling their needs.

As speakers before me have said, change is essential. How do we ensure that this essential change and continuity is achieved in dynamic areas of our cities? We must be clear that urban spaces are not pens for cattle: these cannot be fenced off or sealed for any one particular use. Similarly, big and small temples are where people offer their prayers. These are living spaces, and are not museum pieces. Such urban spaces, over time, acquire considerable significance for the local residents; its importance has to be acknowledged and respected.

Besides such tangible built spaces, there are intangible dimensions of urban historic spaces which we often disregard. The stories about such spaces may not be apparent but these are still very significant. Whenever we have surveyed or worked on Buddhist sites, what seems to us to be a pile of rocks or stones, for the local Buddhist population, it is a very sacred site. Therefore it is very important that interpretation of such historic spaces be narrated in the forms of stories. Telling the story is very important for the living heritage to be perpetuated.

In our urban planning records, we often find that historic spaces – like spice markets or old vegetable markets – are not on the maps. It is important for the community to maintain its relations and retain the bonds with such spaces and its users. For the sake of tourism, or foreign visitors, we should not be over-riding the demands or emotions of the local populace.

In reference to Kathmandu, which had been well explained and illustrated by Mr Kai, we can clearly see that public spaces are given due importance for community affairs. There is an important lesson here to be learnt. City life, its age-old functions have to continue; these cannot be taken over in the name of development. We have

to respect this way of life. I would like to share the example of Gavipuram in Bengaluru, the IT hub of the county. They have made space in a key urban area for the snake worshippers! The mega-city is recognising that socio-religious practices are sacrosanct for a certain population which cannot be ignored.

In Baroda too, there are many instances of urban spaces being divided and connected to the local communities. Often these spaces had not been recognised by urban planners in their official surveys and documentation. This raises the issue of going from reactive planning to proactive planning, to respecting the local customs and land usage patterns. It has to move from a static to dynamic usage; from non-living to living heritage. We thus see that revitalizing the historic urban spaces requires deeper understanding of local usage and link it to new audiences and new usage.

Ahmedabad offers an example at **Dalpat Rai Chowk**, where the urban space was brought back to the community. Dalpat Rai was a renowned poet and his statue had been adorning the Chowk for several years. Now there is a heritage walk created around the Chowk where poetry reading and literary events are often organised.

In Budapest, there was a derelict area which had become home to drug addicts and petty criminals. The local authorities, in consultation with the Roma community, brought the entire area back to children! They did it by converting it into gardens with playpens and soon young mothers, children and whole families started using it: off went the drug-peddlers and pushers.

Cairo has been famous for the terraces which link all the houses, especially in the old quarters. In one particular area, the terraces were connected, conserved and a heritage walk created for the benefit of visitors. It offered spectacular panoramas of the old city and a number of social activities were built around it.

By sharing these examples of historic urban spaces and their utilization, I wanted to reinforce the point that conservation is not a static preservation. It is about initiating and managing change to link the past and the present with the future.

Thank you, ladies and gentlemen.



Workshop Session - 2

Ms. Moe Chiba

UNESCO India Office,
New Delhi
(Social
Entrepreneurship
Forum)

Thank you, Dr Shikha, and let's have a round of applause for all the experts on the dais who shared their experiences with us on **'Safeguarding Living Heritage of Udaipur'**, in this group discussion. Through their examples, we have covered several cities and countries where the issue of heritage is being addressed at all levels: from the government, local authorities, the community and the civil society in general. It was most refreshing to listen to them.

I would like to begin by sharing my experience in Udaipur. And it was not a very refreshing one. In fact it was a very depressing experience for me. I was part of the Heritage Walk and went as a 'blind person', wearing dark glasses and with a blind person's cane in my hand. Going slowly and ensuring that there was no one from our group accompanying me.

I undertook this exercise to know through a first-hand experience of how one has to struggle without sight, especially in a heritage city. I must admit that there was no help offered to me from the people as I stumbled along dirty roads, piles of garbage and cow dung. Not only were people indifferent, there were motorbikes zipping past me, cyclists and even those walking by did not bother to aid or assist in any way. Therefore, the need to sensitize the local people towards the visually challenged, or those who are wheelchair-bound, is very important.

One of my first ideas is to have a training or sensitization programme for the local community on how they can help the disabled and the visually challenged. This programme would include the shopkeepers, traders and all those functioning from commercial places. They should know that the disabled tourist, for example, is also a customer. They have a vested interest in being civil towards the disabled. Such a training programme may be conceptualized and rolled out in partnership with local authorities and NGOs, each of whom are stakeholders in the safeguarding the living heritage of Udaipur.

My second idea for Udaipur is drawn from France, from a music festival that is organised there. The entire city becomes a concert hall. I can visualize such a music festival in Udaipur where music

performances and performers would be all over the city. It would be a free performance everywhere for the people. We had the French musicians performing at the Sabhagaar Durbar Hall within the Fateh Prakash Palace. The Arties concert could have been held out in the city where the audience could have been bigger, more diverse. Therefore my plea is to take the music to the people. Make Udaipur into a music hall one day in a year. Let it be an Annual Day when only music reigns in the city.

The third idea I wanted to share is also drawn from the European Union experience of having a 'cultural capital'. In this scheme, the selected city (or cities) is assisted in promoting every facet of their culture. The promotions are carried out across EU over a couple of years, and it builds up to the finale. The city is thus able to get the benefit of visitors from all across the world and is able to find the financial sustenance to make such a festival viable and successful.

I was happy to see the participation of NGOs from the grass-root levels here during the Conference. We must help them find markets for their products, services or ideas. The rural-urban connect has to be established more firmly. There are opportunities now to create spaces exclusively for rural products; in Udaipur, for example, the old city areas could be rural products and I can see that there is willingness to make it happen here.

I am also happy that the idea of 'Heritage Walk' is now taking shape. Already there are such walks happening across the city. Together, in the years ahead, we can do more. The Living Heritage Walk should be a unique experience of real life people, narrating untold tales and helping the visitors get a feel of the past. Udaipur's havelis, Bagore ki Haveli and others, are fine urban spaces where the past and present can come together. I also know that the spice market, the vegetable market etc are also spaces to be explored and included in Heritage Walks.

There is much more to be done in Udaipur. This group discussion has brought forth the ideas for now and the future. I hope in the coming months and years, we will see some of these Great Little Ideas becoming a reality. My best wishes to all of you and thank you once again for being here.



*Shriji Arvind Singh Menar greeting
H.E The Ambassador of France, Mr Francois
Richier and Mr Jean d'Haussonville with flowers
on their arrival at Ganesh Chowk.*

*Scenes from the inauguration of the Gallery
Exhibition, a historic 'first' for both the
Maharana of Mewar Charitable Foundation
and Domaine national de Chambord.*





**Inauguration of the
Gallery Exhibition titled
*'Chambord, the Renaissance
architectural genius at
The City Palace, Udaipur, India'*
at the Panorama Gallery,
Ganesh Chowk,
The City Palace Museum**



*Shriji Arvind Singh Mewar and
H.E The Ambassador of France,
Mr Francois Richier formally inaugurate
the Exhibition Gallery on March 21st, 2016.*

*Mr Jean d'Haussonville takes Shriji
through the exhibits of Chambord.*

*At the Ganesh Chowk, every day thousands of
visitors wait to enter the Mardana Mahal; an
opportunity for them to know more
about Chambord.*

Workshop Session 3

Presentations / Case studies on Preservation in Museums

Mr Luc Forlivesi
Curator
Château de Chambord,
France



It is wonderful to be here at The City Palace, Udaipur for the 3rd World Living Heritage Festival and the International Conference. On behalf of my team, led by Mr Jean d'Haussonville, General Manager of Domain national de Chambord and Ms Marion Hughes, I would like to congratulate the Maharana Mewar Charitable Foundation for successfully hosting the Festival. The earlier sessions have highlighted the significance of living heritage in our times, and the need to preserve all its tangible and intangible facets.

I am happy to presenting the history of Château de Chambord and some of its preservation practices and challenges. The Château of Chambord stands completely surrounded by nature. It is located just two hours south of Paris, Chambord opens up to the Loire - a river now on the list of UNESCO World Heritage sites for its "living cultural landscape". Chambord is the largest and most prestigious of the French Renaissance châteaux. In fact it is often referred to as a French Renaissance masterpiece.

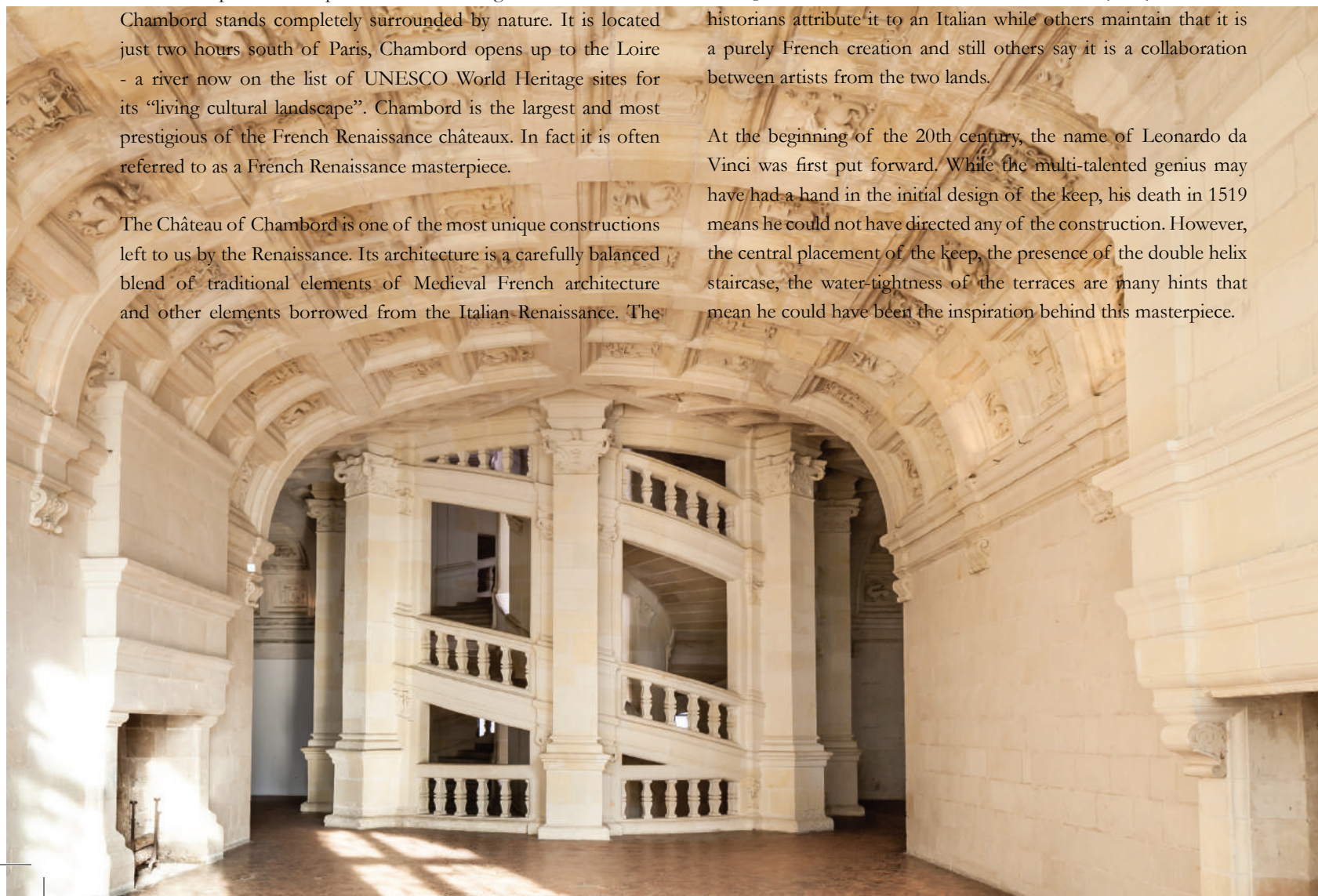
The Château of Chambord is one of the most unique constructions left to us by the Renaissance. Its architecture is a carefully balanced blend of traditional elements of Medieval French architecture and other elements borrowed from the Italian Renaissance. The

massive keep, enclosed by four towers with their corbelled walkway and the rampart path are so similar to medieval fortresses. Similarly, the walls, moats and gothic look of the rooftop constructions.

But the central placement of the keep, the position of the double helix staircase, the geometric lightness of the facades and their decoration, the symmetry of the buildings, how openings are included to provide a flow through the building and the presence of vaulted ceilings on the second storey are the many innovative parts of the Château that make the monument unique.

The genius behind the Château remains a mystery. Some art historians attribute it to an Italian while others maintain that it is a purely French creation and still others say it is a collaboration between artists from the two lands.

At the beginning of the 20th century, the name of Leonardo da Vinci was first put forward. While the multi-talented genius may have had a hand in the initial design of the keep, his death in 1519 means he could not have directed any of the construction. However, the central placement of the keep, the presence of the double helix staircase, the water-tightness of the terraces are many hints that mean he could have been the inspiration behind this masterpiece.



From the 19th century onwards, the question was raised whether it was just the Castle or the natural environment too which need to be preserved and protected. The bio-diversity around the Castle too is integral to the region. It was for this reason that a special institution was created the National domain de Chambord. It was acknowledged that the built heritage and the natural environment cannot be separated. In the 21st century, Chambord is a public institution committed to preserving every aspect of its built and natural heritage. We are working with several collaborators and agencies who are able to facilitate our tasks of preservation of Chambord's built and natural heritage.

The domaine national de Chambord is made up of the chateau, a village, farms and a wooded area covering nearly 5440 hectares, roughly the size of the city of Paris.

In legal terms, it is an Industrial commercial public estate created by the law dated 23 February 2005 and a decree implementing it on 24 June 2005. The creation of this institution put in place a single body rather than the eight different government administrations that had been responsible for the site. The goal of the supervising ministries is to develop the site's attractiveness in terms of tourism, culture, heritage and landscape while keeping to budgets and optimising human and financial resources.

The entire site has been the property of the state since 1930; when the public estate was created, article 230 of the law dated 23 February 2005 stated that the possessions making up the domain were given over to it without restriction or exceptions. In keeping with the founding texts, the missions of the domaine national de Chambord are as follows:

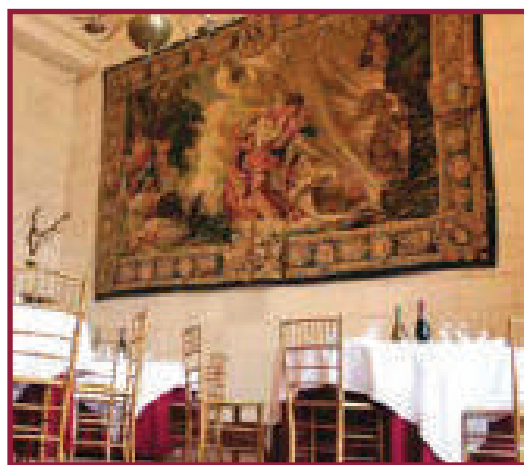
- 1) To preserve, inventory, protect, restore, enrich for the government's accounts, reveal the value and highlight for the public the moveable and immovable property that make up the domaine national de Chambord;*
- 2) Provide, by any appropriate means, a welcome for the broadest possible public to the château and the domain, increase visits to the château and the domain, contribute to spreading knowledge about the two and its collections, developing and carrying out educational and public events in order to ensure equal access to culture for all;*
- 3) Enrich the national collections by acquiring, on behalf of the government, cultural goods by donation or in return for payment;*
- 4) Ensure the scientific study of the architecture of the buildings, the collections, gardens, forest, fauna and game;*
- 5) Manage the State forest domain with which the establishment has been endowed, with the aim of developing sustainably;*
- 6) Guarantee the management of game within the domain in order to balance the needs of the forest and wildlife and to preserve biodiversity;*
- 7) Participate in as much as it is concerned, in the national and international effort to preserve architectural heritage and monuments, forests and wild animals.*

Guided by these principles, Chambord today has drawn up a 5-year plan with focus on research on bio-diversity, on culture and on the economic development of the region. The guidelines are being drawn up in line with other similar global heritage sites.

While the recorded modern history of Chambord dates from the early 16th century, there are archaeological programmes underway in the area. Sites which are 2000 year old have also been identified. The ambit of heritage is now growing beyond the natural and cultural dimensions. I would like to share some of these through the maps and slides.

Let me share about the Chambord Collections. Chambord houses a full collection of paintings, tapestries, furniture and art!

As a seasonal residence for the kings, the château was never permanently furnished. Its décor evolved with the changing seasons of travelling sovereigns and their guests. The reputation for "emptiness" that the château carries is not entirely true. It is true that from the beginning, the château was not designed to be a permanent residence. The travelling court changed residences with the seasons and the furnishings for the royal dwellings were necessarily temporary. It was logical that the château remain unfurnished.



The plan to historically refurnish the building is based on a scientific method. We pore over the old inventories to understand them deeply and then decide how the interior space would have been occupied in order to create logical reconstitutions. The furnishings used at Chambord in the 17th and 18th centuries were not specifically marked; they would have come from the royal furniture store. There was no use in embarking upon a vast quest to find and bring together pieces that had been scattered to the far corners of France and beyond. No need either to create the illusion to make visitors feel that the furniture they are seeing was actually used at Chambord at a specific time, with one prominent exception – the table in the royal parade apartment which has never left the château. Chambord has one of the most beautiful tapestry collections preserved in France.

Beginning in the 1970s, the government began purchasing great collections of tapestries from the 17th century to present them in several châteaux, first among which was Chambord. It was a way to bring back the tradition of using wall hangings and it also made use of one of the only buildings large enough to easily display these massive works. Regularly rotating the tapestries meets two needs, to preserve the art pieces and to show them to a public that has come seeking original works.

La Chasse du roi François (King François hunting): This set of tapestries, woven for the first time under the reign of Henri IV, fulfilled a mainly political function. But the hunting scenes are very interesting in their own right in that they show clear representations of the hunting techniques used at the time. The artist who drew the cartoons, Laurent Guyot, created a harmonious blend of inspirations drawn from several sources. He reused engraving models from the painter Tempesta and included the figure of the King François I, easily recognisable even today.

The tapestries are the work of the Parisian workshops located in the Faubourg Saint-Marcel in the first quarter of the 17th century, before the royal Gobelins workshop was founded.

A few words about the Chambord Park: The domain of Chambord is completely enclosed within a wall, all 5,440 hectares of it. That's the equivalent of the city of Paris! It is the largest enclosed forest in Europe.

The history of the park is inextricably linked to game and hunting – the Counts of Blois, François I and his successors took advantage of the healthy population to organise great hunting parties for both large and small game. It was the seat of the hunting captains guard during the Ancien Régime.

All their efforts were focused on keeping the number of game high, to the detriment of the habitat and farming. However, we must not forget the great plans that François I had to create more than a simple hunting ground; his intention was the domain national de Chambord to be a luxurious abode and a verdant showcase.

As we can see through the archival maps and photographs, Chambord has gone through several changes. But its basic character and structure has remained the same.

Today, for example, we have horticultural experts who have contributed to the development of the vineyards, as part of the eco-heritage of Chambord. In the years to come, there will be a wine carrying the Chambord label.

The Valmod project, as mentioned earlier, is a 5-year plan which has been undertaken for the overall development of Chambord. Scientific, historical and socio-economic data is being collated for the development of new plans. Tourism, while it is very important for us, has to be weighed equally with other objectives.

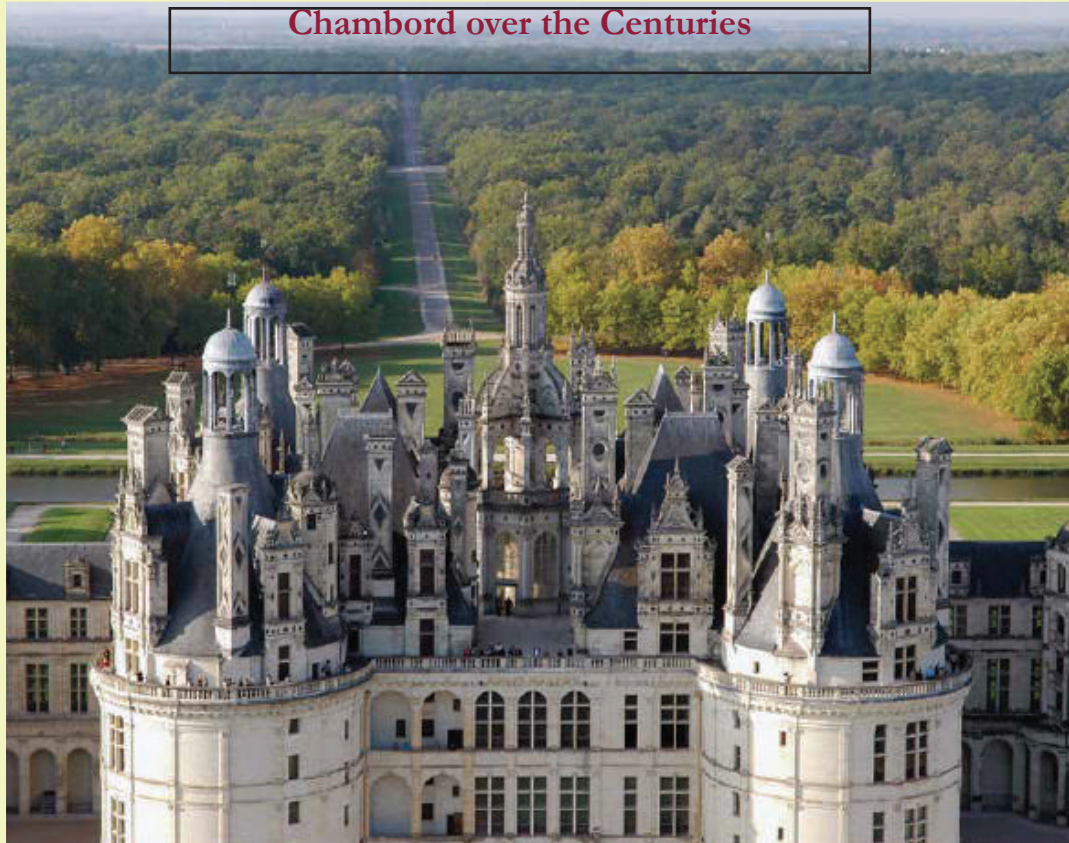
I wish the delegates and participants here today were to visit us shortly at Chambord. We would love to take you around the Castle.

We are very proud of the 'Histopad' that virtually recreates every important gallery and room of Chambord. It is a fine example of how modern technology can be utilized to preserve and present the glories of our past.

Thank you for inviting us and we look forward to seeing you in Chambord soon.



Chambord over the Centuries



1498: Crowning of Louis XII, the Chambord estate becomes Crown property.

1519: Beginning of construction work on the château as wished by François I.

1535: End of construction work on the keep and beginning of construction work on the lower wings. 1539: François I is visited by Charles Quint at Chambord.

1547: Death of François I. Continuation of construction work under Henri II who hunts here regularly, and the signing of the 3-bishopric treaty.

1641-1660: Louis XIII grants Chambord to his brother Gaston of Orleans who often stays here.

1660-1685: Louis XIV stays at Chambord nine times, one hundred days in all. His last stay is from the 6th of September to the 28th of October 1685.

Molière creates and stages the first performance of the 'Bourgeois Gentilhomme' and 'Monsieur de Pourceaugnac' at the château.

1680-1685: Construction work by architects J. Hardouin Mansart and d'Orbay to finish the château.

1725-1733: Stanislas Leszczynski, King of Poland and also Louis XV's father-in-law, stays at Chambord in exile.

1809: Napoleon offers the domain to Marshal Berthier. It becomes annexed to the principality of Wagram. Berthier only comes for two days and then dies in 1815.

1819: Marshal Berthier's widow obtains authorisation from Louis XVIII to sell the domain.

1821: Chambord is offered to the Duke of Bordeaux, King Charles X's grandson and future Count of Chambord, by public subscription.

1840: Registered on the first list of historical monuments by Prosper Mérimée.

1871: On 5th July, the Count of Chambord decides to publish his manifesto by which he refuses to become Henri V, faithful to the white flag affair.

1883: Death of the Count of Chambord. The domain is passed on to his nephews from the Bourbon Parma family.

1914: On the 14th of September, it is confiscated by the State.

1930: Acquisition by the State and administration by the department of domains.

1947: The State entrusts the administration of Chambord to different bodies (finance, architecture, water and forest, roads) – the game park is registered as a classed site.

1970: On 8th December, President Pompidou names a commissioner for the development of the national Domain of Chambord, responsible for the development and management of the Domain of Chambord.

1981: Registered as a UNESCO World Heritage site.

1997: Whole of the domain becomes classed according to the Law of 1913 on historical monuments.

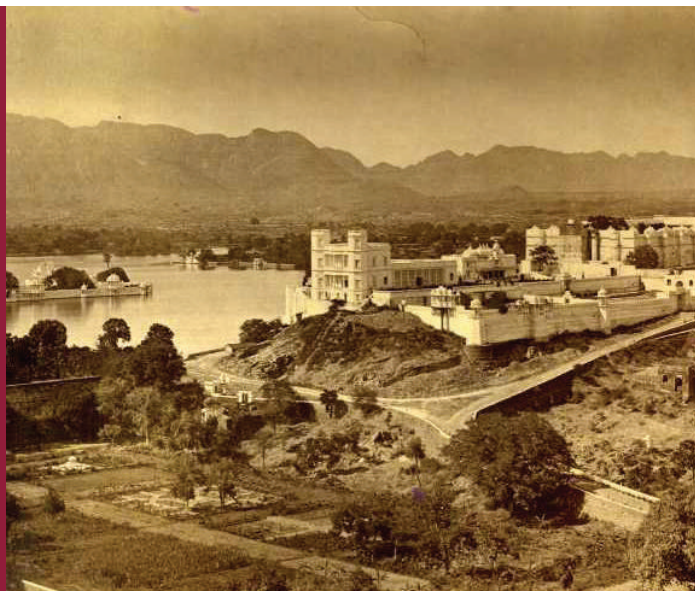
2005: The law of February 23, 2005 relating to the decentralisation of rural territories, hands over the management of the National Domain of Chambord to a public institution with commercial and industrial aims (EPIC).

Workshop Session 3

Presentations / Case studies on Preservation in Museums

Mr S Girikumar

Art Conservator
Pune



A warm welcome to all our distinguished guests, friends and colleagues! It is wonderful to be here for the International Conference. I will be providing an overview and have titled my presentation **“Damages, diagnosis and remedies: A peep into the world of Art Conservation.”**

I have often compared my profession with that of a doctor's. We are like surgeons. When we are working with an object, we have to be detached from it. We should be able to look at it objectively. There have been problems when artists have tried to restore works.

Tending to add their own bits of creativity, they don't do justice to the work. It's like a doctor trying to do surgery on a close relative. A conservator is just a conservator. The conservator is neither an artist nor a scientist. I personally feel that a conservator should not digress from the main motive — preserving the aesthetics. You need to be sensitive. You may understand the techniques and you may have the skills, but if you are not sensitive towards the work, you won't be a good conservator.

As conservators, we can prolong the life of a damaged art object. But we cannot go against the laws of nature. One has to be alert and do one's best. It is like giving a patient the best medicine and hope that it works to the patient's advantage.

In this presentation, I will go through a series of slides that will highlight art objects getting damaged due to a variety of reasons. With photographs for example, fungus plays a big role in damaging the print.

In one case, we had a **Nandalal Bose** painting which had absorbed moisture from the wall on which it was hanging. By the time, we got to it, it was too late to save the painting.

Accidents happen all the time. Paintings fall from the wall they are hanging on, the glass breaks, there is all round damage. Over time, old photographs that have been framed, show discolouration or damage because the paper begins to wear or get affected by some chemical or salt reaction.

Photographs have other problems too: the paper gets pasted and then humidity makes it stiff or warp in some way. It is a tough situation for us to handle at that stage.

With paintings, it is the surface that starts flaking off. This is most common. In one case, we found that the warmth and heat of the lamps near the painting were affecting it, disfiguring it after a while. Discolouration is an endemic problem because of the different kinds of paper being used.

In the state-owned museums that I have been called to, I have seen rows and rows of paintings on walls with seepage! You can imagine the state of the paintings. The museum authorities say that there is no electricity because bills have not been paid. With fungus growing, paint flaking off, there is nothing that can be done to save these paintings.

I have very often said it: Human beings are the biggest culprits, not fungus, not humidity, not light! Human intervention, or lack of it, causes greater damage than natural damages.

Let me take you through the 'diagnosis' undertaken.

First is the use of light across the painting. The light enables us to see the smoothness, the 'medical' history of the painting also becomes apparent. With modern technology, every crack can be amplified to show every dot. Crack patterns, as you can see, are discernible. There are 'stress' graphs too. The canvas and the frame, and effect of humidity is also apparent when we carefully check old paintings or photographs that have been framed and hung for years.

Creasing is a problem that is diagnosed when paintings and photographs have been rolled and preserved. Rolling leads to cracks and can also lead to the paint flaking off. These are the typical problems we encounter in the 'patients' that come to us!

*Above: Rare photographs from the Pictorial Archives of the
Maharanas of Mewar;
Facing page: Mor Chowk or the Courtyard of Peacocks
famous for its glass inlay-work.*

Authenticity of painting is also reaffirmed in this process. Very often art galleries do send us paintings that they want verified as authentic. In such a situation, the art conservator becomes Sherlock Holmes. And he has to evaluate the painting from several angles.

In today's age, infra-red light is used to study the details, changes in the paintings. Even the evolution of the painting, or its changes, can be ascertained. We did so in the case of an Amrita Sher-Gill painting where she herself had made several changes!

Remedies are what the art conservator has to offer. Whether it be the removal of fungus, or changing the frame or the board, these have to be sensitively done. Chemical treatment of the prints or paper can also be carried out, if need be.

When it comes to reconstruction, broken vases and ceramic objects do present the biggest challenge. It is like a jigsaw puzzle waiting to be solved. With time, there is a wear and tear on the canvases. These need regular repair.

At The City Palace in Udaipur, we have been successfully restoring the glass inlay work in different parts of the Palace. This reconstruction is being done by artisans who clean and stabilize the materials. It is 'work in progress' but some major results can be seen, for example, at the Mor Chowk.

I would like to end this presentation with a few words on 'Preventive Conservation'. What is that we can do to prevent the deterioration of art objects. There is need to bring in the latest storage systems which are compact and save space, besides being ideal for frames and photographs to be stored.

At the Bhagwat Prakash Gallery, we have given the late 19th and early 20th century photographs the best possible display, storage and space.

More work is happening on the photo-archives at The City Palace Museum on this front. It has been a major achievement for all of us at the Maharana of Mewar Charitable Foundation.

We have also conducted Disaster Management exercises, as part of the disaster and risk management plans for The City Palace Museum. Museum and administrative staff have been trained; operation manuals have been prepared and several drills have also been conducted to ensure that the entire staff is able to do their best to save lives and the art objects.

Thank you so much for being here.

Hope we will all remember that 'prevention is better than cure' in the world of art conservation.



Workshop Session 3
Presentations /
Case studies
on Preservation in
Museums

Mr Talib Ahmad
Resource-person
Maharana of Mewar
Charitable Foundation,
Udaipur



Ram Rewari, the silver palanquin at the Silver Gallery, and as part of the religious ceremonies during Holika Dahan Festival.



I am privileged to be making this presentation on The City Palace Museum and its wide-ranging activities which preserve the living heritage of Mewar.

I am one of the newest members of the team at the Maharana of Mewar Charitable Foundation. I have been entrusted with a big responsibility today and I hope I am able to rise up to it.

Let me begin by reaffirming what living heritage means to us, and how it has been defined and explained in different forums by our Chairman and Managing Trustee, **Shriji Arvind Singh Mewar** of Udaipur. "Living heritage has become an increasingly important concept in the current practice of heritage management. Living heritage approach considers heritage as alive, constantly evolving and recreated through interaction with people. This makes living heritage contemporary; it is able to connect with the real world, as opposed to the traditional practice that considers heritage as static and to be preserved in the form it has been inherited."

"The living heritage approach, therefore, provides functions and meaning to heritage buildings rather than purely preserving its physical fabric. It has the power to bring the intangible and tangible cultural heritage together. It also places people's needs and

aspirations at the heart of heritage management and endeavours to make heritage a major source of local development."

Living heritage defines The City Palace Museum, which is an integral part of The City Palace of Udaipur. It is a Museum that has adopted the living heritage approach to preservation; most of the objects on display are, very often, in use for different festivals, functions and events. The dynamism that was referred to in the above definition is apparent and real.

Moreover, the Museum and its galleries house all the objects that belong to the Custodians and the Family-Members of the House of Mewar over the centuries. There is a personal connection of the House of Mewar with the Museum; every object thus has a story to be told.

I could share the example of the Ram Rewari, a silver palanquin used for religious purposes. On the one hand, it is part of the Silver Gallery at the Amar Mahal; on the other, it is still used for religious functions within The City Palace by Members of the House of Mewar. This, in essence, is living heritage; there is no object which is 'static' or just a museum item, catalogued for posterity. The City Palace Museum embodies and signifies 'life' and 'usage in contemporary times'.



When we see two of the most spectacular paintings of the Mewar School – namely, *Maharana Sarup Singh playing Holi on horseback at the City Palace, 1851* and *Maharana Bhupal Singh inspecting the royal horses and elephant at Dassebra, 1939* or earlier – we are able to bridge the past with the present.

The paintings accurately document the social, cultural and religious setting. The painters have given due importance to every facet of the festivals – Holi and Ashwa Poojan - with a special focus on the palace architecture. Many scholars, over the years, have studied the ‘paintings of Mewar Court life’ for the in-depth detailing of the architecture. These paintings have been instrumental in the entire documentation process underway at The City Palace Museum since the 1970s.

The Maharana of Mewar Charitable Foundation, which manages The City Palace Museum, has given its publications programme due importance. Every gallery or permanent exhibition has its own catalogue or book dedicated to its history, research and the detailing of the collection by renowned experts of the subject. For example, the Silver Gallery at the Amar Mahal has a publication titled, ‘Splendour of Silver: Reflecting the finest of Silversmithy’, providing lay visitors and scholars a comprehensive coverage of the gallery.

Similarly the Bhagwat Prakash Gallery of archival photographs, housed in the Zenana Mahal, has a publication devoted to the gallery. It is titled, Long Exposure – The Camera at Udaipur, 1857-1957. The publication has not only an overview of the pictorial archives but the entire process of documenting the archives has been narrated. There are technical notes and appendices which give the publication its multi-dimensional character and greater value for the lay readers.

In fact the Maharana Mewar Historical Publications Trust is a sister-organisation committed to publishing books, catalogues, monographs and other literature on subjects relevant to The City Palace Museum and the history of Mewar. The Trust encourages and invites scholars from different disciplines and universities to publish their works under the aegis of the Trust or the Foundation. It is an outreach programme that has been underway since decades. Its list of beneficiaries runs into several pages.

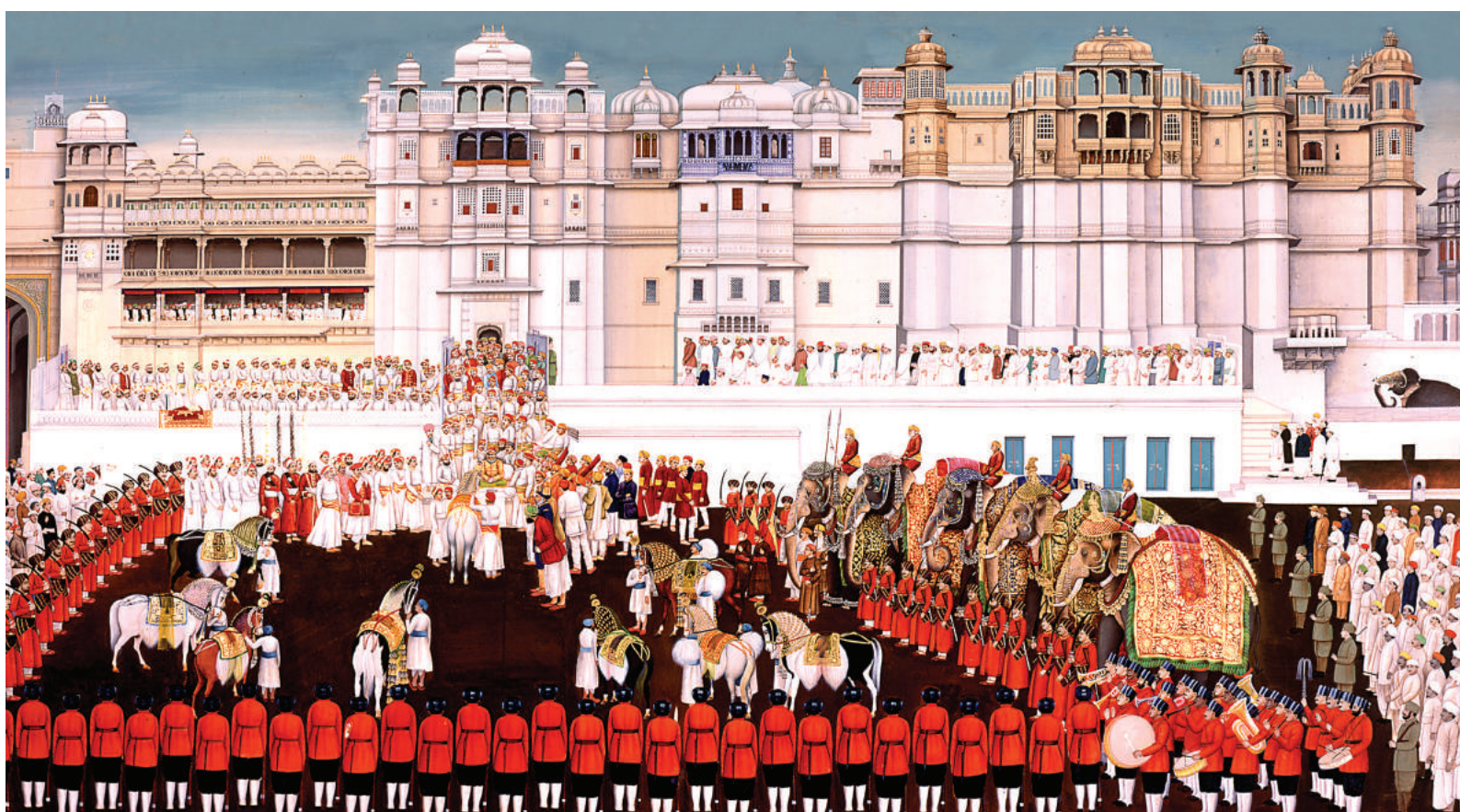
I would like to now share about the documentation process of the photographic collection. I have been associated with this documentation process, utilizing The Museum System (TMS) which is the world’s leading collection management software. We are able to capture and manage all of the data related to our collection: almost 30,000 photographs and visual resources. Object information, as well as records for the people and organizations connected to those objects, is also being catalogued and cross-referenced across all TMS modules.

We are able to accurately track our collection in terms with easily configurable attributes, and a dynamic, integrated thesaurus. There are ‘instant search’ functions through the entire collection, and we are able to find exactly what we are looking for.

The Maharana of Mewar Charitable Foundation has thus made an investment into the most modern collection software to facilitate work in the present and the future. As our collaborations with other national and global agencies take shape, we are better positioned to cater to their needs and interact with them on common technology platforms.

Thank you for giving me this opportunity to share these details with you.

Maharana Bhupal Singh inspecting the royal horses and elephant at Dassebra, 1939 or earlier.



Workshop Session 4

Oral Traditions – A Saga of Perishing Heritage

Dr Rima Hooja
Ms Tripti Pandey
Jaipur



Dr Rima Hooja: Thank you all for being here for the final Workshop Session of the 3rd International Conference on Living Heritage. I am proud to be co-presenting and co-hosting this session with my friend, **Ms Tripti Pandey**. I am an archaeologist, who has been teaching history and writing about the history in Rajasthan for several years now. Both Tripti and I wanted to embark on this 'journey of oral traditions'. This session, we hope, is going to be informal, interactive and interesting for all those who have gathered here!

When we refer to 'oral traditions' we are referring to the bardic traditions of Rajasthan. These are memorised traditions that people recount as ballads, songs and poetry in different forms. It is the way that the ballad is sung, the use of words and the style of recitation that distinguishes one bardic tradition from another. Needless to say, Mewar and Rajasthan have diverse oral traditions; each oral tradition has its own significance. We are convinced that these oral traditions are as important and authentic as the written word, even though our Universities and the history establishment may feel otherwise. To just give our audience the first feel of this bardic tradition, we have invited **Mr Khuman Singh** from Akolagarh in Chittorgarh and through his singing we will get an idea about the oral traditions of Mewar.

Mr Khuman Singh is in his 60's, moustachioed and wearing the distinctive Mewari pugree or turban, sings a song in the memory of Rana Pratap, one of the greatest warrior-Maharajas of Mewar.

The Mewari language is simple and the words are sung with power and gusto, a homage it seems to the power and might of the legendary Rana himself. By no means is Khuman ji a professional singer or one whose profession is theatre or song.

He has been, as he said, spiritually inspired by his Guru Bayji Chatur Singh ji to devote his life to singing these songs and ballads of Mewar. Bayji Chatur Singh ji is hailed as a people's saint of Rajasthan in the late 19th and early 20th centuries.

Dr Hooja: Thank you Khuman-ji for this recitation. Please note that in this song, Rana Pratap is being referred to as a Puranic character; he is '*smaranija*' or one who can never be forgotten for his life, deeds and quest for truth.

The words "*satya ko parkha aur us pe hale*", refers to the Rana's unflinching adherence to truth in governance, politics and warfare. This song is typical of '*Veer Ras*' or the emotion of bravery with which every word, every breath is imbued.

Ms Tripti Pandey: Khuman ji's allegory to Rana Pratap is awe-inspiring. If we had heard him outdoors, under the night skies, probably we would have had goose-pimples! There is so much emotion and drama in the oral tradition.

As Dr Rima said, these oral traditions are not just poetry; there is history in them and are as authentic as any historical record. The challenge is to understand the language and the meanings which are enshrined in those words and phrases.

The song exhorts the women of the land who need to give birth to men like Rana Pratap. The women play as heroic a role in giving birth to, and nurturing, such leaders of men who are remembered for centuries. His recitation is a tribute to the Mewari oral tradition.



Dr Hooja: Genealogy is very often the subject of these oral traditions. The bards were the keepers of genealogical knowledge; they were entrusted with reciting these at different occasions. The bards themselves acquired considerable respect and their words were rarely disputed.

In Rajasthan, we also have the tradition of puppetry. When oral traditions were dying out, or were in peril, the puppetry tradition took over. For example, the Amar Singh Rathore saga is sung by bards and performed with puppets to keep alive the life, valour and sacrifices of Amar Singh Rathore of Marwar. With the passage of time, and changing audience tastes, the entire story may not be performed, but only a section or segment may be performed and sung.

Ms Tripti Pandey: There are different kinds of oral traditions. Dr Hooja referred to the puppetry tradition. There is the 'Phad' tradition where the bard sings along with a painting; there is the Bhopas tradition where the painting is transformed into a scroll and the bards sing along the story that is illustrated in the scroll. These performances take place in villages where the entire community sits and listens and sometimes the recitations go on for days!

The Bhopa (and his lady who is called Bhopi) are said to be 'blessed' with divine powers and energy as they perform for nights, often without eating or drinking anything. It is amazing what power they possess; and how they are able to share their power with the community through the oral traditions.



*Kalyan Joshi at work;
Below, displaying and
explaining the Phad
performance along with
Ms Tripti Pandey and
Dr Rima Hooja.*

Dr Hooja: Let me now introduce the record-keeping traditions in Rajasthan, and especially in Mewar, of the Bahida. I had asked for a sample Bahida for the audience to see that this one big ledger is actually a Court record, accounts book, and every detail is catalogued and summarised for use.

In Udaipur itself, the Maharana Mewar Research Institute has bahidas of the last 400 years! Please see that the tradition of record keeping, in both the oral and written word, is very strong. The Bahidas of Mewar have been translated into English and Hindi, and several volumes have been published.

Ms Tripti Pandey: We will now introduce the Phad artiste who is with us, **Mr Kalyan Joshi**. His family have been performing Phad for the last 700 years; almost 30 generations of his family have devoted their lives to this oral tradition. Every father passes it on to his son.

Of course, there are changes which take place; there are Phads of different kinds. Joshi ji informs us that there are smaller and bigger Phads today; though they sing and narrate the same story, often the story line is shortened and some stories are deleted as they go along.

In Rajasthan, the most prominent is the Bapuji ki Phad. This is the painted scroll which contains the story of Bapuji. The Bhopa and the Bhopi, together, narrate and illuminate the scroll in simple yet ingenious ways. The Phad can be considered as a portable shrine. It has a life span of its own. There is a tradition of ceremonies for the last rites of the old Phads or scrolls.

Once again, Vanshavalis or genealogical histories do occupy pride of place in these oral traditions. It is not just the traditional bardic families who are keepers of the family history. It is said that Rani Chundawat herself was well-versed in the oral tradition and knew the art of singing, narrating and preserving the history of the families.



Dr Abhimanyu Singh Arha: I am happy to be here and contributing to this lively discussion on oral traditions. As a practising historian myself, I have great respect for these bardic or oral traditions, which unfortunately are run down by our established universities. I studied in Jawaharlal Nehru University and our esteemed Professors would say “oral history is trash”!

I can share some examples of dohas or couplets which are recited by the bards. These tell us the political mood of the times; there are nuggets of information regarding arms, horses and other details for which no written record exists. Through one such couplet, I was able to figure out the introduction of new breed of horses in the 17th and 18th centuries in Rajasthan.

Similarly, one of my forefathers who was an illustrious Minister of Mewar, wrote a ballad on **Rana Pratap**. At one level, it is a poetic work. At another, it becomes a window to understanding the political climate of the 17th century in Mewar and in the Mughal Court. One can safely say his poetry summed up the politics of the day! Such oral traditions cannot be overlooked or categorised as unimportant or insignificant.

There is now a sea-change happening even in the universities of the developed West where oral history is being given its due importance.

In France, for example, the Annales School has opened new vistas by studying the history of mentalities, compiling oral testimonies of World War I and World War II survivors.

Historians like **Lucien Febvre** and **Le Roy Ladurie** are recognised the world over for their pioneering use of local and bardic traditions. In Australia too, the aboriginals are contributing to historical research through their oral histories.

In America, the oral history of the African-Americans and the American Indians is being researched and formally recorded as historical records.

In India we have to recognise the importance of oral traditions. We have a rich reservoir of these traditions. Rajasthan is a land where the Bhattas, Charans are living history; we are here sitting and discussing about history while the bards actually live it and preserve it for posterity!

Dr Rima Hooja: Thank you, Dr Arha, for sharing your thoughts and incisive comments. I agree with you that oral traditions and folk lore have information that we have often taken for granted.

We have yet to respect and acknowledge these traditions.



At the end of a rivetting session: Kalyan Joshi, Ms Tripti Pandey, Ms Vrinda Raje Singh, Dr Rima Hooja and Dr Abhimanyu Singh Arha. Above: The session in progress.

Holika Dahan,
a Living Heritage Festival,
celebrated with
traditional gaiety
at Manek Chowk,
The City Palace,
Udaipur



The stage is set: At the Manek Chowk, priests and their staff prepare for the festival. The Holika catches the last rays of the sun making for a picturesque moment.



It was a grand and colourful spectacle that unfolded at The City Palace here with the Holika Dahan festival being celebrated with solemn dignity at the Manek Chowk. **Shriji Arvind Singh Mewar**, the 76th Custodian of the House of Mewar and Chairman and Managing Trustee of the Maharana of Mewar Charitable Foundation (MMCF), conducted the traditional rites and rituals of lighting the Holika on the auspicious full moon night of Phalguna, heralding the onset of spring.

Shriji was accompanied by Family-Members of the House of Mewar and together three generations of the Family performed the rituals and graced the festivities.

Earlier Shriji Arvind Singh Mewar arrived at the Manek Chowk in a grand procession which started from his private residence, the Shambhu Niwas Palace.

Led by traditional nagada players on horseback, Palace staff carrying the Royal insignia or lawajma, and members of The Palace Band marching in rhythm, Shriji was seated on the vintage 1905

‘English Royal Landau Six-in-Hand’ which arrived at the Manek Chowk amidst sounds of bugles and bagpipes merging together.

Guests from overseas and India, notable citizens of Udaipur were present at the Manek Chowk and witnessed this Regal Festival exemplifying the living heritage of Mewar and Rajasthan.

For most guests, it was the first time that they witnessed such a spectacle of rituals, prayers followed by music and dance. **Mr Jean d’Haussonville**, General Manager of Domaine national de Chambord, along with his team members was present in the august audience. “We are proud to be part of this festival and working with our partners, the Maharana of Mewar Charitable Foundation. It is an unbelievable moment for all of us,” he said.

“Holika Dahan marks the triumph of good over evil; it is truly an inspiring and colourful festival,” said **Mr Lakshyaraj Singh Mewar**, Trustee, MMCF, adding, “It is a regal festival that has been traditionally celebrated at the City Palace in Udaipur for centuries. We are proud to uphold the living heritage of Mewar and make it meaningful for 21st century guests to Udaipur.”





(Clockwise, from facing page) The ceremonial procession departs from Shambhu Niwas Palace with Shriji Arvind Singh Menwar seated in the vintage English Royal Landau Six-in-Hand; with bands and bagpipers, the procession reaches Manek Chowk and Shriji takes the salute. The seated crowds get a brilliant view of the Palace facade and the procession, most of which they record for posterity in their cameras.



(Clockwise, above) Three generations of Family-Members of the House of Mewar pray together at the Holika Dahan Festival. Shriji leads the prayers along with the senior priests before circambulating the pious Holika. The Family-Members conduct the rituals and the Holika Dahan is lit with the flames reaching high in the early evening skies.







Shriji Arvind Singh Mewar and Mr Lakshyaraj Singh Mewar greet and honour a gathering of priests who, in turn, bestow their blessings. These are age-old rituals being observed by the House and the Holika Dahan Festival becomes another opportunity to reinforce the ties with the priests, many of whom have served the House for several generations.

After the rituals of Holika Dahan, there was an equally colourful Kathak performance by **Ms Monisa Nayak** and her energetic dancers. They enthralled the guests with live music and recreated the Holi of Vrindavan with their melodious songs and rhythmic dance.

This year's Holika Dahan marked the finale of the 3rd World Living Heritage Festival which began on March 19, 2016 with the inauguration of Rang - the arts and crafts exhibition at the Zenana Mahal of The City Palace. It witnessed the participation of several NGOs and artistes who displayed their ethnic and eco-friendly products.





Delightful Kathak performances capturing the mood of Holi and Vrindavan for the audiences.

Shriji Arvind Singh Mevar felicitated the dancers and musicians who made the evening memorable at The Manek Chowk.



Holika Dahan occupies a pride of place in calendar of regal festivals organized every year by the MMCF. Gangaur, Ashwa Poojan and Kartik Poornima are the other regal festivals celebrated with traditional dignity at The City Palace by Maharana of Mewar Charitable Foundation (MMCF).

About Maharana of Mewar Charitable Foundation (MMCF), Udaipur:

Established in 1969, the Maharana of Mewar Charitable Foundation (MMCF) is an initiative of the Custodian of the House of Mewar, Udaipur, for the perpetuation of its core value of service to humanity. In the true Vedic tradition of ancient India, the MMCF has become a temple of inspiration for future generations as envisaged by its Founder-Chairman and Managing Trustee, **His late Highness Maharana Bhagwat Singh Mewar of Udaipur.**

In the 21st century, the MMCF continues to voluntarily discharge the duties and responsibilities of Custodianship in democratic India. The Foundation has remained committed to supporting the goals and objectives held sacred in the 1400-year old history of the family's tradition of Custodianship.

This is the 'living heritage' of the House of Mewar which encompasses a wide range of activities: environmental protection through water resource management, extensive medical and healthcare aid, providing pension to ex-employees, promoting self-reliance among women and encouraging financial support to education and cultural endeavours. These have cumulatively transformed the ethos of Udaipur, the erstwhile capital-city of Mewar, to emerge as a centre of excellence in every aspect of present-day life.



Holika Dahan in the City of Lakes



Holi brings to mind images of colour, revelry, and *bhang*, but celebrating this festival with the royal family of Udaipur is on a wholly different cultural level, as it is a form of 'living heritage' there, writes Jasmeen Dugal.

During the World Living Heritage Festival at City Palace Udaipur, an invitation to participate in Holika Dahan was delivered to my room. On opening it, I found a card with a note from Shri Arvind Singh Meher, Maharaja of Udaipur, that explained "The legacy of the House of Meher has been passed on since seventy-five generations and is still alive in our ceremonies, rituals, and festivities. People, from near and far, become its stakeholders as they experience this living heritage... it lives with us and as we live, evolve and thrive, becoming even more burnished and beautiful."

Now, the legend of Holika Dahan, is intriguing. Millennia ago, King Hiranyakashyap received a boon of being indestructible from Lord

Power-mad King Hiranyakashyap, tricked his son Prahlada into sitting with his sister Holika on a pyre, in order to punish him. But Lord Vishnu saved him, instead charring Holika to death.

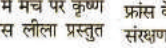
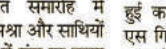
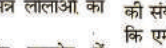
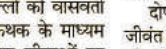
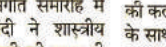
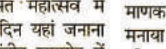
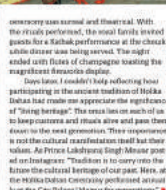
Brahma, blinded with power, he demanded to be worshipped. It enraged him when his son Prahlada refused as he was a devotee of Lord Vishnu. When no punishment moved Prahlada from his chosen path, Hiranyakashyap turned to his sister Holika for help. He tricked Prahlada to sit with her on a pyre. While Holika covered herself in a shawl, Prahlada was left exposed as he could be burnt to death, but the reverse happened. His prayers to Lord Vishnu were answered and Holika was charred to death while he remained unscathed. Since then, ceremonial rituals including burning of a pyre with an effigy of Holika, commemorates the victory of good over evil.

The way Holika Dahan is performed in City Palace Udaipur showcases how Meher's

(Photograph courtesy: World Office, Udaipur, India) (Caption: The City Palace, Udaipur)

Cultural heritage is simultaneously traditional, contemporary, and alive. Subsequent heritage doesn't mean freezing it in museum. It is a transfer of values down the generations. Shri Arvind Singh Meher, chairman and managing trustee, Maharaja of Meher Charitable Foundation, is committed to preserving the City of Udaipur as part of a Living Heritage. His vision is being fulfilled through a set of initiatives - one of them being the World Living Heritage Festival which celebrated with Holika Dahan this year. That evening, an assembly at Fateh Prakash Palace where an open evening, and proceeded to Marak Chok, City Palace Complex, Hira, Nara Nay Singh, CEO, Jaipur Charitable Initiative, Maharaja of Meher Charitable Foundation, seated on a throne.

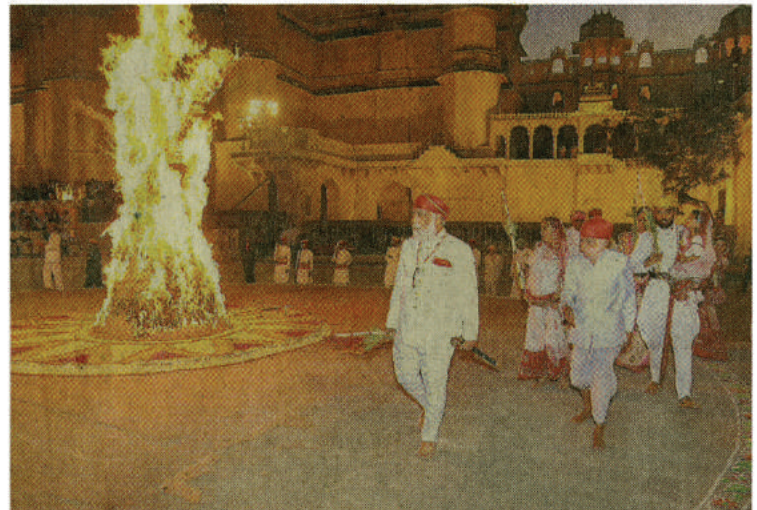
We witnessed a police procession led by Shri Arvind Singh Meher in a traditional assembly and red turban, in his 1905 vintage Landau, with his son and ladies of the royal family.



Media coverage of the 3rd World Living Heritage Festival: A glimpse

दैनिक भास्कर उदयपुर, शनिवार 26 मार्च, 2016 14

सिटी पैलेस में होली-दीपन के साथ कथक की हुई रंगारंग प्रस्तुति



महाराणा मेवाड़ चैरिटैबल फाउंडेशन का बुधवार को परंपरागत होली दीपन समारोह सिटी पैलेस में हुआ। फाउंडेशन के चेयरमैन अरविंदसिंह मेवाड़ ने वैदिक मंत्रोच्चार के साथ परंपरिक होली दीपन की रस्म अदा की। इससे पहले वे नौबत आसवारी के साथ शंभु विवास पैलेस से माणक चौक पधारे। मेवाड़ की इस परंपरागत होली को देख वहां उपस्थित विदेशी पर्यटक रोमांचित हुए। इस अवसर पर फाउंडेशन के ट्रस्टी

विजयराज कुमार मेवाड़, लक्ष्मण सिंह मेवाड़, निरुति कुमारी मेवाड़ उपस्थित थे। उन्होंने पूजन के बाद होली की परिक्रमा कर होली दहन की रस्म अदा की। इसके बाद कथक नृत्यांगना मोनिका नायक ने साथी कलाकारों संग राग बसंत में फगवा बूझ देवदन को चाले रे... ललित लवंग... कोमल मलय समीरे... जैसे गीतों पर रंगारंग प्रस्तुति दी। समारोह का संचालन मोहिता दीक्षित ने किया।

दैनिक भास्कर उदयपुर, बुधवार 23 मार्च, 2016 16

कथक के माध्यम से श्रीकृष्ण की लीलाओं का वर्णन

विश्व जीवंत विरासत महोत्सव : कला के रंग में होलीमय हुआ सिटी पैलेस

कलचल पोर्टल, उदयपुर

विश्व जीवंत विरासत महोत्सव में मंगलवार को तीसरे दिन यहां जनाना महल में शास्त्रीय संगीत समारोह में पंडित जयतीर्थ मेवंदी ने शास्त्रीय गायन किया। नई दिल्ली की वासवती मिश्रा और दल ने कथक के माध्यम से श्रीकृष्ण की विभिन्न लीलाओं का वर्णन किया।

सांस्कृतिक संगीत समारोह में दिल्ली की वासवती मिश्रा और साथियों ने रंग-बिरंगे परिधानों में मंच पर कृष्ण लीला, होली और रास लीला प्रस्तुत

की। इसमें हर रूप में कान्हा संग गोपियों नजर आई। बुधवार को सिटी पैलेस के माणक चौक में होलिका दीपन महोत्सव मनाया जाएगा। कार्यक्रम में नई दिल्ली की कलाकार मोनिका नायक अपने दल के साथ कथक प्रस्तुत करेंगी।

दोपहर को विषय विशेषज्ञों ने जीवंत विरासत पर चर्चा की। महोत्सव की संयोजक चंद्रा राजे सिंह ने बताया कि एमएमसीएफ के कॉन्फ्रेंस हॉल में हुई कार्यशाला में संग्रहालय विशेषज्ञ एस गिरि कुमार, तालिब अहमद और फ्रांस के लुक फॉर लिक्स ने विरासत संरक्षण पर चर्चा की।



सिटी पैलेस में विश्व जीवंत विरासत महोत्सव में प्रस्तुति देती कलाकार।

He appreciated the work on heritage preservation at Udaipur's City Palace museum. The inaugural session of the conference witnessed the participation of the Ambassador of France to India Francois Richier, Jean d'Haussonville, general manager of Domaine national de Chambord, Sahbyashya Mukherjee, joint director general and secretary, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, Arvind Singh Mewar, chairman and managing trustee of the Maharana of Mewar Charitable Foundation and Lakshyaraj Singh Mewar, trustee of the Maharana of Mewar Charitable Foundation. The vote of thanks was given by Vrinda Raje Singh, coordinator of World Living Heritage Festival 2016.

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प्रदत्तपुत्र। महाराजा पेवाड़ मंत्रिद्वय काउन्सिलरों के तत्त्वधान में शनिवार को पांच दिवसीय विश्व जीवों के विचारमं गहोत्सव का शुभारंभ हुआ। इसके महत्त्वमाना महल में पांच दिवसीय प्रदर्शनी को शुरू हुई। रात्रिवार को विश्व जीवों विचारमं प्र औरंगोटी संग्रही होगी। महोत्सव को संयोजक प्रदत्त गजे सिंह ने बताया कि पीछे दिखाना में गजे उत्सव में राजस्थान एवं भारत की लोक कलाओं को प्रस्तुत किया गया। कार्यक्रम का उद्घाटन केसर सरकार के उन्वय विभाग एवं भारत संसंधन विभाग के विश्व विधनपरीक्षा औरंगोटी में किया। प्रारंभ में काउन्सिलरों के टुट्टी लक्ष्मण सिंह मेहता ने स्वागत किया। प्रदर्शनी देखने वालों के कल कला में प्रहृष्ट। पांच दिवसीय महोत्सव के दौरान प्रदर्शनी पेशी के बुरा महल प्रांगण में रात्रिवार प्रातः 5 बजे शराबीय समारोह होगा जिसमें उदत्तपुत्र के कलाकार भाग्य वसुती श्या ओम टॉय गजे जमाएंगी। इस दिन दिवस औरल के समभार काउन्सिलर हॉल में भारतीय औरंगोटीय समीकार का उद्घाटन होगा जिसमें विश्व जीवों विचारमं प्र भारत में फ्रांस के राजनृत्त फ्रैंकॉइज रियचर एवं दिल्ली के विनशरीश ओगीय ओड्रोन टॉय। रात्रिवार टोपकर को फ्रांस के पांच कलाकार विभिन्न जातीय और प्राकृतिक एवं सांलीवृद्व द्युत्तक पेश करेंगे।

[illegible]

है। हुए एक काही की बोरी में डोनेर की तरह के जवाबनीकफ़र का पत्ता बिखारे जवाबी विहारण पर चार्क की। पीछर हारकर के रास ही कता-सिप में आनन-पुनन शोषण के अन्तर्गत जवाबी विहारण के मेकानिज्म के रज्जा हल में आरविजित बिखारे जवाबी विहारण मेकानिज्म-2016 के हलत आरविजित मेकानिज्म सयोगी में भाषात में अन्तर के जवाबनीकफ़र

शुभ रात का विद्या। शिष्टी के पास के श्याम मल्ल प्रांगण में खिखार के तहल: श्याव्यी संतीत वादन हुआ, जिसमें उत्तरपुर के कलाकार दामज मिश्रले तथा ओम टंडन ने अपनी प्रस्तुती दी। संयोगवत् दूजे रात में अर्धरात्रि में बघावा कि सम्बन्ध का संगीतार के दी घाघन शीत। शास के जनाज मल्ल में म्हाकृति प्रस्तुति होगी।

उन्को जेव कि महाराणा मेवाड़ फांइडेसन और प्रांस के सोमेन नेमलल दी मेवाड़ों के बीस विरल विद्या विरलत सस्युषा के जेवत हव जोनएर संपदित हव। सोमेटो में महाराणा मेवाड़ चैरिटेबल फांइडेसन के अध्यक्ष और प्रबन्ध समिती अरुंइत सिम मेवाड़ ने विरलभर से अरु अनेक प्रशिक्षिती का

रेवट जेता।

स्वागत किया।

मान सम्मान

विनयवर्ती

भारत के 'संविधान' में 'अन्धकार' का अन्त।
 धर्म, रीति और पारिवारिक पत्र परिवारवाद
 और नीतिपद्धत न्यूनीकृत अवस्था। इन तीनों
 इन्होंने तब मंगलान मेडल जीसक लेवून
 के डिप्लोमा के तयार प्रस्तुत उपलब्धता
 होने से नया प्रमाण। इन्होंने पालन
 पालन के दायर मालर प्रमाण से उपलब्ध
 उपलब्धता प्रमाण प्रमाण से और प्रमाण ले
 हननीय प्रमाण प्रमाण प्रमाण।

dainikbhaskar.com

दैनिक भास्कर, उदयपुर

शनिवार, 26 मार्च, 2016

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ट्रिवटर पर फ्रांस के राजदूत ने कां तुलना

फ्रांस : लौरी वैली किनारे शेंबाई पैलेस

उदयपुर : पिछोला किनारे सिटी पैलेस

फ्रांस सरकार ने शुरू किया काम

उदयपुर-फ्रांस करेंगे हैरिटेज का संरक्षण

हेल्प सिस्टम / उदयपुर

फ्रांस और महाराणा मेवाड़ चैटिबल फाउंडेशन के बीच दो साल पहले हुए एक करार पर लगे हुए अब बहुत आगे बढ़ गई है। अब दोनों ही देशों के जनप्रतिनिधि और विषय विशेषज्ञ विचारों को बचाने के लिए साथ काम करेंगे। इस संबंध में फ्रांस के राजदूत फ्रैंकोइज ट्रिपर ने हाल ही में उदयपुर मीडिया पर इसकी घोषणा भी की है। फ्रांस की

सरकार ने इस पर काम शुरू कर दिया है। साथ ही उन्होंने उदयपुर के सिटी पैलेस और फ्रांस के पैलेस की फोटो भी ट्रिवटर पर अपलोड की है।

गौरतलब है कि महाराणा मेवाड़ फाउंडेशन और फ्रांस के डोमेन नेशनल डी रीनोर्ड के बीच विश्व जीवंत विरासत संरक्षण के तहत कई योजनाएं संपादित हुई हैं। बताया गया किगत दिनों मांगक चीक में हुए वर्ल्ड लिबिंग हैरिटेज गैरिटेजल में इसकी घोषणा हुई थी। इस दौरान दोनों देशों के

बीच विरासत संरक्षण के इस प्रोजेक्ट को सेलिब्रेट भी किया था। जिसमें डोमेन नेशनल डी रीनोर्ड फ्रांस के महाप्रबंधक जीनकी ड्रेसविल्ले ने फ्रांस की ऐतिहासिक धरोहरों पर प्रवर्तन भी प्रस्तुत किया था। ट्रिवटर पर राजदूत फ्रैंकोइज ट्रिपर ने पिछोली किनारे स्थित सिटी पैलेस को फ्रांस में लौरी वैली के किनारे स्थित विश्व प्रसिद्ध शेटा डे रीनोर्ड के महल की तुलना की है। गौरतलब है कि सबसे बेहतरीन आर्किटेक्ट के तौर पर फ्रांस का यह महल विश्व प्रसिद्ध है।

A concrete ex of Indo-FR cooperation:

Mewar & Chambord collaborating on preservation & promotion of heritage.
#WLMH2016
A concrete ex of Indo-FR cooperation:

Programme Schedule for the 3rd World Living Heritage Festival March 19th - 23rd, 2016

Day 1: Saturday, March 19, 2016

Timings	Events and Contact Persons
19 March: 11 am – 5 pm 20 March: 10 am – 5 pm 21-22 March: 10 am - 9 pm	<p>Inauguration of Rang - Celebrating the tones and hues of our 'Living Heritage'</p> <p>Living Heritage is precisely about preserving everything of value that teaches us to treasure our past in the present and to safeguard it for the future. With a vision of preservation and promotion of cultural heritage of Mewar, Maharana of Mewar Charitable Foundation initiated a traditional art and crafts workshop in 2007.</p> <p>This year with RANG, we are celebrating our living heritage in the traditional, rediscovered and adapted art and craft forms.</p> <p>Venue: Lakshmi Chowk, The Zenana Mahal, The City Palace</p> <p>Inauguration of Rang 2016 by Mr. Vinay Sheel Oberoi, IAS Secretary, Department of Higher Education, Ministry of Human Resource Development, Government of India Time: 11 am</p> <p>Artists display will include:</p> <ul style="list-style-type: none"> • Artists from All India Artisans and Craftworkers Welfare Association (AIACA), New Delhi • Phad Painting, Rajasthan • Tarkashi Work, Rajasthan <p>Contact Person: Mr. Utesh Dungerwal, utesh.dungerwal@eternalmewar.in +91 80947 76633</p>
19 – 23 March 2016 10 am – 4.30 pm	<p>Exhibition</p> <p>Display of art works by local artists during the International Art Workshop held in October 2015</p> <p>Venue: Chhota Darikhana, Ganesh Chowk, The City Palace Museum, Udaipur Curated by Mr. Rob Vendor Zee, USA and Ms. Sujata Dere, New Delhi</p>
19 – 23 March 2016 10 am – 4.30 pm	<p>Gallery Exhibition titled 'Chambord, the Renaissance architectural genius at The City Palace, Udaipur, India': Celebrating the collaboration between Maharana of Mewar Charitable Foundation, India and Domaine National de Chambord, France.</p> <p>Venue: The Panorama Gallery, Ganesh Chowk, The City Palace Museum, Udaipur</p>



Artists from Udaipur during the International Art Workshop held in October – 2015 at The City Palace Museum



H.E The Ambassador of France in India, Mr. Francois Richier and Mr. Lakshyaraj Singh Mewar of Udaipur at the inauguration of Rang in 2014

Day 2: Sunday, March 20, 2016

Timings	Events and Contact Persons
5 am – 7.30 am	<p>Classical Music Concert – Morning Raga</p> <p>Artist:</p> <ul style="list-style-type: none"> • Mr. Bhargava Mistry, Sarod, Udaipur • Mr. Om Tak, Classical Vocal, Udaipur and Mr. Akhilesh Sharma, Classical Vocal, Udaipur <p>Venue: Khush Mahal Terrace, Mardana Mahal, The City Palace</p> <p>Organised by Maharana Kumbha Sangeet Kala Trust, The City Palace, Udaipur Supported by Maharana of Mewar Charitable Foundation, Udaipur</p> <p>Contact Person: Mr. Yogesh Sharma, mkskt@eternalmewar.in +91 99280 10149</p>
10 am – 1 pm	<p>Inaugural Session:</p> <p>10 am – 10.30 am : Registration 10.30 am : Assembly of Delegates 10.45 am : Lighting of Lamp and Bouquet Presentation 11.00 am : Welcome Address by: Shriji Arvind Singh Mewar of Udaipur Chairman and Managing Trustee, Maharana of Mewar Charitable Foundation</p> <p>11.10 am : Key Note Address by:</p> <ul style="list-style-type: none"> • Mr. Sabyasachi Mukherjee Director General and Secretary, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai • Mr. Jean d' Haussonville General Manager, Domaine National de Chambord, France • Mr. Lakshyaraj Singh Mewar of Udaipur Trustee, Maharana of Mewar Charitable Foundation <p>11.55 am : Address: His Excellency Mr. François Richier Ambassador of France to India</p> <p>12.05 pm : Address by Chief Guest: Mr. Vinay Sheel Oberoi, IAS, Secretary, Department of Higher Education Ministry of Human Resource Development, Government of India</p> <p>12.20 pm : Vote of Thanks: Ms. Vrinda Raje Singh, Coordinator, WLHF 2016, Maharana of Mewar Charitable Foundation</p> <p>Master of Ceremony: Mr. Raju Mansukhani, Media Consultant - MMCF</p> <p>Venue: Sabhagaar Conference Hall, The Durbar Hall Fateh Prakash Palace Convention Center, The City Palace</p> <p>Contact person: Ms. Vrinda Raje Singh, ceo.jcinitiative@eternalmewar.in +91 81302 55000</p>
1 pm – 2 pm	<p>Lunch</p> <p>Venue: Satkar Banquet Hall Fateh Prakash Palace Convention Center, the City Palace</p>

2 pm – 3.30 pm	The Arties Concert, France (Classical and Bollywood Music) Musicians: Mr. Gauthier Herrmann Mr. Laurent Manaud Mr. Mathieu Herzog Ms. Aude Giuliano Ms. Margaux Willems
3.30 pm – 3.45 pm	Tea Break
3.45 pm - 6.30 pm	Universal Access in Heritage Sites and Museums by Dr. Rachna Khare, School of Planning and Architecture, Bhopal Introduction to the Session Introduction to the Concept of Universal Access Presentation by Ministry of Social justice on “Inclusive Tourism” Case Study 1: Universal Access in City Palace, Udaipur Case Study 2: National Museum Tactile Museum Space Summing-up/Discussion Contact Person: Prof. Rachna Khare, rachnakhare@spabhopal.ac.in +91 94250 10389 Brief: Enjoyment of arts and cultural heritage is the basic need when fulfilled leads to the social well-being of an individual. In 2007, India ratified the United Nations Convention on the Rights of Persons with Disabilities (UNCRPD) which reaffirms that all persons with all types of disabilities must enjoy human rights and fundamental freedom, participate in cultural life and community, and enjoy arts. According to the 2011 Census of India, 27 million persons were recorded for living with disabilities, comprising of a significant group of youth that can contribute to development and society. It is noted that their participation and enjoyment of cultural heritage has been somehow restricted given the various challenges associated with the provision for accessibility at buildings with historical significance such as heritage sites. The proposed Session on Universal Accessibility aims to sensitize concerned heritage professionals to the needs of persons with disabilities and elderly, and to enable them with critical thinking towards practical application of universal design in such sites. The session would adopt a case-study approach with user-centric, activity-based, interactive learning. The case-studies would share Universal Access at City Palace in Udaipur and Tactile Gallery at National Museum in Delhi, with an aim to share model examples in Indian context.
5.30 pm – 6.30 pm	Parallel Session Udaipur Heritage Walk – visit through to the old city and to the heritage houses Assembly at Badi Pol, The City Palace
7 pm – 8 pm	The Legacy of Honour The Mewar Sound and Light Show Venue: The Manek Chowk, The City Palace Museum

Day 3: Monday, March 21, 2016

Timings	Events and Contact Persons
7 am – 8.30 am	<p>Visit to Mardana Mahal and City Lake View Trail by Ms. Hemani Badyal, Dronah, Gurgaon Assembly at Moti Chowk, The City Palace Museum</p> <p>Contact Person: Mr. Rajnish Porwal, rajnish.porwal@eternalmewar.in +91 94141 57928</p>
10 am - 1 pm	<p>Workshop Session - 1</p> <p>Great Little Ideas to Transform Udaipur by Ms. Moe Chiba, UNESCO India Office, New Delhi (Social Entrepreneurship Forum)</p> <p>Venue: Sabhagaar Conference Hall, The Durbar Hall Fateh Prakash Palace Convention Center, The City Palace</p> <p>Contact Person: Ms. Moe Chiba, m.chiba@unesco.org +91 98718 31205</p>
1 pm - 2 pm	<p>Working Lunch</p> <p>Venue: Satkar Banquet Hall Fateh Prakash Palace Convention Center, The City Palace</p>
2 pm - 4 pm	<p>Workshop Session - 2</p> <p>Safe-guarding the Living Heritage of Udaipur co-ordinated by Dr. Shikha Jain Background Presentation by Dr. Shikha Jain and MMCF Resource Person Ms. Niriti Porwal</p> <p>Key Panel Members:</p> <ol style="list-style-type: none"> 1. Ms. Amita Baig, WMF 2. Mr. Rohit Jigyasu, ICOMOS 3. Mr. Kai Weise, Nepal 4. Ms. Moe Chiba, UNESCO 5. Ms. Ritu Deshmukh, Mumbai <p>Venue: Sabhaghar Conference Hall, The Durbar Hall Fateh Prakash Palace Convention Center, The City Palace</p> <p>Contact person: Dr. Shikha Jain, DRONAH, dronah@gmail.com +91 93128 76831</p>
7 pm - 9 pm	<p>Classical Music Concert</p> <p>Artist:</p> <ul style="list-style-type: none"> • Chau Dance, West Bengal <i>35 year old Biren Kalindi resident of Panradda village of Balarampur block is an immensely talented artist who has equal skill in playing instruments, singing as well as an ace dancer who can perform in varied roles in Chau dance. He has showcased his talent at London, Paris, Germany, Japan and Bangladesh.</i> • Mr. Baljinder Singh, Light Classical (Flute), Indore <i>A well known name in the world of flute recital Baljinder Singh (Ballu) is from Indore, India. He took his training under the guidance of Shri Gouri Shankar Yadav and Shri Kamal Kamble. He was also awarded with 'Soor Shri' (by Ushna Raktha-an institute involved in promoting Indian music & culture).</i> <p>Venue: Zenana Mahal, The City Palace Museum</p> <p>Organised by Maharana Kumbha Sangeet Kala Trust, The City Palace, Udaipur Supported by Maharana of Mewar Charitable Foundation, Udaipur</p> <p>Contact Person: Mr. Yogesh Sharma, mkskt@eternalmewar.in +91 99280 10149</p>



Kathak Performance: Vasmati Misra and Group



Chau Dance, West Bengal



Kathak Performance: Monisa Nayak and Group

Day 4: Tuesday, March 22, 2016

Timings	Events and Contact Persons
7.30 am – 9 am	Exclusive Visit to the Museum Galleries, The City Palace Museum Contact Person: Mr. Bhupendra Singh Auwa bhupendrasingh.auwa@eternalmewar.in +91 98292 92342
10 am - 1 pm	Workshop Session - 3 <ul style="list-style-type: none"> • Conservation Practices for Museum Artifacts! by Mr. S. Girikumar • Presentation by Mr. Talib Ahmad, MMCF • Presentation by Mr. Luc Forlivesi, Curator, Chateau de Chambord, France Venue: MMCF Conference Hall, Moti Chowk, The City Palace Contact Person: Mr. Prashant Lohar prashant.lohar@eternalmewar.in +91 9784646146
1 pm – 2 pm	Working Lunch Venue: Satkar Banquet Hall Fateh Prakash Palace Convention Center, The City Palace
2 pm – 5 pm	Workshop Session - 4 Oral Traditions: A saga of perishing heritage! by Dr. Rima Hooja and Ms. Tripti Pandey Presentations by <ul style="list-style-type: none"> • Mr. Kalyan Joshi, Phad Artist, Rajasthan • Mr. Khuman Singh, Akolagarh, Chittorgarh Presentation on Lifestyle in Zenana Mahal! by DRONAH Venue: MMCF Conference Hall, Moti Chowk, The City Palace Contact Person: Ms. Swati Mishra, DRONAH, dronah.fdn@gmail.com +91 8860193989
7 pm - 9 pm	Classical Music Concert Artist: <ul style="list-style-type: none"> • Pandit Jayteerth Mevendi – Classical Vocal <i>Initiated to music by her mother initially took his training under Pt. Arjuna Nakod and later under Pandit Shripati Paadegar who was disciple of Pt. Bhimsen Joshi.</i> • Ms. Vaswati Misra and Group – Kathak Performance <i>Vaswati's love for dance began as a young child when she watched her older sister Saswati learning Kathak. Vaswati herself joined the prestigious school of dance, Kathak Kendra, at the age of 7. Here she received training in this dance form, first under the tutelage of Smt. Reba Vidyarthi and then had the good fortune to be groomed by the great Kathak maestro Pandit Birju Maharaj. An immensely talented dancer, by the age of ten Vaswati was already performing on stage. In 1984 Vaswati Misra founded Dhvani, a center for the performing arts.</i> Venue: Zenana Mahal, The City Palace Museum Organised by Maharana Kumbha Sangeet Kala Trust, The City Palace, Udaipur Supported by Maharana of Mewar Charitable Foundation, Udaipur Contact Person: Mr. Yogesh Sharma, mkskt@eternalmewar.in +91 99280 10149

Day 5: Wednesday, March 23, 2016

Timings	Events and Contact Persons
6 pm	<p>Holika Dahan Ceremony - 2016 A time-honoured Regal Ceremony</p> <p>Holi, one of the most popular amongst the many Indian festivals is celebrated at the end of Phalgun Poonima (the full moon day of the lunar month); a time when the seasons change; when winter gives way to spring. The first day celebrates the triumph of good over evil, while the second day is an expression of universal brotherhood and strengthening of the secular fabric of India. Gulal, or colored powder signifying the hues of spring is sprinkled liberally on friends, family, and strangers dissolving all differences of status, age, gender and class.</p> <p>Holika Dahan, which is celebrated in The City Palace, is the first day of the Festival. It derives its significance from the ancient Indian myth, explained here: There once lived a powerful and malevolent king, Hiranya Kashyap who had a son called Prahlad. From his early childhood Prahlad was a staunch devotee of Lord Vishnu. The father disapproved of his son's dedication, but he failed to prevail upon his son to discontinue his devotion to Lord Vishnu. In his wrath, Hiranya Kashyap tried several methods to have Prahlad assassinated. The king had a sister called Holika. She had been granted a boon by the gods that if she were to undergo a 'fire-bath', alone, her many sins would be redeemed. Holika conspired with her brother Hiranya Kashyap and undertook a 'fire-bath' with young Prahlad on her lap. During this ritual, Holika was reduced to ashes and Prahlad emerged unscathed. Thus, symbolically, Holi is the triumph of divine power over demonic strength.</p> <p>Artist:</p> <p>Kathak Performance by Ms. Monisa Nayak and Group, New Delhi Monisa Nayak is an accomplished Kathak performer of the Jaipur Gharana. Her excellent command of rhythm, as well as her natural flair for profound expression, mark her performances and are critically acclaimed by connoisseurs. In recognition of her prodigious talent, versatility and dedication to the art form, she has been honored with National award Ustad Bismillah Khan Yuva Puraskar of Sangeet Natak Academy. A disciple of Pandit Rajendra Gangani, and Post graduate from the National Institute, Kathak Kendra, Monisa is an A- Grade artiste of Delhi Doordarshan, and an empanelled artiste of the ICCR, Govt. of India. She has performed widely in major festivals; Khajuraho, Ananya, Tropentheatre, Milapfest etc, within and outside the country. Presently Monisa teaches at Gandharva Mahavidyalaya and her own Institution, Khanak Institute of Performing Arts at New Delhi.</p> <p>Passes are available:</p> <p>Contact Person: Mr. Bhupendra Singh Auwa bhupendrasingh.auwa@eternalmewar.in +91 98292 92342</p>

Participant Registration Fee: 3000 INR (Inclusive of all taxes) for Musical concerts/ Workshop Sessions/ Conferences/

Lunches (20 – 22 March)

- Cheque/ DD in favour of Maharana of Mewar Charitable Foundation, Udaipur

Ms. Vrinda Raje Singh

Coordinator – WLHF 2016

Maharana of Mewar Charitable Foundation

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