Terms of Reference

DIGITAL ARCHIVING OF LAHORE AND TAXILA MUSEUM

1. BACKGROUND

Government of Punjab, Planning & Development Board in collaboration with World Bank Group (WBG) and multiple implementing agencies is implementing Punjab Tourism for Economic Growth (PTEG) Project with the total project cost of USD 55 million over five years (30th April 2023). The project aims to promote the tourism sector by strengthening the institutional capacity through better skills development, increase private sector participation and improve infrastructure services in support of the tourism sector in the province of Punjab.

Today, digitization is among the primary goals of memory institutions around the world. Some of the important principles that are observed in digitizing museum collections are listed below:

• Digital technology should enhance and reinforce the in-person visitor experience. It has been observed that digitization has greatly enhanced the visitors' footfall and engagement at museums.

• Digital assets should be accessible to the public, within limits set by constraints such as copyright. Many museums today allow online visitors to download high-resolution images of their digitized collection from their websites.

• Digital technology should be used to connect to audiences not served today that include ordinary citizens, researchers, historians, museums professionals, and others who cannot physically access the museums and go beyond the exhibitions on display.

• Digital options to serve educational goals should be emphasized. In a digital world, it becomes easier for museums to be linked with school, college, and university programs and curricula, other than the relevant academic research.

2. SCOPE OF WORK

The project aims to:

• Digitally photograph the collections of 3D objects of different types, both on display and in storage, at the Lahore and Taxila Museum using the best available tools and methods that will result in an accurate photographic representation of the collectionsin digital formats.

• Scan and digitally photograph manuscripts, books, inventories, documents, and other manually maintained records and archives.

• Convert manually kept textual records to digital formats like spreadsheets.

• The digitized museum collections will be carefully catalogued and metadata generated around them either manually or by the technologies involved shall be recorded in digital formats on MS Excel or will be inherent in the digital files. Digital inventorying, cataloguing, and metadata are very important to make data in museums searchable and manageable that also greatly influence policies and decisions about the physical objects, exhibitions, security, conservation, and restoration in the long run.

• Apart from preparing the museum objects and collections, for digitally photographing, scanning, archiving, and storing for posterity, the museum team shall be trained.

• Manuals and protocols to be developed to ensure the continuity of strategically not only documenting remaining or new collections but also set the path to keep evolving and adapting new technologies that shall keep the museum relevant and accessible in the future.

• There are different types of museum collections and objects at the Lahore and Taxila Museum in terms of age, value, size, color, texture, and material, so each object, apart from flat 2D archives and coins, has its unique requirements when it comes to photographing or digitizing it in a way that the digital image accurately represents the object visually (color and proportions).

The objects at these museums are crafted in the following materials:

- Different Stones/Marble Sculptures, utensils
- Wood Tools, accessories, furniture, frames, doors
- Metals Sculptures, utensils, arms, tools, coins
- Leather Costumes, accessories
- Ceramic/Clay/Terracotta Pottery, sculptures, tiles, kitchenware
- Carpets/Textiles Costumes, rugs
- Paper Books, manuscripts, records, photographs
- Glass
- Ivory Decorative objects
- Paintings on canvas
- Miniature painting on paper/wasli
- Jewelry

The project will be implemented in 4 phases.

Phase 1: Research & Development

This stage will do a thorough analysis of each exhibit, display methods, and objects that need to be digitized, documented and curated.

Phase 2: Digitization and Archiving

In this stage different types of 3D objects on display and in storage part of the museum's collection shall be photographed that will result in an accurate photographic representation of the collections in digital formats. Manuscripts, books, inventories, documents, and other manually maintained records and archives will be scanned and digitized. Manually kept records shall be converted into digital formats.

Phase 3: Exhibition Design and Production

This stage includes fabrication of the project, design of exhibits, procurement of tech, materials and development of specific exhibition elements. A variety of visualization techniques shall be employed from concept to installation to create robust experiential design of the museum. The material gathered from the Digitization and Archiving stage will be shortlisted and allocated for each exhibit and display. The curation aspect entails the use of artistic installations, modern design tools and techniques for display cases and information, digital elements and specialized applications to provide an interactive auditory and visual experience.

Phase 4: Installation

In this phase, the updated exhibition design shall be installed.

3. Qualification and experience of organizations/firm and personnel:

Organizations/Institutions/Firms must have prior experience of executing curatorial and archival projects. It is mandatory for the organization to have at least 10 (ten) years of experience in curatorial exhibition design and archival data management services in the field of heritage and data preservation projects working with both private and public sector.

The organization must apply best standards in the fields of archival data collection, management, Meta data generation, cataloguing and audio/ visual documentation. Have established digitization strategy, protocols, and training manuals, along with the capacity to train.

The firm must have documented experience of curating and designing at least one large-scale museum project in Cultural and/or Heritage Projects in the last 5 years within Pakistan. The firm must have a portfolio that encompasses public / private exhibitions including archival research and documentation working with local and international funding bodies.

3.1 <u>Requirements of Implementation Team Members:</u>

The Project Manager / Lead Curator must have:
- An Undergraduate and / or Post Graduate degree in Fine/Liberal Arts/ Communication Design from reputable local/international university.
- At least 10 years of working experience in curation and project management in a cultural/heritage context.
- Project management experience in at least two (2) museum projects.
- Excellent oral communication and report writing skills in English.

The Asst. Project Manager / Asst. Curator:
- An Undergraduate / Post-graduate degree in Fine/Liberal Arts/ Communication Design / reputable local/international university
- Minimum 5 years of professional experience in arts, culture and/or related field.
- Excellent oral communication and report writing skills in English
- At least 2 reference projects relating to curation / cultural development in the heritage sector.

Senior Experts (proposed list given below) in Project Team must have:
- University degree in their respective fields or related academic area (as per list of experts provided below)
- At least six to eight (6-8) years of professional experience in their respective field of specialization
- Experience of 2 projects in the field of heritage and cultural preservation
- Strong technical skills of analysis and excellent written and oral communication and report writing skills in English.

It is desirable that at least 2 of the experts have at least 1 project / 2-3 years' work experience with archival data collection.

List of senior experts should include the following:

Anthropologist:
- University degree in Science, Arts, Social Science with a Masters in Anthropology
- At least six to eight (6-8) years of professional experience in their respective field of specialization

- Experience of 2 projects in the fields of heritage or cultural conservation (written or oral)
- Strong technical skills of analysis and excellent written and oral communication and report writing skills in English.

Oral Historian
- University degree in Arts / Social Sciences / Sociology/ History/ Journalism
- At least six to eight (6-8) years of professional experience in qualitative research and data generation
- Experience of 2 projects in the fields of heritage or cultural conservation (written or oral)
- Strong technical skills of analysis and excellent written and oral communication and report writing skills in English.

Visual Designer
- University degree in Fine Arts/ Communication Design
- At least six to eight (6-8) years of professional design experience in the arts or cultural community
- Possess a portfolio spanning 5 years with variety of design and curatorial projects
- Strong technical skills in ideation, mood boards, visual / graphic design

Audio / Visual Producer
- University degree in Fine Arts/ Communication Design / Film
- At least six to eight (6-8) years of professional production experience in the arts or cultural community
- Possess a portfolio spanning 5 years with variety of audio/ visual production projects
- Strong technical skills in storyboarding, creating and developing multimedia (audio/video)

Application Designer
- University degree in Computer science, Computer engineering or another related field
- At least six to eight (6-8) years of professional production experience in application design/ development
- Experience of 2 projects in coding, designing, application management
- Strong technical skills in developing design specifications for the application programmers to implement.

4. DELIVERABLES AND TIMETABLE

The key deliverables for this consultancy are detailed reports, detailed digital archiving and summary presentations for each selected gallery covering the major activities. All deliverables should take the relevant project environmental and social safeguards instruments into consideration, including ESMF, RPF and COVID-19 checklist (to be provided by the PMU). An indicative program for specific deliverables and expected timing is as follows:

Deliverables	Timeline
Reviewing the existing manually kept records, inventories, and collections	2 weeks
Training the team and setting up the on-site studios	2 weeks
Digitally photographing the Museum Objects	
Photographing Large 3D objects/sculptures; larger than 4 Feet	10-15 per day
Photographing 3D objects smaller than 4 feet and larger than 1 foot	15-25 per day
Photographing 3D objects smaller than 1 foot	30-40 per day
Photographing Rugs	8-10 per day
Photographing Coins (macro photography)	200-250 per day
photographing Costumes	15-20 per day
Photographing arms and armor	15-20 per day
Jewelry	20-30 pieces per day

Photographing Furniture	12-18 furniture items per day
Photographing small reflective objects; metal, glass, and ceramic objects in product tents in the studio	30-40 items per day
In-situ environmental wide shots of the galleries	1-2 days per gallery
Scanning or Photographing the Museum's Archives, Records, Books, manuscripts, Negatives, Glass Plates etc.	
Scanning loose documents, books, manuscripts	200-250 pages per day
Scanning Stamps	200-250 per day
Scanning negatives, color slides, photographic prints smaller than A4 size	200-250 per day
Scanning large books, folios, newspapers, maps, architectural drawings etc.	75-100 pages per day using the copy stands mounted with a camera and standard lens with no/least optical distortion
Miniature paintings	40-50 per day using the copy stand mounted with a camera and standard lens with no/least optical distortion