

# IRFAN ZUBERI

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## ACADEMIC QUALIFICATIONS

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**2020 – Doctor of Philosophy in Indology & Musicology** with a thesis tentatively titled ‘The Qawwal Bachche Tradition of South Asia: A Study of the Lineage, Musical Style, and Repertoire between the Mid-Nineteenth & Late Twentieth Centuries’ under the primary supervision of Prof. Heike Oberlin—Department of Indology, Institute of Asian & Oriental Studies, Faculty of Humanities, Eberhard Karls Universität Tübingen

**2007 Master of Philosophy in Sociology** with a thesis titled ‘Theodor W. Adorno’s Theory of the “Culture Industry”: A Critical Appraisal in the Context of North Indian Classical Music’ under the supervision of Prof. Nandini Sundar—Department of Sociology, Delhi School of Economics, University of Delhi

**2003 Master of Arts in Sociology**—Department of Sociology, Delhi School of Economics, University of Delhi

**2001 Bachelor of Arts (Honours) in Economics**—Kirori Mal College, University of Delhi

**1998 Class XII** under Central Board of Secondary Education—Sardar Patel Vidyalaya, Gujarat Education Society, Delhi

## PROFESSIONAL COURSES

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Three-day training programme titled ‘**High Level Course on ISO 16363 Audit & Certification of Trustworthy Digital Repositories**’ conducted by Primary Trustworthy Digital Repository Authorization Body Ltd., United Kingdom, in collaboration with the Centre for Development of Advanced Computing, Pune under the aegis of the National Digital Preservation Programme, initiated by the Department of Electronics and Information Technology, Government of India at the India Habitat Centre, New Delhi. (January 2017)

Five-day course titled ‘**Film Preservation and Restoration**’ conducted by the Film Heritage Foundation, in collaboration with The Film Foundation, Cineteca di Bologna, World Cinema Project, FIAF, L’Immagine Ritrovata, British Film Institute and National Film Archives of India at the Films Division of India, Mumbai. (February 2015)

Six-day training programme titled ‘**Arts, Culture and Heritage: A Management Perspective**’ conducted by the Centre for Heritage Management, Ahmedabad University, in collaboration with Centre for Cultural Resources and Training, Ministry of Culture, Government of India at the Indian Institute of Management, Ahmedabad. (January–February 2015)

Three-week intensive course titled ‘**Safeguarding Sound and Image Collections**’ conducted by the Sound and Image Collections Conservation (SOIMA) unit of International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) at the Trust for African Rock Art, Nairobi. (September–October 2013)

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Month-long certificate programme on **‘Book Publishing’** conducted by the National Book Trust, followed by a month-long editorial internship at Macmillan India Pvt. Ltd., New Delhi. (July–August 2006)

## WORK EXPERIENCE

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### [Indira Gandhi National Centre for the Arts \(IGNCA\)](#)

#### 2014–Present: Project Manager, [National Cultural Audiovisual Archives](#)

The Ministry of Culture, Government of India sanctioned the setting up of National Cultural Audiovisual Archives (NCAA) at Indira Gandhi National Centre for the Arts (IGNCA) for the preservation and dissemination of the audiovisual heritage of India. As Project Manager, I am responsible for the overall project implementation of this first national initiative of its kind in the domain of audiovisual archiving. Broadly, my role involves working towards identifying & preserving the cultural heritage of the country available in audiovisual form in governmental and non-governmental institutions and in private collections across the country by way of systematic metadata creation, digitization, and online dissemination of the archival resources in the public domain through a dedicated web portal. It also entails capacity building in audiovisual archiving by way of organizing training & awareness programmes to ensure that a competent workforce is created in this field in India.

#### Key Contributions

- Steered the process of the initiative’s achievement as the *world’s first ISO 16363:2012 certified Trustworthy Digital Repository* following a three-stage audit conducted by Primary Trustworthy Digital Repository Authorization Body Ltd., United Kingdom.
- Identified thirty (30) unique governmental and non-governmental audiovisual repositories and brought them on board as Partnering Institutions of the initiative.
- Devised digitization standards in conformity with those prescribed by the International Association for Sound and Audiovisual Archives and customized the Dublin Core metadata standard, to be followed by the initiative.
- Prepared the curriculum of and taught a course on ‘Digital Preservation’, an essential component of the yearlong diploma on Cultural Informatics, a course approved by the All India Council for Technical Education.
- Set up systems for the digitization of over 31,500 hours of audiovisual resources across eleven (11) analog formats, and a digital preservation platform for access-quality content with in-built capability for providing long-term online public access.
- Guided the process of setting up a dedicated web portal of the initiative, featuring nearly 30,000 hours of digital audiovisual resources along with its contextual structured metadata and relevant physical condition assessment & digitization quality check reports.
- Set up systems for the long-term preservation of archival-quality content on LTO tapes in two geographically distinct seismic zones.
- Conducted two (2) national-level training programmes for personnel from the Partnering Institutions of the initiative.
- Oversaw the process of the generation of a detailed intellectual property rights advisory to enable access to legacy audiovisual recordings in the public domain.
- Steered an all-India scoping survey of institutional and individual holdings of culturally significant audiovisual resources covering the entire gamut of the arts, identifying over 300,000 hours of audiovisual resources in nearly 300 governmental and non-governmental institutions across twenty-one (21) cities.

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### [Indira Gandhi National Centre for the Arts \(IGNCA\)](#)

#### **2018–2020: Project Manager, Sangam Music Mobile & Web Application**

Sangam Music mobile and web application has been conceptualized by the Indira Gandhi National Centre for the Arts (IGNCA) under the aegis of Ministry of Culture, Government of India. In the Indian tradition, the word *sangam* means confluence; likewise, Sangam Music is also a confluence of various streams of divinity, devotion and musical traditions. As Project Manager, I was responsible for the overall project implementation including selection of archival content cutting across classical, folk and popular music genres; devising a metadata schema that gives users an enhanced experience and information along fields such as time for listening, raga-base etc.; commissioning new content to complement the archival content; and promoting the application for use by a wide range of users including smart phone savvy youth, devotees of all major faiths and connoisseurs of music.

#### Key Contributions

- Steered the selection process of devotional archival content from the repository of National Cultural Audiovisual Archives (NCAA) following requisite permissions from the Partnering Institutions of the initiative.
- Oversaw the selection process of a technical agency for developing the mobile and web application on iOS and Android platforms and steered the development and maintenance process.
- Devised the metadata schema for the mobile and web application in line with the Dublin Core international metadata standard.
- Curated the sections and thematic playlists for the mobile and web application, keeping in mind coverage of all major faiths of India and important festive occasions.
- Collaborated with institutions such as the Tirumala Tirupati Devasthanams and Delhi Sikh Gurdwara Management Committee for devotional music content to complement the archival content on the mobile and web application.
- Commissioned and oversaw the work of six (6) nationally renowned music composers for the creation of nearly 175 new devotional music tracks to complement the archival content on the mobile and web application.
- Partnered with Twitter Asia Pacific Pvt. Ltd. for digital social media promotion campaign for the mobile and web application.

### [Indira Gandhi National Centre for the Arts \(IGNCA\)](#)

#### **2013–2014: Programming Consultant, Kalādarśana**

As Programming Consultant in the events and outreach department of the Indira Gandhi National Centre for the Arts (IGNCA), I was responsible for the conceptualization of academic lectures, exhibitions and festivals closely tied to ongoing research projects of the IGNCA, reviewing and assessing projects on performing arts and creating project management systems to ensure adherence to the institutional timeline-deliverables matrix.

#### Key Contributions

- Curated a two-day *dhrupad* festival in the memory of Ustad Rahim Fahimuddin Khan Dagar and Ustad Zia Fariduddin Dagar.
- Curated an exhibition of audiovisual archives featuring collections from nine (9) governmental and non-governmental audiovisual repositories.
- Steered the process of setting up of two international exhibitions — ‘African Elites in India’ and ‘Drawn from Light: Early Photography in the Indian Subcontinent’ in collaboration with the Alkazi Foundation, New Delhi.

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- Worked as a member of the curatorial team for the '(Re)Discovering India: Then and Now', an exhibition featuring archival photographic collections of eminent photographers Henri Cartier-Bresson, Sunil Janah and Shambhu Saha culled out from their collections at the Cultural Archives of IGNCA.

### [Aga Khan Trust for Culture \(AKTC\)](#)

#### **2009–2013: Cultural Consultant**

I was a part of the team that conceptualized the 'Aalam-e-Khusrau' research programme, funded by the Ford Foundation, as part of the wider work of Aga Khan Trust for Culture's urban renewal initiative in Hazrat Nizamuddin Basti area in Delhi. In my role as the Cultural Consultant, I led the research programme intended to revitalize the poetic and musical contribution of Amir Khusrau, the 13<sup>th</sup> century poet, courtier and Sufi.

#### Key Contributions

- Conducted extensive fieldwork in Rajasthan, Uttar Pradesh, Maharashtra, Kashmir and Punjab, along with research based on secondary sources in Persian, Urdu, Hindi and English.
- Curated two international festivals titled 'Jashn-e-Khusrau' in 2010 and 2013, which featured academic lectures, symposia, poetry appreciation sessions and performances cutting across classical, popular and experimental musical genres.
- Worked as a member of the curatorial team of four (4) exhibitions on different aspects of Amir Khusrau's life, work, and legacy, organized during the Jashn-e-Khusrau festivals in 2010 and 2013.
- Contributor and editorial team member for the publication *Jashn-e-Khusrau: A Collection* (New Delhi: AKTC & Roli Books, 2012).
- Established a scholarship programme for children of Qawwals from Hazrat Nizamuddin Basti to learn from senior classical musicians such as Padma Shri Ustad Faiyaz Wasifuddin Dagar.
- Developed a fellowship scheme to encourage scholarship on literary and performance studies around Amir Khusrau.
- Documented the complete repertoire of Amir Khusrau's music and poetry as performed by eight (8) prominent groups of Qawwals and five (5) important classical musicians from across South Asia.
- Set up 'Khazana-e-Khusrau', a resource archive containing digital manuscripts, secondary sources, audiovisual collections and other material generated during the 'Aalam-e-Khusrau' research programme over the period of five (5) years of its implementation.

### [NaadSaagar Archives and Documentation Society for South Asian Music](#)

#### **2009–Present: Co-Founder and Chief Research Advisor**

As Chief Research Advisor, I am responsible for setting up a digital audiovisual archive of South Asian musical genres by way of sourcing and digitizing legacy collections from the private holdings of musicians and connoisseurs, documenting repertoires and life history narratives of musicians, organizing curated concerts in consultation with musicians, and working towards creating a web portal to enable systematized dissemination of the content generated out of these activities.

#### Key Contributions

- Led the Begum Akhtar Centenary Commemoration Project for the commemoration, celebration and consolidation of the legacy of yesteryear music legend Begum Akhtar. Supported by the Ministry of Culture, Government of India, the project consisted of three (3) commemorative

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festivals (held in Hyderabad, Bhopal and Lucknow), collection and digitization of archival material, and design and development of the [Begum Akhtar Web Portal](#). (2015)

- Conceptualized and conducted research for the Haveli Sangeet documentary film project, involving detailed audiovisual documentation of temple music traditions in Vrindavan, Mathura, Nathdwara and Indore, and oral history narratives of principal performers. In terms of output, I directed a feature-length documentary film titled *At His Lotus Feet: Haveli Sangeet Parampara* was produced and submitted it to the Indira Gandhi National Centre for the Arts. (2015)
- Curated ‘Sastra and Prayoga’, a two-day event at the Indira Gandhi National Centre for the Arts (IGNCA), bringing together the theory and practice of North Indian classical music. (2013)
- Curated a three-day festival ‘Ustad Rahim Fahimuddin Khan Dagar Memorial Programme’ at the Indira Gandhi National Centre for the Arts (IGNCA) to commemorate the first death anniversary of the Dhrupad legend. (2012)
- Curated the audiovisual section of the weeklong exhibition ‘Delhi Public Library Rewinds: A Saga of Times Gone By’ at Rabindra Bhawan, Delhi. (2010)
- Curated concerts of twenty-one (21) musicians cutting across the vocal and instrumental genres of North Indian classical music, in collaboration with Jnana Pravaha Centre for Cultural Studies and Research, Varanasi and India International Centre, Delhi. (2012–2019)
- Sourced the analog collections of Ustad Rahim Fahimuddin Khan Dagar, Shri Akhilesh Mithal, Pandit K. G. Ginde, Ustad Vajahat Hussain Khan, Shri Amaresh Mukhopadhyay, Vidushi Sharan Rani, Ms. Vidya Rao, Shri Kalidas Swaminathan Iyer, Prof. Saleem Kidwai, Prof. Syed Ausaf Ali and Shri Kishor Merchant for digitization. (2010 onwards)

### [Society for the Promotion of Indian Classical Music And Culture Amongst Youth \(SPIC MACAY\)](#)

#### **2007–2009: National Executive Member**

As a National Executive Member of SPIC MACAY, I worked with an experienced group of senior volunteers, charting out future policies and direction of the cultural movement and expanding its student volunteer base.

#### Key Contributions

- Co-conceptualized ‘Virasat’ and ‘Fest’ series during 2007-2009, which form the bedrock of SPIC MACAY’s nation-wide programming activities.
- Edited *Sandesh*, the national newsletter of SPIC MACAY.
- Worked as the Contributing Editor of *The Eye* magazine, co-published by SPIC MACAY and Wisdom Tree India Pvt. Ltd.

### [Ravishankar Institute for Music and Performing Arts \(RIMPA\)](#)

#### **2002–2006: Chief Archivist**

As Chief Archivist, I led a project funded by the Ford Foundation for the preservation and digitization of archival photographs, newspaper clippings and audiovisual resources of Bharat Ratna Pandit Ravi Shankar, with a view to make the material accessible for scholars and researchers.

#### Key Contributions

- Set up the audiovisual and print archives of Pandit Ravi Shankar.
- Digitized the complete collection of photographs from the private collections of Shri Uday Shankar and Pandit Ravi Shankar, numbering approximately 2,500.

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- Digitized over 500 audiocassettes and 200 VHS tapes containing live performances of Pandit Ravi Shankar for the audiovisual archives.
- Supervised the installation of specialized compactors for long-term archival storage and preservation of the analog audiovisual resources in the archives.
- Compiled an archival concert calendar of Pandit Ravi Shankar for the period c. 1960–1985, numbering nearly 10,000.

### Archives and Research Centre for Ethnomusicology, [American Institute of Indian Studies](#) 2002–2004: Internship (Intermittent)

Undertook training in audiovisual archiving, learning about international standards for metadata creation, methods of digitization of various analog audiovisual formats, and basic conservation techniques for the archival maintenance and upkeep of photographic and print material.

## RESEARCH PROJECTS

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Working on a **Biography of Pandit Mallikarjun Mansur**, having been awarded the Raza Fellowship instituted by the Raza Foundation for a period of two (2) years. (2021–2023)

Documented the **Islamic Heritage of the Rampur-Sahaswan Gharana**, including the historical context of the stylistic lineage and its linkages with the Chishti Sufi order and four (4) categories of compositions that are traditionally the preserve of hereditary musicians—compositions about the *panjitan* (Holy Five of Islam), compositions of and by prominent Sufis, and *soz-salam-marsiya*, the mourning poetry of Muharram that is intricately set to ragas. The artist chosen for the documentation was late Padma Shri Ustad Ghulam Sadiq Khan, a senior representative of the *gharana*. (2015)

Worked as the Music Consultant for the documentary film *Call of the Maestro* (2010) directed by Lou Hamilton, which charts the journey of a classical musician from discipleship to becoming an acknowledged maestro for which extensive fieldwork-cum-documentation was carried out over a period of one and a half years featuring forty (40) stalwart musicians belonging to the Hindustani and Carnatic streams of Indian classical music. (2009–2010)

Worked as one of the Junior Researchers for a short-term project titled ‘**The Impact of NGOs in the Field of Arts and Culture**’, implemented by Participatory Research in Asia (PRIA) as part of a larger study conducted by Johns Hopkins University, USA. (1998–1999)

## ADVOCACY

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### **Content Expert at the Centre for Indian Music Experience** (April 2014–present)

The Centre for Indian Music Experience (IME), Bengaluru has set up the first museum of Indian music in India. As a content expert, I have been advising the IME primarily on North Indian classical music and ideating the setting up of its galleries, showcasing Indian musical instruments and compiling a range of audiovisual resources presenting the musical diversity of the country.

### **Chairperson, Steering Committee on Arts Management, Ministry of Culture, Government of India** (June 2014–December 2016)

After attending a national conclave on arts management organized by the Ministry of Culture, Government of India at Indian Institute of Management, Bengaluru in March 2014, I was nominated to be the Chairperson of a Steering Committee set up by the Ministry of Culture to guide the initiative further.

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Along with other members of the Steering Committee, I worked on developing a detailed Standing Finance Note consisting of several contours of the programme including mapping of existing initiatives, developing short and long-term pedagogical courses, engaging with policy issues including drafting policy papers and making relevant modifications in the recruitment and finance rules of the Government of India. Several national-level training programmes were conducted across the country as part of this initiative, covering a wide range of galleries, libraries, archives and museums.

### **National Focus Group Member of the Arts Education Module at National Council for Educational Research and Training** (June–September 2014)

The National Council for Educational Research and Training (NCERT) periodically carries out a detailed review of school curriculum, the outcome of which is a revised National Curriculum Framework. I was nominated to be a member of the National Focus Group of the Arts Education module and contributed to the creation of a detailed position paper for the propagation and integration of the arts within the school education system in India.

## TEACHING

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Co-Curricular Course titled **‘Documenting and Archiving Intangible Heritage’** (CPA-0075) during the Monsoon 2022 Semester at [Ashoka University](#), Sonapat, Haryana, India. (September–December 2022)

**Member, Teaching Team of ‘First Aid and Resilience for Cultural Heritage in Times of Crisis’** conducted by [International Centre for the Study of the Preservation and Restoration of Cultural Property](#) (ICCROM), in collaboration with the [Egyptian Heritage Rescue Foundation](#) and [Centre for Security Studies](#) in Amman, Jordan. (28 November–12 December 2021)

**Member, Teaching Team of ‘SOIMA 2019: Sustaining Sound and Visual Collections’** conducted by the Sound and Image Collections Conservation (SOIMA) unit of [International Centre for the Study of the Preservation and Restoration of Cultural Property](#) (ICCROM) at the State Records and Archives Department of Vietnam, Hanoi, Vietnam. (15–25 October 2019)

**Devised curriculum for and teaching courses on ‘Audiovisual Archiving’ & ‘Digital Preservation’** as part of a year-long [Post Graduate Diploma in Cultural Informatics](#), approved by the All India Council for Technical Education at the Indira Gandhi National Centre for the Arts (IGNCA), New Delhi, India. (2017 onwards)

**Teaching Assistant for an elective course titled ‘Creativity, Culture and Commerce’** as part of the Masters programme at the Centre for Culture, Media and Governance, [Jamia Millia Islamia](#), New Delhi, India. (2011)

## PUBLICATIONS

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### Peer-Reviewed Publications

#### Book Chapters

‘Open Access: A Challenging Opportunity for Audiovisual Archives’, in Aparna Tandon, Agnieszka Slomska, Judith Opoku-Boateng and Danielle Abbazia (eds.), *Unlocking Sound and Image Heritage: Selected Readings from the International 2015 SOIMA Conference* (Rome and Brussels: International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) and the Royal Institute for Cultural Heritage (KIK-IRPA), 2017).

‘Qawwālī: From the Khānaqāh to the Dargāh and From the Filmī to the Techno’, in Clarissa Granger, Friedlind Riedel, Eva-Maria Van Straaten and Gerlinde Feller (eds.), *Music Moves: Musical Dynamics of Relation, Knowledge and Transformation* (Hildesheim, Zürich and New York: Georg Olms Verlag, 2017).

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'Evolution of a Ritual Musical Genre: The Adaptation of Qawwali in Contemporary Hindi Film', with Natalie Sarrazin in Jayson Beaster-Jones and Natalie Sarrazin (eds.), *Music in Contemporary Indian Film: Memory, Voice, Identity* (New York and London: Routledge, 2016).

'Art, Artists and Patronage: Qawwali in Hazrat Nizamuddin Basti', in Shakeel Hossain (ed.), *Jashn-e-Khusrau: A Collection* (New Delhi: AKTC & Roli Books, 2012).

### Journal Articles

Zuberi, Irfan & Brecht Declercq, 'Joining Forces in Audiovisual Digitization, Digital Preservation and Access: The Indian and the Flemish Approach', *International Association of Sound and Audiovisual Archives Journal*, No. 49 (December 2018), pp. 24-42.

'Keynotes and Keyboards', *India International Centre Quarterly*, Vol. 34, No. 2 (Autumn 2007), pp. 106-113.

'In Conversation: Raghu Rai', *Indian Horizons*, Vol. 54, No. 4 (October-December 2007), pp. 13-25.

'In Conversation: Avinash Pasricha', *Indian Horizons*, Vol. 54, No. 4 (October-December 2007), pp. 26-35.

'Vidushi Dhondutai Kulkarni: Stalwart of the Jaipur-Atrauli Gharana', *Marg*, Vol. 58, No. 3 (March 2007), pp. 50-55.

'Hindustani Classical Music: The Modernization of a Great Tradition', *Indian Horizons*, Vol. 53 (Autumn 2006), pp. 12-28.

'Pandit T. D. Janorikar: Torchbearer of the Bhandi Bazaar Gharana', *Marg*, Vol. 57, No. 3 (March 2006), pp. 46-49.

'Sharan Rani and the Divine Sarod', *Marg*, Vol. 57, No. 1 (September 2005), pp. 74-79.

### Book Reviews

'The Music Room, Namita Devidayal', *Indian Horizons*, Vol. 55, Nos. 2-3 (April-September 2008), pp. 194-196.

'Music and Modernity: North Indian Classical Music in an Age of Mechanical Reproduction, Amlan Das Gupta (ed.)', *Indian Horizons*, Vol. 55, No. 1 (January-March 2008), pp. 117-120.

'Music Contexts: A Concise Dictionary of Hindustani Music, by Ashok D. Ranade', *Indian Horizons*, Vol. 54 (April-June 2007), pp. 97-99.

'Jafferkbani Baaj: Innovation in Sitar Music, by Abdul Halim Jaffer Khan', *Indian Horizons*, Vol. 54 (April-June 2007), pp. 100-102.

'Music Makers: Living Legends of Indian Classical Music, by Ashok Roy', *Indian Horizons*, Vol. 54 (April-June 2007), pp. 103-104.

'The Lost World of Hindustani Music, by Kumar Prasad Mukherjee', *Indian Horizons*, Vol. 53 (Summer 2006), pp. 109-111.

### Non-Peer-Reviewed Publications

#### Journal Articles

'Pandit Bhimsen Joshi—The Orthodox Revolutionary', *Shanmukha: A Cultural Journal*, Vol. XXXIV, No. 4 (October-December 2008), pp. 37-39.

'Delhi School of Music', *Delhi City Limits*, Vol. 3, No. 8 (August 2007), pp. 46-47.

'Personality Interview: Pandit Kishan Maharaj', *The Eye*, Vol. 2, No. 1 (June-August 2005), pp. 52-55.

'Personality Interview: Pandit Rajshekhar Mansur', *The Eye*, Vol. 1, No. 4 (March-May 2005), pp. 26-31.

'Personality Interview: Pandit Laxman Krishnarao Pandit', *The Eye*, Vol. 1, No. 3 (December - February 2005), pp. 22-27.

'Personality Interview: Ustad Sabri Khan', *The Eye*, Vol. 1, No. 2 (September-November 2004), pp. 40-44.

'Personality Interview: Ustad Rahim Fahimuddin Khan Dagar', *The Eye*, Vol. 1, No. 1 (June 2004), pp. 30-34.



**CONFERENCE, WORKSHOP & SYMPOSIUM PRESENTATIONS**

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- ‘Qawwālī: Method of Worship or Music in Context Par Excellence?’, From Sacred Hymns to Devotional Songs: A Diachronic and Transcultural Study of Religious Singing in India under the research project titled “Sacred Sound – Musical Manifestations of the Sacred between Theory and Practice”, Institute of Asian and Oriental Studies, Department of Indology and Comparative Religion, Eberhard Karls Universität Tübingen, Germany, 17–18 January 2020.
- ‘Architecture and Music: A Conversation’, National Seminar on Bharatiya Shilp and Architecture: A Conversation between Text, Practice and Lokaanurupa Anubhav, Indira Gandhi National Centre for the Arts, New Delhi, India, 13–15 December 2019.
- ‘Balancing Open Access and Intellectual Property Rights at the National Cultural Audiovisual Archives of India’, 2019 Joint Technical Symposium – Preserve the Legacy, Celebrate the Future, The Netherlands Institute for Sound and Vision, Amsterdam, The Netherlands, 3–5 October 2019.
- ‘Sangam Music: Mobile Application as an Outreach Tool of the National Cultural Audiovisual Archives of India’, International Association of Sound and Audiovisual Archives (IASA) 50<sup>th</sup> Annual Conference – Imagine the Future, The Netherlands Institute for Sound and Vision, Amsterdam, The Netherlands, 30 September–3 October 2019.
- Sustainability Panel: ‘Dawn of Digital Repositories Certification under ISO 16363: Exploring the Horizon and Beyond’ iPres 2019–16<sup>th</sup> International Conference on Digital Preservation, Eye Filmmuseum, Amsterdam, The Netherlands, 16–20 September 2019.
- ‘Open Access: The Case of National Cultural Audiovisual Archives of India’, International Association of Sound and Audiovisual Archives (IASA) 49<sup>th</sup> Annual Conference – Access and Accessibility: Archival Policies and Barriers in the Age of Global Information Exchange, University of Ghana, Accra, Ghana, 1–4 October 2018.
- ‘An Archive of Archives: The Case of National Cultural Audiovisual Archives of India’, South East Asia Pacific Audio Visual Archive Association (SEAPAVAA) 22<sup>nd</sup> Annual Conference – Audiovisual Archiving Beyond Boundaries, Pathumwan Princess Hotel, Bangkok, Thailand, 6–12 April 2018.
- Debate on ‘Open Access: Friend or Foe of Sound and Image Heritage?’, SOIMA 2015: Unlocking Sound and Image Heritage, Flemish Interface Centre for Cultural Heritage (FARO) & The Royal Institute for Cultural Heritage in Belgium (KIK-IRPA), Brussels, Belgium, 3–4 September 2015.
- ‘Qawwālī: From the Khānaqāh to the Dargāh and from the Filmī to the Techno’, International Council for Traditional Music (ICTM) 43<sup>rd</sup> World Conference, Kazakh National University of Arts, Astana, Kazakhstan, 16–22 July 2015.
- ‘Documentation, Outreach and Dissemination: The Case of NaadSaagar Archives and Documentation Society for South Asian Music’, Musical Traditions of the Orient in the Context of Contemporary Culture, Samarkand, Uzbekistan, 26–31 August 2013.
- ‘Qawwālī: From the Khānaqāh to the Dargāh and from the Filmī to the Techno’, Moving Music: Space, Meaning, Musical Transformation, Department of Musicology, University of Göttingen, Germany, 19–20 June 2013.
- ‘Oscillating Between Free and Mediated Access Online: The Case of NaadSaagar Archives and Documentation Society for South Asian Music’, International Association of Sound and Audiovisual Archives (IASA) 43<sup>rd</sup> Annual Conference – In Transition: Access for All, India International Centre, New Delhi, India, 7–11 October 2012.
- ‘Khanaqahi Qawwali in a Globalized Context: The Case of Dargah Hazrat Nizamuddin Auliya’, Institute of Musical Research, University of London, London, U. K., 20–22 September 2010.
- ‘Hindustani Music and the “Culture Industry”’, Annual Conference of the Indian Musicological Society – Research Strategies, National Centre for the Performing Arts, Mumbai, India, 9 January 2009.
- ‘Modes of Transmission of Knowledge: Travels of a Student Across the Soundscape of Hindustani Music’, Ecole Pratique des Hautes Etudes, Université Paris-Sorbonne, France, 26 November 2008.
- ‘Indian Culture Industry’, International Conference – India and the World: The Performing Arts, University of Amsterdam, Netherlands, 20–22 November 2008.

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‘Musical Nationalism and the Problem of Hybridization: Critical Elements of Alain Danielou’s Unfolding Legacy’, *Indian Art Music: A Critical Survey of Alain Danielou’s Contribution*, Varanasi & India International Centre, New Delhi, India, 24–27 September 2008.

‘Archives and Social Memory: From Fragile Pasts to Stable Futures?’, International Conference on Audiovisual Archives, India International Centre, Goa, India, 4–6 September 2006.

## AWARDS, HONOURS & DISTINCTIONS

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Recipient of the **Raza Fellowship**, instituted by the [Raza Foundation](#). (2021)

**Chair, National Archives Section**, International Association of Sound and Audiovisual Archives. (2019-2022)

**Member & Asia Representative, Editorial Board** of the Journal of International Association of Sound and Audiovisual Archives. (2019-2022)

Recipient of the **Dr. Premlata Sharma Award for Promising Indian Musicologist**, instituted by the Indian Musicological Society and University of Amsterdam, The Netherlands, received at a ceremony held on 23 January 2011 at the National Centre for the Performing Arts, Mumbai, India.

## MUSICAL TRAINING

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**2003–2010:** Learnt Dhrupad as a *gandabandh shagird* (formal disciple) of Padma Bhushan Ustad Rahim Fahimuddin Khan Dagar, a senior representative of the Dagar *bani* tradition.

**2006–2009:** Took intermittent Qawwali lessons from Ustad Me’raj Ahmed Nizami, a senior representative of the Qawwal Bachche *gharana*.

**1992–1996:** Learnt Tabla from Ustad Chand Khan of the Delhi *gharana*.

## LANGUAGES

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**English** (Read, write and speak): Proficient

**Hindi** (Read, write and speak): Proficient

**Urdu** (Read, write and speak): Intermediate

**Persian** (Read): Beginner

**German** (Read): Beginner