

Methodology Report

Digitisation of Manuscripts and Documents Relating to Kazi Nazrul Islam in the Churulia Museum's Collection of Kazi Nazrul University (EAP1612)

One might imagine a voice so powerful it ignited masses against oppression, yet so tender it could sing a colourful song of flowers and butterflies to a child, or lisp romantic numbers to the amorous ears of a lady love. That was Kazi Nazrul Islam, an unparalleled literary genius of India and beyond, a fragment of whose legacy, embodied in a collection, was teetering on the brink in a quiet corner of West Bengal. In Churulia, just a short drive from Asansol, there lay a precious archive whispering tales of a lived life for freedom, art and equality.

This collection was not merely old papers; it was a treasure trove of invaluable manuscripts and documents. Thirteen notebooks held the raw, evolving drafts of his poems, songs, and plays, revealing his creative process like a secret diary. Beside them lay poignant echoes of his everyday life: old postcards, heartfelt greeting cards, mundane yet intimate family expense records, faded photographs, and deeply personal letters. Even his household Quran, a testament to his spiritual being, formed a vital part of this profound archive. These materials, created between the 1920s and 1950s, had been carefully kept by Nazrul's family in India. After his passing in 1976, they found a home at the Nazrul Academy in Churulia, before being relocated to Kazi Nazrul University in 2021 when the Academy closed.

For nearly four decades, these cherished items had endured a silent battle against the relentless march of time and the cruel touch of neglect. Their once vibrant pages had become brittle, inadequately shielded within glass cases. Notebooks were stifled by tight rexin covers, the sacred Quran lay unheeded, and carelessly pinned letters and photographs hastened their decay. The imminent threat of irreversible loss loomed large, a silent thief ready to claim this irreplaceable piece of history.

It was from this precipice of despair that the EAP1612 Pilot Project emerged. Its very heart beats with a singular purpose: to safeguard this fragile legacy through digitisation. The aim was simple yet profound – to make these historically and culturally significant items broadly accessible to researchers, scholars, and the general public, thereby fostering a deeper understanding of Nazrul's contributions. This report recounts the careful, methodical journey undertaken, detailing the thoughtful decisions made throughout this vital preservation effort and the reasoning behind each step.

The Rebel Poet

Kazi Nazrul Islam, born in the humble embrace of Churulia, West Bengal, blossomed into a truly extraordinary figure. He became a prolific Bengali poet, writer, and musician, eventually honoured as the national poet of Bangladesh, but his influence stretched far beyond borders. His early life, steeped in religious education and work at a mosque, and a stint of formal studies, preceded his service in the British Indian Army in 1917 and later, a vibrant career in journalism in Calcutta. His fearless verses, such as “Bidrohī” (The Rebel), which openly condemned colonial rule and passionately advocated for revolution, quickly earned him the revered moniker “Rebel Poet.” His fierce activism even led him to imprisonment, yet his spirit of defiance remained unbroken, his pen a sword against injustice.

Nazrul uniquely utilised his art to champion equality, justice, and freedom, consistently opposing all forms of discrimination. He introduced ghazal songs to modern Bengali music, weaving the intricate beauty of Persian and Arabic into his lyrical compositions. His extensive body of work as a poet and songwriter includes more than 4,000 songs and poems, many of which actively supported the oppressed. His profound understanding of religion, cultivated from his early days as a muezzin and a student of the Quran, and his profound interest in Hinduism and other faiths enabled him to transcend narrow dogma, advocating for universal human values and promoting peace between different religious communities. His poetic voice soared, exemplified by the enduring power of his compositions, such as the defiant “Karar Oi Louho Kopat” (That Iron Gate of the Prison), a powerful cry for liberation; the syncretic and secular “Mora Eki Brinte Duti Kusum” (We two are the buds of the same stalk); and the romantic “Mor Priya Hobe Eso Rani” (Come, O Queen, and be my beloved).

Nazrul’s most impactful period, spanning roughly from 1920 to 1940, was marked by extraordinary productivity. During these two decades, he flourished as a highly popular poet, prolific songwriter, and innovative music composer, creating Nazrul Geeti, a distinctive form of modern Bengali music that captivated millions of listeners live as well as on the gramophone and radio. Many highly reputed Bengali singers who collaborated with him acknowledged his significant vocal coaching, and his pioneering songs inspired a generation of performers. Tragically, in 1942, at the age of 43, Nazrul developed Pick’s disease, a rare brain condition that cruelly stole his voice and memory. He lived in quiet isolation until 1972, when Bangladesh invited him to reside there, granting him citizenship in 1976. His writings continue to hold immense cultural significance, having inspired Bengalis during their independence

movement and serving as powerful expressions of rebellion against oppression and calls for human dignity throughout South Asia. The digitised notebooks offer an unparalleled glimpse into Nazrul's intimate creative process, revealing his corrections and evolving ideas, which have largely remained unexplored in his published works. They unveil songs for specific individuals or events, in various styles, and historical notes, including a radio play about Mughal history. The manuscripts also highlight Nazrul's diverse interests, from the mysteries of astrology to Islamic and Hindu devotional songs, and even the enchanting music of courtesans. His wife's daily accounts provide poignant insight into the family's financial struggles during his illness. Furthermore, the handwritten Quran from his village exemplifies exquisite calligraphy and bookbinding from Paschim Bardhaman. The preservation of this comprehensive collection was deemed paramount for a complete understanding of Nazrul's multifaceted life and his indelible mark equally on India, Bangladesh, and South Asia's culture.

The Digitisation Journey

The initial grant application had proposed the digitisation of 1,118 pages. However, as the meticulous work began, the actual number of digitised pages reached 1,940, resulting in 1,537 generated images. This difference arose because the fragile condition of the exercise books and the cultural sensitivities surrounding the Al-Quran made precise initial page counts challenging. Similarly, the disorganised and vulnerable state of the letters prevented an accurate count during the initial assessment. To address this, the British Library Endangered Archives Programme experts advised adopting a method where two pages of each exercise book were captured in a single image. This decision was made to streamline the process efficiently while ensuring high-quality preservation of content. The project meticulously adhered to the scope of materials outlined in the grant application, providing that no additional documents were included beyond the proposed collection.

The selection of materials for digitisation was guided by their cultural and historical significance, their fragility, and the urgent need for preservation. The entire collection was determined to be worthy of digitisation due to its unique content and the comprehensive insights it offers into Nazrul's life and work. Certain documents, however, were intentionally excluded. These were items determined to have been written after 1959, following specific guidance from BLEAP, who confirmed that funding was specifically allocated for material created before 1960 to avoid data protection issues associated with later dates. While these

excluded documents also hold historical value, their omission aligned with the grant's specific focus.

In this journey, Banwarilal Bhalotia College served as a vital archival partner, generously providing its established digital archive, Rarh-Chive, as a guiding resource. This partnership was crucial for streamlining metadata management and long-term digital preservation workflows. Mr. Rajarshi Das, the College Librarian and Co-Project Lead, oversaw this archive and ensured continuous involvement in the project, facilitating smooth operations and adherence to archival standards. The college also championed the project by actively raising awareness across regional, national, and international platforms, a decision made to ensure Nazrul's profound voice resonated widely. Their valuable insights into future prospects were instrumental for planning the project's long-term sustainability and broader impact.

The handling of these remarkably fragile materials was performed with meticulous care and strict adherence to preservation standards. Before digitisation commenced, a safe and ergonomically comfortable workspace was established, following British Library guidelines. Documents were carefully transferred from the Churulia Museum to Kazi Nazrul University. Each document then underwent a painstaking cleaning process using soft brushes, sponges, and a manual air pump. Surfaces were consistently covered to maintain cleanliness. Project workers wore safety gear, such as masks and aprons, to protect themselves from dust and mould spores. Cleaning solutions, specifically an ethanol-water solution, were used exclusively for cleaning tools and never came into direct contact with the manuscripts themselves. The cleaning process began with the dirtiest sections, progressing to more fragile pages with gentle movements to prevent tearing brittle sheets. For some particularly delicate manuscripts (for example, EB13), a softer patting technique with a sponge was adopted. These procedures were chosen to minimise any potential damage to the extremely fragile items.

To address the challenges posed by brittle pages and unravelling stitching, critical preservation techniques aligned with British Library guidelines were adopted under expert supervision. The paramount decision was made to prioritise manuscript integrity above all else. Consequently, unstitching and restitching were avoided. Instead, book supports were employed to cradle the volumes during scanning; a flat spatula was used to flatten pages, and opposite pages were secured to protect fragile bindings. For pages that clung together, a metal spatula was carefully employed with slow, precise movements to separate them without causing harm. Dr. Santanu Banerjee, the Project Lead, personally ensured the precise and careful implementation of these

techniques, underscoring the team's profound commitment to the preservation of each document.

The digitisation process was carried out at the Setubandha – The KNU Museum of Kazi Nazrul University, strictly adhering to EAP guidelines. A CZUR ET24 Pro scanner with a built-in light source was used for exercise books, correspondence, photographs, and prescriptions. This scanner was chosen for its efficiency and capability to handle various document types. It was configured with an sRGB 24-bit colour profile and 600ppi resolution, saving images as TIFF files, which were then converted to uncompressed TIFF using CZUR Scanner software. Due to its unique physical characteristics, the Al-Quran was digitised using a Canon EOS R10 mirrorless camera with two external lights for optimal illumination. This camera was chosen for its higher resolution and flexibility in handling three-dimensional objects. The images were then converted to TIFF using Adobe Lightroom Classic with an sRGB 24-bit colour profile and 300ppi resolution.

Unveiling Hidden Insights

The digitised exercise books have now beautifully unveiled a wealth of intimate information, offering new and profound insights into Nazrul's life and work. They bring to light a constellation of obscure collaborators like Meherā Narttakī, Hari Baiji, Khiroda, Tarak Sen, and Harimoti, whose contributions to Nazrul's vast musical tapestry are now tenderly illuminated. The manuscripts reveal Nazrul's audacious blending of musical traditions, his creation of original ragas like Sandhyamalati or Udashi Bhairav, and a trove of previously unpublished compositions, such as “Śītera Śeṣe Āse Dakhina Ha Bāy,” and “Je Ākāś Pathe Taba Sur Āse Bhese,”. These discoveries offer a deeper, more intimate understanding of his creative alchemy. Poignant annotations, like “Kāuke Deoyā Hay Nāi” (The song has not been assigned to anyone), reveal unshared melodies, secrets whispered by the pages. The collection also includes translations of works not originally composed by Nazrul, such as a Bhajan of Meera titled “Tumhāre Kāraṇ Sab Sukh Chorīyā”. Beyond music, the drafts reveal his deep engagement with theatrical compositions, including two unpublished dramas, “Bhārat-Samrāt” and “Dārā,” beautifully demonstrating his versatility beyond poetry and song. Additionally, a hand-drawn Hindu astrology horoscope chart nestled within EB10, appearing alongside other diverse content, suggests Nazrul's interest in or engagement with traditional Hindu astrological practices. Its placement within the exercise book reflects the poet's multifaceted intellectual curiosity and his integration of various cultural and spiritual traditions in his work. This

synthesis, a hallmark of his genius, is vividly displayed in the coexistence of Hindu devotional songs and Islamic compositions within the same volumes. For example, EB08 contains both Shyama Sangeet and Krishna-themed pieces alongside Islamic compositions. EB10 features the Islamic song “Āllā Nāmer Darakhte Bhāi Futeche Ek Ful” alongside Hindu devotional music. EB13 includes both devotional Bhajan songs and Islamic compositions, while EB02 specifically notes that songs for “Bhārat-Samrāt” blended Islamic and Vaishnavite themes. This remarkable juxtaposition throughout the manuscripts powerfully demonstrates Nazrul’s inspiring vision of a unified Bengali cultural identity that transcended religious boundaries.

Metadata and Quality Assurance

Every single digitised item was meticulously catalogued with detailed metadata, encompassing rich descriptions of the content, its physical condition, and vital contextual information, thus weaving a comprehensive narrative for each piece. The decision to create such detailed metadata was made to ensure profound discoverability and future research potential. The metadata was created in strict accordance with EAP’s comprehensive cataloguing guidelines, ensuring absolute consistency and seamless compatibility with other digitised collections globally. This detailed metadata is truly the key, enabling researchers to effortlessly search and access the digitised materials. It also aids in understanding the entirety of the original collection, including the carefully considered rationale behind prioritising certain materials for digitisation.

The BLEAP experts provided key, insightful recommendations to enhance the digitisation process and ensure the highest standards. They advised the inclusion of metadata as concise bullet points within descriptions rather than listing it separately for each item, a strategic decision made for clarity and ease of reading. To achieve impeccable image quality, they crucially suggested increasing the megapixel size and DPI settings to capture every minute detail of Nazrul’s fine ink strokes. They also deeply emphasised capturing pages in the correct order, commencing with the recto (front) and then the verso (back), to ensure flawless sequencing. Additionally, they recommended rigorously following the British Library video guidelines to maintain preservation standards throughout the entire process. Extensive email exchanges with Carmen Masardo thoughtfully focused on metadata structuring, image organisation, and the precise cataloguing requirements necessary to meet stringent British Library standards. These collaborative efforts, involving dedicated teams from Asansol, Churulia, SCTR Jadavpur University, and the British Library, collectively ensured that

Nazrul's extraordinary legacy was preserved with the utmost accuracy, integrity, and passion, truly providing a profound key to future discovery and understanding.

Fostering New Custodians

Beyond the vital technical aspects of digitisation, a key objective of the project was to serve as a powerful foundation for knowledge transfer and empowerment within communities. "The 6-Day Short-Term Course on Digital Archiving in Practice" was a unique initiative specifically designed to achieve this. It brought together 52 participants, a vibrant tapestry of students, researchers, educators, librarians, civic members, and heritage enthusiasts from diverse backgrounds. The course, expertly organised by Dr. Santanu Banerjee and Mr. Rajarshi Das, with assistance from the EAP1611 team, was thoughtfully held across three distinct venues—Banwarilal Bhalotia College, Churulia Shohor Granthagar, and Kazi Nazrul University—a decision made to ensure broad accessibility and local engagement. This course offered practical, hands-on experience, a crucial element designed to provide tangible skills and foster a deeper connection to preservation work. Experts delivered insightful sessions: Dr. Rahi Soren of Jadavpur University discussed digital preservation of indigenous Santali songs (1914-2005); Dr. Kuntal Bakuli of Banwarilal Bhalotia College explored the role of AI in digitisation (image enhancement, text recognition, metadata extraction); Dr. Amritesh Biswas of SCTR – Jadavpur University introduced Digital Humanities for intangible cultural heritage; and Mr. Ayan Chatterjee, again from SCTR, led practical sessions, enabling participants to use professional digitisation equipment such as DSLR cameras, tripods, scanners, spatulas, acid-free papers, and Japanese tissue paper. Participants, working in small groups, meticulously digitised actual historical manuscripts, including 18th-century Bengali texts and Nazrul's own handwritten songs, while also learning proper metadata creation techniques. This course beautifully exemplified the project's profound vision to democratise specialised archival knowledge, empowering individuals from distant villages and varied backgrounds to become proud custodians of their own cultural heritage. This capacity-building aspect extended beyond Calcutta, igniting a fervent passion for preservation in the very communities where Nazrul's spirit still resonates.

Challenges Faced

Many challenges were certainly encountered, but they were met with unwavering dedication. During metadata creation, certain significant details were necessarily excluded due to established guidelines. Jody Butterworth and Carmen Masardo from the British Library

provided invaluable guidance through consistent online meetings and email exchanges. They recommended focusing on series and file-level descriptions and providing a revised listing of metadata with highlights for clarity. They also advised aligning collection-level dates with series dates, moving terms to related subjects, and noting funding limits to pre-1950 materials. They emphasised exact matching of digital folder names with hard drive and spreadsheet names, and checking for additional languages. The BLEAP 1612 team was also advised to remove omitted items from descriptions and record total digital files only after digitisation. These meticulous insights ensured adherence to the highest British Library standards, from image quality to proper sequencing and detailed cataloguing. A primary challenge, the delicate handling of fragile archival materials, was addressed effectively by using specialised equipment and strictly adhering to British Library preservation guidelines. Ensuring metadata accuracy and completeness was mitigated by thorough review processes guided by the British Library experts. The project successfully balanced high-quality digitisation with time and resource constraints by incorporating their recommendations, while efforts to convey the importance of digital archiving were successfully achieved through “The 6-Day Short-Term Course on Digital Archiving in Practice,” demonstrating the project’s broader impact.

Sharing Nazrul’s Story

To effectively raise awareness and broadly disseminate information about the project’s vital work, several engaging activities were undertaken. On 11th December 2024, Mr. Ashutosh Sarkar, a dedicated research assistant, personally demonstrated the digitisation process to students from the Department of Bengali at Kazi Nazrul University at Setubandha - The KNU Museum, a decision made to highlight the profound importance of preserving cultural heritage. At the Asansol Utsav 2024, he presented “Gaaner Sramik Nazrul” (“Nazrul - The Labourer of Music”), a captivating talk that traced the evolution of music technology and Nazrul’s intimate role in the industry. These engagements powerfully underscored Nazrul’s boundless versatility and the crucial role of BLEAP and Arcadia in cultural heritage preservation. The project team actively engaged with academic platforms to share insights and enhance their expertise. From 27th-29th November 2024, Mr. Suvojit Chatterjee, one of the Research Assistants, participated in a “Conservation for Digitisation” workshop at SCTR - Jadavpur University, where he gained valuable knowledge on stabilisation techniques and international guidelines from British Library experts Veronica Zoppi and Zoe Voice. Further extending their significant academic contributions, on 29th November 2024, Dr. Santanu Banerjee and Mr. Rajarshi Das delivered an online presentation titled “Unveiling the Silenced: Digitally Archiving the Legacy of Rebel

Poet Kazi Nazrul Islam” at the German University of Digital Science. Their presentation powerfully underscored Kazi Nazrul Islam’s immense contributions through the emerging lens of digital humanities. This trend continued into 2025, with Mr. Ashutosh Sarkar and Mr. Tridev Ruidas presenting at IIT (ISM) Dhanbad’s “International Conference on Digital Humanities and AI” from 31st January–1st February 2025. Mr. Sarkar’s presentation thoughtfully focused on the challenges associated with digital preservation, while Mr. Ruidas introduced the “Nazrul Font Project,” a unique initiative aimed at typographical preservation of Nazrul’s distinct script.

Future Vistas

The project’s work is a continuous journey. The high-resolution digital images, now safely copied in Seagate Expansion 1TB External HDDs, will soon be lovingly accessible through the EAP’s online platform and Kazi Nazrul University’s official system, as per the BLEAP norms. This crucial decision was made to ensure global reach for researchers and scholars while simultaneously providing essential local access for the community. Another Seagate Expansion 1TB external hard drive will be given to Banwarilal Bhalotia College. The physical originals, meticulously wrapped with acid-free paper and Japanese Tissue Paper, cleaned, and carefully placed inside acid-free boxes, have returned to the Churulia Museum after digitisation, their future now gently secured. Research assistants wore hand gloves and masks for safety during handling, ensuring the utmost care for these delicate items.

This pilot project has achieved more than just preserving a collection; it has tenderly bridged the gap between Nazrul’s lyrics, compositions, and performances, reintroducing his music as an evolving cultural memory. The former custodians of the collection, witnessing this remarkable rebirth, were deeply moved, their personal ties to the archival process strengthened by this collaborative effort. The very tools Nazrul used – the specific brands of exercise books, his fountain pen, ink, and pencil – offer valuable, intimate insights into his creative process and reflect the social, cultural, and economic conditions of that period. Visits by Dr. Debaditya Bhattacharya from Jamia Milia University, New Delhi, and Mrs. Anne Buddle from the National Gallery of Scotland, Edinburgh, further validated the team’s heartfelt efforts, offering expert insights to enhance accessibility and refine archival frameworks. The project has powerfully demonstrated that preservation is itself a form of knowledge creation, shaping how future generations will intimately interact with Nazrul’s profound legacy through both technical precision and deeply human, cultural storytelling.

This pilot project has also robustly laid the groundwork for significant advancements in digital humanities, particularly within a postcolonial context. The successful digitisation of this collection opens up exciting possibilities for further exploration in the field. Nazrul's work, with its inherent blend of diverse cultural and religious traditions and its strong anti-colonial stance, now provides fertile ground for computational analysis, promising unprecedented insights into linguistic patterns, thematic developments, and artistic evolution. This digital archive is an absolutely crucial resource for understanding the complexities of identity, resistance, and cultural synthesis within India and other postcolonial nations. The project has already inspired academic interest, with research scholars from Kazi Nazrul University eager to embark on PhD research using this newly accessible archive, thereby nurturing a new generation of scholars dedicated to preserving and interpreting the rich cultural heritage of the region.

Looking ahead, a concrete and hopeful plan exists for a Digital Media Lab, a joint venture between Kazi Nazrul University and Banwarilal Bhalotia College. This collaborative hub will be a vibrant centre for advanced digital humanities research, offering state-of-the-art equipment and expertise. It will not only support ongoing digitisation efforts but also facilitate innovative research projects, digital exhibitions, and interactive educational resources, further democratising access to cultural heritage and promoting interdisciplinary collaboration.

Summary of Key Decisions

Scope of Digitisation and Page Count Adjustments:

- **Decision:** The initial grant application proposed the digitisation of 1,118 pages, but the actual number of digitised pages reached 1,940, resulting in 1,537 generated images.
 - **Reason:** The fragile condition of the exercise books and cultural sensitivities surrounding the Al-Qur'an made precise initial page counts challenging. The disorganised and vulnerable state of the letters also prevented an accurate count during the initial assessment.
- **Decision:** Two pages of each exercise book were captured in a single image, except the EB13.
 - **Reason:** This method was advised by British Library Endangered Archives Programme experts to streamline the process efficiently while ensuring high-quality preservation of content. Due to the extremely fragile condition and the

binding of EB13, the pages could not be flattened. So, the item was digitised one page at a time.

Material Selection and Exclusion:

- **Decision:** The entire collection was determined to be worthy of digitisation due to its unique content and the comprehensive insights it offers into Nazrul's life and work.
 - **Reason:** This decision was based on the cultural and historical significance, fragility, and urgent need for preservation of the materials. The project meticulously adhered to the scope of materials outlined in the grant application, ensuring no additional documents were included beyond the proposed collection.
- **Decision:** Documents determined to have been written after 1959 were intentionally excluded from digitisation.
 - **Reason:** This aligned with specific guidance from BLEAP, who confirmed that funding was specifically allocated for material created before 1960 to avoid data protection issues associated with later dates. While these excluded documents hold historical value, their omission aligned with the grant's specific focus.

Handling of Fragile Materials and Preservation Techniques:

- **Decision:** A safe and ergonomically comfortable workspace was established, and documents were carefully transferred from Churulia Museum to Kazi Nazrul University.
 - **Reason:** To ensure meticulous care and strict adherence to preservation standards, following British Library guidelines.
- **Decision:** Documents underwent painstaking cleaning using soft brushes, sponges, and a manual air pump. Surfaces were consistently covered, and project workers wore safety gear. Cleaning solutions (ethanol-water) were used only for tools, never in direct contact with manuscripts. Cleaning began with dirtier sections, progressing to more fragile pages with gentle movements, and a softer patting technique was adopted for delicate manuscripts (e.g., EB 13).
 - **Reason:** These procedures were chosen to minimise potential damage to extremely fragile items.

- **Decision:** Unstitching and restitching were avoided; instead, book supports were employed to cradle volumes during scanning, a flat spatula was used to flatten pages, and opposite pages were secured to protect fragile bindings. For clinging pages, a metal spatula was carefully used with slow, precise movements.
 - **Reason:** To prioritise manuscript integrity above all else, addressing challenges posed by brittle pages and unravelling stitching, in alignment with British Library guidelines and under expert supervision. Dr. Santanu Banerjee, Project Lead, personally ensured the precise implementation of these techniques.

Digitisation Equipment and Settings:

- **Decision:** A CZUR ET24 Pro scanner with a built-in light source was used for exercise books, correspondences, photographs, and prescriptions, configured with sRGB 24-bit colour profile and 600ppi resolution, saving images as TIFF files (converted to uncompressed TIFF using CZUR Scanner software).
 - **Reason:** This scanner was chosen for its efficiency and capability to handle various document types. This novel approach of digitising the manuscripts with the book scanner has been duly approved by the experts.
- **Decision:** The Al-Quran was digitised using a Canon EOS R10 mirrorless camera with two external lights, with images converted to TIFF using Adobe Lightroom Classic with sRGB 24-bit colour profile and 300ppi resolution.
 - **Reason:** This camera was chosen for its higher resolution and flexibility in handling three-dimensional objects due to the Al-Quran's unique physical characteristics.

Metadata and Quality Assurance:

- **Decision:** Every digitised item was meticulously catalogued with detailed metadata encompassing descriptions of content, physical condition, and contextual information, created in strict accordance with EAP's comprehensive cataloguing guidelines.
 - **Reason:** To ensure profound discoverability and future research potential. This detailed metadata is truly the key, enabling researchers to effortlessly search and access the digitised materials. It also aids in understanding the entirety of the original collection, including the carefully considered rationale behind prioritising certain materials for digitisation.

Archival Partnership and Awareness:

- **Decision:** Banwarilal Bhalotia College served as a vital archival partner, providing its established digital archive, Rarh-Chive, as a guiding resource. Mr. Rajarshi Das, College Librarian and Co-Project Lead, oversaw this archive.
 - **Reason:** This partnership was crucial for streamlining metadata management and long-term digital preservation workflows. The college also championed the project by actively raising awareness across regional, national, and international platforms, ensuring Nazrul's voice resonated widely. Their insights were instrumental for planning the project's long-term sustainability and broader impact.

Allocation of Funding for Capacity-Building and Dissemination Activities:

- In accordance with the directives issued by the panel of experts, funding for the capacity-building programme and dissemination activities was allocated separately, with priority given to the capacity-building programme over dissemination efforts. This requirement has been successfully fulfilled.